

the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • WINTER 2006 THE UNIVERSITY OF MISSISSIPPI



The 13th Oxford Conference for the Book

*The University of Mississippi
Oxford, Mississippi
March 30–April 1, 2006*

Notable authors, editors, publishers, and others in the trade as well as educators, literacy advocates, readers, and book lovers will gather for the 13th Oxford Conference for the Book, set for March 30–April 1, 2006. Beginning on Thursday with exhibitions and lunch at the John Davis Williams Library, followed by two sessions and a special conference edition of *Thacker Mountain Radio*, the program will continue through Saturday afternoon with addresses, panels, and readings. A fiction and poetry jam, an Elderhostel program, a marathon book signing at Square Books, and an optional literary tour of the Mississippi Delta (March 27–30) are also part of the festivities.

The 2006 conference is dedicated to novelist and historian Shelby Foote (1916–2005), a native of Greenville, Mississippi, and a longtime resident of Memphis, Tennessee. A respected but not widely known author of six novels published between 1949 and 1977, Foote gained national prominence for his role as commentator in the 11-hour television documentary on the Civil War, produced and directed by Ken Burns and first shown on the Public Broadcasting Service in 1990. The production made Foote a cultural icon and helped him attract many readers.

Ellen Douglas, novelist and friend of Foote's since their days in Greenville, will open the conference with a talk about Foote as a fiction writer. Gary W. Gallagher, professor of history at the University of Virginia, will discuss Foote's three-volume history of the Civil War. A filmed tribute by Ken Burns will be shown. There will also be a panel with members of the Memphis book club in which the author participated for more than a quarter of a century.

See page 4 of this issue of the Register for the Delta Literary Tour itinerary and page 7 for the Oxford Conference for the Book schedule.



The Thirteenth
Oxford Conference for the Book
The University of Mississippi • Oxford, Mississippi
March 30 - April 1, 2006

Illustrating 2006 Oxford Conference for the Book materials is Baxter Knowlton's portrait of Shelby Foote. The portrait is reproduced on posters and T-shirts will be available from the Center by calling 800-390-3527.

The slate of speakers includes impressive lists of fiction writers—Brian Keith Jackson, Tyemba Jess, Michael Knight, Starling Lawrence, James Meek, Lewis Nordan, Jack Pendarvis, George Saunders, Olympia Vernon—and poets Beth Ann Fennelly, John Kinsella, Aimee Nezhukumatathil, Aleda Shirley, and Natasha Trethewey.

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DIRECTOR'S COLUMN

Encyclopedia making is a slow, deliberate process. Observers have pointed out that it took twice as long to complete the *Encyclopedia of Southern Culture* as it took to fight the Civil War. When that volume came out in 1989 it was indeed the culmination of a long effort to bring together hundreds of contributors and produce a volume that would help define the emerging field of Southern Studies—the interdisciplinary study of the American South. It was also one of the defining projects in the Center's early history, establishing its leadership role in regional studies.

The South has changed enormously in the years since that volume appeared, and Southern Studies is a thriving academic enterprise. Thus, the time is ripe for a new edition of the encyclopedia, which will begin appearing in separate volumes later this spring. We've been planning *The New Encyclopedia of Southern Culture* for years, working with consultants, renewing our productive relationship with the University of North Carolina Press, and putting in place our resources to once again assess the current state of the South and its academic study.

A key decision was to produce the *New Encyclopedia* as a series of separate volumes instead of one big hardback, as in the previous edition. We believe that this format will provide readers interested in one topic, such as music or politics, the opportunity to buy the encyclopedia's authoritative compilation in that area. Teachers will be able to assign a relevant book on such subjects for classroom adoption. Together, the 20-plus volumes will make up the *New Encyclopedia*, which one day will make a hefty shelf full of knowledge and insight.

Producing the reference book as a series of volumes enables us significantly to expand the coverage of relevant topics. Of course, we are editing entries through updating statistical information, adding new bibliographies, and reassigning some articles to new authors who have worked recently with their topics. With more space, we are adding more entries and more visual documentation. This is appropriate, given the expansion of scholarly work related to the South. Historians have continued their engagement with the region and its role in national history, and today historians are increasingly interested in the international role of the South, going back to its founding as part of the expansion of the Atlantic world of the early modern period and continuing into this age of globalization. Literature has always been a major area of scholarship on the South, and that remains true. Postmodern theory has led to interest in post-Southern writing, including comparison of the American South with other "global Souths." Other disciplines have shown new interest in the region, including anthropologists who increasingly consider Native Americans of the South as integral parts of early Southern history and who place many of their contemporary participant-observer projects not overseas but in the South. Gender, African American, and Southern Studies often overlap, and topics such as foodways, folk art, collective memory, and space and place have seen significant new work that will be a part of our new survey of Southern culture.

The first two volumes to appear will be Religion and Geography. Religion continues to be a central social force in making the South an identifiable place, and the new volume will chart the changes in religion's role in the recent South, including new attention to groups such as Hindus, Buddhists, Muslims, New Age devotees, and Latinos, as well as attention to religion's dramatic role in politics and public culture. Geography is a foundational topic for the study of any region, and it is appropriate that we publish that volume before proceeding to other topics. Our consultants in those areas, Samuel Hill and Richard Pillsbury, were with us in the first edition, and they have sensitively overseen the updating of their volumes.

We are building on the work of the first edition, which Bill Ferris and I coedited, along with the crucial contributions of Ann Abadie and Mary "Sue" Hart. Bill and Sue's work will always be a part of any new edition of the *Encyclopedia of Southern Culture*, and we look back fondly on our "team." Bill has gone on to the University of North Carolina at Chapel Hill, and Sue has retired. Ann remains an integral part of the production team for the new edition, and we have been blessed with the energetic and intelligent work of Jimmy Thomas, our managing editor. Jimmy was an experienced editor when he came to the Center a few years ago, and it has been a pleasure to work with him in producing these first two volumes. The production of the complete *New Encyclopedia* will take four more years, and we look forward to a productive collaboration with our many generous contributors who write for us.

CHARLES REAGAN WILSON

Sacred Steel

Currently on exhibit in the Gammill Gallery is *Sacred Steel*, a collection of 23 black-and-white photographs by Florida folklorist Robert Stone. The images are of musicians and worshipers in the House of God and the Church of the Living God, two related Holiness-Pentecostal churches in which steel guitar music is a fundamental part of the worship service. In his position as outreach coordinator for the Florida Folklife Program, Stone documents and presents the folk arts and folklife of one of the nation's most culturally diverse states. He first became aware of these churches' steel guitar tradition in 1992 through a friend who owned a music store in Hollywood, Florida, where some of the musicians did business. Soon thereafter, he secured a grant from the National Endowment for the Arts' Folk and Traditional Arts Program to support a survey of the tradition in the state and to produce a cassette tape and accompanying booklet entitled *Sacred Steel: Traditional Sacred African-American Steel Guitar Music in Florida* (1995).



Robert Stone

Eddie Harmon, steel guitar, Jay Caver, rhythm guitar, and master of ceremonies Keith Robinson at the House of God Musicfest, Pompano Beach, Florida, 2003

The compelling, passionate music was heralded by folklorists, music journalists, and lovers of American music as a significant vernacular music discovery. Stone has since produced eight CD albums of the music for Arhoolie Records, directed the documentary video *Sacred Steel: The Steel Guitar Tradition of the House of*

God Churches for the Arhoolie Foundation, and worked for the House of God to help them document their musical tradition. He is presently finishing the manuscript for a book to be published by the University of Illinois Press.

"The tradition is rooted in the Hawaiian music fad of the 1930s," Stone writes, "but the sound is distinctly African American, often closely approximating the moans, cries, shouts and ornaments of gospel singing." Between the two denominations, there are currently about 250 congregations, totaling about 10,000 members, in 26 states, most of them in the eastern United States. Ten of the churches are located in northeast Mississippi. Stone's photographs present the musicians, clergy, congregations, and families of the two churches in a variety of settings. As they meditate, grieve, make joyful noises, dance with abandon, testify, become filled with the Holy Ghost, speak in tongues, and even "fall out," the passionate voice of the steel guitar is ever-present.

Stone was in Oxford for the 2006 *Living Blues* Symposium as a panelist on the Blues Photography Panel. A reception honoring him took place in the Gammill Gallery.

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

Gammill



Gallery

Exhibition Schedule

January 15–March 22,
2006

*Sacred Steel: The Music
and Culture of the House
of God and Church of the
Living God*
Robert Stone

March 23–May 31,
2006

Bruce Newman
*Authors at the Yellow
Wall, and Then Some*

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.

MISSISSIPPI DELTA LITERARY TOUR

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

March 27–30, 2006

The Mississippi Delta is the site of a spring tour organized by the Center for the Study of Southern Culture. 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, March 27, is a bus trip to the historic town of Carrollton, ancestral and early home of novelist, story writer, and memoirist Elizabeth Spencer, whose best seller *Light in the Piazza* was made into a movie by MGM and is now a Tony Award-winning musical in New York. On Tuesday, March 28, 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, March 29, the group will go to Sumner, the setting for Lewis Nordan's novel *Wolf Whistle*, based on the Emmett Till case, and where the Till murder trial took place. Sumner is the home of Langdon Clay and Maude Schuyler Clay, and has been the subject of many photographs by William Eggleston, who often stayed with his grandparents there.

Also scheduled are meals at Lusco's, Giardina's, and other notable Delta restaurants as well as live blues and gospel performances. On March 30, after breakfast at the Alluvian—Viking Range Corporation's boutique hotel—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 \$475 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 \$145. 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, call the Greenwood Best Western, 662-455-5777.

MONDAY, MARCH 27 CARROLLTON

- Noon Registration—Alluvian Lobby
- 1:00 p.m. Depart for Carrollton—Marion Barnwell, tour guide
- 2:30 p.m. “Creativity in the Mississippi Delta,” talk by Charles Reagan Wilson
- 3:30 p.m. “Landscapes of the Soul: Elizabeth Spencer and Endesha Ida Mae Holland,” talk by Marion Barnwell
- 5:00 p.m. Cocktails and Dinner at historic Tuttle House
- 7:00 p.m. Depart Carrollton, arrive back in Greenwood by 7:15 p.m.
- 8:00 p.m. Reception, Readings, and Music at Jamie Kornegay's Turnrow Book Company

TUESDAY, MARCH 28 GREENVILLE

- 8:00 a.m. Alluvian Breakfast
- 9:00 a.m. Depart for Greenville—Jimmy Thomas, tour guide (Drive by Nordan home in Itta Bena on the way)
- 10:30 a.m. Greetings, Franke Keating
“Shelby Foote's Novels,” talk by W. Kenneth Holditch, program at the William Alexander Percy Library
- Noon Lunch at Doe's Eat Place
“The History of Greenville,” talk by Hugh McCormick
- 1:30 p.m. Greenville Tour led by Mary Dayle McCormick
- 2:00 p.m. Greenville Cemetery Tour led by Princella Wilkerson Nowell
- 3:00 p.m. Reception at McCormick Book Inn
Readings by Lewis Nordan and Cynthia Shearer
- 5:00 p.m. Depart for Greenwood
- 6:30 p.m. Free Time
- 7:30 p.m. Dinner at Lusco's in Greenwood
“The Cefalu Connection,” talk by Amy Evans

LITERARY TOUR SCHEDULE

WEDNESDAY, MARCH 29 SUMNER

- 8:00 a.m. Alluvian Breakfast
- 9:00 a.m. Depart for Sumner—talks by Luther Brown and Henry Outlaw
Visit Little Zion Church and Robert Johnson's Money Road Grave Site
- 10:00 a.m. Talk and Reading by Patti Carr Black
- 11:00 a.m. Slide Presentation by Maude Schuyler Clay
- Noon Lunch at the Sumner Country Club
Gospel Music/Blues Music
- 2:00 p.m. “Civil Rights in the Delta,” Curtis Wilkie in conversation with Patti Carr Black, Frank Mitchner, Wheeler Parker, Betty Pearson, Bill Pearson, William F. Winter
- 3:30 p.m. Readings from *The Celestial Jukebox* by Cynthia Shearer, *A Killing in This Town* by Olympia Vernon, and *Wolf Whistle* by Lewis Nordan
- 4:30 p.m. Depart for Greenwood
- 7:00 p.m. Tour of Delta art at the Alluvian, led by William Dunlap
- 7:30 p.m. Dinner at Giardina's in Greenwood

THURSDAY, MARCH 30 CONFERENCE FOR THE BOOK

- 8:00 a.m. Alluvian Breakfast
- 9:00 a.m. Depart for Oxford (1.5 hours)
Oxford Conference for the Book, dedicated to Shelby Foote, on the University of Mississippi campus, March 30–April 1

*All events subject to change.

PEOPLE AND PLACES TO KNOW

The Alluvian is a luxury boutique hotel in Greenwood, Mississippi, set within walking distance of Viking Range Corporation, the Yazoo River, and historic Cotton Row. Original art by Delta artists and a lively lobby scene make the Alluvian the epicenter of contemporary Delta culture.

