

# the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • WINTER 2011



## The 18th Oxford Conference for the Book

The University of Mississippi • Oxford, Mississippi • March 24–26, 2011



The Eighteenth  
Oxford Conference for the Book  
The University of Mississippi • Oxford, Mississippi  
March 24–26, 2011

Sponsored by the University of Mississippi, Harry Anderson of Oxford, Lafayette County & Oxford Public Library, Lafayette County Library Council, D.H. Davidson Foundation, School PPA, and Susan, the Ak and partially funded by the University of Mississippi, a contribution from the BOB Fisher Foundation for the Peace Arts, and grants from the National Endowment for the Arts, the Mississippi Arts Commission, the President's University Council, the Oxford Business Council, and the Administration of the Arts Council.

Illustrating 2011 Oxford Conference for the Book materials is an engraving of Adam and Eve by Cornelius Boel from the 1611 King James Bible, used courtesy Oxford University Press. The illustration is reproduced on posters and T-shirts available from the Center by calling 800-390-3527.

Call 662-915-5993  
or visit [www.oxfordconferenceforthebook.com](http://www.oxfordconferenceforthebook.com)  
for more information or to register for conference programs.

The 18th Oxford Conference for the Book, a program of readings, talks, and panels on March 24–26, 2011, will also celebrate two major literary events: the centennial of playwright Tennessee Williams's birth in Columbus, Mississippi, on March 26, 1911, and the 400th anniversary of the publication of the King James Bible. Speakers will include notable authors, editors, and others in the book trade as well as educators, literacy advocates, and readers of all ages. Fifth and ninth graders will join the audience for two sessions with authors of books for young readers. The conference edition of *Thacker Mountain Radio*, a fiction and poetry jam, workshops for writers, and a marathon book signing at Off Square Books are also part of the festivities.

The conference will begin at the J. D. Williams Library at 11:30 a.m. on Thursday, March 24, with lunch and a keynote address by Peggy Whitman Prenshaw, who will discuss her new book on Southern women and autobiography. The program on Thursday afternoon will begin with a celebration of American Poetry Month, when poets Michael McFee, of the University of North Carolina at Chapel Hill, and Richard Tillinghast, a Tennessean now living in Ireland, will read from their work and answer questions from the audience. Next, W. Ralph Eubanks, director of publishing at the Library of Congress, will talk with poet and memoirist Natasha Trethewey and novelist Jesmyn Ward, both from the Mississippi Gulf Coast, about their work. Artist and arts commentator William Dunlap will then moderate "Reading in the Post-Gutenbergian Age" with panelists Sven Birkerts, author of *The Gutenberg Elegies: The Fate of Reading in an Electronic Age*, and poets Sarah Kennedy, of Mary Baldwin College, and R. T. Smith, editor of *Shenandoah* at Washington and Lee University. The day's program will end with authors and musicians appearing on *Thacker Mountain Radio*.

Two Literature for Young Authors sessions are scheduled for

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**DIRECTOR'S COLUMN**

Almost every week the spring semester brings visitors to events sponsored by or connected to the Center. Along with a full schedule of Brown Bag lectures, the Center will be involved in a good variety of events beginning in February. Contributing to the Oxford Film Festival are multiple films by Joe York and a film made by graduate students in David Wharton's Southern Studies 534 class, and the Center is helping to support a visit by documentary filmmaker Les Blank. Later in February the Blues Today Symposium brings together scholars, musicians, and people in the music industry. In early March historian Barbara Fields delivers the first Gilder-Jordan lecture in a new series of addresses by major scholars in Southern history, and in late March the Oxford Conference for the Book brings to Oxford a variety of writers, editors, and others for a fast-paced program that considers the past, present, and future of the book. The Future of the South Symposium, with plans still under way, will convene in April to consider the relationships between public policy, the humanities, and the Gulf Coast oil spill.

Such events are central to university educational and outreach programs, they make things lively and unique, and they should break down any tendencies toward parochialism. Symposia have been particularly important in making the University of Mississippi a place to hear and contribute to the latest ideas in the study of Southern literature, history, music, and foodways.

A challenge for the Center is how to incorporate as many of these activities as possible into the academic program. In an online age when anyone with a computer has access to nonstop educational and marginally educational material, it may seem obsolete to have so many lectures, conferences, and other personal appearances. Moreover, occasionally students worry that there are so many events that they cannot attend them all, and some time-honored ways faculty reward attendance among students, such as writing a paragraph or signing a roll, are rarely satisfying.

