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• The University of Mississippi

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SouthDocs Film Exploring William Winter's Battle for Education Reform Wins Emmy

The Toughest Job: William Winter's Mississippi, a film by Matthew Graves of the Southern Documentary Project, won a Southeast Emmy Award for best historical documentary from the Southeast division of the National Academy of Television Arts and Sciences. The awards were announced Saturday, June 6, at the 41st Annual Southeast Regional Emmy Award Gala in Atlanta.

"It was such an honor to be recognized in that way and to have the opportunity to stand on stage and accept the award for everyone at SouthDocs," said Graves. "It was a spectacular night, and I'm so grateful that I got to experience it with my beautiful wife, Melissa."

Andy Harper, Southern Documentary Project director and a producer of the film, said that SouthDocs was honored to win such a prestigious award. "We are proud to be able to tell Southern stories through film, and it is



particularly gratifying for our work at SouthDocs and the Center to be recognized. We're especially dedicated to telling the complicated story of Mississippi and Mississippians, and the Emmy tells me that we are on the right track."

The documentary film chronicles the life and career of Mississippi's 57th governor, William Winter, and his fight to pass the 1982 Education Reform Bill. Utilizing archival materials and interviews with Governor Winter, Elise Winter, Thad Cochran, Dick Molpus, Ray Mabus, Charles Overby, Pres. Bill Clinton, and others, the film



Matthew Graves after the awards ceremony in Atlanta

examines the life and career of one of Mississippi's most progressive governors.

The Toughest Job, executive produced by Harper and David Crews, had its broadcast premiere in October 2014 on Mississippi Public Broadcasting. It has since been screened at the Clinton Presidential Library in

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DIRECTOR'S COLUMN

Discussions of Southern history seem to be everywhere this summer. Acts of violence, challenges about flags, court decisions about same-sex marriage and reactions to those decisions, and arguments about the new Harper Lee novel all raise historical questions about guns and violence, Confederate symbols, religious and legal definitions of marriage, and literary heroes. It is intriguing to see the ways history matters, and I've been impressed to see the ways activists have been using history to support their arguments.

Here on campus, a large and committed group of faculty, staff, and students is working to analyze how best to study slavery as part of the history of the University of Mississippi. The Southern Foodways Alliance just had an event studying the recent history of New Orleans and the ways people use food to experience and represent the city. At the Center for the Study of Southern Culture, we're always incorporating the study of the past into whatever topics we teach and study, and we think *Living Blues*, *Study the South*, *Gravy*, the films of the Southern Documentary Project, *The New Encyclopedia of Southern Culture*, and—ready for publication in 2016—the *Mississippi Encyclopedia* all do a good and thorough job of studying history, even when they study contemporary events and living people. As Center director, I spend a lot of time thinking about the past of the Center for the Study of Southern Culture, and we're proud to describe the accomplishments of former Southern Studies students in every issue of the *Southern Register*.

So, whether just to be contrary or to go against my own training as a historian, maybe it would be useful to use this column to think about the future. Thus, I offer my wish list for new possibilities at the Center for the Study of Southern Culture.

New faculty. Most academic departments and programs would like more faculty to teach more students and to expand the classes they can offer. The Center has been working for some time to develop a new faculty position in music and Southern Studies. I can also envision a new position for a faculty member with expertise in civic engagement to teach Southern Studies students more about the relationships between studying communities and being involved in them.

More space. The success and popularity of documentary work at the Center means that we're pushing the boundaries of what Barnard Observatory can hold. With *Living Blues*, the Southern Documentary Project, and the Southern Foodways Alliance joining several faculty members in doing film, photography, audio recording, web-related work, and oral histories, the time is coming soon when they should have a chance to do that work in the same place. It would add to the possibilities of teaching and doing documentary work if we had space specifically designed for that work, and if the people doing, teaching, and learning it could all be on the same hall, watching, listening, learning from each other. We also need online facilities, more virtual than physical, to house the documentary work in its various forms, to make it more available for public use, and to adapt to technological changes as they take place.

A new degree. Sometime soon I would love to see the Southern Studies program develop a new degree, likely an MFA, in documentary expression. There are a lot of degrees in documentary work in the world, and most of those reside in communications programs or film or related programs. A terminal degree in documentary work would set Southern Studies apart as a rare program that teaches documentary work as part of a program that studies

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Living Blues News

This is the most challenging editorial I have ever written. To begin, while working on the Holmes Brothers cover story earlier this year, we got word that drummer Popsy Dixon had died on January 9. I had been trying for years to get a cover story in on the Holmes Brothers, and there was no way I was going to stop. I decided to continue with the planned cover. Later, during layout, we got word that because of health issues guitarist Wendell Holmes was going to retire. Since then, bassist Sherman Holmes has announced he will carry on with music, fronting the newly formed Sherman Holmes Project. The story came together, but with the death of Dixon, regrettably, it will serve as a bookend to one of the great bands of our time.

Then, just days before we were due at the printer, I woke to the news that B. B. King had died. There was no way to pull together a fitting tribute in time so we will have our tribute to King in the next issue.

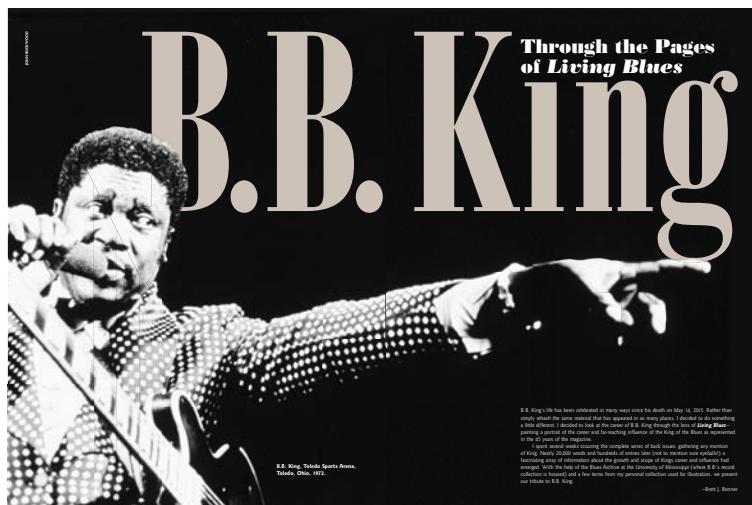
It is difficult to summarize what all B. B. King has given to the blues. He is certainly the most visible figure the blues has, or probably ever will have.

King defined the blues for millions around the world. If a fan only owned five blues albums, you could guarantee one was by King. His extensive touring brought the blues to places near and far that might otherwise have never experienced true blues.

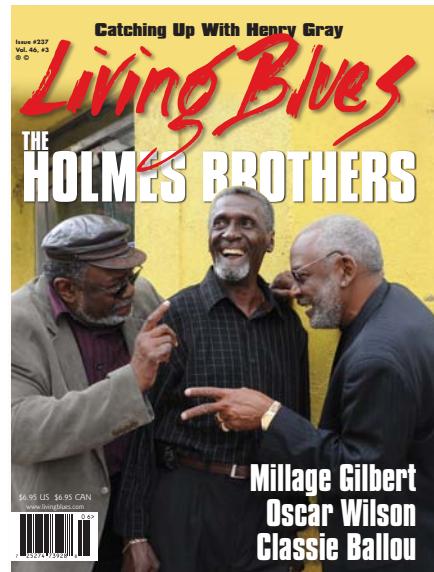
We all have our B. B. King stories. He made himself so available during those tours that B. B. King handshakes and autographs are part of our collective memory. I recall watching King sit on a flatbed semi trailer that had served as the stage for his 1988 homecoming concert in Indianola. He sat with his legs dangling off the

side for nearly two hours as locals came forward to tell their stories or to share some distant connection to him. He listened and engaged each and every fan like an old friend and took the time to make each of those moments personal and special. He gave so very much of himself.

It has been said that you can learn a lot about a person through the books on his or her shelf. The same can be said about a record collection. During the late 1980s, I was the programmer for Bill Ferris's *Highway 61* radio show on public radio in Mississippi. At that time the newly created Blues Archive at the University of Mississippi had acquired several major collections of LPs. One of those was the B. B. King



collection, which contained nearly 10,000 recordings. I was allowed to simply pull records from the shelves and cart them over to the radio station to record the show. Being a record collector myself, I was fascinated. I spent hours going through King's LPs and quickly discovered a side of the man that was very personal. I could see who he liked and listened to through the dozens of records by Django Reinhardt, Dinah Washington, Count Basie, Louis Armstrong, and others. But I also found intriguing items like *Nashville Sit-in Story: Songs and Scenes of*



Nashville Lunch Counter Desegregation, Weather for Pilots: An Entertaining and Easy to Understand Course in the Elements of Meteorology (King was a licensed pilot), and dozens of language courses. (You can track King's growing world touring through these albums: Russian, Swahili, Indonesian, Yiddish, and so on. King always tried to learn a few phrases before he went to a country for the first time.)