Marion Barnwell taught English at Delta State University for many years. She is editor of the anthology *A Place Called Mississippi* and coauthor of *Touring Literary Mississippi*.

Patti Carr Black has written and edited many books, including *Art in Mississippi, 1720–1980* and Agnes Grinstead Anderson's *Approaching the Magic Hour: Memories of Walter Anderson*. Her most recent publications are *Eudora Welty's World* and *Eudora Welty: Early Escapades*.

Luther Brown is founding director of the Delta Center for Culture and Learning at Delta State University in Cleveland, Mississippi.

Carrollton, built around a courthouse square, is one of two seats in Carroll County. Many of Carrollton's downtown buildings and houses were built in the 19th century, including a house used in the 1969 film *The Reivers*, adapted from the William Faulkner novel. Carrollton is the home of a writer with an international reputation, Elizabeth Spencer. She is the author of nine novels, seven collections of short fiction, and a memoir, *Landscapes of the Heart*.

Maude Schuyler Clay is a fifth-generation native of the Delta town of Sumner, Mississippi. Her book of photographs, *Delta Land*, is a beautiful homage to her home.

William Dunlap is an artist, arts commentator, and educator. His work can be found at museums across the nation and at United States embassies throughout the world.

Amy Evans is a special projects consultant for Viking Range and leads the Southern Foodways Alliance's Oral History Initiative. She is also a photographer and painter.

Giardina's, opened by the Giardina

family in 1936, is a local favorite for Italian-inflected Delta dishes like Gulf Pompano. The restaurant's new home as part of the Alluvian hotel is a unique blend of old family charm and modern elegance.

Greenville is known as the home of many Delta bluesmen and as Mississippi's literary center. It has been said that Greenville has produced more authors per capita than any other city its size in the country. Among the more than 100 writers who made this city on the Mississippi River their home during the 20th century are poet and biographer Williams Alexander Percy; novelist, historian, and Pulitzer Prize-winning author Shelby Foote; *Delta Democrat Times* publisher Hodding Carter Jr. and his son, Hodding Carter III; historian and author Bern Keating; memoirist Clifton Taulbert; and novelists Ellen Douglas, Beverly Lowery, and Walker Percy.

W. Kenneth Holditch, a prominent literary scholar who is professor emeritus at the University of New Orleans, is the author of numerous short stories, poems, and essays on major Southern writers. He is the author of *Tennessee Williams and the South* and, with *New York Times* drama critic Mel Gussow, edited the Library of America's two-volume edition of the works of Tennessee Williams.

Franke Keating and her late husband, Bern, traveled the world taking photographs and writing about the places they visited. Featured in the *New Yorker*, the *New York Times*, and countless other prominent newspapers and magazines, their work brought attention to their hometown of Greenville and helped put the Delta on the map throughout the world.

Lusco's has been in business since 1933 and is owned and operated by a fourth-generation Lusco, Andy Pinkston, and his wife, Karen. This legendary restaurant has long been the haunt of Delta folks who revel in the restaurant's down-at-the-heels gentility.

Hugh and Mary Dayle McCormick are natives of Greenville, Mississippi, and founts of local Greenville history.

Together they own and operate McCormick Book Inn, the premier Delta bookseller.

Frank Mitchner is a lifelong resident of Sumner, Mississippi. He vividly remembers the Emmett Till trial, which took place in his hometown during his youth.

Lewis Nordan is the author of four novels and *Sugar among the Freaks*, selected stories from his collections *Welcome to the Arrow-Catcher Fair* and *The All-Girl Football Team*. The setting for his fiction is Arrow Catcher, a place similar to his hometown of Itta Bena in the Mississippi Delta. He has also written a memoir, *Boy with Loaded Gun*.

Princella Wilkerson Nowell, a journalist and local history buff, is the author of *A Closer Look: A History and Guide to the Greenville Cemetery*.

Henry Outlaw is professor of chemistry and program manager of the Delta Center for Culture and Learning at Delta State University in Cleveland, Mississippi.

Wheeler Parker, a cousin of Emmett Till, accompanied him to Mississippi from Chicago to visit relatives and was with him at the Bryant Grocery and Meat Market the night that Till allegedly whistled at Carolyn Bryant. Parker was in the home of Moses and Elizabeth Wright the night that his cousin was abducted. Born in Mississippi in 1939, Parker moved with his parents and two siblings to Argo, Illinois, in 1947. As an adult, he worked as a barber and became a minister in 1977. In 1993 he became pastor of the Argo Temple Church of God in Christ, the church Alma Spearman, Emmett Till's grandmother, helped to found.

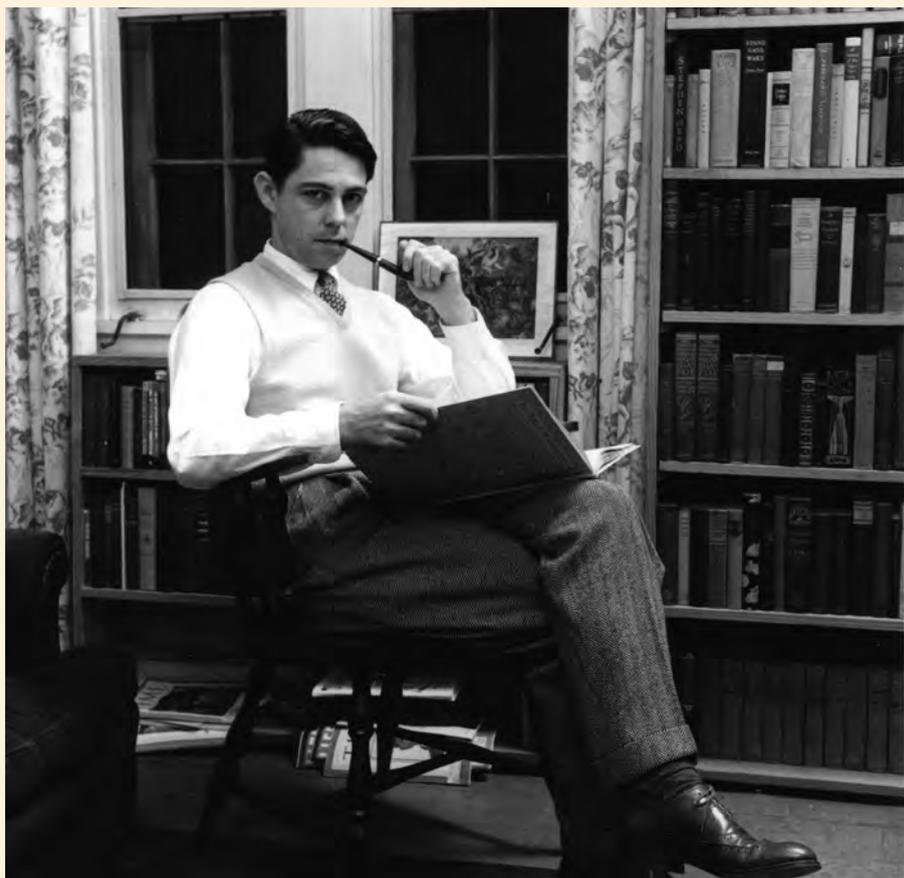
Betty Pearson, a lifelong resident of the Mississippi Delta except for a stint in California serving in the Marine Corps during World War II, attended the Emmett Till trial in Sumner with a press pass from the town's *Sun Sentinel*. The trial kicked off the civil rights movement, she said, and led to her becoming a member of advisory

(continued on page 25)

Novelist, journalist, and playwright Larry L. King will be here to unveil his memoir of Willie Morris, to be published in March 2006. Also joining King to talk about "Writing Literary Lives" will be Suzanne Marrs, author of a new biography of Eudora Welty, and Darlene Harbour Unrue, whose latest book is on the life and works of Katherine Anne Porter. Artist and arts commentator William Dunlap will bring together art historians Patti Carr Black, Mary Lynn Kotz, and Annalyn Swan for a discussion of "Writing about Art and Artists."

Once again, the Junior Auxiliary of Oxford, the Lafayette County Literacy Council, Square Books Jr., and other collaborators will bring local fifth graders to the campus to meet an author of books for young readers. The 2006 author is T. A. Barron, author of *The Lost Years of Merlin* series, *The Great Tree of Avalon* trilogy, and numerous other celebrated publications for young and not-so-young readers. This program is part of the Young Authors Fair, in which all fifth graders in Lafayette County will read one of Barron's books and write, illustrate, and bind a book of their own before attending the session. The students' books will be on display during the week of the conference.

The program is being expanded this year to include a session for ninth graders with Sharon M. Draper, a professional educator as well as an accomplished author. She has been honored as a National Teacher of the Year, is a three-time winner of the Coretta Scott King Literary Award, and is a *New York Times* bestselling author. Her new novel, *Copper Sun*, due out in March 2006, portrays the horrible reality of the slave trade. As with the fifth-grade program at the conference,



Keating Collection, Southern Media Archive, J. D. Williams Library

Shelby Foote

all students will receive their very own copy of one her books and read and write about it before the conference.

Following the young readers sessions on Friday morning Elaine H. Scott will moderate "The Endangered Species: Readers Today and Tomorrow," a panel with Claiborne Barksdale, director of the Barksdale Reading Institute at the University of Mississippi; Sarah Combs, teen specialist in the collection department of BWI Books in Lexington, Kentucky; Cindy Dach, marketing director of Changing Hands Bookstore in Tempe, Arizona; and Pamela Pridgen, director of the public

library in Hattiesburg, Mississippi, and a board member of the Mississippi Library Commission. Following the session, the Lafayette County Literacy Council will offer box lunches for participants. Proceeds will benefit local literacy projects.

Author Barry Hannah, director of the MFA program at the University of Mississippi, will return as moderator of his regular "Finding a Voice/Reaching an Audience" session. Talking with him will be author T. A. Barron, agent Alex Glass, author and editor Starling Lawrence, and two representatives of Sarabande Books, editor in chief Sarah Gorham and marketing director Nickole Brown. Sarabande Books, a nonprofit literary press founded in March 1994, in Louisville, Kentucky, focuses on poetry and short fiction, genres that in the recent past have received less than generous attention from the mainstream publishing industry.

Ole Miss journalism professor Curtis Wilkie will moderate a session on "Writing about Politics" with panelists James Gill, a columnist for the New

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 conference, three nights' lodging at the newly renovated Downtown Oxford Inn and Suites, all meals from dinner March 30 through breakfast April 2, and local transportation to and from conference activities. To register, call toll-free, 877-426-8056, or visit www.elderhostel.org and refer to "So You Love Books? Get between the Pages at the Oxford Conference for the Book," program number 12317-033006. For information, call Center Advisory Committee member and longtime Elderhostel provider Carolyn Vance Smith in Natchez, 601-446-1208, or e-mail her at Carolyn.Smith@colin.edu.

Orleans *Times-Picayune*; Trent Lott, U.S. Senator from Mississippi whose memoir, *Herding Cats: A Life in Politics*, was recently published; and Thomas Oliphant, longtime Washington correspondent for the *Boston Globe* and a nationally syndicated columnist.

During the conference, the Department of Archives and Special Collections at the John Davis Williams Library will feature an exhibition devoted to the life and work of Shelby Foote. The department will also feature a new exhibition entitled *Mississippi Matinée: An Exhibition of the State and the Silver Screen*. Conference participants are invited to visit the exhibitions on Thursday and enjoy a lunch hosted by Julia Rholes, dean of libraries.

The conference is open to the public

without charge. To assure seating space, those interested in attending should preregister by contacting the Center for the Study of Southern Culture. Reservations and advance payment are required for three optional events: a cocktail buffet at Isom Place (\$50), a box lunch offered by the Lafayette County Literary Council (\$10), and a country dinner at Taylor Grocery (\$25).

Conference sponsors include the Center for the Study of Southern Culture, Department of English, Department of History, Department of Journalism, John Davis Williams Library, Sally McDonnell Barksdale Honors College, John and Renée Grisham Visiting Writers Fund, Barksdale Reading Institute, Sarah Isom Center for Women, School of

Education, Junior Auxiliary of Oxford, Lafayette County-Oxford Public Library, Lafayette County Literacy Council, Oxford Middle School PTA, Mississippi Library Commission, Mississippi Hills Heritage Area Alliance, and Square Books.

The 2006 conference is partially funded by the University of Mississippi, a contribution from the R&B Feder Foundation for the Beaux Arts, and grants from the Mississippi Humanities Council, the National Endowment for the Arts, and the Yoknapatawpha Arts Council.

Detailed information about the program, speakers, and registration is available on the Center's Web site, www.olemiss.edu/depts/south.

PRELIMINARY PROGRAM

13th Oxford Conference for the Book

The University of Mississippi • Oxford, Mississippi • March 30–April 1, 2006

Program sessions will be at the Gertrude Castellow Ford Center for the Performing Arts.

