

# the Southern Register



THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • FALL 2007

THE UNIVERSITY OF MISSISSIPPI

## Gift to Center Celebrates 30 Years

To help mark 30 years of examining, reflecting upon, and celebrating Southern culture, advisory committee member Michelle Hyver Oakes has pledged \$30,000 to the Center for the Study of Southern Culture.

Oakes, who recently became chair of the advisory committee, feels strong ties both to the Center and Ole Miss, and says she wanted to show her support because she believes in the Center's mission.

"The Center's work over the past 30 years has been remarkable," she said. "I'm honored to chair its advisory committee and help champion its mission and activities."

She also hopes her gift will inspire others to give.

"It's important to financially support the organizations we believe in, and I believe in the Center," Oakes said. "I hope my commitment will be the first of many new gifts to the Center made by its friends and supporters. Our collective donations will enable its continued vitality and growth."

Oakes's gift to the Center is designated as unrestricted, which allows interim director Ted Ownby and others who best understand the needs of the Center to decide how and when the money will be used.

"Friends of the Center nurture and sustain it," Ownby said. "We are so grateful to Michelle Hyver Oakes for this generous gift. She has put her support in us and entrusted us with continuing to educate others about Southern culture. Gifts like this help us fund important projects such as *The New Encyclopedia of Southern Culture* and other outreach programs such as conferences and publications. With these funds we also aim to improve financial support for graduate students and create of a research fund for Center faculty. I'm awed by this gift, and I appreciate the symmetry of the amount to honor the Center's 30th anniversary."

Private gifts have also helped fund scholarships, underwrite documentary photography exhibitions, establish the Southern Media Archive, and host weekly Brown Bag Lunch and Lecture Series.

"I am thrilled to support the Center in a way that might inspire others to contribute as well. I hope everyone reading this article will join me in making a financial contribution to the Center in honor of its 30th anniversary," Oakes said.



Michelle Hyver Oakes

A native of New Orleans, Oakes received her bachelor's degree in biology from the University of Mississippi and her MBA from Tulane University. She and her husband, Michael, reside in Charleston, South Carolina.

The Center celebrates its 30-year anniversary this year. For more information about giving to the Center, contact the Center's development officer, Ted Smith, at [tjsmith@olemiss.edu](mailto:tjsmith@olemiss.edu) or 662-915-5946.

SONIA WEINBERG THOMPSON

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## DIRECTOR'S COLUMN

On a recent trip with a colleague to Jackson and back, I noticed how often I found myself saying, "One of our students wrote a thesis on that." One of the best things about the Southern Studies academic program is the way students and faculty, in their own ways, teach each other, through their interests or their experience. From teaching Southern Studies students for the past 20 years, I have read and therefore thought more than I likely would have ever thought about greens, the blues, dirt tracks, Elvis Presley, civil rights movements and memorials, violence and peacemaking, *Hee Haw*, environmental and labor movements, religion and the countless ways people express it, Klansmen and women, the oldest and newest groups of Southerners, tourism, stereotypes, and lots of writers and chefs and politicians and artists and musicians.

I write from my new position as interim director of the Center. I am honored to follow the two past directors, Charles Reagan Wilson and William Ferris. Their work, along with the work of Ann Abadie and Center staff and my Southern Studies faculty colleagues, makes much of my job this year relatively easy. My job is to do what I can to make things run smoothly while we run a search for a new director. An advertisement for that position runs in this issue of the *Southern Register*, and I hope that all friends of the Center will feel free to make suggestions about who might be good candidates for that position. There is no inside candidate, and we look forward to filling the position with someone who has the unique range of qualifications described in the job advertisement. One can ask questions or make suggestions about that search at [csscjob@olemiss.edu](mailto:csscjob@olemiss.edu).

I can report plenty of positive news at the Center. Charles Wilson is settling happily into his new role as the Kelly Gene Cook Jr. Chair in History. He is still here in Barnard Observatory a great deal, teaching Southern Studies seminars and meeting with students and faculty. Our friends at the Southern Foodways Alliance, John T. Edge, Mary Beth Lasseter, Amy Evans, and Melissa Hall, orchestrated a symposium in October that showed the extraordinary energy and excitement the SFA has generated since the first event of its kind in 1998. In other positive news, Katie McKee has taken over as graduate coordinator, and Nancy Bercau is now in charge of undergraduate advising. More good news is that the Center's revised Web site, for some time a point of concern, is up and running, so the entire online world can keep up with Center developments. The revisions came as the result of work by several people, especially Ann Abadie and Sally Lyon here at the Center and Ted Smith and Gloria Kellum in the Development Office. Things move forward on the Center's encyclopedia projects. Charles Wilson and Managing Editor Jimmy Thomas have recently published two more volumes of *The New Encyclopedia of Southern Culture*, one on the environment and the other, edited by John T. Edge, on foodways. Odie Lindsey is helping to push the *Mississippi Encyclopedia* ever closer to the completed manuscript we plan and expect to send to the University Press of Mississippi in the summer of 2008. And the Center's Advisory Committee, as the story on the front page of this issue demonstrates, is offering great support to the Center and its projects.

This year is full of anniversaries, and I hope our 30th anniversary is encouraging new ideas about what the Center can and should be doing. But I suspect that for years every fall, it will be the anniversary of Hurricane Katrina that encourages the most reflection and discussion about life in the American South. So if readers will allow me, I find I cannot write without mentioning the ways Southern Studies and life outside academia intersect.

For years, I had a hard time discussing New Orleans as part of Southern Studies, but Hurricane Katrina has forced many of us to rethink what we should be saying about New Orleans. It was easy to put New Orleans outside the conventional

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(continued on page 13)

# Center Celebrates 30th Anniversary

My impression was that the 30th anniversary celebration helped show what the faculty, staff, students, alumni, and friends of the Center for the Study of Southern Culture do well. We are grateful to the Department of Journalism and the Overby Center for Journalism and the Overby Center for Southern Journalism and Politics for hosting Cynthia Tucker's talk and for the reception following.

Above all, the Center attracts extraordinary people—students, faculty, staff, supporters, and guests. The two guest speakers for the event, Cynthia Tucker of the *Atlanta Journal-Constitution* and Julia Reed of *Vogue* and other publications, described the South of the recent past and present and made some predictions about the future. Tucker emphasized progress in race relations, critiqued empty symbols that do nothing to bring people together, and warned the South against repeating its past tendencies toward hate and suspicion in dealing with the region's new immigrants. Reed also discussed progress mixed with irony



Kevin Bain

Cynthia Tucker, Pulitzer Prize-winning journalist and editorial page editor of the *Atlanta Journal-Constitution*, kicked off the program with her talk "The South Then and Now." An Alabama native, she said the trip to Oxford and the University of Mississippi was her first.

and emphasized the potential for creativity she sees especially in rebuilding efforts in New Orleans.

A toast to Charles Reagan Wilson on Friday highlighted his eight years of work as the Center's director. Sometimes called Dr. Death, or the Diderot of Dixie, or less often the Taxonomist of Tacky and now the Kelly Gene Cook Chair in History, Charles deserves all the compliments he received over the weekend. Thanks as well to John T. Edge, Melissa Hall, Amy Evans, and Mary Beth Lasseter for the Texas sausage, Tennessee whiskey, and deviled egg reception.

Much of the anniversary event consisted of panels of people discussing their experiences with the Center and its academic program. Charles Wilson, former faculty members Bob Brinkmeyer and Katie Henniger, graduate student alumna Sudy Cauthen, and undergraduate alumni Amanda Wallis and Mark Harrod discussed Southern Studies in the classroom. A panel of faculty members David Wharton and Adam Gussow, Mark Camarigg of *Living Blues*, alum and filmmaker Joe York, alum Mary Beth Lasseter of the Southern Foodways Alliance, and current graduate student Mary Warner of *Thacker Mountain Radio* discussed ways they take Southern Studies outside the classroom. Faculty member Nancy Bercaw moderated a panel in which alumni Ellie Campbell, Amy Evans, Molly McGehee, Katie Blount, and Katherine Huntoon discussed life after graduation. Later, Ted Smith of the University Foundation discussed the issue of financial support for the Center with Elaine Scott, Center Advisory Committee chair Michelle Hyver Oakes, and former chair Sarah Dabney Gillespie. Elaine Scott recalled her 30 years of attending Center events and paid tribute to Ann Abadie's role in those events. In a final panel, colleagues John T. Edge, Odie Lindsey, and Jimmy Thomas (all Southern Studies alumni) discussed plans for the Southern Foodways Alliance, the



Omar Gordon

From left, Center staffer Mary Hartwell Howorth, Director of Media Projects Andy Harper, and former Southern Studies faculty member Katie Henniger at a reception honoring Charles Reagan Wilson's eight-year term as Center Director



Mississippi Encyclopedia, and *The New Encyclopedia of Southern Culture*, and faculty member Kathryn McKee gave impressive concluding remarks about what she described as the New Southern Studies.

For a member of the faculty, the most gratifying thing was when students, former students, and faculty members spoke in impressive ways about how the program transformed their lives. Several enjoyed describing their years in Southern Studies as “transformative,” so much so that some then started referring to Southern Studies program as a Transformer, the name of a popular and somewhat scary children’s toy and movie.

Compared to most academic enterprises, Southern Studies has a good habit of at least occasionally encouraging people to enjoy themselves. There was food, coffee and muffins graciously donated by alumna Cynthia Gerlach of the Bottletee Bakery in Oxford and a catfish dinner from Taylor Grocery, followed by cake from Bofields. On Saturday night undergraduates and graduate students ran what was billed as the Southern Studies prom. Drawing its concept from the first such event 17 years earlier, the event included, believe it or not, dancing in the Tupelo Room of Barnard Observatory, with undergraduate alumni Dent May and David Swider as disc jockeys. For a few of us, a golf event on Sunday brought the weekend to a close.

TED OWNBY

Omar Gordon



Southern Studies Inside the Classroom panelists, from left, former Southern Studies faculty Katie Henniger and Bob Brinkmeyer, former director Charles Reagan Wilson, and undergraduate alumni Mark Harrod and Amanda Walli.

From left, 2nd-year Southern Studies graduate students Nelson Griffin, Becca Walton, Sarah Abdelnour, Hicks Wogan, and Miranda Cully



Courtesy of Miranda Cully

Courtesy of Jane Harrison Fisher



From left, Southern Studies alum Georgeanna Milam Chapman, Will Chapman, Ellis Fisher, and 2nd-year Southern Studies graduate student Jane Harrison Fisher



(above) Southern Studies graduate students Sarah Abdelnour, 2nd year, and Ben Gilstrap, 1st year

(right) From left, Vasser Howorth, 2nd-year Southern Studies graduate student Hicks Wogan, Southern Studies alum Kate Medley, and Justin McGuirk



Ben Gilstrap

## Check It Out

The Center staff is thrilled to announce that our Web site ([www.olemiss.edu/depts/south](http://www.olemiss.edu/depts/south)) has recently been redesigned. Along with a sharp new contemporary layout, the site is easier to navigate, and—we hope—is much more user-friendly. Sally Lyon is working with the site's designer, Luke Walker, on constructing a Center blog and maintaining the site using Adobe Contribute software. Funding for the face-lift and continued upkeep of the Center's home on the Web has been made possible through Friends of the Center, Vice Chancellor Gloria Kellum, and Ted Smith at the University of Mississippi Foundation. We all thank Gloria Kellum and Ted Smith for bringing us into the 21st century with style. While you're surfing, please keep in mind that the site is a work in progress. Check back often for updates and changes. We are working especially hard to get all of our 2008 Event dates published soon.



## Search for New Center Director

The Center for the Study of Southern Culture at the University of Mississippi seeks a new director. The director oversees undergraduate and master's programs in Southern Studies and works with faculty members in many programs of the College of Liberal Arts including seven scholars with joint appointments in Southern Studies. The director will have a joint appointment at the rank of Associate Professor or Professor in Southern Studies and another department on campus and will teach one course per semester. Qualifications include a PhD or terminal degree, an outstanding academic record of teaching and publishing on subjects related to the American South, and successful experience in administration. The new director will oversee work in numerous outreach and public programming activities, work with an advisory committee to raise funds, and will have opportunities to develop new visions for the Center for the Study of Southern Culture. We welcome applications, nominations, and queries. Applicants for this position must apply online at <https://jobs.olemiss.edu>. Initial applications should begin with an online application, a cover letter, a c.v., and a list of at least three references and their contact information. Candidates and supporters wishing to mail supplementary material should send it to Chair, Director Search Committee, Center for the Study of Southern Culture, P.O. Box 1848, University of Mississippi, University, MS 38677. Inquiries should be directed to the chair of the search committee at [csscjob@olemiss.edu](mailto:csscjob@olemiss.edu). The University of Mississippi is an EEO/AA/Title VI/TitleIX/Section 504/ADA/ADEA employer.

## Isom Center Collection Opens

The Sarah Isom Center for Women Collection in the John D. Williams Library opened with an exhibition and a program on November 1. Archived by Jennifer Ford, head of Archives and Special Collections, the collection contains administrative paperwork and personal subject files gathered by the Center, which was established at the University in 1981 to address the changing roles and expectations of women students, faculty, and staff. The papers document the growth of women's studies regionally as well as nationally, the histories of the Sarah Isom Center, and of women at Ole Miss, in Mississippi, and in the South.

Many of the archives are the papers of Founding Director Jan Hawks, who also served as assistant professor of history and dean of women from 1973 to 1981. Sheila Skemp, professor of history and current member of the Isom Advisory Committee, talked about Jan Hawks and about the endowment fund her friends and family established in 2004 to enrich the Center.

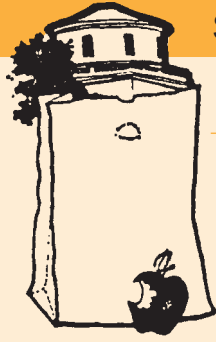


**The Sarah  
Isom Center  
Collection  
Opening**

**November 2007**

Department of  
Archives & Special Collections  
J.D. Williams Library  
The University of Mississippi





## Brown Bag Lunch and Lecture Series

### Spring 2008

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

#### January

- 23 "A Brainstorming Session for Stories: Questions for Oxonians on Oxford"  
The University of Mississippi Center for Documentary Projects  
Andy Harper, Director of Media Projects  
Joe York, Producer and Director, Media Production

- 30 "A Reading and a Conversation with Jack Pendarvis: *Awesome*"  
Jack Pendarvis, Grisham Writer in Residence, 2007–2008  
Tom Franklin, Grisham Writer in Residence, 2001–2002

#### February

- 6 "Oxonians on the Hoka: Setting the Stage for Change"  
TBA
- 13 "Native Pleasures of the North Mississippi Woodland"  
Sherra Owen, Environmental Educator  
New Albany, Mississippi
- 20 "Anticipating Writing Women's History: A Tribute to Anne Firor Scott in the 33rd Porter Fortune Jr. Chancellor's Symposium"  
Elizabeth Anne Payne, Professor of History
- 27 "Making the American Dream Come True in Oxford: L-O-U

Home, Inc., the Amos Network, and Habitat for Humanity"  
Frederick Lorenzo, President, LOU-HOME, Inc.  
Lynn Wilkins, Leadership Committee member, Amos Network  
Ocie Cook, new homeowner  
Janice F. Carr, First Time Homebuyer Education Coordinator, Amos Network

#### March

- 5 "Oxonians on the Square: A Documentary Project of the Center for Media Production"  
TBA
- 19 "The Mother of All Gardens—or— Thank You, Mr. Wilson"  
Carolyn Kittle, Garden Writer

and Horticulturist  
Memphis, Tennessee

- 26 "The Woman on the Scaffold: Cultural Representations of America's Sensational Female Transgressors"  
Theresa Starke, PhD Candidate in American Studies, Emory University

#### April

- 2 "Oxonians on 'The Town That Was': A Youthful View of the '60s and '70s": A Documentary Project of the Center for Media Production"  
TBA
- 9 "Collecting 'Black' Bodies"  
Nancy Bercau, Professor of History and Southern Studies
- 16 "Blood, Tears, Boycotts, and the National Movement toward Direct Action: Medgar Wiley Evers and the Meaning of Civil Rights Struggle"  
Michael Williams, PhD Candidate in History
- 23 *The Mississippi Encyclopedia*  
Odie Lindsey, Research Assistant  
Ted Ownby, Professor of History and Southern Studies

lynn & stewart

# Gammill



# Gallery

## Exhibition Schedule

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.

November 5, 2007–January 12, 2008  
Southern Studies

Documentary Students  
*Photographs of Oxford, Mississippi*

January 15–April 3, 2008

Rob McDonald  
*Birdhouses*

April 6–May 30, 2008

Southern Studies  
Documentary Students  
*Photographs of Mississippi Places*

June 2–August 29, 2008

Melody Swaney Golding  
*Katrina: Mississippi Women Remember*



# The Mississippi Gulf Coast: One Year Later

Photographs by Todd Bertolaet, Bruce West, and David Wharton  
*Exhibited at the Gammill Gallery in September 2007*

These photographs were made along the Mississippi Gulf Coast in August and September of 2006, a year after Hurricane Katrina devastated the area. A number of photographers went there right after the storm, and their work became immediate evidence of Katrina's destructive power. The images in this exhibition, on the other hand, try to provide some sense of the storm's longer-term impact and perhaps suggest how permanent some of the changes brought on by Katrina may be.