There were more personal items also, like *Early Phases of Diabetes, Hear How to Improve Your Bowling*, and, yes, even a copy of *How to Play the Guitar*. I was blessed to spend this time with King's collection. I learned things about him I had never considered, names I might have never connected with him. I also learned to have big ears. The story of music and musical influences is vast.

Thank you, B. B. King, for sharing yourself with all of us for so long and so often. Thank you for being the most visible ambassador the blues has ever had. Thank you for showing millions of people around the world that *this* is what blues is and for forever presenting that image with the utmost dignity and class.

Brett J. Bonner

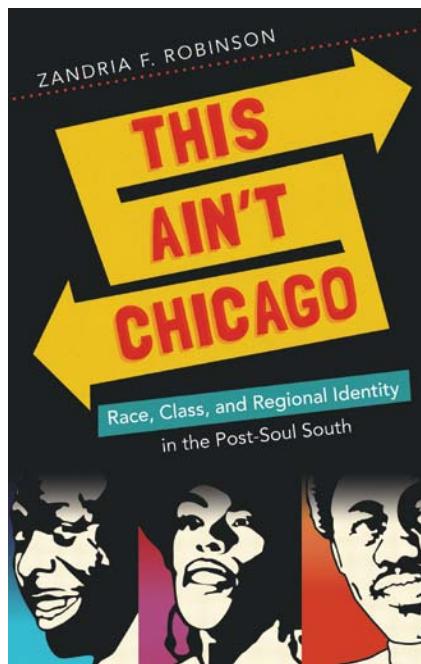
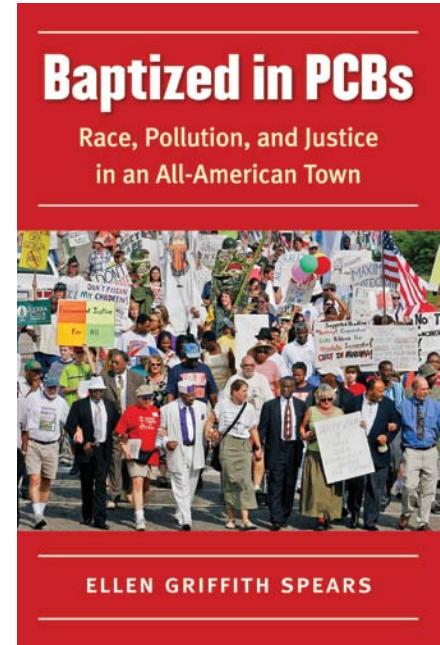
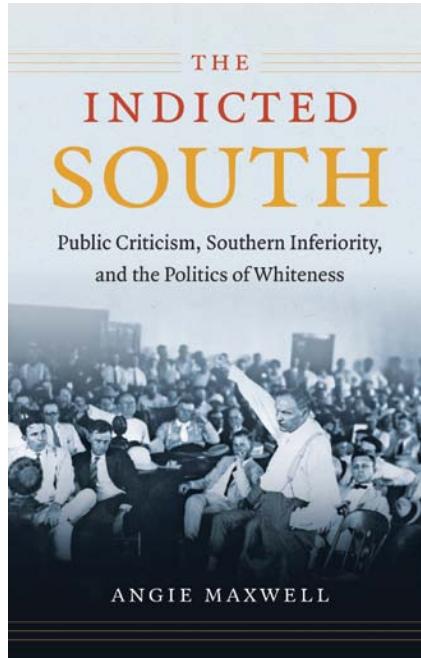
Recent Titles in New Directions in Southern Studies Book Series

Professor emeritus Charles Reagan Wilson is seeking manuscripts for the New Directions in Southern Studies book series, published by the University of North Carolina Press. The series includes three new books that have been published in the last year.

Center faculty and staff worked with the Press in setting up the New Directions in Southern Studies series beginning a decade ago, with the first book appearing in 2007. The series supports the New Southern Studies scholarship that seeks to cross traditional academic disciplines and draw from any useful methodological, theoretical, or interpretive models that can help remap the South's position in relationship to other geographic and imaginative places.

Angie Maxwell's *The Indicted South: Public Criticism, Southern Inferiority, and the Politics of Whiteness* is one of the recent publications in the series. It draws from psychologist Alfred Adler's ideas of an "inferiority complex," looking at three key twentieth-century moments when the South received intense public criticism that led to patterns of defensiveness that shaped the region's political and social conservatism. Maxwell, who is Diane D. Blair Assistant Professor of Southern Studies at the University of Arkansas, examines the Scopes Trial in 1925 and the birth of the antievolution movement, the publication of *I'll Take My Stand* by the Vanderbilt Agrarians in 1930 and their turn to New Criticism, and Virginia's campaign of massive resistance in response to the *Brown v. Board of Education* decision in 1954.

Another recent New Directions in Southern Studies book is by former University of Mississippi Southern Studies professor Zandria F. Robinson, who now teaches at Rhodes College. *This Ain't Chicago:*



Race, Class, and Regional Identity in the Post-Soul South situates African Americans as the central shapers of contemporary Southern culture and complicates ideas of black identity, questioning the

conventional wisdom that has seen African American identity largely through non-Southern perspectives. Grounding her arguments in her fieldwork as a sociologist in Memphis, Robinson demonstrates how place intersects with race, social class, gender, and regional differences and identities. She broadens her scope through analysis of cultural materials from Tyler Perry films to OutKast music, seeing Southern hip-hop as the essence of the postsoul South. Her work bridges the fields of Southern Studies, cultural studies, sociology, and urban theory.

The third recent publication in the series also focuses on the contemporary South. In *Baptized in PCBs: Race, Pollution, and Justice in an All-American Town*, Ellen Griffen Spears, who is assistant professor in New College and the Department of American Studies at the University of Alabama, examines the movement of chemicals, capital, and people across a century that transformed Anniston, Alabama, into one of the most toxic places in the nation. She examines that town's—and

the region's, more broadly—hopes for the opportunities provided by the chemical industry in the late nineteenth century, but she shows the environmental and racial injustices that accrued over that century. In the mid-1990s the residents of Anniston began legal challenges against the Monsanto company for dumping toxic PCBs in the city's historically African American and white working-class west side. At the same time, environmentalists sought to eliminate chemical weaponry that had been stockpiled near the city during the Cold War. Spears's study brings together business history, civil rights stories, and issues of environmental justice to produce a powerful work with political and cultural meanings for the contemporary South.

Scholars interested in the series should contact Wilson at cwilson@olemiss.edu.

Fall Brown Bag Lecture Series

Additional lectures will be announced on the Center's website

September 16

Charles Hughes, Rhodes College, discusses his book, *Country Soul*

September 23

John Bullion, University of Missouri, "Lyndon Johnson, Civil Rights, and the Democratic Party in the South"

October 7

Jessica Leming, UM Archives and Special Collections "Home Movie Day"

October 14

Angela Pulley Hudson, Texas A&M, discusses her book, *Real Native Genius: How an Ex-Slave and a White Mormon Became Famous Indians*

2015 Gilder-Jordan Lecture by Theda Perdue Planned for September 9

On Wednesday, September 9, at 7:00 p.m., Theda Perdue of the University of North Carolina at Chapel Hill will present the 2015 Gilder-Jordan Lecture in Southern History. The lecture will take place in Nutt Auditorium on the University of Mississippi campus. Earlier in the day, Perdue will meet with graduate students in history and Southern Studies.

Perdue's talk is entitled "Indians

and Christianity
in the New
South." The talk
is partly inspired
by University of
Mississippi pro-
fessor emeritus
of history and

Southern Studies Charles Reagan Wilson. "When I began to think about Christianity and Southern Indians, Charles's work came immediately to mind," Perdue said. "Historians tend to categorize the past—politics, the economy, intellectual life, the arts, religion, race, gender, and so forth. But the human experience is much more muddled. Charles has an extraordinary ability to make the muddle intelligible without sacrificing its complexity. I greatly admire his scholarship, his editorial skill, and his administrative abilities, and I value his long professional friendship."

Theda Perdue is professor emerita at the University of North Carolina at Chapel Hill. Her research focuses on the Native peoples of the southeastern United States. She is the author or coauthor of nine books, including *Cherokee Women: Gender and Culture Change, 1700–1835* (1998), which won the Julia Cherry Spruill Award for the best book in Southern women's history and the James Mooney Prize for the best book in the anthropology of the South. More recently she has published *Race and the Atlanta Cotton States Exposition of 1895* (2010) and, with coauthor Michael D. Green, *The Cherokee*

Nation and the Trail of Tears (2007) and *North American Indians: A Very Short Introduction* (2010). She is the editor or coeditor of six books, including *Sifters: Native American Women's Lives* (2001). She has held a number of fellowships, among them ones from the John Simon Guggenheim Foundation, the Woodrow Wilson International Center for Scholars, the Newberry Library, and the Rockefeller



Foundation. She has served as president of the Southern Association for Women Historians (1985–86) and the American Society for Ethnohistory (2001). She is a member of the executive board of the Organization of American Historians and past president of the Southern Historical Association.