THURSDAY, MARCH 30

10:00 a.m. Registration Begins
 11:30 a.m. Exhibitions
Shelby Foote: His Life and Work Mississippi Matinée: An Exhibition of the State and the Silver Screen
 John Davis Williams Library
 Mississippi Hall of Writers
 Hosted by Julia Rholes
 Dean of University Libraries
 Light Lunch
 1:30 p.m. Welcome
 Richard Howorth, Mayor
 Shelby Foote: His Work and Legacy
 Charles Reagan Wilson, moderator
 Ellen Douglas, Gary W. Gallagher
 Film Clip with a Ken Burns tribute and Foote commentaries
 3:00 p.m. Remembering Shelby Foote
 Richard Howorth, moderator
 Michael McDonnell, William Pearson, William Reed
 5:30 p.m. *Thacker Mountain Radio*
 Jim Dees, host
 The Yalobushwhackers, house band
 Visiting Authors, Visiting Musicians
 7:00 p.m. Dinner
 Meet the Speakers
 Isom Place
 (reservations required)

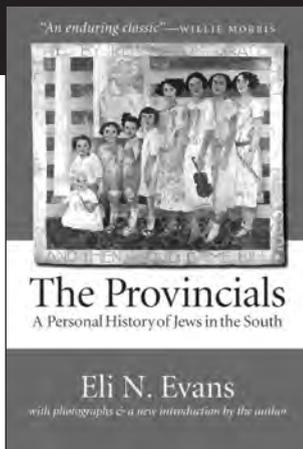
9:00 p.m. Open Mike
 Poetry & Fiction Jam
 David Galef, moderator
 Bouré

FRIDAY, MARCH 31

9:00 a.m. Welcome
 Carolyn Ellis Staton, Provost
 Literature for Young Readers 1
 Rosemary Oliphant-Ingham, moderator
 Readings/Remarks
 T. A. Barron
 10:30 a.m. Literature for Young Readers 2
 Barbara Lowe, moderator
 Readings/Remarks
 Sharon M. Draper
 11:30 a.m. The Endangered Species:
 Readers Today and Tomorrow
 Elaine H. Scott, moderator
 Claiborne Barksdale, Sarah Combs, Cindy Dach, Pamela Pridgen
 1:30 p.m. Readings and Remarks
 Jamie Kornegay, moderator
 Tad Floridis, Starling Lawrence, James Meek
 2:30 p.m. Readings and Remarks
 Ethel Young-Minor, moderator
 Brian Keith Jackson, Tyehimba Jess, Olympia Vernon
 3:30 p.m. Readings and Remarks
 David Galef, moderator
 Jack Pendarvis, George Saunders
 4:30 p.m. Poetry: Readings and Remarks
 Celebration of National

Poetry Month
 Beth Ann Fennelly, moderator
 John Kinsella, Aimee Nezhukumatathil, Aleda Shirley
 7:00 p.m. Country Dinner
 Taylor Grocery
 Taylor Grocery Band
 Taylor, Mississippi
 (reservations required)
SATURDAY, APRIL 1
 9:00 a.m. Writing about Politics
 Curtis Wilkie, moderator
 James Gill, Trent Lott, Thomas Oliphant
 10:30 a.m. Finding a Voice/
 Reaching an Audience
 Barry Hannah, moderator
 T. A. Barron, Nickole Brown, Alex Glass, Sarah Gorham, Starling Lawrence
 1:30 p.m. Writing about Art and Artists
 William Dunlap, moderator
 Patti Carr Black, Mary Lynn Kotz, Annalyn Swan
 2:30 p.m. Readings/Remarks
 Tom Franklin, moderator
 Michael Knight, Lewis Nordan, Natasha Trethewey
 3:30 p.m. Writing Literary Lives
 Ted Ownby, moderator
 Larry L. King, Suzanne Marrs, Darlene Harbour Unrue
 5:00 p.m. Book Signing
 Off Square Books

*“Indispensable.
... One of a kind,
a masterpiece.”*
—Pat Conroy



The Provincials
A Personal History of
Jews in the South
ELI N. EVANS
*With photographs and a new
introduction by the author.*

“A multilayered book of great warmth and feeling... An enduring classic.”
—Willie Morris, from the Foreword

“Not only first rate American history, it’s also a first rate coming-of-age memoir. Eli Evans knows everything there is to know about growing up southern and Jewish at the same time.”—Alfred Uhry, Pulitzer Prize-winning author of *Driving Miss Daisy*

“Such a fine and valuable book—thoughtful, informative, revealing.”
—Jonathan Yardley, Pulitzer Prize-winning columnist

“The Jews of the South have found their poet laureate... Evans’s prose is like himself—stylish, serene, reflective, and relentlessly candid about the issues that moved his generation.”—Abba Eban

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Center for the Study of Southern Culture

The University of Mississippi

**Brown Bag
Lunch and
Lecture
Series**

2006 Spring Semester

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

January

18 “Winter in the Garden:
Preparing for What’s to Grow”
Barry Whitehouse
Lafayette County Master
Gardeners

25 “Alex Haley’s *Roots* and the
1970s”
Ted Ownby, Professor of
History and Southern Studies

February

1 “The University of Mississippi’s
School of Law and the
Children’s Advocacy Clinic”
Debbie Bell, Professor of Law

8 “A Rose by Any Other Name:
The Origins, Rise, and Current
State of Soul-Blues Music”
Mark Camarigg, Publications
Manager, *Living Blues* Magazine
and History Graduate Student

15 “Just Beneath the Surface: A
Story of Race Relations in a
Small Southern Town”
Mary Battle, Southern Studies
Graduate Student

22 “A Badge of a Man: Gender
and Fraternity in a North
Carolina Secret Society”
Angela Hornsby, Assistant
Professor of History

March

1 “Irish in the American Rural
South”
Rankin Sherling, History
Graduate Student

8 “Lady Preacher: Women and
Ordination in the South”
Katherine Cooke
Assistant Pastor
First Presbyterian Church
Oxford, Mississippi

22 “They Dance and Shout It into
Obscurity: The Early History of
the Church of God in Christ”
Calvin White, History
Graduate Student

29 “Portraits of Writers, Oxford,
Mississippi: A Gammill Gallery
Talk”
Bruce Newman, Photographer
“A Reading”
Michael Knight, Grisham
Writer in Residence

April

5 “Making America Safe for Civil
Rights: Lynching and the
Changing Meaning of
Community in the World War
II Era”
Chris Waldrep
Professor of History
San Francisco State University

12 “‘Daddy, Tell Me Another
Story’: The Drive-By Truckers
and the Search for Southern
Identity”
Ellie Campbell, Southern
Studies Graduate Student

19 “The Nashville Christian
Institute: Pioneers in the
Pursuit of Christian Education
among African American
Members of the Church of
Christ, 1905–1967”
J. R. Duke
History Graduate Student

26 “Packaging History for Public
Consumption”
Willie Bearden, Writer and
Filmmaker
Memphis, Tennessee

May

3 “May Flowers: An Irish
Musical Celebration of Spring”
Greg Johnson
Curator, Blues Archives

Living Blues Magazine Still Going Strong after 35 Years

Living Blues magazine—the country’s longest-running blues publication—is celebrating its 35th year. And with six four-color, 100-plus-page issues a year and an annual Blues Today Symposium each February, it’s come a long way from the one-room apartment where it began.

Now housed at the University of Mississippi, the magazine was born in uptown Chicago, the result of a couple of Northwestern University students and a young businessman wondering why no blues magazines were published in the United States. Although there was plenty about the blues being written in Great Britain and on the Continent, few people were paying attention to it in this country. Students Jim O’Neal and Amy van Singel, along with future Alligator Records founder, Bruce Iglauer, and several friends, aimed to remedy the situation.

The name *Living Blues* was the obvious choice: Unlike the European publications, this new magazine would focus only on the music and backgrounds of living artists. The strength of the magazine, which has a circulation of nearly 20,000, comes from “very careful and focused in-depth writing,” according to editor Brett Bonner. “Since the beginning, that hasn’t changed.”

One thing that has changed is the magazine’s location. In 1982, O’Neal and van Singel decided *Living Blues* had outgrown their ability to oversee it. They also believed that University of Mississippi’s Center for the Study of Southern Culture would make the best home for their publication. Just 75 miles from Memphis and 60 miles from the Mississippi Delta, the university is arguably the ideal home for a publication dedicated to the blues culture.

“The University of Mississippi is a natural home for *Living Blues*,” said Charles Reagan Wilson, director of the Center. “Mississippi is the source and heart of the blues, and this university has a mission of examining and preserving humanities and the arts. *Living Blues* is part of an interconnected series of resources at the Center from the Blues Archive to *Highway 61*, the radio show that’s produced here. It’s right in the middle of both, with a high caliber of writers and photographers documenting the blues for generations to come.”

“To give the blues its own voice from its own home source was one of the main points of starting the magazine, and also to counter the notion that the blues was dead or dying,” said Jim O’Neal in a September 2000 *Living Blues* interview. “It always

surprises me that there are younger generations playing the blues because in some ways it would seem logical that it would die out, but it’s so strong at the roots and the community that it keeps going.”

The magazine, like the music it reports on, seems to be just as strong at the roots. With its continued mission to celebrate living African American blues artists, *Living Blues* has grown from a sort of homemade black-and-white fanzine circulated around Chicago to one of the world’s most respected blues publications.

“I’m really happy that Ole Miss has kept the magazine going and has stayed close to the editorial policy we started with,” O’Neal said recently from his Kansas City home. “*Living Blues* still provides a service to the blues world that no other magazine does. An artist doesn’t have to have a hit record or any record at all to be in *Living Blues*. It’s more about the culture that the music comes from.”

Besides documenting the blues, *Living Blues* has set out to celebrate the genre in a manner true to form for the magazine. Rather than doing what’s been done in the past, focusing on either academic discourse or bringing in entertainers, the annual Blues Today Symposium on the Ole Miss campus each February combines the best of both worlds.

“I wish that the symposium had happened a long time ago,” said O’Neal, who still reads the magazine’s copy before it goes to press. “It’s not like any other blues

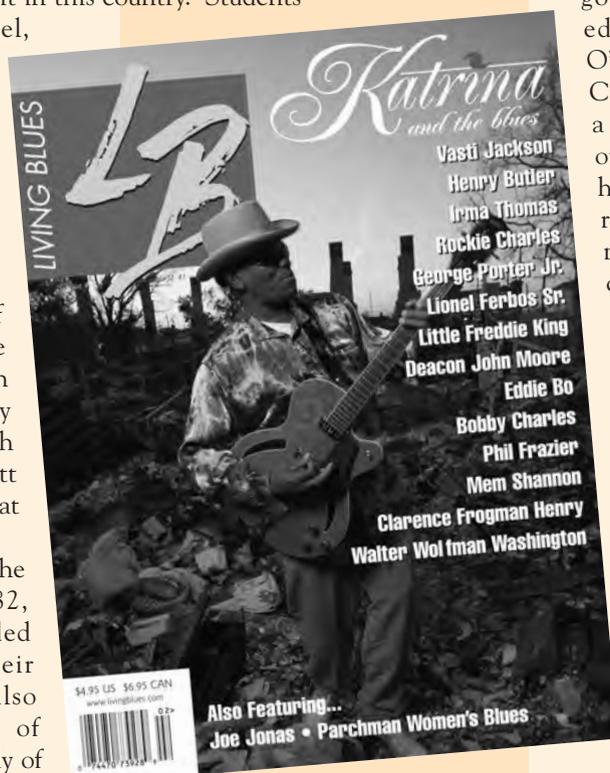
gathering. It’s a gathering of people who love the music, from academics, to people in the business, to entertainers. It’s a great event, and I’ve never quite had the feeling at any other event.”

The blues symposium exemplifies the same effort that has won the magazine praise not only from critics and people who hand out awards, such as the W. C. Handy Keeping the Blues Alive award, but also from true fans of the music.

“We have an extremely devoted subscriber base,” Bonner said. “In fact many of them have been subscribing since the first issue.” No wonder then that B. B. King himself calls *Living Blues* his “Number one source for blues news, reviews, and in-depth stories.” Or that he returned to Ole Miss in 2004 to be a part of Blues Today.

Living Blues is available on newsstands and by subscription. To subscribe for \$23.95 a year in the United States, \$29.95 in Canada, and \$35.95 overseas, call 1-800-390-3527 or visit www.livingblues.com.

TOBIE BAKER



Global Faulkner

Faulkner and Yoknapatawpha Conference • July 23–27, 2006

When Sherwood Anderson advised Faulkner to write about “that little patch up there in Mississippi where you started from,” he justified it by adding: “But that’s all right too. It’s America too.” By “America” Anderson meant the United States, but in the 80 years or so since he assured Faulkner of the potential significance of what would become Yoknapatawpha, the resulting Saga has acquired resonances and ramifications neither Anderson nor Faulkner ever dreamed of. The “postage stamp of native soil”—Faulkner’s imaginary South and that larger South that is both source and product of his apocrypha—has become a kind of mirror in which countries and cultures around the world have seen themselves reflected.