Todd Bertolaet (Florida A&M University): "When I was photographing hurricane devastation in Florida a few years ago, I always wondered why people wanted to return, maybe to have to pick up and leave all over again. The experience of photographing the Mississippi Gulf Coast a year after Katrina answered that question for me: gazing out at the Gulf made me realize the area's unique beauty, and I understood why they want to come back."

Bruce West (Missouri State University): "Working on this project made me realize the complexity of trying to document the impact of this natural



David Wharton: *Construction Site by Cemetery, near Biloxi, Mississippi*

disaster while also making coherent photographs that spoke to Katrina's effect on people's lives. By photographing details and interior spaces I hoped to suggest something of the personal, human element of the event."

David Wharton (University of Mississippi): "I didn't photograph the

immediate aftermath of Katrina. There were plenty of very good photographers doing that, and I felt I would only be in the way. I was (and still am) curious about the storm's longer term impact, however, and photographing along the Gulf Coast a year after the storm seemed a way to start thinking about the area's future."



Bruce West: *Church Interior, Gulfport, Mississippi*



Todd Bertolaet: *St. Clare's Catholic Church, Waveland, Mississippi*

# Laurel Thatcher Ulrich to Speak at History Symposium

Laurel Thatcher Ulrich, recently appointed by Harvard University as its 300th Anniversary University Professor, will be the keynote speaker at the Porter Fortune Jr. Chancellor's History Symposium to be held March 19–21, 2008. Named "Writing Women's History: A Tribute to Anne Firor Scott," the symposium has attracted a stunning array of scholars in women's history from across the country.

Professor Thatcher Ulrich was named University Professor last year, joining a list of only 18 other Harvard faculty members holding that rank. The University Professorships, according to the *Harvard University Gazette*, are chairs intended for "individuals of distinction . . . working on the frontiers of knowledge, and in such a way as to cross the conventional boundaries of the specialties." A preeminent historian of early American society, Ulrich has been influential in illuminating the connection between

public events and private experiences. She is a leading specialist in the history of American women.

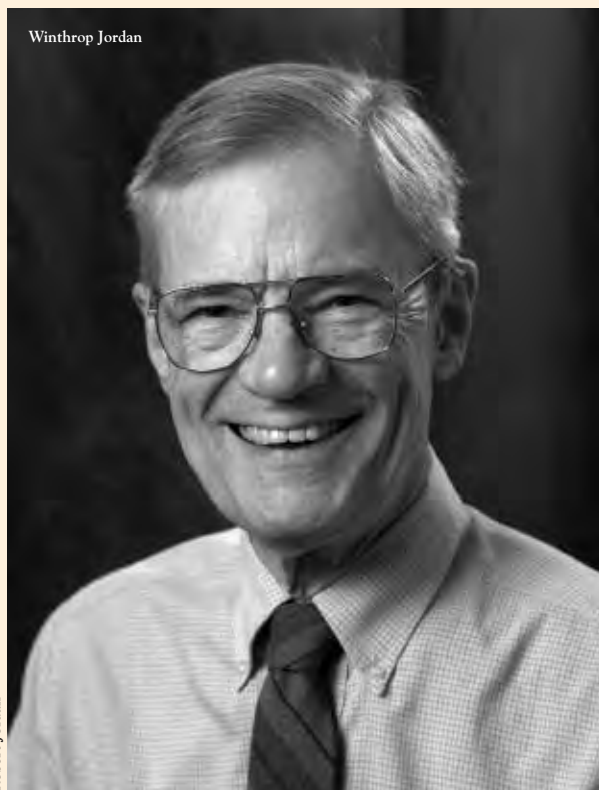
Her career has not followed a conventional path for an academician. Born in Sugar City, Idaho, Ulrich received her BA in History at the University of Utah in 1960. She then married Gael Ulrich, with whom she had five children. She earned her PhD at the University of New Hampshire where her husband served on the faculty and where Ulrich herself later joined the faculty.

Ulrich's *A Midwife's Tale: The Life of Martha Ballard Based on Her Diary, 1785–1812* won both the Bancroft Prize and the Pulitzer Prize in history. She also served as a MacArthur Foundation Fellow from 1992 to 1997. Among other books she has written are *The Age of Homespun: Objects and Stories in the Creation of an American Myth* and *Well-Behaved Women Seldom Make History*.



For her keynote address at the Porter Fortune Symposium, she will deliver a lecture entitled "An American Quilt." Especially interested in the history of textiles, she enjoys quilting and presents a quilt that she has made to each new PhD student she mentors.

ELIZABETH ANNE PAYNE



Winthrop Jordan

Robert Jordan



Winthrop Jordan, a distinguished University of Mississippi professor of history emeritus, passed away in February 2007. Several historians who studied with Jordan have created a scholarship fund in his honor to support graduate history student research in slavery, race, religion, and sexuality, fields of history in which Jordan studied or taught. An anonymous gift of \$25,000 has given the fund endowed status, which means that it will perpetually provide support for graduate students in the designated areas. For more information, please visit [umf.olemiss.edu/intermed/annual/home/jordanfund.php](http://umf.olemiss.edu/intermed/annual/home/jordanfund.php).

## Winthrop Jordan

November 11, 1931–February 23, 2007



# The 15th Oxford Conference for the Book

## The University of Mississippi • Oxford, Mississippi

### April 3–5, 2008

Notable authors, editors, publishers, educators, literacy advocates, readers, and book lovers will gather for the 15th Oxford Conference for the Book, set for April 3–5, 2008. Beginning on Thursday afternoon with two sessions and a special conference edition of *Thacker Mountain Radio*, the program will continue through Saturday afternoon with addresses, panels, and readings. A fiction and poetry jam, a marathon book signing at Square Books, and an optional literary tour of the Mississippi Delta (March 31–April 3) are also part of the festivities.

The 2008 conference is dedicated to writer, folklorist, and anthropologist Zora Neale Hurston (1891–1960), who was associated with the Harlem Renaissance and who helped bring Southern African American culture to mainstream America through her fieldwork, novels, short stories, and dramatic presentations during the 1930s, '40s, and '50s. Since the 1970s Hurston has enjoyed a revival of interest thanks to admirers such as Alice Walker, the Pulitzer Prize-winning author of *The Color Purple*; biographers Robert Hemenway (*Zora Neale Hurston: A Literary Biography*) and Valerie Boyd (*Wrapped in Rainbows*); an annual Hurston festival in her hometown of Eatonville, Florida; and enthusiastic teachers and critics throughout the world.

Among the speakers who will discuss Hurston's life and legacy at the conference are Deborah Plant, author of two books on Hurston; Patricia Willis, curator of the Collection of American Literature at Yale's Beinecke Library; John Lowe, author of *Jump at the Sun: Zora Neale Hurston's Cosmic Comedy*; Adam Gussow, associate professor of English and Southern Studies at the University of Mississippi; and Anne Goodwyn Jones, a visiting scholar at the Center. Film adaptations of Hurston's fiction and a documentary about her life will be screened.

Other sessions will include an address by literary scholar Jerry Ward commemorating the 100th anniversary of Richard Wright's birth, a program marking the 40th anniversary of the death of Martin Luther King Jr., a talk by *Masterpiece Theatre* producer Rebecca Eaton, and a variety of readings and panels. Michael Schmidt will discuss his work as editorial director of Carcanet Press Limited, general editor of *Poetry Nation Review*, and professor of poetry at the University of Glasgow.

The slate of speakers is not yet final, but in addition to those mentioned are artist and arts commentator William Dunlap; journalist Hank Klibanoff; historian Houston Roberson; poets Rob Griffith and A. Van Jordan; fiction writers Christopher Paul Curtis, Margaret-Love Denman, Margaret McMullan, Jonathan Miles, and Jack Pendarvis; Daniel Born, program officer and editor of the *Common Review* at the Great Books Foundation; Dwight Garner, senior editor of the *New York Times Book Review*; Fredric Koeppl, book review editor of the *Memphis Commercial Appeal*; and Peder Zane, book review editor and books columnist for the *News and Observer* in Raleigh, North Carolina, and a member of the Board of the National Book Critics Circle.

See page 10 for registration information and page 11 for a registration form.

## Creative Writing Workshop

### April 2, 2008

Margaret-Love Denman, director of the creative writing program at the University of New Hampshire, will offer a special workshop in conjunction with the 2008 Oxford Conference for the Book. The daylong workshop, titled "Mining Your Raw Materials," will take place Wednesday, April 2, at the Downtown Inn in Oxford.

The workshop is open to 20 writers. The workshop fee of \$250 includes evaluation of up to 20 double-spaced pages of fiction submitted beforehand, a private 20-minute session with the instructor, attendance at all conference events, four meals, and a copy of *Story Matters*. See page 10 for additional details and page 11 for a registration form.

## Elderhostel Program

### April 2–6

Want to know the ins and outs, the dos and don'ts of the writing and publishing world? Sign up for an Elderhostel program called "Oxford Conference for the Book: A Book Lover's Paradise," to take place April 2–6, 2008, during the 15th annual Oxford Conference for the Book. This conference explores today's complex, worldwide book business from the vantage points of authors, editors, publishers, and booksellers.

Cost is \$593 per person, double occupancy, for conference programming, a special Elderhostel-only session with a William Faulkner expert, four nights' lodging at a downtown hotel, all meals from dinner April 2 through breakfast April 6, and local transportation.

Elderhostel participants must be 55 years old or older or traveling with someone at least 55. To register, call 877-426-8056 and ask for program 12317RJ. For information, call longtime Center for the Study of Southern Culture board member and Elderhostel program coordinator Carolyn Vance Smith in Natchez, Mississippi, 601-446-1208, or e-mail her at [Carolyn.Smith@colin.edu](mailto:Carolyn.Smith@colin.edu).

# Mississippi Delta Literary Tour

Experience the place, the  
people, the food, and the music  
that inspired Mississippi writers  
**March 31–April 3, 2008**

The 2008 Mississippi Delta Literary Tour, scheduled for March 31–April 3, will be based in Greenwood and will include visits to historic sites in Greenville and Clarksdale as well as an afternoon in Cleveland and a visit to McCarty's pottery in Merigold.

Literary scholar Kenneth Holditch will give talks on Tennessee Williams, the author of the play *A Streetcar Named Desire* and the screenwriter of the film *Baby Doll*, and on David Cohn, author of *Where I Was Born and Raised*, a meditation on the relationship between blacks and whites in the Mississippi Delta during the 1930s and '40s. Author and critic Marion Barnwell will discuss Keith Frazier Somerville's *Dear Boys*, a collection of letters to soldiers overseas during World War I. Dorothy Shawhan will read from her fiction and discuss her novel, *Lizzie*, and her biography of Cleveland native Judge Lucy Somerville Howorth. Other speakers are artist William Dunlap, photographer Maude Schuyler Clay, and scholars Luther Brown and Ted Ownby.

Meals will include dinners at the Gallery Restaurant in Merigold, the famous Doe's Eat Place in Greenville, and the elegant Giardina's Restaurant in downtown Greenwood. The tour will attend readings by Mississippi writers at local bookstores across the Delta and explore the Delta blues culture that has helped make such a fascinating and famous place.

On April 3, 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.oxfordconferenceforthebook.com](http://www.oxfordconferenceforthebook.com)) or complete the registration form on page 11 of this issue of the *Southern Register*. Remember to sign up early. Only 35 spots are available, and they will go fast.

See this page for information about hotel accommodations, which require a separate registration.

# Registration Information Oxford Conference for the Book, Workshop for Writers, and Delta Literary Tour

## OXFORD CONFERENCE FOR THE BOOK

The conference is open to the public without charge. To assure seating space, those interested in attending should preregister. Reservations and advance payment are required for two optional events: cocktail buffet on Thursday (\$50) and box lunch on Friday (\$10). All proceeds of the cocktail buffet on Thursday will go toward supporting the conference and are tax deductible. Participants are invited to make additional tax-deductible contributions to help support the conference. All proceeds for the box lunch will go toward support of the Lafayette County Literacy Council and are also tax deductible.

## Lunch on Thursday, April 3

The Williams Library will host a light lunch at noon for the performance by Mississippi-born singer and songwriter Tricia Walker. To accept the invitation, please check Friday lunch on the conference registration form.

## WORKSHOP FOR WRITERS

The daylong workshop "Mining Your Raw Materials" will take place Wednesday, April 2, at the Downtown Inn in Oxford. The workshop fee of \$250 includes evaluation of up to 20 double-spaced pages submitted beforehand, a private 20-minute session with the instructor during the April 3–5 Oxford Conference for the Book, attendance at all conference events, lunch and refreshments on Wednesday, lunch and dinner on Thursday, and lunch on Friday. Also, each registrant will receive a copy of *Story Matters: Contemporary Short Story Writers Share the Creative Process*, by workshop instructor Margaret-Love Denman and novelist Barbara Shoup, writer in residence at the Writers' Center of Indiana.

## DELTA LITERARY TOUR

This special event takes place March 31–April 3 and is \$475 per person for all program activities, eight meals, and local transportation. The fee does not include lodging.

## GREENWOOD HOTEL REGISTRATION

Rooms at the Alluvian require a separate registration, are priced at a discounted rate of \$155, and may be reserved by dialing 866-600-3500 and asking for the special Delta Literary Tour rate. In the event that the Alluvian sells out, call the Greenwood Best Western, 999-455-5770; the Hampton Inn, 662-455-7985; or the Holiday Inn Express Hotel and Suites, 1-662-455-1885.

Note: Contributions and payments must be made by Visa or MasterCard.

Details about the conference, workshop, and tour are posted on [www.oxfordconferenceforthebook.com](http://www.oxfordconferenceforthebook.com).

PLEASE MAIL REGISTRATION FORMS TO THIS ADDRESS:  
OXFORD CONFERENCE FOR THE BOOK  
CENTER FOR THE STUDY OF SOUTHERN CULTURE  
THE UNIVERSITY OF MISSISSIPPI • P.O. BOX 1848 • UNIVERSITY, MS 38677-1848  
OR FAX TO 662-915-5814

### REGISTRATION FORM

Photocopy a separate copy of this form for each registrant. Please type or print the information requested.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

OCCUPATION/POSITION \_\_\_\_\_

INSTITUTION/ORGANIZATION \_\_\_\_\_

HOME TELEPHONE \_\_\_\_\_ BUSINESS TELEPHONE \_\_\_\_\_

FAX \_\_\_\_\_ E-MAIL \_\_\_\_\_

I request reservations for the following:

- Oxford Conference for the Book - Entire Program (all readings, panels, talks)
- If not attending entire conference, indicate day(s) below.
  - Thursday, April 3       Friday, April 4       Saturday, April 5
- Library Lunch on Thursday, April 3 (no charge)
- Cocktail Buffet on Thursday, April 3 (\$50 contribution)       Box Lunch on Friday, April 4 (\$10 contribution)
- Creative Writing Workshop, Wednesday, April 2 (\$250)       Delta Literary Tour, March 31–April 3 (\$475)

I am making a contribution in the amount of \$ \_\_\_\_\_ for the April 3 cocktail buffet, for the April 4 box lunch, and/or for conference support.

I am making a payment of \$ \_\_\_\_\_ for the Creative Writing Workshop and/or the Delta Literary Tour.

**Note: Separate checks must be made for payments and contributions. Contributions and payments made by credit card may be charged together.**

- Check, made payable to THE UNIVERSITY OF MISSISSIPPI, is enclosed.
- Charge to       Visa       MasterCard      Expiration Date \_\_\_\_\_  
Account Number \_\_\_\_\_  
Signature \_\_\_\_\_ Date \_\_\_\_\_

I understand that refunds for contributions are not allowed and that payments for meals, the Writing Workshop, and the Delta tour, less a \$10 service charge, are refundable if I submit a written request for cancellation, postmarked no later than March 24. No refunds will be made after March 24.

Signature \_\_\_\_\_ Date \_\_\_\_\_

- I cannot attend in 2008 but add me to the mailing list for future book conferences.

I learned about the conference from (mark all applicable sources):

- Conference flyer from the University       *Southern Register*       Other: \_\_\_\_\_

Posters for the 2008 Oxford Conference for the Book, illustrated with a photograph of Zora Neale Hurston, are available for \$10 each, plus shipping and handling and, for Mississippi residents, sales tax. To order, call 800-390-3527. Posters will be available in March 2008.



# Richard Wright Centennial

The Richard Wright Centennial in 2008 will be the occasion for many activities—nationwide reading circles devoted to his works, symposia and conferences designed to explore how his life and legacy resonate in the 21st century, the publication of articles and books that reexamine the power of his thoughts, and literacy initiatives based on his classic autobiography, *Black Boy*, and other works. It is sobering to recall that the International Symposium on Richard Wright (University of Mississippi, November 21–23, 1985) was, as Professor Maryemma Graham noted in her introduction for the Richard Wright special issue of *Callaloo* (Summer 1986), “the first international conference on a major black writer in the United States” and “the first time Wright’s native Mississippi saluted him as a writer.” This symposium inspired the founding of the Richard Wright Circle and the *Richard Wright Newsletter*. Indeed, it might be considered one point of origin for the forthcoming centennial acknowledgments of Wright’s achievements.

