

the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • SUMMER 2010

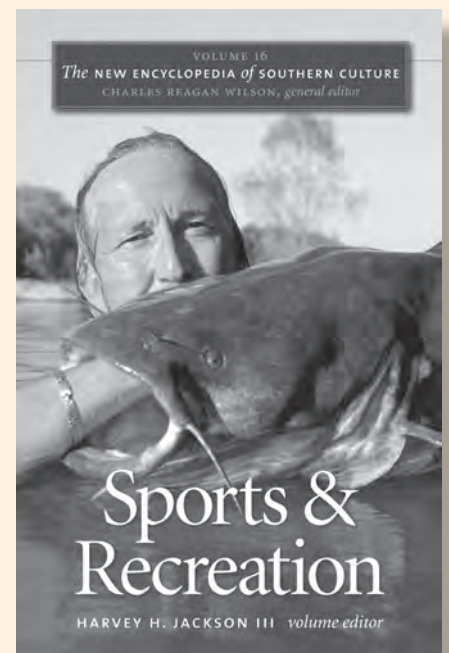


THE UNIVERSITY OF MISSISSIPPI

New Books by Southern Studies Faculty and Staff

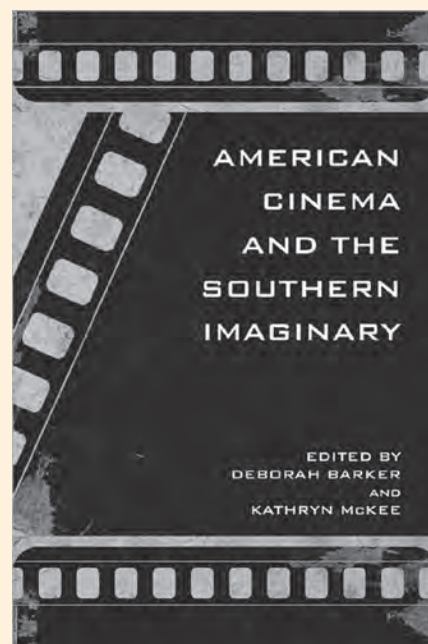
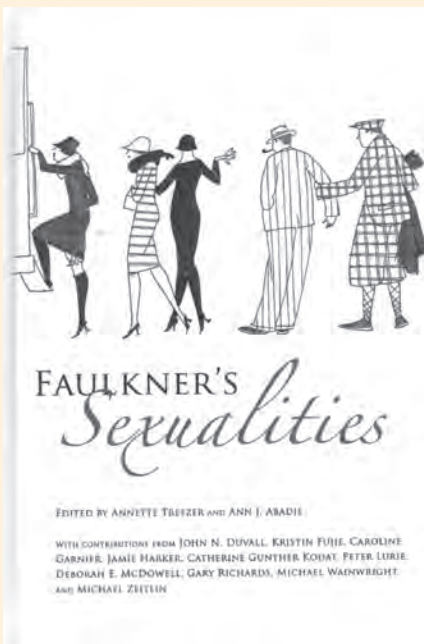
Four new books, all of them collaborative projects, are coming out by Center faculty and friends in the next six months. In July, *Faulkner's Sexualities*, edited by Annette Trefzer and Ann Abadie, was published by the University Press of Mississippi. Based on the papers at the 2007 Faulkner and Yoknapatawpha Conference, the book presents a range of engaging ways to study, as Trefzer writes in the introduction, "the sexuality of the author and the sexuality of his texts." In October, *The Southern Foodways Alliance Community Cookbook* hits shelves, coedited by Sara Roahen and John T. Edge, with a fore-

word by Alton Brown. This work brings together the recipes and ideas of thousands of people whose work and creativity provide the background for those recipes. Also in the fall, the University of North Carolina Press will publish Volume 16, *Sports and Recreation*, of *The New Encyclopedia of Southern Culture* series with, as always, Charles Reagan Wilson as general editor and Jimmy Thomas as managing editor. This volume, edited by Harvey Jackson, revises and expands the original encyclopedia's section in numerous ways, and readers will first notice its dramatic cover photograph. And at the end of the year,



Deborah Barker and Kathryn McKee's edited collection, *American Cinema and the Southern Imaginary*, will come out in the New Southern Studies Series published by the University of Georgia Press. The introduction and essays will offer the latest and best ways to think about films made about the American South. By addressing literature, sexualities, sports and recreation, foodways, community, film, and imagination, the four books offer a way to start thinking about the range of work going on by the Center and its many friends.

For more information about these books, see page 5.



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DIRECTOR'S COLUMN

The season-ending episode of *Tremé*, the 2010 television series about the neighborhood in New Orleans, showed an English professor reading Walker Percy's *The Moviegoer*, a novel whose main character sees movies as more real and meaningful than the rest of his life. This kind of Southern cultural funhouse mirror, with images bouncing from fiction to the movies to television, makes me think about the various roles the media play in what we do here at the Center.

Sometimes it seems that the Center and its alumni, students, staff, and faculty are in the news every day. Just this summer, we were able to cheer for alumna Caroline Herring and her appearance on *Prairie Home Companion* and for an impressive feature on alumnus and SFA filmmaker Joe York in *The Atlantic*. We cheer also for the *New York Times* story that included a link to a student-made film from Southern Studies 534 and for the *Chronicle of Higher Education* story that criticized the directions of higher education but celebrated the University of Mississippi and especially the Center. We read John T. Edge's foodways pieces in the *New York Times* and have begun listening to *Sounds of the South*, the Center-produced radio series airing on the stations of Mississippi Public Broadcasting.

All of those stories and programs reflect something important about what we want to do in Southern Studies. Showing the range of Southern music and her ability to make something new from older material, on *Prairie Home Companion* Caroline Herring sang a blues song, a gospel duet with Garrison Keillor, a country song from the Carter Family, and an original song about the artist Walter Anderson. The *Sounds of the South* series likewise tells stories of old and new Southern musicians both famous and obscure. *The Atlantic* praised Joe York's films for allowing their subjects to tell their own stories, and one could say the same about the film students Meghan Leonard, Eric Griffis, and Tyler Keith made about the Brown family's dairy farm in Oxford. The *Chronicle* piece mentioned the work done under Chancellor Emeritus Robert Khayat: "Under his leadership the university reached into its past for different pieces of the state's history. Think Eudora Welty, William Faulkner, and Tennessee Williams. Ole Miss has a Center for the Study of Southern Culture that focuses on the art, literature, music, and food of the region, black and white. Indeed, of all the flagship colleges we have visited, we have found Ole Miss the most appealing."

While we applaud the media, we are also studying it. Thinking broadly about Southern Studies and the media, we should note that the Faulkner and Yoknapatawpha Conference this year was on "Faulkner and Film," that Katie McKee and Deborah Barker's University of Georgia Press collection on film in the South is coming out early in 2011, and that the *Media* volume in *The New Encyclopedia of Southern Culture* series will go to the University of North Carolina Press this summer.

Keeping up with the news through the media will almost certainly affect how and what we study. The South is in the news, on the Internet, on television, in the movies, every second. We watch news about the Gulf oil spill, its damage, and efforts to address it, and the underwater footage of the spill itself is one of the most frequently viewed sites on the Internet. Southern politicians seem always capable of making the news, often for reasons they did not plan and would like to forget. And today's most powerful political figure from the South is likely Michelle Obama, and her efforts to encourage healthier eating have captured media attention.

It is no surprise that the South produces much of the country's best music and continues to be a popular setting for movies. But it is notable that after several years of relative neglect on television, the South has become the setting for some significant television programs. The most watched television program in American history was the 2010 Super Bowl, and its only unique feature was the unlikely participation of the New Orleans Saints. Louisiana is the setting for two new and unique television programs. Since 2008, *True Blood* has been the South's show about vampires, and even if its recipe for plot development (when things get slow, just add werewolves) isn't to my taste, it is an intriguing effort to mix conventional Southern images, themes, and accents with a relentless series of surprises. Even more recently, *Tremé* offers a fascinating study of post-Katrina characters, all of them following their own

passions, many of them involving music, food, rebuilding, and even the literature of Walker Percy. The television and movie efforts of Atlanta's Tyler Perry and the comic faux conservatism of South Carolina's Steven Colbert raise many questions about region, respectability and morality, religion, family, politics, and more.

At the Center, what are our jobs? Sometimes our job is to follow the media, studying things with a depth that many media portrayals, moving so quickly, do not have. The issues raised by the oil spill should be at the heart of thinking about the recent South. Did the region give away too much to entice businesses to invest in the region, and how do we search for and define alternatives? How do Southern governments, so long committed to low spending and so long suspicious of federal authority, deal with a solution that seems to need national and international responses? What will be the politics, the economics, the sociology, even the literature and music and religion, of the oil spill? And how do we tell the stories of individuals and small groups while also analyzing stories of global forces?

Sometimes our job is to delve deeply into stories not being covered. There is considerable media coverage of people who fish for a living and the challenge to their way of life. But Southern Studies can also study people in the vacation industries, people who choose the South for its beach towns, and people far from the Gulf whose lives will feel the effects of the oil spill. We can help broaden the definitions of Southern politics beyond those who are most often in the news, and we can study issues that receive relatively little media attention.

Sometimes our job can include the analysis of media, studying how and why certain topics dominate imagery and discussion. In Southern Studies classes, students and faculty frequently raise questions about media images, who makes them, how correct or incorrect they may be, and what political and other purposes they serve. We benefit from the journalists who become Southern Studies students and the students who become journalists. Surely Southern Studies faculty will be reading student papers on oil spill coverage and *Tremé* and *Madea* and *True Blood* as they have read them on iconic places and characters from past generations.

Sometimes our job is to make media. As it should, the Center, often in continuing partnerships with our friends at Media and Documentary Projects, has projects on the Web, on film, on the radio, in *Living Blues* magazine, and—happy to say—in old-time media like books and talking. More projects are under discussion and under way. And of course, sometimes our job as an academic institution is to think and write about things outside the rhythms of the media. If there is a negative side about today's media, it is certainly its unending demands on time and attention, and perhaps sometimes its standards for judging importance. Sometimes we feel we're not doing our jobs unless we fill every minute with the technologically sophisticated spreading of information and then measure our success with numbers of viewers, followers, fans, friends, and hits. So, while we try to communicate through as many media as we can, we also reserve some effort for work that, like the novels of Walker Percy, may not be so media friendly.

Ted Ownby

Living Blues Celebrates Its 40th Anniversary with a Special Collector's Issue

In August *Living Blues* publishes its special 40th anniversary edition of the magazine. Highlights include a number of interviews with blues musicians who have graced the cover of *Living Blues* throughout its 40-year history, including Irma Thomas, Eddie Kirkland, Mojo Buford, and Jimmy Dawkins. Additionally,



editor Brett Bonner reflects on the past 10 years of the magazine and long-time writer Jim DeKoster completes his four-decade look at the best CDs from 2000–2010. Don't miss what is sure to become a collector's item!

In other news, *Living Blues* teamed with Dominican University in River Forest, Illinois, on June 9 and 10 to present Blues and the Spirit II: A Symposium on Chicago Blues and Gospel Music Commemorating the Centennial of Howlin' Wolf's Birth and the 40th Anniversary of *Living Blues* Magazine.

On Wednesday evening a panel discussed Howlin' Wolf's legacy. The panel included, among others, rapper Chuck D and Chicago musicians Bob Stroger, Hubert Sumlin, Jody Williams, Eddie C. Campbell, and Eddie Shaw. A spirited jam session followed featuring many of Wolf's sidemen.

The following day, Karen M. Wilson delivered her keynote address, "Dese All My Fader's Children: How Spirituality Was Supposedly Shaved Off the Blues." Chuck D followed with his keynote, "Blues, Rap and Race." Later that evening a bus shuttled conference attendees to Millennium Park in downtown Chicago for an evening of music featuring Mali musician Bassekou Kouyate, Otis Taylor, and others. The symposium concluded with a show-stopping finale by Sharon Lewis and Texas Fire at the legendary Rosa's Lounge. Stay tuned to www.livingblues.com for information on next year's Blues Today! Symposium.

Living Blues magazine is available at many bookstores throughout the country or you can subscribe to *Living Blues* for only \$25.95 by visiting www.livingblues.com or calling 662-915-5742. You may request a sample copy of the magazine by e-mailing info@livingblues.com.

Mark Camarigg



September

1 "Service and Sustainability in the Lafayette County/Oxford/University Community"
Jim Morrison, Director of Strategic Planning and Campus Sustainability

8 "Mississippi Women's Project"
Elizabeth Payne, Professor of History
Martha Swain, History Professor Emerita, Texas Woman's University and Professor of History, Mississippi State University

15 "Editing New Academic Journals on the South: *Native South* and *Global South*"
Adetayo Alabi, Associate Professor of English and Editor of *Global South*
Robbie Ethridge, Professor of Anthropology and Editor of *Native South*

22 "The Bravado of the Black New South: Intersections of Race, Class, Politics, and Culture in Post-Civil Rights Atlanta, Georgia"
Maurice Hobson, Assistant Professor of History and African American Studies

29 "Oxford as the 'Jumping-off Place': Making the Film *Where I Begin*"
Melanie Addington, Staff Writer, *Oxford Eagle*; Codirector, Oxford Film Festival

October

6 "The New Deal in the Florida Panhandle and Mississippi Gulf Coast: An Environmental Perspective"
Robert Krause, Graduate Assistant and Curator, Walton-Young House, University Museum and Historic Houses

13 "Old School Blues"
Bernie Pearl, Musician and Disc Jockey (first all-blues DJ on FM radio in Los Angeles)

20 "Traveling the Mississippi Leg of the BBQ Trail"
Amy Evans Streeeter, Southern Foodways Alliance Oral Historian
Meghan Leonard, Southern Foodways Alliance Intern and Southern Studies Graduate Student

27 "Poverty and the Rural South: Making a Difference"
Ben Guest, Program Manager, Mississippi Teacher Corps
Austin Walker, Mississippi Teacher Corps, Hollandale Public Schools

November

3 "Green Living for Everyday People: Small Changes towards a More Sustainable Life"
Ross Haenfler, Associate Professor of Sociology

10 "Between Party and Principle: James Eastland, the Democratic Tradition, and the Southern Way of Life"
Maarten Zwiers, PhD Student, University of Groningen, Netherlands

17 "The Crawl of an Arthritic Turtle: Race, Progress, and Freedom in North Carolina"
Charles McKinney, Assistant Professor of History, Rhodes College, Memphis, Tennessee

December

1 "Southern Place in Southern Space"
Andy Harper, Environmental Historian and Director of University Media and Documentary Projects

Brown Bag Lunch and Lecture Series

Fall Semester 2010

The Brown Bag Luncheon Series takes place each Wednesday at noon in the Barnard Observatory Lecture Hall during the regular academic year. GREEN sessions, sponsored with Strategic Planning and Campus Sustainability, are on the first Wednesday of each month.

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.

