

# the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • WINTER 2001

THE UNIVERSITY OF MISSISSIPPI

## Eighth Oxford Conference for the Book

A plethora of writers, publishers, and book lovers from widely varied walks of life will once again converge upon Oxford and the University of Mississippi for the Eighth Annual Oxford Conference for the Book, slated for the weekend of March 30-April 1. Readings, discussions, parties, and signings are set to take place at the three-day event, which regularly sends participants home sated, inspired, and confident in the state of letters. Among conference highlights are a tribute to one of Mississippi's greatest writers, Richard Wright (1908-1960), in whose memory this year's event is dedicated, and an extravaganza to celebrate the 50th anniversary of Grove Press, the illustrious publishing house that printed, and continues to print, the work of some of the 20th century's most enduring iconoclasts, including William S. Burroughs, Henry Miller, Jack Kerouac, Samuel Beckett, and many more.

Midday Friday will see the commemoration for Richard Wright, author of such American literary classics as *Native Son* and *Black Boy*. Prominent literary scholar and poet Jerry W. Ward, Jr., will deliver an address, to be followed by remarks from Wright friends Geneviève Fabre and Michel Fabre, who are among the world's foremost scholars of African American literature, and Paul Oliver, one of the founders of modern blues scholarship. Wright wrote the introduction to Oliver's book *Blues Fell This Morning*. Michel Fabre is the author of *The World of Richard Wright* and *The Unfinished Quest of Richard Wright* and, with Wright's wife, Ellen, coedited *The Richard Wright Reader*. Also appearing on the conference program will be recent Wright biographer Hazel Rowley.

The Grove Press 50th birthday bash is set for Saturday evening in Taylor, Mississippi, where attendees will enjoy the spirit of the avant-garde Mississippi style, with catfish, down-home soul music, and fireworks. Morgan Entrekin, president and publisher of Grove/Atlantic, Inc., and several authors he publishes will take part in the conference, among them novelists Jim Harrison (*Legends of the Fall*) and past conference favorites Stewart O'Nan (*Everyday People*) and Tasmanian author Richard Flanagan



Richard Wright (1946), photograph by Carl Van Vechten. Courtesy Ellen Wright and the Van Vechten Estate. Image courtesy Special Collections, University of Mississippi Libraries. The Van Vechten photograph of Richard Wright is reproduced on posters and T-shirts available from the Center by calling 800-390-3527.

(*Death of a River Guide*).

Some other fiction writers who will read and speak are literary star Amy Tan, author of numerous best sellers, who appears in support of a new novel, *The Bonesetter's Daughter*; Jayne Anne Phillips, the highly prized writer and author of *MotherKind*; newcomer David Anthony Durham, whose debut, *Gabriel's Story*, is a new take on the Old West novel;

(continued on page 6)



# Southern Register

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## Director's Column

This winter has been a cold and wet one in the Deep South. That's not unusual. North Mississippi's persistent, iron grey skies this time of year can make one feel he is in the middle of an Ingmar Bergman movie, with angst the best one can hope for. But this winter has been extreme, as in much of the nation. We have been traveling widely, though, meeting people throughout the region in a variety of forums to represent the Center.

The Arkansas Arts Center hosted a symposium to accompany the opening of the *Myth, Memory, and Imagination* exhibition of painting, photography, and sculpture of the South. The works are all in the collection of an extraordinary woman, Judy Norrell, the child of two Arkansas members of Congress. Among other items, she has gathered together the paintings of Clementine Hunter, Bernice Sims, and Eldridge Bagley, and the sculpture of the Reverend Herman Hayes and Willie Little. She collected the prints of the Farm Security Administration photographers of the 1930s and 1940s, and the work of more recent acclaimed photographers, William Eggleston and William Christenberry. The latter was at the symposium, and I enjoyed hearing this Alabamian admit that what he really had wanted to be was quarterback of the Crimson Tide football team. He has done all right, though.

My trips across the South provide great discoveries for me, and at the Arkansas exhibit I discovered the work of South Carolinian Jonathan Green, a favorite of Norrell's and rightly so. His painting *The Passing of Eloise* is a moving depiction of his grandmother's funeral. He grieved 10 years before he could record this event, and his passion for his family and community come alive when viewing the work. Green was at the symposium, a young and altogether fresh African American perspective on the South.

The Arkansas symposium would have been enough to set me thinking for a month, but I also went to two religious forums that were stimulating. Northminster Baptist Church in Jackson, Mississippi, hosted a lectureship with Bill Leonard, the dean of the divinity school at Wake Forest University, and me. Bill recalled growing up Baptist, and we all reflected on the recent changes in the Southern Baptist Convention. Northminster witnesses for the Baptist tradition of the freedom of the individual soul and the local congregation, and its members are among the most curious and congenial friends I have made. The next week found me in Mobile, Alabama, giving a presentation as part of the Christus Lectureship at Spring Hill College, which has a sign up entering the campus, "The Jesuit College of the South." I talked about the spirituality of the South, among an ongoing group that hear many lectures each year about religion. It would have been great to have the Northminster members in dialogue with the wonderful people at Spring Hill—enriching us all.

Finally, January's cold winter saw Ann Abadie, Andy Harper, David Wharton, and me at Vanderbilt University, where we held another planning meeting for our Regional Humanities Center initiative. The good people at the Robert Penn Warren Center hosted us, and we had an audience of 50 or so discussing the needs and potentials for humanities work in the Deep South.

The diversity and richness of this one month's experiences suggest something of the range of the Center's work and interests. The Deep South is alive with cultural activity, and the Center is working to connect actively with many people and institutions to advance our common work.

CHARLES REAGAN WILSON

The Center has begun preliminary work toward planning the Mississippi Encyclopedia. It will be a one-volume reference work, a collaborative project with the Mississippi Humanities Council, the University Press of Mississippi, and the Mississippi Department of Archives and History.

The preliminary planning process will include formation of an advisory board and solicitation of ideas for topics and contributors.



# CENTER GALLERY TO BE NAMED FOR LYNN AND STEWART GAMMILL

*Hattiesburg couple, longtime supporters of Southern Studies at Ole Miss, to be honored during Celebration Weekend, April 27-29, 2001*

Since the mid-1970s, when the Center was established, Lynn Crosby Gammill and her husband, Stewart, have championed Center initiatives and assisted in resource development efforts on its behalf. Virtually every significant undertaking the Center has made over the past 25 years has benefitted from Lynn Gammill's vision of what the Center might achieve at the University of Mississippi. From the beginning, both Gammills envisioned the Center as a regional resource of the first order, with the study of the South and all things Southern central to their vision of its long-term role.

Gammill family support has been critical to the Center's Piney Woods publication and historical work, as well as to ongoing library improvements and challenge grant efforts.

Additionally, the Center's *Mississippi Writers: Reflections of Childhood* anthologies and its award-winning *Encyclopedia of Southern Culture* drew support early from the Gammills and other members of their family, including Lynn's mother, Dorothy Crosby. Indeed, restoration of the Center's home in historic Barnard Observatory would not have been possible without the sustained support of the Gammills and their family.

Lynn Crosby Gammill has served on the Center's Advisory Committee since its inception. Ann Abadie, the Center's Associate Director, says, "It was Lynn's idea in the first place to create a Center advisory group, to promote awareness of the Center and its goal of furthering understanding of the South through study, celebration, and historical documentation. The Center would not be what it is today without the vision and



Lynn and Stewart Gammill

commitment of Lynn Crosby Gammill."

In April 2001, the Center will honor Lynn and Stewart Gammill by dedicating its gallery to them. As part of the University's Celebration Weekend, on Friday, April 27, 2001, at 1:30 p.m., University Chancellor Robert C. Khayat, former Mississippi Governor William Winter, and Center Director Charles Reagan Wilson will host a program dedicating the Lynn and Stewart Gammill Gallery at Barnard Observatory. The Center will use this opportunity to welcome the Gammills' family and friends, as well as Center alumni, parents, friends, and donors.

*Southern Register* friends are invited to join us in Oxford on Friday, April 27, for a reception that will precede the Gammill Gallery dedication. The reception will be held in the courtyard garden behind Barnard

Observatory, from noon until 1:30 p.m. At 2:00 p.m., following the dedication ceremony, in the lecture hall of Barnard Observatory, Provost Emeritus Gerald W. Walton and Professor T. J. Ray will present slides and comments on early campus buildings.

Plan to meet with your Southern Studies friends and family again after the slide presentation, at 4:00 p.m., for the rededication of the Lyceum. The best-known, well-loved landmark building at Ole Miss has recently undergone a \$11 million restoration and will be open for tours following the program. Come and see how the only remaining structure of the University's original five campus buildings has been preserved and made ready for the 21st century!

LESLEY URGO

**WOULD YOU LIKE TO MAKE A GIFT TO THE GAMMILL GALLERY FUND?** These monies will be used to sponsor gallery exhibitions, cover display costs, and send exhibitions of regional interest on the road, taking a little bit of the Center, a little bit of Ole Miss, out to area libraries, museums, and other sites. Help us make the future of the Gammill Gallery secure; send your tax-deductible charitable gifts to the Center, clearly noting "for the Gammill Gallery." Mail your check to the University of Mississippi Foundation, P.O. Box 249, University MS 38677. Or, make a gift on-line at the University Web site: [www.umf.olemiss.edu](http://www.umf.olemiss.edu). Click on "Make a Gift" and direct funds to the Center for the Study of Southern Culture/Gammill Gallery.





# GAMMILL GALLERY



TO HAVE STUDENT PHOTOGRAPHS AS DEBUT EXHIBITION



Brian Fisher

Copper Roofing

The newly named Lynn and Stewart Gammill Gallery at Barnard Observatory will have as its debut exhibition *Yoknapatawpha 2000: The Changing Face of Lafayette County - Work by Southern Studies Documentary Photography Students*. Nine students, most of whom had no previous photographic experience, came together in the fall of 2000 in a Southern Studies graduate seminar offered by David Wharton. Wharton says "This exhibit displays the beginning efforts of students interested in documentary photography as a way of exploring the world around them. The course explored the theme of change in Lafayette County and stressed collaborative work. Both rural and urban scenes are included in the exhibition. Gallery visitors will be, I think, impressed with the intensity of the students' interest and their understanding of what can be seen and communicated photographically. As much as anything, the learning process the students went through is what is showcased in this exhibit. We're very proud of their effort and pleased that this will be the first exhibit mounted in the newly christened Gammill Gallery. With their long commitment to the Center and its programs, I'm sure the Gammills will appreciate seeing the level of enthusiasm evident in the students' photographs."

The nine students whose work will be exhibited are: Joseph Bugioli, Kris Cox, Brian Fisher, Evan Hatch, Sally Monroe, B. J. Petty, Patricia Reis, Kenneth Sallis, and Kay Walraven. With the exception of undergraduates Cox and Petty, all the students are either currently enrolled in, or have recently completed, the University's master's program in Southern Studies. Several photographs by course instructor David Wharton are also part of the exhibition. Wharton is the director of documentary projects and assistant professor of Southern Studies at the Center.