So, what are academic events for the Internet age? First, such events large or small should offer the chance for people attending to have a chance to talk to speakers in informal settings. For example, a small and almost impromptu November gathering, cosponsored with the history department, brought historian Leon Litwack to campus for an informal chat with Southern Studies and history graduate students.

Second, when possible, conferences and other academic events benefit when they have connections to individual classes. For example, the Blues Today Symposium will complement a special topics class Adam Gussow is teaching on the blues. The Oxford Conference for the Book has events for young readers and for writers, and each conference has sessions that are ideal for individual classes. The Southern Foodways Alliance is supporting a new class, Foodways and Southern Culture, in fall 2011. And some classes go in the other direction by turning class projects into public programs. For example, students in Southern Studies 533 organize their documentary photographs into a spring exhibition and Brown Bag lunch presentation.

Third, some Center events, through the work of our friends in Media and Documentary Projects, become media products themselves. When suitable for recording, and with the proper permissions, some events become part of CDs or online projects. One can watch filmed versions of numerous events, for example, "Living with Walter Anderson," at the Film Projects portion of the Center's Web site, and one can order others in the *Southern Register*.

On the subject of coming and going, important developments at the Center this spring include the departure of one faculty member and searches for two new faculty members. One search, funded by the Southern Foodways Alliance, is for a post-doctoral teaching fellow and adjunct assistant professor who will teach courses in Southern foodways. Another search will add a new sociologist or anthropologist as a tenure-track joint appointment with Southern Studies. The sad news is that Nancy Bercaw, associate professor of history and Southern Studies, and good friend, is leaving to take a new position at the Smithsonian. We will miss her.

Ted Ownby

# BLUES

A LIVING BLUES SYMPOSIUM

## Today

February 24–26, 2011

University of Mississippi  
Oxford, Mississippi

### “MISSING CHAPTERS IN BLUES HISTORY”

Featuring:

- Early Wright Keynote Address by *Living Blues* Founding Editor and Mississippi Blues Trail Research Director Jim O’Neal
- Special Blues Edition of *Thacker Mountain Radio* Featuring Natchez Blues Artists
- “Inside the Blues Archive” with Blues Archivist Greg Johnson
- Panel Discussions on Blues Tourism and the History of Natchez Blues
- *Highway 61 Radio* Reception with Special Blues Photography Exhibition and Music
- Artist Interview with Poonanny the Blues Comedian
- Oxford Winter Blues Festival on the Oxford Square and More!

Additional details and complete conference schedule available at [www.livingblues.com](http://www.livingblues.com).

## Living Blues News

Issue No. 211 of *Living Blues* is on newsstands now and includes a number of engaging interviews and features. Our feature story details the life of harp player Arthur Lee Williams, one of the last two surviving members of the legendary Delta band the Jelly Roll Kings. Born in Mississippi but raised in Chicago, Williams learned his blues in the city and brought them back to the Delta where he performs to this day. Additionally, we speak with Lafayette, Louisiana, musician Major Handy, who served as lead guitarist for Rockin’ Dopsie for over a decade. The multitalented Handy learned accordion and started his own band, hosted a cooking show on television, is the owner of Major’s Body and Paint Shop, and now has released his first full-length album.



*Living Blues* also looks back at the 50-plus-year career of “soundcatcher” Chris Strachwitz, one of the most impressive and fascinating in the history of recorded sound. Nearly every genre of American music has been enhanced by his recordings. Best known to most *LB* readers for his blues recordings, Strachwitz has a remarkable story. Finally, we include an excerpt from the forthcoming Bobby “Blue” Bland biography, *Soul of the Ma*, that looks at the history of the Malaco Record label and how Bland wound up making it his home for the last 30 years.

Pick up a copy of *Living Blues* at bookstores or subscribe today at our Web site: [www.livingblues.com](http://www.livingblues.com).