Neither the Richard Wright Estate in Paris, for which Wright’s eldest daughter, Julia, serves as executrix, nor scholars who hold Wright in high esteem hesitated to broadcast the importance of 2008. While Julia Wright vigorously promoted global pre-Centennial activities and negotiated to reissue editions of her father’s works and to publish his unfinished novel, *A Father’s Law* (HarperCollins 2008), American scholars and artists began their activities in 2006. The late Dr. Julius E. Thompson (University of Missouri–Columbia), himself a native Mississippian, held a conference on Wright and Zora Neale Hurston on November 2, 2006. That same week, the Intiman Theatre in Seattle, Washington, presented Kent Gash’s dramatization of *Native Son*. On December 15, 2006, the Mississippi Department of Archives and History selected Wright for inclusion in the Mississippi Hall of Fame.

Gordon Parks, May 1943 (Farm Security Administration—Office of War Information Photograph Collection, Library of Congress)



## 2007

Mississippi can proudly say it outranked the rest of America in sponsoring pre-Centennial events. In January, a year-long discussion series started in Natchez under the title “Celebrating Richard Wright on the Eve of His 100th Birthday.” These discussions, led each month by Professor Jerry W. Ward Jr. (Dillard University), were a successful effort to involve an entire city in recognizing the global importance of a native son. Universities in Mississippi also held pre-Centennial events: Jackson State University presented the Richard Wright Forum on April 12, and Mississippi Valley State University was the site for a three-day National Endowment for the Humanities workshop, “Richard Wright: A Mississippi Writer,” June 5–7. The Mississippi Reads project selected *Uncle Tom’s Children* as the book to be read by all Mississippians in 2008. The South Hills branch of the Jackson Public Library was renamed for Richard Wright on April 20.

## 2008

International dialogues will provide evidence of Wright’s importance as an

African American intellectual and artist in the 20th century. The 2008 Natchez Literary and Cinema Celebration, February 21–24, will be devoted to “Richard Wright, the South, and the World.” On February 25, Princeton University will sponsor a special panel on Wright’s Black Power trilogy (*Black Power*, *White Man Listen!*, and *The Color Curtain*). In March, the Organization of American Historians will have a discussion of Wright’s historical importance at the Schomburg Research Center of the New York Public Library. The University of North Carolina–Chapel Hill will host a Paul Green/Richard Wright conference in April. In June, Europe and Asia will join these American conversations. The

American University of Paris will present the International Richard Wright Centennial conference, June 19–20, at AUP and the Muse des Annes Trente in Boulogne-Billancourt. The 54th Annual Conference of Japan Black Studies Association features a Richard Wright symposium in Hiroshima on June 28–29.

The Richard Wright Centennial provides a noteworthy opportunity for something that transcends the expected academic acknowledgment of literary achievement. Ordinary Mississippians and other citizens of the world can read Wright’s works, reflect on how these works might speak to their everyday lives, and consider Wright’s prophetic insights about mankind’s future. It can be argued that Richard Wright was the only Mississippi writer of the 20th century who insisted that his readers discover links between local and international affairs. The Richard Wright Centennial is an excellent time for literature to absent itself for a time from the museum and the dusty archive and to become an instrument for a people’s living and active use of memory.

JERRY W. WARD JR.

# Natchez Literary and Cinema Celebration to Celebrate Richard Wright Centennial

The life and works of Richard Wright, a famed native son of Natchez, Mississippi, will be celebrated on the centennial of his birth during the 19th annual Natchez Literary and Cinema Celebration, February 21–24, 2008.

The conference theme is “Richard Wright, the South, and the World: A Centennial Celebration,” said Carolyn Vance Smith of Copiah-Lincoln Community College, founder and cochair of the event. “We are pleased that the Natchez conference will kick off a world-wide, year-long focus on Richard Wright,” she said.

Wright wrote such blockbusters as *Native Son*, *Black Boy*, *Lawd Today*, *White Man Listen*, and *Uncle Tom’s Children*, which has been chosen as the 2008 Book of the Year for the Mississippi Reads Project. Wright, born in 1908 near Natchez, died in 1960 in Paris, France.

“He will come alive during the conference,” Smith said. “His love of family, books, music, food, photography, film, and acting will be discussed, along with scholarly criticism of his works.

“His daughter, Julia Wright, of Paris, will be the keynote speaker, and dozens of family members from around the world are planning to attend.”

Charles Wright of Natchez, a cousin who is the family historian, is organizing the first-ever “Richard Wright Ramble,” a guided tour of sites associated with Richard Wright and members of the Wright family. The tour, which will take place during the conference, includes home places, churches, schools, cemeteries, and locations featured in Wright’s fiction.

“Scholars and authors from the United States and Europe will present programs about Richard Wright’s works and those of his colleagues,” Smith said. In addition to lectures are films, documentaries, a dramatic version of *Native Son* by the Natchez Little Theatre, meals featuring Wright’s favorite foods, writing workshops, and exhibits.

Most of the conference is free of charge.

Cochairs and sponsors with Carolyn Vance Smith and Copiah-Lincoln are Kathleen Jenkins and the Natchez National Historical Park, Jim Barnett and the Mississippi Department of Archives and History, and Marie Antoon and the Mississippi Public Broadcasting. Partial funding is from the Mississippi Humanities Council.

Information and tickets for meals, the play, the tour, and writing workshops are available by calling 601-446-1289 or toll-free, 866-296-6522, emailing [kkaho6769@st.colin.edu](mailto:kkaho6769@st.colin.edu), or visiting [www.colin.edu/nlcc](http://www.colin.edu/nlcc). Continuing Education Units are available.

(continued from page 2)

Director’s Column

categories some of us have used in discussing Southern history. The prevalence of Catholicism in a largely evangelical Protestant region, a cosmopolitan center in a rural and agricultural region, racial complexity and ethnic diversity in a region that has long tended to divide the world into either black or white, and the popularity of Mardi Gras in a South whose majorities through either agricultural caution or evangelical circumspection tended to be uncomfortable ever to let *le bon temps roulez*, all made it difficult to fit the city into easy generalizations about the South and its history. I used to wonder if New Orleans deserved its own field of inquiry—maybe New Orleans Studies—that would be separate from Southern Studies. This was my mistake, and the mistake of other scholars like me, to emphasize the things—evangelicalism, rural life, racial dichotomies—that numerically dominated the South, or that seemed central to the image of a distinctive South. Works by some of my fellow historians, like Walter Johnson’s *Soul by Soul: Inside the Antebellum Slave Market*, Alecia Long’s *The Great Southern Babylon*, and *Creating the Big Easy* by Anthony Stanonis, have helped to demolish the idea that the history of New Orleans was a place separate from the broader story of the South, and recent scholarship that ties Southern history and literature to Caribbean life has been showing ways New Orleans should be crucial to rethinking Southern history.

Of course it was Hurricane Katrina that dramatized the ways New Orleans raises questions essential to thinking about (and living in) the contemporary South. How can city governments do all they need to do at a time when so many of the larger taxpayers have moved outside the cities? How much can and should the South rely on the federal government, especially in addressing the needs of its poorest people? How do issues of race enter either of those questions? Will the South be a welcoming place for the growing number of Latino and Latina workers? Do parts of the South need to conform to popular images of themselves for economic purposes? Will the country decide the marshlands are a national or even global concern, or will it leave the issue completely to local decision-makers and local resources? These are among the questions—central in thinking about New Orleans—that are crucial as well in thinking about much of the recent South.

I am not sure if we are answering these questions, and perhaps they generate a range of other crucial questions. But I am pleased to say that the Center continues to be a place where the best contemporary scholarship, the intellectual interests and passions of undergraduate and graduate students, and the world beyond academia converge.

TED OWNBY



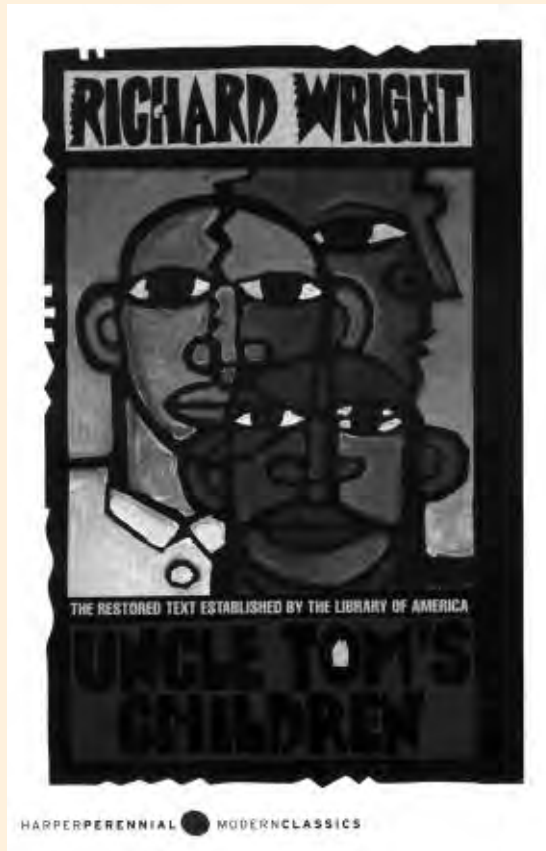
# Mississippi Reads *Uncle Tom's Children*

Whether an adult Mississippian asks “Who was Richard Wright?” is a function of cultural literacy. Mississippi Reads has selected *Uncle Tom's Children* (1938) for its 2008 program, a choice that may reduce the number of people who feel obliged to ask the question and enlarge the readership for Wright's fiction. It is strategic that Wright's first collection of short stories be given attention in Mississippi during his centennial year, because the stories are quintessentially Southern and provocative. They cast light on the necessity of reexamining literary renditions of rural life in Mississippi and the segregation-bound South of the early 20th century, for they tell us much about the nexus of art and history. They reveal much about Wright's creative imagination and his penchant for exploring the social and psychological cost of daily life.

Wright was born on September 4, 1908, on a plantation some 20 miles from Natchez. Given that his father's family had a long history of being farm workers, Wright was exposed during his childhood and youth to the relentless, dream-shattering demands that working the soil made before mechanization reduced the intensity of labor. For the first 19 years of his life, his curiosity and powerful imagination led him to discover, both in rural and urban environments, the terror implicit in the system of Jim Crow as well as the nobility of the human being who resists oppression. In his early stories, Wright displaced the fantasy of the black man as “the cringing type who knew his place before white folk” (epigraph for *Uncle Tom's Children*) with the reality of the defiant type who took the initiative of defining his own place.

In 1937, Wright's story “Fire and Cloud” won first prize in the *Story Magazine* contest, and it, along with “Big Boy Leaves Home,” “Down by the Riverside,” and “Long Black Song” was published by Harper and Brothers as *Uncle Tom's Children: Four Novellas* (1938). In 1940, the same year his masterpiece *Native Son* appeared, the enlarged edition *Uncle Tom's Children: Five Long Stories* was published; this edition included “Bright and Morning Star” and the autobiographical sketch “The Ethics of Living Jim Crow” as an introduction.

As Mississippians read *Uncle Tom's Children*, they should be prepared to engage stories, as James T. Farrell remarked, which contain bitter truths and bitter tragedies. Nevertheless, they will also discover moments that illuminate the human will to endure. To be sure, our perspectives on the book are



sharpened by Zora Neale Hurston's comment that Wright “serves notice by his title that he speaks of people in revolt, and his stories are so grim that the Dismal Swamp of race hatred must be where they live” (*Saturday Review of Literature*, April 2, 1938). Hurston justly noted that the young Wright did not have a good ear for dialect, although his book did contain “some beautiful writing.” Attention to the beautiful writing can produce shocks of recognition. The stories were published near the end of the Great Depression and only a few years prior to America's entering World War II. It is to be expected that they raise important questions about everyday life in the South, a South that was more like Faulkner's *The Hamlet* than Margaret Mitchell's *Gone with the Wind*. Romance was not on Wright's agenda. Cutting to the chase was.

As an antipastoral novella, “Big Boy Leaves Home” invites us to explore loss of innocence, gender and taboos, and harsh reasons for migration from the South to the North. “Down by the Riverside” is a poignant tale of Darwinian imperatives in the context of the Mississippi River flood of 1927. “Long Black Song,” one of Wright's most accomplished short stories, forces us to contemplate economics (the Protestant work ethic) and violation of what is sacred in marriage when searing emotion overthrows cold reason. “Fire and Cloud” depicts the trials and moral challenges that were faced by an atypical black preacher in the Christ-haunted South. “Bright and Morning Star” is a compelling elaboration of a folktale about a Christian mother's ultimate sacrifice for the cause of social justice. Read under the influence of Wright's remembering in the introductory “The Ethics of Living Jim Crow,” one begins to understand why Wright is so concerned in his fiction with people's salvaging “a slender shred of personal pride.”

The meaning of Wright's themes is grounded in the specific dynamics of Southern life black and white, but the significance of those themes prevails outside what is topical and limited. When Mississippians have read *Uncle Tom's Children*, many of them may confess that the substance and aesthetics of the stories still confront Mississippi, the South, and the world in the 21st century.

JERRY W. WARD JR.



# Marathon Reading of *Go Down, Moses* Celebrates William Faulkner's Birthday and the 2007 Mississippi Reads Project

On September 25, 2007, to celebrate William Faulkner's 110th birthday, the University of Mississippi hosted a daylong event at Rowan Oak, the novelist's beloved Oxford home. The festivities included a marathon reading of *Go Down, Moses*, the 2007 selection for Mississippi Reads, the statewide initiative that annually encourages readers to gather around a specific book by a Mississippi writer.

*Go Down, Moses*, which was published 65 years ago, was read aloud by more than 60 volunteers from 7:00 a.m. to approximately 5:30 p.m., at which time there was music by East St. Peter's Missionary Baptist Church Choir, followed by birthday cake and refreshments. Hundreds listened to the novel throughout the day, and an impressive audience of 250 gathered for the birthday party in the evening, which was punctuated by Mayor Richard Howorth's toast to William Faulkner.

STEPHEN MONROE



East Saint Peter's Missionary Baptist Church Choir in their church near Oxford



East Saint Peter's Missionary Baptist Church Choir singing at Rowan Oak

## Happy Birthday, Mr. Faulkner!

Marathon Reading of *Go Down, Moses* . . . 7 a.m. to 5 p.m.  
 Remarks . . . . . 5 p.m. to 5:15 p.m.  
 East St. Peter's Church Choir . . . . . 5:15 p.m. to 5:30 p.m.  
 Birthday Cake Reception . . . . . 5:30 p.m. to 6 p.m.

This celebration is sponsored by the Oxford Tourism Council, the University Museum, the Center for the Study of Southern Culture, the English Department, and the Office of the Vice Chancellor for University Relations. The organizing committee would like to thank the many volunteers who have made this event possible.



# Faulkner and Yoknapatawpha Conference

## Faulkner: The Returns of the Text

### July 20–24, 2008

For nearly two decades, Faulkner studies—and the annual Faulkner and Yoknapatawpha Conference—have focused heavily on the historical and cultural forces that go into the creation and the interpretation of Faulkner’s fiction. Following the heyday of New Criticism and the close reading of Faulkner texts, often for the first time, readers stepped back, as it were, to consider the various contexts in which he lived and wrote his fiction. In the course of this consideration, scholars and critics established the relevance of an astonishing array of extraliterary factors, ranging from the work of theorists such as Marx and Freud to sociological studies of changing sexual attitudes; from Southern class structures and their economic impact to colonial and postcolonial dynamics—all of these in terms of how these factors affected Faulkner’s thinking and the role they might play in our understanding of his work.

More recently, readers have begun shifting their attention, reestablishing their focus on the intricacies of the texts themselves: what Faulkner wrote and the formal strategies he chose to employ when writing it. The intention here has not been simply to repeat the critical past and once again isolate the texts from the historical and cultural conditions in which they were written, but rather to shift the emphasis: to recognize the priority of the fiction rather than the forces to which it responded. One of the great consequences is to imply an originality in Faulkner that has been diminished in recent criticism. It is to propose that his work is not only a reflection of the world in which he lived, but a creative rendering of it: a fictive account that subverts prevailing thought, proposes insights that transcend, even as they acknowledge the forces that have inspired them.

The 35th annual Faulkner and Yoknapatawpha Conference—“Faulkner:



Les Todd

Frank Lentricchia

The Returns of the Text”—will examine Faulkner’s work for five days primarily in terms of what we might call its own verbal power: the power to say what has not been said before, despite its dependency on the existing world of word and event in which that work was made. Speaking at the conference for the first time will be Martyn Bone, University of Copenhagen, Frank Lentricchia, Duke University, and Owen Robinson, University of Essex.