Past Gilder-Jordan Lecturers include Barbara Fields of Columbia University, David Blight of Yale University, Grace Hale of the University of Virginia, Walter Johnson of Harvard University, and, most recently, Jacquelyn Dowd Hall of the University of North Carolina.

Organized through the Center for the Study of Southern Culture, the African American Studies Program, Center for Civil War Research, and the Department of History, the Gilder-Jordan Speaker Series is made possible through the generosity of the Gilder Foundation, Inc. The series honors Richard Gilder of New York and his family, as well as his friends, Dan and Lou Jordan of Virginia.

For questions about the lecture, contact Becca Walton at rwalton@olemiss.edu.

Becca Walton

Continuing Education: Southern Studies Alums Pursue Doctorates, Write Dissertations

While a master of arts degree can be the pinnacle of schoolwork for some students, others continue their foray through academia. Here are a few of the Southern Studies alums who, having decided to pursue a PhD in various fields, are working on or have nearly completed their dissertations. The MA program is known for producing graduates with diverse interests, and these topics reflect that diversity.

Joseph Thompson is a doctoral student in the Corcoran Department of History at the University of Virginia, with a dissertation tentatively titled “Sounding Southern: Popular Music, Antistatism, and the Sunbelt South, 1954–1994,” which examines the cultural reactions to state expansion in the Sunbelt.

Thompson’s Southern Studies thesis provided a great springboard into his dissertation topic. “That project explored Civil War memory through a Reconstruction-era song called ‘I’m a Good Old Rebel’ that has functioned as an anthem for neo-Confederates throughout the twentieth century,” Thompson said. “I argued that the ‘Good Old Rebel’ creates an aural space in which artists and audiences perform an idealized version of white Southern identity that combines anti-statist sentiment with white supremacy to perpetuate the political agendas of the unreconstructed South—an unfortunately timely topic in the wake of the Charleston massacre.”

When Thompson arrived at UVA, he continued to pursue the intersection of music, race, and regional identity, and based his project around the 1956 attack on Nat “King” Cole by a group of neo-Confederates from Anniston, Alabama. “I expected to use this work to investigate the North Alabama Citizens’ Council, to which



Joseph Thompson

JAMES G. THOMAS, JR.



Kari Edwards

COURTESY KARI EDWARDS

the attackers belonged, and to figure out why these men targeted Cole of all people,” he said. “The dissertation continues this line of analysis by looking at the cultural consequences for the South’s economic dependence on defense spending in the last half of the twentieth century. Music factors into this project as a particularly revealing medium through which Southerners of all races and political persuasions negotiate their regional identity in response to the presence of the federal government as embodied in the military-industrial complex.”

He met his UVA dissertation advisor, Grace Hale, in Oxford when she delivered the 2012 Gilder-Jordan lecture, cosponsored by the Center. He is also the Southern American Studies Association’s 2015 recipient of the Critoph Prize, which honors the best paper by a graduate student.

After receiving her MA in Southern Studies, **Kari Edwards** stayed on at the University of Mississippi. She entered the history PhD program and, after passing

her comps in May, started the preliminary work on her dissertation research. Her topic deals with the space race and the relationship between religion, science, and technology in Cold War-era America.

“I’m hoping to look at the role the US space program played in bolstering the importance of scientific research within American culture beginning in the late 1950s with the Soviet launch of Sputnik, as well as the religious significance that space exploration and the race against Soviet technology took on during the Cold War,” Edwards said.

Her Southern Studies thesis was on the Scopes Trial, so her work is still primarily concerned with debates over science and religion, and with Ted Ownby as her dissertation director and Darren Grem and Charles Reagan Wilson as committee members, she still stays affiliated with Southern Studies.

Mel Lasseter is in the American Studies Department at the University of North Carolina-Chapel Hill,

and the title for her dissertation is “Epistemologies of Absence: Comings and Goings through the *Sonic Arboretum*.” The dissertation will analyze Southernness, mobility, and interdependence, with one primary goal being to develop a way of thinking about the South and Southern Studies that moves beyond a black-white racial binary.

“Some of the essay topics include professional ice hockey in the South, blues collectors in the files of the Mississippi State Sovereignty Commission, and reading Faulkner as high fantasy (sword and sorcery style),” Lasseter said. “They will be tied together with a framework based on an art exhibition called *Sonic Arboretum*, co-mounted by Andrew Bird in Chicago, Boston, and New York City.” Her Southern Studies MA thesis was on Bird, and this framework expands on her thesis. “Much of my thinking is also informed by Katie McKee’s seminar on globalization and the US South,” she said.

Lasseter passed her comps in February and defended her prospectus in May. She is reading contemporary philosophy and researching critical race theory while also working in the archives at the Mississippi Department of Archives and History. The chair of her committee is Southern Foodways Alliance board member Elizabeth Engelhardt, and former Center Director Bill Ferris is also on the committee.

Jennifer “Bingo” Gunter is a PhD candidate in history at the University of South Carolina, with a dissertation titled “Sex and the State: Successful Reforms of the Women’s Movement in 1970s South Carolina.” She has taken her Southern Studies work and continued to discuss the role of feminism and feminists in the South.

“My dissertation examines the successes of the feminist movement, which have often been overlooked in the examination of the failure of the Equal Rights Amendment,” Gunter said. “By focusing on the establishment and creation of legal and medical protocols for rape victims (including the creation and implementation of rape

Jennifer “Bingo” Gunter



COURTESY, JENNIFER GUNTER

Alan Pike



crisis centers, rape kits for emergency rooms, and hotlines), access to safe and legal abortions, and law reform and victim support in cases of domestic violence and rape, the dissertation tells the story of ordinary Southern women doing extraordinary work.”

Gunter has conducted several oral histories for the project, including one with the woman who may have created the first rape kit. Her dissertation also utilizes other primary sources, such as newspaper reports and personal collections.

In addition to her doctoral studies, she recently started a petition

on moveon.org to remove the Confederate flag from the Mississippi state flag. “I believe it is time for it to come down across the South, and it is a way to pay homage to the Emanuel nine in Charleston—a way to finally move away from our racist past,” Gunter said. “So, I started a petition calling to change the Mississippi state flag. I thought that enough hearts and minds would be moved to take action, and it’s working—though racism is again rearing its very ugly head.”

Alan Pike graduated with a PhD in American studies from Emory University’s Graduate Institute of Liberal Arts in May, and he is beginning a full-time position as the digital scholarship training coordinator at the Emory Center for Digital Scholarship later this month.

Pike’s dissertation, “Locked Up: The Prison Genre in American Cinema,” focuses on the origins and development of the prison genre in Hollywood films from the early 1930s until the prison genre migrated from the big screen to television in the 1990s. “This is an extension of my Southern Studies MA thesis, which was itself an extension of a Southern Studies seminar paper,” he said. “The dissertation pays close attention to how regional differences are represented in prison films and how the ways that the South is ‘imagined’ in popular culture impacted how Southern prisons appear on screen.”

Pike said the research process was a long and meandering one, and although he originally wanted to focus almost exclusively on Southern prison films, he felt it would make a more substantial contribution if the focus expanded. “In addition to watching tons of prison films, the bulk of my archival research was focused in the collections of the Margaret Herrick Library’s collection of papers from the Studio Relations Committee, a division of the Motion Picture Producers and Distributors of America trade group appointed to enforce Hollywood censorship standards,” Pike said.

Rebecca Lauck Cleary

Center Remembers B. B. King's Many Contributions

The music world lost an icon on May 14 with the passing of B. B. King, and that loss was greatly felt at the Center for the Study of Southern Culture. Over his long career, organizations honored King with a seemingly countless number of awards and honors. He was the winner of 15 Grammy Awards, a Presidential Medal of Freedom, and at least a half dozen Mississippi Blues Trail markers include direct reference to him and his contributions to the blues. In 2004, because of his connections to the University of Mississippi and to Southern culture in general, the Center made King an honorary professor of Southern Studies.

Former Center director Bill Ferris befriended King and convinced him



that the University of Mississippi was a good place for his music collection, so in early 1983 King donated around 8,000 recordings to the university. The collection included LPs, 78s, 45s, and wax cylinders, as well as memorabilia such as posters, buttons, pins, and pendants from different tours. This donation helped establish the Blues Archive.