LESLEY URGO



Kay Walraven

Construction at the Lyceum, University of Mississippi



Evan Hatch

The Tree at Twelve Oaks



B. J. Petty

Robert Reed receiving a haircut at the Sheer Glorious Hair Salon



WALTON, RAY TO PRESENT SLIDE LECTURE ON  
**EARLY CAMPUS BUILDINGS**  
DURING CELEBRATION WEEKEND

As part of the University's Celebration Weekend, on Friday, April 27, 2001, at 2:00 p.m., in the lecture hall of historic Barnard Observatory, Provost Emeritus Gerald W. Walton and Professor T. J. Ray will present slides and comments on early campus buildings. Among these are the Lyceum (1848), the only survivor of the University's first buildings; the Old Chapel (1853), recently renovated to house the Croft Institute of International Studies; and Barnard Observatory (1857-59), home of the Center for the Study of Southern Culture since 1979 and, for its outstanding restoration, winner of a 1995 Honor Award from the National Trust for Historic Preservation. Another of the many buildings to be discussed is Ventress Hall (1889), which housed the University Library, the School of Law, the Departments of Geology and Art before being restored in 1998 as administrative offices of the College of Liberal Arts.

Walton and Ray are longtime faculty members at the University and experts on the history of its buildings. Walton came to the campus as a graduate student in 1956 and remained until his retirement at the end of June 1999, serving as professor of



T.J. Ray



Gerald W. Walton

English, dean of the College of Liberal Arts, vice chancellor and provost. In addition to serving as a professor in the English Department from 1971 until his retirement in June 2000, Ray was one of the faculty members who started the Faculty Technology Development Center. Among its projects are saving and making accessible thousands of photographs, including those of campus buildings.

The slide lecture by Walton and Ray will follow a 1:30 p.m. program during which University Chancellor Dr. Robert C. Khayat, former Mississippi Governor William Winter, and Center Director Dr. Charles Reagan Wilson will dedicate the Lynn and Stewart Gammill Gallery at Barnard Observatory. The Gammills, of Hattiesburg, Mississippi, are longtime supporters of the Center.

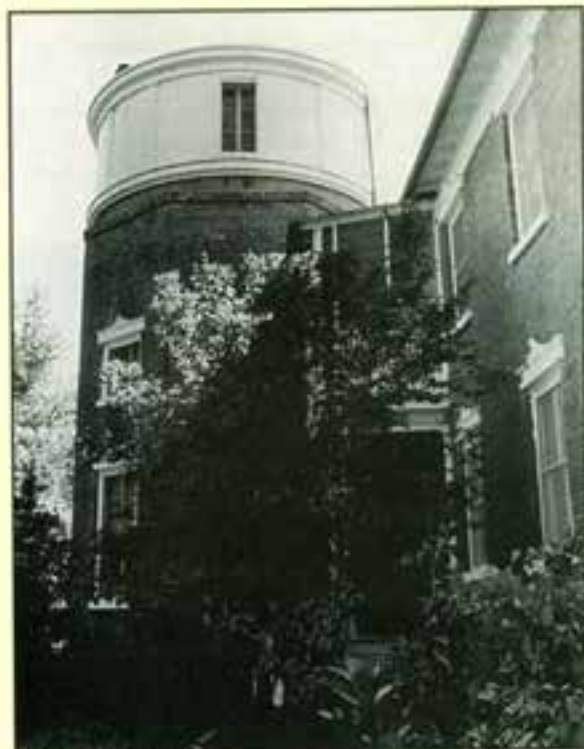
Center friends are invited to attend the dedication and the slide lecture as well as a reception that will be held in the courtyard garden behind Barnard Observatory, from noon until 1:30 p.m. Also, friends are invited to attend the 4:00 p.m. rededication of the Lyceum, built on the campus more than 150 years ago and recently restored as part of a \$11 million project.



The Y Building



The Lyceum



Barnard Observatory



# Eighth Oxford Conference of the Book (continued from page 1)

William Gay, the raw and eloquent Tennessee writer with a significant new novel, *Provinces of Night*; and conference mainstay Barry Hannah, the incomparable fiction panel moderator who is also slated to read from an upcoming novel, *Yonder Stands Your Orphan*.

A number of poets will discuss the craft and read from their work on Friday afternoon. Among those reading are Claude Wilkinson, so impressive at last year's conference, and currently the John and Renée Grisham Visiting Writer in Residence at the University of Mississippi; Nikky Finney, who teaches at the University of Kentucky and has published two collections, *On*

*Wings Made of Gauze and Rice*; Brooks Haxton, the Mississippi poet who is receiving attention for his new translation of Heraclitus's writings, *Fragments: The Collected Wisdom of Heraclitus*; and Dave Smith, coeditor of the *Southern Review* and much beloved poet whose works include *The Wick of Memory* and *Cuba Night*.

The *Southern Review*, the esteemed literary journal published at Louisiana State University, is the focus of a panel discussion Friday morning. University of Mississippi English chair Joseph Urgo will moderate the panel, which features Dave Smith, Ole Miss alumnus and Arcade Publishing editor Webb Younce, and

## Paintings of Writer in Residence Claude Wilkinson to Be Exhibited March 30-April 1 at University Museums

The natural environment, which poet and artist Claude Wilkinson—this year's John and Renée Grisham Visiting Writer in Residence at the University—is known to describe in thin poignant lyrical narratives, is also the subject of his artwork to be displayed in an exhibition March 30-April 1 at the University Museums. Twelve of Wilkinson's pieces, including landscapes and still lifes spanning a decade of work since 1988, will be displayed.

The University Museums will sponsor an opening reception for the exhibition on Friday, March 30, at 12:30 p.m. Wilkinson's exhibition coincides with the Oxford Conference for the Book, which takes place the same weekend. Wilkinson will read from his work and discuss the state of poetry during the

conference session scheduled that day at 3:30 p.m.

Wilkinson paints from the environment he remembers as a youth in Nesbit, Mississippi, a DeSoto County town that borders the Tennessee state line. With sadness, he often publicly laments how the natural woodlands and fields he wandered in as a child have been bulldozed to make way for offices and housing projects. It's those memories of undisturbed lands from which he paints. "Most of my work has been created from the areas around Nesbit," he said. "Most of those places have been 'developed.' In recent years, the places are no longer there."

For landscapes, Wilkinson prefers to use oils, sticks, and pastels. Watercolors are for his still lifes. He has been told that his art work is "representational" or "when you paint a tree it looks like a tree," he said. "Nobody has really tried to label it. It's realist, but it's not photo realism. It leans slightly toward impressionism."

Deborah Freeland, program coordinator for the University Museums, eagerly anticipates the Wilkinson exhibition. "We're excited because he is artistically talented, as well as literarily talented," she said. "His work will be a real asset to the gallery."

In October, Wilkinson was awarded the 2000 Whiting Writers' Award, a prestigious award that recognized 10 promising writers across the country. His *Reading the Earth* (Michigan State University Press, 1988), a collection of 44 poems, received national acclaim. Wilkinson, the first poet to serve as Grisham Writer in Residence, said he devotes an equal amount of time to painting and to writing.

Hours for the University Museums are 1:00 a.m.-4:30 p.m. Tuesday through Saturday and 1:00-4:00 pm. on Sunday. For more information, call 662-915-7073.

DEIDRE JACKSON



Americana by Claude Wilkinson



# Eighth Oxford Conference of the Book (continued from page 6)



GERALD JOHNSON

David Anthony Durham



JERRY BAUER

Jayne Anne Phillips



Nikky Finney



U.S. HOUSE OF REPRESENTATIVES

John Lewis

*Southern Review* associate editor Michael Griffith, who will also read that afternoon from his new novel *Spikes*.

Saturday will provide a number of intriguing academic panels, the first of which is entitled "Writing Sexuality in and of the South." Moderated by University of Mississippi assistant professor of English and Afro-American Studies Ethel Young-Minor, the panel will feature remarks by Jeffery Renard Allen, whose recent novel *Rails Under My Back* won the *Chicago Tribune's* Heartland Prize for fiction; Lasana Kazembe, a poet and spoken word artist who wrote the collection *Nappy Headed Black Girls*; and Reginald Martin, editor of *Dark Eros* and a member of the English Department at the University of Memphis. "Writing Our Southern Mothers" focuses on the matriarchal role in Southern fiction, featuring Jayne Anne Phillips, *Fatal Flowers* author Rosemary Daniell, and Patricia Foster, author of *All the Lost Girls: Confessions of a Southern Daughter*.

Rounding out Saturday's discussions will be two panels concerned with education and literacy. "Our Mothers Before Us: A Link to History" and the annual panel "The Endangered Species: Readers Tomorrow and Today," with Elaine H. Scott as moderator and remarks by Claiborne Barksdale, head of the Barksdale Reading Institute, and Kimberly Willis Holt, author of *When Zachary Beaver Came to Town*, the recent National Book Award winner for young adult readers. In addition to speaking at the conference, Holt will visit local schools as part of the Young Authors Fair sponsored by the Junior Auxiliary of Oxford.

The "Link to History" panel will be the occasion for the announcement of the Phil Hardin Foundation's funding to provide each high school in Mississippi a copy of *Our Mothers Before Us: Women and Democracy, 1789-1920*, a new educational resource published by the Center for Legislative Archives at the National Archives and Records Administration. Chancellor Robert C. Khayat will moderate the session featuring C. Thompson Wacaster of the Hardin Foundation; Deborah Barker, director of the University's Sarah Isom Center for Women's Studies; and National Archives representatives Michael L. Gillette, Mary Lynn Kottz, Alysha Black, and Lucinda D. Robb.

On Sunday, the studies continue with "Writing the Civil War," a panel moderated by University of Mississippi Southern Studies professor Ted Ownby and featuring Allen Ballard, author of the recent novel about a real Mississippi colored Civil War regiment, *Where I'm Bound*; professor David Blight, a noted scholar in the field of African American Civil War studies; and Catherine Clinton, author of the provocative *Fanny Kemble's Civil War*. The focus moves to "Writing Race and Politics in the South" with a panel narrated by Center for the Study of Southern Culture director Charles Reagan Wilson and featuring journalist Bill Minor, author of *Eyes on Mississippi*; Jesse Holland, a University of Mississippi alumnus and former editor of the *Daily Mississippian*; and the esteemed Civil Rights figure John Lewis, a Congressman from Georgia and author of the best-selling memoir *Walking with the Wind*.

# Eighth Oxford Conference of the Book (continued from page 7)



SCOTT ROBERTS

Jim Harrison



WORYN DOW

Jeffery Renard Allen

As always, in addition to the readings and discussions, there will be social gatherings where conference goers get the chance to meet participating authors. These event include a cocktail party at Off Square Books on Friday, a book signing with all the conference authors on Saturday night and the subsequent Grove Press shindig, a continental breakfast at the John Davis Williams Library Sunday morning, and a Sunday lunch at Memory House. Reservations and advanced payment are required for the cocktail party (\$25 per person), the Grove Press anniversary party (\$25 per person), and the Sunday lunch (\$15 per person). All proceeds for the cocktail party will go toward supporting the conference and are tax deductible. Participants are invited to make additional tax-deductible contributions to help support the conference. Otherwise the conference is free and open to the public. To help with arrangements, those interested in attending are advised to preregister.

