

the Southern Register



THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • FALL 2004

THE UNIVERSITY OF MISSISSIPPI

Third Annual Blues Today Symposium

Living Blues magazine, the longest-running blues periodical in the United States, is currently involved in planning much more than its next issue. The small staff of the Center publication is also working to create an extensive lineup of record label reps, disc jockeys, radio industry insiders, journalists, blues scholars, and—of course—blues artists themselves to address the present state of the blues at the third annual Blues Today Symposium, February 17-19, 2005, in and around Oxford and Ole Miss.

“The symposium is a great opportunity for scholars, fans, and musicians to come together and share their knowledge and passion for blues music and culture,” says Mark Camarigg, publications manager for *Living Blues*. “The subject matter lends itself to a lot of discussion and debate. At the same time, the very location of this event in Oxford, Mississippi, gives fans an opportunity to visit the state most recognized for fostering this unique American art form.”

In addition to celebrating the blues in general, this year’s event—whose theme is radio and the blues highway—will also celebrate 20 years of *Highway 61*, the radio program produced weekly at Ole Miss for Mississippi Public Broadcasting. On hand to discuss the history and role of *Highway 61* will be the show’s former



Kevin Bain

2004 Blues Today attendees participate in an audience jam session featuring honorary symposium cochair Corey Harris (far left).

host, David Nelson, who also edited *Living Blues* during the 1990s.

Besides talks and panel discussions on blues radio—featuring most notably “Sunshine” Sonny Payne, longtime host of the six-decade-old *King Biscuit Hour*—are a panel on Robert Johnson and a lecture by Florida folklorist Bob Stone, who, according to Camarigg, is “a big reason we know sacred steel exists.” Samuel Charters, pioneering musicologist, will deliver the meeting’s keynote address, and Greg Johnson, curator of the University’s Blues

Archive, will premiere the recently acquired Sheldon Harris Blues and Early Jazz Collection.

Although academic discussions are no doubt a key component of the three-day event, “symposium” might be a bit of a misnomer, since film screenings, an audience jam session, traditional Southern meals, the production of the live radio show *Thacker Mountain Radio*, and some half-dozen performances are on tap as well.

(continued on page 3)

IN THIS ISSUE

Fall 2004

- 1 *Living Blues* Symposium
- 2 Director's Column
- 2 In Memoriam
- 3 *Living Blues* News
- 3 Blues X'CURSION
- 4 Mississippi Historical Society
- 4 Delta Literary Tour
- 4 New SST Graduate Students
- 5 2005 Oxford Conference for the Book
- 7 Ventress Hall
- 7 New Ventress Order Member
- 8 Brown Bag Schedule
- 8 Gammill Gallery Exhibition Schedule
- 9 Burdine Documents Mississippi Delta
- 10 2005 F&Y Call for Paper
- 10 2004 F&Y Posters Available
- 10 Oral History Conference
- 11 Evans Wins *Food & Wine* Award
- 12 Two New Books by John T. Edge
- 13 Reading the South: Reviews & Notes
- 20 Eudora Welty's "Magic"
- 20 Ventress Hall Ornament
- 21 Southern Foodways Alliance News
- 24 L. Q. C. Lamar House to Be Saved
- 25 2004 Tennessee Williams Festival
- 26 Regional Roundup
- 26 Notes on Contributors
- 30 *Southern Culture Catalog* Items
- 32 Address Section/Mailing List Form/
Friends Information and Form

REGISTER STAFF

Editor: Ann J. Abadie

Graphic Designer: Susan Bauer Lee

Mailing List Manager: Mary Hartwell Howorth

Lithographer: RR Donnelley Magazine Group

The University complies with all applicable laws regarding affirmative action and equal opportunity in all its activities and programs and does not discriminate against anyone protected by law because of age, color, disability, national origin, race, religion, sex, or status as a veteran or disabled veteran.

DIRECTOR'S COLUMN

SOUTHERNERS ONCE PERVASIVELY USED THE PHRASE "Southern way of life," and by all accounts manners were a central part of the "Southern way." Educated families prized the graceful behavior of a hospitable South. Religious families might show an ethic of kindness that reflected their values. Elvis was only the most famous of Southerners for whom "yes, ma'am" and "no, ma'am" tripped off the tongue. Racial etiquette, though, helped keep African Americans "in their place."

These varied meanings were among those examined in a fascinating week in October as the lecturers at the Porter L. Fortune Jr. History Symposium spoke on "Manners and Southern History" and the participants of the Southern Foodways Symposium pondered "Southern Food in Black and White."

The historians unraveled the ways manners reflected and reinforced a hierarchal society, proscribing behavior for men and women, black and white, rich and poor. They demonstrated that the system of manners was not static, but evolving, even playing a role in massive resistance to the end of Jim Crow segregation. Ted Ownby, professor of history and Southern Studies and director of graduate students at the Center, organized the symposium and will edit a first-rate set of papers for publication.

Eating was a revealing metaphor for Southern manners, and the annual Foodways Symposium approached that topic through such panels as "Mammy and Ole Miss: Domestic Relations," a humorous reminiscence by activist Bernard Lafayette on the sustaining role of food on the civil rights movement, such individual presentations as Audrey Petty's "The Sacred and the Profane: Late Night Chitlins with Momma" and edible demonstrations of such shared biracial foods as fried chicken and catfish.

The Foodways Symposium closed with moving gospel music by Lafayette County's own Jones Sisters. To demonstrate that this year's theme was more than of historical interest, we distributed a list of constructive actions that everyone who attended the symposium could take to bring together the diverse populations of the South, and the nation, over our shared appreciation of Southern food. It was truly a witness to how the dinner table may represent the best place to nurture the racial reconciliation that the contemporary South seeks.

CHARLES REAGAN WILSON

In Memoriam
Dear Friend of the Center

Mary Hartwell Bishop Howorth

Oxford, Mississippi

May 12, 1920 - November 19, 2004

News from Living Blues

Living Blues: The Magazine of the African American Blues Tradition continues to provide first-rate blues music journalism. Our newest issue features soul and gospel diva Mavis Staples, a piece on honking and screaming saxophonist Big Jay McNeely, and a conversation with soul blues chart-topper Theodis Ealey.

In addition to the magazine, the staff at *Living Blues* has produced the 2005 *Blues Directory*, an essential resource for blues artists, professionals, and fans. Orders are being taken for the 2005 directory. To place an order, please visit our Web site (www.livingblues.com) or send us an e-mail (lblues@olemiss.edu).

MARK CAMARIGG



Living Blues®

continued from page 1

Blues Today

"We really want to involve the Oxford community this year," Camarigg says. "One way that we hope to do that is through Blues on the Square Friday night following a free Campbell Brothers performance at Second Baptist Church. We're also planning a soul-blues minifest for the symposium."

From Buffalo, New York, the Campbell Brothers are known not only for their sacred steel mastery but also for their influence on Robert Randolph. In fact, group member and pedal steel aficionado Chuck Campbell has been compared to both Jimi Hendrix and Django Reinhardt. As for Blues on the Square, the critically acclaimed Holmes Brothers and local favorites Wiley and the Checkmates are among the confirmed artists. Artists for a Saturday night juke joint excursion have yet to be confirmed.

"This year's event should be something unique," Camarigg says. "Folks such as 'Sunshine' Sonny Payne have a wealth of knowledge and experience to pass on to a new generation of blues music fans. Also, the chance that the Holmes and Campbell Brothers might play together could be incredibly special. And it's important we acknowledge the 20th anniversary of the *Highway 61* radio show that has exposed countless Mississippians to blues music."

Those interested in attending Blues Today should contact Mary Beth Lasseter at marybeth@olemiss.edu or 662-915-5993 or visit the Blues Today Web site (www.livingblues.com/bluestoday). Registration for the symposium is \$100 and includes all lectures, meals, and performances.

JENNIFER SOUTHALL

Delta X'Cursion

Again, this year, *Living Blues* magazine has joined with Greenville's Viking Range Corporation to present a Blues X'Cursion, February 16-17. The trip through the Mississippi Delta features stops at famous blues sites, world-class Southern cuisine, and the chance to hear the blues where it originated. Headquarters for the two-day adventure is Greenwood, where participants may stay for a special conference rate of \$140 at Viking's acclaimed boutique hotel, the Alluvian. Registration for the trip is required and is separate from Blues Today registration. The \$150 fee includes all program activities, meals, and local transportation. Lodging is not included in the X'Cursion fee. For more information or to register, contact Mary Beth Lasseter at marybeth@olemiss.edu or 662-915-5993, or visit www.livingblues/excursion.com. To reserve a room at the Alluvian, call 866-600-5201 and ask for the "Living Blues rate."

This year's Blues Today participants will also have the opportunity to experience the Clarksdale blues scene. February 20, the Sunday following Blues Today, the proprietors of several sites, including Cat Head Delta Blues and Folk Art, Ground Zero Blues Club, and the Delta Blues Museum will open their businesses especially for Blues Today participants. No registration is required for the Clarksdale event.

Mississippi Delta Literary Tour

Experience the place, the people, the food, and the music that inspired Mississippi writers

April 4-7, 2005

The place novelist Richard Ford describes as the South's South—the Mississippi Delta—is the site of a spring tour organized by the Center for the Study of Southern Culture and the Alluvian Hotel. Focusing on the area's legendary blues, writers, and food—along with its tumultuous history—the program is based in Greenwood, home of playwright Endesha Ida Mae Holland and memoirist Mildred Topp, and will include day trips to three other towns.

Scheduled for Monday, April 4, is a bus trip to Yazoo City, whose most famous and beloved son is author Willie Morris. On Tuesday, April 5, the group will travel to Greenville, home of William Alexander Percy, Ellen Douglas, Shelby Foote, Bern Keating, Walker Percy, Julia Reed, Ben Wasson, and many other writers—so many that Greenville is known for having “more writers per square foot than any other city of its size.” On Wednesday, April 6, the group will go to Clarksdale for a visit to the Delta Blues Museum and tours of places connected to the life and work of playwright Tennessee Williams.

Also scheduled are meals at Lusco's, the new Giardina's, Madidi, and other notable Delta restaurants as well as live

blues and gospel performances. On April 7, after breakfast at the Alluvian, participants will be free to travel on their own to Oxford, arriving in time to visit Faulkner's home, Rowan Oak, tour the town, have lunch on the courthouse square, and attend the Oxford Conference for the Book, which will begin that afternoon.

The Delta tour is \$450 per person for all program activities, eight meals, and local transportation. The fee does not include lodging. To register, visit the Center's Web site (www.olemiss.edu/depts/south). Remember to sign up early. Only 35 spots are available, and they will go fast.

Group accommodations have been arranged at the Alluvian, in downtown Greenwood [www.thealluvian.com]. **Rooms at the Alluvian require a separate registration** and are priced at a discounted rate of \$135. Rooms may be reserved by calling 866-600-5201 and asking for the special “Literary Tour” rate. In the event that the Alluvian sells out before you get a chance to book a room, we have also reserved a block at the Greenwood Best Western, 662-455-5777.

2005 Mississippi Historical Society Meeting

The Mississippi Historical Society will hold its annual meeting March 4-5, 2005, in Jackson. The theme of the meeting is “Medicine in Mississippi in the 20th Century.” Donna Dye, formerly director of the Old Capitol Museum in Jackson, will be honored as president of the organization.

Program topics include the history of the University of Mississippi Medical Center, the pioneering transplant surgery of the 1950s and 1960s at the Medical Center, nursing and midwifery, and public health. Among the speakers will be Dr. Daniel W. Jones, Dr. William Turner, and Kaye Bender, all from the Medical Center. Historian Alan Kraut will be banquet speaker, addressing the topic of Mississippi's role in ending the plague of pellagra in the South.

Saturday morning at the meeting will be a session on the *Mississippi Encyclopedia*.



Mary Beth Lasseter

New Southern Studies graduate students pictured at Barnard Observatory are left to right, front row: Robin Yekaitis (undergraduate degree, Mississippi University for Women), Allison Traffanstedt (Carleton College), Renna Tuten (University of Georgia); second row: Richard Glisson (University of Mississippi), Ellie Campbell (Vanderbilt), Laura Rosenquist (Tulane), and Ford O'Connell, (Swarthmore and Duke); back row: Judith Barlow (Springfield College), Mary Battle (University of South Carolina), and Frances Abbott (Yale).

Written on the Wall: The Story of Ventress

From 1848 to 1889, the University of Mississippi Library was located on the cramped and not easily accessible third floor of the Lyceum. To rectify this problem of space and accessibility, a new library building was begun at the east end of the Circle. It is now known as Ventress Hall.

The beautiful Victorian structure of red brick with whimsical spires served as the library from 1889 to 1911, when Chancellor Andrew Armstrong Kincannon oversaw the construction of another home for the University's expanding collection of books and academic journals. As soon as the library materials were transferred to the new building, the Law School, along with its own substantial legal library, moved into the vacated space and stayed there until 1929. Thereafter, the building was used for a variety of purposes.