The Blues Archive was fully



established in 1984 and is currently located on the third floor of the J. D. Williams Library. It contains more than 60,000 sound recordings, 20,000 photographs, and 1,000 videos. This noncirculating collection serves UM students and faculty, as well as researchers worldwide,

and is one of the world's largest public collections of blues recordings, publications, and memorabilia.

"It was B. B.'s collection that spurred others to donate to the Blues Archive," said Greg Johnson, blues curator and associate professor. One of those people was Sheldon



Harris, who wrote *Blues Who's Who* in 1979. Although the Kenneth S. Goldstein Audio Recordings collection was already housed at the university, it was King's collection that put the Blues Archive on the map.

King performed on the UM campus on more than one occasion, including a 1979 concert in Fulton Chapel to raise money for the Red Cross for Pearl River flood victims. His 1980 record, *Now Appearing at Ole Miss*, was from that concert. In February 2004, after his performance as part of the second annual Blues Today Symposium, the university named King an honorary professor of Southern Studies. The honor was conferred upon him by then Center director Charles Reagan Wilson before the sell-out show at the Ford Center for the Performing Arts.

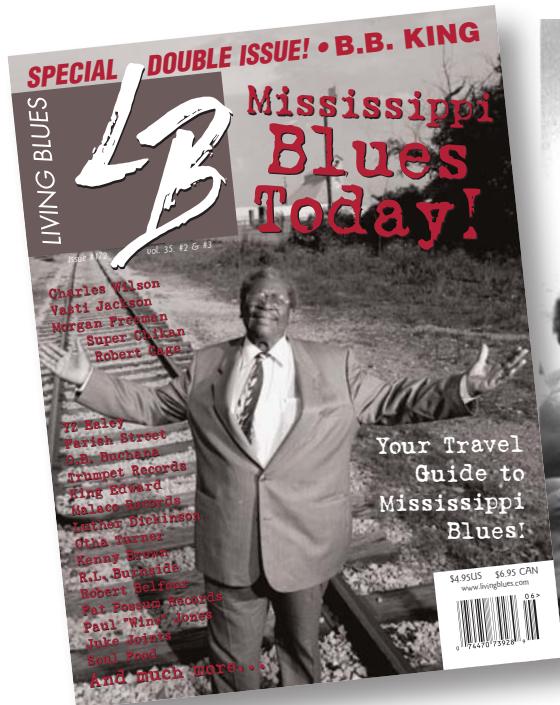
Chancellor Emeritus Robert Khayat released a statement before that ceremony, saying "Clearly recognized as a world treasure, B. B. King has brought distinction to his home state as well as the University of Mississippi."

At the ceremony, King told stories about his life and his travels as a musician, and he took questions from the audience. One young man asked him when he was planning to retire. King responded by pointing up toward the sky, saying, "I don't plan to retire until HE retires me."

In a blog post by Johnson to commemorate King, he wrote, "Well, that sad day has now come. B. B. King will truly be remembered as the King of the Blues for his staggering influence on countless musicians in a performing career lasting over half a century. He will likewise be remembered for his warm and gracious spirit and encouragement of others."

Even though he died at 89 years old and was laid to rest in Indianola after a half-a-century career of moving audiences with his music and live performances, his legacy lives on at the Center and the university. Future generations of blues aficionados and scholars can access the Blues Archive for research and to learn about the man behind the guitar named Lucille.

Rebecca Lauck Cleary



Bill Ferris and B.B. King peruse *LB* #64 at the University of Mississippi Blues Archive, 1986.

Special-Topics Classes Focus on Peace, Space, and Place

Special-topics classes add variety to Southern Studies course offerings. Each year the incoming class of Southern Studies graduate students is required to take the introductory reading and research seminar SST 601 in addition to two other classes, which may include SST 533: Documentary Photography and Oral History, SST 534: Studies in Documentary Field Work, or SST 555: Foodways and Southern Culture, along with courses across various disciplines. Occasionally, faculty members teach classes for the first time as special topics, generally on timely subjects particularly relevant to their field or research. This fall, the Southern Studies program is offering two such special-topics seminars available to graduate students and advanced undergraduates.

The first course, SST 598: Peace and Southern Culture, will be taught by Center Director Ted Ownby. In a region that is often defined by violence and conflict, instances of peace and nonviolent protest are often understood as reactions to events rather than stimuli independent of particular causes. In Peace and Southern Culture, Ownby wants to challenge students to consider peace as action, not merely as response.

"I started thinking about the class as a way to respond to issues of violence and race, most obviously the moments of crisis in the news in the past year," he said. "We spend a lot of time defining Southern Studies through its problems, and it makes sense to do that. And violence is one of those problems. But I wanted to teach a Southern Studies class that focuses on problem-solvers, and particularly on people who pursue peace as a positive good for individuals and society, not just those who work for peace as an end to war and other violence. So my syllabus will say something about studying the

language of peace and the timing of peace—do activists bring up peace as the ultimate goal of their work, as part of the methods of their work, or in other ways?"

Students in the class will have the opportunity to study anti-lynching activists, such as Ida B. Wells; antiwar organizations of many kinds; and, of course, people who defined and embraced nonviolent forms of protest, such as Martin Luther King Jr., who, in his 1964 Nobel Peace Prize acceptance speech claimed, "I refuse to accept the view that mankind is so tragically bound to the starless midnight of racism and war that the bright daybreak of peace and brotherhood can never become a reality."

Ownby said that the class will "study people who say peace comes through justice and inclusiveness, and those who say that peace only comes from social order and well-armed people in authority. We'll study ideas and practices about peace and religion, and study efforts to stop violence in various settings. I hope class offers a way to think about the South and world affairs." Texts for the class will include Laura Edwards's *The People and Their Peace*, Jacquelyn Dowd Hall's *Revolt against Chivalry*, Jeanette Keith's *Rich Man's War, Poor Man's Fight*, Simon Hall's *Peace and Freedom*, Jonathan Bass's *Blessed Are the Peacemakers*, among others.

The second class offered is SST 536: The Southern Environment: A Survey of Space and Place, which will be taught by Andy Harper, director of the Southern Documentary Project and instructional assistant professor of Southern Studies and journalism. According to Harper, students in the class will look at the ways the Southern environment has been discussed in scholarship, literature, film, music, and art.

Though Harper directs the Southern Documentary Project, his

graduate school training was primarily in conservation and environmental history. "Teaching a course on the Southern environment allows me to stay active in the field and also to expose Southern Studies students to that approach to learning about their region," he said. "One of the ways that I encourage students to think about place is by forcing them to spend time in and write about their own special places. It seems like a silly assignment at first, until they let down their guards and allow themselves to be swallowed up in that place. Once I get them to that point we are all ready to learn."

Approaches to understanding a place and the spaces people occupy can include examinations of communities, of families, and of physical spaces within nature. "Studying place and space is always integral to understanding regional history," said Harper, "but particularly so today, given the profound and rapid changes to the physical world around us." Students in the class will be encouraged to explore both their own places of origin and unfamiliar spaces occupied by others in the region.

The Southern Environment: A Survey of Space and Place will provide students with a broad range of texts from a variety of sources. "We'll look to writers who feature natural and built environments as characters in their art—people like Janisse Ray, Rick Bass, Tom Franklin, Natasha Trethewey, Jake Adam York, William Faulkner. I also like to sprinkle in documentary films by Les Blank and Errol Morris along with some SouthDocs films and also some narrative films like *Beasts of the Southern Wild* and *Mud*."

The fall semester begins on August 24, 2015.

James G. Thomas, Jr.

CALL FOR PAPERS

Study the 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 general call for papers to advance scholarship on the American South. Any scholarly topic related to the South is welcome.

To submit an original paper for consideration, please e-mail a proposal or complete manuscript to James G. Thomas, Jr. at jgthomas@olemiss.edu. *Study the South* expects that the successful candidate will be an advanced graduate student or professional scholar in a field such as Southern Studies, music studies, African American

THE LYNCHING BLUES

ROBERT JOHNSON'S "HELLHOUND ON MY TRAIL"
AS A LYNCHING BALLAD

BY KARLOS K. HILL
PUBLISHED: MAY 11, 2015
IN CONJUNCTION WITH THE 2015 BLUES TODAY SYMPOSIUM AT THE
UNIVERSITY OF MISSISSIPPI

studies, American studies, gender studies, history, anthropology, sociology, or related fields. Submissions will not be considered if they have been previously published or are concurrently under consideration by another journal or press.

Study the South has first publication rights. 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, nonexclusive rights to publication.

For questions or additional information, please contact James G. Thomas, Jr., Center for the Study of Southern Culture, jgthomas@olemiss.edu, (662) 915-3374. Visit *Study the South* at www.StudytheSouth.org.