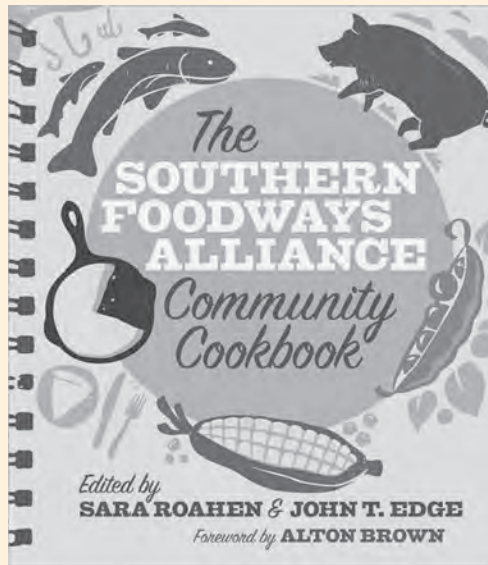
August 16–October 15, 2010
Town and Country: New Color Photographs
David Wharton

October 18–November 19, 2010
Taco Trucks and Crepes Trailers: Modern Texas Foodways
Photographs from Austin and Houston
Angie Bennett Mosier

November 22, 2010–March 31, 2011
Florida Cowboys
Bob Stone

Faulkner's Sexualities: Faulkner and Yoknapatawpha Conference, 2007. The complex sexual tensions and trappings in the Nobel Laureate's work are examined in essays by John N. Duvall, Kristin Fujie, Caroline Garnier, Jamie Harker, Catherine Gunther Kodat, Peter Lurie, Deborah E. McDowell, Gary Richards, Michael Wainwright, and Michael Zeitlin. Edited by the Annette Trefzer and Ann J. Abadie. Jackson: University Press of Mississippi, 2010. 224 pages. Printed casebinding \$55.00. E-book \$55.00. Available now.

The Southern Foodways Alliance Community Cookbook. This collection of more than 170 tested recipes from cookbooks sold to support local organizations throughout the South and the stories that accompany the recipes reflect the foodways and collective identity of Southerners of myriad ethnicities and origins. Edited by Sara Roahen and John T. Edge, written, collaboratively, by Sheri Castle, Timothy C. Davis, April McGreger, Angie Mosier, and Fred Sauceman, the book is divided into 12 chapters that represent the region's iconic foods, from "Gravy" and "Garden Goods" to "Yardbird" and "Pig." Athens: University of Georgia Press, 2011. 304 pages, 65 black-and-white and 190 color photos and images, 20 maps. Flexibind \$22.95. Available in October.



Sports and Recreation, the 16th volume of *The New Encyclopedia of Southern Culture*, edited by Harvey H. Jackson III and Charles Reagan Wilson, contains 74 thematic essays that explore the familiar (porch sitting and fairs) to the essential (football and stock car racing) to the unusual (pool checkers and fireballing). In 78 topical entries, contributors profile major sites associated with recreational activities (such as Dollywood, drive-ins, and the Appalachian Trail) and prominent sports figures (including Althea Gibson, Michael Jordan, Mia Hamm, and Hank Aaron). Taken together, the entries provide an engaging look at the ways Southerners relax, pass time, celebrate, let lose, and have fun. Chapel Hill: University of North Carolina Press, 2011. 368 pages, 31 illustrations. Cloth \$45.00. \$22.95. Available in December.

American Cinema and the Southern Imaginary. Edited by Deborah Barker and Kathryn McKee with essays by 14 contributors, among them Melanie R. Benson, Leigh Anne Duck, Tara McPherson, Sharon Monteith, Riché Richardson, and Jay Watson, this collection examines aspects of the Southern imaginary in American cinema and offers fresh insights into the evolving field of Southern film studies. Ranging from the silent era to the present and considering Hollywood movies, documentaries, and independent films, the contributors incorporate the latest scholarship in a range of disciplines. Athens: University of Georgia Press, 2011. 384 pages. Paper \$24.95. Cloth \$69.95. E-book \$69.95. Available in January.

Library Exhibition on Walter Anderson

The exhibition *Walter Anderson and World Literature* remains on display at the University of Mississippi J. D. Williams Library. Curated by the artist's son John Anderson, it features 85 prints. In addition to the complete alphabet series, the exhibition includes illustrations to accompany the text of such classics as *Don Quixote*, *Paradise Lost*, *Legends of Charlemagne*, and the *Rime of the Ancient Mariner* as well as scenes from beloved fairy tales like *Rapunzel*, *Sleeping Beauty*, *Cinderella*, and *Puss and Boots*.



The library has also created an online subject guide to accompany the exhibit at http://apollo.lib.olemiss.edu/center/subject_guide/anderson/intro. It includes lists of publications on the life and work of Walter Anderson, other online resources, and books illustrated by Anderson that appear in the exhibition. The subject guide also features an essay by the curator.

The exhibition was sponsored in conjunction with the 16th annual Oxford Conference for the Book, which on March 26, 2009, presented four sessions on the role of books in Walter Anderson's life and art. Films of these sessions are posted on the Center's Web site, www.olemiss.edu/depts/south.

CSSC SOCIAL MEDIA!

The Center has a Facebook page. Join us at Southern Studies at Ole Miss for news about events, publications, alumni, job opportunities, and more. Search for "Southern Studies at Ole Miss" and join the group.

Southern Studies Graduates and Awards

Gray Award

Emily Haadsma, "Should I Stay or Should I Go: The Centrifugal Force of Home-Place in the Lives of 20th-Century Country Musicians"

Coterie Award

Katherine Watson, "'Where I Keep All My Yesterdays': Montgomery Gentry's *My Town* and Recollections of a Childhood"

Peter Aschoff Award for the best paper on Southern music

Ross Brand, "Not with Hands: Tradition and Change in the *B. F. White Sacred Harp*, Revised Cooper Edition"

Lucille and Motee Daniels Award for the best paper in Southern Studies

Ross Brand, "Not with Hands: Tradition and Change in the *B. F. White Sacred Harp*, Revised Cooper Edition"

Lucille and Motee Daniels Award for the best MA thesis in Southern Studies

Alan Pike, "Natural Born World Shakers: Southern Prisoners in Popular Film"

MA DEGREES IN SOUTHERN STUDIES

Completed Summer 2009

Nathan Campbell Best, "Three Dreams, Three Radical Reformers, and the Intellectual, Philosophical, and Collegial Connection between the Beloved Communities of Learning that They Each Created: Myles Horton at the Highlander Folk School, William Heard Kilpatrick at Bennington College, and Royce Stanley Pitkin at Goddard College"

John Rory Fraser, "Locals, Scientists, and the Problem of Proof in the Search for the Ivory-Billed Woodpecker"

M. Benjamin Gilstrap, "The Old South and Continental Europe: A Transatlantic Conversation"

Stacey E. B. Smith, "Woodie Long: Memory Painter"



2010 Southern Studies MA graduates (from left) Ferriday McClatchy, I'Nasah Crockett, Omar Gordon, Velsie Pate, and Alan Pike

David Wharton



Alan Pike

David Wharton

Completed Fall 2009

Derek Johnson, "Interracial Relationships in the South"

Velsie Pate, "Searching for Black Businesses in Oxford, Mississippi"

Completed Spring 2010

Ferriday Mansell McClatchy, Internship, Oxford Tourism Bureau

Alan Pike, "Natural Born World Shakers: Southern Prisoners in Popular Film"



Emily Haadsma

David Wharton

Completed Summer 2010

I'Nasah Crockett, "Now Watch Me: The Black Dancing Body and Southern Identity"

Omar Gordon, Internship, *Sounds of the South* Project

Miles Laseter, "Beyond the Sunset: Race and Ethnicity in Cullman County, Alabama"

Blount Montgomery, Internship, William Winter Institute for Racial Reconciliation

SST Alum Caroline Herring Appears on *Prairie Home Companion*

On May 22, Caroline Herring (MA 1998) was a guest on *Prairie Home Companion* on National Public Radio. She sang four songs and chatted with host Garrison Keillor about *Thacker Mountain Radio* and her Southern Studies MA degree. Keillor wondered if being from Canton, Mississippi, made getting a Southern Studies degree “somewhat redundant,” and Herring politely declined to disagree. Herring has recently released a CD, *Golden Apples of the Sun*, which included two of the songs she performed on the program, “Tales of the Islander” and “CC Rider.” She and Keillor performed a duet of “Precious Lord,” and the show built a skit around her performance of “My Dixie Darling” by the Carter Family. Other guests on the program included Roy Blount Jr., E. G. Kight, and the Steep Canyon Rangers.



Garrison Keeler and Caroline Herring

Sounds of the South on Mississippi Public Radio

In July, Mississippi Public Broadcasting began playing the *Sounds of the South*, a series of radio spots created and produced by the Center and its partners at Media and Documentary Projects. Narrated by Charles Reagan Wilson, the three-minute recordings use topics from the *Music* volume of *The New Encyclopedia of Southern Culture*, published by the University of North Carolina Press, to reach a radio audience



Charles Wilson

as part of the daily arts-and-interview program *Here and Now*.

The idea began with discussions Jimmy Thomas, NESC managing editor, and Joe York of Media and Documentary Projects had about how to make material from *The New Encyclopedia* available on the radio. They chose the *Music* volume for its immediate appeal to radio listeners. Graduate students Nelson Griffin, Jesse Wright, and Omar Gordon had the job of taking individual encyclopedia entries, working with Thomas to edit them into short radio spots, and then, with York, adding music and sometimes interview material. NESC general editor Charles Reagan Wilson, now known to a small group as “The Talent,” narrated under York’s direction. Each spot begins with music.

Sounds of the South is an ongoing project, and new graduate students will be involved in choosing topics and editing the recordings in the fall and spring semesters.

Topics include B. B. King, Beale Street (the first spots Mississippi Public Broadcasting chose to run), Flaco Jimenez, Rosetta Tharpe, Bob Wills, Preservation Hall, Southern Culture on the Skids, and Clifton Chenier. One can hear *Sounds of the South* on Mississippi Public Broadcasting stations every Monday and Friday afternoon at 12:30.

SST Alum Camp Best on Mascot Committee

Southern Studies alumnus Camp Best (MA 2009) is one of three graduate student members of the 17-person Mascot Selection Committee at the University of Mississippi. That committee is in the middle of a multiphase process of listening, discussing, suggesting, and voting to select a new mascot for the University. Best, who came to the Southern Studies Program after working in Jackson as director of the Fondren Renaissance Foundation, is now pursuing a graduate degree in the University of Mississippi’s School of Education. One can follow the mascot selection process at mascot.olemiss.edu.



Jimmy Thomas (left) and Ted Ownby

Southern Studies Students and Alumni Engaged in Oral History and Other Documentary Projects

Projects in oral history and other kinds of documentary fieldwork have a long history in the Southern Studies Program. Part of what draws people to the program is the possibility of meeting people outside university settings and getting to know and record their stories, whether in written form or as video or audio. While students and faculty apply all sorts of scholarly devices to constructing and interpreting those interviews, most successful documentary work has the primary goal of recording people's stories. Many of the students recall the chance to go out and do documentary work as one of their favorite aspects of Southern Studies.

In the past few years, oral history at the Center has taken five general forms. First, classes and theses: David Wharton teaches Southern Studies 533 (Documentary Photography and Oral History) and 534 (Studies in Documentary Field Work), and Tom Rankin and Bill Ferris previously taught classes about documentary work. Also, several faculty members require interviews of students in other classes, sometimes including the introductory

classes Southern Studies 101 and 102. Students have often chosen oral history topics in undergraduate and graduate seminars and in the subjects for MA theses. Second, *Living Blues* magazine has a long history of interviews with blues musicians. Third, the Center has had a series of special documentary projects, like efforts to document life on Ichauway Plantation in Georgia and Strawberry Plains near Holly Springs, Mississippi. Fourth, the Southern Foodways Alliance has developed an impressive Oral History Program, which will soon celebrate its 500th interview. SFA has begun to make these oral histories available on their Web site, www.southernfoodways.com, in Okracasts, programs that combine audio, photography, and the text of the interviews. Fifth, in the summer field school for the past three years, staff members from the Library of Congress have worked with David Wharton in a program funded by the American Music Archive to teach the documentation of traditional music in Mississippi. Material from that project will soon be available at <http://purl.oclc.org/umarchives/MUM01725/>.

Almost all Center documentary work involves students, so I asked a number of alumni and students to recall their documentary work and any memorable lessons, successes, and problems. Students have documented the stories of musicians, activists, ministers, and many others. Melissa McGuire Bridgman (MA 1999) remembered the excitement of interviews with folk artists Howard Finster and R. A. Miller, and John Spivey's (MA 1994) graduate project involved interviews with leaders of the PTL Club. In the thesis finished this summer, Miles Laseter used oral history as one of several ways to study Cullman County, Alabama's reputation as a "sundown town" that excluded African Americans, and Velsie Pate (MA 2010) used oral histories to document African American business owners in Oxford. Kate Medley (MA 2007) recalls the challenge of interviewing white supremacist figures from the civil rights era. She returned to Mississippi in 2005, "just weeks before the start of the trial of Edgar Ray Killen. He and his family had chased journalists from their home and refused to give interviews to any news



Lynn Linnemeier



Paige Porter Fischer



Meghan Leonard

Prepping the barbecue at Goldie's Trail Barbecue in Vicksburg, Mississippi

outlets. So when I decided I wanted to do a documentary project about the civil rights movement and include him, I switched my approach away from a journalism bend and pitched instead an oral history to Mr. Killen. After a long phone conversation (mostly about where I was raised and who's my daddy and who's my granddaddy and what church do I go to, et cetera), he agreed. It was the only interview he gave before the trial." For Brooke Butler (MA 2004), who worked on the Strawberry Plains project along with Rob Hawkins (MA 2005), the most intriguing interview involved an unsuccessful hunt. "My most memorable oral history experience was going 'coon hunting at night on horseback with Boe McClure. I had my camera and recorder, which I juggled while holding the reins and riding through the woods."

Many of the recollections involved learning lessons about oral history. Kerry Taylor (MA 1998) did oral histories as part of his MA thesis in Southern Studies and went on to work in the field as part of his PhD at the University of North Carolina. He reports, "At some point in conducting interviews I realized that good narrators make good interviews. My best interviews had very little to do with me and everything to do with the narrator's ability to tell stories and analyze events." Melanie Young, a second-year student who came to the program with no oral history training, has worked on documenta-

ry films, *Living Blues* interviews, and the Library of Congress field school. She offered a short list of what she has learned: "Know as much about your subject as possible before you sit down for the interview; be willing to follow where your interviewee leads; and, above all, respect the person you are talking to."