The State Geological Survey was there from 1929 until 1963, followed by the Department of Geology. The building was used for classrooms off and on, and after 1970 the Art Department took up residence. In 1985 the building was named for James Alexander Ventress, a wealthy antebellum planter from Wilkinson County. Educated in Europe, he is listed as the first trustee in the University of Mississippi's Charter and was named in 1938 as the "Father of the University of Mississippi." Ventress was well suited for the role. Family legend has it that as his plantation home was being burned by Union forces, he addressed the commanding officer, who spoke with a German accent, in the man's native language. This so impressed the officer that he ordered his men to help put the flames out.

While the old building was being honored in name, it was in physical decline. In 1993 the State Legislature appropriated funds for the restoration of the building, which became the home of the College of Liberal Arts in 1997. Restored to its original majesty, Ventress Hall is now one of the most spectacular buildings on campus. Among its many

(continued on page 20)

New Ventress Member Nancy Ashley

The Center is pleased to welcome Nancy Ashley of Dallas to the Ventress Order, an organization that administers gifts to the departments of the University's College of Liberal Arts. Ashley is the 13th Ventress Order member to designate her gift to the Center.

"I just wanted to give back to Ole Miss," says Ashley, who credits the Oxford Conference for the Book—an annual event of the Center since 1993—with sparking her four-year career delivering presentations on Mississippi writers to Dallas-Fort Worth book clubs. "Because of the University and the Center, I'm now making money doing something I love."

A native of Grenada and graduate of the Mississippi State College for Women (now Mississippi University for Women), Ashley says she's been involved with book clubs in Dallas ever since moving there 24 years ago with her husband, Bill. But it was reading about the 1999 Conference for the Book, dedicated to Eudora Welty, then attending the 2000 conference, dedicated to Willie Morris, that motivated her to create programs on the lives and works of Mississippi artists. Since then, she's attended the book conference and the Faulkner and Yoknapatawpha Conference regularly to develop presentations for area book clubs. Ashley's repertoire currently includes programs on Welty, Morris, William Faulkner, Tennessee Williams, Leontyne Price, and Oprah Winfrey, and she is developing presentations on Walter Anderson and Walker Percy.

"Texas audiences are dazzled by the broad range of talent and inspiration from Mississippi, and I am grateful for the scholarship and personal interaction with Mississippians at Ole Miss," Ashley says. "It is rich and rewarding to dip into the world there



Nancy Ashley

at the Center for the Study of Southern Culture."

Named in honor of James Alexander Ventress, a founding father of the University, the Ventress Order encourages recognition of the College of Liberal Arts as one of the country's outstanding centers of learning. College of Liberal Arts graduates, family members, friends, or organizations may join the order and designate their gifts to particular departments or programs within the college. Corporate and full individual memberships are available by pledging \$10,000 and \$5,000 respectively. Gifts are payable in lump sums or installments not to exceed 10 years. Affiliate memberships are also available through a pledge of \$1,000, payable in a lump sum or installments not to exceed four years.

JENNIFER SOUTHALL

The Twelfth Oxford Conference for the Book

The University of Mississippi • Oxford, Mississippi • April 7-9, 2005

Notable authors, editors, publishers, and others in the trade as well as educators, literacy advocates, readers, and book lovers will gather for the 12th Oxford Conference for the Book, set for April 7-9, 2005. Beginning on Thursday afternoon with two sessions and a special conference edition of *Thacker Mountain Radio*, the program will continue through Saturday afternoon with addresses, panels, and readings.

The 2005 conference will be dedicated to author Flannery O'Connor (1925-1964) in recognition of her contributions to American letters. Three speakers—Paul Elie, Kelly Gerald, and William A. Sessions—will participate in the “Tribute to Flannery O'Connor” session, making presentations about her life and literary legacy.

Another special session will bring young readers, teachers, parents, and others to the conference for a program by Richard Peck, award-winning author of *A Year Down Yonder*, *A Long Way from Chicago*, and other celebrated children's books. As part of the Young Authors Fair, all fifth graders in Lafayette County will read *A Year Down Yonder* and produce books of



The 2005 conference will be dedicated to author Flannery O'Connor (1925-1964) in recognition of her contributions to American letters. For up-to-date information on the schedule and speakers, check the Center's Web site (www.olemiss.edu/depts/south).

their own before attending the session. The students' books will be on display during the week of the conference.

Participating in the annual session celebrating National Poetry Month will be poets John Kinsella, who currently teaches at Kenyon College in Ohio; Davis McCombs, a park ranger at Mammoth Cave; and Katrina Vandenberg, a visiting writer at the Minneapolis College of Art and Design. Beth Ann Fennelly, poet and assistant professor of English writing at the University of Mississippi, will moderate the session.

Ellen Douglas, Tayari Jones, Brad Watson, and other notable fiction writers will be on hand to read from their work and talk about writing. David Galef and Tom Franklin, who teach creative writing at the University, will also be on hand to discuss fiction, as will Amy Stolls, program officer in

the literature division of the National Endowment for the Arts.

Ole Miss journalism professor Curtis Wilkie will moderate a session with *New Yorker* editor and writer Rick Hertzberg and *Boston Globe* Washington correspondent Thomas Oliphant. Other nonfiction authors addressing the conference will include Julia Reed, whose book *Queen of the Turtle Derby and Other Southern Phenomena* will appear in a paperback edition, with additional essays, in the spring of 2005.

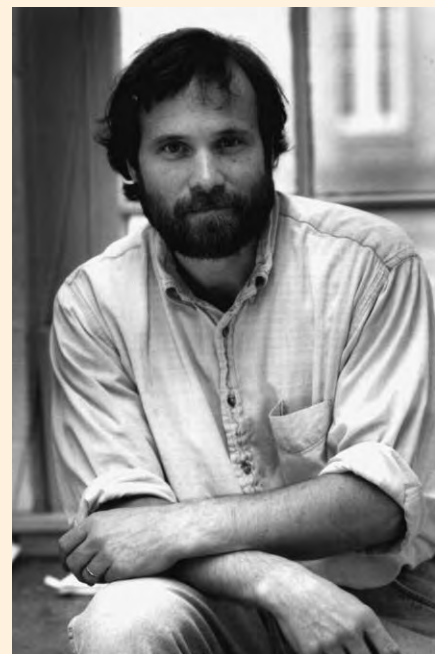
Among participants will be John Y. Cole, founding director of the Center for the Book in the Library of Congress; artist and arts commentator William Dunlap; Ted Genoways, editor of the *Virginia Quarterly Review*; and literary agent Jeff Kleinman. Keith Stephens, of the National Endowment for the Arts, will give a presentation on NEA's recent report *Reading at Risk: A Survey of Literary Reading in America*. Other speakers will be announced as they are confirmed.

The conference is open to the public without charge. To assure seating space, those interested in attending should

Emily Haxton

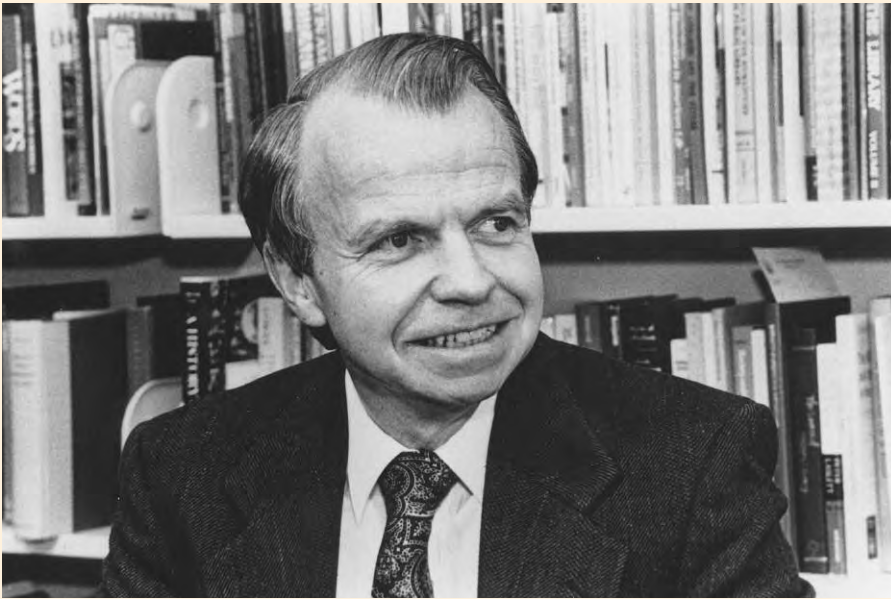


Ellen Douglas



Rickey Yamaura

Brad Watson



John Y. Cole

Tayari Jones

preregister through the Center's Web site (www.olemiss.edu/depts/south). Reservations and advance payment are required for two optional events honoring conference speakers: a cocktail buffet at Isom Place (\$50) and a country dinner at Taylor Catfish (\$25).

Conference sponsors include the Center for the Study of Southern Culture, Department of English, Department of Journalism, John Davis Williams Library, Sally McDonnell Barksdale Honors College, John and

Renée Grisham Visiting Writers Fund, Barksdale Reading Institute, School of Education, Sarah Isom Center for Women, Junior Auxiliary of Oxford, Lafayette County Literacy Council, Lafayette County-Oxford Library, Mississippi Library Commission, Mississippi Center for the Book, and Square Books. The 2005 conference is partially funded by the University of Mississippi, a contribution from the R&B Feder Foundation for the Beaux Arts, and grants from various agencies.

Elderhostel for Book Conference Participants

An easy way to attend the Oxford Conference for the Book is through Elderhostel, an international program of educational travel for adults 55 and older. For \$444 per person, everything is provided: the entire conference (including special events), three nights' lodging at the newly renovated Downtown Oxford Inn and Suites, and all meals from dinner April 7 through lunch April 10. To register, call toll free, 877-426-8056, or go to www.elderhstel.org and refer to program 12317. Or call Center Advisory Committee member and longtime Elderhostel provider Carolyn Vance Smith in Natchez at 601-446-1208, or email her at carolyn.smith@colin.edu.

Fiction and Poetry Jam

Start writing now for the Fiction and Poetry Jam at the 2005 Oxford Conference for the Book. Any and all are encouraged to read original poetry or fiction at the open mike event, scheduled for 9:00 p.m. on Thursday, April 7, the first night of the Oxford Conference for the Book. The Fiction and Poetry Jam takes place at one of our favorite hangouts, the bar and restaurant Two Stick, a block off the Oxford Square. For more information or to participate, contact David Galef, University MFA Program Administrator, at dgalef@olemiss.edu.

Center for the Study of Southern Culture • The University of Mississippi
P.O. Box 1848, University, MS 38677-1848 • telephone 662-915-5993 • fax 662-915-5814 • e-mail cssc@olemiss.edu
Internet: <http://www.olemiss.edu/depts/south>



Oxford Tourism Council
For tourist information call
800-758-9177



Square Books
160 Courthouse Square • Oxford, MS 38655
telephone 800-468-4001 • 662-236-2262 • fax 662-234-9630

JANUARY

- 19 "A Song about My Hometown':
San Antonio and the Sir Douglas
Quintet at Mid-Century"
Nathan Kosub, Southern Studies
Graduate Student
- 26 "Memphis as Center of the
Universe"
John Branston, Journalist and
Author of *Rowdy Memphis:
The South Unscripted*
Memphis, Tennessee

FEBRUARY

- 2 "Feeding and Watering the
Children: Stories from Southern
School Food Service Workers"
Meredith Johnston, Archivist
National Food Service
Management Institute
- 9 "Teach Your Children Well: An
Oral History Project of the
Winter Institute"
Annette Hollowell, Project
Coordinator
Winter Institute for Racial
Reconciliation
- 16 "Fretting Over Faith:
Protestantism and North
Mississippi Musicians"
Rob Hawkins, Southern Studies
Graduate Student
- 23 "Alive and Well: Native Religions,
Earthen Mounds, Maize, and
Southeastern Indians"
Jay Miller, Visiting Assistant
Professor of Anthropology



The University of Mississippi

Brown Bag
Lunch and
Lecture
Series

Fall 2004

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

MARCH

- 2 "Revealing Oxford's History
during Reconstruction and
After"
Anne Percy
Oxford, Mississippi
- 9 "Mississippi: Take Time to
Appreciate: A Gammill
Gallery Talk"
Bruce West, Photographer
Southwest Missouri State
University
- 23 "Preserving Local History:
Greenville, Mississippi"
Benji Nelken
Greenville, Mississippi

- 30 "Southern Governors and
Higher Education: Gadflies or
Grand Architects?"
Amy Wells, Assistant Professor
of Higher Education

APRIL

- 6 "A Talk and a Reading"
Brad Watson, Grisham
Writer in Residence
- 13 "Community Photography:
Documentary Field Work in
Northeast Mississippi"
Southern Studies Graduate
Students
- 20 "Sing Me Back Home: Story,
Image, and Song from the Good
Old Days in Hernando,
Mississippi"
Angela Watkins, Southern
Studies Graduate Student
- 27 "From BBQ to Baklava: An Oral
History of Greek-owned
Restaurants in Birmingham"
Amy Evans, Photographer, Oral
Historian
Southern Foodways Alliance

MAY

- 4 "No 'Easy Rider': Archie
Manning and '60s Youth
Culture"
Chuck Westmoreland, History
Graduate Student

Lynn & Stewart

Gammill



Gallery

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

Exhibition Schedule

November 1 - January 14, 2005
Game and Fish through the Lens
Wiley Prewitt

January 15 - March 15, 2005
Mississippi: Take Time to Appreciate
Bruce J. West

Photographer Reflects on Three Decades of Documenting the Mississippi Delta

Photographer Jane Rule Burdine has written that her work provides “glimpses of the impact the people of this area have had upon the land and the impression the land has made upon its inhabitants.” But when talking to Burdine—who exhibited in the Center’s Gammill Gallery earlier this fall—it becomes clear that the very thing that makes her color images so compelling is the impact of the people and the landscape of the Mississippi Delta on the photographer herself.