The conference is sponsored by the Center for the Study of Southern Culture, Department of English, Department of History, Department of Journalism, John Davis Williams Library, McDonnell-Barksdale Honors College, Barksdale Reading Institute, John and Renée Grisham Lecture Series, University Lecture Series, Junior Auxiliary of Oxford, and Square Books. Funding partners include the University of Mississippi, Morgan Entekin and Grove/Atlantic Press, and grants from the National Endowment for the Arts, the Mississippi Humanities Council, the Yoknapatawpha Arts Council, and the City of Oxford.

JAMIE KORNEGAY

## The Eighth Oxford Conference for the Book

The University of Mississippi • Oxford, Mississippi

March 30 – April 1, 2001

Center for the Study of Southern Culture

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For reserving lodging at a SPECIAL RATE, see page 26.



# DEEP SOUTH HUMANITIES INITIATIVE *Progress Report*

The initial planning phase of the Deep South Humanities Initiative is winding down as the Center concludes its regional meetings in February. Over the last several months, Charles Reagan Wilson and Center staff conducted successful planning sessions in Hattiesburg at the Pine Hills Culture Center, at the Selma-Dallas County Public Library in Alabama, at the Ozark Folk Center in Mountain View, Arkansas, and at Vanderbilt's Robert Penn Warren Center for the Humanities. The last planning session took place in Lafayette on February 16, hosted by the University of Louisiana at Lafayette's Barry Jean Ancelet at the Vermilionville Folklife Center.

These planning meetings, which brought together representatives from libraries, museums, state arts and humanities councils, historical societies, educational institutions, and others, have provided many valuable suggestions and proposals that will be incorporated into the Center's application to the National Endowment for the Humanities (NEH) for designation as the Deep South Humanities Center.

In addition to the scheduled regional planning meetings, Henry Hardy, Associate Vice Chancellor for Academic Affairs at Southern University at New Orleans, hosted an

event for the New Orleans area's Historically Black Colleges and Universities (HBCUs) on February 14. This meeting was in keeping with our ongoing efforts to work closely with HBCUs in the Deep South region to discuss projects designed to highlight and assist their humanities offerings.

Now that the initial planning sessions are over, we will spend the next several months assembling information gathered at the meetings and preparing a draft of our proposal for initial review by the NEH in June. The completed application must be submitted by August 1, 2001.

For more information about the Deep South Humanities Initiative, or to offer suggestions, contact planning grant coordinator Andy Harper by telephone



(662-915-5993) or by e-mail (acharper@olemiss.edu). The mailing address is the Center for the Study of Southern Culture, The University of Mississippi, P.O. Box 1848, University, MS 38677.

## RELATED WEBSITES

Deep South Humanities Initiative:  
<http://www.olemiss.edu/depts/south/thc>

Ozark Folk Center:  
<http://www.ozarkfolkcenter.com>

Pine Hills Culture Program:  
<http://www-dept.usm.edu/~ocach/pncp.html>

Robert Penn Warren Center for the Humanities:  
[http://www.vanderbilt.edu/rpw\\_center](http://www.vanderbilt.edu/rpw_center)

Selma-Dallas County Public Library:  
<http://www.selmalibrary.org>

Vermilionville Folklife Center:  
<http://www.vermilionville.org>



## *Is Kentucky Whistling Dixie?*

In response to the question "Kentucky: Is It Southern?" a group gathered at Eastern Kentucky University's Center for Kentucky History and Politics answered: probably. The Center's Fall Conference featured speakers from all over the state and region who participated in panel discussions and lively exchanges with an equally diverse audience. The assembly was not content to dwell in anecdotes about their ancestors' Civil War loyalty, but instead moved quickly to examine aspects of Kentucky's political, racial, and religious history. Their conclusions may point, in fact, to Kentuckians as uniquely qualified students of Southern culture—both insiders and outsiders who frequently embrace a regional identity at the same time that they pause to consider, as this group did, the stakes in choosing Southernness.

KATHRYN MCKEE



# MARDI GRAS FOCUS OF EXHIBIT

at Barnard Observatory through March 23

A collection of 45 black and white photographs, depicting the decadence, merriment, and often uninhibited human nature wrought by Mardi Gras over a 30-year span since the 1950s, is featured in an exhibit through March 23 at Barnard Observatory, home to the Center.

The work of Biloxi-born photographer Lyle Bongé, the images first appeared in his 1974 book *The Sleep of Reason* (Jargon Press), which quickly became a national cult favorite one year after its release. The haunting pictures, including dozens that capture both local and out-of-town revelers donning various masks, costumes, and artificial body parts, expose outrageous sights seen on French Quarter streets the last day before Ash Wednesday.

Melancholy clowns drinking beer and strangers peering at the camera through bizarre or freakish masks are among the odd assortment of snapshots taken during the festive period. Knowing Mardi Gras had been the subject of myriad amateur and promotional shoots, Bongé, whose work has been described as "the opposite of the slice of life," clutched two cameras, including a 35mm Nikkor wide-angle lens, and in 1955 headed to New Orleans in pursuit of capturing extraordinary moments. With Mardi Gras in full swing in the Louisiana city, which he called "a fine, hot, decadent, rather depraved place," Bongé arrived armed with "an itchy eye."

"I set out to capture that moment when people let you see who they are," Bongé recently told an audience at a Center-sponsored brown bag lecture at Barnard Observatory. "It's the only time you see this open, rather terrified state."

"Shooting film in the French Quarter, 1964 was best for me," Bongé said in his book. "Photographers were few and ignorant of what they saw," said Bongé, whose work has been featured in photography exhibits and is showcased in collections around the country. "The streets were thick with people and the participants outnumbered the gawkers."

Susan Lloyd McClamroch, Barnard Observatory curator, said Bongé's photos rekindle her own memories of the shocking and sometimes sad sights, sounds, and smells that visitors to Mardi Gras encounter. "His photographs clearly, honestly, and truly



Man in Mask, Mardi Gras, 1996

LILA ROSE



Lyle Bongé

ROBERT JACOBSON

record some of the monsters that are produced while reason—drunkenly—slumbers," she said. "What the gallery has to offer our viewing visitors is anything but your typical carnival 'festive-all' portrayal of Mardi Gras. Lyle Bongé prefers to capture individual participation in, or reaction to, the mass masking."

Both the exhibition and the book include a foreword written by poet and publisher Jonathan Williams as well as excerpts of writer James Leo Herlihy's interview with Bongé. Herlihy was Bongé's roommate when both attended Black Mountain



College in North Carolina in the late 1940s.

Bongé, who began his career in photography in Biloxi after serving two years in the Korean War, said he has amassed as many as 40,000 negatives from shooting Mardi Gras pictures since 1955. His photo-

graphic works can be found in such permanent collections as the Mississippi Museum of Fine Art, the George Eastman House, the Philadelphia Museum of Art, the Houston Museum of Fine Arts, the Pensacola Art Museum, and the Historic New Orleans Collection. In addition, Bongé is creating art as a metal sculptor. Some of his hulking sculptures have been exhibited at Loyola University in New Orleans and the George Ohr



Mardi Gras, Chartres Street, 1970

Museum in Biloxi. He also has built boats, renovated houses, and been a bank director, investor, and tree-topper.

"The Center is currently treated to images of humor and horror captured by Bongé's crafty camera," McClamroch said.

Admission to the exhibit is free and open to the public. Barnard Observatory is open Monday through Friday from 8 a.m. to 5 p.m. For more information, call 662-915-5993.

DEIDRA JACKSON

## Barnard Observatory Gallery

EXHIBITION SCHEDULE

JANUARY 17 - MARCH 23, 2001

### *The Sleep of Reason: Mardi Gras Photographs*

Lyle Bongé

MARCH 28 - MAY 31, 2001

### *Yoknapatawpha 2000: The Changing Face of Lafayette County*

Southern Studies Documentary Photography Students

JUNE 4 - AUGUST 15, 2001

### *After Reading Faulkner: His Myriad World*

Arlie E. Herron

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



# Elderhostel for Faulkner Fans

*"The Faulkner Elderhostel program was excellent!"*

*"Great week! Please reserve places for us to return next year!"*

*"I love Faulkner. There is no one to discuss him with at home in Boston. And now here I am dropped into a place where 300 people talk about Faulkner. For a week, I died and went to Heaven. Thanks for the experience of a lifetime."*

*"I want to come back next summer!"*

Such evaluations by 28 older students registered through Elderhostel for the Faulkner and Yoknapatawpha Conference in July 2000 were overwhelmingly positive, according to Carolyn Vance Smith of Natchez, president of Educational Travel Associates Inc.

Smith, former Mississippi/Arkansas Regional Elderhostel director and a longtime college educator, coordinated the group's activities during the Faulkner week at Ole Miss.

"We had many people attending their very first Elderhostel program during the Faulkner Conference," Smith said. "The experienced Elderhostelers told them, 'This program is so special and wonderful. They're not all like this!'"

"Everyone praised Ole Miss, the speakers, the hospitality, the campus and especially the local people who were so kind to them."

With that success behind her, Smith is planning a second Elderhostel Faulkner program during the 28th annual Faulkner

and Yoknapatawpha Conference, July 22-27, 2001.

Again, the Elderhostel program will include all conference lectures, field trips, meals, and other activities and will also provide special Elderhostel-only sessions with Faulkner experts.

Anyone 55 or older (or accompanying someone 55 or older) is eligible to register for the Elderhostel program. Cost is \$713, which includes the conference registration fee, lodging (double occupancy) at the Triplett Alumni Center Hotel on the Ole Miss campus, all meals from supper July 22 through lunch July 27, field trip transportation, handouts, and souvenirs. A limited number of single rooms are available at an extra charge.

Program registration, which opened in February 2001, may be made by calling toll-free, 877-426-8056, and using the program number, 24225-072201-01.

Information about the program is available from Smith by telephone (601-446-1208) or by e-mail (carolyn.smith@colin.cc.ms.us).

## Saks Incorporated Fellowships Available to High School Teachers for Faulkner Conference

Thirty high school teachers chosen from applications in five Southern states will be attending the University's 2001 Faulkner and Yoknapatawpha Conference July 22-27 without cost, thanks to Saks Incorporated Fellowships. Made possible by a four-year, \$200,000 gift from the Saks Incorporated Foundation, on behalf of McRae's, Proffitt's and Parisian Department Stores, the fellowships are intended to further the study of William Faulkner at the secondary school level. English and literature instructors in Alabama, Georgia, Louisiana, Mississippi, and Tennessee are eligible to apply.

The Saks Incorporated Fellowships will provide the registration fee for the conference and cover expenses, including instructional materials and supplies, dormitory lodging, a travel stipend, and a meal stipend. Teachers will receive 3.9 Continuing Education Units for project workshops and the conference sessions.