Throughout its history the South has been regarded, and has regarded itself, as exceptional, and yet, as a plantation economy, as the victim and practitioner of forms of imperialism, as a culture characterized by racial suspicion and racial intimacy, the South shares significant common ground with the United States as a whole and with the rest of the hemisphere. Moreover, the perennial fascination with the United States South demonstrated outside North and South America suggests a larger global dimension, the recognition of a representativeness even wider than we have imagined.

The 33rd annual Faulkner and Yoknapatawpha Conference—“Global Faulkner”—will explore during five days of lectures, panel discussions, tours, and social gatherings the connections between Faulkner’s South and the cultures that it illuminates and is illuminated by. Appearing at the conference for the first time will be Manuel Broncano, associate professor of American Literature at the University of Leon, Spain; Keith Cartwright, assistant professor of English at the University of North Florida; George Handley, associate professor of Humanities at Brigham Young University; Alfred Lopez,



George Handley

assistant professor of English at the University of Mississippi; Mario Materassi, professor of American Literature at the University of Florence, Italy; and Takako Tanaka, professor of English at Nagoya City University, Japan.

Manuel Broncano has published several books in Spanish on American literature, including *Brief Worlds*, *Infinite Worlds: Flannery O’Connor and the American Short Story*, *The Frontier: Myth and Reality of the New World*, and a forthcoming volume, *Multicultural Societies: Artistic Discourse and Identity*, as well as translations of Willa Cather, Washington Irving, Edgar Allan Poe, and Flannery O’Connor. Keith Cartwright has published on African and Caribbean literature, highlighted by his volume *Reading Africa into American Literature: Epics, Fables, Gothic Tales*, selected as a *Choice Best American Book of the year, 2003*. George Handley has written extensively of the Caribbean and Latin America and their relationship to the South, including his *Postslavery*

Literatures in the Americas: Family Portraits in Black and White and a coedited volume, *Caribbean Literature and the Environment: Between Culture and Nature*. Alfred J. Lopez is the author of *Posts and Pasts: A Theory of Postcolonialism* and a forthcoming volume, *José Martí, the United States, and the Future of Cuban Nationalism*, and is the editor of *Postcolonial Whiteness: A Critical Reader on Race and Empire*. Mario Materassi has published extensively on Faulkner, including two books in Italian, *Faulkner’s Novels and Faulkner, Again*, as well as translations of *Soldiers’ Pay*, *As I Lay Dying*, *Privacy: The American Dream: What Happened to It?*, and a forthcoming volume, *Sanctuary*. Takako Tanaka has written 20 essays on Faulkner and a volume in Japanese, *A Study of Faulkner’s Fiction 1919–1931: Body and Language*.

Returning to the Faulkner conference are Leigh Anne Duck, assistant professor of English at the University of Memphis, author of essays on Faulkner, Zora Neal Hurston, and V. S. Naipaul and a forthcoming book, *The Nation’s Region: Southern Modernism, Segregation, and U.S. Nationalism*; and John T. Matthews, author of *The Play of Faulkner’s Language* and *The Sound and the Fury: Faulkner and the Lost Cause*, as well as numerous essays on Faulkner, literary theory, and cultural studies. Additional speakers and panelists will be selected from the Call for Papers competition. Among the topics that will be taken up at the conference will be Broncano’s exploration of significant parallels in the U.S. South and Spain, including the issues of race, an inherited social structure in the process of radical and irreversible transformation, and above all the Spanish Civil War, that led Spaniards, “at least those on the defeated side, to rediscover the U.S. South and its literature”; Cartwright’s study of Faulkner and the West African writer Wole Soyinka, and the treatment of the endangered

wilderness, the hunt, ritual, tradition and authority; and Handley's comparison of Caribbean conceptions of history and Faulkner's: a shared poetics of memory that may uncover fresh implications in Faulkner's generally tragic vision. Lopez will examine the way in which certain "Third World" writers have translated Faulknerian understanding of racial hierarchy into their own social and cultural contexts, such as India's caste system and Latin America's racial distinction between whites and indigenous populations.

Materassi will focus on Faulkner's treatment of the Pygmalion image in his early novel *Mosquitoes* and how that image participates in an extraordinary number of European traditions and texts, suggesting an exchange, an interaction that links Faulkner with a larger cultural context; Tanaka will discuss the global/local nexus in Faulkner's fiction in relation to his treatment of patriarchal power, with particular attention to that treatment by Japanese writers in Japanese society. Duck, addressing *Requiem for a Nun* and *Absalom, Absalom!*, will discuss Faulkner's prescient understanding of a shift in the political economies of imperialism/colonization in the South of the early part of the 20th century to a form of globalization scholars have only recently come to recognize. Matthews will investigate late Faulkner fiction, particularly *The Mansion*, in terms of its concern with aspects of global modernity, such as migration, electronic mass culture, and the conceptualization of region in a global context.

Evident in all these topics is a Faulkner whose multilayered depiction of the South (however geographically limited its imagery) has become truly global, not only in its influence, which has often been studied, but in its dynamic interaction with the rest of the world: illuminating cultures to themselves, being illuminated by cultures, whose parallels with Faulkner are only now being recognized.

Other program events will include a panel of Faulkner friends and family, moderated by Elizabeth Shiver, sessions on "Teaching Faulkner," a discussion of "Collecting Faulkner" by Seth Berner, and an exhibition of Faulkner books,

manuscripts, photographs, and memorabilia at the John Davis Williams Library.

The conference will begin on Sunday, July 23, with a reception at the University Museum, and a special exhibition of Jackson, Mississippi, artist Gwendolyn Magee's *Journey of the Spirit*, a fiber-quilt show inspired by the spiritual "Lift Every Voice and Sing." After the Museum reception, the opening papers of the conference will take place at the Johnson Commons Auditorium and will be followed by a buffet supper at the home of Dr. Beckett Howorth Jr. and the late Mary Hartwell Bishop Howorth. A Sunday evening program will feature the announcement of the winner of the 17th Faux Faulkner Context, coordinated by the author's niece, Dean Faulkner Wells, a showing of a short film, *Faulkner in Japan* (1955), and a presentation of dramatic readings from Faulkner's work.

Other events will include "Faulkner on the Fringe"—an "open mike"

evening at the Southside Gallery; guided daylong tours of Northeast Mississippi, including, for the first time, a tour of Memphis; a picnic served at Faulkner's home, Rowan Oak; and a closing party at Off Square Books. Films relating to Faulkner's life and work will be available during the week.

For more information on the conference contact the Office of Outreach and Continuing Education, P.O. Box 879, The University of Mississippi, University, MS 38677-0879; telephone: 662-915-7283; e-mail: fyconf@olemiss.edu. For information on the conference program, course, credit, and all other inquiries, contact the Department of English, P.O. Box 1848, Bondurant Hall, The University of Mississippi, University, MS 38677-1848; telephone: 662-915-7439; e-mail: fyconf@olemiss.edu. For on-line registration, visit us on the Web at www.outreach.olemiss.edu/events/faulkner/.

DONALD M. KARTIGANER

Southern Writers, Southern Writing Graduate Student Conference

The 12th annual Southern Writers, Southern Writing Graduate Student Conference will be held at the University of Mississippi on Thursday, July 20, through Saturday, July 22, 2006. Creative and critical readings will address various topics on

or about the South. Critical topics are not restricted to literature; we welcome submissions from other disciplines are welcomed and particularly those with interdisciplinary perspectives. The conference will

include an MFA reading night on the Square, a luncheon on Saturday during which two best paper awards will be presented. Several travel awards, new this year, are being offered. Students whose papers are accepted may register for the 33rd annual Faulkner and Yoknapatawpha Conference for a reduced registration fee. For more information, visit either the graduate conference Web site at www.olemiss.edu/conf/sws or www.outreach.olemiss.edu/events/faulkner/.



Eudora Welty Awards for Creative Writing

Do you have a nephew who just may be the next Wendell Berry? A granddaughter who can channel her inner O'Connor with a flick of a pen? Or does the neighborhood paperboy aim for Richard Wright-like greatness? If so, encourage these young people to enter stories and poems for consideration in the Center for the Study of Southern Culture's annual Eudora Welty Awards. Schools may submit one entry per category. Students should be Mississippi resident ninth-through-twelfth-graders and must submit writing through their high schools. Maximum length of short stories is 3,000 words and of poetry, 100 lines. Winners and nominating schools will be notified in the spring. First place carries a \$500 prize and second place, \$250, plus recognition by Center director Charles Reagan Wilson at the opening of the 2006 Faulkner and Yoknapatawpha Conference on campus in August. Entries are due by April 15, 2006, and are judged by University of Mississippi English professors. Applications and submission requirements have been sent to all Mississippi public and private high schools, but if you know a Mississippi student currently enrolled in high school outside the state, e-mail slyon@olemiss.edu or call 662-915-5993 for a copy.

Call for Music Papers

The Center for the Study of Southern Culture and the Office of Outreach at the University of Mississippi are sponsoring the second annual Music of the South Conference on the Oxford campus June 2-3, 2006. The conference focuses on a wide range of music that is rooted in the American South, either having origins in the region or making use of regional themes and context. Country, bluegrass, blues, gospel, jazz, rock 'n' roll, rap/hip-hop, and art music that came out of the South will all be covered in lectures, workshops, and musical performances. We hope to explore the connections among particular genres and understand the refined context that has produced such musical creativity. Papers should draw from academic research, but be presented for a general audience interested in the American South and its culture. For one special panel discussion, the conference welcomes papers that address Louisiana music. Submissions should be e-mailed to marybeth@olemiss.edu by March 1. Acceptance notifications will be e-mailed before April 1. Call 662-915-5993 with questions.

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Mississippi Encyclopedia Report

Work on the *Mississippi Encyclopedia* has moved into a new phase that should help it continue toward completion. Planning began on the project in 2001, and numerous scholars have been writing entries since 2003. New entries from a variety of authors arrive at the Center almost every day. For example, in a three-day period in December, we received entries on the Education Reform Act of 1982, antebellum lumberman Andrew Brown, Reverend C. L. Franklin, Prohibition, and the Lisa Herdahl court case. Charles Reagan Wilson, editor in chief; Andrea Odom, managing editor; and Ted Ownby and Ann Abadie, consulting editors, are working with 30 section editors from across the country on the content of individual

topics ranging from Agriculture to Politics to the Press to Myths and Representations.

The first 10 sections will be complete by March 1, 2006, and six others by May 1. That will leave 14 sections for the summer and fall, along with the numerous other jobs associated with completing a large book project. Anyone still wanting to volunteer to write entries should consult the project's Web site at www.olemiss.edu/depts/south/ms_encyclopedia/.

The *Mississippi Encyclopedia* will be published by the University Press of Mississippi. Other partners on the project include the Mississippi Department of Archives and History, the Mississippi Humanities Council, and the Mississippi Arts Commission.

Mississippi Institute of Arts and Letters 2006 Annual Awards Events to Be in Oxford

The Mississippi Institute of Arts and Letters (MIAL) will present awards to outstanding artists in the categories of Fiction, Music Composition (Concert and Popular), Nonfiction, Photography, Poetry, and Visual Arts during an annual gala scheduled for June 10, 2006, in Oxford.

The awards honor the achievements of living Mississippians (current residents or former ones with continuing, significant ties to the state). Artists are nominated on the basis of work shown, published, or performed in 2005.

MIAL, now in its 27th year, was established in to support, nurture, and recognize one of Mississippi's most important resources, her artists. Recipients are awarded cash prizes and Mississippi-made gifts. The competition is a juried one, with judges, prominent in their fields, chosen from out of state. MIAL is privately funded, self-perpetuating, and nonprofit.

Anyone may join; membership dues start at \$35 for an individual (\$15 for students). Visit MIAL's Web site at

www.ms-arts-letters.org for complete instructions about joining and about nominating an artist for an award.

A day of tours and other events will precede the annual awards gala at the Oxford Conference Center. A tour of Rowan Oak and an exhibition at the University Museum by Gwen Magee, a former MIAL award winner and current member of the MIAL Board of Governors, are two of the special highlights being planned. Magee's exhibition is called *Journey of the Spirit* and draws its inspiration from the hymn "Lift Every Voice and Sing." Ann Abadie, of Oxford, is chair of the program committee planning the gala. Other program committee members are Bonnie Davidson, Tupelo; Sandra Shellnut, Pass Christian; Patty Lewis, Oxford; Jan Taylor and Mark Wiggs, Jackson.

For additional information, contact Margaret Anne Mitchell at 601-366-0761 or write to MIAL, P.O. Box 2346, Jackson, MS 39225-2346. You may also visit www.ms-arts-letters.org.