The Delta is forever home to Burdine, a native of Greenville, despite her having resided since 1984 in the hills of north Mississippi, in Oxford and then Taylor (where she served as mayor for 12 years). Before that, she lived in Jackson for several years and in Baton Rouge for a short time. And although she jokes that “there are things outside of the Delta that fascinate” her, Burdine has always returned home often, taking breaks from visiting with family and friends in Greenville to set off in her car alone, roaming the highways and back roads in and around her hometown.

Burdine says she’d been taking snapshots on her adventures for a while—photos of such things as “bugs on fences”—but it was in the early 1970s, after she had finished her undergraduate degree at Ole Miss and was working toward a master’s in sociology there, that her view of her own photography changed. Burdine had bought a book of Dorothea Lange’s Depression-era images and then became interested in Margaret Bourke-White and other photographers of that time.

“I was galvanized by the intensity and the narrative quality of those photographs,” she says. “I realized when I saw those photographs that I was seeing however many years later the same things, the same poverty, the



Sunday, after church,
Sunflower, Mississippi

same physical environment. I was also seeing the same inner spirit of strength, particularly that the older people had—I was able to see that in visiting with them and their children.”

Burdine says her approach has always been aleatory, that in the early years, whenever she saw something or someone whose picture she wanted to take, she’d simply turn her car around and go back for it. “I’d drive up and folks would say, ‘That’s the lady that just drove by,’” Burdine says. “I’d have my camera over my shoulder and I’d visit with people. I felt by taking pictures I was bringing a little bit of joy to the folks that I met, but they of course in turn gave that joy back to me ten-fold.” She worries about sounding overly sentimental or idealistic, but adds, “God gave me the gift to look into people’s eyes through the camera and they give of themselves back to my eyes and to those of the world in the finished portraits.”

That gift has perhaps been evident from the start, from her first public exhibition, at Hinds Community College in 1972; to the mid-1970s when she started selling; to her work in Baton Rouge for the Louisiana Tourism Bureau; to her work documenting the residents of Tunica’s infamous Sugar Ditch in the 1980s; to later commercial work including portraits, magazine shoots, and book covers; and back to exhibiting, across the country in the decades since that first exhibition—and with the likes of William Christenberry and William Eggleston.

There are now three decades’ worth of Burdine’s photographs, and she has set about organizing and digitizing them, though it’s been a slow process. She hopes that perhaps some of those photos will make it into print as a collection—a book no doubt would be a boon not only for fans of photography but also for those interested in having a tangible document of Delta life.

As always, Burdine is still looking homeward. She hopes to create a team—much like the team of Ole Miss faculty she originally worked with—and return to Sugar Ditch to study and document what’s happened there since she last photographed it, since its residents have been moved out of their dilapidated homes and into government housing, since the casinos have come to Tunica. And she hopes, too, that with the help of her former Ole Miss sociology professor Vaughan Grisham, she can fund and create a comprehensive documentary project on the Delta. “I envision a three- or four-year project,” Burdine says. “I want to go back into the Delta and cover it from stem to stern, from the lobby of the Peabody to Catfish Row, as the quote goes.”

JENNIFER SOUTHALL

Faulkner & Yoknapatawpha July 24-28, 2005 “Faulkner’s Inheritance”

As much as the fictional character closest to him—Quentin Compson—William Faulkner was “an empty hall echoing with sonorous defeated names . . . a commonwealth . . . a barracks filled with stubborn back-looking ghosts.” The names and ghosts, of course, were not just those of the Old South and the war fought on its behalf, but the world that grew up in the wake of their passing: a New South still harboring some of the values of the Old, a Falkner family history fostering comparably divided loyalties, a Modernist revolution in thought and art prepared to challenge all loyalties, North and South.

The 32nd annual Faulkner and Yoknapatawpha Conference will attempt to take the measure of Faulkner’s “inheritance”: the varied elements that went into his making and the making of his work. Obviously the range is great. What events of north Mississippi and Southern history, what aspects of the personal life, what ideas in the intellectual ferment of Modernism figure most strikingly in the fiction he wrote? What do we as readers most need to know of the world Faulkner inhabited—political, social, cultural—in order to best understand that fiction? How does “inheritance,” as a theme, function in his fiction?

In commenting once on his work, he spoke, uncharacteristically, of “the amazing gift I had,” and wondered “where it came from . . . why God or gods or whoever it was, selected me to be the vessel.” The aim of this conference will be to explore, in somewhat more mundane terms, “where it came from” and what—given that “amazing gift”—Faulkner made out of what he was given.

We are inviting both 50-minute plenary addresses and 20-minute papers for this conference. Plenary papers consist of approximately 6,000 words and will be published by the University Press of Mississippi. Conference papers consist of approximately 2,500 words and will be delivered at panel sessions.

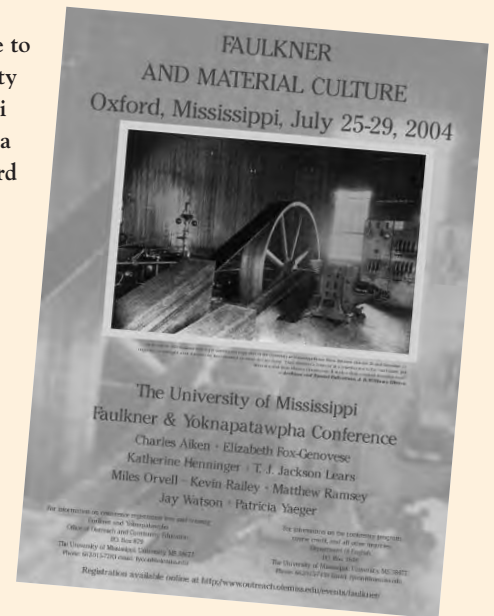
For plenary papers the 15th edition of the University of Chicago *Manual of Style* should be used as a guide in preparing manuscripts. Three copies of manuscripts must be submitted by January 15, 2005. Notification of selection will be made by March 1, 2005. Authors whose papers are selected for presentation at the conference and publication will receive (1) a waiver of the conference registration fee and (2) lodging at the University Alumni House from Saturday, July 23, through Thursday, July 28.

For short papers, three copies of two-page abstracts must be submitted by January 15, 2005. Notification will be made by March 1, 2005. Authors whose papers are selected for panel presentation will receive a waiver of the \$275 conference registration fee.

All manuscripts and inquiries should be addressed to Donald Kartiganer, Department of English, The University of Mississippi, University, MS 38677. Telephone: 662-915-5793, e-mail: dkartiga@olemiss.edu. Panel abstracts may be sent by e-mail attachment; plenary manuscripts should be sent only by conventional mail.

The official poster of the 2004 Faulkner and Yoknapatawpha Conference is illustrated with a photograph of the dynamo at the University of Mississippi Power Plant, where William Faulkner worked on the night shift in the fall of 1929. Between October 25 and December 11, beginning at midnight, when the need for heat declined, he wrote *As I Lay Dying*: “I had invented a table out of a wheelbarrow in the coal bunker, just beyond a wall from where a dynamo ran. It made a deep, constant humming noise.”

Flat posters, suitable for framing, are available for \$10.00 each plus \$2.50 postage and handling. Mississippi residents add 7 percent sales tax. Send all orders to the Center for the Study of Southern Culture with a check made payable to the University of Mississippi or with a Visa or MasterCard account number and expiration date. Credit card orders also may be made by calling 800-390-3527.



Oral History Conference

On Saturday, January 22, the Center and the Ole Miss Office of Outreach will offer teachers, genealogists, both seasoned and beginning historians, and others a workshop on creating and using oral histories. Participants of *Telling the South’s Stories: A Conference on Oral Histories* will hear from experienced oral historians and learn how to conduct, present, and preserve oral accounts, as well as how to make oral histories a part of the classroom experience.

Telling the South’s Stories is set for 8:00 a.m. until 5:15 p.m. in Barnard Observatory. The registration fee is \$50 and includes CEU credit. For more information, including a complete schedule of events, visit www.outreach.olemiss.edu/culture/oral_history/.

JENNIFER SOUTHALL

Foodways Staffer Amy Evans Lauded by *Food and Wine* Magazine

Being recognized by *Food and Wine* magazine as one of the “most fearsome talents” in today’s food world is “more incentive to keep going,” says Amy Evans, associate director of the Southern Foodways Alliance Oral History Initiative. A recipient of the magazine’s 2004 Tastemaker Awards, Evans is featured in the November issue of *Food and Wine* with 34 other “fabulously creative people,” which is how senior editor Kate Krader describes those included on the list.

The wide-ranging list of “tastemakers,” all of whom are 35 years old or younger, is one that includes gardeners, vodka makers, environmentalists, food scholars, and chocolatiers. Evans was included, according to Krader, because of her strong belief in what she’s doing and because of the scope of SFA’s Oral History Initiative. “Her work is incredibly important, since tradition can die out with one person,” Krader says.

The goal of Evans’s work, according to the SFA Web site, is to “document the life stories of unsung tradition bearers of the food arts.” She is no doubt succeeding. Currently available on the SFA site (www.southernfoodways.com) are photographs, biographical essays, and some 40 transcripts of interviews dedicated to the Greek food traditions of Birmingham, Alabama; contemporary eateries of Greenwood, Mississippi; historical eateries of Oxford, Mississippi; and barbecue of Tennessee. “Most oral histories end up in a filing cabinet,” says SFA director John T. Edge. “But we wanted to embrace the possibilities of the Internet. On the SFA Web site, you can get a summary of an interview, an edited transcript or the full transcript of an interview in a PDF file.”

The site also provides information on how those interested in preserving Southern food traditions can participate in the Oral History Initiative as interviewers, which Edge and Evans encourage, of course. For folks willing to “dig in their own

backyards,” SFA offers tips on equipment, labeling, conducting interviews, transcribing, and submitting completed oral histories and photographs to SFA. “The call always exists for volunteers to conduct oral histories,”

Evans says. “When you do this, you’re creating a historical document that can then be shared with so many people.”

And that, of course, is a primary goal of studying Southern foodways and Southern culture in general. “Amy’s work is a great example of how what we teach in Southern Studies can be applied to issues in the real world,” Edge says. “Her being recognized by *Food and Wine* is both apt and also a tribute to the work of SFA and the people who come to the University of Mississippi to take part in the Southern Studies master’s program.”

Evans, a native of Houston, Texas, received a bachelor’s degree in printmaking from the Maryland Institute College of Art before relocating to Oxford, where she earned a master’s degree in Southern Studies from the University. An exhibiting artist, freelance photographer, art educator, and cofounder of PieceWorks, the Oxford-based nonprofit arts and outreach organization, Evans also works as a special project consultant for Greenwood’s Viking Range Corporation. And in fact, the work she did through a grant from Viking to document the stories of those responsible for Greenwood’s rich culinary landscape was featured in the June 2004 issue of *Travel + Leisure* magazine. “We’re getting the word out,”



Kurt Streeker

Evans says. “It’s wonderful that people are recognizing the value of preserving our culture through oral histories.”

As for the future of the Oral History Initiative, Edge says that he and Evans are “really looking to expand” now. “We started with barbecue and hit our stride with the Greenwood project with the help of Viking, then Jim ‘N Nick’s (a Birmingham-based collection of barbecue restaurants) pledged \$75,000 to fund oral histories for the next five years.”

Stories concerning barbecue in the Carolinas and baking in Georgia will appear on the SFA Web site within the next few months, Edge says. And Evans says other short-term goals include publishing printed material specific to the oral histories already produced—such as a bound volume of excerpts from the histories—and conducting new oral histories in conjunction with annual fall SFA symposiums, which are themed (next year’s symposium will address sugar and Louisiana, for example). Evans is also planning interviews with SFA’s 50 founding members.