Requests for fellowship application forms should be submitted to Faulkner Conference-Saks Incorporated Fellowships, The University of Mississippi, P.O. Box 879, University, MS, 38677-0879. For further information regarding the teacher workshops, teachers may contact the University of Mississippi Institute for Continuing Studies by telephone (662-915-7282) or email (cstudies@olemiss.edu).



# 'Faulkner and War'

28th Faulkner and Yoknapatawpha Conference Theme

There were three wars at work in the mind of William Faulkner: the American Civil War, World War I, and World War II. He did not fight in any of them—although for years he passed himself off as a veteran RAF fighter pilot in World War I—and yet they are all there, in novels, short stories, essays, and letters. The aim of "Faulkner and War" (July 22-27, 2001) is to explore the role that war played in the life and work of a writer whose career seems forever poised against a backdrop of wars going on or recently ended or in the volatile years between—or, perhaps most significant of all, the backdrop of that war that ended 32 years before he was born.

Two scholars appearing at the conference for the first time will be John Limon, of Williams College, and Nicole Moulinoux, of the University of Rennes. Limon, author of *Writing after War: American War Fiction from Realism to Postmodernism* and *Stand-Up Comedy in Theory, Or, Abjection in America*, will discuss Faulkner's attempt to show how much of the sense of reality that the Great War produced could be rendered in fiction without explicit reference to it, as, for example, in one novel seemingly remote from the war, *As I Lay Dying*. Moulinoux is founder and president of the William Faulkner Foundation, France, inaugurated in 1994. She is editor in chief of three volumes of Faulkner criticism, has done translations of Faulkner, Henry James, and the poet Yusef Komunyakaa, and written a number of critical essays on Faulkner.

Returning to the conference will be Don Doyle, of Vanderbilt University, author of *New Men, New Cities, New South: Atlanta, Nashville, Charleston, Mobile, 1860-1910* and, most recently,

*Faulkner's County: The Historical Roots of Yoknapatawpha, 1540-1962*, who will be discussing the Civil War in terms of how it was experienced in Lafayette County, whose history plays such a large role in Faulkner's apocryphal Yoknapatawpha. Lothar Hönnighausen, director of the North American Program of the University of Bonn and author of *William Faulkner: The Art of Stylization* and *William Faulkner: Masks and Metaphors*, will take up the question of Faulkner's evolving ideological attitudes toward war in *Soldiers' Pay*, *A Fable*, and *The Mansion*. David Madden, of Louisiana State University, author of over a dozen works of fiction and criticism, including *The Suicide's Wife*, and founding director of the United States Civil War Center, will address *Absalom, Absalom!* as a Civil War novel, "even though," as he writes, "it is more alluded to than dramatized, but life in the South led up to it, was profoundly traumatized by it and, more emphatically, by Reconstruction, and it permeated in myriad ways Faulkner-Quentin's life."

Also returning to the conference will be Noel Polk, of the University of Southern Mississippi, author or editor of over a dozen volumes, including most recently *Outside the Southern Myth*, *Children of the Dark House*, and *Reading Faulkner: "The Sound and the Fury"*, who will speak on *A Fable*; and James Watson, University of Tulsa, author or editor of four volumes on Faulkner, including most recently *William Faulkner, Self Presentation and Performance*. Included in the list of speakers will be a selection of papers submitted for the Call for Papers competition.

Other program events will include discussions by Faulkner friends and family; sessions on "Teaching Faulkner"

directed by James Carothers, University of Kansas, Robert Hamblin, Southeast Missouri State University, Arlie Herron, University of Tennessee at Chattanooga, and Charles Peek, University of Nebraska at Kearney; and guided tours of North Mississippi. The University's John Davis Williams Library will display Faulkner books, manuscripts, photographs, and memorabilia, and the University Press of Mississippi will exhibit Faulkner books published by university presses throughout the United States. Films relating to the author's life and work will be available for viewing during the week.

The conference will begin on Sunday, July 22, with an exhibition of photographs at the University Museums entitled *River Walk*, as well as two exhibits from the Museums' collections relating to the theme of the conference, one of Civil War memorabilia and the other of World War I posters. This will be followed by an afternoon program of readings from Faulkner and the announcement of the winners of the 12th Faux Faulkner Contest. Other events will include a Sunday buffet supper served at the home of Dr. and Mrs. M. B. Howorth Jr., "Faulkner on the Fringe"—an "open-mike" evening at the Southside Gallery, a picnic served at Faulkner's home, Rowan Oak, on Wednesday, and a closing party Friday afternoon at the Gary home, in which Faulkner lived when he and his family moved to Oxford in 1902. For more information about the conference contact the Institute for Continuing Studies, P.O. Box 879, The University of Mississippi, University, MS 38677-0897; telephone 662-915-7282; fax 662-915-5138; e-mail [cstudies@ole-miss.edu](mailto:cstudies@ole-miss.edu).

DONALD M. KARTIGANER



## VISITING ENGLISH, SOUTHERN STUDIES PROFESSOR

Katherine Henninger began teaching at the University last fall as visiting assistant professor of English and Southern Studies. She fills a position left by Robert Brinkmeyer, who resigned to chair the English Department at the University of Arkansas in Fayetteville.

Henninger's recent appointment helps fulfill one of her aspirations since growing up in Arlington, Virginia: "I knew I wanted to combine my love of literature, photography, and the South," Henninger, whose academic specialities include Southern Literature and Culture, Women's Literature, and Photography and Literature, teaches such courses as Southern Literature in the Visual Tradition, Southern Sexualities, and Masterworks of American Literature.

"It's fascinating to teach Southern culture to Southerners," said Henninger, who has taught at the college level since 1992. "It's such a pleasure to be somewhere where people are interested in Southern culture."

A member of Phi Beta Kappa, Henninger received a bachelor's degree in English from the University of Pennsylvania in 1988. She studied photography as an undergraduate at the



Katherine Henninger

California Institute of Art in Valencia and completed graduate course work in photography at the Savannah College of Art and Design before earning M.A. and Ph.D. degrees from the University of Texas at Austin.

Henninger's dissertation examined photography, politics, and contemporary Southern women's fiction. "I looked at

the way recent writers have talked about the visual legacy of the South, with respect to Southern women, especially," she said. Her dissertation, "Ordering the Facade: Photography and the Politics of Representation in Contemporary Southern Women's Fiction," explores the significant role that photography had in presenting images of Southern women.

Henninger on April 4 will present the lecture "Face, Race, and Place: A Short History of Photography in the South" during a brown bag luncheon at Barnard Observatory. Her discussion will present a history of the South through its oral and visual culture.

Henninger has contributed to numerous publications and has presented papers at conferences across the country and abroad. Last fall she presented research on photography and the blues at a symposium the Center sponsored with the Blues Foundation and the Dixon Gallery and Gardens in Memphis.

"We are particularly pleased to have Katie Henninger with us this year," said Joseph Urgo, chair of the English Department. Center Director Charles Reagan Wilson heartily agrees.

DEIDRA JACKSON

## Vicksburg Center Adds Film Night, Book Club to Humanities Series

The Southern Cultural Heritage Foundation's (SCHF) Humanities Lecture Series in Vicksburg, Mississippi, has been going strong for almost two years. The success of this monthly program, which brings historians, writers, and artists to speak at the SCHF Complex, has produced a companion book club and documentary film series.

The documentary film group meets once a month to view and discuss a film relating to the American South. In January the film group focused on *The River*, a 1930s FSA documentary about the Mississippi River. February's film, *Saturday Night, Sunday Morning*, is a documentary examining the life of Dwight "Gatemouth" Moore, a Mississippi Delta blues singer turned minister.

The Southern Book Club also meets once a month to discuss works about the South. Recent selections included *A Confederacy of Dunces* by John Kennedy Toole, *Truth: Four Stories I Am Finally Old Enough to Tell* by Ellen Douglas, and *The Sweet Potato Queens' Book of Love* by Jill Conner Browne. "Our lecture series draws 40 to 60 people to each event, and its

popularity caused us to consider new variations on the theme," stated SCHF Executive Director Ted Smith. "We are thrilled by the success of the new book club and film group."

In addition to these monthly activities, the SCHF brings traveling exhibitions to its property on a regular basis. Currently, *Thirty Years of Living Blues*, a retrospective from *Living Blues*; *The Magazine of the African American Blues Tradition* produced by the Center for the Study of Southern Culture, is on display and will remain open on weekday afternoons until March 16.

"This good exhibition is another indication of our ongoing relationship with the Center for the Study of Southern Culture," stated Smith. "The Center has been a very valuable resource for our ongoing educational activities and we are grateful for this support."

For more information about the Southern Cultural Heritage Foundation and its many educational programs, contact Ted Smith at 601-631-2997 or by e-mail at [tjs@southernculture.org](mailto:tjs@southernculture.org). You may visit the SCHF online at [www.southernculture.org](http://www.southernculture.org).



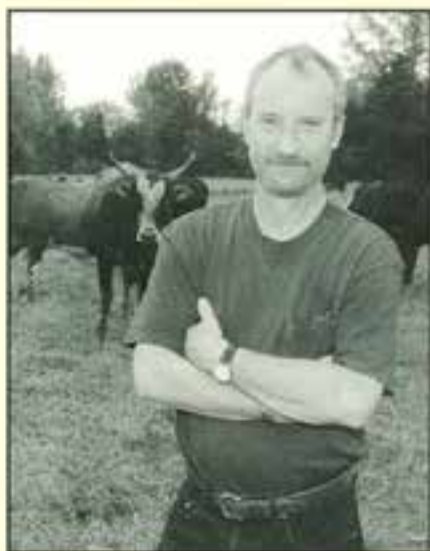
# Reading the South

**Billy Ray's Farm.** By Larry Brown. Chapel Hill: Algonquin Books, 2001. 216 pages. \$22.95.

Larry Brown spent 10 years living as a city boy in Memphis, but he always longed to return home to Mississippi. This evocative new collection of essays shows he is a countryman at heart, and few writers surpass his ability to see the scenes of ordinary, daily life through a special lens that heightens their meaning.

Two themes unify this volume. One is Brown's recountings of his writer's life. We see the young writer learning his craft. He began writing around 1980, but his long apprenticeship saw him throwing away 100 stories and five novels—including burning one manuscript in his backyard. One essay here tells of his participating in his first writer's conference, naive about details of hotels and speaking engagements. We meet briefly here such writers as Horton Foote, William Styron, and Ernest Gaines. Madison Jones was kind to him at the conference, and he recalls the "great dignity about him." He remembers sipping bourbon with Madison Smartt Bell at day's end and realized he could enjoy the celebrity of the writer's life.

He pays homage to his mentors. Faulkner is ever present, but Brown has a clear-eyed sense of how Faulkner's hometown, Oxford, has changed since even he grew up nearby, in Lafayette County, and how any writer living there will write of new people and their lives. He lists Flannery O'Connor, Cormac McCarthy, and Charles Bukowski as influences also, but none rank with Harry Crews. Reading Crews's *A Feast of Snakes* in 1980 "moved me, shook me, riveted me,"



Larry Brown

and he attributes his tenacity at pursuing a writing career to the influence of Crews's work.