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SST Graduate Students in South Africa

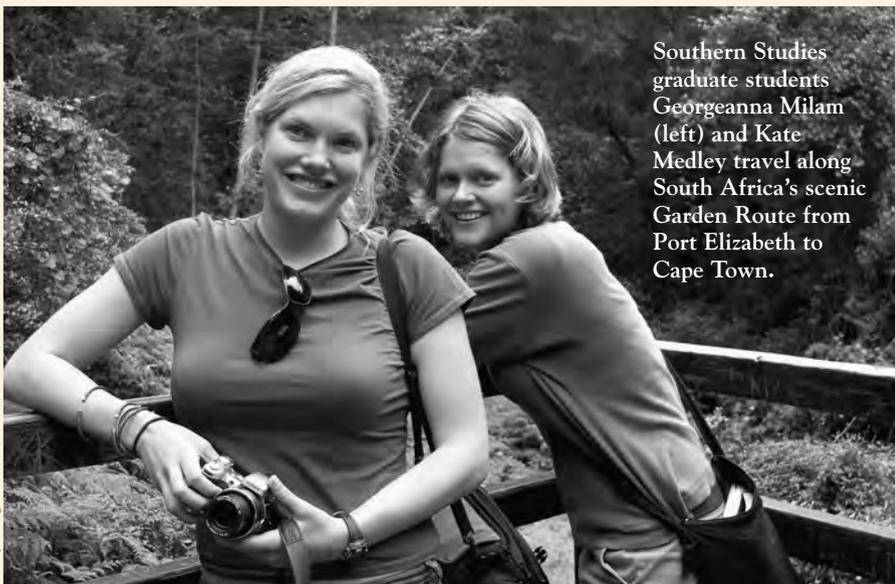
During the Christmas holidays, three Southern Studies graduate students completed a three-week photojournalism program in South Africa exploring the parallels and contrasts of the country's racial environment to that of the American South.

Georgeanna Milam, Kate Medley, and Mary Margaret Miller studied in South Africa with 15 other University of Mississippi graduate and undergraduate students as part of a pilot program hosted by the Ole Miss Office of Study Abroad and Nelson Mandela Metropolitan University in Port Elizabeth. The students spent two weeks in Port Elizabeth and one week in Cape Town, with day trips to Jeffriesbai, Robben Island, and the South African Karoo.



Southern Studies graduate student Mary Margaret Miller shows pictures from her digital camera to local kids while visiting a shebeen near Port Elizabeth, South Africa.

Kate Medley



Southern Studies graduate students Georgeanna Milam (left) and Kate Medley travel along South Africa's scenic Garden Route from Port Elizabeth to Cape Town.

Mary Margaret Miller

In addition to attending lectures by South African journalist and freedom fighter Simphiwe Sesanti, the students took part in excursions to several of Port Elizabeth's townships including Uitenhage and the Red Location. Throughout such excursions, Sesanti described the violence and rioting that took place in each area during the country's severe social unrest from the early 1980s to end of apartheid in 1994. Students also enjoyed an afternoon at a local shebeen, much like a juke joint, talking with and photographing locals.

While in Port Elizabeth, Milam, Medley, and Miller also took the

opportunity to break away from the group and explore their specific areas of interest.

Milam, who holds an assistantship with the Southern Foodways Alliance, spent an afternoon in the home of Andiswa Sesanti, wife of Simphiwe Sesanti, where she observed the preparation of traditional South African dishes. Milam said that the primary ingredients were maize and framp, which is similar to cornmeal. The African salad was composed of maize, water, butter, and sour milk and resembles grits. Umpqusho, a recipe of sugar peas and samp, was reputed as Nelson Mandela's favorite food.

Medley spent a day working as a photojournalist for the *Herald*, Port Elizabeth's oldest newspaper. Medley shadowed a full-time photographer for the newspaper, taking photos and discussing the role of photojournalism in South Africa after apartheid. Medley says that she was able to explore diverse areas of the city with the photographer and experienced aspects of city life that she would have not been able to as a student or tourist.

Miller spent time reporting on and investigating the culture of fear within the urban areas of South Africa. She interviewed individuals from various backgrounds specifically about the noticeable number of security fences, electric and razor wire, and alarm systems installed on homes and around neighborhoods. This fixation on security is often referred to as "gate syndrome" and is increasingly commonplace within residential areas of South Africa.

The trip helped the students to better comprehend the globalized issue of racism and reconciliation. By exploring race issues in South Africa of similar context to those of the American South, they have gained new perspectives on the progress and future of race relations at home.

MARY MARGARET MILLER

13th Annual Mississippi Delta Tennessee Williams Festival

October 2005 Event a Great Success

Stories, food, and music have long been significant traditions in the South. This fall's October 14th and 15th Mississippi Delta Tennessee Williams Festival is living proof that all three work successfully together to create a uniquely memorable Southern literary festival.

The stories come from the plays of Tennessee Williams, from Delta folks and invited guests who knew Tennessee Williams, and from scholars and fans who talk about his literary achievement. Once again, the highlight of the program was the high school acting competition with a "Stella!" screaming contest as the grand finale. With 65 students from seven Mississippi high schools and one Missouri high school participating, this dynamic part of the program is characterized by high energy, unlimited enthusiasm, and quality acting and direction. Over \$3,000 in prize money is awarded annually in monologues and scene competition. Although *The Glass Menagerie*, *A Streetcar Named Desire*, and *Cat on a Hot Tin Roof* are favorites, the students often delve into the less familiar one-act plays by Tennessee Williams.

The stories taken from the world of Tennessee Williams continued into the afternoon of the second day in the form of porch plays. Johnny McPhail and Alice Walker brought Big Daddy and Maggie the Cat to life in a skillfully edited selection of monologues. Clarksdale High School students performed a 25-minute version of *The Glass Menagerie* by highlighting approximately a dozen scenes from the play, and Janna Montgomery focused attention on St. Louis and New Orleans with a dramatic reading of selected statements by Williams and his characters about the nature of both places.

Joe Bonelli, actor and retired producer and announcer for Mississippi Public Broadcasting, impersonated Tennessee Williams in a one-man

dramatization of *Confessions of a Nightingale* written by Charlotte Chandler and Ray Stricklyn. Composed entirely of the words of Tennessee Williams, this event gives the illusion of bringing Williams home to Clarksdale to be a part of the festival in his honor. Creative writer Ann Fisher-Wirth continued the storytelling tradition of the Mississippi Delta Williams Festival by reading from her 2003 volume of poetry, *The Trinket Poems*. Each poem in his volume came to life while Ann was playing the character of Trinket in Tennessee Williams's play *The Mutilated*.

Always a cornerstone of the festival, Kenneth Holditch introduced the film version of Williams's *The Eccentricities of a Nightingale* by giving a history of the play. Following Holditch and the showing of the movie version, scholars Dorothy Shawhan Vera Griffin, William Spenser, and Ralph Voss provided a commentary and discussion of *Eccentricities of a Nightingale* for an enthusiastic audience. Travis Montgomery presented a paper on "Shaping Her Old Course in Country News: Habitus, Nostalgia, Victimization, and Alienation in Williams's *A Streetcar Named Desire*"; and Meron Langsner spoke on "The Evolutions of Adaptations: Tennessee Williams's *The Notebook of Trigorin* and Chekhov's *The Seagull*." The latter fit in well with comments made by Thomas Keith, editor and production

manager for New Directions Publishing, who played a key role from 2000 to 2005 in the publication of 14 new and old plays by Tennessee Williams.

The stories were seasoned by gourmet meals and a premiere Delta blues band. Panny Mayfield's opening buffet at her home, 415 Clark Street, brought everyone together in a historic neighborhood of Clarksdale. The next street over is St. George's Episcopal Church and Rectory, where Tennessee Williams lived for some time as his grandfather, the Reverend Walter Dakin, was parish priest there for many years. (A prayer service was held at St. George's the first evening of the festival.) The concluding event was a classically Southern barbecue, with music by the Wesley Jefferson Band and performances by winners of the drama competition.

Clarksdale is to be applauded for the restoration of the Cutrer Mansion in the historic district. For the first time, this 1916 Italian Renaissance villa, which is significant in Williams's life and work and is now the Coahoma Higher Education Center, was used for many festival events. Its presence is a testimony to the life, energy, and leadership of the Mississippi delta. What a perfect setting for a celebration of Clarksdale's "native son" Tennessee Williams.

COLBY H. KULLMAN

14th Annual Mississippi Delta Tennessee Williams Festival

The 14th annual Mississippi Delta Tennessee Williams Festival is scheduled to take place in Clarksdale on October 13-14, 2006. Williams's 1959 play *Sweet Bird of Youth* will be a focus of the festival. As in the past, the program will include presentations by Williams authorities and friends, several performances, a session with papers by scholars, and tours of the house and neighborhood where the playwright lived as a child. Also scheduled in conjunction with the festival are workshops for teachers and for student actors and a drama competition, with prizes totaling \$2,500 for the winners.

For information on the 2006 festival and drama competition, write Tennessee Williams Festival, P.O. Box 1565, Clarksdale, MS 38614-1565; telephone 662-627-7337.

Center Hosts Katrina Conference

The Center, in conjunction with the Department of Political Science, hosted the “Katrina: Future of the Gulf Coast Conference,” December 2–3, 2005, at Barnard Observatory. The conference, which was a project of the Center’s Future of the South initiative, funded by the Phil Hardin Foundation and matching contributions from Center friends, assessed the state of recovery on the coast and provided a forum for the exchange of ideas about a new Coast.

Marie Antoon, executive director of Mississippi Public Broadcasting (MPB), opened the conference with remarks about public broadcasting’s role in covering the hurricane and, more generally, the importance of the media in keeping the nation’s attention on the need for resources for recovery. Antoon showed excerpts from an MPB production, *Gulf Coast Expressions*, which evocatively portrayed the Coast before and after the disaster.

Panelists participated in sessions on “Economic Capital”; “Social Capital”; “The Governor’s Commission on Recovery, Rebuilding, and Renewal”; and “Memories and Visions.” Participants shared their personal experiences during and after the hurricane and conveyed the work of their agencies and organizations in relief and recovery.

One recurring theme was the importance of Mississippi state agencies, nonprofit organizations, and churches in dealing with the aftermath of Katrina. These groups answered questions and helped channel outside resources to those in need. Churches, for example, provided assistance to the elderly and single-parent households and helped in rebuilding homes. “There used to be barriers of denomination and race,” said Jacqueline Johnson, director of the Mississippi Faith-based Coalition for Community Renewal, “but there are no barriers now.” She added that “everyone is in common need.”

Representing the Foundation for the Mid-South, Necole Irvin recounted her organization’s efforts to channel



resources not only to the Coast but also to the Mississippi Delta, where many evacuees went to seek shelter. Her group, like others, offered many needed counseling services, such as advice on how to obtain insurance funds for lost housing. Attorney Richard Scruggs was pessimistic in his assessment of a key issue for the renewal of the Coast and asked where the capital is to come from to help in rebuilding. Beth Sewell, from the Mississippi Department of Education, relayed the good news that as of early November last year, all of the Mississippi school districts affected by Katrina were up and running, which was important, she said, in giving a sense of continuity for those still shell-shocked by the storm.

Architect Tom Howorth and former governor William Winter talked about the work of the Governor’s Commission and its plans for dealing with Katrina’s effects. Howorth gave details of “a frenzied and elaborate design process” that came out of a Governor’s Forum in October, where members of the Congress of New Urbanists, working with local community members, devised extensive community plans for each area of the coast. Governor Winter was passionate in urging the federal government to deliver on earlier promises to provide extensive financial

resources for local communities. He insisted that we have to recognize the “high responsibility of the government to assist those who have lost everything.” Winter expressed confidence that the Coast would create a new community structure in the next few years but expressed his concern about people there surviving the next six months.

Much of the conference focused on cultural institutions. Malcolm White, executive director of the Mississippi Arts Commission, lamented the conflict for attention between the Mississippi Gulf Coast and New Orleans. He also recounted the efforts of his organization to contact members of the arts community on the coast, gathering information about what was damaged and what resources remained. He noted that art is “a major component of the Mississippi Gulf Coast.” He added that he thought of Beauvoir before Beau Rivage, referring to the historic home of Jefferson Davis and the popular Biloxi casino. Artists have lost their paints, canvasses, studios, and audiences, but White ended on a hopeful note, “looking forward to a wealth of creative genius coming out of this tragedy.”

The final session on “Memories and Visions” was a poignant one, including Mary Anderson Pickard’s story of the effects of the storm in destroying historic Shearwater Pottery and the family compound of members of artist Walter Anderson’s family. Alan Huffman told of the stunning destruction to historic buildings, and several members noted the effects of such destruction on the collective memories of coastal people. Poet Natasha Trethewey, who grew up in Gulfport, looked to a renewed Coast, given the chance to reimagine itself as the home to a diversity of people looking toward the future.