Mark Camarigg



## Brown Bag Lunch and Lecture Series Spring Semester 2011

*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. Special sessions are scheduled on Mondays.*



### FEBRUARY

- 2 "The Great African American Migrations"  
Peter Rutkoff, Professor and Chair of American Studies, Kenyon College
- 7 "Oxford Film Festival: The Previews"  
Michelle Emmanuel, Molly Ferguson, Micah Ginn
- 9 "Southern Indian Culture: Southeastern American Indians and Their Plants"  
Pat Arinder, Natchez Trace Parkway, Amory, Mississippi  
Tammy Greer, Director of the Center for American Indian Research and Studies, University of Southern Mississippi  
Merrill and Joe Willis, Yoknapatawpha Heritage Museum and Nature Walk, Oxford, Mississippi
- 16 "We Listen to Whatever We Want': Nontraditional Music in the South"  
Ross Brand, Southern Studies Graduate Student
- 23 "Sunshine State Cowboys: A Gammill Gallery Lecture"  
Robert L. Stone, Photographer, Gainesville, Florida

### MARCH

- 2 "The Wolf River Conservancy: Conserving and Enhancing the Wolf River Corridor and Watershed as a Sustainable Natural Resource"

William Stubblefield, Interim Director, Wolf River Conservancy

- 9 "Harp-Boxing, Leaping, and Memphis Grooves: Contemporary Blues Harmonica from the Mid-South"  
Brandon O. Bailey, Harmonica Player, Memphis, Tennessee  
Adam Gussow, Associate Professor of English and Southern Studies
- 23 "2011 Oxford Conference for the Book: A Preview"  
Lyn Roberts, Square Books, Oxford, Mississippi
- 30 "Uptown Problems': Public vs. Private Loss in Films of Post-Katrina New Orleans"  
Leigh Ann Duck, Associate Professor of English

### APRIL

- 6 "Eating Good . . . and Moving Like We Should: A Delta Health Alliance Project"  
Kathy Knight, Associate Professor Family and Consumer Sciences

- 8 "Columbus Georgia's Wunderkind: Carson McCullers Then & Now"  
Cathy Fussell, Director, Carson McCullers Center for Writers and Musicians and Assistant Professor of English, Columbus State University, Columbus, Georgia

- 13 "Southern Work, Southern Play: A Gammill Gallery Talk"  
2011 Southern Studies Documentary Students

- 20 "A Very Ancient People' in Tennessee Williams Plays"  
Jack Barbera, Professor of English

- 27 "Man's Extremity Is God's Opportunity?": Religious Responses to the Great Depression in Memphis and the Delta"  
Allison Collis Greene, Assistant Professor of History, Mississippi State University

Lynn &amp; Stewart

Gammill  Gallery

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

## Exhibition Schedule

November 22, 2010–March 31, 2011

*Sunshine State Cowboys*

Bob Stone

April 4–June 20, 2011

*Southern Work, Southern Play*

Southern Studies Documentary Students

# Barbara Fields to Inaugurate Gilder-Jordan Lecture Series

"Racecraft and the History of the South" will be the subject of a talk by Columbia University historian Barbara Fields, as she gives the inaugural Gilder-Jordan lecture March 8. The lecture, scheduled for 7:00 p.m. in the auditorium of the Overby Center, brings Fields back to the University of Mississippi, where she was Ford Foundation Visiting Scholar in 1988.

Fields is the author of *Slavery and Freedom on the Middle Ground: Maryland during the 19th Century*. She received her PhD in history at Yale University, where she wrote a dissertation under the direction of C. Vann Woodward. In 1982 she contributed an essay, "Ideology and Race in American History," to a volume honoring Woodward on his

retirement. In that often-assigned and influential essay, along with other work, Fields has analyzed the meanings of race as "a purely ideological notion." The article continued, "To treat race as an ideology, and to insist upon treating it in connection with surrounding ideologies, is to open up a vast realm of further complications." Those complications have been the subject of a great deal of scholarship in the past generation. Coauthor or coeditor of *Slaves No More, Free at Last*, and *Freedom: The Documentary History of Emancipation*, Fields has also written about the history of emancipation in the U.S. and Brazil.

The Gilder-Jordan lecture series honors the support of Richard Gilder and Lou and Dan Jordan. Richard Gilder is a

prominent philanthropist who has supported the study of American history through the Gilder Lehrman Institute of American History in New York, Yale University's Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, and other organizations. Good friends of Richard Gilder and his wife, Lois Chiles, Lou and Dan Jordan are University of Mississippi alumni with degrees in history. Dan Jordan served for years as the president of the Thomas Jefferson Foundation in Charlottesville, Virginia.

The Gilder-Jordan Lecture series is organized through the Center, African American Studies, and the History Department.