Dates Set for the 23rd Oxford Conference for the Book

The dates for the 23rd Oxford Conference for the Book have been set. The 2016 conference will kick off on the University of Mississippi campus in the J. D. Williams Library's Archives and Special Collections on Wednesday, March 2, and run through Friday, March 4. The event will end with a closing reception and book signing at Off Square Books on the Oxford Square.

The conference is free and open to the public and has been since its second year in 1994. The first Oxford Conference for the Book took place in 1993 and was held in tandem with the annual awards ceremony of the Mississippi Institute of Arts and Letters and the 40th birthday celebration of the prestigious *Paris Review*. It began as “a way of celebrating the richness of book culture in the South, and particularly in Oxford,” said Ann Abadie in 1993. Abadie, Center associate director emerita, worked with local bookstore Square Books to found the conference in Oxford, and she organized the event from 1993 to 2011. Center associate director for projects Becca Walton organized the conference from 2011 to 2014, and James G. Thomas, Jr., Center associate director for publications, began organizing the conference in late 2014.

Between 1993 and 2015, the conference has featured readings and lectures by a range of writers and editors, from Willie Morris, Shannon Ravenel, Barry Hannah, Larry Brown, George Plimpton, and William Styron to Ellen Gilchrist, Steve Yarbrough, Natasha Trethewey, Nicholas Basbanes, and Jesmyn Ward. The schedule for 2016 is currently being planned.

Visit the conference page on the Center’s website (www.oxfordconferenceforthebook.com) and follow the Oxford Conference for the Book on Facebook (www.facebook.com/OxfordConferencefortheBook) for more details on the 23rd conference. We will publish an updated schedule of events in the next issue of the *Southern Register*. For questions, please contact James G. Thomas, Jr. at jgthomas@olemiss.edu.



Amanda Berrios, *Black Lives Matter*
"Die-In," Courthouse Square, Oxford

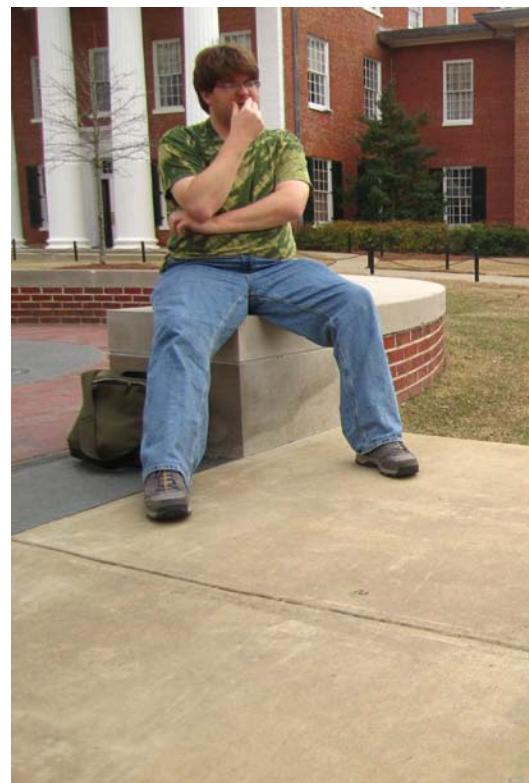
Gammill Gallery Opens Fall Semester with Student Exhibition

As part of the spring 2015 documentary photography seminar, students photographed in Oxford and, for the sake of comparison, several smaller towns in North Mississippi. They concentrated on these communities as physical places, sites of human activity and cultural spaces that reflect local life and values. A seventy-one-print exhibition of the students' photographs will hang in Barnard Observatory's Gammill Gallery from late August to mid-October, and here are a few samples to whet your appetite.

David Wharton



Ashley Norwood,
Biker, New Albany



Anna Brilgance,
Campus Conversation,
University of
Mississippi



Marlen Polito, *Snow Day, Oxford*

Gracie Sullivan,
Window Shopping at Square Books,
Courthouse Square, Oxford

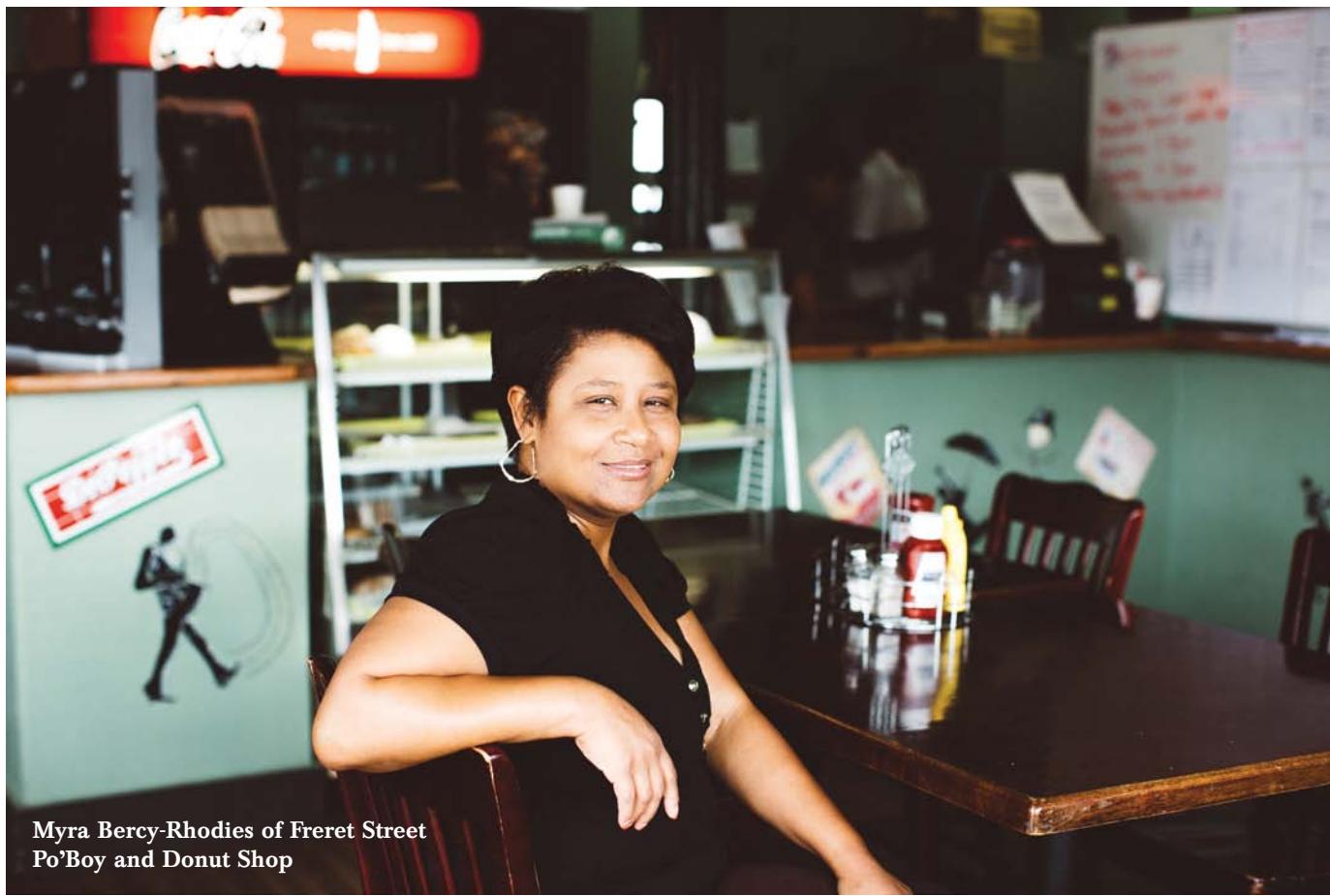
The Gammill Gallery, located in
Barnard Observatory,
is open Monday
through Friday,
8:00 a.m.–5:00 p.m.,
except for
University holidays.
Telephone:
662-915-5993.



Ji Hoon Heo, *Café, Bruce*



Tyler Carter, *Coffee Break, University of Mississippi*



Myra Bercy-Rhodes of Freret Street
Po'Boy and Donut Shop

SFA Oral History Project Focuses on Bakers and Sandwich Makers

“The Lives and Loaves of New Orleans”

New Orleanians have had a taste for French-style bread since colonial times. As the late historian Michael Mizell-Nelson wrote in *New Orleans Cuisine: Fourteen Signature Dishes and Their Histories*, “By 1820, almost sixty bakers—most of whom were French—ran small- to medium-sized businesses. A few bakeries were large enough to afford horse-and-wagon delivery, but the majority continued to dispatch slaves carrying bread loaves in wicker baskets.”