As in many first-time stories, students often recall confronting and maybe overcoming difficulties. Meghan Leonard, a current graduate student who has already had success as part of a team of documentary filmmakers, described a recent first attempt in her work for an SFA project. "Last week I went down to interview Randy Wright, owner of Goldie's Trail BBQ in Vicksburg. I was pretty nervous but thought I was doing okay. I set up all my equipment, tested my audio levels, began my interview, and, two minutes into it, I realized I hadn't hit record." She recovered to complete the interview successfully. Matthew Brothers (MA 1998) conducted an interview that was memorable in multiple ways. "One of my projects involved the folklore of the Oxford square. I threw myself into it and got a new barber whose shop was just off the square. He suffered from Parkinson's disease and every hair cut was a harrowing experience. That barber told me some great stories about the national guard's presence when Ole Miss was integrated . . . with the conversation frequently continuing over the hum of clippers."

Teresa Parker Farris (MA 2005) recalled a project in St. Francisville, Louisiana, when the daughter of a potential interviewee was suspicious of the process. "I offered to leave and give them the night to think about it. When I got in my car the battery was dead and I was stuck. The mother and daughter took pity on me and kindly recruited several of their neighbors to help out. As the time passed, we began laughing and telling stories and eventually the car started. The whole ordeal allowed us to get to know each other, and I was invited to return the next day to do the interview."

Sudye Cauthen (MA 1993) emphasized that what many people consider the least interesting part of the oral history process—transcribing—ultimately has its rewards. "Although I'd taken a course in oral history, no one had told me that transcribing a one-hour tape would require 50 hours of my time. There was one great bonus, however: Those people whose words I transcribed live in my head every day. I know their stories. Unforgettable characters, storytellers, all."

For some students, the process and the interview subject combined to change their lives. Paige Porter Fischer (MA 1998) recalls the steps that led to her MA thesis. "I had no idea how many good storytellers were unpublished—not until I took Tom Rankin's documentary studies class and learned the art and craft of finding, retelling, and preserving those truth-is-stranger-than-fiction stories. I was in line at the old James Food Center when I stumbled upon a man named L. C. He was in his mid-70s. He was African American. And he had the body of a 40-year-old. It wasn't long before I was sitting in his living room with a tape recorder. I interviewed him twice for the assignment—which was to interview a stranger and write a narrative about it. At the end of our second meeting, I stumbled upon a piece of his story that left me speechless. 'Who had the biggest effect on your life?' I asked him. He thought for a few moments and said, 'Oh, that's easy. Mister Bill.' He went on to describe a man for whom he worked when he was young, a man who had lots of pens, wrote all kinds of stories, and won a big prize called the Nobel. 'Do you

mean William Faulkner?" I asked. He nodded and smiled. After a year's worth of interviews, I had enough information to write a sort of biography of his life, something that I believe was, in the end, a gift to his children, since L. C. had never had the opportunity to learn how to write."

There are not a great number of jobs available for people who do oral history, but Center alumni have found some of them. Here at the Center, Amy Evans Streeter (MA 2003) is the oral historian for the Southern Foodways Alliance,

and she is joining her skills at documentary work with some new projects teaching people to conduct foodways oral histories. Joe York's (MA 2005) documentary films rely on his skills getting people to tell their own stories. Sudyé Cauthen founded the North Florida Center for Documentary Studies. Evan Hatch (MA 2002) does documentary work as part of his position at the Arts Center of Cannon County in Tennessee and as the 2010 president of the Tennessee Folklore Society. Kerry Taylor teaches history at the Citadel and started the

Citadel Oral History Program, which, he writes, "explores how globalization and technology have changed people's work lives and how workers have responded to those changes in Charleston and the South Carolina Lowcountry." Kate Medley joins oral history, film, and photography in her work centered in Atlanta. "My job with Whole Foods is essentially to tell the stories behind the local food in our stores." As the chair of the Louisiana Folklife Commission, Teresa Parker Farris is working with other folklorists to coordinate oral history documentation of the BP oil spill and its impact on southeast Louisiana's cultural communities. She also served as the Oral History Consultant for Floodwall, a post-Katrina sculptural installation that included interviews of New Orleanians whose homes were lost in the flood.

Many other alumni have jobs that make use of documentary skills. Paige Porter Fischer has written on numerous travel topics and is West Coast editor of *Better Homes and Gardens*. In her position in the Mississippi Arts Commission, Mary Margaret Miller (MA 2007) works with traditional artists and people who study them. Ben Cannon (BA 2006) first did interviewing in Southern Studies undergraduate classes and now interviews people for a living as a journalist in Colorado. Artist Lynn Linnemeier (MA 2005), who among other things worked to document the history of Mound Bayou while she was in the graduate program, has recently completed a project/art installation, *Mapping the Present Just Went By: A Journey through Black Morgan County, Georgia*, that opened this summer at the Madison Morgan Cultural Center in Madison, Georgia. The exhibit uses material from county and state archives, oral histories, photography, sculptural installation, audio performance, and interviews with residents. Sally Graham (MA 1993), who was part the first team of interviewers in the Ichaaway project, did documentary work in Palau, worked for CNN, and is now following her mother and aunt on a series of adventures she is documenting on a Facebook page, Hop-on-Board.com.

Ted Ownby



Phil Enslley

Brooke Butler interviewing Fannie Zinn, Strawberry Plains, 2004

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8th Mississippi Delta Literary Tour

Based in Greenwood

Visits to Indianola, Greenville, Clarksdale

March 24–26, 2010

18th Oxford Conference for the Book

www.oxfordconferenceforthebook.com

Center's Old Federal Road Project Wins Award

The Center participated in a project that recently won an award from the American Association for State and Local History. The AASLH announced that Discovery, Education, and Heritage Tourism of the Old Federal Road won a Leadership in History Award of Merit for 2010. The project brought together several groups, the Georgia Department of Transportation, the Federal Highway Administration Georgia Division, the Kituwah Preservation and Education Programs, Eastern Band of Cherokee Indians, along with the Center for the Study of Southern Culture and the Center for Archaeological Research at the University of Mississippi, for a series of projects documenting the Federal Road, an important U.S. government venture in the early 1800s. The award, along with 48 others from across the country, will be presented at the AASLH Annual Meeting in Oklahoma City in September.

The Center studied the Federal Road to describe who designed it, who used it, who opposed it, and how it ended up as part of the Trail of Tears. The proj-



David Wharton

Signs along the route of the Old Federal Road show that land has become a hot commodity in some parts of rural Georgia.

ect studied varying and often conflicting understandings of the frontier, land use and ownership, the governments of the Cherokee Nation, Georgia, and the

U.S., military operations, commerce and travel, and religion. The Federal Road became a route popular during the Georgia Gold Rush in the late 1820s, and troops traveled the Road in the campaigns of Chickamauga in 1863 and Atlanta in 1864. Important statements made along the Federal Road, some more famous than others, included "We wish to remain in the land of our fathers" (Cherokee Chief John Ross in 1830), "We shall not consider the Cherokees as good neighbors unless they will allow their best friends, who are taking every means in their power to make them happy, to make a road" (U.S. Secretary of War Henry Dearborn in 1803), and "Thar's gold in them thar hills" (someone talking about northern Georgia in the 1820s).

The Center's part in the project, directed by Ted Ownby, included a report, an audio driving tour of the route, narrated by Kendra Myers and produced by Joe York of Media and Documentary Projects, a map with photographs by David Wharton, and a 16-panel installation of maps and other images, for use in museums.



David Wharton

A roadside vegetable vendor takes a mid-afternoon summer nap along the route of the Old Federal Road.

Renowned NY Philanthropist Creates Gilder-Jordan Speaker Series at the University

In 2011 the Gilder-Jordan Speaker Series will bring one distinguished speaker to campus every year for a lecture and discussion on important topics in Southern cultural history. "Getting to meet the scholars we read in classes," said Center director Ted Ownby, "gives all of us a chance to ask questions and to hear their latest ideas. I feel sure that a lot of speakers will give us a preview of their new projects, so this is a particularly appealing way to keep up with the most recent scholarship and the thinking behind it."

The series is named for two visionaries in the study, teaching, and preservation of American history, one New York philanthropist and investor Richard Gilder, a National Humanities Medal winner whose \$200,000 gift will fund the lectures. Continuing his extraordinary record of supporting the humanities, the lectureship honors Gilder's family as well as his friends, Mississippi natives Dan and Lou Jordan, now residents of Charlottesville, Virginia. The University will begin inviting renowned scholars to campus next spring.

"No individual has done more to support teachers of American history and to enhance an appreciation of our national heritage than Dick Gilder," said Dan Jordan, who served from 1985 through 2008 as president of the Thomas Jefferson Foundation, which owns Monticello. "Lou and I are deeply honored to have our family name linked at our alma mater with that of Dick Gilder, for whom we have great admiration and affection."

Gilder is a founder and chief executive officer of Gilder Gagnon Howe & Co., an employee-owned investment firm, and is the president of the Gilder Foundation. In 2005 he received the National Humanities Medal, which is presented by the president to honor in-



Photo courtesy of Monticello

Dan Jordan, former president of the Thomas Jefferson Foundation, and his wife, Lou, (from left) are pictured with Lois Chiles and Richard Gilder at Jefferson's home, Monticello. The Gilder-Jordan Speaker Series in Southern Cultural History has been created at the University of Mississippi by Gilder to honor his friends and University of Mississippi alumni, the Jordans, as well as his own family. Gilder's grandfather, Joseph Moyse, attended the University of Mississippi at the turn of the 20th century. Both Gilder and Dan Jordan are recognized as visionaries in the study, teaching, and preservation of American history.

dividuals and organizations whose work has deepened the nation's understanding of the humanities or helped expand America's access to important humanities resources.

With his friend Lewis E. Lehrman, Gilder endowed the Lincoln Prize in Gettysburg College's Lincoln and Soldiers Institute and cofounded the Gilder Lehrman Collection, the Gilder Lehrman Institute of American History, Yale University's Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, and other organizations. In 2007 the Richard Gilder Graduate School was created

at the American Museum of Natural History, the first doctoral program operated by an American museum.

Although Gilder did not attend the University of Mississippi, his friendship with the Jordans and family relationships led to his support of this initiative on the Oxford campus. Gilder's grandfather, Joseph Moyse, was enrolled at the University around the turn of the 20th century. Gilder's wife, Lois Chiles, who has enjoyed a career as an actress, model, and philanthropist, has two nieces pursuing degrees here.

"In early conversations with Mr. Gilder, it was apparent he had the high-



est regard for the Jordans, as well as an interest in supporting history programs at Ole Miss,” said Chancellor Emeritus Robert Khayat. “We are fortunate to be among the distinguished organizations supported by Mr. Gilder and to have the opportunity to recognize the remarkable lives of Dan and Lou Jordan. The Jordans are among our most eminent and respected graduates.”

Dan, from Philadelphia, and Lou, from Jackson, earned undergraduate and graduate degrees in history from the University of Mississippi, and Dan received a doctoral degree in history from the University of Virginia. During his time as president of the Thomas Jefferson Foundation, Dan Jordan revolutionized the organization’s efforts in fundraising, historic preservation, scholarship, education, and community outreach. Lou Jordan, an artist, also contributed significantly to Monticello’s programs and activities. “It brings great happiness to Dan and me to know that our treasured friends, Dick Gilder and Lois Chiles, have made this gift to the University of Mississippi for lectures in history,” said Lou Jordan.

The Gilder-Jordan lectureship provides for a faculty committee to invite at least one well-known scholar to participate annually. The invitation will include a public presentation as well as meetings and activities with students and faculty. A committee of faculty members from Southern Studies, history, and African American Studies will be forming soon to start discussions about whom to invite to present the inaugural lecture.

“We are profoundly grateful to Mr. Gilder for his generous gift, which will allow our students and faculty the opportunity to engage with the best scholars in American history and studies programs from other institutions around the country,” said Chancellor Dan Jones. “This new lecture series will significantly build on our established strengths in history, Southern Studies, and African American Studies by helping our students, faculty, and wider community deepen our understanding of our heritage as Americans.”

Tina H. Hahn

Field School Meets Again

For the fourth year in a row, the Center, in partnership with the American Music Archive, sponsored a field school for cultural documentation during the May inter-session (May 12–24, 2010). As in previous years, the course focused on recording oral histories with makers of religious music in the Mid-South region. The two-week school was taught by three visiting folklorists from the American Folklife Center at the Library of Congress—David Taylor, the Folklife Center’s Head of Research and Programs; Michael Taft, Head of the Archive; and Guha Shankar, Folklife

Specialist—along with David Wharton, the Center’s Director of Documentary Studies. During the first week of the course students received intensive training in conducting, processing, and archiving oral histories. During the second week they divided up into teams and went out into the field to interview musicians. “The field school was very successful,” Wharton said. “The students recorded two or three interviews apiece, so we added a significant amount of material to the Archives.”

Previous American Folklife Center field schools have taken place at universities around the nation, exploring such topics as the history, cultural meanings, and uses of Provo Canyon, Utah;



David Wharton

Field School students Tyler Keith, Mary Amelia Taylor, and Cathryn Stout (from left) participating in a Sacred Harp event at Concord Baptist Church in Calhoun County, Mississippi

the changing maritime culture of the Chesapeake Bay; water use and water rights in an agricultural community in southern Colorado; the intersection of nature and culture along the Kokosing River in central Ohio; and the history, uses, and cultural meaning of the town square in Bloomington, Indiana.



David Wharton

Field School students (from left) Jonathan Dial, Cathryn Stout, Tyler Keith, Mary Amelia Taylor, and Eric Griffis on the grounds of Concord Baptist Church in Calhoun County, Mississippi

CALL FOR PAPERS

Faulkner & Yoknapatawpha

Faulkner's Geographies/Southern Literary Geographies:
July 17–21, 2011

The 37th annual Faulkner and Yoknapatawpha Conference will explore the topic of "Faulkner's Geographies," opening outward from the germinal ground of the author's postage stamp of native soil to consider the myriad means and itineraries by which bodies get around in Yoknapatawpha and beyond. We welcome submissions that engage with contemporary scholarship in social geography or reflect on the role of spatiality in literature and culture, as a way to illuminate the meaning, organization, and function of space in Faulkner's work and world.

Topics could include, but are by no means limited to, the uses of local, regional, national, hemispheric, colonial, global, or postcolonial topographies as a window onto Faulkner's writings; the dynamics of country and city, core and periphery, metropolis and hinterland, or simply of place and space, in particular texts or in the Faulkner oeuvre generally; the significance and function of spatial borders or boundaries; mythic geographies of North and South, East and West; the poetics, politics, economics, phenomenology, or psychology of Faulknerian space; actual maps and acts of mapping in the novels and stories; geographies of development (over-, under-, or uneven), of migration, of exile or diaspora; the flow of bodies, persons, or populations through space; and the contours of Yoknapatawpha itself as an imagined geography.

We are inviting 40-minute plenary papers and 20-minute panel papers. Plenary papers consist of approximately 5,000 words and will appear in the conference volume published by the University Press of Mississippi. Panel papers consist of approximately 2,500 words and will be considered by the conference program committee for possible expansion and inclusion in the published volume.