The second unifying theme to this book is Brown's exploration of the countryside where he lives. He actually lives in Yocona, but he grew up in nearby Tula and has a pond and a small house there. These places become the spiritual centers of the book. His oldest son, Billy Ray, has never wanted to be anything but a cattleman, and several essays recount the traumas and pleasures of that life. Billy Ray is an aspiring cattleman, and Larry and their family and friends are often called on to help him move closer to his dream. "Billy Ray's farm does not yet exist on an earthly plane," Brown notes. "It is a vision of his imagination so far."

The "farm" is a pastoral dream, and Brown can be lyrical about it and about life at his pond. He is a naturalist, of sorts, a Southern rural Thoreau, able to describe philosophically the importance of the self-reliance and resourcefulness that his country life demands of him. Billy Ray's farm may be a dream

yet, but Brown is also, though, quite aware of the muck that one has to fight through to make it in the natural world or a pastoral world where things do not always go well. Many scenes show him, and his family and friends, fighting to save dying heifers giving birth, or baby goats under siege from coyotes, or "bad bulls" terrorizing the neighbors.

Many times Brown is frustrated at this life. "More than anything I was angry about my boy trying so hard to start a farm of his own and having everything he touched turned to shit."

Brown is touched by the sufferings of the farm animals around him, and as always in his work, he is sensitive and yet frank about the life and death dramas he observes. One of my favorite essays tells of the temporary closing of Sardis Reservoir and the draining of water from it, leaving hundreds of fish dying in the hot September sun. People come to kill the fish and gather them to save and eat, and when he hears about it, he can "smell the blood and death of it." He comes to this scene after an all-nighter where he was drinking, visiting with friends, and watching television to the point of exhaustion, creating a feverish account. It is also a playful piece—he changes the names of his family and friends, for example, so that his wife Mary Annie becomes Marlana Antonia.

Brown uses the word "magical" several times, to describe his memories of older family and friends when he was growing up and of the lakes and ponds that mark his life. "Magical" is a good word to describe this book as well. The hard work of writing and the demands of country living become powerful as Brown reflects upon them.

CHARLES REAGAN WILSON

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

For these and other books call 800-645-4001 or fax 601-234-0630.

160 Courthouse Square • Oxford, Mississippi 38655





**A Sherwood Bonner Sampler, 1869-1884: What a Bright, Educated, Witty, Lively, Snappy Young Woman Can Say on a Variety of Topics.**

Edited by Anne Razeq Gowdy.  
Knoxville: University of Tennessee Press, 2000. lxxvii + 451 pages. \$42.00.

Born in Holly Springs, Mississippi, in 1849, Katharine Sherwood Bonner showed great promise as a Southern storyteller whose insight into life in her section predates the contributions of more celebrated Deep South writers, including Joel Chandler Harris and George Washington Cable. If she is remembered at all in surveys of Southern letters, it is in that vein—as yet another female local colorist whose light shown briefly bright in a collection such as *Dialect Tales* (1883), but was appropriately doused by the public's improving literary taste. Or she is alluded to because of personal decisions sensational to Victorian America; she left her husband, pursued a writing career in Boston (depositing her young daughter in the care of family), served as Henry Wadsworth Longfellow's amanuensis, and, the rumor mills have had it ever since, possibly something more.

Anne Gowdy's masterfully edited volume, *A Sherwood Bonner Sampler, 1869-1884*, counteracts such hasty judgments and superficial controversies, in part by suggesting that Bonner is one of a number of 19th-century writers, particularly women, whose reliance on periodicals as the central outlet for their work has meant that much of their uncollected material has been unavailable to modern audiences. Consequently they have been evaluated critically on a narrow range of their literary production, the result being a limited understanding of their interests and skills. The availability in this volume of much of Bonner's previously uncollected work means that Gowdy can authoritatively claim that "it is clearly an oversimplification, in fact, a misrepresentation, to continue to identify [Bonner] solely or even pri-

marily as a writer of local color dialect fiction."

Immediately obvious, from even a quick perusal of *A Sherwood Bonner Sampler*, is the lively variety of Bonner's writings; a more careful examination suggests their genuine literary significance. Now we can read not only her periodically anthologized "Gran'mammy Tales," but also some of her nonfiction pieces: lyrical verse, short fiction for children, experimental romances, and wickedly satirical poetry, most particularly her lampoon of Boston's elite "Radical Club," a publication for which the city's leading intellectual figures subsequently ostracized her. In whatever mode she wrote, we come to see Bonner through this volume as an author who produced fiction often influenced by her own struggles as woman, wife, and female artist. Gowdy thoughtfully considers Bonner as a Southern woman in transition, one loyal to the images of womanhood her Southern upbringing had inculcated, but one shaped as well by her exposure to the expanded opportunities for women her cosmopolitan roving beyond the physical and mental boundaries of Holly Springs, Mississippi, had given her. As such, Bonner provides in her life and in the subtext of her fiction an early example of the redefinitions Southern women worked to their roles in the postbellum era, as male writers were simultaneously enshrining Southern white womanhood as the eternal flame of the Lost Cause.

Perhaps most significant to understanding and appreciating Bonner's literary range are her travel letters (1874-1876), written first from New England back to the *Memphis Avalanche* and later from Europe to readers of both the *Avalanche* and the *Boston Times*. Here the persona "Sherwood Bonner" takes shape; the result is a wit every bit as caustic as Mark Twain's, but a wit who looks at the world through distinctly female—and Southern—eyes. No person or event is too highly esteemed for Bonner's quick and comic assessment. She recounts an interview

with Ralph Waldo Emerson ("Mr. Emerson's direct influence then, while . . . extraordinary, is a limited one") and an audience with the Pope ("We got up early in the morning, and practiced for the coming performance"). Her retellings of both are laced with an offhand irreverence that will lead readers to appreciate her as what has traditionally, but mistakenly, been thought that rarest of finds in 19th-century literature—a funny woman.

But although Sherwood Bonner is clearly the focus of this volume, she is not the only writer whose skill makes it a valuable book. Anne Gowdy's lengthy introduction to the selections usefully supplements Hubert H. McAlexander's recently reissued biography of Bonner, *The Prodigal Daughter*, by surveying the range of Bonner's work (beyond just the stories she actually reprints and including references to the two works of long fiction not excerpted here) and locating it within the context of postbellum American and Southern literature. The volume's bibliography is surely the most complete listing available of works by and about Bonner and of secondary material related to literary study of the period. But most invaluable are Gowdy's meticulous footnotes that identify—particularly in Bonner's journalistic pieces—contextual and literary references otherwise lost to modern readers. Gowdy's notes are a treasure trove of hard-to-pin-down identifications and links to secondary material that a scholar of the 19th century might read merely for her own edification. Gowdy is to be congratulated on a job impeccably done.

KATHRYN MCKEE

**Pictures Tell the Story:  
Ernest C. Withers,  
Reflections in History.**

Photographs by Ernest C. Withers.  
Essays by Brooks Johnson, F. Jack Hurley, and Daniel J. Wolff. Norfolk, Virginia: Chrysler Museum of Art, 2000. 192 pages, 138 black and white

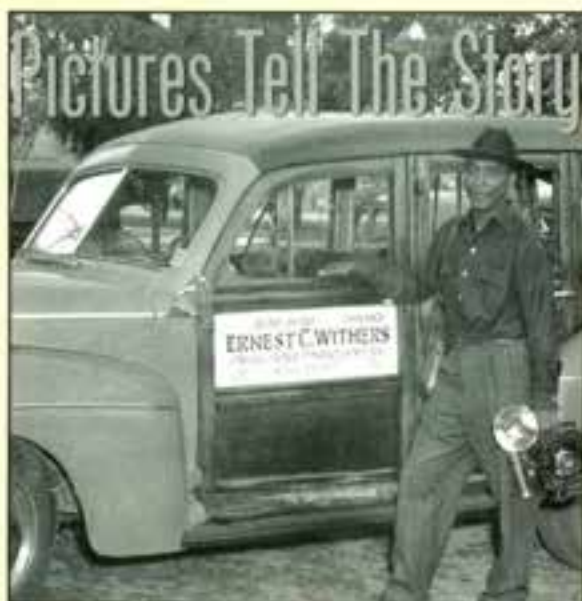


photographs. \$65.00

*Pictures Tell the Story* is a fine book. A turn through its pages graces the reader with one arresting photograph after another—pictures made by a man whose life was intertwined with some of the most significant events of his time. Until recently, Ernest C. Withers' work has not received the attention it deserves; perhaps the publication of *Pictures Tell the Story* will help change that.

Born in Memphis in 1922, Withers learned photography in the armed services during World War II. Upon returning home, he opened a photography business, working first out of his house and later out of several locations on Beale Street. Over the next three decades, he would become Memphis' preeminent African American photographer, taking pictures at events of interest to the black community throughout the city. He never made much money from his photography, though he always managed to keep the business afloat (and, along with his wife, raise eight children, all of whom attended college). In the process, he compiled an archive of photographs that future historians of the rapidly changing postwar South have yet to fully plumb and will no doubt find invaluable. Beyond their historic value, many of his images also display an uncommon sense of grace and beauty, showing Withers to be one of those rare photographers who can transform three-dimensional reality into the photograph's more confining two dimensions in such a way as to elevate his photography into art. In Withers' case, it is an art of the real he has achieved, an art of the actual—an art drawn from the rich well of historical fact.

In 1955, the *Tri-State Defender*, one of Memphis' two black-owned newspapers, assigned Withers to cover the trial of Emmett Till's murderers in Sumner, Mississippi. For his week's work as one of four African American journalists allowed access, he was paid



35 dollars. His photographs of the trial and its aftermath appeared in the black press nationwide and gained him the respect and trust of leading figures within the fledgling civil rights movement.

In the years to follow, Withers' pictures bore witness to some of the movement's pivotal moments, usually providing an insider's point of view lacking in the work of other photojournalists. *Pictures Tell the Story* includes many memorable images from these events. In Montgomery, Withers photographed Martin Luther King and Ralph Abernathy sitting near the front of a crowded bus, signifying the successful effort to desegregate public transportation there. At Little Rock's Central High, he photographed four black students emerging from a car while a crowd of menacing whites, visible in the background, awaits them on the school steps. A 1963 photograph made during National Guard preparations to escort James Meredith to the University of Mississippi shows two African American guardsmen awaiting deployment. The younger seems uneasy, no doubt worried about the days to come; the older man's posture and facial expression, though, show him to be fully confident, disdainful of whatever resistance he might encounter, and impatient to get start-

ed. In one of the book's most memorable images, made at Medgar Evers's funeral, we see Mrs. Evers comforting one of her sons, her strong right arm clasping him tightly to her, while her left hand gently wipes tears from his eyes.