New Orleans-style French bread, which is less dense and has a thinner crust than traditional French baguettes, is still in heavy production, partly owing to the city’s obsession



A seared Gulf shrimp po-boy from Killer Pobos



Charles "CJ" Gerdes of Casamento's Restaurant in New Orleans

with po-boy sandwiches. If anything defines the po-boy, it is the bread that gives it form. These days, however, it's often the hands of German and Italian bakers—descendants of other prominent immigrant populations—that mix, knead, and form

the “French” loaves in New Orleans. Now, the loaves are delivered by bread truck, in some cases twice a day, to the city’s many groceries, restaurants, po-boy shops, and corner stores with sandwich counters.

Forty years ago, following the fall

of Saigon, 2,100 Vietnamese refugees resettled in the Greater New Orleans area with the aid of the local Catholic Diocese. Members of this exiled community quickly began contributing to the fishing, oyster, and shrimping industries across the Gulf Coast.

In all corners of the metropolitan region, they also opened pho shops, groceries, bakeries, and sandwich counters. Because of its resemblance to the po-boy—the city’s air-pocketed, flaky-crusted, French-loafed sandwich—the bánh mì became the local Vietnamese community’s most notable contribution to the New Orleans table.

In “The Lives and Loaves of New Orleans” we highlight bakers of Vietnamese, German, and Italian heritage, as well as a few of the hard-working po-boy makers (and one oyster loaf partisan) who keep those bakers in business.

Visit “The Lives and Loaves of New Orleans” on the SFA website, www.southernfoodways.org.

Sara Roahen

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Eudora Welty Awards for Creative Writing Announced

Each year the Center for the Study of Southern Culture presents the Eudora Welty Awards for Creative Writing to Mississippi high school students during the Faulkner & Yoknapatawpha Conference. Established and endowed by the late Francis Patterson of Tupelo, the awards are given for creative writing in either prose or poem form. The prize for first place is \$500, the prize for second place is \$250, and honorable mention is awarded \$50. In addition, each winner also receives a copy of the *Literature* volume of *The New Encyclopedia of Southern Culture*.

Schools may submit one entry in each category. Faculty and staff of the Center judge the entries.

This year's first-place Welty Award goes to Corey Davis of Clinton Christian Academy for "The Cleanup Crew," a short story that speaks to the complicated subject of what we eat, using creatures in the animal kingdom as stand-ins for man. The judges were impressed by Davis's artfully anthropomorphic birds of prey and her use of descriptive, imaginative language. Ultimately, it is Davis's use of irony and empathy that establishes a connection between the story's characters and the reader.

This year's second-place Welty Award goes to Carly Sneed for "Atlas," a poem about family, memory, and place. Sneed is a Pontotoc native who attends the Mississippi School for Math and Science in Columbus. The judges found that "there is a familiar quiet tension in 'Atlas.'" Sneed opens the poem with the lines, "Hurricane, Mississippi, isn't on any maps, / but every generation of Sneeds can outline it, memory by memory, / our ancestral atlas."

Honorable mention goes to Callie Summerlin, a student from Ridgeland who attends St. Andrew's Episcopal School in Jackson, for "On the Slipper in the Street," a short story about the loss of a young child. The judges found that the story "acts as both a literal nightmare and a metaphorical prelude to children's and parents' worst fears."

Davis and Sneed attended the awards ceremony at Off Square Books in Oxford on Sunday, July 19, during the Faulkner & Yoknapatawpha Conference.

To see a list of past winners of the Eudora Welty Awards, visit the Center's website: <http://southernstudies.olemiss.edu>.

The Center congratulates the winners of this year's awards.



COURTESY: COREY DAVIS

Eudora Welty Awards winners, Corey Davis (first place, right) and Carrie Sneed (second place, left), meet after the awards ceremony at Off Square Books on July 19.

Mark Your Calendars!

August 24

First Day of Classes
University of Mississippi

September 9

"Indians and Christianity in the New South"
Gilder-Jordan Lecture in Southern History with Theda Perdue
University of Mississippi

September 10–11

Pop Goes the Corn: 2015 Graduate Student Conference on Food and Pop Culture
University of Mississippi

September 23

"Tin Roof Rusted: The Silliness and Ecstasy of the B-52s"
Michael Bibler Lecture with Sarah Isom Center for Women and Gender Studies
University of Mississippi

October 15–18

18th Southern Foodways Symposium
University of Mississippi and Oxford, Mississippi

March 2–4, 2016

23rd Oxford Conference for the Book
University of Mississippi and Oxford, Mississippi

March 31–April 2, 2016

Southern Documentary Festival
University of Mississippi



Faulkner & Yoknapatawpha 2016

“Faulkner and the Native South”

July 17–21, 2016

From his earliest stories to his late novels, William Faulkner returned repeatedly to the Native American origins and histories of his imaginary landscape, Yoknapatawpha County, Mississippi. Faulkner’s fictional representations include the premodern tribal past, first contact with European settlers, Southern systems of slavery (including native slavery), and the trauma of removal that Choctaws and Chickasaws experienced.

When Native American studies began to achieve recognition in the 1970s, scholars began to investigate Faulkner’s fictional constructions of “Indians.” Questions of authenticity, stereotyping, local history, and cultural knowledge—questions that remain relevant—were at the forefront of these investigations. More recently, scholars in a variety of disciplines including history, literature, anthropology, and cultural studies are undertaking a “reconstruction” of the Native South, a landscape both imagined and real, regional and global. This new entwining of Native and Southern Studies has shifted the discussion in freshly productive directions: What roles does the US South, and Faulkner’s work more specifically, play in the Native American imagination? What relations of influence or confluence exist between Faulkner and Native American writers? What new lines of aesthetic, thematic, or political affiliation emerge between Native studies and Southern Studies, and how do Faulkner’s writings help illuminate, clarify, or complicate these connections? How does the concept of a “Native South” break with the biracial culture myth on which so much scholarship on Southern literature (including Faulkner scholarship) is based? What other ideological interventions does the notion of a Native South produce and provoke, and how might these interventions reshape an understanding of Faulkner’s work? What tropes, themes, narrative techniques, plot structures, figurations of character, or genre features become newly or differently visible upon comparing Faulkner and native Southern writers? How do Native American critical frameworks open up new interpretive directions in Faulkner studies? What can we learn from Faulkner’s work about the Southern regional space and its complex relationship to native tribal identities and landscapes—or how might we take a fuller understanding of this relationship back to Faulkner’s work?

We especially encourage full panel proposals for seventy-five-minute conference sessions. Such proposals should include a one-page overview of the session topic or theme, followed by two-page abstracts for each of the panel papers to be included. We also welcome individually submitted two-page abstracts for twenty-minute panel papers. Panel papers consist of approximately 2,500 words and will be considered by the conference program committee for possible expansion and inclusion in the conference volume published by the University Press of Mississippi.

Session proposals and panel paper abstracts must be submitted by January 31, 2016, preferably through e-mail attachment. All manuscripts, proposals, abstracts, and inquiries should be addressed to Jay Watson, Department of English, University of Mississippi, P.O. Box 1848, University, MS 38677-1848. E-mail: jwatson@olemiss.edu. Decisions for all submissions will be made by March 15, 2016.

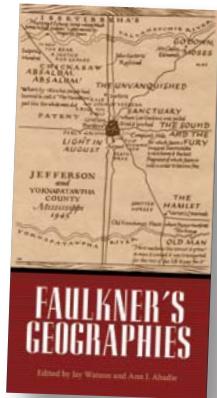
New Volume in Faulkner and Yoknapatawpha Series Published

The University Press of Mississippi has recently published *Faulkner’s Geographies*, which includes a selection of essays from the 2011 Faulkner & Yoknapatawpha Conference.

The volume explores the exciting new possibilities for the study of William Faulkner’s literature that the recent spatial turn in social theory and cultural studies opens up. The eleven essays in *Faulkner’s Geographies* illustrate how the fictional domains of Yoknapatawpha County and Jefferson, Mississippi, are not simply imagined communities but imaginative geographies of remarkable complexity and detail, as evidenced by the maps Faulkner created of his “apocryphal” county. Exploring the diverse functions of space in Faulkner’s artistic vision, *Faulkner’s Geographies* delves deep into Yoknapatawpha but also reaches beyond it, to uncover unsuspected connections linking local, regional, national, hemispheric, and global geographies in Faulkner’s writings.

By bringing new attention to the function of space, place, mapping, and movement in his literature, *Faulkner’s Geographies* redraws the very boundaries of Faulkner studies.

Jay Watson, Howry Professor of Faulkner Studies and professor of English at the University of Mississippi, and Ann Abadie, associate director emerita for the Center for the Study of Southern Culture, edit the volume. Recent titles in the series include *Global Faulkner*, *Faulkner and Film*, and *Faulkner’s Sexualities*.