This year, as a new feature of the conference, we will also entertain proposals for 20-minute papers or 75-minute panels on the broader topic of "Southern Literary Geographies"—not necessarily limited to Faulkner—for a series of sessions on various aspects of that subject as well.

For plenary papers the 16th edition of the University of Chicago *Manual of Style* should be used as a guide in preparing manuscripts. Three copies of manuscripts (hard copy only) must be submitted by January 31, 2011. Authors whose papers are selected will receive a waiver of the conference registration fee and lodging at the Inn at Ole Miss from Saturday, July 16, through Thursday, July 21. For short papers, two-page abstracts must be submitted by January 31, 2011, preferably through e-mail attachment. Authors whose abstracts are selected will receive a reduction of the registration fee to \$100. All manuscripts and inquiries should be addressed to Donald Kartiganer, Department of English, The University of Mississippi, University, MS 38677-1848. Telephone: 662-236-7194; e-mail: dkartiga@olemiss.edu. Decisions for all papers will be made by March 5, 2011.

Call for Papers / SASA 2011 "Peoples, Publics, and Places of the Souths"

Georgia State University will host the Southern American Studies Association 2011 conference, "Peoples, Publics, and Places of the Souths," in downtown Atlanta, February 17–February 19, 2011.

We invite our colleagues in American Studies, Southern Studies, and all related fields to join us in interdisciplinary investigations of the interconnections among the U.S., Hemispheric, and Global Souths. As always, we encourage graduate students to present papers. SASA's Critoph Prize is an award for the best graduate student paper given at the conference; it includes a certificate and a check for \$250 as well as recognition at the next SASA meeting.

While we hope to attract a host of comparative, cross-cultural, transnational, and transregional projects, we are open to a wide range of topics, panels, and presentations. Topics might include plantation economies and postplantation cultures; foodways, culinary cultures, and sustainable agricultures; vernacular architecture and regional identities; social movements across borders; and African American perspectives on the Souths. For other suggested topics, see www.theasa.net/chapter_southern. Please send proposals that include a 150–200 word abstract and a one-page CV for each participant on an individual or session proposal to Christine Skwiot at cskwiot@gsu.edu.

The deadline is September 15, 2010.

2010 Eudora Welty Awards

Each year the Center for the Study of Southern Culture gives the Eudora Welty Awards for Creative Writing to two Mississippi high school students for short stories and poetry written during the previous school years. First place carries a prize of \$500 and second place a prize of \$250. We are glad to announce that we had 28 entries from 14 public and private high schools for the 2010 awards.

First place this year went to Alexandra Franklin, from Jackson Prep, for the poem "Icarus." Alexandra graduated in May and will be majoring in English at the University of Alabama in the fall. Second place went to Zach Grossenbacher, from Madison Central High School, for the story "Breaking Up the Atmosphere." Zach graduated in May and will attend the University of Mississippi in the fall as an Honors College student and a Lott Scholar. He plans a double major in Public Policy Leadership and English.

To see a list of past winner of the Eudora Welty Awards, visit the Center's Web site www.olemiss.edu/south/EudoraWeltyAwards.html.

Sally Cassady Lyon



Lawrence Reports on Teaching in the Mississippi Delta

In an early Southern Studies course, after an initial reading of Melba Beals's *Warriors Don't Cry*, I distinctly remember a contentious group discussion of race and education in the South. This powerful memoir, a detailed depiction of the painful struggle to integrate Little Rock Central High, provided my first glimpse into the immense struggle to achieve educational equality in our region. At the time, however, I could never have predicted the great significance of such an introduction.

When I declared Southern Studies as my course of study during that freshman fall semester, my vision was a romantic one. Like many, I imagined the region's rich history with a mind of "Moonlight and Magnolias." Quickly, though, I realized the massive complexity could not be easily reduced to a singular idea, particularly to the imagined stereotypes surrounding Southern identity.

Throughout my continued undergraduate coursework, race was a consistent theme thread among literature, research, travel, projects, oral histories, panel discussions, and passionate debates. These sensitive issues arose in academic discussions about travel and leisure in the South. Why have restored antebellum mansions, which serve as historical attractions for countless visitors, often offered guided tours with little or no mention of the enslaved men and women who were integral in such a setting? In a documentary filmmaking course, my fascination with race and regional identity was energized. Two classmates and I spent weekends traveling through and around the Mississippi Delta, recording the murmurings of "outsider art" beginning with bicycles hanging from trees and multicolored yard-art on an Itta Bena roadside, the memorabilia left idly by one grave of Robert Johnson, continued to a quaint, Vicksburg, Mississippi, gallery where we learned of brilliant artists creating imaginative work while living in abject poverty. The blues, a musical genre responsible for matchless, widespread influence, is still played in rather authentic fashion in festivals across the



region. During my annual, summer trip to the Bentonia Blues Festival, held near Yazoo City, Mississippi, I am engulfed by the magnitude of history, of regional identity on display.

Five years later, after my myriad of experiences through the Center, I stand before my own classroom, reading from *To Kill a Mockingbird*. My 10th grade English class has never heard of Harper Lee or her acclaimed novel. At Rosa Fort High School in Tunica, Mississippi, discussions of race and regional identity are foreign to most students. While Southern stereotypes permeate classic literature, themes of tolerance and equality ever-present in Southern works offer an entirely new perspective to students born and raised in this Mississippi River Delta.

While I am able to infuse these overarching ideas from my time in Southern academia, I am often frustrated by my inability to relay and express the magnitude of values I learned through my travels and studies in this discipline. As opposite my presentations of Southern folk art, I dictate ideas of personalized style, though ignoring the handmade, artistic creations I have come to admire, focusing namely on styles of standardized testing requirements and tips for mastery. My students, who must pass the state-

mandated English II exam to earn their high school diploma, are typically consumed by the competencies presented by the state curriculum. Many times, these concepts do not address the reflection on race and regional identity I long to explore in the classroom; however, I feel sure my background in Southern culture provides a unique perspective.

Many participants in Mississippi Teacher Corps hail from hometowns and universities far from the boundaries of the South. When introduced to Mississippi, much time is spent integrating these new teachers with their surroundings and the history that has built the difficulties we face in regional school systems. I look back favorably upon my experience in the interdisciplinary environment provided by my education, and I must recognize that original introduction to education in the South—and the indelible impression that led me to dedicate these years to education, with hope to introduce self-realization of Southern regionalism and cultural distinction into my classroom—bringing valuable ideas to young students, passing along the lasting impact placed upon me.

Jennifer Lawrence

Margaret Walker Alexander and the Study of the 20th-Century African American

As a professor of English at Jackson State University (JSU) in 1968, Margaret Walker Alexander founded the Institute for the Study of the History, Life, and Culture of Black People. Already an accomplished author, Alexander stood at the forefront of a nascent Black Studies movement, but the Institute also reflected her complete immersion in 20th-century African-American history and culture. During her lifetime, she had had the unique opportunity both to be mentored by the likes of W. E. B. Du Bois, Langston Hughes, and Richard Wright and to be a mentor to writers such as James Baldwin, Toni Morrison, and Maya Angelou.

Born in Birmingham, Alabama, on July 7, 1915, Margaret Abigail Walker was reading and writing by the time she was five, and, at age 14, she started a journal that she kept for the rest of her life. In 1925 her family settled in New Orleans, where her writing flourished, especially after meeting Langston Hughes, who encouraged her to leave the South to complete her education. She promptly enrolled at her father's alma mater, Northwestern University, and received a bachelor's degree in English in 1935.

After her graduation, Walker stayed in Chicago and worked with the Federal Writers' Project. There, she developed



Photograph: Carl Van Vechten, By permission of the Van Vechten Trust

Margaret Walker, New York City, November 27, 1942

a close friendship with Richard Wright and joined his Southside Writers Group, eventually taking over as group leader when Wright moved to New York City. In a 1937 issue of *Poetry* magazine, Walker published her seminal work, "For My People." At the University of Iowa, she refined "For My People" for her master's thesis and published it in

a book of poetry by the same name in 1942. For that work, she became the first African American woman to receive the Yale University Younger Poets Award. By 1949 Walker and her husband, Firnister Alexander, had moved their three children to Mississippi so she could join the Language Arts faculty and teach English at Jackson College (now Jackson State University). While at JSU, she returned to Iowa to complete her doctoral dissertation, a neoslave narrative inspired by the memories of her maternal grandmother, Elvira Ware Dozier. Published under her maiden name, Margaret Walker, in 1966, *Jubilee* represented 30 years of research and reflection and has never since been out of print.

At JSU, Dr. Alexander's lasting achievement was the Institute for the Study of the History, Life, and Culture of Black People. As director of the Institute, she organized several conferences that were the first of their kind, including the 1971 National Evaluative Conference on Black Studies and the 1973 Phyllis Wheatley Poetry Festival.

After 30 years of teaching, Alexander retired as Professor Emerita of English and donated her literary and administrative papers to the Institute that she had founded, which was subsequently named in her honor: the Margaret Walker Alexander National Research Center for the Study of the 20th-Century African American. The Alexander Papers at JSU include more than 130 of her journals dating from the 1930s to the 1990s and, in all, constitute the single largest collection of a modern black, female writer anywhere in the world.

Open to the public in historic Ayer Hall, the Alexander Center houses more than 30 significant manuscript collections such as the papers of former U.S. Secretary of Education Roderick Paige and a large oral history repository that includes the official collection of the Veterans of the Mississippi Civil Rights Movement. For additional information, visit www.jsu.edu/margaretwalker.

Robert Luckett and Angela Stewart



Margaret Walker signing copies of *Jubilee*, 1966

Reading the South

Morkan's Quarry.

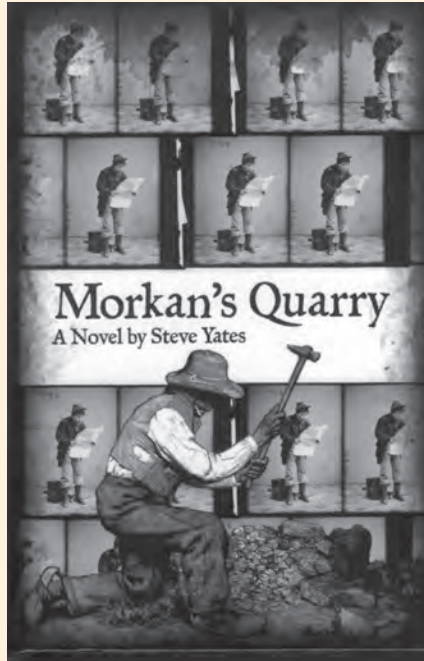
By Steve Yates.

Springfield, Missouri: Moon City Press, 2010. 365 pages. \$27.95 cloth.

The year is 1861 and Michael Morkan runs a successful limestone quarry in Springfield, Missouri. Michael is apolitical—neither a Union man nor a Confederate. The Civil War is upon him and everyone else in Missouri, but Michael just wants to stay out of the conflict, run his quarry, and teach his only son, 15-year-old Leighton, the business. For Michael, his son is the main thing: he wants to keep Leighton safe and alive. Living in a border state, Michael tries to remain neutral for as long as he can, even when his feisty Irish mistress, Cora Slade, complains, “Why must you always be in the middle without a side? Not a Rebel. Not a Yank. Not married but in love.” Inevitably the war comes to Michael, stalking him, and changes the Morkans’ lives forever.

At the beginning of *Morkan's Quarry*, Michael and Leighton Morkan are at odds the usual way most fathers and sons are, but here the stakes are exceptionally high. While the fighting nears, Leighton ignores his father's practical advice and risks using explosive powder to quarry limestone—both Union and Confederate soldiers will hear the blast when it goes off, putting the quarry and their lives in jeopardy. Both armies need firepower, and both armies want the Morkans' explosives. But “Deep down, [Leighton] longed for the audacity of it, the great blap black powder made, the shot ringing over town, rattling windows and puncheons.”

Leighton's immature decision foreshadows what is to come in this rich,



detailed historical novel. Throughout *Morkan's Quarry*, we meet characters who don't think much about consequences, the future, or anything beyond getting food and money, and the big “blap” their guns and explosions make.

The only exception is Michael Morkan. He thinks of the future and he wants to prevent Leighton from witnessing the murder, horror, and real evil that comes with any war. But no father can protect his son forever, and when Leighton has to shoot his own beloved horse because it is near death with heat and exhaustion, we see exactly the kind of potential soldier he could become.

Even though Michael tries to play both Union and Confederate sides, a bearded carpetbagger named Heron demands that Michael hand over his black powder for explosives. When he refuses and the Union troops come, Michael is labeled a rebel traitor, and before he's taken off to prison in St. Louis, he tells his son, “Leighton, I

have no idea how all this will go. But I want you to remember your mother and remember our name. Do nothing to sully them. You are a Morkan, one day to be the quarry master. . . . Keep that name dear as an army keeps its flag. And know that all you do affects that name and its bearing.”

Early on, a general tells Michael that the army of Missouri does not “tomp into fields and take,” but they do exactly that—both sides do over and over, and we see Leighton learn the hard way that there are no rules in wartime. While Michael is in prison, a group of men from Texas calling themselves rebels move into the Morkans' home and befriend Leighton. The men are, in fact, murdering thieves who case the joint and take everything the Morkans have. We wonder along with Michael Morkan: how will this young boy, Leighton, just 15 at the start, come out of this war, molded by such violence?

Like Leighton, we only see parts of the war—in bits and pieces. Whole, healthy soldiers march off, only to come back broken, mangled, or dead, “stacked like logs,” in wagons, their “bloody limbs dangling over the sideboards.” As the war rages on year after year, we see fewer men whole, even fewer body parts. Near the end of the novel, a crowd of Union women rollick behind one soldier, “tapping at the body parts that dangled like a stringer of fish” from his saddle.

Meanwhile, we have not forgotten imprisoned Michael Morkan. How will he change in order to survive? How will his dignity diminish as he learns to “sup” on the sleeves of dishwashers as they sleep, taking in their “leavings” for food? Michael's guard Sergeant Nimms is the sort of bad guy who lives for a good long war in order to get money and land for

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

himself. Tortured and pilloried, tied Christ-like to one of three sawed-off telegraph poles, what will Michael give up along with information that Nimms insists he needs?

Leighton eventually busts his father out of prison, but Michael is left a scarecrow, a mere slip of a man. Still, he maintains his own kind of dignity and sanity. Too saddened to read about all the bad news in newspapers, he sleeps on the kitchen floor and spends his days staring at trees or leaning against a windowsill, holding his hands outside a window. But his heart doesn't harden into stone. He doesn't fault Leighton for joining up with a Union army and killing in order to survive. He forgives his mistress, Cora, who couldn't wait. Michael is so magnanimous, he can't rejoice when he finds that Leighton justifiably kills the prison guard Nimms, though most readers will.

By the end, Leighton's sense of honor and duty develop into real sympathy and love for his father. His actions are what matter in the end. Michael Morkan has given his son the gift of what William Faulkner called the old verities and truths of the heart, love and honor and pity and pride and compassion and sacrifice.