Withers also photographed civil rights activity in and around his native Memphis—from voter registration drives in the late-1950s to the violence surrounding the 1968 Sanitation Workers' Strike. One 1968 photograph, entitled *Policeman with Riot Gear*, is remarkable for its sense of immediacy. It shows a gas-masked cop, nightstick in hand, looking directly into the

camera and seemingly about to attack the photographer. A haunting sequence of images about the murder of Martin Luther King begins with Dr. King's arrival at the airport the day before and ends with the assassin's eye view of the balcony outside the Lorraine Motel's Room 306, as photographed from the boarding-house window from which James Earl Ray fired his fatal shots. It is a chilling series, expressing profound grief at the loss of a leader and friend as well as mute incomprehension of the hatred that killed him.

Withers did not confine his photography to the civil rights movement, and *Pictures Tell the Story* includes a rich sampling of this work as well: the day-to-day realities of life in a city reluctant to leave its Jim Crow past behind; Beale Street's blazing club scene, including candid views of famous musicians and nameless patrons alike, all fortified by the power of the music; and his publicity work for the Memphis Red Sox, the city's Negro League baseball team. To reiterate, this is a fine book, potentially of interest to a wide variety of viewers. Pick it up; leaf through it; read about Withers' life and work; let your eyes linger on the pictures. You will be glad you did.

DAVID WHARTON





### Blues Traveling

The Holy Sites of  
Delta Blues

By Steve Cheseborough  
\$46 unjacketed cloth  
\$18 paper



### Ladies of Soul

By David Freeland  
\$46 unjacketed cloth  
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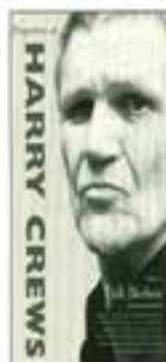
### Jesus and the Sweet Pilgrim Baptist Church

By Clayton Sullivan  
\$15 paper



### Porgy

By DuBoise Heyward  
Afterword by  
James M. Hutchisson  
\$18 paper



### Perspectives on Harry Crews

Edited by Erik Bledsoe  
\$46 unjacketed cloth  
\$18 paper

Mississippi

## Reading the South continued

### LOCAL HEROES CHANGING AMERICA



### Local Heroes Changing

**America.** Edited by Tom Rankin  
and the Indivisible Project Staff.

Foreword by Ray Suarez. Numerous  
color and black and white photo-  
graphs. New York: Lyndhurst  
Books, in association with W. W.  
Norton & Company, 2000. 292  
pages. \$29.95.

*Local Heroes Changing America* is part of the Indivisible Project, a national documentary effort looking at the state of community life in the present-day United States. Sponsored by the Center for Documentary Studies at Duke University and the Center for Creative Photography at the University of Arizona, Indivisible sent a photographer and an interviewer to each of 12 American communities. Geographically, these communities spanned the nation, ranging from Florida to Alaska, from California to New York. Culturally, they covered an even broader range—from inner-city Chicago, through rural Appalachia and western Montana's Yak Valley, to the Navajo Nation in Arizona. In some places, the interviewer and the photographer worked in close partnership; in others, they visited their assigned communities separately. All of the photographers and interviewers invited to work on the project were highly regarded professionals, with impressive records of exhibition, publication, and/or broadcast.

The glue that binds the Indivisible Project together, though, is what the 12 communities have in common. In each, a group of local residents has recently organized to identify, confront, and propose solutions to a social problem specific to their community, whether it be a lack of trained peer counselors for San Francisco teens; a scarcity of decent, affordable housing for Mexican American families in south Texas; or the need to foster the degree of interracial trust that will let Eau Claire, South Carolina—a once-

white suburb where African Americans are now in the majority—embark on an ambitious civic renewal program. Rest assured; none of the 12 efforts chronicled in *Local Heroes Changing America* is the kind of "thousand-points-of-light," top-down volunteerism that "compassionate conservatives" like to talk about. This is the real stuff: a brand of activism decidedly out of the mainstream, inspired by a dedication to human values rather than profit.

Given the Indivisible Project's editorial flexibility and the book's format, it's not surprising that *Local Heroes Changing America* is a bit uneven. A couple of the chapters in which the photographer chose to work in color have the glossy look and gee-whiz feel of a *National Geographic* spread. The rest, though, go more deeply to the point than that. Some of the chapters hold together better than others. In a couple of instances, the photographer and the interviewer seem to be on different pages, with neither one's work adding much to that of the other. But these two chapters are distinctly the exceptions; for the most part, the photographs and interviews complement each other nicely. All in all, it's quite a good book—a solemn, but celebratory, reminder that there's still a real America out there, working hard every day to make the lives of all its people better.

DAVID WHARTON



# Southern Foodways Register

*The Newsletter of the Southern Foodways Alliance*

CENTER FOR THE STUDY OF SOUTHERN CULTURE • THE UNIVERSITY OF MISSISSIPPI

## First SFA Field Trip Announced

The dates are set. We're putting the finishing touches on the schedule. Save July 13-15, 2001, for the first in a series of Southern Foodways Alliance field trips, intended to meet member requests for a broader opportunity to participate in the SFA than the single annual symposium in Oxford now allows. Hosted by the O. Henry Hotel of Greensboro, North Carolina—an old-world style, community-focused boutique hotel—this inaugural field trip event promises to sell out quickly.

The event will celebrate and promote the products and foodways of one of the most prolific and delightful food regions of the South, the Carolina Piedmont. The official program will run from



Dori Sanders, presenter for SFA's first field trip

Friday evening, July 13, until Sunday afternoon, July 15, consisting of a mix of field trips to regional food producers, presentations by SFA experts on the subject of Piedmont foodways, and meals by regional restaurateurs showcasing indigenous products.

Among the presenters will be peach farmer and author Dori Sanders of Clover, South Carolina, whose wry observations and mellifluous voice are sure to charm and entertain. In addition to the official program, optional events now in the planning stages include a reading for children and parents and a series of cooking classes.

Registration is now open at rates of \$250 for the general public and \$225 for SFA members. Rooms at the O. Henry are offered at a special reduced rate of \$124 per night. To register, please contact Tiffany Cotten of the O. Henry at 800-965-8529.

## Southern Foodways Alliance Membership



FOR FURTHER INFORMATION, VISIT US AT OUR WEB SITE:

[www.olemiss.edu/depts/south/foodways](http://www.olemiss.edu/depts/south/foodways)

or call John T. Edge, SFA Director, at (662) 915-5993

or via email at [jtedge@olemiss-net.edu](mailto:jtedge@olemiss-net.edu)

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\$50 individual     \$200 nonprofit institution     \$500 corporation

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



# SFA News Roundup

## Southern Foodways Alliance Board Gets Down to Business

The first annual Southern Foodways Alliance board of directors retreat was held January 20-22. After three days of intense discussion, the board emerged energized and emboldened by a renewed sense of purpose and direction.

Board members in attendance were Nathalie Dupree, cookbook author from Social Circle, Georgia; Martha Johnston, of *Southern Living* in Birmingham, Alabama; Ronni Lundy, cookbook author from Louisville, Kentucky; Toni Tipton-Martin, food writer and author from Austin, Texas; Marlene Osteen, co-owner of Louis's restaurant in Charleston, South Carolina; and Tim Patridge, of Morris Brown College in Atlanta, Georgia. Ex-officio members Ann Abadie, of the Center for the Study of Southern Culture, and John T. Edge, director of the Southern Foodways Alliance, also attended. Board members Leah Chase, John Egerton, Joe Randall, Kathy Starr, and Frank Stritt were not able to attend.

## Gift Announced

The Southern Foodways Alliance received a gift of more than \$7,000 from the American Southern Food Institute (ASFI), an organization that preceded our own by a few years and whose membership voted to fold their operations into the SFA. Their efforts paved the way for our own, and we appreciate the gift, the gesture of good will and support, and we welcome their members into the SFA family.

## Dates for Southern Foodways Symposium 2001 Set

The fourth annual Southern Foodways Symposium will be held October 26-28, 2001, on the campus of the University of Mississippi. This year's gathering will explore connections between the farm and the table. Among the possible topics to be considered are the history of cooperative farms in the South and

the centrality of corn to our regional diet. And, as always, we will eat very well. People who attended in 2000 are still talking about the pecan-crusted lamb chops from Neal Langerman of Georgia Brown's in D.C. as well as Louis Osteen's last minute gesture of magnanimity: homemade biscuits with sorghum butter served hot to the assembled throngs.

If previous symposia serve as any indication, we should sell out soon after formal announcement of the program in July. Look for details in coming issues of the *Southern Register*.

## Virtual Foodways Library in the Works

With a few notable exceptions, most libraries do not organize foodways research materials in a manner that is conducive to browsing for that article you once heard mentioned, the one on the political ramifications of barbecue pitmaster choice in the election of Eugene Talmadge as governor of Georgia.

A new initiative spearheaded by SFA graduate assistant Brian Fisher aims to right that wrong. Brian is at work on a virtual library to be displayed on the southernfoodways.com Web site. By way of a simple series of menu-driven screen categories, the SFA will display a host of Southern foodways scholarship, useful for academic as well as writers and lay researchers.

Where else would you find a link to Jimmy Browning's "A Tie That Binds: Contemporary Funeral Foodways in Rural Kentucky" from the *Tennessee Folklore Society Bulletin*, Volume 55, Number 1, 1991? Or a roster of seminal community cookbooks published over the course of the past one hundred years? If the University of Mississippi library holds the article or book, a link will direct you to our library's search engine. If we do not have it in our collection, a link will be provided to another institution with interlibrary loan capabilities.

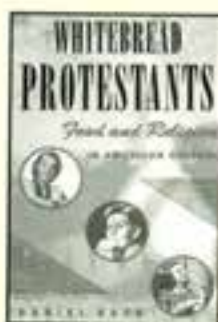
Suggestions on content and organization are welcome. Please contact Brian Fisher at fishbrian@earthlink.net.

## Whitebread Protestants: Food and Religion in American Culture.

By Daniel Sack. New York: St. Martin's Press, 2000. 262 pages. \$24.95.

"Somehow in rural Southern culture, food is always the first thought of neighbors when there is trouble," writes Will D. Campbell in his 1977 memoir *Brother to a Dragonfly*. "Here I brought you some fresh eggs for breakfast. And here's a cake and some potato salad.' It means 'I love you. And I am sorry for what you are going through and I will share as much of the burden as I can.' And maybe potato salad is a better way of saying it."

Daniel Sack, associate director of the Material History of American Religion Project, doesn't delve deeply into the way in which Southern white Protestant



church-based foodways, ranging from the liturgy of communion to an examination of church-sponsored coffee klatches and potluck dinners. Also examined are issues of hunger politics—which Sack deems "an ethical focus on food-related foreign and economic policy"—and diet-based Christian reform movements with their antecedents in the so-called food

church folks express caring and compassion through an informal network of backdoor requests of potato salad. Instead, *Whitebread Protestants* excels at explicating more formal

moralism of John Harvey Kellogg and others.