CHARLES REAGAN WILSON

Reading the South

Early Escapades.

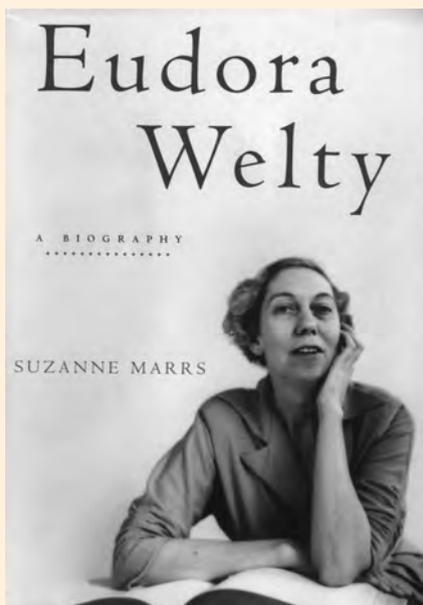
By Eudora Welty. Compiled and edited by Patti Carr Black. Jackson: University Press of Mississippi, 2005. 150 pages. \$30.00 cloth.

Eudora Welty: A Biography.

By Suzanne Marris. Orlando, Florida: Harcourt, Inc., 2005. 652 pages. \$28.00 cloth.

"A strange kind of life he leads in Oxford, two lives really," Eudora Welty wrote in August 1949 after an enjoyable sail with William Faulkner on Sardis Lake—gliding past "the dead cypresses and stumps and all," steering clear of "bookish" matters. Suzanne Marris's *Eudora Welty: A Biography* shows just how completely Welty herself lived multiple lives a few hours south of Faulkner in Jackson, Mississippi. And the drawings and writings in Patti Carr Black's compilation *Early Escapades* reveal that Welty's imagination was racing far from her quiet neighborhood by the time she was 12. For "The Glorious Apology: A Tragedy," a precocious Eudora clipped newspapers and magazines to illustrate her story about the resourceful Fitzhugh Green (son of a "whispering saxophonist") and his bride, Lallie, whose head was "full of fancies." Packed with verbs like "snarled," "quailed," "suffocated," and "accosted," the hilarious narrative by "E. Welty" is prefaced with Eudora's phony blurbs from H. L. Mencken, Andrew Volstead, and other luminaries of 1921. Black's collection of Welty's earliest works and Marris's discussion of her long life are very different fruits of the two scholars' personal friendships with the Pulitzer Prize-winning author.

Fans and students of Eudora Welty will eagerly reach for both volumes, but most will reach first for the slender one with the humorous cover. Black chose an early 1930s photograph of Welty in a bushy moustache and curly wig for the dust jacket of *Early Escapades*. "This could be Welty as Groucho Marx, whom she admired," the editor



explains, "or as a mountain man with his moonshine." In comic counterpoint, the back cover reproduces a late example of Welty's "juvenilia," her sketch of Mae West with a huge hat, long eyelashes, red lips, and well-defined bosom. Other caricatures in the 1933 series for her friend Frank Lyell include a pointy-chinned Faulkner and a striking Hitler (a penciled rectangle with a couple of hair-strokes and a smudged moustache). These cartoons are among the treasures of the Eudora Welty House Collection, Mississippi Department of Archives and

History, which was also an essential resource for Marris's biography.

Black's long introductory essay, "Comic Energy: Eudora Welty's Young Art," provides an excellent overview of the drawings and writings, circa 1920–1935, and almost all of them "done in fun." Such works, says Black, allow us to "feel the comic energy that swirled through her adult writing, and see the beginnings of her satiric force." At 10, Eudora drew a charming beach scene that was published in the legendary *St. Nicholas* children's magazine; at 15, she sketched a western train trip for a Lamar Life Insurance souvenir booklet. Her poetry, prose, and graphics appeared in various high school and college publications. Black even reproduces two pages of doodles from notes for a Columbia University psychology lecture. Welty's artwork reflects several styles, from classical and Victorian to modernist modes, much as she assumes varied poses and wears different costumes for the photographs included in this volume. *Early Escapades* also reprints examples of her early journalistic writing for outlets in Jackson and Memphis; Black observes that Welty's amused attitude "was barely fettered" in reports on weddings, fraternity events, and other social gatherings.

In Suzanne Marris's authoritative and indispensable biography, Welty herself is often the life of the party, whether the occasion is a niece's birthday, a publisher's reception in New York, a visit with writer V. S. Pritchett in London, or festivities at Mississippi Governor William Winter's mansion. Reviewing this book for the *New York Times*, Francine Prose admits that she,

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“like many readers,” had “always imagined Eudora Welty as a bit like Emily Dickinson with excellent Southern manners.” Instead, Marris presents a much more robust, extroverted, and adventurous woman—in essence, the Eudora of *Early Escapades*. Intent on describing Welty’s life “as fully as possible,” Marris says her research was guided by many voices: “the voices in her fiction; the voices in her letters to friends, editors, colleagues; the voices of individuals [including Marris] who knew her not as a marble statue, but as a living, breathing, changing, developing, witty, sensitive, and complicated personality.” Because Welty endorsed Marris’s book proposal, she had access to letters that will not become available to other scholars until 2008; and her research in far-flung manuscript collections was thorough. In fact, the resulting biography is so rich in detail that long passages read almost like a daybook of Welty’s travels, honors, and meetings with friends—a flood of facts that occasionally obscures the larger importance of Marris’s prodigious undertaking.

Two of the most significant friendships Marris describes are Welty’s romantic passion for her fellow Mississippian John F. Robinson and for Kenneth Millar, the popular author who published mysteries under the pseudonym Ross Macdonald. The depth of the relationships is clear and moving in Welty’s correspondence, but Millar’s marriage and Robinson’s ambivalent sexuality were major impediments. Even more intriguing than Marris’s discussion of these emotional dramas is their possible impact on Welty’s fiction. Her protracted worry about Robinson’s military service in Italy during World War II and Millar’s slipping memory during the 1970s could help to explain some periods of writer’s block. Marris refers to “Henry,” a story that was

“clearly based on Ken’s battle with Alzheimer’s disease”; and she suggests that Welty’s love for Millar also “began to inform her development of characters” for “The Shadow Club,” another work she never completed. The man who had the most obvious impact on Welty’s published works was her incredibly supportive agent Diarmuid Russell, a close friend until his death in 1973.

Marris traces this collaboration and many other literary friendships, including those with Faulkner, Pritchett, Elizabeth Bowen, William Jay Smith, Katherine Anne Porter, Reynolds Price, Mary Lou Aswell, Elizabeth Spencer, and Anne Tyler. Welty’s correspondence with these and other friends gives insight into her process of composition and revision, her strong family ties, her liberal Democratic politics, her lectures and creative writing classes at universities, her antiracism, her enthusiasm for theater and travel, and her complicated attitude toward the South. Marris’s generous quotations from these letters put Welty’s own voice at the heart of the biography. Readers who share my longing for more extensive reflections on Welty’s works might turn next to Marris’s *One Writer’s Imagination: The Fiction of Eudora Welty*. As Welty wrote to Kenneth Millar in 1980, her stories “showed me my life—I guess they *are* my life.”

JOAN WYLIE HALL

Handling Serpents: Pastor Jimmy Morrow’s Narrative History of His Appalachian Jesus’ Name Tradition.

Jimmy Morrow with Ralph W. Hood Jr., editor. Macon, Georgia: Mercer University Press, 2005. 207 pages. \$19.00 paper.

In most instances, the inclusion of

multiple perspectives is welcomed in a civil, academic discourse where participants are trying to clarify a subject. This assumption, one would think, would be especially true if the topic is as controversial as handling serpents or drinking “any deadly thing” by Christians who believe sincerely they are “following the signs” set forth in scripture, specifically Mark 16: 17–18. Unfortunately, in the case of Pastor Jimmy Morrow, his voice adds little to elucidate the actual evolution of these practices.

In his introduction, Ralph Hood admits the book is not a “historian’s history,” and he readily acknowledges “obvious flaws in terms of the proper identification of sources.” The editor, however, is willing to grant Jimmy Morrow his *donnée*, and Hood has done a commendable job of organizing the “sheets and scraps Jimmy has written” into an intelligible form.

Throughout Morrow’s account inconsistencies in the spellings of geographical places, confusion over dates, skipping back and forth over gaps of 30 and 40 years, and the overall absence of reliable documentation supporting his claims are distracting, to say the least. These issues render the book problematic for most objective, scholarly purposes. Hood even states that Morrow’s assertions are often derived from hearsay or newspaper clippings, with no publication information provided. In addition, only two of the 31 photos provide a credit. All of these difficulties muddy the waters that researchers of Jesus’ Name, Holiness, and Trinitarian traditions have tried so painstakingly to clarify, using court records, census documents, and trustworthy media accounts.

On the positive side, what the book *does* reveal is a fascinating insight into one serpent handler’s psychology as he shares his version of the religious movement that many

experts claim is almost exclusively a Southern phenomenon—despite Morrow's allegation that "Our religion has already gone into many nations across the sea."

Pastor Morrow provides many anecdotes, detailed descriptions of services, rules to be observed by preachers and participants, and the traditional histories of various churches that have practiced "following the signs." He relates, for example, his conversion experience in 1970 when he was unharmed after two bites on the hand from a "large, yellow timber back rattlesnake." On that occasion he heard a voice say, "This time I will overlook your ignorance." Of particular interest toward the end of the book, and recounted as a series of questions with answers taken from scripture, is a vision of hell Morrow reports having had in 1975.

Jimmy Morrow's "history" is replete with biblical quotations, and his syntax reveals a mind that passes frequently and comfortably back and forth from narrating to preaching. In fact, there is something reminiscent of the *Middle English Book* of Margery Kempe in the autobiographical/devotional manner in which Morrow shares the voices and visions he has experienced during his on-going search for God. The tale is homely, unabashed, and, if anything, guilelessly sincere. I would be quick to say, however, that my critical discussion of *Handling Serpents* is not a judgment of Jimmy Morrow, whose voice has as much right to be heard and respected as anyone else's in the attempt to discover mysteries that are ultimately unknowable.

MICHAEL DAVENPORT

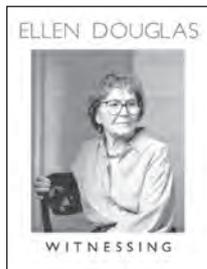
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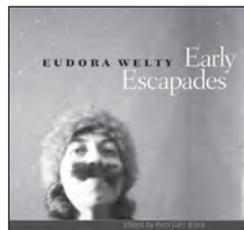


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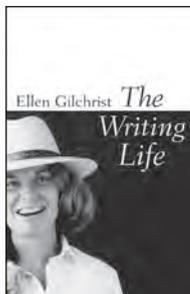
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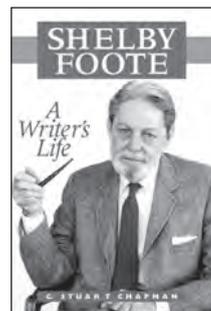


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Whole Hog

University of Mississippi resident filmmaker gets high praise for barbeque documentary

Southern Foodways Alliance documentary filmmaker Joe York wowed participants at the Culinary Institute of America's 2005 World of Flavors Conference with his most recent production, *Whole Hog*. This 23-minute short film features the life and work of whole hog barbeque master and entrepreneur Ricky Parker of B. E. Scott's Barbeque in Lexington, Tennessee. A crowd of 500 chefs and culinary enthusiasts were drawn in by Parker's bona fide character and cooking at the 10th annual conference held in Napa Valley, California, November 3–5, 2005.

"His pit literally became the center of attention," said York. "In the same way that his parking lot is slam packed every day he is open, in the same way that folks in Lexington are longing for authentic, good food, I think these people at the Culinary Institute of



Scott's sign in Lexington, Tennessee

America were hungry to meet someone so honest and out in the open, not hidden in some far away kitchen."

Parker and his cooking team—his wife, Tina, and their three children—were featured cooks at the conference, setting up a barbeque pit on the grounds of the Culinary Institute of America and serving lunch to the conference goers. Parker prepared two hogs and dozens of baby back ribs, while Tina served her coleslaw and baked beans.

Students at the institute were assigned to work with Parker in the

barbeque pit and were instructed in the undertaking of whole hog barbequing.

York and Southern Foodways Alliance director John T. Edge served as keynote speakers at the conference with a talk entitled "Cross Currents of History in a Barbeque Pit." York and Edge each received master's degrees in Southern Studies from the University of Mississippi. The film documenting the people and process of whole hog barbeque is a result of three years of exploring various barbeque traditions in the American South.

"That is exactly what the SFA is all about," said York. "What Ricky Parker does with a shovel and a pile of coals and a hog is no less than what the best chefs at five-star restaurants are doing." The 23-minute version of *Whole Hog* screened at the Worlds of Flavor Conference was composed especially for the event. York—who also is at work on a series of documentary portraits of the South's premier pit masters—will soon complete a full-length version of the *Whole Hog* film. The University's Department of Media Production is assisting with the project.