Morkan's Quarry is filled with the details we leave behind, both in war and in life—clothing, jewelry, handwriting, body parts, dignity, sanity, lives—details Yates uses to draw us into this 19th-century world. There is Michael's script in his letters and contracts with his "scythe-like swoops"; Leighton's way of chiseling plump letters on his mother's tombstone; a cut callus swept into a desk drawer; a rosewood hair clip. And always those scraps of contracts, notes, and letters found in pockets, desk drawers or even caves, the writing and grammar a reflection of a person's character, inherent goodness (or not), and upbringing. Yates links theme and plot, lining up stone to quarried stone as he builds this solid and powerful story.

At one point Leighton shows a clumsy soldier how to cut limestone properly. "It's an act of faith," he says to the officer. "Don't look at me or the hammer or else the chuck will drop and you'll waste stone. ... As the chuck travels, you'll feel a change."

The officer watches Leighton chiseling, awestruck. You will read this book in much the same way.

Margaret McMullan

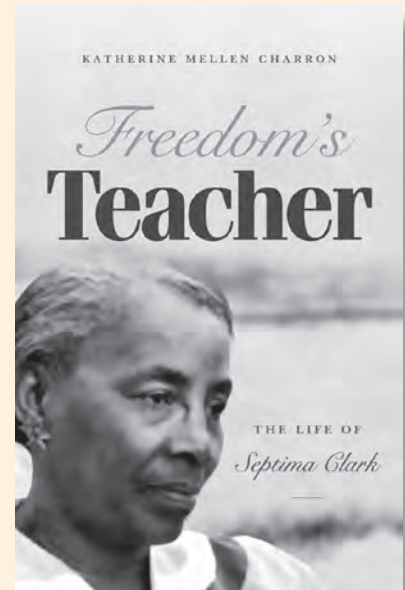
Freedom's Teacher: The Life of Septima Clark.

By Katherine Mellen Charron.

Chapel Hill: University of North Carolina Press, 2009. 480 pages. \$35.00 cloth.

Katherine Mellen Charron in *Freedom's Teacher: The Life of Septima Clark* alters the terrain of movement scholarship, asserting that the black educational system rather than the church was the institutional base for activism. By examining the life of Charleston educator Septima Clark, Charron presents compelling evidence that education was the foundation for political awareness and empowerment. Black women teachers played a central role in each community, and Clark's career illustrates how profoundly important their work was to both local activism and the messages of uplift presented at a national level.

In Charron's work, the city of Charleston with its sharply defined social hierarchy plays a significant role in Clark's life as she comes of age in the 1910s. Charron's careful description of the city allows the reader to move through the streets with Clark, from Henrietta Street across Meeting to Marion Square and King, becoming aware of the invisible but palpable barriers of segregation.



Within this space, Charron notes that "African Americans and white southerners have long used memory and place to locate themselves in history, though segregation forced them to map a racially inseparable past by attaching different meanings to the same geography." While white women could engage in "memory work" by erecting monuments on the physical landscape, black women went about commemorating past struggles through oral tradition, most often heard from black women teachers. Education promoted cultural pride and community uplift, and Clark was raised in an environment where teachers had the power to help students situate themselves in a history. As Charron illustrates, Clark dedicated her life to such memory work and its accompanying message of continual self-improvement.

Clark's first experience with teaching, and with rural poverty, occurred on Johns Island, which at the time took an eight-hour boat ride through tidal creeks to reach. Charron notes that teaching in a remote rural school such as this required a "missionary's faith of purpose and a true believer's zeal," qualities Clark certainly had. At a time when Progressive efforts improved education across the coun-

try, South Carolina lagged behind for both black and white children, spending a fraction of what other states did per pupil.

Charron describes a climate in which “from afar and in theory, white concern for black education remained hostile” but “up close and in practice, it manifested itself as indifference.” This indifference allowed teachers a great deal of decision-making power for their schools and communities. It also necessitated resourcefulness in the absence of learning materials. With few textbooks, Clark improvised lessons drawing on students’ everyday lives, a method that she would use throughout her career.

Clark’s first overt political effort occurred in 1918 while she was a teacher at Charleston’s private Avery Institute, following her time on Johns Island. The Charleston NAACP, founded in 1917, waged a campaign to force the school board to hire black teachers for the black public city schools where only white teachers were permitted. Charron examines Clark’s awakening activism in a truly compelling way, charting her progress and growing self-awareness throughout her life.

In 1929 Clark relocated to Columbia to teach, finding a city not nearly as caste conscious as Charleston, where she was excluded from groups within the black community’s hierarchy because of her status as the daughter of a slave. She became active as a clubwoman, something her social status had precluded in her home city. As a well-educated member of the city’s professional class, Clark enjoyed active civic engagement that she would continue upon her return to Charleston a few years later. Through involvement with the YWCA, Clark also began to engage in interracial work and groups like the League of Women Voters.

Always seeking opportunities for professional development as a teacher and civic leader, in 1954 Clark went to the Highlander Folk

School in Monteagle, Tennessee, where she ultimately became a staff member. She first visited to attend a workshop on school desegregation a few months after the Brown ruling. While at Highlander, Clark worked tirelessly on the development of a curriculum for Citizenship Schools, the first of which was developed on Johns Island. She trained hundreds of educators to teach adults to read while also presenting lessons about the students’ role as citizens and voters. At the end of Clark’s career, her teacher training resulted in the voter registration of thousands across the South. Clark insisted on the inclusion of the three Rs in these classes, instead of only providing lessons necessary for registration. For Clark, literacy brought confidence and self-sufficiency in daily life, and the resulting self-awareness needed to participate in civic activism.

Septima Clark’s lifelong dedication to education as a socially transformative force altered the lives of many. Charron’s account of Clark’s life illustrates how tireless the teacher was—her biography shows relentless activity over decades. Clark, in her methodical but passionate activism, was a truly formidable figure. *Freedom’s Teacher* would work exceptionally well as a text in a college history course, spanning as it does much of the 20th century and tracing the movement from the legal challenges of the NAACP in the 1920s to the 1970s attack on poverty through community uplift programs like Headstart. Charron’s work closely examines the role of class and gender in the movement, and her analysis joins that of others who have discussed the marginalization of women in organizations such as the Southern Christian Leadership Conference and the Student Nonviolent Coordinating Committee. With a clear and compelling argument and an appealing subject in Clark, it provides a fresh perspective on the local activism of one woman whose life

encompassed half a century of political change.

Becca Walton

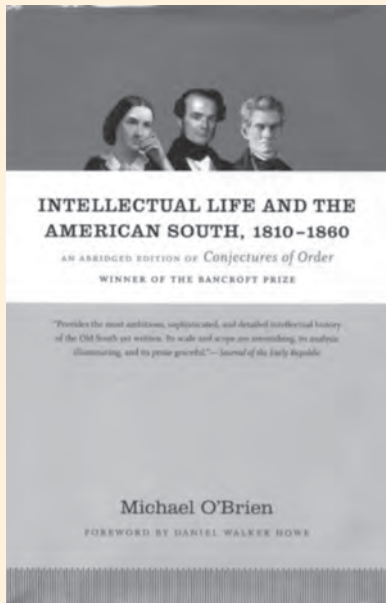
Intellectual Life and the American South, 1810-1860: An Abridged Edition of Conjectures of Order.

By Michael O’Brien.

Chapel Hill: University of North Carolina Press, 2010. 400 pages. \$39.95 cloth.

Michael O’Brien, a professor of American intellectual history at the University of Cambridge, has spent most of his career authoring and editing books that attest to the existence of “clever people” in the American South. His award-winning *Conjectures of Order* (2004), a two-volume history of the intellectual life of the antebellum South, helped to overturn long-held assumptions about the quality and expanse of intellectual production in the Old South. *Intellectual Life and the American South*, the abridged version of *Conjectures of Order*, is a concise account of the earlier work’s important arguments and themes.

O’Brien rejects the characterization of Southern antebellum society as premodern, a stagnant backwater whose inhabitants resisted engaging with European innovations. Instead, it was made up of cosmopolitan communities, replete with multilingual, multiethnic, and economically and geographically mobile individuals from different religious backgrounds—a far cry from the often-assumed homogeneity of Southern antebellum populations. The task for Southern intellectuals was to make sense of the constant movement of diverse peoples and new ideas into their region by con-



structuring frameworks and categories that would organize this information and knowledge into something manageable and controllable. To that end, they became part of larger trans-Atlantic networks of conversation and written exchange in which they became acquainted and conversant with the latest European trends, determined the usefulness of new ideas and knowledge to their own endeavors, and incorporated, rejected, and/or modified them as required.

This penchant for organization and control was influenced by the existence of “national, postcolonial, and imperial” trends in the region. Southerners had played a crucial role in creating the American nation, a development that had required defeating a colonial entity whose greatness they aspired to emulate. They thus felt both a certain level of confidence in their endeavors at governance and expansion as well as anxiety as they implemented slavery-dependent plans that would be judged by their still-admired former colonizers. The tensions between these two emotions, and the search for coherence in an ever-changing social milieu, helped to shape the ideas of early-19th-century Southerners. To prove this point, O’Brien divides his history into two parts. The first de-

scribes the social and cultural context in which Southern intellectuals lived, thought, read, and wrote and the ways in which intellectual exchanges between Southerners and non-Southerners took place. These interactions, in which shared assumptions often led to widely different conclusions, helped form the basis of the region’s intellectual community.

The intellectual variety in the region is the focus of the second part of O’Brien’s book, in which the conventional labeling of the region’s thought processes as comprising a single, inferior, and dissent-suppressing “mind” (W. J. Cash’s *The Mind of the South*, for example) is challenged. O’Brien traces the impact of three often-overlapping European philosophical movements on a growing Southern intellectual canon; the late Enlightenment stressed the need for order and optimism in its attainment, Romanticism highlighted an individual’s desire to belong, and an early realist sensibility expressed skepticism about both of those endeavors. A sampling of early-19th-century contributors to this canon—including familiar figures like John C. Calhoun and Mary Chesnut and less well-known individuals like Louisa McCord and Isaac Harby—are introduced through biographical sketches followed by descriptions of their intellectual production. Proslavery arguments, often credited as the most prevalent form of intellectual expression in the antebellum South, are here, placed in the wider intellectual context of the region; while the “peculiar institution” shaped Southern society and culture, slavery was just one of the many topics that engaged the energies of Southern intellectuals. O’Brien concludes this tome by reflecting on the experiment in nation-building that a majority of slaveholding states embarked on in 1861, a choice made not “out of ignorance, or guilt, or stupidity, or romantic innocence” but with the “clarity of mind” born out of decades of vibrant intellectual life in the American South, a region that nurtured an intellectual tra-

dition whose larger role in the arc of American intellectual history has yet to be fully acknowledged.

While *Conjectures of Order* will remain the standard work on Southern intellectual history for the foreseeable future, this abridgement serves as a more accessible introduction to the field of study that O’Brien’s scholarship has helped to create, shape, and maintain.

Xaris A. Martínez

In the Sanctuary of Outcasts: A Memoir.

By Neil White.

New York: William Morrow, 2009. 317 pages. \$25.99 cloth, \$14.99 paper.

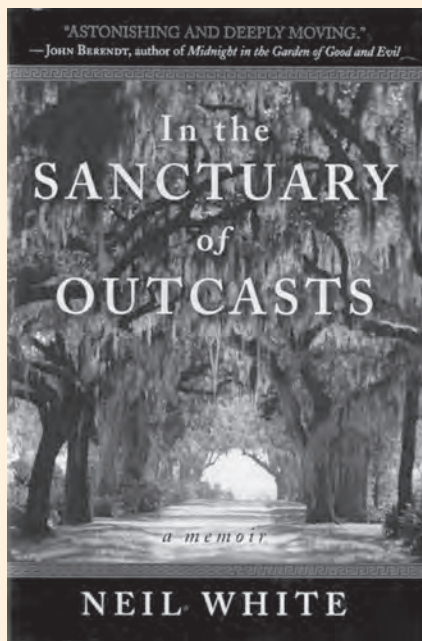
When one thinks of southern Louisiana, thoughts often drift toward bayous filled with stands of towering cypress trees, French-speaking Cajuns, foods like jambalaya and crawfish pie, zydeco music, the LSU Tigers, the French Quarter, and perhaps even Longfellow’s tragic *Evangeline*. Less often, if rarely, do those thoughts include images of leprosy. But in 1894, seven leprosy victims left New Orleans bound for an abandoned sugar plantation near Carville, Louisiana, just 15 miles south of Baton Rouge, to inaugurate the Louisiana Leper Home. At the time, and for years after those first seven patients arrived in what became known simply as “Carville,” little was known about the disease other than that it caused skin lesions, blisters, blindness, and fingers, toes, and noses to shorten and seemingly fall off. And that it had no cure.

Twenty-three years later, in 1917, Congress authorized \$250,000 for a national leprosarium to be established out of what was the Louisiana

Leper Home, and as a consequence all victims of leprosy in the U.S. were to be forcibly quarantined at Carville. Often these sufferers of leprosy were treated as prisoners rather than as patients, but despite, or perhaps because of, the physical and psychological torment caused by their disease and their being shunned from the larger society, Carville became a home to those patients. A society within the hospital formed, accompanied by Mardi Gras parades, church services, and softball leagues. Eventually, medical advancements suppressed the disease's advancement within the patients' bodies, and in the late 1950s the doors to the leprosarium were opened and the patients were free to stay or leave. Nearly every patient chose to stay.

For a brief period (1991–1994), Carville was also used as a minimum-security federal prison. During that time, in 1993, Neil White, a magazine entrepreneur who lived on the Mississippi Gulf Coast and entertained visions of fame, fortune, and everything that accompanies success, pled guilty to one count of bank fraud. Desperate to make good on his dreams, for himself and his wife and two young children, White funded his nascent publishing company with generous investors' money and, eventually, by kiting checks. By the time White's financing scheme was uncovered, he was living the life he had always wanted—and he had amassed a debt of hundreds of thousands of dollars. Soon after, he was sentenced to 18 months in a federal prison. At the conclusion of his sentencing, the presiding judge offered White these words: "Neil, I hope you can make something good come out of this." What did come out of White's sentence was a changed man and a book that contributes significantly to correcting the misconceptions of the disease leprosy, otherwise known as Hanson's disease.

White spent the next year in the federal prison that conjoined with the national leprosarium at Carville,



mingling with patients there, forging meaningful relationships with prisoners and patients alike, reevaluating his life's goals as well as his past's actions, which had brought him to the lowly state of imprisonment. Out of this experience comes *In the Sanctuary of Outcasts*, a cautionary memoir that reads like both a self-reflecting narrative and a homage to the leprosy patients who offered him the wisdom and friendship that changed his thinking and, ultimately, changed his life.