“What Amy is doing matters far beyond an oral history being stored in some filing cabinet,” Edge says. “She’s doing the job of capturing people’s life stories.”

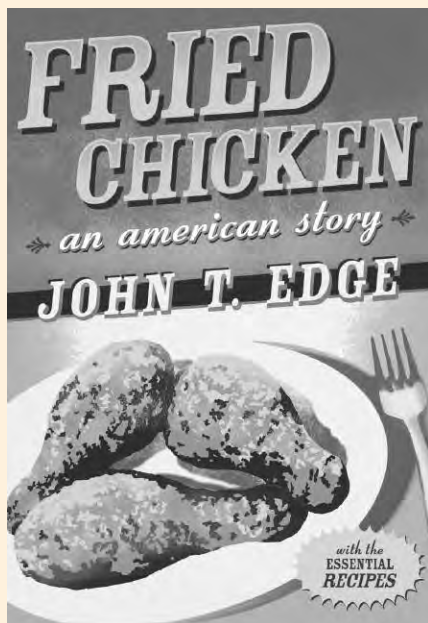
JENNIFER SOUTHALL

Apple Pie and Fried Chicken Subjects of New Books by John T. Edge

John T. Edge, director of the Southern Foodways Alliance, is enjoying great critical acclaim these days, after a year on the road enjoying lots of apple pie and fried chicken. Those foods are the subjects of the first in a series of books by Edge celebrating iconic American foods; *Apple Pie* and *Fried Chicken*, both out this October, will be followed next summer with *Hamburgers and Fries* and next fall with *Donuts*. Each book in the series, published by G. P. Putnam's Sons, is subtitled "An American Story," which, Edge says, is no small matter. "Through food, I'm trying to understand how we define ourselves as Americans."

To do that, Edge traveled across the country in search of the best apple pie and fried chicken recipes, restaurants, and tips for home cooks. What has emerged are books that combine those elements with travel writing, cultural history, and food folklore in a manner that "transcends" any fleeting obsessions or trends, says Jennifer Hershey, vice president and editorial director at Putnam.

"One food writer who read the books told me that they're 'instant classics,'"



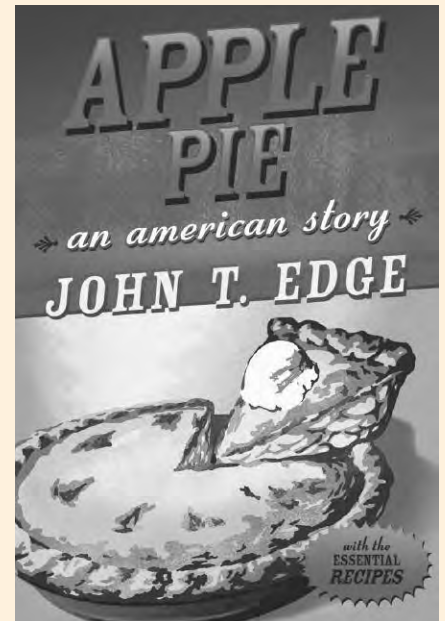
Hershey says. "The critical reception has been tremendous. He has something to say and such a singular voice, and people love his work." One reviewer, in fact, wrote in the October issue of *Details* magazine that "chicken seared in hot fat is to Edge what the white whale was to Ahab: an obsession verging on metaphor."

"I want that on my tombstone," Edge says.

Any epitaph for Edge is sure to mention something about food, and most likely something about Southern food. Edge began examining and thinking about Southern food customs while earning his bachelor's and then his master's in Southern Studies at Ole Miss; as the director of the Southern Foodways Alliance and the author of two previous books focused on Southern food—*A Gracious Plenty* (HP Books) and *Southern Belly* (Hill Street Press), he has carved out a name for himself as one of the country's foremost authorities on the topic. But selecting Edge to write about foods central to the idea of Americanness rather than Southernness was a safe bet for Putnam. "He knows a lot about Southern food," Hershey says. "But he's equally astute about food in other parts of the country and was really careful to pick subjects [for the series] that are truly national foods."

And of course, Edge's reputation preceded him. A regular contributor to

Gourmet,
Saveur,



and the *Oxford American* magazines, he was this year a finalist for the MFK Fisher Distinguished Writing Award, given by the James Beard Foundation, and his writing has been featured in each of the past four editions of *The Best Food Writing*, published annually by Marlowe and Company. Additionally, in 2003 he was listed among the *Financial Times*' "20 Southerners to Watch," for his work with SFA.

"I hope the books are well received," Edge says. "They're profiles of people and places; they're portraits of American identity through portraits of our food habits. This is my attempt to tell the American story by way of iconic foods."

JENNIFER SOUTHALL



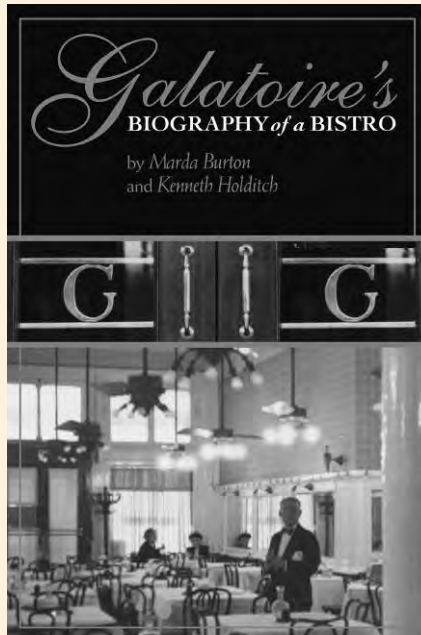
Reading the South

Galatoire's: Biography of a Bistro.

By Marda Burton and Kenneth Holditch. Athens, Georgia: Hill Street Press, 2004. 224 pages, 50 photographs, 20 recipes. \$24.95.

Galatoire's, the fabled New Orleans restaurant, has always been a litmus test of who is in and who is out in New Orleans. For almost a hundred years it has welcomed the famous and the infamous, gourmet and gourmand to its dining rooms. The venerable waiters, the dress code, the strict holding to standards that most other restaurants dispensed with many moons ago—all combine to make this restaurant a place of legends. Almost all New Orleanians worth their salt have at least one good Galatoire's tale under their belt and some of them can dine out on their recounting of meals taken and events witnessed for years. The restaurant, at times, seems to be the city's ultimate private club, more democratic in its entry requirements than the Boston Club, but no less exclusive in whom it admits to its pantheon of the accepted. Here, though, the criterion is not birth, wealth, or these days even race, but rather an appreciation of good food, an enjoyment of convivial company, a reverence for the values and virtues of times past, and a twinkling sense of humor.

The wondrous ways of this quirky and oh-so New Orleans restaurant are revealed in *Galatoire's: Biography of a Bistro* by Marda Burton and Kenneth Holditch. Their precise rendering of the history of the restaurant offers a glimpse of the place and a platform from which to understand some of the Galatoire's



mystique to those who have never waited on the snaking line in the hot sun, been astonished by the Friday afternoon goings-on around

Christmas, or witnessed the madness of a June White Party given by a group of school friends from Natchez.

The authors fully comprehend the drama of the restaurant and thus have organized the work as though it were a theatrical production. The curtain rises with a *mise en scene* history of the Galatoire family and continues with a presentation of the dramatis personae: family, staff, and diners. Special members of each category are given their own star turn in the spotlight. Big Daddy, the dancing waiter; Imre Szalai—the “gypsy” who based a 29-year career on the words “good choice”; and Gilberto Eyzaguirre, whose firing elicited not only mailbags full of letters but a cabaret show of their reading and marked a major milestone in the difficult rite of passage between Galatoire's old and Galatoire's new.

Rise Delmar Ochsner



Authors Marda Burton and Kenneth Holditch enjoy a splendid meal at Galatoire's in New Orleans.

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 800-648-4001 or fax 601-234-9630.
160 Courthouse Square • Oxford, Mississippi 38655



Celebrities from Tyrone Power to Richard Gere make their appearances. Names of the famous and notorious flow like Sazeracs at a Friday luncheon, and the list of writers would dazzle a Pulitzer committee, but they are all overshadowed by the locals who have made the spot their own. We meet Alice O'Shaughnessy and Helen Gilbert, sisters who held constant court at Friday luncheon for more than 20 years, and grande dame Marian Atkinson, who for decades dined at the restaurant every night of the week, except Mondays, when Galatoire's is closed.

Food, however, does not take a back seat to the scene. The book offers not only information about the genesis of many of the house favorites but also recipes for 20 favorites, from Crabmeat Yvonne to French-fried Eggplant. One cavil is that Café Brulot, although a featured ingredient in many of the recounted stories, is missing from the list of recipes.

Lavishly illustrated with snapshots of people who have left their mark on this sampler of New Orleans life, the book is a marvelous social history of the restaurant and the city it enchants. The book brings Galatoire's and its world to those who haven't been fortunate enough to be ushered into the dining room and seated royally at the Tennessee Williams table, instructed on the proper mixing of Tabasco and powdered sugar for eggplant dipping, or finished a meal with Imre's "Gypsy Brulot." An hour or two with this feast of pages is sure to make believers of them as well.

During the long outside wait at the restaurant-sponsored book signing this summer—one of the few Galatoire's parties that didn't make the book—regulars nervously scanned the index for their names, whooping with delight (and relief) when they found themselves and

then recalling the events described. The indoor line for the book signing had a sense of *déjà vu* for many of the regulars: glasses clicked, friends and relatives greeted, and the room filled with the din, madness, and camaraderie of happy well-fed folk who revel in their battles over chipped ice, smoking, relaxed dress codes, Gilberto's firing, and the indignities of the 21st century. Some may call us dinosaurs, but after devouring the splendid *Galatoire's: Biography of a Bistro* I know why I wouldn't have it any other way.

JESSICA B. HARRIS

"Lives Full of Struggle and Triumph": Southern Women, Their Institutions, and Their Communities.

Edited by Bruce L. Clayton and John A. Salmond. Gainesville: University Press of Florida, 2003. 323 pages. \$55.00.

"Lives Full of Struggle and Triumph": Southern Women, Their Institutions, and Their Communities, edited by Bruce L. Clayton and John A. Salmond, features essays focused on individual women and their relationships to the established structures governing their lives: marriage, family, school boards, courts, and local, state, and national governments. The volume's entries work collectively to chart the numerous ways in which women have resisted and reconstituted those structures. Grouped under four roughly chronological headings—"The Private World," "The Civil War Era," "The Segregation Era," and "The Era of Social Change"—the book's essays fall into one of two categories: those focused on particular Southern women and those devoted to a particular Southern organization, location, or idea.

In most cases, individual experiences allow reflection about broader issues: What can we learn about the institution of marriage in the 18th-century South from the rebelliousness of the famous diarist William Byrd's wife, Lucy Parke? How did Sarah Morgan's brief career as a newspaper columnist work to redefine the role of single women in the postbellum South? What do the roles of nuns in educating young women in St. Augustine, Florida, in the middle of the 19th century tell us about regionally inflected attitudes toward Catholicism? What happens to our understanding of the civil rights movement when we read side-by-side portraits of its individual black and white players (Esther Cooper Jackson, Thelma McGee, Anne Braden, and Vivion Brewer), virtually unknown to each other and to most accounts of the era, yet vitally important to the movement as it played out around them? Essays focused on groups of people offer an inviting range of topics: Anya Jabour studies the phenomenon of the antebellum "college girl"; Karen Cox charts the rise to power of the United Daughters of the Confederacy; Glenn Feldman examines the tacit power of women in the Ku Klux Klan; Pamela Tyler investigates the ambivalent relationship of Southern women to Eleanor Roosevelt. The volume closes with a strong essay by Michelle Haberland, "After the Wives Went to Work: Organizing Women in the Southern Apparel Industry," that unites many of the strands running throughout the collection. Focusing on the Vanity Fair sewing factory in Jackson, Alabama, Haberland traces efforts there at union organization, clearly illustrating race as a variable that made the plant a microcosm of the tensions and changes surging against its walls.

Without exception, Clayton and Salmond's selections are superbly researched and well written, a rarity

in the world of essay collections, routinely uneven in quality. Yet nothing in the book is more valuable than Anne Firor Scott's introduction, in which she recounts changes in the field of women's history since she has been engaging in its practice, including an 11-point list that ranges from a discussion of topics and sources to the practitioners themselves. Her overview is useful in reminding us just how important this work is, and just how recently the academy, and American culture more generally, didn't know that.