MARY MARGARET MILLER



Ricky Parker, entrepreneur and barbeque master at Scott's Barbeque

Amy Evans 2005

Amy Evans 2005



SOUTHERN FOODWAYS REGISTER

The Newsletter of the Southern Foodways Alliance

I highly recommend falling in love with a city. It's more faithful and stimulating than a man. And if you pick the right one, you never have to cook again. — Sarah Dunant

Tabasco and SFA Team to Raise NOLA Awareness

The Southern Foodways Alliance is teaming with Tabasco, Louisiana's culinary native son, to raise awareness of the resurgence of the New Orleans food scene and encourage Americans to come back and support one of America's most distinctive culinary Meccas. In a series of special events in select cities across 2006, this team of Southern culinary institutions will showcase some of the most interesting and unusual foods born of Cajun and Creole cultures at open-to-the-public tastings and hands-on demonstrations. The calendar will be announced in early spring 2006. Soon more information will be available at www.southernfoodways.com and www.tabasco.com.

Blackberry Farm Update

Early in January, Blackberry Farm hosted the second annual Taste of the South benefit dinner for SFA. The event raised more than \$25,000. Mat Garretson of Garretson Wines (Paso Robles, California, by way of Georgia) was the guest winemaker. More than 100 revelers joined proprietor Sam Beall, host chef John Flee, John Besh (Restaurant August, New Orleans, Louisiana), Sean Brock (Capitol Grill, Nashville, Tennessee), Linton Hopkins (Restaurant Eugene, Atlanta, Georgia), Edward Lee (610 Magnolia, Louisville, Kentucky), and Maggie Davidson (Blackberry Farm) for a weekend of great modern eats, born of tradition.

Calendar Updates

April 8, 2006

Camp Athens: An Edible Education

Join SFA in Athens, Georgia, for a weekend of lively talk and great eats as we explore connections between meat-and-three cooking and haute Southern cuisine. More details are forthcoming in February at www.southernfoodways.com. Host chef is Hugh Acheson of Five & Ten; among the honorees is Wilson's Soul Food.

May 18–20, 2005 Field Trip to Florida's Forgotten Coast

Join the Southern Foodways Alliance as we travel south to Apalachicola, Florida, a onetime cosmopolitan cotton port, now a fishing village on the brink of change. In keeping with SFA's programming for 2006, we focus upon the culinary life and legacy of the Gulf South. We will pay homage to the men and women who have long worked the water, tonging for oysters, casting nets for shrimp and fish. John Gorrie, the local doctor who invented the ice machine and was a pioneer in refrigeration and air conditioning, will get his due. We'll taste tupelo honey, smoked mullet, and casseroles of oysters and spaghetti. Experiential learning and great eating, that's what we promise. Look for your invitation to arrive in February.



This January, the Southern Foodways Alliance Board gathered for its annual retreat. The task at hand was a five-year plan. Host was John Flee of Blackberry Farm in the foothills of the Great Smoky Mountains of Tennessee. First row, from left: Chris Cavanaugh, Asheville, North Carolina (consultant); Carol Puckett Daily, Jackson, Mississippi; Ann Cashion, Washington, D.C.; Ann Abadie, Oxford, Mississippi; Charla Draper, Hoover, Alabama. Second row: Mary Beth Lasseter, Oxford, Mississippi; Elizabeth Sims, Asheville, North Carolina; John T. Edge, Oxford, Mississippi; Marcie Cohen Ferris, Chapel Hill, North Carolina; Sara Roahen, New Orleans, Louisiana; Scott Barton, New York City; John Flee, Walland, Tennessee; Angie Mosier, Atlanta, Georgia.

Letter from the President

At the fall symposium, I was reminded once again why I love the Southern Foodways Alliance. I have never seen such extended hugging. Hugging in Greenwood, hugging at Taylor Grocery, hugging at City Grocery, hugging in the Grove. We hug because we feel a profound connection with one another. At the table, at this wonderful gathering, we are all drawn, like so many Shoeless Joes.

We gathered in Oxford to ponder the history of sugar, but also to help one another recover from the devastation of our Gulf Coast, our communities, and cities. We listened to those who had been there and mourned their

losses. We heard them talk of the overwhelming challenge of rebuilding. Their words kindled a cautious optimism that re-creating home was not only possible but essential.

It was a time, as well, for your board to more fully understand what we, as an organization, need to do to build for our collective future. Oral histories, films, day camps, field trips, special events, *Cornbread Nation* (Ronni . . . CN3 is wonderful!), Web sites, symposia—we are vibrant, if we are anything.

Your dedicated board and staff members are excited about the organic evolution of SFA. And yet, the work we do requires more staff, more funding. Our needs are many. We want to ensure the future of SFA as a fiscally sound organization, steadfast in our mission of celebrating and documenting the

diversity of our region through our foodways.

To achieve this, your board is working hard to create a strategic plan for SFA. With that plan will come objectives and goals and timelines. Know that you will hear more about this by the spring (if not before) and that, as always, the backbone of our organization—its membership—is what makes our gatherings so memorable and meaningful.

See www.southernfoodways.com for updates on SFA activities. And keep in mind that, pursuant to your requests, we are adding more SFA events in more cities.

Yours around the table,
Elizabeth Sims

Mama Dip's Family Cookbook.

By Mildred Council. Chapel Hill: University of North Carolina Press, 2005.

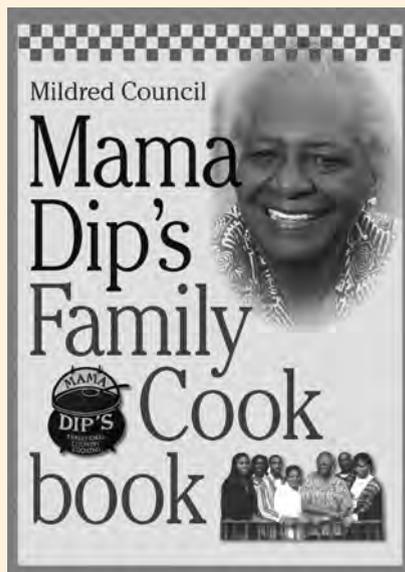
296 pages, 300+ recipes, 17 illustrations. \$24.95 cloth, \$15.95 paper.

Don't buy Mildred Council's handsome *Mama Dip's Family Cookbook* looking for precise, to-a-grain-of-salt instruction on how to recreate her famed Southern delicacies. The owner of Chapel Hill, North Carolina's Mama Dips hasn't use for such truck.

A lifelong proponent of "dump cooking"—a method wherein no recipes or measurements are used, in favor of cooking "by taste and hand"—Council will tell you, right up front: the real secret to good cooking is great ingredients, preferably bought nearby at a farmer's market, farm, or roadside stand. "Good food is fresh food," she says.

Now 76, Council has risen as a star in culinary circles over the last 10 years, with appearances on the Food Network and *Good Morning America* under her belt. *New York Times* food writer Craig Claiborne and basketball legend Michael Jordan have famously sung her praises. You'd think she might retire, might hang up the old apron. You'd be wrong. She still helps stir a pot, as do some 15 children and grandchildren.

Eating the South



Council's absorbing introduction is the real reason to buy this book. A naked reminiscence, it reminds you that there are stories behind our food, stories that are equally as nourishing as the stuff itself. A visit to Mama Dip's (try the fried green tomatoes) is as instructive as it is tasty. This book allows you to take a little bit of that experience home with you, and the chance to cook up your very own version of her famous catfish gumbo, chicken and dumplings, and

smothered pork chops, to name but a few fan favorites.

Just remember to rely on those two most important tools a cook can bring to the food he or she prepares: taste and touch. If that fails, just remember to buy the freshest ingredients you can find. At least you'll help the local economy.

Timothy C. Davis

Matzoh Ball Gumbo: Culinary Tales of the Jewish South.

By Marcie Cohen Ferris.

Chapel Hill: University of North Carolina Press, 2005.

344 pages, 79 illustrations. \$29.95 cloth.

SFA members got a preview of Marcie Ferris's new book at the barbecue symposium in 2003 when she gave a delightful lecture about the barbecue traditions of Jewish Memphis. The dilemma of "how to respect Jewish dietary laws in a region that consumed not just barbecue but bacon, ham, lard, head meat, chitterlings, pig feet, salt pork, fatback, side meat, white meat, potlikker, and pig ears" was a challenge that eventually led to the creation of the world's largest kosher barbecue contest, not as big as Memphis in May

(continued on page 24)

Glover Family Farms Begets Global Family Farms

Skip Glover can trace his family's roots by way of his farm, set on the Anneewakee Creek, near the Chattahoochee River, about 40 minutes southwest of Atlanta. Skip's parents were not vocational farmers, yet they were serious about kitchen gardening. His love of Southern food was born, not only on the family farm, but in the surrounding community:

"When I think of the Southern food that is stamped upon my memory, it was not only the food that we grew and cooked here, but my experiences at Houseworth's Boarding House in Douglasville, Georgia. Mrs. Houseworth and her widowed daughter ran this boarding house. And talk about Southern cooks . . . they had a kitchen garden, used local meats. I, as a kid, sold them blackberries at fifty cents a gallon to use in their blackberry cobbles. . . ."

"A reasonable cross-section of, at least at that time, the Caucasian population of Douglasville would be gathered there for lunches. During court week the judges would be there, the visiting attorneys would be there. Alongside them would be the mill workers that would actually be living inside the boarding house, and there were always, once or twice a year, the Georgia Power linemen that would come through. They were these big burly guys who could eat an enormous amount of food, and they were all full of jokes . . . the local doctors would eat there, and to grow up eating there often was a many-faceted education for me."

When Skip was still in college, his father read the Atlanta *Constitution's* serialization of Rachel Carson's *Silent Spring*. The family swore off pesticides and herbicides. "Organic methods were snickered at in the South in the 1950s and 1960s," recalls Skip.

Eventually he discontinued the use of fertilizers, too.

Skip went on to earn a master's degree in community development. In time, along with his wife and children, he moved to Western Australia. For seven years, he developed social programs for Aboriginal communities. While he helped the indigenous people learn farming practices, the Glovers worked their kitchen garden, growing black-eyed peas, corn, and okra.

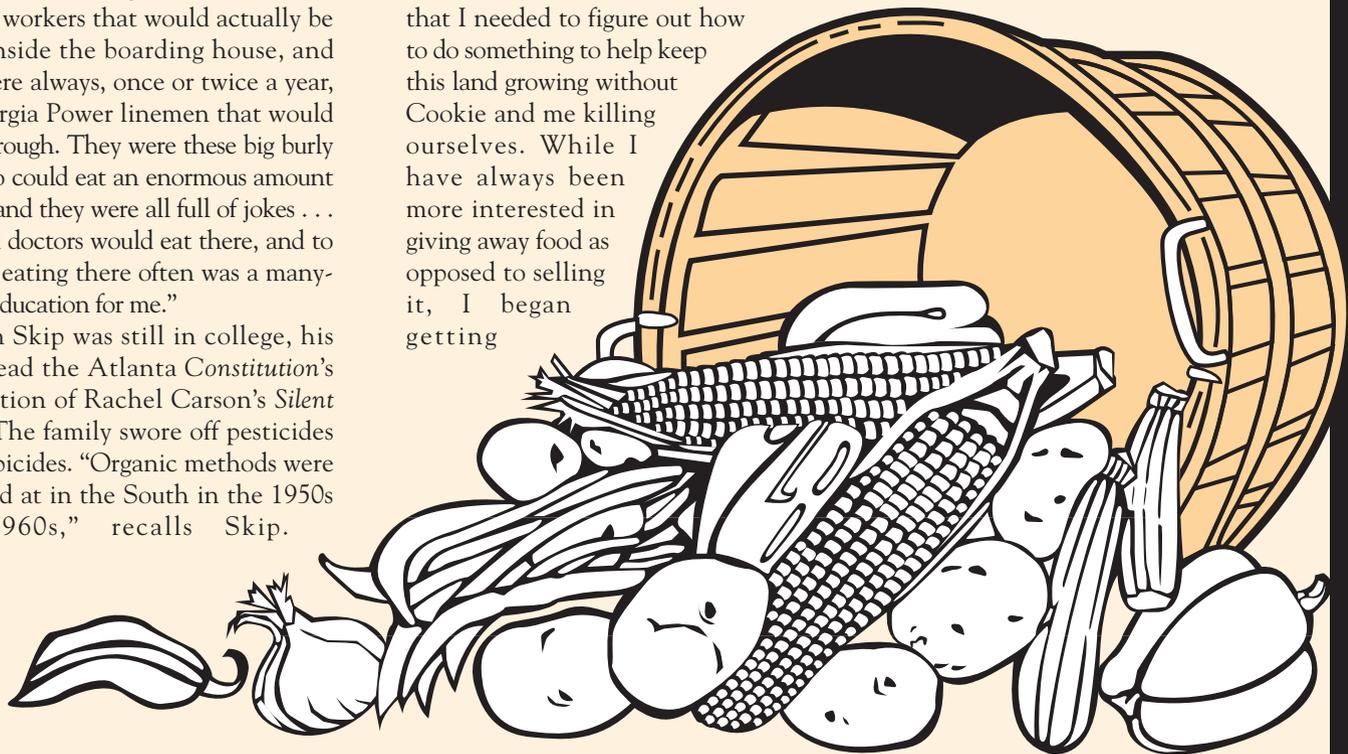
Upon his return to the states, Skip and his wife, Cookie, never really intended to farm full time. But an interest in organic farming methods led Skip to be an active member in the Georgia Organic Growers Association. Glover Family Farms has been involved in the start-ups of many green markets around the metro Atlanta area as well as outlying areas and continues to be an example of how sustainability and organic practices can become one of the most viable ways to run a small farm:

"When my in-house labor, meaning my children, left home to start their own families, I realized that I needed to figure out how to do something to help keep this land growing without Cookie and me killing ourselves. While I have always been more interested in giving away food as opposed to selling it, I began getting

involved in some of the immigrant farm programs that were blossoming. We started with a Southeast Asian immigrant farm project, and now, through Heifer International and a grant from the Kellogg Foundation, the farm is used for the National Immigrant Farming Initiative. They have funded six of these farm projects throughout the U.S., and our farm is one of them."