Entering the prison committed to recapturing his past successes once he is released, White begins his sentence ruminating on his future business plans and longing for the days of starched shirts and fine dining. Determined not to change, just work smarter, White devises a grand scheme to write an exposé on this strange leprosarium/federal prison. *I would be an undercover reporter*, he thinks. Pencil and pad always in hand, White takes copious notes about his fellow inmates. He interviews everyone, patients and prisoners alike, who will talk to him about their experience. He is determined that his year and a half in prison will not be wasted.

Surrounded by so many who have

no future outside of the leprosarium, White slowly begins to understand that his time in prison is not simply punishment; it is an opportunity to change his own life, to discover what is essential to being happy and truly fulfilled. At first terrified of the leprosy patients and their deformities, White comes to understand their disease and that their suffering has borne wisdom, a wisdom they freely share. Once White's wife back home declares that she is filing for divorce, he resolves to actually change—if not for himself, for his children, whom he cannot bear to lose. Through a better understanding of what it means to suffer, White resolves not to do so. He cannot change the past, but he is determined to change the future. "I felt privileged to live and work and play in a place that few had ever seen," he writes. "I was grateful I was imprisoned here, in a leprosarium, where I could begin to rebuild my life in a different way." Overcoming a fanatical drive to achieve financial success at all costs, White achieves the success that means the most to him—a life with his two children, and in the process he has written a touching, sometimes funny, and always compassionate book that tells the story of those who for so long were exiled to the periphery. In *In the Sanctuary of Outcasts* White takes an unflinching look at himself, his hubris, and his misdeeds, as if he cannot hide the truth, much like a leprosy victim cannot hide his deformities. "Finally, in a sanctuary for outcasts," he writes, "I understood the truth. Surrounded by men and women who could not hide their disfigurement, I could see my own."

Neil White has also contributed an entry on leprosy to *The New Encyclopedia of Southern Culture's Science and Medicine* volume, which will be published in 2012. He lives in Oxford, Mississippi, where he owns a small publishing company.

Jimmy Thomas

Burke's Book Store, Oldest in the South

This is the first of an occasional series on independent bookstores in the American South.

Burke's Book Store, which has survived the Depression and two World Wars, was begun in 1875 as a family business and stayed that way for three generations. Walter Burke Sr. opened Burke's Book Store on Main Street in Memphis, Tennessee, shortly after the Civil War, selling books, newspapers, slates, tin toys, and then, beginning in 1946, public and parochial school textbooks. Bill Burke, who was born above the bookstore, followed in his father's footsteps and, in 1950, began selling used and antiquarian books.

In the 1960s, during that great purge known as Urban Renewal, Burke's moved eastward to 634 Poplar among the pawnshops, and the original Main Street building and surrounding neighborhood were razed. In the 1970s, after the death of Bill Burke, Burke's Book Store was sold to Diana Crump. She, in turn, sold it to Harriette Beeson in the mid '80s. Beeson moved the store in 1988 to its third location at 1719 Poplar.

In 2000 husband and wife Corey and Cheryl Mesler, who met in the store and worked there for over a decade, bought Burke's. In 2007 the Meslers made the decision to sell the property at 1719 Poplar and move the store to its fourth (and hopefully final!) location in the vibrant Cooper-Young neighborhood.

The store has expanded and changed over the years and now encompasses "the best of the old, the latest of the new, and hard to find collectibles." In the last two years since the move, Burke's has expanded its used book selection to become one of the best in the



(above) Pictured above in 2000 at the 135th anniversary of Burke's Book Store are three generations of Burke's owners: Harriette Beeson (owner 1984–2000), Patsy Burke (widow of Bill Burke, the third and final Burke to own the store), Cheryl and Corey Mesler (owners 2000 to present). Not pictured is Diana Crump (owner 1978–1984).

(left) The original Burke's building on Main Street

city (*Memphis Flyer's* Best Used Book Store, 10 years running) and recently stepping into the online bookselling arena to offer wares to the world.

Burke's continues to offer new fiction, Southern literature, Memphis history, and paperback classics. The store recently added a magazine rack, featuring 50

titles on art, music, food, fashion, kids, reading, literary journals, social commentary, and local interest, as well as the *Sunday New York Times*. Burke's still sells textbooks to five local schools.

In the last 25 years the store has played host to a wide range of writers, including John Grisham, Richard Ford, Ann Beattie, Anne Rice, Bobbie Ann Mason, Kaye Gibbons, Peter Guralnick, Peter Carey, Lee Smith, Ralph Abernathy, Archie Manning, Rick Barthelme, Charles Baxter, Robert Olen Butler, Bill Wyman, and many others.

Today, muddling toward the future, the Meslers keep the old flame burning, still cognizant of their role in the community, reenergizing the store's once semiactive publishing arm, still remembering the signed W. C. Handy autobiography, the book bound in skin, the first edition *Uncle Tom's Cabin*. It's a heady business, a calling, a place of sympathetic magic.

Burke's Book Store's recently launched newsletter *Hound Dog* under its masthead uses the Groucho Marx quotation "Outside of a dog, a book is man's best friend. Inside of a dog, it's too dark to read."

In addition to book news and reports on readings and other activities at Burke's, *Hound Dog* offers a "Poem for Monday" and "Inside Indie Bookstores," a series of interviews with "entrepreneurs who represent the last link in the chain that connects writers with their intended audience." The second issue (March 15, 2010) featured an interview with Richard Howorth, owner of Square Books in Oxford, Mississippi. To read *Hound Dog*, go to www.burkesbooks.com.



SOUTHERN FOODWAYS REGISTER

The Newsletter of the Southern Foodways Alliance

“Doraville, touch of country in the city
Doraville, it ain’t much, but it’s home
Friends of mine say I oughta move to New York
New York’s fine, but it ain’t Doraville”

—Atlanta Rhythm Section, “Doraville”

SFA Field Trip: A Short History of Buford Highway

In June of 2010, participants on an SFA Field Trip explored Buford Highway, Atlanta’s multicultural corridor. Enjoy excerpts from a paper on Buford Highway as idea and reality, given on this occasion by Tore Olsson of the University of Georgia.

I first visited Atlanta’s Buford Highway in 2005, when I came to Georgia to begin work on a history PhD. As an immigrant myself, born and raised in Sweden, I decided to study migration history first and was quickly told that if I wanted to understand recent immigration to Georgia, I would have to visit the Buford Highway Corridor. Having spent much of my childhood in Boston, an old immigrant city, I assumed that Atlanta must somewhat resemble that model—bounded, ethnic communities segregated from but located close to the city’s business center. I was first confused and then surprised by what Buford Highway presented. Instead of seeing Chinatowns and Little Italys, I saw a vast, messy, and hopelessly complex grid of Mexican, Korean, and Vietnamese groceries and restaurants—to name only a few of the nationalities that populate the highway’s many strip malls and shopping centers. And not only was everything mixed together, but this epicenter of multicultural Atlanta was located nowhere near downtown—but was nearly suburban, more than 10 miles away from the city center of Five Points. As I first saw, smelled, heard, and, of course, tasted Buford Highway, I realized I had found a unique place—a place joining both the past and the future, the South and the globe.

A brief history of that place will indicate how it came to look, smell, sound, and taste as it does today. Surprisingly, the Buford Highway of 2010 does not



Tore Olsson

resemble that of 30 years ago. As recently as 1974 the local Southern rock band Atlanta Rhythm Section recorded their first hit single titled “Doraville”—a somewhat cheesy ode to their hometown of the same name, a place that is now one of the central immigrant hubs along Buford Highway. But not back then. “A touch of country in the city,” they sang of Doraville in 1974, with “red clay hills” and “rednecks drinking wine on Sunday.” It’s not that they forgot to mention the Cambodian groceries in town; those places simply did not exist in 1974. It’s how the stores got there is what I want to explore.

Buford Highway is actually a very long road, about 30 miles long, beginning near Lindbergh Center in Buckhead and running northeast deep into Gwinnett County. The section located in northern Dekalb County is home to hundreds of immigrant-owned businesses that made it famous.

The South had not been a major destination for immigrants arriving to the country in the late 19th and early 20th centuries. While a handful of Greek, Jewish, and Italian immigrants had settled in Atlanta, they lived close to the city’s center and had integrated quickly into the white mainstream. Now out in Chamblee and Doraville, many miles from downtown, the population was even more homogenous. Unlike southern Dekalb County, which was home to a growing black middle class, northern Dekalb was a predominantly white, working-class suburb.

Much of that would change during the 1970s. As more and more white Atlanta residents fled the city for distant suburbs far outside of the 285 perimeter, northern Dekalb began to look more like a part of Atlanta than ever before. Additionally, as a product of the oil crisis and industrial decline of the 1970s, GM and other large employers in the area began cutting jobs. Many residents responded by leaving northern Dekalb. As a result, both Chamblee and Doraville lost nearly 20 percent of their populations during the ’70s. Many houses, apartments, and storefronts were vacant for years, especially along Buford Highway, but soon a handful of new residents began to arrive with little fanfare—particularly a new class of professional, middle-class immigrants from Latin America and Asia. A milestone in the making of Buford Highway was perhaps 1976, the year that the Havana Sandwich Shop opened, arguably the first “ethnic” restaurant to open its doors on Buford Highway.

A true turning point in Buford

continued on page 25

Okracast on the Pod

The Southern Foodways Alliance announces Okracast, our new oral history podcast. Each month, we will feature a different interview from our oral history archive in its entirety to share the stories behind the food. We'll hear from pitmasters and soul food cooks, oystermen and bartenders, and more.

In addition to Okracast, we offer podcasts of special lectures from events



and symposia. So, in case you missed Jessica Harris talking about the Great Migration at an SFA dinner in NYC or Roy Blount Jr.'s talk on food imagery in song from our 2009 symposium, they are accessible on our iTunes page, as well.

Visit www.southernfoodways.org and click on the Documentary tab for more info.

13th Southern Foodways Symposium The Global South

The 13th Southern Foodways Symposium will be held October 22–24, 2010, in and around the town of Oxford and on the campus of the University of Mississippi. The Delta Divertissement, now in its eighth year, will take place October 21–22 in nearby Greenwood and Clarksdale. Both events will explore the Global South.

For much of our region's history, we have understood the South to be a land of Native American, West African,

and Western European peoples. Over the course of this long weekend, we will stage talks, dinners, and performances that complicate that prevailing concept.

Linkages between Cuban and Southern cookery will get their due. And the concept of grounded globalism gets a vetting. We will explore the influence of new arrivals, like Vietnamese crawfish cooks who work in the Cajun tradition. We will dig deeper into the

stories of tamale makers who, since the early years of the 20th century, have rolled and tied one of the totemic foods of the Mississippi Delta. But we won't overlook the import of early immigrants. African botanical, intellectual, and idiomatic gifts to the Americas will be honored by way of lectures on rice. And on Sunday morning we will stage two dramatic homages to African and African American street food vendors.

SOUTHERN FOODWAYS ALLIANCE



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Highway's history came in the 1980s, when a sort of "perfect storm" of both global and very local factors came together to remake northern Dekalb County. Mexico, for one, underwent a disastrous economic crisis in the early 1980s, as foreign debt and oil speculation shattered the peso and destroyed the livelihoods of millions of Mexicans, many of whom now looked to the United States as the only alternative for survival. In Southeast Asia repressive regimes spawned millions of refugees, especially in Cambodia, Laos, and Vietnam. In 1986 the U.S. reformed its immigration and refugee laws, militarizing the border with Mexico to discourage undocumented migration and, in doing so, effectively encouraged permanent settlement in the U.S. Finally, the regions where Asian and Latin American immigrants had traditionally settled in the U.S.—California and Texas—also suffered an economic downturn, so bad that arriving immigrants began to look to new destinations. One such destination was Atlanta.

In Atlanta the Buford Highway Corridor offered duplexes and apartments, MARTA, Atlanta's rapid transit rail system, and close proximity to the booming suburbs of Cobb and Gwinnett County, where most of the construction and landscaping work was located. With the demand for immigrant labor being in the northern suburbs rather

than downtown, settling in Chamblee and Doraville made economic sense.

To ease the painful transition of settling in a city that had no established ethnic communities, these new Atlantans sought familiar foods and environments, trying to recreate the worlds they had known. For entrepreneurs among them, this became thriving business, and the once bleak and vacant strip malls along Buford Highway underwent a sort of renaissance. Slowly at first, but more and more commonly, native-born landlords and developers began leasing and even selling store space to ethnic grocers and restaurateurs. For the first time in nearly 20 years, the Buford Highway corridor was thriving and bustling with new life. But this was no traditional, insular immigrant neighborhood—this chaotic, semiurban, multicultural strip mall explosion was in its own strange way unique to the South.

Doraville, Chamblee, and other surrounding cities continued demographic transformation throughout the 1990s and into the new century. By 2000, nearly 65 percent of Chamblee's population was foreign-born, as well as 45 percent of Doraville's. Hundreds of immigrant-owned businesses lined Buford Highway, catering both to recent arrivals and native black and white Southerners. However, the xenophobia that followed the September 11th attacks fueled some hostility towards newcomers, as did the economic downturn of 2007 and 2008.



Kate Medley

Housing speculation and gentrification projects also drove up prices in some areas of Buford Highway, forcing out many working-class immigrants. And many successful entrepreneurs also left the area after establishing themselves, moving out to Gwinnett, Cobb, Cherokee, and surrounding counties, hoping to own their own homes and escape Buford's chaotic bustle, often taking their businesses with them into the suburbs.

The Buford Highway remains, thankfully. Its continued existence is a testament to a transformed Atlanta, a living, breathing museum whose admission fee is affordably low, but whose gift shop and food court are the real attractions. To me, Buford Highway is reminiscent of Sweet Auburn, the historic black business district of central Atlanta, at the peak of its importance and vitality. Buford Highway also reminds me that Atlanta's historic success has always laid in its adaptability, and of its citizens' ability to humanize the often hollow and empty slogans dreamed up by its boosters and politicians. Atlanta the "international city" was not born in a corporate boardroom or public relations office downtown, but in a kitchen on Buford Highway, in a Mexican, Korean, or Vietnamese restaurant built on those same "red clay hills" that the Atlanta Rhythm Section memorialized in their 1974 ode to Doraville. When we taste Buford Highway, I hope that some of that history, a history both difficult and optimistic, will emerge in its many flavors.



Kate Medley

Harold Shinn is the president of the Buford Highway Farmer's Market in Doraville, Georgia.

MIAL Awards Gala

The 31st Annual Awards of the Mississippi Institute of Arts and Letters (MIAL) were presented on June 5, 2010, at an evening banquet at the Mississippi Museum of Art in Jackson, Mississippi. William Ferris received the Lifetime Achievement Award for his life's work in the field of Southern Studies. A Special Achievement Award was presented for *The Passions of Walter Anderson: A Dramatic Celebration of the Mississippi Gulf Coast Artist*, a multimedia collaboration of Jimmyle Listenbee, Amanda Malloy, Kevin Malloy, Alex Mauney, Rhona Justice-Malloy, Jared Spears, and Michael Barnett.