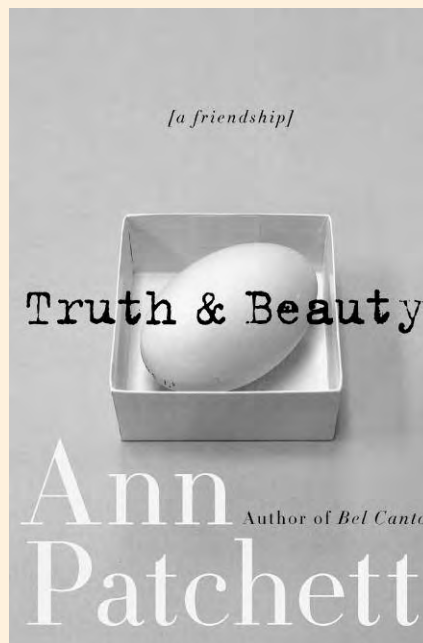
KATHRYN MCKEE

Truth and Beauty: A Friendship.

By Ann Patchett. New York: HarperCollins Publishers Inc., 2004. 257 pages. \$23.95.

The week before Christmas of 2002, the writer Lucy Grealy died at 39. Ann Patchett—author of the bestseller *Bel Canto*—was working on a fifth novel; but, in her grief, she put the manuscript aside to write *Truth and Beauty*, her first book of nonfiction and the record of a rare friendship. The closing chapters are dark with disaster. Patchett's beloved editor, Robert Jones, dies of cancer; she runs, confused, as the World Trade Center's twin towers burn and fall; Grealy develops a heroin habit and dies from an accidental overdose. Survivor of 38 operations and at least a few suicide attempts, Lucy looked fragile, even childlike; but she was tough. She seemed certain to outlive her many friends.

Bodies fail in *Truth and Beauty*; yet—through Patchett's artful narrative—love, truth, and beauty endure, just as Shakespeare and Keats promised. As graduate instructors at



the Iowa Writers' Workshop in the mid-1980s, Patchett and Grealy were so ill-prepared for their teaching duties that "at the time it seemed it would have been more provident to send us into the fields to husk corn as a means of reducing our in-state rates" (17). A product of 12 years of Catholic schooling in Nashville, Patchett meticulously planned each class. Grealy winged it. She "could talk on the nature of truth and beauty for hours, and after all, what novel or poem or play in an Introduction to Literature class couldn't benefit from a truth-and-beauty discussion?" (18).

In fact, "Truth and Beauty" is the title of a chapter in Grealy's 1994 *Autobiography of a Face*, a book that quickly brought her media attention. Interviewers were fascinated by Lucy's childhood battle with Ewing's sarcoma and her endless operations to offset the cancer's damage: "One day she could be discussing the survival of tragedy with Oprah and the next it was America's obsession with beauty on CNN" (135).

Grealy loved the attention, just as she had loved her adoring circle of friends at Sarah Lawrence College. Mocked in grade school and stared

at in high school, the young Lucy hid her disfigured face with long hair. Sarah Lawrence, famous for its writing workshops, was the first place she found a community of fellow-outsiders. She planned to become a medical doctor—doctors had been a major source of comfort for her; but during her freshman year she distinguished herself as a poet. Rejecting conventional images of beauty, she cultivated the "I-don't-care-I'm-an-artist look" and "the fashion of cool." Patchett remarks that poetry both "defined" Lucy and "saved her" (36).

Like everyone else at Sarah Lawrence, Ann knew who Lucy was, but their friendship began in Iowa, where they shared their lives in a dingy green duplex. A buoyant Lucy walked through the doorway after Patchett's hot drive from her Nashville home, leaping into her arms and squeezing Ann's waist with thin legs: more of "a claim" than "a greeting" (6). Ann became the reliable ant to Lucy's impetuous grasshopper, the tortoise to Lucy's hare. Interestingly, Patchett revises these Aesopian fables to tell a story of interdependence: "Grasshoppers and hares find the ants and tortoises. They need us to survive, but we need them as well" (20).

Writing was always a strong bond between Patchett and Grealy, who applied for (and won) many of the same fellowships and literary residencies, but in noncompeting categories. For several years, their writing, like their friendship, "was the only thing that was interesting about our otherwise very dull lives. We were better off when we were together" (73). One especially happy scene is the description of a joint reading for Lucy's *Autobiography of a Face* and Ann's novel *Taft*. Both women's faces appeared on bookmarks printed for the event, and they laughed as they crouched between bookshelves, waiting to make their grand entrance.

Fame was exhilarating enough to lift Grealy, at least temporarily, from her frequent depressions. Her emotional suffering could be as wrenching as her periods of intense physical pain. Fearful that no man would ever truly love her, she was sometimes reckless in her sexual relationships; she needed constant reassurance from her friends and was jealous when she wasn't the center of their attention. When Ann dated a poet, Lucy not only demanded to know if he was a better writer, but she asked Ann if she loved the other poet better. Patchett's reply is a recurring theme of her four novels, the many ways of loving: "Of course I love you more, even though I believe it's perfectly possible to love more than one person and to love different people in different ways" (107).

During one of Grealy's last hospitalizations, she told Patchett that she wanted to write a book about her extraordinary friends, with a complete chapter on Ann. Patchett laughed that each visitor could produce a whole volume about Lucy. From sorrow and love, Patchett wrote her volume; but it is not simply a memoir of Lucy. In *Autobiography of a Face*, Grealy notes her excited discovery that "Language itself, words and images, could be wrought and shaped into vessels for the truth and beauty I had so long hungered for." *Truth and Beauty* is Patchett's well-wrought vessel for Lucy's third great hunger: friendship.

JOAN WYLIE HALL

Witnessing.

By Ellen Douglas. Jackson: University Press of Mississippi, 2004. 198 pages. \$28.00.

Ellen Douglas, one of the South's most admired writers, brings forth a collection of nonfiction essays full of

ELLEN DOUGLAS WITNESSING



her lifelong faith that literature can bear witness to the human spirit. "To mean something, to make a reader feel something. . . . I want, not to tell about—to express—my feelings, but to evoke feeling in the reader of my story," she explains in *Witnessing*.

As the author of *Truth: Four Stories I Am Finally Old Enough to Tell* and such novels as *Black Cloud*, *White Cloud*; *Can't Quit You, Baby*; and *Apostles of Light*, Ellen Douglas is one of the most accomplished Southern writers of the 20th century.

In her new book, Douglas delivers 16 illuminating essays, a majority of which appear here in print for the first time. Each reflects Douglas's conviction that bearing witness to life around us, to events both historical and personal, is a writer's essential calling. In her essay "On Eudora Welty," Douglas writes that to be a witness is "to be someone outside the action, waiting to see—seeing. And then? Shaping, limiting, putting into a frame. . . . We want our stories to bring to bear the past on the present."

Her range of subjects is wide, but each essay serves as witness in some way, foregrounding the effects of the past upon the present day. "There are so many things to be said about putting the past to use, so many

ways to approach it." She puts to use her own past, her influences and her experiences, to bring forth the story of her writing and reading life. "The great phenomena of our past are constantly being reshaped, like clouds, by the winds of our own time."

In *Witnessing*, Douglas contemplates her early life in Greenville, Mississippi, among literary lions Hodding Carter III, Shelby Foote, and Walker Percy. She witnesses the racism and politics of the South. She celebrates the art of writing, the joys of reading, and the company of friends both real and imagined. Her essays on such Mississippi writers as William Faulkner, Eudora Welty, and Richard Wright are forceful not just as works of literary criticism, but as evocations of her experiences of reading literature.

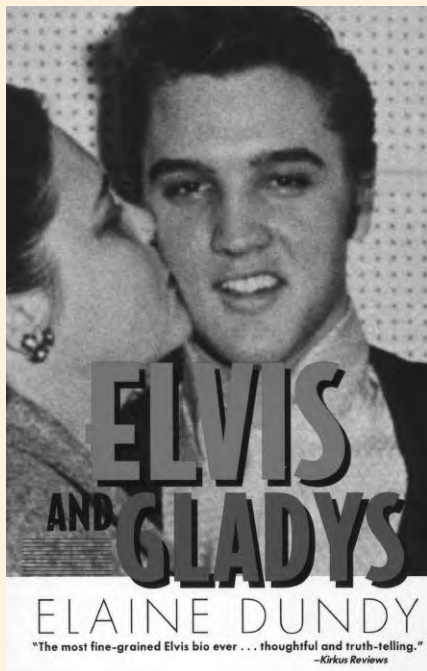
STEVE YATES

Elvis and Gladys.

By Elaine Dundy. Jackson: University Press of Mississippi, 2004. 352 pages. \$20.00 paper.

In her celebrated biography of young Elvis Aron Presley, Elaine Dundy claims that the King of Rock 'n' Roll, like his mother Gladys, "took things hard." When his father, Vernon, was convicted and sent to prison for forging a check in Tupelo, Mississippi, three-year-old Elvis was distraught. Dundy writes in *Elvis and Gladys* "reports of seeing him daily 'bawling so hard he couldn't catch his breath' are very likely accurate."

Throughout the biography, called "the most fine-grained Elvis bio ever" by *Kirkus Reviews*, Dundy notes that Presley's love for his mother and his resiliency pulled mother and son through difficult times. "It seemed to him both in his mind and in his heart that their survival was wholly dependent on



and care for his mother became his guideposts. “Out of the emotions this engendered in Elvis’s heart came that quality of feeling that was to serve him for the rest of his life.” She brings to life in this compelling narrative the poignant story of a unique boy and the maternal tie that bound him. It is at once an intimate psychological portrait of a tragic relationship and mesmerizing tale of the early years of an international idol.

Elaine Dundy is the author of novels, biographies, and popular histories, including *The Dud Avocado*; *Finch, Bloody Finch*; *Ferriday, Louisiana*; and the memoir *Life Itself!*

STEVE YATES

his taking charge of the situation,” Dundy writes.

Elvis and Gladys, one of the best researched and most acclaimed books on Presley’s early life, reconstructs the extraordinary role Gladys played in her son’s formative years. Uncovering facts not seen by other biographers, *Elvis and Gladys* reconstructs for the first time the history of the mother and son’s devoted relationship and reveals new information about Presley—his Cherokee ancestry, his boyhood obsession with comic books, and his early compulsion to rescue his family from poverty.

“For once, a legend is presented to us by the mind and heart of a literate, careful biographer who cares,” wrote Liz Smith in the *New York Daily News* when *Elvis and Gladys* was originally published in 1985. This is the book, Smith wrote, “for any Elvis lover who wants to know more about what made Presley the man he was and the mama’s boy he became.” And the *Boston Globe* called this thoughtful, informative biography of one of popular music’s most enduring stars “nothing less than the best Elvis book yet.”

Dundy notes that Presley’s love

This Business of Relief: Confronting Poverty in a Southern City, 1740-1940.

By Elna C. Green. Athens: University of Georgia Press, 2003. 356 pages. \$54.95 hardcover, \$22.95 paperback.

Elna C. Green comments in the introduction of this work that the “new generation of social-welfare history, as rich as it is, has almost wholly ignored the U.S. South” (2). *This Business of Relief* fills a gap in the new, growing body of literature of social welfare history of the South. The book is a well-researched, comprehensive account of the history of social welfare of Richmond, Virginia, spanning some 200 years. Green argues that the public and private methods of poor relief in Richmond followed national trends with a few deviations. Perceptions about race, the experience of the Civil War, and the Lost Cause ideology shaped how Southerners perceived and cared for the poor differently than the rest of the country. The author also claims

that the federal intervention during the New Deal finally ended the reliance on local and state governments in aiding the poor.

Colonial Virginians brought from England the legal tradition of caring for the poor following the Elizabethan Poor law of 1601, which established several basic precedents in assisting indigents: responsibility for caring of paupers lay entirely with local governments, poor relief laws had residency requirements, and, finally, those on the dole were required to work for their keep. Two forms of aid emerged during the colonial period: outdoor and indoor relief. Outdoor relief refers to aid given to an individual in cash or resources outside a poorhouse. Indoor relief refers to aid given a pauper through institutionalization. Social welfare administration in Richmond also distinguished between “deserving” and “undeserving” poor. Green explains how the definition of those worthy of aid changed throughout the history of the region.

Richmond began constructing its first poorhouse in 1805, following the antebellum national trend of institutionalizing the poor. Green argues that, by 1833, Richmond began cutting the funding of outdoor relief. Poor relief administrators viewed paupers who received outdoor relief as unworthy of aid and required them to go to the poorhouse.

The Civil War brought new demands of public and private poor relief resources in Richmond. Standing at the geographic epicenter of the worst fighting of the war, Richmond suffered the worst from the social dislocation and shortages that engulfed the entire Confederacy by 1863. The city and state expanded outdoor relief efforts to meet the need for assistance, and the definition of the worthy poor became enmeshed in the Confederate war effort.

Programs focused on assisting those “family of soldiers,” and promotional literature linked assisting the poor with the survival of the Confederacy. Green also asserts that the Civil War enabled public poor relief efforts that superseded private benevolent efforts without “corrupting” the poor, thus laying the foundation for future state intervention.