READING THE SOUTH

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

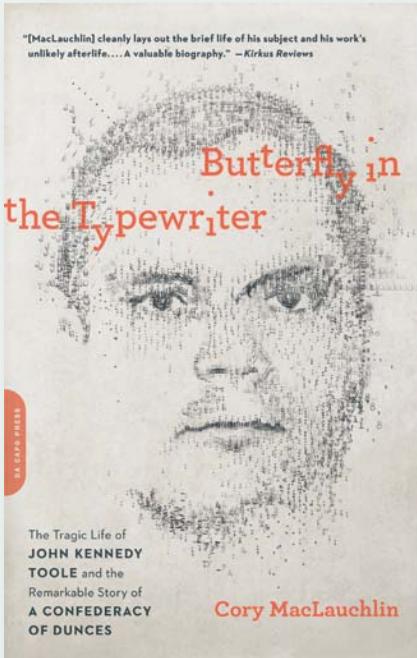
Butterfly in the Typewriter: The Tragic Life of John Kennedy Toole and the Remarkable Story of "A Confederacy of Dunces"

By Cory MacLauchlin. Boston: Da Capo Press, 2012. 319 pages, \$26.00 paper.

The story of Ignatius J. Reilly, the protagonist of *A Confederacy of Dunces*, has enthralled readers since the novel's publication in 1980, even meritting a Pulitzer Prize the following year. Though one needs little, if any, explanation to be taken in by the wit and vibrancy of *A Confederacy of Dunces*, John Kennedy Toole's story has long intrigued casual readers and scholars alike—nearly as much as the novel itself.

Cory MacLauchlin, author of *Butterfly in the Typewriter: The Tragic Life of John Kennedy Toole and the Remarkable Story of "A Confederacy of Dunces,"* finds the root of this popular fascination in what he calls “the paradox of the tragicomedy; the reader’s laughter is never far from the tinge of sadness in remembering Toole’s tragic end.” Toole committed suicide in 1969, all of his writing having been rejected by publishers up to that point. While his mother, Thelma Toole, lobbied relentlessly for the novel’s posthumous publication, she also effectively prevented would-be biographers from forming more than a thumbnail sketch of the author’s life and personality.

Because of this, MacLauchlin argues, the two primary biographies of John Kennedy Toole fall lamentably short. He asserts that *Ignatius Rising: The Life of John Kennedy*



Toole paints Toole as nothing more than “a caricature of the fatal artist,” while *Ken and Thelma’s* author candidly states that he has produced more of a memoir than an actual biography.

To further understand John Kennedy Toole “on his own terms,” MacLauchlin poured over “[Toole’s] letters, his unpublished poems and stories, . . . the same novels on his bookshelf at the time of his death, [and interviewed] his friends, family, and acquaintances.” We find in *Butterfly* the connections between Toole’s education, his inner world, and that of Ignatius J. Reilly, as well as the mindset and motivations of a mother obsessed with the exceptionality of her (admittedly exceptional) son. The result is a robust portrait of a complex writer, an incessant thinker, and a fallible human being.

The details MacLauchlin includes in his narrative stand out as much for their quality as for their quantity. One might expect a biographer

to dwell mostly on facts that explain the writer’s relationship to his work or perhaps illuminate motives for his suicide; these are, after all, the questions that have plagued both fans and critics since the novel’s publication. MacLauchlin, however, seems determined to offer as much nuance as he can in order to flesh out previous depictions of John Kennedy Toole.

For example, though his beginning to write *Confederacy* is arguably the most important aspect of Toole’s tenure teaching English as a second language in Puerto Rico, MacLauchlin devotes pages to fellow servicemen’s memories of Toole’s personality. We see a man who skirts the spotlight at social functions but who, by all accounts, gets along quite well with both his peers and his superiors. Other instructors speak with admiration for his incomparable wit, though they admit that he was prone to “poke fun at everybody.” We see Toole highly esteemed by those around him but occasionally forlorn despite his success at seemingly every task. In his letters to his parents, he alternates between blissful optimism, weary resignation, and comical depictions of his fellow officers that rival those of Ignatius in his masterpiece.

The latter part of the biography traces the life of Toole’s manuscript as his mother pursues its publication. MacLauchlin treats Thelma Toole with equal nuance, presenting her as both an overbearing mother and a champion her son’s work.

Ultimately, MacLauchlin succeeds where Toole’s other biographers have fallen short. His account leaves one with much the same sentiment as *Confederacy* itself. The novel conveys something true and poignant and inexplicably charming about

New Orleans, and the richness and originality of Toole's writing leaves readers longing for more, either some account of Myrna and Ignatius's journey to New York City or some entirely new tale that mingles Toole's keen power of observation and his unparalleled sense of humor.

Likewise, at the conclusion of MacLauchlin's biography, the reader has glimpsed some truer portrait of John Kennedy Toole than has previously been available. Yet, discovering this actual person, this complex human being, only brings a longing for more. In the end, despite the reader's gratitude for this insight into Toole's humanity, the sense of loss is compounded with the knowledge that a more thorough biography is unlikely if not impossible.

For decades readers have pondered what more John Kennedy Toole had to offer the world of literature. *Butterfly in the Typewriter* begs the question of what more he had to offer his friends, his colleagues, and his family as a fairly ordinary man, with ordinary concerns, who happened to possess extraordinary talent.

Jenna Mason

Every Father's Daughter: Twenty-four Women Writers Remember Their Fathers

Edited by Margaret McMullan. Kingston, NY: McPherson & Company, 2015. 302 pages. \$29.95 hardcover.

The late James M. McMullan is remembered at the University of Mississippi for his generosity to the Center for the Study of Southern Culture and to his alma mater's UM Foundation. In her foreword to the essay collection *Every Father's Daughter*, editor Margaret McMullan describes his generosity as a parent who enjoyed music, good food, and many places with her ("in the South and in the North"). But she knew him best "when we talked about books." He rejoiced in her publications and writing awards, and they were "literary groupies together" at the Oxford Conference for the Book. Because father and daughter shared favorite texts until the end of his life, this volume is a testament to their lifelong conversation about the written word. After his death, McMullen's daughter Margaret, a University of Evansville professor, "wanted to read this anthology, but it did not exist."

In selecting contributors, McMullan sought out other women whose filial relationships would assure her that she was not alone in "my love, my loss, my loneliness." She kept her father's reading preferences "very much in mind"; McMullan's prefatory comments on individual essays provide this personal context. Introducing Patricia Henley's "Christmas from Now On," she recalls, "My



Samuel M. Gore

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By Barbara Gauntt

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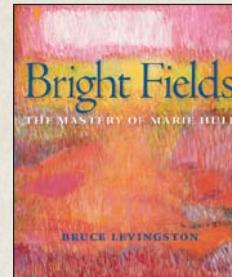
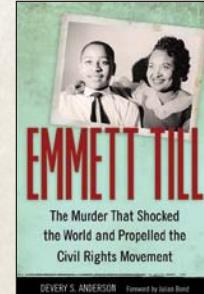
Emmett Till

The Murder That Shocked the World and Propelled the Civil Rights Movement

By Devery S. Anderson

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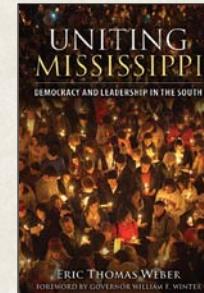
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The Mastery of Marie Hull

By Bruce Livingston

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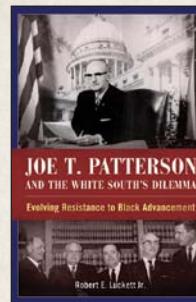
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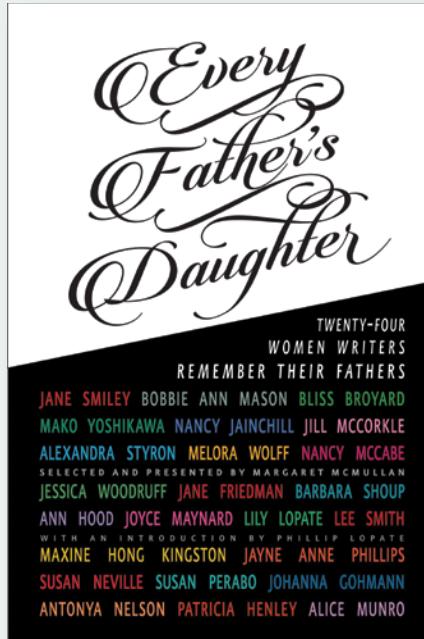
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dad and I first read Patricia Henley's work in *The Atlantic*." Concluding the book with "Working for a Living" by Nobel Prize winner Alice Munro, McMullan describes Munro's long essay as the "cornerstone" of *Every Father's Daughter*. "My father and I loved all of Alice Munro's unadorned, nuanced prose," she writes, but this piece was special for several reasons, including "the author's relationship with her father." McMullan's headnotes underscore this relationship for each selection—whether written expressly for the book (as half of the essays were) or reprinted (like Munro's). Photos of the authors and their fathers also preface the essays: fathers in World War II military dress, fathers hugging their grade-school daughters, one father with his baby girl, another dancing with his daughter at her wedding.