## Bercaw Named Curator at the Smithsonian's National Museum of American History

Nancy Bercaw, associate professor of History and Southern Studies, is leaving the University of Mississippi to take a new position as curator in the Department of Social and Cultural History at the Smithsonian's National Museum of American History. Her position is in the Division of Political History, where her first job will have to do with the variety of Confederate currency. Bercaw came to the University of Mississippi History Department 16 years ago and has had a joint appointment with Southern Studies for the last 10 years, where she served as undergraduate advisor for Southern Studies majors. She has taught and team-taught a range of graduate and undergraduate courses on topics including emancipation and Reconstruction, race, gender and politics, cultural tourism, manners, and the contemporary South.

Bercaw's first book, *Gendered Freedoms: Race, Rights, and the Politics of the Household in the Mississippi Delta, 1861–1875*, analyzed the complexity and extraordinary changes within meanings of gender and race during and after the Civil War. In that book, Bercaw shows that identities in the Delta were fluid, violence was common, and land and

political power were the main objects of contention. Bercaw edited *Gender and the Southern Body Politic*, a collection based on papers presented at the Porter Fortune Jr. History Symposium. That collection remains one of the best ways for students and others to understand how historians are analyzing the interrelations of gender and politics by expanding the meanings of political life. She coedited the *Gender* volume for the Center's *New Encyclopedia of Southern Culture*. Her recent project, with the working title "The Anatomy of Freedom: Human Remains and Reconstruction of Race in the Postemancipation United States," delves into medical history, racial definitions, and the history of museums to compare the way cultural institutions preserved and displayed the body parts of different groups.

Along with her scholarship, teaching, and advising, Bercaw was involved in the University of Mississippi's Global South study group, worked closely with the William Winter Institute for Racial Reconciliation, and led several projects for the University's Commission on the Status of Women.

Moving to a job at the Smithsonian

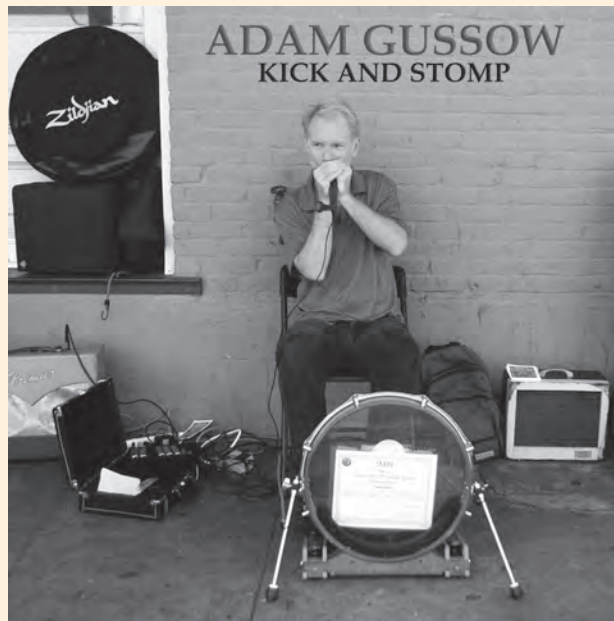
represents a return for Bercaw, who worked there years ago before completing her dissertation at Penn. "This is a terrific opportunity for her, but we're sorry to see her go," said Center Director Ted Ownby. "Nancy is a great friend, and she has been important to the Center in a lot of ways. She does an exceptional job demanding student work of high quality while welcoming and encouraging students with all kinds of interests. She's up for anything, always listening to what students say and what is going on among academics. Her past work with the Smithsonian put her in a position to help students think about public history and cultural presentation, and her American Civilization background meant she was trained in interdisciplinary work. We'll miss her."

Bercaw will keep up her numerous friendships with people at the University of Mississippi, first by working with students to complete the theses and dissertations she is overseeing. Second, she and Center faculty and staff have begun discussing partnerships that might be possible between Southern Studies and the Smithsonian.

# University of Mississippi Professor, Blues Artist Finds Critical, Commercial Success in First Solo Outing

Adam Gussow never had any intention of performing as a one-man band, but the blues singer and harmonica player recently became just that, releasing a solo modern blues album to critical and commercial accolades. "I've always had a good strong sense of rhythm," said Gussow, associate professor of English and Southern Studies at the University of Mississippi. For more than two decades, Gussow has performed as half the acclaimed blues duo of Satan and Adam, but he recently had an opportunity to step out on his own and work with Oxford producer Bryan Ward for *Kick and Stomp*. "What I'm trying to do is something that is done rarely, and that would be to be a one-man band without guitar," Gussow said. Most bands rely on guitars to provide the rhythm, but Gussow uses his voice, an amplified blues harp, and a drum to produce distinctive thump-and-metal rhythms.