Reconstruction presented a lost opportunity for completely overhauling the localism of Virginia’s poor relief system. For the first time in history, the federal government, led by the Freedmen’s Bureau, took responsibility for aiding indigent whites and blacks alike. The author argues that the politics of racism soured the perspective of white Virginians regarding federal government’s intervention in assisting the poor. The end of Reconstruction terminated the federal government’s brief stint in assisting the needy in Virginia.

Three movements shaped relief efforts in the late 19th and early 20th centuries: the scientific charity organization movement, Lost Cause ideology, and progressivism. Progressivism and the charity organization mirrored national efforts to improve public life through governmental activism, private charity, and application of the latest scientific knowledge. The progressive era also signaled the decline of the poorhouse as the main public poor relief institution. The Great Depression and New Deal job and Social Security programs ended the localism of Virginia’s public poor relief policy.

Green gleans from a variety of rich archival resources from local, state, and federal repositories such as poorhouse and Overseers of the Poor minutes, Freedmen’s Bureau records, manuscript sources, newspapers, and census schedules.

Although she posits that the history of social welfare in Virginia followed national trends, scholars need to examine the rest of the South to ascertain how close public and private poor relief efforts mirrored the rest of the country.

CHRISTOPHER L. STACEY

You’re Not from Around Here: Photographs of East Tennessee.

Photographs by Mike Smith.
Introduction by Robert Sobieszek.
Chicago: University of Chicago Press, 2004. 120 pages, 92 color plates. \$45.00.

Mike Smith has been making photographs in rural east Tennessee since arriving there in 1981 to teach at East Tennessee State University in Johnson City. At first, he was treated as a stranger to the area. Over the years, though, he has made himself familiar with the region’s people and their places by driving its complicated network of back roads, often until finding himself lost. He now claims to know he’s in good picture-making territory when he catches the distinctive odor of hunting dogs in cages, and he’s made some very good photographs of those dogs. His image-making has gone well beyond east Tennessee’s canine population, however. *You’re Not from Around Here* includes pictures of rural people, the spaces they’ve created for themselves to live in, and the land they live on.

In a brief preface, Smith tells us that he has “little interest in documenting or recording anything,” preferring instead the purely visual pleasure of “seeing light on surfaces.” He views his color photographs as little more than “dye on paper” and says they are primarily about themselves as



end-product—what he calls “the visual resolve of each picture.” It is this final version of each image—the print itself, as art object—that he considers the “most compelling” element of his work, or so he claims.

I don’t want to believe him about this. It sounds too much like Garry Winogrand’s famous pronouncement that he photographed in order to find out what things looked like when photographed and seems every bit as disingenuous, especially when coming from a photographer like Mike Smith, whose best pictures—and many of them are very good—depend so heavily on content for the eventual form and impact of their “final resolve.” The book’s title, of course, refers to Smith’s identity as someone from “away,” an outsider persona he has put to good use over the years in photographing a cultural and social landscape that once was new to him. If his pictures were only “light on surfaces” or “dye on paper,” it wouldn’t matter where Smith was from, where his photographs were made, or how long he’d been making them. All of those things do matter in *You’re Not from Around Here*.

The book’s photographic content falls roughly into three categories: images of people (almost all of them portraits); pictures of spaces people live in or near (houses, mobile homes, interiors, sheds, barnyards, dog pens); and more distantly seen photographs of a hilly, partially wooded rural landscape indelibly marked by longtime human presence. Smith’s portraits seem the weakest of the three groups (which

is good, because it's by far the smallest). With few exceptions, the older people he photographs look dazed and uncertain; the younger people— children and teens for the most part—seem more aware of themselves but not any more attentive to their surroundings. Both old and young appear victimized by their lives and environments.

Happily, there are only 15 pictures of people in the book, and the remaining 77 images—divided more or less equally between the other two categories—are much more rewarding. Those of people's living spaces are especially good. One photograph shows several delicately sketched pencil drawings of animals—dogs, raccoons, turkeys, deer—by a talented schoolboy named David (his name is on two of the drawings in timid grade-school cursive) taped onto a refrigerator with oversized, crudely torn off lengths of duct tape. Another, taken from a porch, divides into layers from front to back: a gracefully shaped porch post in the extreme foreground; a patch of bright orange tiger lilies, a yard of wildly overgrown grass, and a deteriorating brick shed in the middle distance; and a dilapidated child's swing set in front of a line of leafy green trees in the background. The overall effect is of someone's dream-life suddenly interrupted, then rendered immobile and allowed to fade. There are many other images of human living spaces that are equally poignant, equally beautiful.

Smith's east Tennessee landscapes are also good, if sometimes a bit understated. In one way or another, the best of them show the effects of generations' worth of human interaction with the land. An overgrown marshy area sprouts a series of telephone poles and wires, a satellite dish, and a tiny distant barn; a green hillside recedes in terraces formed by countless cattle traversing it over the years; a newly turned garden plot shows the delicate tracery of morning frost along the tops of its furrows. Smith prefers photographing on overcast days, which makes his pictures' colors as subtle as their content. Occasionally, this becomes a problem. There's a fine line between subtle and just plain dull, and a few of Smith's photographs cross that line. But that's a pretty minor complaint about a rich and rewarding body of work. *You're Not from Around Here* is well worth looking at and thinking about.

DAVID WHARTON

University Press of Mississippi

A member of the Association of American University Presses

Great Houses of Mississippi

Text by Mary Carol Miller
Photographs by Mary Rose Carter
Superb text and stunning photographs that capture the antebellum grandeur of thirty-five showcase homes
\$45 hardback



ELLEN DOUGLAS



WITNESSING

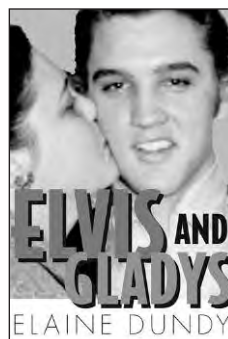
Witnessing

By Ellen Douglas
Essays that affirm the writer's lifelong role as witness to humanity and history
\$28 hardback

Coming Home!

Self-Taught Artists, the Bible, and the American South
Edited by Carol Crown,
foreword by Lee Kogan

A fascinating examination of the Bible's influence on seventy-three self-taught artists and 122 works of art
\$65 hardback, \$30 paperback



Elvis and Gladys

By Elaine Dundy
The thoughtful and informative biography that *The Boston Globe* called "nothing less than the best Elvis book yet"
\$20 paperback

Tallulah

My Autobiography
By Tallulah Bankhead

In her own words the life of the inimitable southern-born actress known for her daring ways and distinctive foghorn voice
\$20 paperback



Find in bookstores, or order from the publisher online at www.upress.state.ms.us or by phone at 1-800-737-7788.

beautiful and significant features is the original stained glass window that depicts the University's involvement in the Confederate war effort. The window was commissioned by the Delta Gamma Sorority from Tiffany Glass Company to honor the University Greys, a company comprised completely of Ole Miss students that suffered 100 percent casualties at the battle of Gettysburg. When the sorority ran short of funds for the \$500 purchase, the Alumni Association provided the remainder needed on the condition that the window would memorialize all of the University's Confederate soldiers.

Interestingly, another of the old building's unique characteristics involves the Confederacy; for when Ventress Hall was serving as the library, a Confederate veteran signed his name and unit on the interior of one of the building's turrets. From then on, University students have signed their names there, and although it is more difficult to get there now, a few enterprising students manage to join the ranks every year.

RANKIN SHERLING



A new limited edition holiday ornament commemorating Ventress Hall is available from the University Museums. To view the new ornament and other ornaments in the collection, visit the Web site www.olemiss.edu/depts/u_museum. Click on the ornament at the top of the page. To order an ornament please call 662-915-7028. The cost is \$15.00 each or \$50.00 for the complete set, plus tax. Ornaments will shipped in the US for a \$5.00 fee.

Eudora Welty's "Magic"

Eudora Welty Newsletter Presents First Reprinting of a 1936 Short Story

In its Summer 2004 issue, Georgia State University's *Eudora Welty Newsletter* published "Magic," a Welty short story out of print since 1936. It was only the third story that the young writer was able to place, appearing in an obscure Ohio literary magazine, *Manuscript*, shortly after "Death of a Traveling Salesman," one of Welty's most reprinted stories, also appeared there. "Magic," however, has never reached print again until now.

"Magic" follows two would-be sweethearts as they proceed recklessly to a nighttime tryst in Jackson, Mississippi's Greenwood Cemetery, the only place they can be alone in the dark. The story is by turns comic, poignant, and gothic, as the subject matter and the setting suggest. The eager lovers are a telegram delivery boy and a shy girl who studies shorthand. It is she who employs her meager and ambiguous "magic" for an evening that concludes strangely. Welty allows her characters' untagged dialogue to convey both plot and character, as she would do with great success in stories like "Petrified Man," but in "Magic" she reproduces a slangy youthful dialect different from any she used before or ever again in her fiction.

An afterword by Pearl McHaney, *Eudora Welty Newsletter* editor, discusses the story's origins, its publication history, and Welty's motives for never including the piece in any of her short story collections. Fascinating elements of the material culture context of the story include, but are not limited to, a carnival give-away Kewpie Doll, Sonny Clapp's 1927 song "Girl of My Dreams," and the eponymous love philter "Magic," sent for from Kansas City with a dime and "a coupon cut from a movie magazine."

The *EWN* summer issue also contains essays on Welty's sojourn in San Francisco in 1947 and her writing there and an account of Segovia's concert in San Francisco during that time. The "Magic" issue of *EWN* also features a tribute to Welty by Reynolds Price and an essay on Welty's photograph *Home by Dark/Yalabousha County/1936* that appears on jacket designs of two novels about slavery.

To help meet the National Endowment for the Humanities Challenge Grant for programming at the Eudora Welty House Museum, described in the Summer 2004 *Southern Register*, one hundred nonsubscriber copies of this *EWN* "Magic" issue are reserved at \$25 each, including mailing. Checks for the "Magic" issue should be made out to the Eudora Welty Foundation and sent to *Eudora Welty Newsletter*, Department of English, Georgia State University, P.O. Box 3970, Atlanta, GA 30302-3970. For details, e-mail ewn@langate.gsu or visit the *EWN* Web site (www.gsu.edu/~wwwewn/).

PEARL A. MCHANEY



SOUTHERN FOODWAYS REGISTER

The Newsletter of the Southern Foodways Alliance

Cornbread Nation 2: The United States of Barbecue

Edited by Lolis Eric Elie. Chapel Hill: University of North Carolina Press, 2004. 296 pages. \$17.95 paper.

Although there are other foods that cover the geographic expanse of the United States, none exemplify the themes of unity and diversity in the way that barbecue does. Whether it's beef or pork, chopped or pulled, served with or without sauce, barbecue stands unrivaled in its great regional variation.

Cornbread Nation 2: The United States of Barbecue, edited by Lolis Eric Elie, is the second volume in a series on the best of Southern food writing collected by the Southern Foodways Alliance. It is the first book to take a serious look at barbecue from myriad viewpoints, and it is the most complete barbecue anthology ever assembled. Even the most devoted barbecue fans will find many new and surprising insights in this collection of 43 newspaper columns, magazine pieces, poems, and essays. Included are such diverse topics as the history of pigs in America, the Caribbean origins of barbecue, the role

of black chefs in the history of Texas barbecue pits, and the best time of the month to make South Carolina barbecue hash.

In "Cheer Up, Mama," Peter Kaminsky writes about his pilgrimage to Mitchell's Barbecue in Wilson, North Carolina, and reveals how the old-school, woodsmoke barbecue tradition was passed from one generation of pit masters to the next. Ripley Golovin Hathaway's "In Xanadu Did Barbecue" chronicles the 150-year evolution of today's national enthusiasm for barbecue—including the introduction of such familiar backyard mainstays as the charcoal briquette, the Japanese hibachi, and the Weber grill. In "We Didn't Know from Fatback," Marcie Cohen Ferris offers her perspective on the challenge of respecting Jewish dietary laws in Memphis—a city in which, historically, barbecue is synonymous with pork. And in "When Pigs Fly West," Lolis Eric Elie demonstrates that great barbecue knows no geographic boundaries in his celebration of two great barbecue restaurants in San Francisco's Bay Area: Memphis Minnie's and KC's Bar-B-Q.

In addition to pieces that celebrate barbecue's place in the pantheon of American food, *Cornbread Nation 2* also includes a host of selections on other Southern culinary traditions and foodways. Pat Conroy explores the natural pairing of funerals and food in "Love, Death, and Macaroni." Calvin Trillin documents his yearning for Louisiana boudin in "Missing Links." Molly O'Neill charts the rise of the Mississippi-made Viking range to trophy stove status in "The Viking Invasion." And John Martin Taylor ponders the widespread (if less-than-universal) appeal of boiled peanuts in the South.