Frederick Barthelme of Hattiesburg received the Fiction Award for his novel *Waveland*. Charles W. Eagles of Oxford accepted the Nonfiction Award for *The Price of Defiance: James Meredith and the Integration of Ole Miss*; and D. C. Berry of Oxford accepted the Poetry Award for *Hamlet Off Stage*. In the Visual Arts category, Charles Crossley of McComb won for *Charles Crossley: Textures, Shapes, and Forms of Spirits*. The Photography Award went to Michael Loyd Young of Missouri, Texas, for his book *Blues, Booze, and BBQ*. In the Musical Composition Awards, Caroline Herring of Decatur, Georgia, won the Contemporary/Popular category for her CD *Golden Apples of the Sun*; and Shandy Phillips of Arlington, Massachusetts, won the Classical/Concert category for *Sonata Number 2 for Violin and Piano*.

MIAL President Mark Wiggs of Jackson presided at the Awards Ceremony; and Richard Howorth of Oxford, Mississippi, was the master of ceremonies. Each award winner received a monetary award and a Wolfe Bird, created by artist Elizabeth (Bebe) Wolfe of Wolfe Studio in Jackson, Mississippi.

Lemuria Bookstore in Jackson hosted an event the afternoon of the Awards Celebration that featured Caroline Herring, Michael Loyd Young, Charles Eagles, and William Ferris, who performed, read, spoke, and signed their works. Two-time MIAL award winner Angela Ball also read from the works



Margaret Anne Robbins

(above) MIAL 2010 Award winners are (from left) William Ferris (Lifetime Achievement), Caroline Herring (Contemporary/Popular Music Composition), Charles Crossley (Visual Arts), Michael Loyd Young (Photography), Shandy Phillips (Classical/Concert Music Composition), Charles Eagles (Nonfiction), and D. C. Berry (Poetry). Not pictured is Frederick Barthelme (Fiction).



Bridget Pieschel

(left) Winners of MIAL's 2010 Special Achievement Award are (from left) Alex Mauney, Jimmyle Listenbee, Mark Wiggs (MIAL president), Rhona Justice-Malloy, Kevin Malloy, and Amanda Malloy. Not pictured are Jared Spears and Michael Barnett.

of her colleagues, Frederick Barthelme and D. C. Berry, at the event.

Later in the afternoon the annual Membership Meeting of MIAL was held in the Community Room of the Mississippi Museum of Art. Officers for the coming year were elected and include Bridget Smith Pieschel of Columbus, president; David Beckley of Holly Springs, vice-president; Margaret Anne Robbins of Pontotoc, secretary; Jan Taylor of Jackson, treasurer; and Nancy Guice of Laurel, archivist. Mark Wiggs of Jackson will serve as past president.

Patrons for MIAL and its awards for 2009–2010 were Ann and Dale Abadie, the Gertrude C. Ford Foundation, Jack Kotz, Ella and Aubrey Lucas, the family of Keith Dockery McLean, McCarty Pottery and Gardens, *Mississippi Quarterly*,

Nan and Mike Sanders, Sandra and Tom Shellnut, and Leila Wynn.

Among the founders of the Mississippi Institute of Arts and Letters were Noel Polk, Aubrey Lucas, William Winter, Cora Norman, and Keith Dockery McLean. MIAL's juried competition is unique in Mississippi. All judges are chosen from outside the state and are prominent in their respective fields. Only members of MIAL may nominate candidates in the awards categories, but membership is open to all. To find out more about joining MIAL and supporting the arts in Mississippi, go to the Institute's Web site at www.ms-arts-letters.org.

Mary McKenzie Thompson

Southern Literary Trail Meets to Discuss Trailfest 2011

On July 17, just prior to the 37th annual Faulkner & Yoknapatawpha Conference, the members of the Southern Literary Trail board of directors and its advisors met in the Lyceum on the University of Mississippi campus to discuss plans for Trailfest 2011. The Southern Literary Trail—a tri-state collaboration of 18 Southern towns that celebrates 20th-century Southern writers and playwrights who were inspired by their communities—sponsors the annual event. Trailfest 2011 will open with the Carson McCullers Conference in Columbus, Georgia, on February 17, 2011, and conclude with the Alabama Writers' Symposium in Monroeville, Alabama, on May 8, 2011.

During Trailfest's debut in March 2009, Trail communities presented plays, movies, tours, and panel discussions that explored the masterworks of Southern literature and honored the writers of the Trail. Thousands of visitors attended Trailfest events in Alabama, Georgia, and Mississippi. The success of the celebration, the nation's first tri-state literary festival, established the Southern Literary Trail as a permanent feature of the southeastern landscape.

Events for Trailfest 2011 will include:

- Carson McCullers: An Interdisciplinary Conference and 94th Birthday Celebration, Columbus State University, Columbus, Georgia, February 17–19
- Natchez Literary and Cinema Celebration in Natchez, Mississippi, February 24–27
- Ralph Ellison Lecture, Tuskegee University, March 16
- Mississippi Delta Literary Tour, March 20–23
- Oxford Conference for the Book, University of Mississippi, Oxford, Mississippi, March 24–26
- Tennessee Williams 100th Birthday Celebration in Columbus, Mississippi, March 21–27
- Spring Pilgrimage of Homes in Columbus, Mississippi, March 28–April 9
- Flannery O'Connor Conference, Georgia College and State University, Milledgeville, Georgia, April 13–16
- Alabama Book Festival in Montgomery, Alabama, April 16

A traveling exhibition, *Eudora Welty: Exposures and Reflections*, will also be part of Trailfest 2011. The exhibition is a collection of Depression-era photographs taken by the writer and compiled into her book *One Time, One Place*. Jacob Laurence of the Museum of Mobile is curating the exhibition for a debut in early September 2010. A special presentation for destinations along the Southern Literary Trail, the project has received the full grant support and backing of the Alabama Humanities Foundation.



Susan Perry

Officers, directors, and advisors of the Southern Literary Trail who gathered on the University of Mississippi campus are (back row, from left) Colby Kullman (Mississippi), Bridget Pieschel (Mississippi), Steve Pieschel (Mississippi), Bert Hitchcock (Alabama), Barbara Carpenter (Mississippi), William Gantt (Alabama), Jimmy Thomas (Mississippi); (front row, from left) Carol Puckett (Alabama), Ann Abadie (Mississippi), and Cathy Fussell (Georgia). Not pictured is Susan Perry (Alabama).

After its presentation in Mobile, *Exposures and Reflections* (a title taken from Welty's text about the photos) will travel to the Rosa Parks Museum at Troy University in Troy, Alabama, the Atlanta History Center, the Carnegie Library Museum in Decatur, Alabama, and the Mississippi University for Women Gallery in Columbus, Mississippi, where it will conclude during the 2011 Welty Symposium. The exhibition's presentation at the Atlanta History Center will be a special feature of Trailfest 2011 and a tribute to Women's History Month in March 2011.

Eudora Welty once said, "Travel itself is part of some longer continuity." The Southern Literary Trail maps landmarks across a region that is home to timeless American stories, and many of the uniquely Southern landmarks along the Trail are year-round destinations. More information on the Southern Literary Trail and Trailfest 2011 can be found online at www.southern-literarytrail.org.

Jimmy Thomas

The conference "Startling Figures: A Celebration of the Legacy of Flannery O'Connor" will take place April 13–16, 2011, at Georgia College and State University in Milledgeville, Georgia.

Call for papers: Send abstract of approximately 500 words to Bruce Gentry, English, Campus Box 44, GCSU, Milledgeville, GA 31061 by the postmark deadline of November 1, 2010.

Anyone interested in serving as a session chair should send a resume to Gentry at the same address.

For information about the program, registration, accommodations, and other details, consult the Web site www.gcst.edu.startlingfigures.

Faulkner and Yoknapatawpha 2010

“Faulkner and Film”

The 37th annual Faulkner and Yoknapatawpha Conference, “Faulkner and Film,” began where most previous assessments of that subject have come to their well-deserved end. An anecdote-laced history consisting of Faulkner’s complaints about Hollywood—“the only place on earth where you can get stabbed in the back while you’re climbing a ladder”—and Hollywood’s comparable reservations about Faulkner, epitomized in the Coen brothers’ portrayal of him in the movie *Barton Fink* as an alcoholic who wrote neither screenplays nor fiction, came gradually unraveled in five days of lectures, panel discussions, and nine films.

What for several decades has been regarded as a waste of time and talent for both Faulkner and Hollywood turns out to have been an experience that bestowed important benefits on the writer and the art of film-making in the United States and elsewhere. Faulkner learned from film, and film learned from Faulkner.

Robert Hamblin presented the first paper of the conference, “Faulkner and Hollywood: A Call for Reassessment,”



Donald Kartiganer welcomes participants at opening session of the 2010 Faulkner and Yoknapatawpha Conference

Bruce Newman

challenging Faulkner readers to revisit the whole question of how Faulkner and film engage and interact with each other. Robert Jackson provided a kind of model for measuring the relative input of original fiction, screenplay, and filmic adaptation by stressing the intensely col-

laborative nature of the entire film-making process. Deborah Barker exemplified such collaboration by bringing together Faulkner’s novel *Sanctuary*, a film adapting it (*The Story of Temple Drake*), and a subsequent film, *Sanctuary*, which built on the original novel, the first movie adaptation, and Faulkner’s sequel, the novel *Requiem for a Nun*.

Julian Murphet added a dimension to the discussion by focusing on how Faulkner was not only influenced by his experience in Hollywood, but used in his fiction filmic techniques that go beyond the movies being made at the time. Allison Rittmayer brought the process still further forward by pointing out the influence of Faulkner’s fiction on the French director Jean-Luc Godard, whose films make use of characteristic Faulknerian techniques of narrative experiment, manipulation of genres, and fragmentation.

In addition to the contributions of these and other speakers, nine films were shown: one made from Faulkner’s cowritten screenplay, *The Road to Glory*, and eight others adapted from his novels and short stories. Perhaps the most inventive, and certainly the least



Longtime Faulkner and Yoknapatawpha Conference participants with University of Kansas connections are (from left) Jennie Joiner, Theresa Towner, Jim Carothers, Colby Kullman, Chuck and Nancy Peek, and Beverly Carothers.



Participants studying Faulkner Conference program booklet

known, of these was the 1991 Russian film *Noga*, made from the short story "The Leg," subtitled in English, and introduced by Ivan Delazari.

A special event at the conference was Stephen Railton's announcement and sampling of a major online project, Faulkner at Virginia: An Audio Archive, that allows users simultaneously to read and hear Faulkner's classroom interviews of 1957–58. The archive includes a great deal of material not in the published volume *Faulkner in the University*. See <http://faulkner.lib.virginia.edu>.

Other events included a University Museum exhibition of Mitchell Alan Wright's *Faulkner's "Barn Burning,"* a series of paintings inspired by Faulkner's short story; Teaching Faulkner sessions, conducted by James Carothers, Charles Peek, Terrell Tebbets, and Theresa Towner; guided tours of Oxford Architecture, New Albany and Ripley, and the Mississippi Delta; a presentation on collecting Faulkner by Seth Berner; a picnic at Rowan oak, marked by an announcement by Leadership Lafayette of the Rowan Oak east lawn restoration; and "Faulkner on the Fringe," hosted by Colby Kullman and the Southside Gallery, in which conference registrants perform riffs of their own on Faulkner's life and work.

Although the question is often raised as to what, after 37 conferences, is left to say about Faulkner, "Faulkner and Film" established once again that the enormous range and ongoing relevance of his work is limited only by our own capacities to explore them.

Donald Kartiganer

11th Annual Faulkner Fringe Festival Dedicated to James Gray Watson

James B. Carothers opened this year's Faulkner Fringe Festival by dedicating the evening's program to the memory of James Gray Watson (1939–2010), the Frances W. O'Hornett Professor of Literature at the University of Tulsa. A Faulknerian and great champion of the Faulkner and Yoknapatawpha Conference, Watson was a master teacher who found that Faulkner's fiction enabled him and his students to use their abilities to their absolute best.

Inspired by Edinburgh's Fringe Theatre Festival and Alaska's Last Frontier Theatre Conference's fringe program, the 2010 Faulkner Fringe Festival made way for seven presentations ranging from dramatic readings of Faulkner's fiction to a photography exhibit of Faulkner's Oxford to memoirs, personal stories, an essay, and a poem—all in some way concerning Faulkner. Each participant was allowed up to 10 minutes of open mike time at Southside Gallery on Monday night, July 19th, beginning at 10:00 p.m. Vickie and Wil Cook's gallery, which like Square Books has become an artistic center for the Oxford community, was crowded with approximately 80 folks when the program began, with close to 40 remaining until the last presentation concluded at 11:20 p.m. After a full day of scholarly papers, they were anticipating something short, light, and entertaining. They were not disappointed.

Betty Harrington (her 37th Faulkner Conference) and George Kehoe, two of Oxford's finest actors, then read a short scene from *The Sound and the Fury* involving Caddy Compson and Quentin Compson. In the famous scene at the branch, sister and brother discuss mutual suicide. Caddy is pregnant and has no husband. Trying to figure out what to do, Quentin offers to kill her and himself, but he lacks the fortitude to do so. Harrington and Kehoe brought to life the power of Faulkner's prose.

Deborah Freeland, whose photography from the mid-1970s to the mid-1980s was on display at Southside, explained that it had been over 30 years since she signed out a camera from the photo lab on campus and Bill Martin had rolled off some black and white film for her to use. With the photographs she took at that time now memories, she noted that some are sharp and clear while others show the dust and scratches of age. Since most of the negatives from that time have been lost, with only the prints remaining, she decided leave them as she found them. They bring us closer to image of an Oxford Faulkner had known in his last years. (He died in 1962.)

John and Christine Smith then performed an appendix to their song "William



Four Fringe speakers are (from left) Olivia Milch (Yale), Deanna Roberts (William Carey University), and John and Christine Smith (Aurora, California).

Faulkner Comes a Fur Piece with the Rolling Stones.” Once again this year, the Smiths mixed outrageous comedy, theater of the absurd dialogue, and musical parody to produce a crowd-pleasing entertainment.

Shirley Perry then spoke of her two short personal encounters with Mr. Faulkner—one involving one of his lectures at the University of Virginia and the other focusing on a dog adopted by the Faulknors. Both of these accounts may be found in her memoir *My Life as a Spy and Other Grand Adventures*, to be published in November and celebrated with a reading at Off Square Books.

Nancy Ashley, a Mississippian who now lives in Dallas, told the story of Faulkner’s long-term love relationship with Meta Carpenter, Howard Hawks’s secretary and script girl. The dramatic presentation was complete with photo-

graphs of this handsome couple whose relationship extended over many years.

Olivia Milch, a graduate student from Yale University, read an assignment she wrote for a professor who asked students to define the importance of reading Faulkner in their lives; and Deanna Roberts, an undergraduate from William Carey University, performed a poem about Faulkner that had been inspired by coming to her first Faulkner and Yoknapatawpha Conference.