Glover Family Farms is satisfying needs of sustenance and community. Skip and Cookie would like their farm to be here for generations. They believe that sustainable operation is the only way to accomplish that. By operating a working farm that functions as an educational tool, the Glovers are growing a community, populated by like-minded folks from very different backgrounds. Skip would say that differently. He would tell you that it's all about eating great tomatoes and farm eggs for a long, long time.

ANGIE MOSIER



but equally important to the character of the city.

Food, Ferris observes, may be considered “a barometer, a measuring device that determined how southern Jews acculturated while also retaining their own heritage.” Southern Jews established their ethnic identity by either accepting or rejecting traditional Southern foods and traditional Jewish foods. She accords equal respect to those who chose to eat traditional Southern foods and those who, with great difficulty, chose to keep the laws of kashrut.

As she explores Jewish life in Charleston, Savannah, New Orleans, Natchez, Memphis, and Atlanta, she is particularly attentive to race relations in the kitchen, which became what she calls a “free zone,” where Jewish women and their African American help bonded as the exchanged recipes. African American women often learned to prepare traditional Jewish dishes better than their employers.

Matzoh Ball Gumbo is a scholarly book

that approaches an ideal of what scholarly writing should be—thorough, original, entertaining, engaging—and it has recipes, too, more than 30 of them, illustrating the convergence of traditional recipes and regional ingredients.

THOMAS HEAD

Square Table: A Collection of Recipes from Oxford, Mississippi.

Yoknapatawpha Arts Council. Memphis, Tennessee: Wimmer Cookbooks, 2005.

240 pages; 350+ recipes; 17 photographs by Langdon Clay; paintings of Oxford scenes by Jere Allen, Jason Bouldin, Marty Vinograd, and many other artists; essays by Larry Brown, Beth Ann Fennelly, Barry Hannah, Lisa Howorth, John Grisham, Julia Reed, Dean Faulkner Wells, Curtis Wilkie, and other Mississippi authors; excerpts from the works of William Faulkner and Willie Morris. \$32.00 cloth.

Community cookbooks—those clunky, spiral-bound, gravy-spattered volumes—are much relied upon in Southern kitchens. They offer windows into the everyday life and foods of a group of churchgoers, a clutch of quilters, or a league of ladies inclined toward service.

The first community cookbooks were published during the Civil War as a means of raising funds for the treatment of wounded soldiers and the support of families who lost sons, fathers—and farms—to the ravages of battle. Soon, seemingly every charitable organization from the United Daughters of the Confederacy to Tuskegee Institute was selling cookbooks. By the close of the 19th century, more than two thousand community cookbooks were in print.

Late in 2005, the Yoknapatawpha Arts Council joined the fray by way of *Square Table: A Collection of Recipes from Oxford, Mississippi*. The first 10,000 copies sold in a flash. By the time you read this, the good folks at YAC will surely have restocked.

HENRY MENCKEN

SFA Contributors

TIMOTHY C. DAVIS is a freelance writer, pursuing his trade in and around Charlotte, North Carolina.

HENRY MENCKEN, a native of the South, now lives and writes beyond.

ANGIE MOSIER, along with her husband, Johnny Mosier, is proprietor of Blue-Eyed Daisy Bakeshop south of Atlanta, in Serene, Georgia.

ELIZABETH SIMS, current SFA president, has been the communications director for the Biltmore Company in Asheville, North

Carolina, since 1990. She holds a BA in English from Rhodes College and an MA in literature from the University of Arkansas.

THOMAS HEAD writes regularly for the *Washingtonian* and other publications on food, drink, and travel.

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- \$500 corporations

committee to the Mississippi Civil Rights Commission and a participant in the Human Relations Council and other civil rights activities in the 1960s.

William Pearson is a semi-retired cotton farmer in Sumner, Mississippi. He studied English at the University of North Carolina at Chapel Hill and since 1973 has been a member of the Wolf River Book Club in Memphis, Tennessee.

Cynthia Shearer received the 1996 prize for fiction from the Mississippi Institute of Arts and Letters for her first novel, *The Wonder Book of the Air*. Her widely acclaimed second novel, *The Celestial Jukebox*, weaves together the multiethnic culture found in the contemporary Mississippi Delta. After living for a number of years in Oxford, Mississippi, where she was curator of William Faulkner's home, Rowan Oak, she now resides with her husband and daughter in Texas.

Sumner, a small farming community (population of 407), is one of two seats in Tallahatchie County. Cassidy Bayou, which runs through the town and flows southward, is the longest stream in Mississippi because it is so crooked. The birthplace of author Patti Carr Black and the home of photographers Langdon Clay and Maude Schuyler Clay, Sumner has been the subject of many photographs by William Eggleston, who often stayed with his grandparents there. The town is best known as the place where the Emmett Till murder trial took place in 1955, bringing reporters from the *Chicago Defender*, the *New York Times*, the *Atlanta Constitution*, and many other major newspapers to the town. In addition to being an important part of the history of the civil rights movement, the case has inspired Lewis Nordan's novel *Wolf Whistle* and numerous other literary works.

Jimmy Thomas is originally from the Delta town of Leland, Mississippi. He is the managing editor of the *New Encyclopedia of Southern Culture* and lives in Oxford, Mississippi.

Olympia Vernon is the author of two critically acclaimed novels, *Eden* and *Logic*. Her new novel, *A Killing in This Town*, concerns the story of a young boy who must, upon his coming of age, lynch a black man in order to be initiated into the KKK.

Curtis Wilkie was a reporter for the *Clarksdale Press Register* in his home state of Mississippi during the 1960s and then served as a national and foreign correspondent for the *Boston Globe* for 26 years. He has written for many national magazines, including *Newsweek* and the *New Republic*, and is the author of *Dixie: A Personal Odyssey through Events that Shaped the Modern South*. Wilkie holds the Kelly Gene Cook Chair of Journalism at the University of Mississippi.

William F. Winter is a former governor of Mississippi, president of the Mississippi Historical Society, and a Lamar Society member.

Charles Reagan Wilson is director of the Center for the Study of Southern Culture and professor of history and Southern Studies at the University of Mississippi.

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NOTES ON CONTRIBUTORS

TOBIE BAKER is a communications specialist for the Office of Media and Public Relations at the University of Mississippi. Formerly a newspaper reporter in Grenada, he received his BS in journalism from the University of Mississippi in 1996.

MICHAEL DAVENPORT, a retired teacher who lives near Greeneville, Tennessee, taught Advanced Placement English and Great Books courses for 30 years. He was a Saks Fellow at the 2001 Faulkner and Yoknapatawpha Conference and is currently writing fiction and working on some editing projects.

JOAN WYLIE HALL teaches in the English Department at the University of Mississippi. She is the author of *Shirley Jackson: A Study of the Short Fiction* and articles on Tennessee Williams, William Faulkner, Grace King, Frances Newman, and other authors.

DONALD M. KARTIGANER holds the William Howry Chair in Faulkner Studies at the University of Mississippi and is director of the Faulkner Conference. He is the author of *The Fragile Thread: The Meaning of Form in Faulkner's Novels* and is near completion of a book-length study, "Repetition Forward: A Theory of Modernist Reading."

COLBY KULLMAN is professor of English at the University of Mississippi. In addition to writing many articles on Tennessee Williams and other modern dramatists, he has also served as editor in chief of the two-volume reference work *Theatre Companies of the World* and coeditor of *Speaking on Stage and Studies in American Drama: 1945–Present*.

MARY MARGARET MILLER is a first-year Southern Studies graduate student from the Mississippi Delta. She has an undergraduate degree in journalism from the University of Mississippi and works as a freelance journalist.

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*.

Regional

Upcoming Events of Interest

Roundup

Spring Hill College in Mobile, Alabama, will host a Summer Institute of Christian Spirituality comprised of biblical, historical, pastoral, and oral courses led by faculty from its division of philosophy and theology as well as visiting faculty. Session 1 will be held June 4-10, and session 2 will be June 11-17. Contact Pat Warren, coordinator of the Institute, at 251-380-4672, pwarren@shc.edu, or visit the Web site www.shc.sics.



Tougaloo College's 10th annual Tougaloo Art Colony will take place July 16-22, 2006, with nationally known artists teaching studio courses for artists, teachers, art enthusiasts, and college-level students. Guest artists will include pastel portrait artist Mario Robinson, memory-scape artist Mary Hardy, ceramicist Dong-Hun Chung, printmaker Ricky Calloway, woodcarver George Berry, and jewelry artist Betsy Liles. Other featured artists will be announced at a later date. For registration information and packets, please call Minnie Watson at 601-977-7839.

Tougaloo Art Colony 2006 is looking for sponsors who will provide scholarships for 20 displaced Mississippi and New Orleans artists. For information, call Art Colony director Johnnie M. Maberry-Gilbert at 601-977-7743.

March 27–30, 2006

Mississippi Delta Literary Tour
www.olemiss.edu/depts/south/

March 30–April 1, 2006

Oxford Conference for the Book
www.olemiss.edu/depts/south/

May 5–6, 2006

Southern Gardens Symposium
www.outreach.olemiss.edu/gardening/

May 18–21, 2006

Southern Foodways Alliance Field Trip
Edible Apalachicola: A Field Trip
to Florida's Forgotten Coast

Mark Your Calendars

May 19–21, 2006

UM Conference on the Civil War
Civil War and the African American
Experience

June 2–3, 2006

Music of the South Symposium

June 10, 2006

Mississippi Institute of Arts and Letters
Awards
Oxford, Mississippi
www.ms-arts-letters.org

June 16–18, 2006

Yoknapatawpha Summer Writers
Workshop

July 23–27, 2006

Faulkner and Yoknapatawpha Conference
www.outreach.olemiss.edu/events/faulkner/

September 9, 2006

Telling the South's Stories
A Conference on Oral History
September 9, 2006

Gift Ideas

J. B. Murry: Writing in an Unknown Tongue; Reading through the Water

J. B. Murry, a self-educated African American visionary from Georgia, celebrates ritual "writing in the Spirit" and water divination.



These traditional expressions, derived from African influences, occur throughout the Caribbean, South America, and the American South. This DVD shows Murray performing the rituals and includes shots of some of the paintings for which he has gained national recognition. This short documentary raises issues about the relationship between the spiritual and the aesthetic in the art of religious visionaries. By Judith McWillie/University of Georgia. 1986.

Color, 15 minutes.

DVD1145 \$15.00

Friends \$13.50

James "Son" Thomas

A renowned Delta blues singer, "Son" Thomas was also a gifted clay sculptor. Filmed at his home in Leland, Mississippi,



this treatment juxtaposes Thomas's artwork with several musical performances. It also includes a sequence showing how he worked clay to create his famous sculptures of the human skull. By Judith McWillie/University of Georgia. 1986.

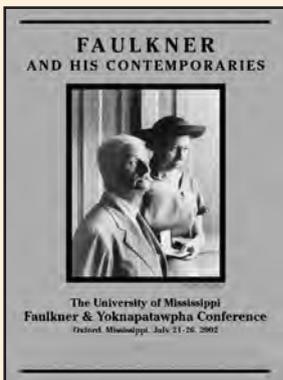
Color, 17 minutes.

DVD1104 \$15.00

Friends \$13.50

William Faulkner and Eudora Welty

This film features Eudora Welty at the opening session of the 1987 Faulkner and Yoknapatawpha Conference. Welty reads from her story "Why I Live at the P.O." and answers questions about her work and Faulkner's.



Color, 34 minutes.

DVD1104 \$25.00

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