Martyn Bone is the author of *The Postsouthern Sense of Place in Contemporary Fiction* and the editor of *Perspectives on Barry Hannah*. Frank Lentricchia is the author of over 15 books, including studies of Yeats, Stevens, Frost, and Don Delillo, a comprehensive appraisal of critical theory (*After the New Criticism*), an autobiography (*The Edge of Night*), and five works of fiction. Owen Robinson is the author of *Creating Yoknapatawpha: Readers and Writers in Faulkner’s Fiction* and coeditor of *A Companion to the Literature and Culture of the American South*.

Returning to the conference are James Carothers, University of Kansas, Thadious Davis, University of Pennsylvania, and Theresa Towner,

University of Texas at Dallas. Additional speakers and panelists will be selected from submissions to the “Call for Papers” competition.

Other program events will include sessions on “Teaching Faulkner,” conducted by James Carothers, University of Kansas, Charles Peek, University of Nebraska at Kearney, Terrell Tebbetts, Lyon College, and Theresa Towner, University of Texas at Dallas; a discussion of “Collecting Faulkner” by Seth Berner; and an exhibition of Faulkner books, manuscripts, photographs, and memorabilia at the John Davis Williams Library. There will also be guided daylong tours of Northeast Mississippi, including the Delta and Memphis, a picnic served at Faulkner’s home, Rowan Oak, and “Faulkner on the Fringe”—an “open mike” evening at the Southside Gallery.

Further details on the program and information regarding registration, course credit, accommodations, and travel will appear in the next issue of the *Southern Register*, as well as on the Web.

DONALD M. KARTIGANER

# The New Encyclopedia of Southern Culture Participates in the 19th Annual Southern Festival of Books

Nashville is known for many things, including the Grand Ole Opry, the Loveless Cafe, Vanderbilt University, and Tennessee Titans football, but during the weekend of October 12th through 14th, Nashville was all about books—and Southern food. That weekend, editors of *The New Encyclopedia of Southern Culture*, volume 7, *Foodways*, traveled to Tennessee's capital to participate in a panel discussion on why we Southerners eat what we eat and what makes it (and us) uniquely Southern. The panel included food writer and Southern Foodways Alliance director John T. Edge, author Roy Blount Jr., the Center for the Study of Southern Culture's own Charles Reagan Wilson, food historian John Egerton, and Nashville chef/restaurateur Martha Stamps.

Held in the historic War Memorial Auditorium, the panel centered one of the newest volumes in the *New Encyclopedia* series, *Foodways*, a volume that explores everything from the differences between styles of Southern barbecue to New Orleans cuisine and gumbo z'herbes. Panelists discussed the "state of Southern food" (decidedly stable), the distinctive foods found in various regions of the South (such as Nashville's hot fried fish and Kentucky's burgoo), and the ways in which ethnic groups new to the region are adopting Southern food culture and using it to come up with unique ways to prepare their own traditional dishes (refried blackeyed peas, for example). After the panel, an enthusiastic crowd asked questions and talked about their own favorite Southern foods and eateries.



Outside, on War Memorial Plaza, the Center and the University of North Carolina Press sponsored a three-day exhibition showcasing the entire *New Encyclopedia* series, *Environment* being the eighth and most recently released volume in the series. Following the foodways panel, panelists signed copies of the *Foodways* volume on the plaza and visited with food enthusiasts from across the South and beyond.

To find out more about *The New Encyclopedia of Southern Culture* series and how to order copies, visit the Center's Website at [www.olemiss.edu/depts/south](http://www.olemiss.edu/depts/south) or see the Southern Culture Catalog section on page 40 of this newsletter.

JIMMY THOMAS

## Mississippi Encyclopedia Moving Along

*The Mississippi Encyclopedia* continues to make significant progress, as was outlined at the Center's recent 30th Anniversary and Future of the South Conference. Of the approximately 1,750 entries that will make up the forthcoming volume, 1,500 have now been assigned, and nearly 1,200 of those are complete. Coeditors Charles Reagan Wilson and Ted Ownby extend their thanks to the hundreds of contributing scholars from the state, regional, national, and even international community. They look forward to submitting the completed volume to the University Press of Mississippi in Summer 2008.

ODIE LINDSEY

## Mississippi Encyclopedia

*The Mississippi Encyclopedia* is a collaborative project organized by the Center in partnership with the Mississippi Humanities Council, the Mississippi Department of Archives and History, the Mississippi Arts Commission, the University Press of Mississippi, and countless scholars and writers interested in Mississippi.

It will be an interdisciplinary volume that will study both past and present, and will include every county in the state, extended essays on each of the state's subregions, special concentration on the state's writers, musicians, and artists, and full treatment of state and local politics. Associate editors have provided lists of topics in 30 fields: Agriculture, Archeology, Architecture, Art, Civil Rights, Civil War, Contemporary Issues, Drama, Education, Environment, Ethnicity, Fiction, Folklife, Foodways, Geography, Government and Public Policy, Industry and Industrial Workers, Law, Music, Myths and Representations, Native Americans, Nonfiction, Poetry, Political History, Press, Religion, Social and Economic History 1817–1890, Social and Economic History 1890–1954, Sports, and Women. Consisting of one volume, it will use an A to Z format and include illustrations on almost every page.



# Mississippi Institute of Arts and Letters Makes Calls for Awards Nominations, Invites New Members

The Mississippi Institute of Arts and Letters (MIAL) will accept nominations for 2007 artist awards from now until January 15, 2008. Awards to Mississippi's outstanding artists in the categories of Fiction, Music Composition (Concert and Popular), Nonfiction, Photography, Poetry, and Visual Arts will be presented at MIAL's annual gala scheduled for June 14, 2008, at the new Mississippi Museum of Art in Jackson.

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 2007.

Only members of MIAL may nominate. Anyone may join; membership dues start at \$35 for an individual (students at \$15). Visit MIAL's Web site at [www.ms-arts-letters.org](http://www.ms-arts-letters.org) for complete instructions about joining and about nominating an artist for an award.

MIAL is now in its 27th year, having begun in 1978. Among its founders were Governor William Winter, Cora Norman, Aubrey Lucas, Noel Polk, and Keith Dockery McLean. Their purpose was to establish a way to support, nurture, and recognize one of Mississippi's most important resources, her artists. Recipients are awarded cash prizes and Mississippi-made gifts.



Leading MIAL for 2007–2008 are (left to right): Margaret Anne Mitchell, Jackson, secretary; Will Long, Greenwood, past president; Ann Abadie, Oxford, vice president; Noel Polk, Starkville, president; and Shane Gong, Jackson, archivist. Not pictured is Jan Taylor, Jackson, treasurer. Other members of the Board of Governors are Marion Barnwell, Jackson; George Bassi, Laurel; David Beckley, Holly Springs; Courtney Blossman, Ocean Springs; Charles Gates, Oxford; Nancy Guice, Laurel; Donzell Lee, Alcorn State; Patty Lewis, Oxford; Aubrey Lucas, Hattiesburg; Gwendolyn Magee, Jackson; JoAnne Prichard Morris, Jackson; Collier Parker, Boyle; Bridget Pieschel, Columbus; R. Kim Rushing, Cleveland; Nan Sanders, Cleveland; Marjorie Selvidge, Oxford; Dorothy Shawhan, Cleveland; Sandra Shellnut, Pass Christian; Mary McKenzie Thompson, Clarksdale; W. Swan Yerger, Jackson; Mark Wiggs, Jackson; Leila Wynn, Greenville.

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.

Artists honored in past years include Ellen Douglas, Walker Percy, Willie Morris, Richard Ford, Barry Hannah, William Dunlap, Gwendolyn Magee,

Birney Imes III, Natasha Trethewey, Myrna Colley-Lee, and Morgan Freeman.

For additional information, contact Margaret Anne Mitchell at 601-366-0761 or by writing MIAL, P.O. Box 2346, Jackson, MS 39225-2346. The MIAL Web site address is [www.ms-arts-letters.org](http://www.ms-arts-letters.org).

## MIAL MEMBERSHIP FORM Dues July 1, 2007–June 30, 2008

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

E-mail \_\_\_\_\_ Daytime Telephone \_\_\_\_\_

Check membership dues category:

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> Student . . . . . \$15     | <input type="checkbox"/> Individual . . . . . \$35     | <input type="checkbox"/> Contributing (couples) . . . \$60 |
| <input type="checkbox"/> Sustaining . . . . . \$125 | <input type="checkbox"/> Institutional . . . . . \$150 | <input type="checkbox"/> Patron . . . . . \$1,000          |

Make checks payable to MIAL. Send to Margaret Anne Mitchell, Executive Secretary, P.O. Box 2346, Jackson, MS 39225-2346.

**NOTE:** Couples who wish to be listed jointly as members, as in "Mr. and Mrs." or "Rachel and Adam," may enroll as Contributing Members or Sustaining Members and will be listed as such on the membership roll. Individuals may also enroll as Contributing or Sustaining members.

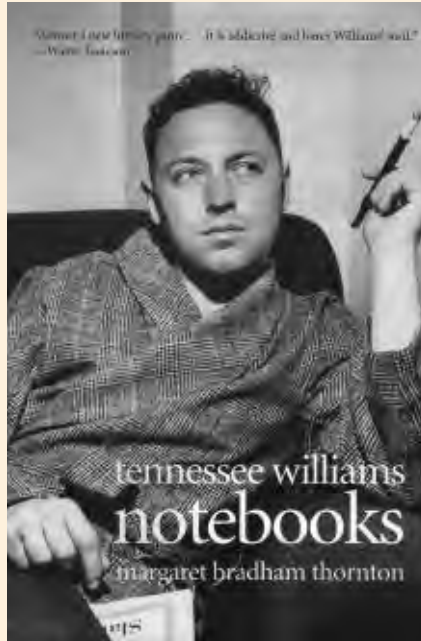
# Reading the South

## Notebooks.

By Tennessee Williams.  
Edited by Margaret Bradham  
Thornton. New Haven: Yale  
University Press, 2006. 828 pages.  
\$ 40.00 cloth.

While composing his notebooks, Tennessee Williams wrote that “very few bits would have literary value, I am afraid, as I wrote them purely the way that Catholics talk through a black cloth to the priest in the next cubicle. Except that I was both Father Confessor and Son Confessor.” Margaret Bradham Thornton’s epic edition of all of Williams’s notebooks now known to exist (all published for the first time) provides a confessional journey of the growth of the artist as a young man and as an old man covering the years 1936 to 1981 with a gap in his middle years 1958–1977. They begin when Williams was 25 and end almost two years before his death at 71. Thornton’s edition is a posthumous gift to Williams, who wanted to do what she has done. Williams asserted: “Someday I want very much to get all these journals together and publish them intact. I think they should eventually be published that way with footnotes by their author, since they may have some usefulness as a history of an individual’s fight for survival, emotional travail.”

A dramatic confessional and an unforgettable history Williams’s notebooks certainly are. Extensive editorial notes dealing directly with Williams’s letters, memoirs, sketches, paintings, plays, poems, and short stories literally provide footnotes “by the author.” Whenever necessary, Bradham creates a clear context for each



entry, establishes a fitting sense of place and time, provides extensive biographies for each person mentioned, gives precise definitions of words and phrases (translating when they are not in English), and fashions a critical commentary by using Williams’s own words. The result is a combination of James Boswell’s autobiographical *London Journal* and his biography *The Life of Samuel Johnson*, both works placing Boswell at stage center. The portrait we get of Tennessee Williams is filled with small particularities and peculiarities of character that give us unexpected insights into the human being who seldom poses behind masks in his frank, open, and sometimes brutally honest entries.

Of his grandfather the Reverend Walter Dakin, Williams confides that he was “a gentleman and a man of true faith in his vocation—and yet endearingly worldly. ‘Two

cherries in my manhattan’ ‘Oh, are we going out to a cocktail party? Ready in a minute’ and always the delight of the occasion.” After significant psychoanalysis, he appears to have become more sympathetic towards his father, C. C. Williams: “the saddest man I have ever known. Please read my story of him” (“The Man in the Overstuffed Chair”). His mother, Edwina Dakin Williams, he notes, “came South from Ohio at eight, grew into a southern belle, approved for my sister to have one of the first pre-frontal lobotomies performed in the States because she was shocked by Rose’s tastefully phrased but explicit disclosures of masturbation practiced with Candles stolen from the Chapel, at All Saints in Vicksburg.” Had it not been for his parents, he plays with the idea, “I could have been passably ‘normal.’” With humor, he admits, however, “But there’s no doubt that homosexuality of a most sensual sort is in my nature luckily, I would say for otherwise I’d have an alimony problem as big as Norman Mailer’s.”

With a voice that remains authentic throughout, Williams definitely is “both Father Confessor and Son Confessor.” The portrait the notebooks present of him, along with Bradham’s carefully selected and edited footnotes, gives incredible insights into this complicated man who is daring and courageous as he battles his “blue devils,” who is filled with passions and obsessions he is constantly trying to tame, and who is a mixture of contradictions which leave him wanting to behave one way and then acting another. Anne Bradstreet’s “I am a parcel of vain

strivings tied by a chance bond together” comes to mind as Williams reveals various dimensions of his divided self. He catalogues his one-night stands with male prostitutes; he talks of his psychotherapy at Austin-Riggs Center in Stockbridge, Massachusetts; and he is open about his consumption of alcohol and drugs and the effect they have on his behavior.

Much like Tom’s soliloquy in *The Glass Menagerie*, where he reminds us of a world in chaos outside the Winfield apartment in St. Louis, Williams’s observations in his notebooks journey outside of his solitary self-portrait and take part in social, literary, and political events. We find him socializing with Gore Vidal, Truman Capote, and Carson McCullers, recording their conversation, and noting his personal observations about their thoughts and characters. The world of the theatre comes alive with insights into luminaries such as producer Irene Mayer Selznick, director Elia Kazan, playwright William Inge, and actor Marlon Brando. Katharine Anne Porter’s *Maria Concepcion* is “a truly great story,” which is “elemental and rich”: Eugene O’Neill’s *Desire under the Elms*, “incredibly bad writing”; and D. H. Lawrence’s *Sons and Lovers*, “a book that should have moved the earth to pity.” In the midst of much trivial chatter, he observes, “Moscow is being sieged,” referring (as Bradham notes) to the November 15, 1941, German advance on Moscow. Always behind the microcosms of Williams’s own and fictional worlds are larger political empires involving tyrants, world wars, bureaucratic power structures, and “Red Devil Battery” operatives. His notebooks call attention to the fact that far from being politically disengaged, Williams was not only fighting his own personal demons but the

tyrannical forces threatening all humanity, be they a Boss Finley of *Sweet Bird of Youth*, a Generalissimo of *Camino Real*, the Mystic Crew of *Orpheus Descending*, or the husband of Woman Downtown of *The Red Devil Battery Sign*.

Keeping a journal has certain things to recommend it to an individual, as Williams explains: “it keeps a recorded continuity between his past and present selves, it gives him the comforting reassurance that shocks, defeats, and disappointments are all snowed under by the pages and pages of new experience that still keep flaking down over him as he continues through time, and promises that this comforting snowfall of obliteration will go right on as long as he himself keeps going.” He tells us that he kept his notebooks on “a sort of vertical five-foot-shelf” and “locked in a closet.” Thank you, Margaret Bradham Thornton, for opening the closet door, taking the notebooks off the shelf, and presenting them to us in this great literary treasure-trove so brilliantly edited.

COLBY H. KULLMAN

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### **The August Wilson Century Cycle.**

By August Wilson. New York: Theatre Communications Group, 2007. Boxed set of 10 plays, with a series introduction by John Lahr, and individual volumes prefaced by Laurence Fishburne, Samuel G. Freedman, Tony Kushner, Romulus Linney, Marion McClinton, Toni Morrison, Suzan-Lori Parks, Phylicia Rashad, Ishmael Reed, and Frank Rich. \$200.00 cloth.

Several years ago, after I had put together a talk on a dramatic vignette by August Wilson for an academic conference, I inquired if the Center would like me also to present my talk on campus as part of its Brown Bag



Lecture Series. When asked where Wilson was from I replied “Pittsburgh” and was immediately reminded that the Center existed for the study of *Southern* culture. “No problem,” I said: even though Pittsburgh is the setting of most of Wilson’s plays (one critic has noted that it was for him what Oxford was for Faulkner and Dublin for Joyce), many of his characters or their forbears are from the South. Troy Maxon, the protagonist of *Fences*, was reared on the Southern land his father sharecropped before Troy eventually made his way North. In *Ma Rainey’s Black Bottom*, the legendary blues singer has come up from the South for a recording session in Chicago. *Joe Turner’s Come and Gone* is set in a Pittsburgh boarding house, where many of the characters have wound up as part of the Great Migration. In *Two Trains Running*, Memphis Lee, who runs a small restaurant in Pittsburgh, was born in Jackson, Mississippi, and used to farm there until he was unjustly run out. The characters in *The Piano Lesson* also have specific Mississippi roots, and in *Seven Guitars* one of the characters even gives a humorous disquisition on the superiority of the Mississippi rooster to the Alabama rooster.



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In the years since I spoke at the Center, Wilson wrote four more plays, completing his cycle of 10 full-length plays, each one set in a different decade of the 20th century. The main importance of the South to this cycle is not just that Wilson's characters have Southern roots, although it is related to that. His writing celebrates African American culture, which developed in large part, of course, in the South. As Wilson once put it in an interview with Vera Sheppard, the origins of the vast majority of black people in the United States "are the plantations of the South. Those are our roots and that is our culture." His aim in writing, he went on, was "to place the culture of Black America on stage, to demonstrate that it has the ability to offer sustenance, so that when you leave your parents' house, you are not in the world alone."