As the noted essayist Phillip Lopate remarks in his introduction,



many contributors describe "the ache that often accompanies the love" between fathers and daughter. Dividing the essays into three sections, McMullan calls the first group

"Absences," and the ache is particularly evident here. However, in the first essay, "No Regrets," Jane Smiley comes to the surprising conclusion that her divorced and mercurial father's absence from her life was a gift because "a girl who is free can grow up free of preconceptions." Bliss Broyard remembers her father, the writer Anatole Broyard, more affectionately in "My Father's Daughter," although he sometimes humiliated her and he concealed his racially mixed ancestry from his children. Yet, Broyard honors her "pact" with her father, visiting his oldest friends for years after his death.

"Secrets of the Sun" is Mako Yoshikawa's essay about her father, Shoichi, a brilliant physicist from Japan who survived World War II bombings as a boy but never established a strong bond with his own child. In "Sol's Exodus," Nancy Jainchill memorializes a loving but harsh *sabra* who rejected the

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Orthodox Judaism of his Palestinian boyhood and drove his daughter away from home for a decade before they were reconciled.

"Lost and Found," the book's middle section, portrays the losses resulting from lung cancer, mental illness, alcoholism, scams, child neglect, divorce, and other painful forces. Yet essayists speak of happier moments too. "You are my heart," Jill McCorkle's father tells his family as death approaches. Maxine Hong Kingston's father, depressed and angry for a long period after losing his dangerous job in a gambling house, miraculously recovers. He tells funny stories, sings, and plants a huge garden of gourds, melons, peas, beans, tangerines, pomegranates, and figs. A whole "chorus of fathers" breaks into sudden song in Melora Wolff's recollection of a Christmas program at her girls school: "fathers who knew everything and nothing about us, who loved us too little and loved

us too much." Taken abruptly from foster care by her trucker father, essayist Jessica Woodruff recalls a round-trip ride between Indiana and Texas, tracked by police. "We were just going for a ride," the confused nine year old tells the officers as she tries to protect the father who might have loved her too little or too much.

McMullan's final section, "Presences," includes several pieces by well-known authors besides Munro, among them Ann Hood, Alexandra Styron, Antoina Nelson, Lee Smith, Jayne Anne Phillips, and Bobbie Ann Mason. "Daddy's Dime Store" relates some of the best childhood memories in the volume, evoked by Smith's farewell trip to Grundy, Virginia, before her hometown relocated during a flood-control project. Mason's short essay is equally heartfelt. "My Fathers" pays tribute both to Mason's farmer father, a veteran who loved small foreign cars, and to her pilot father-in-law, whose

war service inspired Mason's novel, *The Girl in the Blue Beret*.

This final division of *Every Father's Daughter* is rich in images. Phillips's father "burned the trees" in an annual ceremony, torching the "gossamer webbing" that caterpillars had spread through the family's small orchard; much later, the novelist dreams of his light clothes glowing against the flames. Sitting by her father's bed on the "death floor" of the hospital, essayist Susan Neville compares his oxygen tank to the leather oxygen mask he wore as a young tail gunner before crash landing in Italy. Nancy McCabe concludes "Gifts" with her discovery of grapes in the tangled yard of her old home place: "an abundance of sweet fruit, like another of my dad's magic tricks, this last, unexpected gift." As Margaret McMullan says in her foreword, "Our stories don't stop, even when lives end."

Joan Wylie Hall

The Southern Quarterly

A Journal of Arts & Letters in the South

Special Issue Call for Papers: Mississippi Governor William Winter Deadline: January 31, 2016

Editors seek papers on William Winter and his social, cultural, and political influence on Mississippi and the American South, focusing on historical or contemporary issues. Submissions could relate William Winter to any aspect of culture in the South, including geography, history, sociology, and the arts. Topics might address the Mississippi culture that influenced Winters's politics, the transformation of Mississippi and the Mississippi education system as a result of the Mississippi Education Reform Act of 1982, Winter and his contemporaries, Public Utilities Reform Act of 1983, Winter and Massive Resistance, and Winter and the law. Submissions of scholarly essays are welcomed, along with reviews of pertinent publications, unpublished interviews, and related archival materials. Email submissions to SouthernQuarterly@gmail.com. Complete guidelines are available on our website.



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Little Rock, Arkansas, the Newseum in Washington, D.C., and at the Overby Center for Southern Journalism and Politics at the University of Mississippi. It will be screened in September at the University of North Carolina-Chapel Hill. SouthDocs hopes to have the film distributed to other public television stations around the country.



Contact Becca Walton at rwalton@olemiss.edu if you would like to screen the film in your community.

The Mississippi Department of Archives and History provided assistance with archival materials, and the staff at Mississippi Public Broadcasting, especially Edward Ellington, organized a memorable premiere broadcast on October 2, 2014, in Jackson.

View a trailer on the film's website, www.toughestjobmovie.com.

Becca Walton

CONTRIBUTORS

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

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

Joan Wylie Hall is a lecturer in the English Department at the University of Mississippi. She is the author of *Shirley Jackson: Studies in Short Fiction* and the editor of *Conversations with Audre Lorde* and *Conversations with Natasha Trethewey*.

Jenna Mason is the Southern Foodways Alliance's office manager and blog editor. She earned her BA and MA in Spanish at the University of Georgia, where she also taught as a Spanish instructor.

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

Sara Roahen, who authored *Gumbo Tales: Finding My Place at the New Orleans Table* and who coedited *The Southern Foodways Alliance Community Cookbook*, is an SFA board member and oral historian for the Southern Foodways Alliance.

James G. Thomas, Jr. is the Center's associate director for publications.

Becca Walton is the Center's associate director for projects.

David Wharton is the Center's director of documentary studies and assistant professor of Southern Studies.

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people and region. It would also answer the questions of a number of students who tell us that they have just been getting good at documentary work at the end of their MA programs, so a new degree would allow them to become proficient and give them new skills and possibilities.

More support for graduate and undergraduate students. We would love to have more opportunities for undergraduate majors to come into the program with the knowledge that they could compete for scholarships in Southern Studies. We can always benefit from more funding for graduate students to offer more and better assistantships, and we would need more funding to attract students to a possible new degree program. And increasing support for undergraduates and graduate students can also help address goals of attracting a diverse group of students.

Better opportunities for guests and exchanges. People from all over the world show interest in visiting the Center and other campus locations to work with faculty and students and to use library and other resources, and it would be a great benefit to have support and space for them. That would also make it easier for people in Southern Studies to swap places with those visitors, either for short or long visits, enabling people to learn and teach about the Global South from all over the globe.

The Center is approaching its 40th birthday since its first event, a Eudora Welty symposium in 1977. I can't claim to speak for what the Center for the Study of Southern Culture might need 40 years from now, but making some of these improvements seems to me a good start.

Ted Ownby



Celebrate Charles Reagan Wilson's Teaching Legacy and Support Students

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

Please consider a gift honoring Professor Wilson. Every amount helps. Gifts may be mailed to the UM Foundation, 406 University Ave., Oxford, MS 38655, or donate online by visiting southernstudies.olemiss.edu/giving, follow the link, and choose "Charles Reagan Wilson Graduate Support Fund."



TOM RANKIN

Faulkner's World: The Photographs of Martin J. Dain A Traveling Exhibition

The photographs of Martin Dain provide a unique journey into the world of William Faulkner. Taken between 1961 and 1963, Dain's photographs portray Faulkner at home as well as provide a comprehensive look at the people and cultural traditions that inspired him. This collection provides an extraordinary window through which to view community history and from which to reflect on culture and change in Oxford and the surrounding area. As the exhibition discusses and interprets the legacy of William Faulkner, it also provides an opportunity to prompt community dialogue.

The exhibition opened at the University of Mississippi in 1997 and traveled for two years as part of the Faulkner Centennial Celebration, had an encore tour in 2007 in conjunction with the Mississippi Reads project administered through the Mississippi Library Commission, and is once again available, this time for libraries, museums, and cultural centers in Mississippi and surrounding states. *Faulkner's World: The Photographs of Martin J. Dain* was curated and produced by the Center for the Study of Southern Culture. The exhibition has thirty-six 16" x 20" black-and-white photographs and four text panels, presented in 24" x 30" frames.

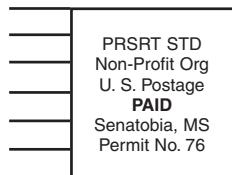
Persons interested in scheduling the traveling exhibition of Dain photographs should contact James Thomas by e-mail (jgthomas@olemiss.edu) or telephone (662-915-3374).



MARTIN DAIN



The University of Mississippi
Center for the Study of Southern Culture
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