Milly Moorhead West brought the program to a conclusion with her narrative “What Happened Today.” Her story: “Today after yoga, I came to the Square to pick up some framed photos, then went to Ajax to meet a friend who needed help with a writing sample for a job application. Then, out of habit, I walked around the Square instead of directly back to my car. I noticed four kids in front of City Hall prancing around their father. He was maybe 40,

wearing Bermuda shorts, and being happy. The kids were young. The little girl was probably five, the boys up to age 10 or 11. I was walking to them. One of the kids noticed the statue of Faulkner in front of City Hall. ‘Look,’ he said. ‘A man with a pipe.’ ‘William Faulkner,’ I said. The man, looking at the children, said, ‘For Whom the Bell Tolls.’ ‘That’s Ernest Hemingway,’ I said. By then he was totally confused. Hadn’t I just said it was William Faulkner? ‘Oh,’ he said, ‘Is that who . . . ?’ By then I was on my way.”

Diversity reigned once again at the annual Faulkner Fringe Festival with Faulkner fans eager to sign up in advance for next year’s program. Thanks to Marianne Steinsvik whose idea of a Faulkner Fringe Festival came to life 11 years ago.

Colby H. Kullman

CONTRIBUTORS

Mark Camarigg is the former assistant editor and current publications manager for *Living Blues* magazine.

Tina H. Hahn is the communications specialist for University Development and the University of Mississippi Foundation. She has been writing about the University and its loyal alumni and friends for almost two decades.

Donald M. Kartiganer is Howry Professor of Faulkner Studies Emeritus at the University of Mississippi and director of the Faulkner and Yoknapatawpha Conference.

Colby H. Kullman is professor of English at the University of Mississippi. Among his publications are *Theatre Companies of the World* and articles on Tennessee Williams and other modern dramatists.

Jennifer Lawrence received her BA in Southern Studies in May 2009 and now teaches in Tunica, Mississippi.

Robert Luckett is assistant professor of history and director of the Margaret Walker Alexander National Research Center for the Study of the 20th-century African American at Jackson State University.

Sally Cassady Lyon works at the Center, as the director’s assistant. She is a Gulfport native and Sewanee graduate.

Xaris A. Martínez is a graduate of the University of California, Los Angeles, and a second-year graduate student in Southern Studies. Her research interests include the religious and intellectual life of the antebellum South.

Margaret McMullan is the author of six

award-winning novels including *Sources of Light*, *Cashay*, and *In My Mother’s House*. She teaches at the University of Evansville, in Indiana, and will be a Fulbright professor of English at the University of Pécs, in Hungary, during the fall 2010 semester.

Panny Flautt Mayfield, an award-winning photographer and journalist, is director of public relations at Coahoma Community College in Clarksdale, Mississippi.

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

Angela Stewart serves as the Archivist of the Margaret Walker Alexander National Research Center for the Study of the 20th-century African American at Jackson State University.



Teardrop Film to Be Featured at Williams Festival October 15–16

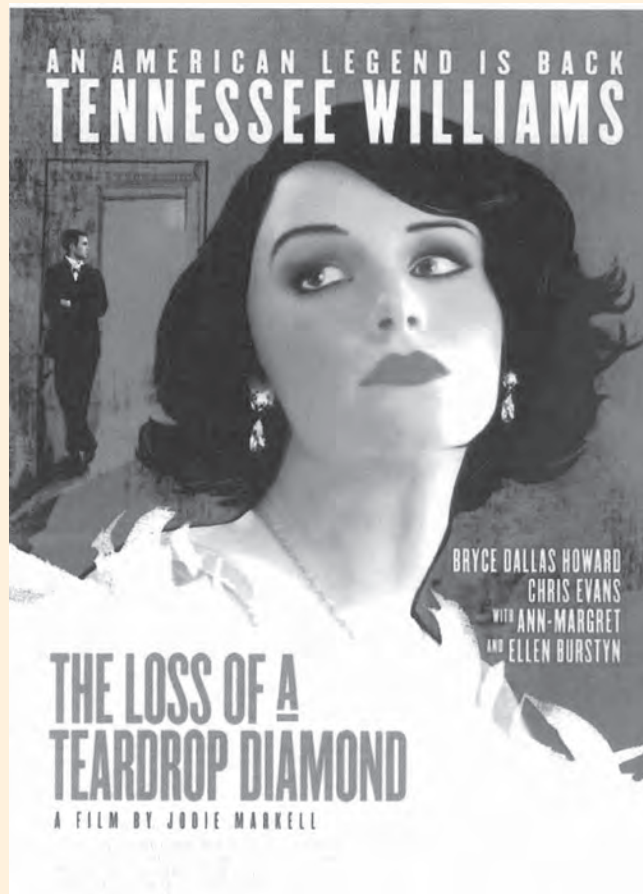
The 18th annual Mississippi Delta Tennessee Williams Festival in Clarksdale promises an exciting kickoff to the 2011 Williams Centennial Year with actress and director Jodie Markell talking about her passion for the playwright and presenting her film of his previously unproduced 1957 screenplay *The Loss of a Teardrop Diamond*.

Featured at the October 15–16, 2010, festival sponsored by Coahoma Community College, Markell will speak about her experiences directing the work set in the Mississippi Delta and Memphis during the 1920s. She also will talk about her lifelong interest in Tennessee Williams that began, at age 15, when she portrayed Laura Wingfield in a high school production of *The Glass Menagerie*.

“By the time I was 17, I had read everything by Tennessee Williams that I could find, and I had also been inspired by Elia Kazan’s classic films of *A Streetcar Named Desire* and my favorite, *Baby Doll*,” said Markell, who grew up in Memphis and studied the adaptation of literature to the stage and screen at Northwestern University before moving to New York to study acting at Circle in the Square Theater School. There she was introduced to *The Loss of a Teardrop Diamond*, which Williams wrote for Kazan, who never produced it.

Markell became fascinated by *Teardrop* and decided to make it her debut as the director of a feature film. (She had previously directed short films, including the award-winning *Why I Live at the P.O.* based on Eudora Welty’s story by that title.)

Markell says she realized she needed a cast of “thoroughbreds” to han-



dle the unique rhythm and musicality of Williams’s dialogue. Her first choice for the role of the play’s central character, Fisher Willow, was Bryce Dallas Howard, whom Markell describes as “the best of her generation.” The casting of Oscar-winning actress Ellen Burstyn, Ann-Margret, Chris Evans, Will Patton, and Mamie Gummer soon followed. *Teardrop* opened in New York and Los Angeles in December 2009 and has subsequently been shown throughout the country.

Expected to generate additional interest and intensity during the conference are interactions of scholars and actors participating in panel discussions and presenting readings from Williams plays that continue to explore influences of the Mississippi Delta on his works. Interesting also will be the measure

of *Teardrop*’s heroine Fisher Willow with Tennessee’s other legendary ladies from the Delta: Blanche DuBois, Alma Winemiller, Lady Torrence, and Maggie the Cat.

Kenneth Holditch will deliver the conference keynote address, and Colby Kullman will moderate the panel of scholars, including English professors Ralph Voss and Ann Fisher-Wirth; fiction writer Anna Baker, theatrical producer Robert Canon, and film critic and screenwriter Coop Cooper. Actors performing on stages and porch plays include Erma Duricko, Johnny McPhail, Alice Walker, Marissa Duricko, Tim Brown, Jeff Glickman, and Sherrye Williams.

Rehearsing to take center stage with monologues and scenes, fledgling high school actors across Mississippi will compete in the festival’s elite drama competition for \$3,000 in cash prizes for their school drama departments. Markell will address the students, and Duricko will lead them through an acting workshop. Festival activities, receptions, dinners, and porch plays laced with blues and gospel music and Southern cuisine take place in Clarksdale’s Tennessee Williams neighborhood.

Produced by Coahoma Community College and supported by grants from the Mississippi Arts Commission, the Mississippi Humanities Council, and the Rock River Foundation, the festival is free and open to the public. Reservations are required for meals. For festival updates, visit www.coahomacc.edu/twilliams or telephone Coahoma’s Public Relations Department: 662-621-4157.

Panny Flautt Mayfield

Southern Culture Catalog

Civil Rights in the Delta

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.

DVD1148 \$20.00

Friends \$18.00

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



Photo Courtesy: Memphis Commercial Appeal

Faulkner's Mississippi: Land into Legend

Transforms the fiction of William Faulkner's mythical Jefferson and Yoknapatawpha into the reality of Oxford and Lafayette County, Mississippi, with quotations from Faulkner's writings correlated with appropriate scenes. The first motion pictures inside Faulkner's home are presented along with rare still photographs of the writer. Narrated by Joseph Cotton. Script by Evans Harrington. Producer, Robert D. Oesterling, University of Mississippi Center for Public Service and Continuing Studies. 1965.

Color, 32 minutes.

DVD1069 \$25.00

Friends \$22.50

"Are You Walkin' with Me?" Sister Thea Bowman, William Faulkner, and African American Culture

Overview of programs Sister Thea presented at the annual Faulkner Conference from 1980 through 1989. Produced by Lisa N. Howorth,



Center for the Study of Southern Culture, 1990.

Color, 30 minutes.

DVD 1016 \$25.00

Friends \$22.50

William Faulkner Stamp Ceremony

A 22-cent Literary Arts Commemorative stamp honoring William Faulkner was issued by the United States Postal Service during a ceremony at the University of Mississippi on August 3, 1987. The DVD of this program includes remarks by author Eudora Welty, Faulkner's daughter, Jill Faulkner Summers, and others.

Color, 34 minutes.

DVD1231 \$25.00

Friends \$22.50

The Eleventh Oxford Conference for the Book Poster (2001)

Poster features Richard Wright photograph by Carl Van Vetchen.

M9903 \$10.00

Friends \$ 9.00



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M1789 \$10.00

William Faulkner and Eudora Welty

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

Color, 34 minutes.

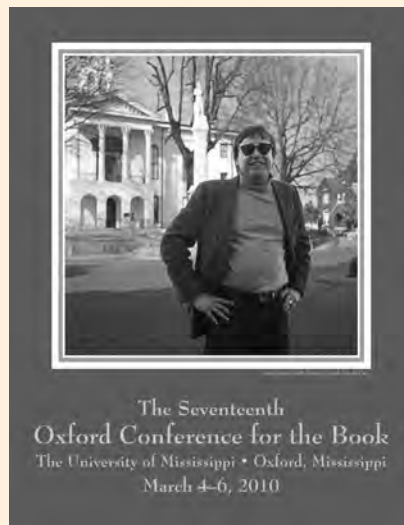
DVD1104 \$25.00

Friends \$22.50



Illustrating 2009 Oxford Conference for the Book materials is Walter Inglis Anderson's 1960 self-portrait, 11 x 8.5 inches; Courtesy Walter Anderson Family.

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Illustrating 2010 Oxford Conference for the Book materials is Maude Schuyler Clay's 1985 portrait of Barry Hannah, 11 x 8.5 inches.

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16th Oxford Conference for the Book: March 26–28, 2009

Walter Anderson and World Literature Exhibition: John Anderson, curator; **“The Landscape of Story,”** Patricia Pinson, presenter; Jennifer Ford, moderator.

Color, 45 minutes.
DVD1190 \$20.00
Friends \$18.00

“And Wisdom Is a Butterfly”: The Travels of Walter Anderson – Esther Sparks, moderator; Christopher Maurer, presenter.

Color, 45 minutes.
DVD1191 \$20.00
Friends \$18.00

“Bringing Walter Anderson to the World” – William Dunlap, moderator; panelists Patti Carr Black, Seetha Srinivasan.

Color, 45 minutes
DVD1192 \$20.00
Friends \$18.00

“Living with Walter Anderson: His Children Speak Out” – JoAnne Prichard Morris, moderator; panelists John Anderson, Leif Anderson, Mary Anderson Pickard.

Color, 45 minutes.
DVD1193 \$20.00
Friends \$18.00

Eudora Welty’s *Collected Stories* and Centennial Address – Pearl McHaney, moderator; Peggy Prenshaw, presenter.

Color, 45 minutes.
DVD1197 \$20.00
Friends \$18.00

“Writing after Katrina” – Ted Ownby, moderator; panelists Emily Clark, Jerry W. Ward Jr., and Joyce Zonana.

Color, 64 minutes.
DVD1200 \$20.00
Friends \$18.00

17th Oxford Conference for the Book: March 4–6, 2010

“The University Press of Mississippi at 40” – Peggy Prenshaw, moderator; panelists John Langston, JoAnne Prichard Morris, Noel Polk, Leila Salisbury, Seetha Srinivasan, Steve Yates.

Color, 60 minutes.
DVD1212. \$20.00
Friends \$18.00

“Literary Oxford” - John Grisham, Richard Howorth, Daniel W. Jones.

Color, 45 minutes.
DVD1208. \$20.00
Friends \$18.00

“Survivors of *Geronimo Rex*” – William Dunlap, moderator; panelists Harry C. “Joe” Brown, Horace Newcomb, Wyatt Newman, Noel Polk, Peggy Whitman Prenshaw, John Quisenberry.

Color, 90 minutes.
DVD1216 \$20.00
Friends \$18.00

“Barry Hannah as Teacher” – Tom Franklin, moderator; panelists Jonathan Miles, Anne Rapp, Cynthia Shearer.

Color, 45 minutes.
DVD1217 \$20.00
Friends \$18.00

“Teaching Barry Hannah” – Jay Watson, moderator; panelists Donald Kartiganer, Jon Parrish Peede, Daniel E. Williams.

Color, 45 minutes.
DVD1218 \$20.00
Friends \$18.00

“Barry Hannah as Writer” – Mark Richard, moderator; panelists William Harrison, Amy Hundley, Darcey Steinke, Wells Tower.

Color, 45 minutes.
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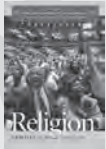
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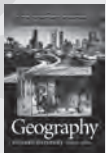
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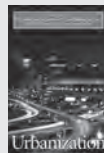
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Studies in English, Volume 14
1974 conference papers by Malcolm Cowley, Elizabeth M. Kerr, and David Sansing along with transcripts of discussions by Joseph Blotner, Evans Harrington, and others. Paper. B1020 \$25.00 Friends\$22.50

Studies in English, Volume 15

1975 conference papers by Cleanth Brooks, William Boozer, Carvel Collins, Blyden Jackson, Richard Godden, and Elizabeth M. Kerr along with transcripts of discussions by Victoria Black, Christine Drake, Howard Duvall, Robert J. Farley, Lucy Howorth, Mary McClain, Phil Mullen, William McNeil Reed, Dean Faulkner Wells, and others. Paper. B1021 \$25.00 Friends\$22.50

The South and Faulkner's Yoknapatawpha

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Fifty Years of Yoknapatawpha

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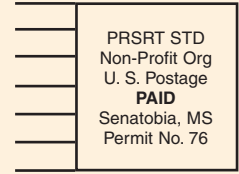
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