Two of Wilson's plays won Pulitzer Prizes, one got a Tony, seven garnered New York Drama Critics Circle Awards, and Wilson himself received many honors, including in 1995 induction into the American Academy of Arts and Letters, and in 1999 presentation of a National Humanities Medal by the president. *Radio Gulf*, the last play in Wilson's great cycle, premiered in April of 2005, and that summer he was diagnosed with liver cancer. Before his death at age 60 in October, he learned he would be the first African American to have a Broadway theater named after him. As John Lahr wrote, "No one else—not even Eugene O'Neill, who set out in the mid-thirties to write a nine-play cycle and managed only two—had aimed so high and achieved so much."

Lahr's claim is part of his introduction to Theatre Communication Group's aptly named *The August Wilson Century Cycle*. It is nice that these 10 volumes are now in a handsome and uniform boxed set, and

even nicer that TCG commissioned a foreword for each volume from a roster of distinguished actors, directors, critics, playwrights, novelists, and one professor. These commentaries offer fresh insights in voices that are as individual as those of Wilson's complex characters. It is in the poetry, the music, the arias of those characters, that we find what is perhaps Wilson's greatest achievement as a dramatist—his greatest achievement and a great gift to us all. I like to imagine him now, as Marion McClinton does at the end of his foreword to *King Hedley II*, "sopping biscuits in heavenly gravy with God and Saint Peter. Swapping stories and telling lies."

JACK BARBERA

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### ***In Search of Another Country: Mississippi and the Conservative Counterrevolution.***

By Joseph Crespino. Princeton: Princeton University Press, 2007. 384 pages. \$35.00 cloth.

Joseph Crespino's *In Search of Another Country* is an original and thorough work that immediately becomes one of the more important histories of recent Mississippi. The author does a superior job with all three (perhaps especially the first) of his three stated objectives: analyzing the shifting and sometimes compromising nature of Mississippi's political and cultural leaders as they opposed the civil rights movement of the 1950s and 1960s, analyzing the role religion played in both support for and especially opposition to the movement, and analyzing the links among opponents of the civil rights movement and more recent forms of conservatism inside and outside the South. Interspersing chapters on political figures and debates with

discussions of journalists and religious leaders, the book moves steadily through the late 1950s, 1960s, and 1970s. Crespino refers to historian Jacquelyn Dowd Hall's concept of "the long civil rights movement" to offer his own discussion of a long response to that movement.

As is often the case, the choice the author makes about how to begin his book helps establish the theme of the book. Crespino begins with a chapter called "Practical Segregation," in which Erle Johnston, publicity director and then head of the Mississippi State Sovereignty Commission, tried to navigate a way to preserve racial segregation without letting it suffer from violence, too much association with hate groups, or too much hateful language. Crespino also details attempts at what Johnston called "racial troubleshooting," in which the state government would intervene to keep tensions from becoming so great that either the national press would become interested or the federal government would become involved. The fact that one can find numerous papers on the Ku Klux Klan and a new Mississippi group called Americans for the Preservations for the White Race in the files of the Mississippi State Sovereignty Commission shows that an important state agency was keeping an eye on groups it feared might commit acts that would bring the attention of the national press and federal government to the issue of Mississippi race relations.

Numerous historians have discussed how an expanding number of white Southern leaders who grew up supporting racial segregation made a choice between supporting massive resistance and pursuing some other goal—possible business growth, positive press attention, overcoming resentment from people outside the

South, gaining or keeping access to federal funds, keeping friends and maybe making religious converts, and, certainly, hoping for life without violence and social unrest. Many white Southerners chose to make some changes, even if they were slow or token. Crespino's book adds to this scholarship by detailing how various Mississippians made slow and awkward changes. Resistance to the civil rights movement, he shows, was a process full of a range of strategies. Part of his accomplishment is simply to show movement; Mississippi voters and their leaders did not all respond alike, and their strategies shifted in often fascinating ways.

Some readers may be concerned that showing variety and complexity among opponents of the civil rights movement and arguing that there were different types of segregationists may mean books such as Crespino's are excusing the actions of those opponents. On the other hand, the book strikes me as especially important because it helps us understand connections between the civil rights period and more recent conservatism. If Erle Johnston is Crespino's clearest example of someone who opposed the civil rights movement but worked against some of the most aggressive forms of massive resistance, Mississippi Senator Trent Lott emerges as the clearest example of a Mississippi leader who carries on some of the goals of the book's conservatives. Lott was an aggressive supporter of making sure that private schools had tax exemptions, even if they clearly started (and, for some of them, continue) as segregation academies.

Along with people and topics we expect to see in a volume like this—Ross Barnett, the Sovereignty Commission, Paul Johnson, the Citizens' Councils, William Winter, the Born of Conviction Statement, Hazel Brannon Smith, and many

more—this book has some surprises. Later chapters discuss Hubert Humphrey and Walter Mondale, the *Green* and *Bob Jones* court cases, the 1978 IRS guidelines about which private schools should receive tax exemptions, and other matters rarely discussed in works on Southern history. By giving new life to some conventional topics and addressing some unconventional topics, this readable work makes an especially important contribution to scholarship on the recent South.

TED OWNBY

### ***Twice Told Tombigbee Tales.***

By Michael P. Mills. Oxford, Mississippi: Bench Chief Papers, 2007. 219 pages. \$20.00 cloth.

Michael Mills is a skilled storyteller, no doubt about it, but one never knows whether that oral facility will translate into the written word. You won't have to read far into this lively book to know Mills is a careful wordsmith, his prose conveying tales that are well paced and downright funny.

There's also the issue of the thin line between humor and reality in Southern storytelling. When I first read about Sut-N-Gooper I thought Mills must be making up these characters, but lo and behold, there's a photograph of them in the book, looking like the bottomland wild hog hunters they are, in their overalls and with facial hair sprouting everywhere, sitting beside a ferocious-looking late boar.

Mills is a federal district judge in Oxford and, like many lawyers, he has learned about human nature through experience. He grew up in northeast Mississippi, in an understudied region of the state that represents the foothills of the Appalachian Mountain chain. "We



are products of place as much as chance," Mills writes, and his northeast Mississippi place is one that remembers the Chickasaw Indian founders, the yeomen farmers who settled in the area in the early 19th century, Civil War battlefields, Tennessee Valley Authority transformations, and, of course, Elvis.

Settlers in antebellum northeast Mississippi were sturdy folk, but they clearly loved to laugh. The area was part of a broad upcountry hill land, far removed from the rich plantation lands of the Black Belt and the Delta, and writers drew from its storytelling traditions in creating Southwestern Humor, a genre that flourished before the Civil War and then evolved into a local color genre. The stories chronicled the lives of frontier people, with their community dances, gander pullings, eye-gouging fights, horse races, horse trading, and shooting contests.

Mills is a descendant of these frontier humorists and gives readers a colorful bunch of characters—gentle but rigorous schoolteachers, shrewd lawyers, inspirational coaches, and an array of politicians. He recreates a vanished past in his family memories of ancestors settling along the Little



Wolf, Panther, and Lick Skillet creeks. He evokes his own childhood when he waited for the peddler's truck to appear so he could buy a candy bar for a nickel. He tells of sacking groceries at Joe's Pak-N-Sak, where he developed a special empathy for sometimes hard-pressed working class folks who scrapped together money to put food on the table. Mills's generation lived through the transformation of northeast Mississippi, as he picked cotton as a young man and then saw factories become the prime employers of his neighbors.

This book is also the portrait of the attorney and politician as a young man. Mills served in the Mississippi Legislature and then on the state Supreme Court. He is modest about his own achievements but remembers crackling stories about his political mentors and friends, including John Grisham and the Center's own Southern Studies alum, legislator Steve Holland, who is also from northeast Mississippi. Mills's rollicking stories about legislators staying at the Sun 'N Sand Motel during their sessions are priceless.

I wrote the preface to this book because I liked it so much. Scholars can learn a lot from Mills's on-the-ground experience of rural life, politics, religion, the last days of Jim Crow, and how football helped promote integration in the schools. Mills writes with a contempt for privilege, vanity, and power, and he recounts honest stories of people he has known with the same generous spirit he has. Still, one should remember that, above all, this is a funny book, showing the Southern vernacular and individual memory can still make us bust a gut.

CHARLES REAGAN WILSON

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### ***Daddy Sang Lead: The History and Performance Practice of White Southern Gospel Music.***

By Stanley Heard Brobston. New York: Vantage Press, 2006. 446 pages. \$26.95 cloth.

During the summers of 1975 and 1976, Stan Brobston, a doctoral student at New York University, traveled through 25 rural counties of his native south Georgia documenting family gospel singing groups. After identifying 177 such groups, Brobston chose one from each county to interview.

I was a high-school girl when Brobston, who is from my hometown, Baxley, was pursuing his research. I knew nothing of his project, nor did I know anything of musicology.

Years later, retired from a career as a music teacher, Brobston has published his findings in *Daddy Sang Lead*. This thrillingly esoteric and highly documented book is not only a compilation of Brobston's research, but an in-depth look at the history of gospel music.

Religious hymnody enjoys a long tradition in this country. The very first book published in North America, in 1640, was the *Bay Psalm Book*, which transposed the Biblical psalms into meter that could be sung. But the term "gospel music" came to be applied to the South's particular brand of religious music. In the predominantly fundamentalist religious society of the rural South, music was not simply an adjunct to sermonizing, but a form of worship in its own right.

Brobston's extensive and fascinating work traces popular Southern hymnody through camp meetings, all-night sings, singing schools, and singing conventions. Later, in the 1920s, commercial

radio enabled Southern gospel music to attract a wide audience. Its modern commercialization includes entire radio stations devoted to the genre and plans for a Gospel Music Hall of Fame.

Although I am not a serious fan of gospel, it is the predominant music of my growing-up, and I found Brobston's study engaging. The final section of his ethnography focuses on the singing groups themselves, with vivid descriptions of the members and anecdotes recorded during field interviews. (One leader, who was not talkative, twice asked, "Are you sure this is not going to cost me anything?")

These groups performed in their homes for Dr. Brobston, who recorded and analyzed their singing styles, including variances from the published songs. Interestingly, he includes photographs of the groups, as well as the sheet music of each group's favorite song.

Most often, the group consisted of a mother, father, one or two children, and a friend, likely an instrumentalist. Usually the father would sing lead, the mother alto; a piano was the most common instrument for accompaniment. Performances would generally be within a 50-mile radius of home, most often at their own church. The group would sing gospel exclusively, and would not accept remuneration for what they considered their ministry.

Generally, the family would belong to a smaller, rural Baptist Church. "The gospel singing groups would more likely be found in churches that did not have a telephone," writes Brobston, who sings in his own church choir, "or in churches having a telephone but with no one present to answer it when church was not in session." Members of the groups would be working-class, although not farmers. Little reading material would be found in the home.

JANISSE RAY

# Jones Delivers Lamar Lectures at Mercer University

Anne Goodwyn Jones, Visiting Fellow in Southern Studies at the Center, delivered the 50th annual Lamar Memorial Lectures on October 15 and 16 at Mercer University in Macon, Georgia. Her topic: southern men and masculinity.

The series title, “Before and After the War: Formations of Southern Manliness,” included three lectures. Jones argued that Southern men have engaged with cultural ideas of what it means to “be a man” that can be distinguished from “American” ideas. Those ideas have conflicted with one another in given moments because of class, race, and other distinctions. They have also changed over time with key events like the Civil War, Reconstruction, and the civil rights movement as well as more subtle shifts in experience.

“Looking at Southern men as men who have a regionally constructed sense of gender can bring the web of complex relationships in the South—between black people and white, rich and poor and middle class, men and women, cultural and material forces—into new focus and generate new insights,” she said.

Jones began by explaining her working definitions of key terms: sex, gender, and sexuality; man, masculinity, manhood, and manliness. In a slide show based on the CMT (Country Music Television) list of the 20 sexiest Southern men, Jones then demonstrated the contemporary inheritance of Southern assumptions about manliness.

For the second and third lectures, Jones analyzed novels by William Gilmore Simms (*Woodcraft*, 1854) and William Faulkner (*The Unvanquished*, 1938) in the light of new historical work on Southern men. By comparing the novels and showing their relation to historians’ insights, she argued that literature and history supplement one another, each offering what the other cannot.



Anne Goodwyn Jones

In its 50 years, the Eugenia Dorothy Blount Lamar Lecture Series has become one of the most prominent lecture series on Southern culture and history. Endowed by Lamar to “promote the permanent preservation of Southern culture, history and literature,” the series has included presentations by renowned historians, sociologists, and literary scholars, among them Eugene Genovese, Barbara Fields, John Shelton Reed, Lucinda MacKethan, and Cleanth Brooks. The University Press of Georgia publishes the lectures, revised and expanded, as books.

Sarah Gardner, associate professor of history at Mercer, chairs the Lamar Series committee. “Literary critic Donald Davidson inaugurated the series in 1957 and the committee thought it fitting to bring Jones, a pioneering voice in Southern feminist literary criticism, on this anniversary,” Gardner said. “Her talks both follow the tradition established by Davidson as well as showcase recent trends in the discipline.”

Jones’s book publications include *Haunted Bodies: Gender and Southern Texts* (co-edited with Susan Donaldson) and *Tomorrow Is Another Day: The Woman Writer in the South, 1859–1936*. She has contributed a

number of important essays and articles on Southern literature and culture to periodicals and anthologies, recently completed a three-year term as president of the William Faulkner Society, and serves on the editorial boards of *Southern Cultures*, *Mississippi Quarterly*, the *Southern Texts Society*, and the *Heath Anthology of American Literature*. The recipient of numerous teaching awards, grants, and fellowships, Jones has held two endowed chairs, has spoken by invitation at conferences held in England, France, Norway, Poland, and Japan, and has delivered

papers at meetings of the Southern Intellectual History Circle, the Modern Language Association, the Study for the Society of Southern Literature, the Southern Historical Association, and the Organization of American Historians.

Jones is currently finishing two book-length manuscripts: “William Faulkner: Writing as a Man in the ‘Kotex Age’” and “Theory and the Good Old Boys: Masculinity and Writing in the Southern Renaissance,” as well as completing a collection of essays: “Faulkner’s Daughters: Women Writers of the Southern Renaissance” and preparing the Lamar lectures for publication.

Next semester, she will hold the Whichard Chair at East Carolina University in Greenville, North Carolina, where she will teach a course on Southern manhood in history and literature.

Jones earned her PhD at the University of North Carolina at Chapel Hill and her bachelor of arts, *cum laude*, from Hollins College. She has taught at Ole Miss in the English department as well as Southern Studies, and has delivered several talks at the Chancellor’s Symposium on Southern History and at the annual Faulkner and Yoknapatawpha Conference.

# Southern Studies Alumni Bookshelf

## CHRIS FULLERTON

1968–1997  
MA, 1994

The late Chris Fullerton passed away in April 1997, while directing the Friends of Rickwood, a group devoted to the restoration of Rickwood Field in Birmingham, Alabama. *Every Other Sunday* is the completion of his Southern Studies master's thesis, "Striking Out Jim Crow: The Birmingham Black Barons," which examined the role Birmingham's Negro League team played in resisting discrimination in that city. A memorial scholarship for graduate students studying African American history and culture has been endowed in his memory.



## SUDYE CAUTHEN

MA, 1993

Sudye Cauthen, a fifth-generation Floridian, is director of the North Florida Center for Documentary Studies and author of *Southern Comforts: Rooted in a Florida Place*, recently published by the University of Georgia Press for the Center for American Places. The book grew out of her master's thesis in Southern Studies, which she completed in 1993. Part self-reflection, part meditation, and part social analysis, Cauthen's work threads through the stories of blacks, whites, and Native Americans—men and women—including her own family members. Through their words and hers, Cauthen explores northern Florida's unique history, culture, and geography while she seeks a greater understanding of herself and her surroundings.



## STEVE CHESEBOROUGH

MA, 1999

Steve Cheseborough is a blues performer, lecturer, tour guide, photographer, and writer. His work has appeared in *Living Blues*, *Blues Access*, *Mississippi*, *Acoustic Guitar*, and other magazines. *Blues Traveling: The Holy Sites of Delta Blues*, his indispensable guidebook to the blues birthplaces, juke joints, and crossroads of Mississippi, Memphis, and Helena, was recently published in an updated and expanded second edition. His new CD is *Ham Hocks and Gravy*.