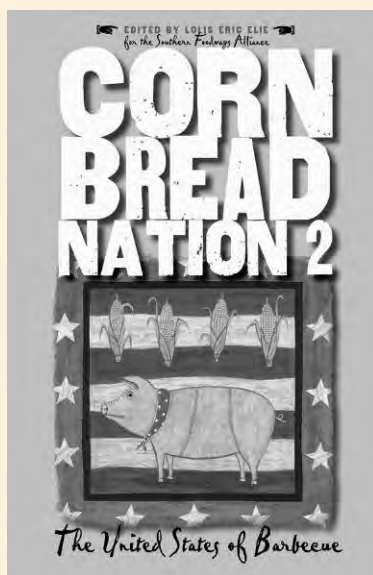
Patience Johnson

Lolis Eric Elie is a longtime columnist and food writer for the *New Orleans Times-Picayune* and author of *Smokestack Lightning: Adventures in the Heart of Barbecue Country*. A founding member of the Southern Foodways Alliance, Elie discovered many barbecue variations while traveling as road manager with the Wynton Marsalis Band, from 1991 to 1993.

Lolis Eric Elie notes that, "like cornbread, barbecue is a food that unifies the vast expanse of the American South, an ever larger portion of the American mainstream," and offers *Cornbread Nation 2* as "a State of the Culinary Union. A Snapshot. A reporting on how it is now." Featuring contributions from many leading lights—as well as emerging voices—of Southern foodways, *Cornbread Nation 2: The United States of Barbecue* is a book to be read, studied, and, most of all, savored.

HENRY MENCKEN

Henry Mencken, a native of Maryland, writes about food and drink for a number of publications.



Grainger County Tomato Festival

In Grainger County, Tennessee, the locals turn out in full force to celebrate their best—and most famous—crop: tomatoes. Each year, this remote mountain community in the northeast corner of the state throws a festival on the last full weekend in July (in 2005, July 29-31). This year, the event drew as many people as live in the entire county (about 22,000, according to festival organizers Kelly Longmire and Kermit Clark), about a 30 percent increase from last year.

The superior taste of the Grainger tomato has never been adequately explained, even by the University of Tennessee scientists who have studied it, but most locals, like Frances Clark, believe “it has something to do with the soil.” Local farmers switch varieties—sometimes using the green-shouldered *Celebrity* or *Empire*, occasionally *Big Boy* or *Better Boy*—but always manage to turn out a thin-skinned, ruby-fruit berry of a tomato, suitable for dusting with salt and leaning over the sink to enjoy. Mountain farmers, sometimes a quirky and cantankerous group, don’t share their secrets, often closely following the cryptic planting signs of the *Old Farmers Almanac*. Their independence has thus far prevented any sort of alliance that would allow the business to grow to Vidalia onion status. And although the tomato’s fame has spread, many farmers, like Steve Longmire, won’t ship beyond a 300-mile radius, because tender Graingers won’t survive the trip. “We’re not really interested in getting bigger,” says wife Kelly Longmire. “We just want to get better.”

Grainger farmers have tomato growing down to a science, producing tomatoes nearly year-round. The season ends with first frost, usually in November. In December, says Kermit Clark (who will be next year’s festival chairman), farmers begin seeding in hothouses. In January, small plants show. By March, the first crop is in—and although they are hothouse varieties, they’re vastly superior to any cardboard-centered supermarket ‘mater you’ll find. By July, the glorious red fruits, along with heirloom and

specialty varieties like yellow-and-red Mr. Stripey and purple-centered pulps, are trumpeted in every tiny IGA with hand-lettered signs: GRAINGER CO. TOMATOES.

This year’s festival included an auto show, arts and crafts exhibit, book signing, Civil War encampment, beauty pageant (for Miss Grainger County, renamed from the original title, Miss Tomato), Tomato Wars (like paintball, except with tomatoes), and, of course, an Elvis impersonator. Kermit Clark, who manned the auto show’s concession booth, says the group sold between “18 and 19 bushels of green tomatoes, one slice at a time, about 150 pounds of dried pinto beans, and . . . Mama, you on there?” He directs the question to his wife, Frances, who’s picked up another phone in their Rutledge home.

“Yes,” replies Frances. “And about 1,200 corn muffins.” The auto club’s combo meal of five slices of fried green tomatoes, a 12-ounce bowl of pintos, slice of onion, cornbread, and soft drink rang up at \$4.

“Our religion wouldn’t let us charge any more,” Kermit says. “It just wouldn’t be right. I was in the tent, cooking. I’ll tell you, I’d hate to have to fry green tomatoes for a living. It was rough! I had to raise my hand to go to the rest room. No, I can’t tell you the recipe for the fried tomatoes. Otherwise, we wouldn’t have a gimmick. We did eventually learn—now we have two deep fryers. We started out with four cast-iron skillets. We didn’t know any better! It was the old-fashioned way!”

“That was the way Mamaw done it,” Frances says.

“I can’t tell you the recipe, but the tomatoes have to be hard as baseballs,” says Kermit. “Otherwise, they’ll fall apart. And I can tell you this: the coating came in a box. I saw it in the store, and we ended up using 100 pounds of it, and ran out on Sunday. That’s as far as I’ll go. We have to have our secrets. Just like these farmers, they don’t really trust each other.”

“It’s their business,” Frances says.

“It’s like President Reagan said,

‘Trust, but verify.’ You know, it came out of the moonshining up here.”

“Nowadays, they even grow a little marijuana,” Frances titters.

“Yep. A little wild weed. Some left-handed tobacco. Anyway, frying tomatoes isn’t rocket science: when they float, they’re done. Every three minutes, we’d fry about 40 slices. We still couldn’t keep up.”

As president of the auto club (which will donate about \$3,000 to charitable causes this year from its festival proceeds), president of the Rutledge Lions Club, which sponsors the event, and chairman of the 2005 festival, Kermit has his “platter full.” Still, he hopes one day he will have enough time to stop frying tomatoes long enough to catch the performance of a good friend and his next-door neighbor, Avery Turley, auto shop instructor at the vocational school, ordained minister, and Elvis impersonator.

Kermit once saw the real Elvis at a Mississippi show where he was billed the “Hillbilly Cat” (with a “put-your-eyes-out” pink jacket to match his Caddy, “and that one leg a-twistin”). Still, Turley surprised him by performing last year at an auto show where Kermit had driven a ’68 Cadillac hearse. Turley, he says, emerged from the back of the hearse, announced to the crowd, “Dang! It’s hot down there!” and started singing. “I didn’t even know he was an Elvis impersonator until then, but he’s good,” Kermit says.

“Give him a plug,” Frances says.

“I fry catfish too. I use the same breading,” Kermit says. “That’s all I can give you. You can probably figure it out from there. And remember: when they float, they’re done.”

For more information, go to www.graingercountytomatofestival.com or call 865-828-3433.

KRISTA REESE

Krista Reese is a freelance writer who has written for People, Bon Appétit, Southern Living, George, and other publications.

Taste of the South - January 6-8 at the Inn at Blackberry Farm - Benefits SFA!

Savor the best the culinary world has to offer when seven incredible chefs converge at Blackberry Farm in Walland, Tennessee, for A Taste of the South event, benefitting the Southern Foodways Alliance.

Packed with incredible food and wine happenings, the weekend promises to stimulate the palate and relax the mind. Guests can pick up culinary tips and techniques at Blackberry's Cooking School while enjoying all the merriments of the weekend, or just savor the Saturday night Gala Dinner.

Taste the bounty of the South from chefs Michelle Bernstein of Azul, Miami, Florida; John Currence of City Grocery, Oxford, Mississippi; John Fler of the Inn at Blackberry Farm, Walland, Tennessee; Jim Gerhardt of Limestone, Louisville, Kentucky; Chris Hastings of Hot and Hot Fish Club, Birmingham, Alabama; Michael Laiskonis of Le Bernadin, New York City; and Ken Vedrinski of Sienna, Charleston, South Carolina.

And we haven't forgotten the wine. Sam Beall of the Inn at Blackberry Farm has gathered some of California's most talented winemakers. In keeping with our theme, all have Southern roots—including Knoxville native Eric Grisby and Mary Fran Rocca of Rocca Family Vineyards in Napa, Memphis natives Dr. Michael Dragonstky and Dr. David Sloas from Cornerstone Cellars in Napa, and Virginians Jeffery Fink and Bill Cates of Tantara in Santa Barbara.

VIP Package guests will enjoy all events including the "Jack Daniel's Chef's Night Out" dinner, cooking demonstration, lunch at the Maple Cottage, and preferred seating during the Auction and Gala Dinner. Sponsors of this event include Lexus, the preferred vehicle of Blackberry Farm, and Jack Daniel's Tennessee Whiskey. To register, please call 800-648-2348. To learn more about the Blackberry Farm, log on to www.blackberryfarm.com.

SFA Symposium Considers Food and Race

The theme of this year's Southern Foodways Symposium, held in Oxford October 7-10, was "Southern Food in Black and White." In addition to the usual good food, good drink, and good talk, the symposium acknowledged several people who have contributed to creating an atmosphere in which such a potentially divisive topic could be discussed.

The symposium heard a moving presentation by the Rev. Will D. Campbell, who served as Director of Religious Life at the University of Mississippi from 1954 to 1956 and was forced to leave because of his civil rights activities. Campbell was named Honorary Chaplain of the University of Mississippi in acknowledgment of a career dedicated to spiritual and racial freedom.

The Ruth Fertel Keeper of the Flame Award was presented by her son Randy Fertel to Martha Hawkins, whose restaurant in Montgomery, Alabama, continues the tradition of the legendary Georgia Gilmore, whose table brought Southerners of both races together over great Southern cooking. Filmmaker Joe York presented a short film, *The Welcome Table*, honoring the achievement of Martha Hawkins.

Two founding members of SFA, Jessica Harris and Nathalie Dupree, received Jack Daniel Lifetime Achievement Awards. Charles Regan Wilson, director of the Center for the Study of Southern Culture, presented the award to Natalie Dupree for her "work over three decades as an icon of Southern foodways, as a cooking teacher, restaurateur, television and radio host, columnist, and cookbook author." Jessica Harris's award, presented by Leah Chase, cited her work as a historian of the foodways of the African Diaspora. Jessica Harris has been called, Wilson pointed out, "Zora Neale Hurston of the culinary world. Like Hurston, she has a way with words, a love of history, and a passion for anthropology, as well as an appreciation for everyday folks and the simple things of life."

TOM HEAD

Thomas Head is executive wine and food editor of Washingtonian magazine.

SOUTHERN FOODWAYS ALLIANCE



MEMBERSHIP

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

name _____

company _____

address _____

city _____ state _____ zip _____

telephone _____ fax _____

email _____

\$25 student \$75 individual \$100 families

\$200 nonprofit institutions \$500 corporations

L. Q. C. Lamar House

The Oxford-Lafayette County Heritage Foundation has undertaken the restoration of the Oxford home of Lucius Quintus Cincinnatus Lamar (1825-1893), U.S. senator, secretary of the interior, and the only Mississippian ever to sit on the U.S. Supreme Court. The national historical landmark, located on North 14th Street, was purchased in December 2003 by OLCHEF and will be open to the public once restoration is complete. A teacher and administrator at the University of Mississippi for several years, Lamar lived in the home from 1868 until 1888.

Although Lamar drafted Mississippi's 1861 Ordinance of Secession, he is best remembered for his 1874 eulogy of Massachusetts senator and former abolitionist Charles Sumner, which called for reconciliation between North and South as well as between black and white and which led to Lamar's inclusion decades later in John F. Kennedy's *Profiles in Courage*. Lamar died while still serving on the Supreme Court, and his body was reinterred in Oxford's St. Peter's Cemetery after initial burial in his native Georgia.

The Oxford-Lafayette County Heritage Foundation invites donations to assist with the restoration of the house and to help match two government grants awarded for this purpose: \$390,000 from the National

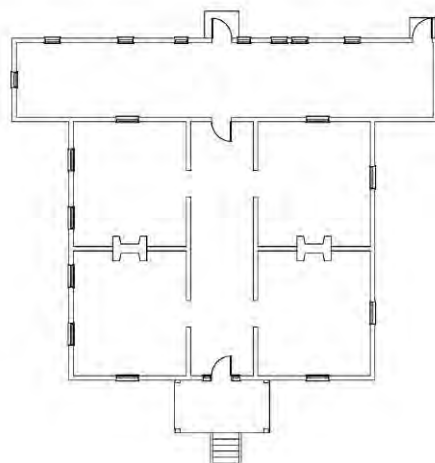


1

PRELIMINARY RESTORATION - SOUTH

SCALE: 1/4" = 1'-0"

courtesy Howorth & Associates Architects



2

PRELIMINARY RESTORATION

SCALE: 1/4" = 1'-0"

courtesy Howorth & Associates Architects

Park Service's "Save America's Treasures" program and \$425,000 from the Mississippi Department of Archives and History's Community Heritage Grant program. Tax-deductible contributions should be sent to the Oxford-Lafayette County Heritage Foundation, P.O. Box 622, Oxford, MS 38655.