Most compelling of all is the chapter entitled "Emergency Food: The Development of Soup Kitchens," where-in Sack takes the reader on a virtual tour of five Atlanta, Georgia-based relief agencies whose ministry is focused, in large part, upon feeding the body while nurturing the soul. Along with more traditional relief agencies like the Atlanta Union Mission, Sack introduces the reader to Café 458, founded in 1988 by the Community of Hospitality. The restaurant caters exclusively to the homeless. Here waiters also serve as counselors, helping needy men and women tackle their substance abuse problems and enact a plan to secure employment and a permanent home.

JOHN T. EDGE





University of Mississippi Gospel Choir

ROBERT KATZMAN

# SOUTHERN STUDIES ALUM

## Key to Gospel Choir's Grammy Award Nomination

Still groggy from jet lag, Peter Slade, a 1999 graduate of the Southern Studies master's degree program at the University, had sleep on his mind when he returned home from vacationing in his native England. But one particular message left on his answering machine perked him up for the rest of the day: "The University of Mississippi Gospel Choir has just been nominated for a Grammy Award." To Slade, a former member of the choir and executive producer on its Grammy-nominated debut CD, *Send Up the Praise*, the news was spectacular—and incredible.

"It was never a possibility that we would be nominated for a Grammy," said Slade, who currently is pursuing a doctorate in religious studies at the University of Virginia. "It's pretty amazing to be nominated, to be honest. Since I'm not at Ole Miss, it all feels a little unreal." And it should. Just 14 months after releasing its first album on Malaco Records of Jackson, Mississippi, the choir is poised to win a coveted Grammy Award for Best Gospel Choir or Chorus Album. The choir—which for 25 years has admitted students without auditions, has never awarded class credit, or been a part of the University Music Department—is now respected in the industry as a national gospel recording artist. Those closely associated with the choir credit Slade for its rapid and remarkable rise to national promi-

nence—especially, in a business where it's highly unusual for a debut album to receive a Grammy nomination, they said.

"It was Peter who insisted that 'the choir is good enough, we need to record a CD,'" said Lloyd Holmes, a faculty adviser for the choir. "He's the one who said that and acted on it." After joining the Gospel Choir in 1997, Slade thought the 60-member ensemble was good enough to record a CD for its own use. Choir members agreed.

So Slade got to work. Before the choir would release its debut album, Slade had talked to dozens of people, including University administrators, attorneys, staff, and students, record producers and engineers, and local community and church leaders. With what he refers to as a series of lucky big breaks, the choir raised enough money through University funding, donations, and advance CD sales, to pay \$10,000 for a professional live recording inside University's Education Auditorium. The choir even managed to solicit first-rate original material for the CD. Jason Clark, one of the songwriters, volunteered to produce the album and to offer the talents of his own group of musicians who had already played on a Grammy-nominated gospel project.

"That was a real big break," said Slade, whose only experience



### Gospel Choir Grammy Award *continued*

in music production came from managing a couple of unsigned rock bands back home in England. After all the logistical, legal, and financial matters were final, and the choir's sound was on tape, it hit gold again: producers from Malaco Records were so impressed by what they heard that they donated studio time to the group. Later, the record company urged the group to let them release the album.

Jerry Masters, the album's technical director and Malaco Record's sound engineer, told Slade that the choir's sound was comparable to what was out at the time. "Being a student and doing what he did, that's a sacrifice," said Jerry Mannery, Malaco's gospel music division director. "It was definitely a big effort and sacrifice on his part."

Holmes, who also serves as assistant dean of students, said Slade did much more than he had to as a choir member. Holmes had called Slade and left him the message announcing the good news. "One of the things I truly admire about Pete is that he went above and beyond the call of duty to make sure the choir received the reception it deserved," Holmes said. "He's a go-getter, once he's set his mind to getting things accomplished."

During his travails to get the Gospel Choir recorded, Slade found time to profile the group as the subject of his 164-page master's thesis, "Singing a New Song: The Gospel Choir at the University of Mississippi, A Prophetic Paradigm of Integration." The thesis chronicles the history of the choir from its formation in 1974 to its CD recording in 1998 and its significance as one of the most important African American

organizations at a historically white university. In the thesis, he discusses the choir's artistic expression and how it was received by the campus community. His choice to feature the choir in his thesis was deliberate, he said.

"The Gospel Choir makes a uniquely African American contribution to the University, so I could explore what integration meant in a more sophisticated way than just looking at minority recruitment statistics or the number of black players on the football team," Slade said. While genuinely jolted by the choir's good fortune at being nominated for a Grammy, Slade said he was similarly impressed last June when the choir marked its national cable TV debut by performing on Black Entertainment Television's *Bobby Jones Gospel Hour*.

"The biggest shock was when we were backstage with all these stars and we were on the same bill as Kirk Franklin," said Slade, who also produced the Center's African American Shape Note CD funded by a grant from the Mississippi Arts Commission. The hugely successful Franklin, a 33-year-old minister and gospel songwriter and arranger, is largely credited with creating a new musical genre which combines contemporary hip hop music with traditional gospel choir arrangements.

Slade said he looks forward to the awards show and will be pleased if the choir's nomination gives it increased national recognition, even if it doesn't win a Grammy in Los Angeles.

"I don't think of the choir's success as the work that I did," said Slade. "The University of Mississippi Gospel Choir is a very talented and dedicated group. That is not anything new; it's just that now they are receiving some attention."

DEIDRA JACKSON

## CALL FOR PAPERS

SSSL SESSIONS AT  
MLA 2001:  
NEW ORLEANS  
December 27-30, 2001

The Society for the Study of Southern Literature invites proposals for papers to be presented at two sessions during the 2001 Modern Language Association meeting in New Orleans. Please note that all participants must be MLA members by April 1.

### Women and the South Land

This session will examine the extent to which female authors have redrawn traditional maps of the South, both geographic and ideological. Papers might focus on a variety of issues, including the conflation of white Southern womanhood with the idea of the South itself, the challenges women writers pose to conventional definitions of Southern literature, the intersection of women writers with the principles of agrarianism, or the application of ecofeminism or postcolonialism to the work of female authors.

Send 200-word abstract or complete paper of 8-10 pages by March 25 to Kathryn McKee, Department of English, Box 1848, The University of Mississippi, University, Mississippi 38677-1848 or to kmckee@olemiss.edu.

### Life Writing in the American South

Papers may focus on autobiography, memoir, biography, diaries, journals, letters, and/or oral histories. Original scholarship on life writing as it pertains to issues of canonicity, race/ethnicity, gender, sexuality, class, and/or southern regional identity, or critical assessments of scholarship on life writing in the South, are especially welcome.

Send 200-word abstract or complete papers of 8-10 pages by March 25 to James H. Watkins, Box 530, Berry College, Mt. Berry, GA 30149 or by attachment to jwatkins@berry.edu.





Susan Keith ('01),  
Robin Brown Keith, and  
Dorothy Graham Brown

The Center is seeking new ways to encourage financial donations to strengthen its work, and one current student at the University offers a striking example of making a commitment. Susan Keith, a Long Beach, Mississippi, native and Ole Miss

senior, has made a \$100,000 gift to the University even before walking through the gates guiding her and her peers to graduation day. Susan's gift is significant any way you look at it, and it is more remarkable still when you consider that she comes from a typical middle-class family of modest means. No, she didn't win a lottery prize, and she didn't strike it rich at the casinos. Instead, she has made a long-term commitment and low-cost pledge. She has endowed a scholarship in her grandmother's name by purchasing a \$100,000 life insurance policy with Ole Miss as the beneficiary.

At her age, Susan's premium each month is only \$58, or \$652 per year. She figures she can afford this level of pledge to her university, and she's used her considerable strategizing gifts to improve her situation still more. Susan has already been hired by KPMG, one of the top accounting firms in the country, and KPMG has a matching gifts plan for its employees. As a result,

Susan's monthly premium cost will drop by half, to \$30, or \$313 a year (discount possible with single payment approach). "I can afford this gift, and I like the idea of making a sizeable, long-term pledge of both my income and my interest to Ole Miss. The University has been generous to me insofar as it's given me incredible scholarships that have enabled me to earn a great education and a fine start to my career and adult life. I am excited about this chance to show my gratitude in a way that will give back to Ole Miss a small part of what it has given me."

Susan's model could be a precedent for students, recent alumni, or anyone who appreciates the Center's work on the South. "I am hoping that others will see that they too can make a generous gift to Ole Miss, even if they are just starting out in life and wonder how they'll ever afford such a commitment. For a few dollars a month, they can become major donors too. I'm looking forward to continuing my relationship with my university, to being a part of its life wherever I go, whatever I do. This pledge will help me maintain my ties to Ole Miss while honoring my grandmother, Shreveport native Dorothy Graham Brown. I'm really pleased about that. Both Ole Miss and my grandmother will always be a very special part of me, no matter where life leads me."

LESLEY URGO

WOULD YOU LIKE TO CONSIDER SUCH A GIFT, OR DISCUSS THE VARIOUS OPTIONS FOR LONG-TERM GIVING AT OLE MISS? Southern Studies graduates and friends—can you imagine such possibilities for yourselves as donors? Call Kirk Pardom at University Advancement for further details, 662.915.5946, or e-mail him at [kirk@olemiss.edu](mailto:kirk@olemiss.edu).

## Soul of Southern Film Festival Call for Entries

Time Warner Presents the Indie Memphis Film Festival:

The Soul of Southern Film



Indie Memphis is now accepting short and feature-length documentaries and narrative films made in the South, about the South, or by Southerners. The Indie Memphis Film Festival, to be held June 14-17, 2001, in Memphis, Tennessee, is the first national film festival and competition to focus exclusively on the expression of Southern culture, themes, and sensibilities through the art of filmmaking. The festival will feature a conference exploring Southern film co-sponsored by the Center for the Study of Southern Culture. Deadline: March 16, 2001. Entry guidelines and forms available on the Web ([www.indiememphis.com](http://www.indiememphis.com)) or from Natalie Gildea, Executive Director, Indie Memphis, 1910 Madison Avenue, PMB #632, Memphis, TN 38104.



# Friends of the Williams Library

*Editor's Note: This is the third article in a series dealing with the contribution of Friends of the Library to the John Davis Williams collection. Although the primary focus here is upon microforms, most of this article will deal with newspapers on microfilm. For library statistics in this article the author is indebted to John Meador, dean of University Libraries, Royce Kurtz, head of Information and Instructional Services, and Joann Stefani, head of Technical Services.*

For almost a half century Friends of the Library has invested in microforms because they extend research capabilities at minimal cost. Although the initial push for microforms came from Friends of the Library, funds from the legislature's "library catch-up" allotment, the Graduate School, and the university's library budget have exceeded Friends's modest investments. With microforms came the need for machines to read and print them, since without the reader-printers the film was of little use. With help from the Graduate School, the library acquired six Recordak reader-printers that made microforms accessible. Over time, additional machines have been purchased, though keeping them in working order continues to be a problem.

As the microform collection expanded, several ideas were advanced to make it even more useful. Some supported the library making its own microfilm. Others suggested subscribing to periodicals on microfilm, thus saving shelf space and, at times, duplication. The program began with a modest invest-

ment. Certain periodical subscriptions were shifted to microfilm, and others were received on both microfilm and hard copy. The plan was not a complete solution, but the program continues today. The binding costs and shelving space saved are considerable. In addition to microfilm, the library is now receiving some material on compact disks.