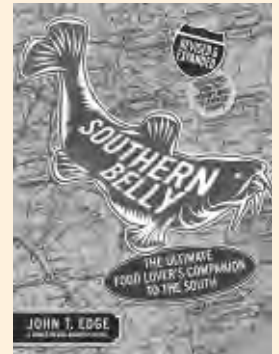
## JOHN T. EDGE

BA, 1995, MA 2001

## GEORGEANNA MILAM CHAPMAN

MA, 2007

John T. Edge is the author or editor of 10 books, including *Southern Belly: The Ultimate Food Lover's Companion to the South*. Recently,

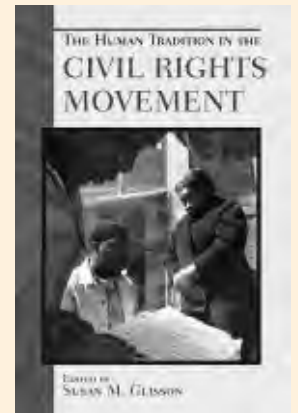


along with fellow alum Georgeanna Milam Chapman, he wrote a forward to the University of Georgia Press's rerelease of Craig Claiborne's *Southern Cooking*. He also edited, along with Charles Wilson and Jimmy Thomas, the foodways volume of *The New Encyclopedia of Southern Culture*.

## SUSAN M. GLISSON

MA, 1994

Susan M. Glisson, director of the William Winter Institute for Racial Reconciliation at the University of Mississippi, edited *The Human Tradition in the Civil Rights Movement*, a 320-page collection of biographies exploring the civil rights movement in the United States from Reconstruction to the 1970s. Glisson previously coauthored *First Freedoms: A Documentary History of First Amendment Rights in America*, published by Oxford University Press in 2006.



## FETZER MILLS JR.

MA, 2000

Fetzer Mills Jr. is the author of two books—*Grassroots: How to Run Your Own Campaign and Win!* and *The Bubba Handbook: An Insider's Guide to the Bubba Way of Life*. He covers Memphis and West Tennessee as a stringer for Reuters. His writing has been published in numerous magazines and newspapers including Salon.com, *Sierra*, *Living Blues*, *Magnet*, and *Mojo*. He wrote, directed, and, with his wife, produced the documentary film *We Did It All Ourselves* about the first successful voting rights case of the modern civil rights era.



## JON PARRISH PEEDE

MA, 1993

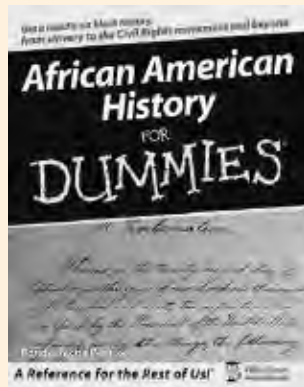
Jon Peede, director of literature for grants at the National Endowment for the Arts in Washington, D.C., publishes widely on Southern literature and joined literary scholar Joanne Halleran McMullen in editing the recent essay collection *Inside the Church of Flannery O'Connor: Sacrament, Sacramental, and the Sacred in Her Fiction*. “The Southern Studies program provided a remarkable exposure to multiple disciplines while still insisting on a strong foundation in one or more graduate fields,” Peede said. “I credit much of my professional career—as a book editor, college communications director and now NEA literature director—to the mentors I studied under in Southern Studies.”



## RONDA RACHA PENRICE

Enrolled 1996–1997,  
2001–2002

Ronda Racha Penrice, who enrolled in the Southern Studies graduate program after receiving her BA from Columbia University, is a freelance writer who lives in Atlanta and currently contributes to various Afro-centric magazines and Web sites. Her first book, *African American History for Dummies*, was published in April 2007 to coincide with the 400th anniversary of the founding of Jamestown. “April itself is a significant month,” she writes, “because of M.L.K.’s assassination, the Civil War’s beginning and ending, Hank Aaron’s breaking Babe Ruth’s record, and Jackie Robinson’s Major League Baseball debut.”



## JOEL NATHAN ROSEN

MA, 1993

Joel Rosen earned his PhD at the University of Kent (U.K.) and is now an assistant professor of sociology at Moravian College in Bethlehem, Pennsylvania. His work has been published in *Nine*, *Sociology of Sport Journal*, *Media History Monographs* and *Journal of Mundane Behavior*. His research focuses primarily on the relationship between human activity and stratification as informed by cultural idioms such as music and sport. His master’s thesis in Southern Studies was titled “Toward Mound Bayou: An Analysis of the Ideology of Robert Owen and Its Legacy at Davis Bend, Mississippi.” His first book, *The Erosion of the American Sporting Ethos: Shifting Attitudes toward Competition*, was published this year by McFarland and Company.

## KIERAN WALSH TAYLOR

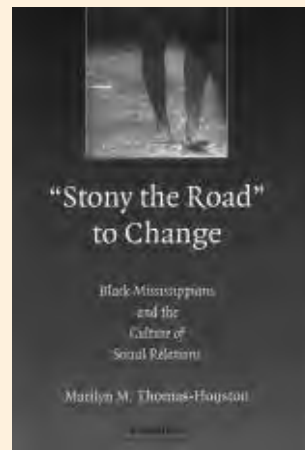
MA, 1998

Kerry Taylor is a doctoral candidate in history at the University of North Carolina at Chapel Hill, and coeditor of *The Papers of Martin Luther King Jr., Volume IV: Symbol of the Movement, January 1957–December 1958* and *Labor and the Cold War at the Grassroots: Unions, Politics, and Postwar Political Culture*. He is currently working on a study of radicals in the labor movement in the 1970s. His Southern Studies master’s thesis was titled “I Done Made My Mind Up: The Legacy of the Providence Cooperative Farm.”

## MARILYN M. THOMAS-HOUSTON

MA, 1989

Marilyn Thomas-Houston is associate professor of Anthropology and African American Studies at the University of Florida. “*Stony the Road*” to *Change: Black Mississippians and the Culture of Social Relations*, published by Cambridge University Press in 2005, examines the black community of Oxford, Mississippi, during the height of the civil rights movements of the 1960s.



## JOE YORK

MA, 2007

Joe York currently works at the University of Mississippi’s fledgling Center for Documentary Projects where he continues to make short films for the Southern Foodways Alliance (12 films so far) and produce the Center’s *Highway 61* radio show with host Scott Barretta. In August of 2007, his book of photographs *With Signs Following: Photographs from the Southern Religious Roadside* was published by the University Press of Mississippi. The book is an adaptation of his MA thesis in Southern Studies and features an introduction from former Center Director Charles Reagan Wilson.



# A Southern Studies Who's Who



**SARAH ALFORD BALLARD**  
MA, 2003

My time in the Southern Studies Program at the University of Mississippi was a roundabout way of finding home, which turned out to be a high school classroom. Teaching is a calling I fought for awhile, but the Southern Studies Program was the deciding factor. Before graduating with that master's degree, I had already applied to the Mississippi Teachers Corp with intentions of teaching in the Delta. I taught in Belzoni for two years and ended up loving the profession as well as becoming passionate about the state of education in Mississippi's public schools. I am now in Jackson, Mississippi, in the middle of my fifth year of teaching high school English. My Southern Studies degree has affected my teaching in countless ways; for example, today I am working with the William Winter Institute of Racial Reconciliation to create and implement a Civil Rights Curriculum for Mississippi public schools, kindergarten through 12th grade. My husband and I love living in Jackson, and he does not mind being dragged to Murrah High School's football games, dances, and fundraisers . . . so goes the life of a teacher. Go Mustangs!

**KATIE DRAYNE BLOUNT**  
MA, 1990

October 16, 2007

It's now almost 20 years since I first set foot in Mississippi, as one of the early (unsuspecting) Southern Studies graduate students. I figured I'd be down here for a year or two. . . .



From left: David, Charley, Katie, and Susanna Blount

As I write, I am sitting in my office at the Mississippi Department of Archives and History, where I have worked for the past 13 years. I am a freelance editor on the side, with *Living Blues* as a client. My favorite job is wrangling children: Susanna (9) and Charley (7). And I should add that my husband, David, surprised—no, shocked—me a year ago when he mentioned that he was thinking about running for the Mississippi State Senate. Election Day is now just a few days off, and we're worn out but optimistic.

I guess you could say that while I managed to dodge a career in academia, a life in Southern Studies I could not escape. But it's a good life here—free of many of the pressures of my hometown on the East Coast. I have no regrets so far, but check back with me after the election.

Update: David did win the District 29 Mississippi State Senate Seat! Congratulations!

**PATRICK BROWN**  
MA, 1990

My MA in Southern Studies focused strongly on economic history of the South. I think this helped lead to a position with one of Mississippi's Planning and Development Districts (PDD). I worked there for five years, writing and managing grants and contracts for the towns and county governments in seven counties. In 1995 I took a position back at Ole Miss in the Office of Research, still in the grants and contracts field, but this time with a broad research focus. Since I



**Pat Brown**

love science, this was a great job for me. I could prepare budgets after my experience with the PDD, and because of my experience as a proofreader on the first *Encyclopedia*, could also edit and write somewhat.

I benefited greatly through my experience at the Center. Having studied under excellent professors, including the visiting professors with the Ford Foundation grant in the late '80s, I remain truly indebted to my friends at Southern Studies and wish the Center many more years of success.

PS: RIP Motee Daniels

**RICHIE CALDWELL**  
MA, 2005

Following Hurricane Katrina, I became the third generation of my family to serve in the U.S. Army Corps of Engineers. In Pearlington, Waveland, and Bay St. Louis, Mississippi, I served as a documentary photographer, engineer's assistant, and archivist to help preserve efforts of disaster response and recovery. Twice awarded commendations by my commanding officer and the General's Coin for excellence, I then taught English 101 at the University of Alabama at Birmingham in the fall of 2006. I have returned to my hometown of Vicksburg, where I work as the operation manager of my family's real estate brokerage firm that engages in the continued redevelopment of the old town community and the development of



**REBECCA COYLE**

BA, 2005

My life has changed immeasurably for the better since my graduation in 2005 from the University of Mississippi with a Bachelor of Arts in Southern Studies. I resigned my position at the University of Mississippi Foundation and began the most fulfilling work I have ever done—mentoring students in the Ole Miss Women’s Council Scholarship Program. As a nontraditional student, the best part of my day was attending classes with students less than half my age. After graduation, I truly missed interacting with Ole Miss’s bright, creative, talented, lively, *young* people. Today, I am fortunate to have daily contact with students who were chosen for their Ole Miss Women’s Council Scholarship based on their high school academic achievement, their demonstrated leadership, and their love for community service. My extensive life’s experiences, my love of Ole Miss, my love for and dedication to its students, my commitment to a better community, and my own scholarship at Ole Miss prepared me for a calling about which I am truly passionate. For this, I say “thank you Ole Miss.”



what makes the South special—its people and its environment—has fueled my holistic world view. As a “Life Dissertation,” my mother and I are establishing the Springfield Legacy Foundation to protect my postage stamp of earth forever while integrating humanities and the sciences through research, education, and good walks in the woods.

**TERESA PARKER FARRIS**

MA, 2005

After leaving Oxford in 1999, I went to work for the New Orleans Jazz & Heritage Festival as the folklife coordinator and two years later became the cultural programs manager. I am now at Tulane University where I do public relations and marketing for the Newcomb Art Gallery, teach a class on media depictions of New Orleans, and am developing a course on Louisiana folk traditions. Following Hurricane Katrina—for which my husband and I stayed only to be rescued by a helicopter four days later—I completed a two-year oral history project documenting the history and culture of West Feliciana Parish’s African American community. Most recently, I was fortunate to work with New Orleans artist Jana Napoli as catalog editor and oral history consultant on *Floodwall*, a multimedia Katrina memorial/art installation. Amid the challenges of rebuilding, I am happy to call New Orleans home and remain charmed by the city’s architecture, music, and cultural traditions. I stay in touch with fellow alums Julia Cannon and Anne Mueller—both of whom are doing well.

the first traditional neighborhood where architectural styles mirror Vicksburg’s antebellum and historic homes. I also study in the MBA program at Millsaps College and cohost the morning talk radio show *Live from the Klondike Restaurant*.



**SARAH TAYLOR CONDON**

BA, 2005

I have started the process for the Episcopal priesthood, married a wonderful man named Josh, and moved to New York City. We walk across Central Park every day to get to our jobs; Josh is a priest already, and I work for the Episcopal Diocese of New York. It is a busy place filled with clergy, good conversation, and a deep desire for outreach. I have a great deal of fun and feel fortunate to be here.

Most days I crave time to read and write. If it isn’t about the Church, it’s about the South, and on inspired days it’s about both. I miss my Mississippi tomatoes and my Memaw’s cooking, but I’m learning the comforts of Irish pub food and that produce from New Jersey can be excellent. I was shocked, too.

I am enthusiastic about where my professional path is headed, thrilled to be married with all that it encompasses, and living into the great possibility I have been given.

**MEREDITH DEVENDORF**

MA, 1999

I am one of those “infamous” alumni—you know, the ones who have “wandered off.” Having “wandered” back home to coastal Georgia in 1993, I cofounded Seabrook Village, a living-history museum celebrating post-Civil War African American landownership. That dovetailed into promoting heritage and nature-based tourism as a means to sustain our place-loving culture in a landscape succumbing to sprawl. To reconnect people with the land, my family opened Melon Bluff on 2,200 acres of family forestland for outdoor recreation and environmental education. The National Arbor Day Foundation awarded us the 2003 National Good Stewardship Award, and I am currently earning a Masters of Environmental Management from Duke University.

My resume may seem scattered, but Southern Studies ties all the threads together. Over the years, my passion for





**LAURA ANNE HELLER**  
BA, 2000

After my graduating with a BA in English and Southern Studies, I moved to Jackson to work as an assistant librarian at Jackson Preparatory School for three years. Although I loved it, I needed to earn my Masters of Library and Information Science. I moved to Hattiesburg to finish the degree at USM and worked for a semester in the McCain Archives in the process discovering my love for historical documents, photographs, and other artifacts. Following graduation in 2004, I volunteered at the Mississippi Department of Archives and History in Jackson for a month before accepting a two-year Project Archivist position at Berea College, Kentucky. I am currently working at the Appalachian College Association, also in Berea, which has been a second home to me. My interests continue to include the preservation of historical documents and photographs, but I have nurtured my creativity in photography, poetry, and, more recently, mixed media collage. One project is a poetry series about people in Lexington, Kentucky, during the 1800s–1900s. I always keep a Web site updated with my projects and endeavors: [www.poetess77.com](http://www.poetess77.com).

**LYNN MARSHALL-LINNEMEIER**  
MA, 2005

Upon graduating from the University of Mississippi in 2005, I returned to Atlanta. While visiting the Museum of Contemporary Art of Georgia, I spoke with Annette Cone Skelton, the director of the museum, and explained my thesis, which examined race

through visual culture and the notion of display and discourse. Annette was very excited and offered me a solo exhibition at the museum. *Stereo Propaganda, Deconstructing Stereotypes, Reconstructing Identity* opened in the summer of 2006. I am currently a lecturing professor of photography at Emory University, working full time as an artist, and expecting my third granddaughter in early spring.



Catherine Riggs  
and her five-  
year-old  
daughter, Zoe

**CATHERINE RIGGS**  
BA, 2005

I finished my Southern Studies degree in May 2005, and it was with some trepidation that I returned to my hometown of St. Louis, Missouri. Here I was with a degree in hand that seemed quite illusory to my business-minded parents. What are you going to do with that? was the constant query. Well, as it turns out plenty. I am working full time for the Missouri Historical Society as a political papers archivist. Concurrently, I am finishing the master's program in Museum Studies at the University of Missouri–St. Louis and will graduate in May 2008. Southern Studies was instrumental in preparing me for a career in cultural institutions. Museums are no longer simply repositories for dusty artifacts but dynamic institutions that seek to serve a wide range of communities and perspectives. Southern Studies' multidisciplinary approach was the perfect beginning to a career honoring all voices in history. It was through the Southern Studies Program that I learned the importance of approaching history and legacies from all angles. I am very grateful to this unique program.

**KIERAN WALSH TAYLOR**  
MA, 1998

Kerry Taylor is a doctoral candidate in history at the University of North Carolina at Chapel Hill, and coeditor of *The Papers of Martin Luther King Jr., Volume IV: Symbol of the Movement, January 1957–December 1958* and *Labor and the Cold War at the Grassroots: Unions, Politics, and Postwar Political Culture*. He is currently working on a study of radicals in the labor movement in the 1970s. His Southern Studies master's thesis was titled "I Done Made My Mind Up: The Legacy of the Providence Cooperative Farm."



**MAARTEN ZWIERS**  
MA, 2007

While I was still working on my MA thesis in Oxford, I also applied to a number of PhD positions back home in the Netherlands. The University of Groningen accepted my proposal, so I'm now back at my alma mater. My dissertation will focus on the political life of U.S. Senator James Eastland, which was also the topic of the thesis I wrote at Ole Miss. If everything goes as planned, I'll be back in Mississippi in the spring of 2009 for research. In the meantime, I'm enjoying my time in the Dutch North. I've got a nice apartment in downtown Groningen, I'm hanging out with my old buddies a lot, and the university is actually paying me to read about Southern history. What more could a graduate student ask for?



# SOUTHERN FOODWAYS REGISTER

The Newsletter of the Southern Foodways Alliance

This traditional song heralds the arrival of cold weather:

“When it’s chitlin’ cookin’ time in Cheatham county/ I’ll be courtin’ in them Cheatham county hills/  
And I’ll pick a Cheatham county chitlin’ cooker/ I’ve a longing that the chitlins will fill.”