JENNIFER SOUTHALL

The 12th Annual Mississippi Delta Tennessee Williams Festival

How appropriate it is to any celebration of Tennessee Williams to focus some attention on food and eating, as both play an important part in his various writings. A street vendor in *A Streetcar Named Desire* shouts, "Hot tamales! Hot tamales!" as Blanche and her sister, Stella, go to Galatoire's for dinner so that Stanley can have his "little card party" to which the "ladies are cordially not invited." This year's Mississippi Delta Tennessee Williams Festival was highlighted by the appearance of Betty Hicks of Clarksdale, who, with her husband, Eugene, has won national fame among chefs and former President Bill Clinton for outstanding Southern cuisine. An enthusiastic audience learned the art of making hot tamales. This cooking demonstration was paired with the team of Marda Burton (international travel writer) and Kenneth Holditch (Tennessee Williams scholar) who spoke about their recently published *Galatoire's: Biography of a Bistro*. They read a selection of anecdotes from their unique history of the 100-year-old New Orleans restaurant that has been a favorite of world figures from Charles de Gaulle to American presidents and Tennessee Williams.

Each year, the Williams Festival focuses on a specific play, with this year's selection *Cat on a Hot Tin Roof*. Consequently, Kenneth Holditch began the program with a lecture titled "The Mystique of *Cat on a Hot Tin Roof* and the Mississippi Delta." From the woods surrounding Moon Lake, where Maggie and Brick used to run and hunt, to the setting of Big Daddy Pollitt's plantation of "28,000 acres of the richest land this side of the valley Nile," *Cat* is filled with local color references. Distinguished actor, director, producer, author, and filmmaker Anthony Herrera talked about Big Daddy Pollitt, asserting that *Cat on a Hot Tin Roof* is Big Daddy's play, as it is he who faces death, "looks at all the junk" in his house, and seeks out what is most important in life. "Despair in the family setting can cause us to betray ourselves," Herrera maintained, "while Mother Nature clears our heads" and "art becomes medicine for the soul." Actress Marissa Duricko and actor Jeff Pucillo then performed a dynamic first-act scene between Maggie and Brick. The celebration of *Cat* concluded with a scholars panel (Jay Jensen, Colby Kullman, Travis Montgomery, Wanda Reid, and Dorothy Shawhan) that considered such questions: Why are Peter Ochello and Jack Straw, the ghosts of Big Daddy's plantation, so very important? What do Maggie and Big Mama have in common? How do we know that Big Daddy and Brick truly love each other? Why is Maggie "so catty"? Is Brick a homosexual? Why are various games so important to Williams's play? What is the victory of a cat on a hot tin roof?

On Saturday morning, scholar, teacher, and playwright David Radavich presented yet another way of looking at the world of Tennessee Williams by talking about "The Midwestern Plays of Tennessee Williams." He was followed by playwright, actor, and director Dawson Moore, who gave practical advice on writing plays and seeing them into production. Dakin Williams awed his audience once again by reciting from his brother's works and sharing family stories.



Richard Leavitt Collection

Unique to the Williams Festival are the plays presented every year on the porches of the mansions in Clarksdale's historic district. Professional story-teller Rebecca Jernigan gave a performance version of Williams's short story "Portrait of a Girl in Glass," which he later turned into *The Glass Menagerie*; actress Janna Montgomery performed as two of Williams's Italian women, Lady in *Orpheus Descending* and Serafina della Rosa in *The Rose Tattoo*; and Clarksdale High School students acted in a scene from Williams's short play *The Lady of Larkspur Lotion*.

Always the most energetic part of the Williams Festival, this year's drama competition included nearly 100 students from Brandon High School, Clarksdale High School, Coahoma County Junior High School, Madison South Palmer High, Northwest Rankin High School, Oak Grove High School, Power APAC, Purvis High School, and Rolla High School. Emily Bearden of Rolla, Missouri, was the first student outside of Mississippi to enter the competition, which gives substantial financial prizes for three-minute monologues and ten-minute scenes from the plays of Tennessee Williams. What better way to conclude a celebration than with feasting at Clarksdale Station and dancing to the Wesley Jefferson Band, one of the Delta's best.

COLBY H. KULLMAN



Regional

Upcoming Events of Interest

Roundup

The 16th annual Natchez Literary and Cinema Celebration will explore the theme "Between Two Worlds: Free Blacks in the Antebellum South." The event, set for February 23-27, 2005, in Natchez, Mississippi, is sponsored by Copiah-Lincoln Community College, Natchez National Historical Park, Mississippi Department of Archives and History, and Mississippi Broadcasting Networks. Headquarters will be the Natchez Convention Center on Main Street.

The program, featuring nationally known scholars, historians, writers, and film experts will explore and clarify issues relating to blacks and whites. Also scheduled for the event are tours, films, panel discussions, a concert, writing workshops, parties, and an awards ceremony.

A major event will be the official opening of the William Johnson House, a property of the National Park Service that was once home to a free black in Natchez, 1809-1851. His 16-year diary, published as *William Johnson's Natchez*, inspired his biography, *The Barber of Natchez*.

Most of the conference is free. For more information and tickets, call toll-free 866-296-NLCC (866-296-6522) or 601-446-1289. Or email Christy.Williams@colin.edu or visit the Web site at www.colin.edu/nlcc.



A Conference on the Globalization of the American South will take place March 3-4, 2005, at the University of North Carolina at Chapel Hill. The conference comes as part of a six-year exploration, funded by the Rockefeller Foundation, of the economic, political, and social challenges and opportunities the southern United States faces because of globalization. Sponsored by the Center for the Study of the American South and the University Center for International Studies, the program will feature scholars, policymakers, activists, professionals, and artists who deal with contemporary issues facing the region. Participants will represent an array of fields, including business, education, health, humanities, journalism, law, and social science. For more information and to register, please contact globalsouth@unc.edu.

NOTES ON CONTRIBUTORS

MARK CAMARIGG practiced law in California before moving to Mississippi in 2002 to study Southern history and work for *Living Blues* magazine as a graduate assistant. He is now publications manager of *Living Blues*.

JOAN WYLIE HALL teaches in the English Department at the University of Mississippi. She is the author of *Shirley Jackson: A Study of the Short Fiction* and articles on many Southern authors.

JESSICA B. HARRIS, the author of eight cookbooks on the foods and foodways of the African Diaspora, has written book reviews, theatre reviews, and travel and feature articles for numerous publications. She is an English professor at Queens College, City University of New York.

COLBY H. KULLMAN is professor of English at the University of Mississippi. Among his publications are articles on Tennessee Williams and other modern dramatists, *Theatre Companies of the World*, and a book of interviews with American playwrights.

PEARL A. MCHANEY teaches at Georgia State University and edits the *Eudora Welty Newsletter*. She is editor of *A Writer's Eye*, a collection of Welty's book reviews, and a book of writers' reflections on Welty's work.

KATHRYN MCKEE is McMullan associate professor of Southern Studies and associate professor of English at the University of Mississippi. She has published essays and lectured about writers of the 19th- and 20th-century South, including William Faulkner and Bobbie Ann Mason.

RANKIN SHERLING, from Yazoo City, Mississippi, is a master's student in the University of Mississippi's History Department. He is writing his thesis on the Irish immigrant experience in the American South and plans to continue his studies, pursuing a PhD in history.

JENNIFER SOUTHALL received a BA in English from the University of Mississippi, where she is a communication specialist for the Office of Media and Public Relations. She previously taught high school English and worked as a magazine editor.

CHRISTOPHER L. STACEY is a PhD student in the history program at the University of Mississippi. He is writing a dissertation on antebellum and Civil War poor relief.

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*.

STEVE YATES, of Flowood, Mississippi, has published fiction in many journals and has short stories forthcoming in the *Southwest Review*, the *Texas Review*, and *Louisiana Literature*.

For a complete list of posters, cds, videos, and other items, see the Southern Culture Catalog on our Web Site

POSTER

The Sixth Oxford Conference for the Book Poster (1999)

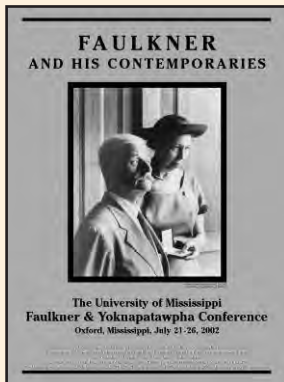
Poster features Eudora Welty portrait by Mildred Nungester Wolfe from the National Portrait Gallery, Smithsonian Institution, Washington, D.C.



Full color, 17.5 x 23.5"
M9901 \$10.00
Friends..... \$9.00

29th Faulkner and Yoknapatawpha Conference Poster (2002) "Faulkner and His Contemporaries"

Poster is illustrated with Sidney J. Waintrob's image of Eudora Welty and William Faulkner on the occasion of Faulkner's receiving the National Institute of Arts and Letters Gold Medal for Fiction in May 1962.



Black & white photograph, mauve background
M1107 \$10.00
Friends..... \$9.00

CD

"The Memory Is a Living Thing"

Songs based on the writings of Eudora Welty
Lester Senter, mezzo-soprano
1996 ROS Production.
SR2001 \$16.00
Friends..... \$14.40

Songs of Faith: African American Shape Note Singing from the Deep South, Volume One

Selections from shape note singing conventions throughout Mississippi, Alabama and Louisiana.
SR2002 \$16.00
Friends..... \$14.40

Southern Culture Catalog

The University of Mississippi
Barnard Observatory • University, MS 38677
Phone 800-390-3527 • Fax 662-915-5814

International Orders

Other video formats may be available. Please call for information.

Sold To:

Name _____

Address _____

City _____ State _____ Zip _____

Country _____

Daytime Phone _____

Payment enclosed (check, money order, international money order in U.S. currency or international check drawn on a US bank; made payable to The Southern Culture Catalog)

Charge my: Visa MasterCard Account # _____

Exp. Date _____ Signature _____

How To Order

By mail: Southern Culture Catalog
Barnard Observatory • The University of Mississippi • University, MS 38677

By e-mail: Credit Card orders only:
csc@olemiss.edu

By telephone: Credit Card orders only:
800-390-3527 (Monday-Friday, 8:15 a.m.-4:45 p.m. CST) in the US.
Outside the US call 662-915-5993

By fax: Credit Card orders only:
662-915-5814 (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

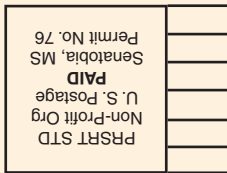
United States: \$3.50 for first video or other item, \$1.00 each additional item sent to the same address. **Foreign:** \$5.00 for each item.

Posters. United States: \$3.50 for any number of posters sent to the same address. **Foreign:** \$10.00 for any number of posters sent to the same address.

Return Policy All sales are final. No refunds will be made. If an order contains faulty or damaged goods, replacements will be made when such items are returned with problem(s) noted.

Item #	Title/Description	Qty.	Price	Total

This form may be photocopied. Faxed orders accepted.	Order Total	
	Mississippi residents add 7% sales tax	
	Shipping and Handling	
	TOTAL	



The University of Mississippi
Center for the Study of Southern Culture
University, MS 38677



**Please help us reduce waste and postage costs.
Complete this form and return it with your mailing label,
or fax it to 662-915-5814.**

- Please continue sending me the *Register*
- I'll read the *Register* online Name Misspelled
- Contact person changed Address wrong
- Received more than one Delete me from your list

Please give us your correct information:

Name _____
Address _____
City _____
State _____ Zip _____

Fax: 662-915-5814
e-mail: cssc@olemiss.edu
Internet Address: <http://www.olemiss.edu/depts/south/>



Center for the Study of Southern Culture

The University of Mississippi

Studying the South Since 1977

Friends of the Center

Your annual donation through our Friends program helps the Center develop and expand our excellent programming.

Thank you for your yearly gift to the Friends of the Center for the Study of Southern Culture!

I/We would like to contribute \$_____ to the **Friends of the Center** right now. Enclosed is my tax-deductible contribution.

Annual Memberships:

- Student: \$25 Regular: \$50 Associate: \$100
- Sponsor: \$250 Sustaining: \$500 Patron: \$1,000

Please fill out the information below when returning this card:

Name *(please print)* _____

Address _____

City _____

State _____ Zip _____

I/We will support The Center for the Study of Southern Culture with a \$_____ pledge.

Payment Schedule:

Please complete this section exactly as you wish your payments to be scheduled by the Center:

Monthly: \$ _____ Beginning _____

Quarterly: \$ _____ Beginning _____

Yearly: \$ _____ Beginning _____

Visa MasterCard

Account Number _____

Exp. Date _____ Signature _____

MAKE GIFTS TO THE CENTER ON-LINE.

Go to www.umf.olemiss.edu, click on "Make a Gift," and direct funds to the Center for the Study of Southern Culture.

Center for the Study of Southern Culture • University, MS 38677
662-915-5993 • 662-915-5814