More successful than these proposals was the program for the acquisition of newspapers on microfilm. The earliest large collections of newspaper microfilm were the *New York Times*, the *Chicago Tribune*, the *Atlanta Constitution*, the *Times Picayune*, and the *New York Herald Tribune*. Initially, Friends of the Library provided most of the funds for the *New York Times* and helped with other papers. Eventually the newspaper microfilm collection gave the library coverage of the entire country, and with the acquisition of the *London Times* this coverage became international. Meanwhile microfilm of early American newspapers and Mississippi newspapers helped research on Mississippi history, literature, economy, and politics. Faculty and students doing research on such matters as foreign events, the national economy, crime, elections, science, literature, and local news had information at hand to a degree not possible earlier.

Year after year additional material on film arrives in the library. In 1998-1999, for example, the library had more microfilm material (1,113,838 items) than it had bound volumes (1,038,105). By June 20, 2000, the library had 977,915 sheets of

Titles	No. of Reels	Dates of Holdings
Atlanta Constitution	2,286	1894-present
Charleston Courier	110	1803-1852
Chicago Defender (African American Newspaper)	240	1908-1988
Chicago Tribune*	3,542	1849-1991
Christian Science Monitor	434	1960-present
Commercial Appeal (Memphis)	1,789	1896-present
Early American Newspapers	101	1719-1852
Facts on Film (clipping files)	350	1954-1973
London Times	2,170	1785-present
Los Angeles Times*	1,605	1901-1946, 1972-1977, 1985-1998
Memphis Appeal-Avalanche	52	1844-1861
Mississippi Newspapers	4,025	Early 1800s to present
New York Herald Tribune	2,104	1856-1966
New York Times	3,382	1851-present
New York World/Telegram/Sun	565	1929-1962
St. Louis Post Dispatch	223	1874-1907
Times Picayune	2,887	1837-present
Wall Street Journal	666	1959-present
Washington Post	2,535	1878-present
Total number of reels	41,026	

\*Subscription stopped because of budgetary constraints



# McKee Named Recipient of Prestigious Fulbright Award

Kathryn McKee, McMullan Assistant Professor of Southern Studies and an assistant professor of English at the University, is the recipient of a Fulbright Award for the 2000-2001 academic year and will teach at the University of Mainz in Germany in the summer.

McKee, who began teaching at the University of Mississippi in 1997, will instruct German students enrolled in American Studies. During her four-month overseas Fulbright Junior Lectureship, which begins in mid-April, McKee said she anticipates the opportunity to lead classroom discussions about Southern culture and literature abroad.

"I was flattered to receive the award," said McKee, a Kentucky native and one of about 2,000 U.S. Fulbright recipients who will travel overseas this year. "It's a real honor and an exciting opportunity to see my own region from a completely different perspective than the one I'm used to. I have little understanding of what the South would look like to students abroad." In Germany, she will teach three classes: Introduction to Southern Culture, Southern Women Writers, and Southern Literary Renaissance.

McKee specializes in Southern literature, especially the work of women writers in the South, and has published scholarship on Kaye Gibbons, Bobbie Ann Mason, female humorists, and, most recently, women writers and their relationship to William Faulkner.

"Katie McKee is emerging as a new voice in Southern literary studies, and it is no surprise to me that she would be nominated and chosen by the Fulbright Commission to teach Southern literature abroad," said Joseph Urgo, chair of the University's English Department.

McKee, who teaches Introduction to Southern Studies each semester, also teaches sophomore-level Honors English, Survey of American Literature, Southern Literature, and graduate and senior English seminars. She is widely published in journals and essays and will participate in upcoming conferences, including one sponsored by the Society for the Study of American Women Writers in San Antonio, Texas.

Before her appointment at the University of Mississippi, McKee was an instructor in the Liberal Arts Division at the Milwaukee Institute of Art & Design and a teaching assistant and writing



LINA JACOBSON/STAFF

Kathryn McKee

instructor at the University of North Carolina at Chapel Hill, where she received M.A. and Ph.D. degrees in English. A member of Phi Beta Kappa, she obtained a bachelor's degree in English from Centre College in Danville, Kentucky.

The Fulbright program is sponsored by the Bureau of Educational and Cultural Affairs, U.S. Department of State. For 54 years, Fulbright programs have exchanged nearly a quarter of a million people—86,000 Americans, who have studied, taught or researched abroad and more than 144,000 students, scholars and professionals from other countries who have engaged in similar activities in the U.S.

DEIDRA JACKSON

## Friends of the Williams Library *(continued from previous page)*

microfiche and 63,222 reels of microfilm, for a total of 1,041,137 items. (This figure does not include hundreds of thousands of items in the government document area.) Counting microforms is at best an inexact science, but the counts do give an idea of the extent of the material.

Using the best available figures as of 1998-1999, our librarians count the following:

Bound volumes	1,038,105
Microforms	1,113,938
U.S. Government Documents	2,278,921
Serial Subscriptions	6,427

By any standards the microforms represent a substantial portion of our university library, and year after year additional material on film flows into this area. The collection has long outgrown the original niche it occupied in the library, and it

now encompasses a considerable portion of the entire first floor, and it is expanding yearly.

A glance at some of the library statistics reveals the extent of the newspapers on microfilm in the collection. The newspaper collection on film is one of the research gems of the library. Friends of the Library continues to contribute to this program, although the library provides most of the funds. There are, however, "holes" in the collection. The library needs to fill in the gaps in the early American newspapers, the *Chicago Tribune*, and the *Los Angeles Times*. It also needs a second English newspaper; for example, the *Manchester Guardian*. Perhaps some generous donor to Friends of the Library will help to bring the collection to its full extent.

For additional information or to make a contribution, write Friends of the Library of the University of Mississippi, P.O. Box 473, University, MS 38677-0473.

JOHN PILKINGTON



# Regional

Upcoming Events of Interest

# Roundup

The Alabama Center for Literary Arts will sponsor the fourth annual Alabama Writers Symposium in Monroeville, Alabama, May 3-5, 2001. Among this year's featured writers are Winston Groom (*Forrest Gump*), Sena Jeter Naslund (*Ahab's Wife*), Patricia Foster (*All the Lost Girls: Confessions of a Southern Daughter*), and Howard Bahr (*The Year of Jubilo*). In addition to readings and discussions, the program includes a performance of the stage version of *To Kill a Mockingbird*. For additional information, contact Donna Reed at Alabama Southern College by telephone (334-575-3156, ext.223) or e-mail (dreed@ascc.edu).



The Greenville County Museum of Art in Greenville, South Carolina, continues its *Southern Scene* exhibition through May 6, 2001. Following World War I, American artists stopped looking to Europe for inspiration and began painting American themes in a representational manner. The exhibition explores this rich epoch of American art, which has been largely overlooked, and focuses primarily on the work of Southern-related artists such as Edward Hopper and Thomas Hart Benton. For more information, see [www.greenvillemuseum.org](http://www.greenvillemuseum.org) or call 864-271-7570.



Spring Hill College in Mobile, Alabama, will host a Summer Institute of Christian Spirituality comprised of biblical, historical, pastoral, and moral courses led by faculty from its division of philosophy and theology as well as visiting faculty. Session 1 will be held June 3-9, and session 2 will be June 10-16. For more information contact Pat Warren, coordinator of the Institute, at 334-380-4672 or [www.shc.edu/Academics/Graduate](http://www.shc.edu/Academics/Graduate).

## NOTES ON CONTRIBUTORS

**JOHN T. EDGE**, director of the Southern Foodways Alliance, writes about Southern food and travel. He is the author of *A Gracious Plenty: Recipes and Recollections from the American South and Southern Belly*. His articles have appeared in *Food & Wine*, *Gourmet*, and other publications.

**ANDREW C. HARPER** joined the Center's staff as coordinator of the planning grant for the Deep South Humanities Center. He earned a Ph.D. in history from Northern Arizona University.

**DEIDRA JACKSON** is a communications specialist for the Office of Communications at the University of Mississippi. Formerly a newspaper reporter and editor in North Carolina, she received her M.A. in journalism from the University in 1995.

**DONALD W. KARTGANER** holds the William Howry Chair in Faulkner Studies at the University of Mississippi and is director of the Faulkner Conference. He is the author of *The Fragile Thread: The Meaning of Form in Faulkner's Novels*.

**JAMIE KORNEGAY** is a bookseller at Square Books, editor of the store's *Dear Reader* newsletter, and a freelance writer. He lives in Water Valley, Mississippi.

**KATHRYN MCKEE** is McMullan assistant professor of Southern Studies and assistant professor of English. She has published essays and lectured on Ellen Glasgow, Kaye Gibbons, Bobbie Ann Mason, and other authors.

**JOHN PILKINGTON** is distinguished professor emeritus of English. Among his publications are a two-volume edition of the works of Stark Young and a book on William Faulkner.

**LESLEY URGO** is working for the Center as a development consultant. Before moving to Oxford last summer, she directed the Providence Neighborhood Planting Program in Providence, Rhode Island. She also served as state coordinator for the Conservation Law Foundation, New England's premiere environmental advocacy organization. She holds a master's in American Civilization from Brown University.

**DAVID WHARTON** is assistant professor and director of documentary projects at the Center, where he teaches courses in Southern Studies, fieldwork, and photography. He is the author of *The Soul of a Small Texas Town: Photographs, Memories, and History from McDade*.

**CHARLES REAGAN WILSON** is director of the Center and professor of History and Southern Studies. Among his publications are *Baptized in Blood: the Religion of the Lost Cause and Judgment and Grace in Dixie: Southern Faiths from Faulkner to Elvis*.

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# Gift Ideas

## Voices of Perthshire

*Voices of Perthshire* depicts life on a Mississippi Delta cotton plantation from 1938 to 1942, as seen through the home movie camera of Emma Knowlton Lytle. Mrs. Lytle donated the original silent 8mm film to the Southern Media Archive. Producers Karen Glynn and Peter Slade added recorded commentary from both the filmmaker and retired Perthshire farm workers to the film. *Voices of Perthshire* depicts the full cycle of a cotton crop from breaking the ground, to making a bale, to weaving cloth in the textile mills of North Carolina. (*Voices of Perthshire* is a new release from the Southern Media Archive, replacing *Raisin' Cotton*.)



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*The Southern Register*

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Outside the US call 662-915-5577

**By fax:** Credit Card orders only:  
662-915-7842 (Daily, 24 hours a day)

### Delivery

Orders for delivery in the continental United States are shipped by US Postal Service unless other means of delivery are requested. Orders for delivery outside the continental United States are shipped by Parcel Post.

### Shipping and Handling Costs

United States: \$3.50 for first video or other item, \$1.00 each additional item sent to the same address. Foreign: \$5.00 for each item.

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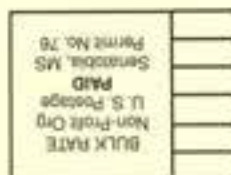
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# Center for the Study of Southern Culture

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