## Upcoming SFA Events

January 3–5, 2008

Taste of the South Weekend  
Honoring the SFA’s Fellowship of  
Southern Chefs, Farmers, and Artisans  
Blackberry Farm, Walland,  
Tennessee

July 11–13, 2008

Blue Grass and Brown Whiskey  
A Field Trip to Louisville, Kentucky

## Letter from the President

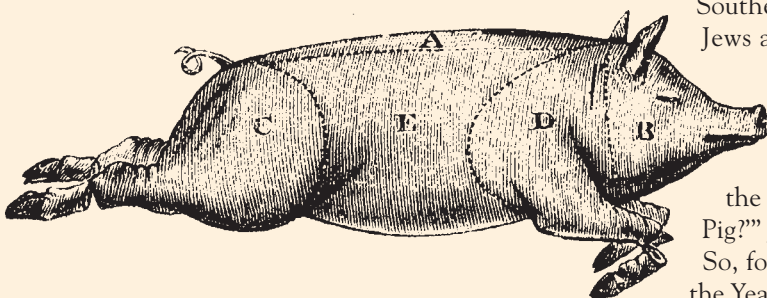
It is next to impossible to be involved in the SFA and fail to notice our deep attachment to the pig. We talk, eat, praise, commemorate, cheer, chew on, and sing about the pig. I am all for pigs. I respect their place of honor in the history and foodways traditions of the American South. They are as smart as they can be. And what could be cuter than one of Farmer Eliza MacLean’s Saxapahaw, North Carolina, pile-ups of Ossabaw piglets? But all this pig love aside, I have to admit when I assumed the presidency of the Southern Foodways Alliance in 2006, I thought that pigs might step down from the dais for a bit and take a well-deserved rest in recognition of my Jewish heritage.

Do not get me wrong—I was not asking them to disappear—just to “chill” for the sake of my people. I figured we could venerate another iconic Southern animal for a few months. How about the chicken? Jews across the nation would understand my promotion of fried chicken, and chicken soup. What could be better? But, no! John T. tells me, “It’s the Year of the Pig!” I ignore him, because he thinks it is always the Year of the Pig. He keeps talking about the Year of the Pig. I finally ask, “You mean it *really* is ‘the Year of the Pig?’” John T. nods enthusiastically.

So, folks, it is true. This is, according to the lunar calendar, the Year of the Pig, and I am blessing it, as only a Jewish woman from Arkansas can. Here is my contribution to the Year of the Pig:

a recipe for Pork Cake from the archives of the Georgia Historical Society. Oy! I mean sooie!

MARCIE COHEN FERRIS  
FERRISM@EMAIL.UNC.EDU



## Pork Cake

One pound of raw pork chopped very fine; add half a pint of boiling water, 1 pound of seeded raisins, 1/2 pound of shredded citron, 2 cups sugar, 1 cup molasses, 1 teaspoon soda dissolved in a little water. Mix these ingredients; add 1 tablespoon cloves, 1 tablespoon cinnamon, and 1 tablespoon nutmeg. Stir in 3 cups sifted flour to reach the consistency of common cake mixture. Bake at approximately 300 degrees for 1 hour and 40 minutes.

—Mrs. Rigden. From *Sweet and Meat and Other Good Things to Eat*, compiled and published by the Ladies Society of Grace Methodist Episcopal Church, Savannah, Georgia, 1917.

## SFA Contributors

TIMOTHY C. DAVIS is a Charlotte, North Carolina, native currently living in North Myrtle Beach, South Carolina. An MFA student at Queens University, he has written for *Saveur*, *Christian Science Monitor*, *Mother Jones*, and others.

MARCIE COHEN FERRIS, SFA president, is assistant professor of American Studies at the University of North Carolina at Chapel Hill. She is author of *Matzoh Ball Gumbo: Culinary Tales of the Jewish South*.

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

ANGIE MOSIER, SFA vice president, is a freelance writer and food stylist.

FRED SAUCEMAN, SFA board member from 2003 to 2007, is senior writer, executive assistant to the president for public affairs, and associate professor of Appalachian Studies at East Tennessee State University.

# Introducing the Fellowship of Southern Chefs, Farmers, and Artisans

In February of 2007, four chefs, two farmers, a ham curer, and a miller gathered around a table at Blackberry Farm, on the cusp of the Great Smoky Mountains in Tennessee, to lay down the infrastructure for the Fellowship of Southern Chefs, Farmers, and Artisans.

The idea behind the Fellowship came from SFA member John Shelton Reed who, in addition to coediting *Cornbread Nation 4* for the SFA, is a member of the august Fellowship of Southern Writers. Reed suggested that the SFA might sponsor a similar congress for the benefit of the region's most accomplished and respected food professionals.

In short, the idea was to host a gathering where great food and drink fuel great conversation and intellectual exchange. A list of those attending that inaugural gathering follows.

## Founding Chef Fellows

- Ben Barker and Karen Barker, Magnolia Grill, Durham, North Carolina
- Leah Chase, Dooky Chase, New Orleans, Louisiana
- Louis Osteen, Louis's at Pawley's, Pawley's Island, South Carolina
- Frank Stitt, Highlands Bar and Grill, Birmingham, Alabama

## Founding Farmer Fellows

- Margaret Ann Toohey and David Snow, Snow's Bend Farm, Coker, Alabama

## Founding Artisan Fellows

- Allan Benton, Benton's Smoky Mountain Country Hams, Madisonville, Tennessee
- Mark Guenther, Muddy Pond Sorghum Mill, Muddy Pond, Tennessee
- Glen Roberts, Anson Mills, Columbia, South Carolina

In meetings at Blackberry Farm, the group adopted a mission statement: "The Fellowship of Chefs, Farmers, and Artisans fosters camaraderie and mentorship, honoring the bounty of the South and the hands that grow, nurture, and interpret its harvest."

What's more, while at table it became evident that the Fellows wish to share knowledge and "best practices" across disciplines. The vision statement they adopted reflects as much: "To provide a forum for chefs, farmers, and artisans to break bread and share knowledge while reinforcing the sustaining bridge between field and table."

And now, at the next Taste of the South event—a January 3–5, 2008, benefit for the SFA staged

annually at Blackberry Farm—the Fellows will inaugurate a new class:

## Chef

- Scott Peacock, Watershed, Decatur, Georgia

## Farmer

- Alex and Betty Hitt, Peregrine Farm, Saxapahaw, North Carolina

## Artisan

- Jeremy and Jessica Little, Sweetgrass Dairy, Thomasville, Georgia

Eventually, the Fellowship will be a separate and self-governing organization. To start, however, the SFA will act as an incubator. Georgeanna Milam Chapman, who recently completed her coursework in the Southern Studies graduate program at Ole Miss, will serve as the Fellowship's administrator.

The SFA and the Fellowship invite you to join them for a weekend of great food, wonderful conversation, and lively presentations at Blackberry Farm. Mark your calendars for January 3–5. Better yet, call Anne Marie Williams at Blackberry Farm (865-984-8166) and book the full weekend or, if you're not able to join us for the entirety, the gala dinner on Saturday night. For more information on Blackberry Farm, visit [www.blackberryfarm.com](http://www.blackberryfarm.com).

ANGIE MOSIER





# Pork, Rice, and Crawfish: Donald Link Talks about Pigs

Even before the Chinese calendar declared this the year of the pig, pork was going through a revival in American cooking. Donald Link's housemade sausages and charcuterie, his roast suckling pig, and his Kurobuta pork belly received rave reviews at Herbsaint, the New Orleans restaurant he opened with Susan Spicer, so it made sense that he should name his next restaurant Cochon. This devotion to the pig led to his being named Best Chef: South by the James Beard Foundation earlier this year.

Link comes by his fondness for pork honestly. His last name, notwithstanding, his family is rooted in Acadia Parish, around the towns of Rayne and Crowley, the heart of Louisiana rice-growing country. Although south Louisiana is usually thought of as a French settlement, Link's family was German (the village of Rayne hosts an annual Germanfest in October).

"The three main food groups when I was growing up," Link says, "were pork, rice, and crawfish." He recently returned to Acadia Parish to join his uncles and cousins for their annual sausage-making day and found, to his amazement, that in a day they make about 2,000 pounds of sausage, to be

divided among ten families. "There was a pile of pork trimmings and shoulders ten feet high," Link says.

While the quantity of sausage is impressive, the reasons for it are unfortunate. "The kids just won't eat blood sausage or headcheese, so the ingredients for many of the traditional dishes now just go into sausage. Fast food and TV dinner may have ruined the next generation."

Part of the reason for the diversity of Link's own pork cookery is, he admits, that he buys whole pigs and wants to use every part. Between the two restaurants, he uses on average about three whole pigs a week. "It's a challenge to sell it all—it sells at different rates," so in addition to the usual hams, ham hocks, ribs, sausage, and boudin, he makes salami, cracklings, headcheese, pork jerky, bacon, and other dishes. (As well as at the restaurants, some of his charcuterie is available at St. James Cheese Company at 5004 Prytania in the Uptown neighborhood.)

Link buys locally raised pork, organic when possible. "It's more important to stay with a good farmer than with strict organic standards," he says. "Grocery store pork is often pretty nasty—it has



often been killed more than a month earlier and has stuff smeared all over it. I want to know the kill date and what the pig has been eating." He has done some experimenting with older breeds of pig and thinks that the American Guinea Hog is the "Kobe beef of pork" with great fat and marbling.

Donald Link's cookbook will be published by Clarkson Potter late next year. His boudin balls were served at the Year of the Pig Feed on Saturday night at this year's symposium.

TOM HEAD

## SOUTHERN FOODWAYS ALLIANCE



### MEMBERSHIP

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

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\$50 student    \$75 individual    \$100 family

\$200 nonprofits/artisans    \$500 corporation

# The Southern Foodways Alliance Celebrates its 10th Symposium and the Year of the Pig

Symposium first-timers had pig tails attached to their name tags. A forest of tree limbs, ornamented with strips of bacon, welcomed guests to the Powerhouse for Jim 'N Nick's Year of the Pig Feed on Saturday night. The behind-the-scenes creativity at the 10th annual Southern Foodways Symposium augmented four days of learning about "The State of Southern Food."

In an opening session looking back to 1998's Symposium 1, SFA director John T. Edge, author Jessica Harris, and Malcolm White, executive director of the Mississippi Arts Commission, talked of the evolving nature of Southern food, their points illustrated later that evening during a Nuevo South Fiesta, where Eddie Hernandez and Mike Klank of Atlanta's Taqueria del Sol served fried chicken tacos and "Hoppin' Juan."

Sessions at the 2007 symposium included a talk by University of Leeds professor Andrew Warnes on the history of barbecue, a visit down Boudin Trail oral histories by SFA board member Sarah Roahen, who



Fred Sauceman

Pictured with her daughter Marie Benson, Elizabeth Scott is the 2007 winner of the Ruth Fertel Keeper of the Flame Award from the SFA. Mrs. Scott and her husband, Aaron, opened Scott's Hot Tamales in Greenville, Mississippi, in 1950, using a recipe he had purchased from a Mexican friend in San Antonio, Texas. Although Mrs. Scott retired from the tamale business in 2001, six of her nine children, and some grandchildren, have kept the business open, serving beef brisket hot tamales wrapped in corn shucks.

concluded, "Boudin does not photograph well," and the history of

the "green fairy," absinthe, a presentation by Ted Breaux that previewed the 2008 symposium theme, Southern drink. Breaux is an environmental chemist who has



Fred Sauceman

Sharon Benton congratulates her husband, Allan, recipient of the SFA's Jack Daniel Lifetime Achievement Award, as they admire the bacon-bordered portrait created by Oxford artist Blair Hobbs. Allan is proprietor of Benton's Smoky Mountain Country Hams in Madisonville, Tennessee.



Fred Sauceman

Pete Daniel, curator with the National Museum of American History, talked of collusion between agribusiness and agrigovernment in a symposium presentation on USDA farm policy in the 20th century.



(left) Ed Mitchell trekked from Wilson, North Carolina, to prepare his oak-smoked pork barbecue, in celebration of the Year of the Pig.

(right) Paul Fogleman (left) of Hickory, North Carolina, congratulates Emory University poet and professor

Kevin Young for his readings that opened day three of the symposium. Young read a series of food odes. "I wouldn't be here without you. Without you I'd be umpteen pounds lighter & a lot less alive," writes Young in "Ode to Pork."



revived the art of absinthe at Combiar Distillery in the Loire Valley of France.

Historian Pete Daniel, of the Smithsonian Institution, offered a lecture on discrimination in 20th Century Farm Policy, and scholars Sandy Oliver, Psyche Williams-Forson, Bernard Herman, and Charles Joyner teamed to offer "An Alimentary Education," an overview of race, class, and gender issues in food studies.

Elizabeth Englehardt and her University of Texas American Studies graduate students Marvin Bendele and Lisa Powell shared their oral history research on Texas barbecue, and food chemist Shirley Corriher and Charleston chef Sean Brock offered an on stage explanation about the molecular behavior of fat with the making of some peanut cotton candy.

Kevin Young, poet and professor at

Emory University, opened day three of the symposium with readings of a series of his food odes. "I wouldn't be here without you. Without you I'd be umpteen pounds lighter & a lot less alive," writes Young in "Ode to Pork."

Said food writer Fred Thompson of North Carolina, "This symposium is like a big family reunion."

FRED SAUCEMAN

## Farming in the Future

If you're anything like me—that is, neither raised on a farm or born in a barn—you probably heard the phrase "farm bureau" growing up and associated it with kids wearing those iconic navy blue FFA jackets with the weird gold script.

I was worse than most. My mother and father (and my mother's and father's parents) grew up on farms and, indeed, made their living from said farms. But I thought rather little of farmers, if I thought of them at all. Pops had a pretty good backyard garden back then, growing okra, squash, dill, cucumbers, peaches, tomatoes, radishes, and turnips. However, except for rare instances, I pretty much blocked out where my food came from. I found it at the supermarket, and figured it was their job to do all the research/moralization/whathaveyou.

An embarrassing number of years later, I did become interested. I hunted

down local growers. I bought from farmers' markets. I ate locally "produced" meat and fish, if at all. However, as is the case with any life fortunate enough to know change and growth, I found that the more I learned, the more I realized I knew so very little.

My thirst for knowledge needed slaking. Where to go for political news, and issues facing farmers? To study long-term, even decades-long weather patterns for my region and home state? To find out about food safety issues? To merely support farmers—and, by extension, my region—in general?

As with so many things, the answer lay at my fingertips. My current home state of South Carolina recently started two Web sites, [www.savorSC.com](http://www.savorSC.com) and [www.CertifiedSCgrown.com](http://www.CertifiedSCgrown.com), to help the average working stiff learn how buy local, and chat about their favorite foods, food producers, and food preparers. Indeed, on most such sites, you can even

link to farmers directly. Many other states have similar sites—many through the state Farm Bureau. The easiest way to access all these resources is to simply Google your home state and "farm bureau," or, perhaps easier still, go to [www.fb.org](http://www.fb.org), which has links to farm bureaus in all 50 states, and even some specific counties.

Regardless of how you use these sites, they can be interesting resources for folks traveling from out of state poking around for locally grown produce and meats, or for folks in a given state who might want to deal with farmers (and understand the issues that affect them) directly, as opposed to secondhand.

I'm not a Future Farmer. Never was. But that doesn't mean I can't help the farmers of the future—and myself, all at the same time.

TIMOTHY C. DAVIS



# Broadway Celebrities Tammy Grimes and Joel Vig Star at 2007 Mississippi Delta Tennessee Williams Festival

This year's 15th annual Mississippi Delta Tennessee Williams Festival was held in Clarksdale on October 12th and 13th and featured two-time Tony Award-winning actress Tammy Grimes, *Hairspray* star Joel Vig, and off-Broadway director and actor Erma Duricko in a dynamic evening production of two of Tennessee Williams short, "rooming house" plays set in New Orleans: *Auto-Da-Fe* and *The Lady of Larkspur Lotion*. College English instructor Glynda Duncan appeared with them, Tennessee Williams scholar Kenneth Holditch provided the narration, and acoustic guitarist Richard "Daddy Rich" Crisman performed background music. Vig's genius as a director brought both shows together with a fitting narrative that introduced many in the audience to two of Tennessee Williams's lesser-known short plays. Ending in a suicidal blaze of flames, *Auto-Da-Fe* began and concluded with Daddy Rich's rendition of Johnny Cash's "Ring of Fire," a dynamic addition to the powerful production. Written before *A Streetcar Named Desire*, *The Lady of Larkspur Lotion* presents an earlier version of Blanche du Bois, an equally desperate and sympathetic heroine not yet fully realized.

This year's festival was dedicated to late educator and director Jay Jensen of the University of Miami, who coordinated the festival's acting competition for more than 10 years. Jensen died of cancer February 17, 2007. He always respected the high school students' talent and sent them home better performers. Jensen was a personal friend of Tennessee Williams and enjoyed talking about his friendships with actors Geraldine Page and Rip Torn, who starred together in Williams's *Sweet Bird of Youth*.

Kenneth Holditch, the University of Mississippi's first PhD in English and professor emeritus at the University of New

Orleans, was honored with the festival's prestigious Tennessee Williams Award for his lifetime achievements in celebrating Williams as "the great American playwright." Holditch is founding editor of the *Tennessee Williams Journal*, coeditor with the late Mel Gussow of the two-volume Library of America edition of the works of Williams, author of *The Last Frontier of Bohemia: Tennessee Williams in New Orleans*, and coauthor with Richard Freeman Leavitt of *Tennessee Williams and the South*. He is a founder of the Tennessee Williams Festival in New Orleans, Clarksdale's Mississippi Delta Tennessee Williams Festival, and Columbus's Tennessee Williams Tribute.

This year's program began Friday morning with an informative presentation by Holditch about Tennessee Williams's *Night of the Iguana*, which was followed by a viewing of the John Huston movie starring Richard Burton, Deborah Kerr, Ava Gardner, and Sue Lyon. At the conclusion

**Kenneth Holditch showing off his award for lifetime achievements in studying and promoting the work of Tennessee Williams**



Colby H. Kullman



Colby H. Kullman

(above) Tammy Grimes surrounded by a few of the many talented high school actors in the 2007 Drama Competition

(right) Tammy Grimes and Joel Vig enjoying a fall walk on the grounds of one of Clarksdale's historic homes



Colby H. Kullman

of the movie, a panel of Williams scholars (Anna Baker, Robert Cannon, Thomas Keith, Colby Kullman, Travis Montgomery, and Ralph Voss) considered both the film and the play, covering such issues as the film's moving about from place to place with an idyllic rest stop on a bridge; the film's omission of the obnoxious, insensitive German family celebrating the burning of London; and the film's making Richard Burton's Shannon more sympathetic, tenderizing Ava Gardner's Hannah, and beefing up Sue Lyon's Charlotte. Early Friday afternoon actors Ann Fisher-Wirth and Johnny McPhail performed scenes from *Night of the Iguana*.

That evening, the conference met for cocktails and dinner at a "Meet and Greet the Stars" happening held at the home of Dr. Mike and Tami Barr in the Historic District of Clarksdale. The gourmet feast was prepared by Robert Rhymes and the Coahoma Community College's Culinary Arts Department students. Accompanied by pianist Debra Spurgeon, actress Janna Montgomery sang blues ballads written by Tennessee Williams, and the Coahoma Community College Gospel Quartet brought the banquet to a dramatic and inspiring close.

Peter Gabb, theater educator from New Orleans, served as coordinator of the 2007 Drama Competition, which gives trophies and cash awards from Coahoma Community College to high school drama departments. This year's first-place awards went to Alexis Pettiford of Coahoma County Junior High School for monologue; Lafayette High School for scene competition; Wairterrica Galmore (female) and Kevin McDowell (male), both of Coahoma County High School, for the "Stella Screaming Contest"; Kelly Giles of Coahoma County High School for best costume; and Alexis Pettiford of Coahoma County Junior High School for "Judges' Acting Award."

Activities at the Cutrer mansion included scholar Matthew Wohlgenuth's analysis of paper, paper references, and paper imagery in *A Streetcar Named Desire*; New Directions editor Thomas Keith and scholar Kenneth Holditch's discussion of Tennessee Williams publishing news, and Joel Vig's analysis of the current state of Broadway theater.

The Mississippi Delta Tennessee Williams Festival is the innovator of the concept of the porch play, which is now part of other theater festivals around the country. Consequently, Saturday afternoon consisted of Clarksdale High School students (under the direction of Wanda Lee) creating scenes from *The Glass Menagerie*, actor Johnny McPhail playing Big Daddy with his powerful monologues from *Cat on a Hot Tin Roof*, and the award-winning Pensacola Little Theatre performing all of Williams's short play *27 Wagons Full of Cotton*.

The porch plays were followed by an organ recital at St. George's Episcopal Church by David A. Williamson. Tennessee Williams's grandfather, the Reverend Walter Dakin, was rector here for 16 years, and Williams himself lived in the rectory as a child. He and his grandfather remained close friends until the elderly priest's death in his late 90s.

With music by the Wesley Jefferson Southern Soul Band, a barbecue dinner-dance at the Depot Blues Club inside historic Clarksdale Station gave the 2007 Mississippi Delta Tennessee Williams Festival a fitting grand finale.

COLBY H. KULLMAN



# Regional

*Upcoming Events of Interest*

# Roundup

The University Press of North Georgia seeks submissions for a collection entitled *The Artist as Activist in Appalachia* to be published in 2008. This collection will include both creative and scholarly works that address social and environmental justice in Appalachia. Please e-mail your double-spaced manuscript, or an electronic image of your creative work, to the editors: Joyce E. Stavick (JEstavick@ngcsu.edu) and Amy A. Childers (achilders@ngcsu.edu). The deadline for submission is February 15, 2008.



The 25th Annual International Country Music Conference will take place on May 22–24, 2008, at Belmont University in Nashville, Tennessee. Belmont University is located at the south end of Music Row. The program will begin with a keynote address by Ryan Brasseaux and Kevin Fontenot dealing with the 80th anniversary of the first Cajun recording. Other presentations will deal varied aspects of the history and contemporary status of country music. The Charles K. Wolfe Memorial panel will focus on a 40th anniversary retrospective of the publication of Bill Malone's *Country Music U.S.A.* Malone will be a panelist. Saturday will feature a special session on the 75th anniversary of the death of Jimmie Rodgers. To register for ICMC 2008, please send \$100 (U.S.) in the form of a check, made payable to ICMC, to James E. Akenson, Box 5042, Tennessee Technological University, Cookeville, TN 38505 USA. For additional information e-mail JAkenson@tntech.edu.



The National Endowment for the Humanities is funding a four-week institute on Appalachia for college and university teachers at Ferrum College on June 8–July 4, 2008. Big Creek People in Action of Caretta, West Virginia, is also participating in the project, titled "Regional Study and the Liberal Arts: Appalachia Up-Close." From a range of disciplines and at both campus and community locations, the institute will examine Appalachian issues that link regional study to the liberal arts. Leaders expect to choose participants from many regions of the country, not just Appalachia.

The 25 teachers selected for the NEH Summer Institute will receive stipends of \$3,000 each. Principal institute faculty are Mary Anglin, Rebecca Bailey, Todd Fredericksen, Tina Hanlon, George Loveland, Gordon McKinney, Susan Mead, Phillip Obermiller, Adriana Trigiani, Frank X. Walker, Vaughan Webb, Lana Whited, and Daniel Woods. The director is Peter Crow. Details and application material may be found at [www.ferrum.edu/neh](http://www.ferrum.edu/neh). Send inquiries to Sandy Doss by e-mail ([cdoss@ferrum.edu](mailto:cdoss@ferrum.edu)) or telephone (540-365-4321).

# Remembering a Friend: David Halberstam

On October 8 the University of Mississippi opened Journalism Week, a series of lectures given by guest speakers on all aspects of the media and journalism today. To conclude Journalism Week, on the evening of October 11, friends and family gathered in honor of the memory of David Halberstam, Pulitzer Prize-winning journalist and writer, and to attend the Endowment Fund Dinner for Teach for America, a charity that works to place teachers in underfunded schools across the country. Halberstam was a long-time supporter of Teach for America, and even donated his 2005 Commencement address honorarium to the group. After his passing, his wife, Jean, and their daughter, Julia, decided to maintain Halberstam's support of Teach for America. Of their generosity, former Mississippi Governor William Winter said "supporting this charity is a great way to keep the memory of David alive."

Ron Nurnberg, a Southern Studies Master's program alum and Mississippi Delta Teach for America regional director, said that it was fitting that the David Halberstam Endowment Fund Teach for America-Delta was launched at Ole Miss in conjunction with the Department of Journalism's Tribute to Halberstam. "We are humbled by the decision that Jean, David's widow, and Julia, his daughter, who taught for us in Greenville, Mississippi, in 2002-2004, made in naming Teach for America-Delta a way for friends, family, and admirers of David's work to honor his memory and to perpetuate his passions for equity and education. Mississippi as a whole and the schoolchildren of the Delta in particular will benefit immensely from the establishment of the David Halberstam Endowment Fund." He added that with the great outpouring of support, Teach for America believes that it is possible to raise and load the endowment fund with at least five million dollars.

Having this new fund-raising effort will



Cyndi Pittman

(above) From left: Tom Pittman, of the Community Foundation of Northwest Mississippi, which donated \$500,000 to the TFA-Delta David Halberstam Endowment Fund; the late journalist's daughter, Julia Halberstam, and widow, Jean Halberstam; and TFA executive director Ron Nurnberg



(left) Pictured with the poster for 1987 program "Covering the South: A National Symposium on the Media and Civil Rights Movement" are (from left) moderators David Halberstam and Claude Sitton, panelists Harry S. Ashmore, symposium chairman Jackson Nelson, and moderator Nick Kotz.

Robert Jordan

help Teach for America to increase its current corps size of 156 teachers to at least 200 in the Mississippi Delta. Ultimately 17,000 Delta elementary, middle, and high school students will have teachers striving to make significant academic gains with them each and every year. Money collected from the Halberstam Tribute dinner kicked off the effort, and Nurnberg and Teach for America hope for more contributions from other generous Mississippians.

But Teach for America was not Halberstam's only Mississippi connection. Curtis Wilkie, Cook Chair and Associate Professor of Journalism at Ole Miss, and Nurnberg noted that Halberstam was a frequent visitor to Ole Miss.

"[He] would just come here to Oxford or Jackson just for the fun of it," Wilkie said. "My favorite quote from David was when he was giving his commencement speech in the Grove. David said that he

did not learn the things that he expected to learn. David said, 'I learned about the nobility of ordinary people.'"

October 12, the day after the Endowment Dinner, was proclaimed by Oxford Mayor Richard Howorth as David Halberstam Day. At the Charles Overby Center for Southern Journalism and Politics, a five-person panel, made up of Winter, journalists Bill Minor and Jerry Mitchell, former Boston Red Sox pitcher Dave "Boo" Ferriss, and John Seigenthaler, chairman emeritus of the *Tennessean* and founder of the First Amendment Center at Vanderbilt University, talked about Halberstam's full and adventurous life.

Halberstam was instrumental in getting the John Chancellor Award for both Minor and Mitchell. Mitchell said, "He could see beyond what most people could see. . . . More than anything, David Halberstam believed in truth."



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## NOTES ON CONTRIBUTORS

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**JACK BARBERA** is professor of English at the University of Mississippi. His teaching and research interests are 20th-century drama and poetry, film, and literature and art. Among his publications are works on Athol Fugard and Stevie Smith.

**VICTORIA K. HOWELL** is from Alaska, and is a freshman journalism major at Ole Miss. She writes for the *Daily Mississippian* and has found that journalism is the love of her life because of the variety and freedom that journalists have.

**DONALD M. KARTIGANER** holds the William Howry Chair in Faulkner Studies at the University of Mississippi and is director of the Faulkner and Yoknapatawpha Conference. He is the author of *The Fragile Thread: The Meaning of Form in Faulkner's Novels* and is coeditor of *Theories of American Literature* and seven volumes of proceedings of the Faulkner Conference.

**COLBY H. KULLMAN** is professor of English at the University of Mississippi. Among his publications are articles on Tennessee Williams and other modern dramatists, *Theatre Companies of the World*, and *Speaking on Stage: Interviews with Contemporary American Playwrights*. He is coeditor of *Studies in American Drama: 1945–Present*.

**ODIE LINDSEY**, research assistant for *The Mississippi Encyclopedia*, received an MA in Southern Studies at the University of Mississippi. He previously lived in Chicago, where he taught at Loyola University and the School of the Art Institute of Chicago.

**STEPHEN MONROE** is instructor of English and special assistant to the provost at the University of Mississippi. In 2006, he received the Francis Bell McCool Fellowship in Faulkner Studies and completed his dissertation, "Exposing American Shame: The Emotional Attunement of William Faulkner and Willa Cather."

**TED OWNBY**, interim director of the Center, holds a joint appointment in Southern Studies and History. He is the author of *Subduing Satan: Religion, Recreation, and Manhood in the Rural South, 1965–1920* and *American Dreams in Mississippi: Consumers, Poverty, and Culture, 1830–1998*.

**ELIZABETH ANNE PAYNE** is the author of *Reform, Labor, and Feminism*, coeditor of *Mississippi Women: Their History, Their Lives*, and director of the *Making Do*, a project that documents the lives of women in north Mississippi through interviews, photographs, brief biographies, and video excerpts. She is professor of history at the University of Mississippi.

**JANISSE RAY**, an environmental activist and poet, is the award-winning author of *Ecology of a Cracker Childhood*, *Wild Card Quilt: Taking a Chance on Home*, and *Pinhook: Finding Wholeness in a Fragmented Land*. She was the 2003–2004 John and Renée Grisham Writer in Residence at the University of Mississippi.

**JIMMY THOMAS** is managing editor of *The New Encyclopedia of Southern Culture*. He received BA degrees in English and philosophy at the University of Mississippi and has worked for publications in Oxford and New York.

**SONIA WEINBERG THOMPSON** is the communications specialist for the Office of Development at the University of Mississippi. She has a degree in journalism from the University of Missouri. Before moving to Oxford she worked as an editor at *Lucky* and *Woman's Day* magazines in New York.

**JERRY W. WARD JR.** is Distinguished Scholar and Professor of English and African World Studies at Dillard University in New Orleans. He is a widely published poet and critic whose numerous publications include *Redefining American Literary History*, *Black Southern Voices*, and *Trouble the Water: 250 Years of African American Poetry*. He is currently, with Maryemma Graham, editing the forthcoming *Cambridge History of African American Literature* and coordinating activities for the 2008 Richard Wright Centennial.

**CHARLES REAGAN WILSON** is Kelly Gene Cook Sr. Chair of History and professor of 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*.

Wilkie said that Halberstam had a real affinity for Mississippi and its people. "He was intrigued, he was fascinated by the South," Wilkie added, "although as a journalist, he was first attracted by the story of the early civil rights movement. . . . David was pleased by seeing the change at Ole Miss between 1955 and today." The connections that Halberstam had with the South, and Mississippi in particular, were many.

Halberstam started his career in journalism at West Point, Mississippi, after graduating from Harvard University. He was also a moderator at the National Symposium on the Media and the Civil Rights Movement at the University of Mississippi in April 1987, an event jointly sponsored by the Center for the Study of Southern Culture, the Department of

Journalism, and the Department of African American Studies. The event examined the civil rights movement and the role that the media played in reporting and shaping the movement. In 2003, Halberstam gave a speech at Johnson Commons about the similarity of the Iraq War and the Vietnam War, which he covered as a journalist

David Halberstam will be best remembered as a loving father and husband, a loyal friend, and a courageous journalist with a great sense of humor. William Winter said, "David loved children. And in a way, we are all David's children because he taught all of us."

VICTORIA K. HOWELL

# The New Encyclopedia of Southern Culture

Sponsored by

THE CENTER FOR THE STUDY  
OF SOUTHERN CULTURE  
at the University of Mississippi

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CHARLES REAGAN WILSON  
General Editor

The Center for the Study of Southern Culture is currently in the process of producing *The New Encyclopedia of Southern Culture*, consisting of new material based on recent scholarship and updated material first published in the *Encyclopedia of Southern Culture*. *The New Encyclopedia* is being released as a series of clothbound and paperback volumes over the next several years, making each individual section of the original edition a handy, one-volume guide for those who are interested in a particular subject, as well as making the volumes more accessible for classroom study. Four to six volumes will be published each year, and the entire collection will contain 24 volumes in all.

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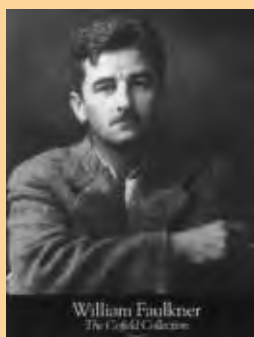
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Journalist Curtis Wilkie in conversation with Patti Carr Black, Emmett Till’s cousin Wheeler Parker, Sumner residents Frank Mitchener and Betty and Bill Pearson, Henry Outlaw of the Delta Center for Culture and Learning at Delta State University, and former Mississippi governor William F. Winter. March 29, 2006.

Color, 60 minutes.

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Scene at courthouse in Sumner in 1955 during the Emmett Till murder trial



Photo Courtesy Memphis Commercial Appeal

**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.

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**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.

DVD1146 . . . . . \$15.00  
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**Voices of Perthshire**

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



Color, 63 minutes.

DVD 3001 . . . . . \$25.00  
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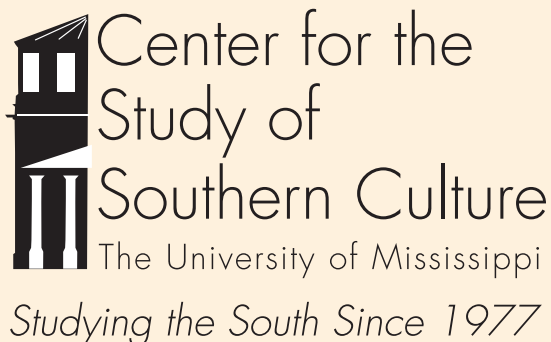
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