Gussow, a New York native who



spent many years playing on the streets of Harlem, mixes a variety of blues into his solo debut, including traditional old blues, hill country blues, urban blues, jazz blues, and his own unique twist on the genre. *Kick and Stomp* includes 14 tracks of Gussow's favorites, including one rendition of B.B. King's "Everyday I

Have the Blues." "When I play it, I think you really forget that there's no guitar," he said. "Part of what I'm doing is trying to get people to forget about what's not there and just say, 'Hey, that sounds great!'" Other songs include the original "Shaun's Song," named after his son, and "Crossroads Blues," an emotional tune by blues legend Robert Johnson.

For his release party, Gussow focused on numbers from *Kick and Stomp* for the first set. For the second set, he was joined by guitarist Andrew "Shine" Turner for some lowdown Mississippi blues. "People had a chance to see what I do, but also to hear a duo," said Gussow, adding that

he plans to work with Turner on some future collaborations.

In 1991 Gussow and his musical partner, Sterling "Mr. Satan" Magee, received a W. C. Handy award nomination for the Satan and Adam album *Harlem Blues*. Their other albums include *Mother Mojo* (Flying Fish, 1993), *Living on the River* (Flying Fish, 1996), and *Word on the Street: Harlem Recordings, 1989* (Modern Blues Harmonica, 2008). *Living Blues* magazine featured the duo as its cover story in September/October 1996.

As a professor, Gussow specializes in blues literature and culture. An award-winning scholar, he is the author of three blues-themed books: *Mister Satan's Apprentice: A Blues Memoir*, *Seems Like Murder Here: Southern Violence and the Blues Tradition*, and *Journeyman's Road: Modern Blues Lives from Faulkner's Mississippi to Post-9/11 New York*.

Lexi Combs

## Hill Country Harmonica

The second annual incarnation of Hill Country Harmonica, organized and produced by Center faculty member Adam Gussow, will take place at Foxfire Ranch in Waterford, Mississippi, on May 21–22, 2011. A teaching-intensive mixture of lectures, workshops, jam sessions, and evening concerts, the event will feature a world-class lineup of blues harmonica players and Mississippi blues artists, including Sugar Blue, Charlie Sayles, Sonny Boy Terry, Jimi Lee, Bill "Howl-N-Madd" Perry, Deak Harp, Brandon Bailey, Shine Turner, and Gussow's duo, Satan and Adam, featuring Sterling "Mr. Satan" Magee. HCH will also include a rare appearance by Doug "Joe Lee" Bush, an Atlanta-based blues harp legend who was tutored by Little Walter Jacobs as a teenager in the 1950s. For more information, visit the Web site at [www.hillcountryharmonica.com](http://www.hillcountryharmonica.com) or e-mail Gussow at [agussow@olemiss.edu](mailto:agussow@olemiss.edu).



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# SST Faculty News

## NEW RESEARCH

Faculty members David Wharton and Zandria Robinson will benefit from a new initiative to support the research of Southern Studies faculty.

Several years ago, Leila Wynn of Greenville made a major gift that, after the Center for the Study of Southern Culture was able to match it with some generous help from the College of Liberal Arts, established a Faculty Development endowment to support summer research by two Southern Studies faculty members each year. The summer research funds will rotate among faculty.

David Wharton, assistant professor of Southern Studies and director of Documentary Projects at the Center, is using the Wynn Faculty Development funds to complete a project called "The Power of Belief," a photographic study of contemporary religious practices. He plans to turn that project, which he has pursued for some time, into a book.

Zandria Robinson, McMullan Assistant Professor of Southern Studies and assistant professor of sociology, is in her second year at the University of Mississippi. Her ambitious project, entitled "Post-Soulsville: Cultural Continuity and Neighborhood Change on Memphis's South Side, 1968–2012," may be an article or the beginning of a new book.

## NEW BOOKS

Two new books from Southern Studies faculty and staff were published recently, and two more will be coming soon.

In October, the University of North Carolina Press published *Sports and Recreation*, volume 16 of *The New Encyclopedia of Southern Culture*, edited by Harvey H. Jackson of Jacksonville State University under the general editorship of Charles Reagan Wilson. As always, Jimmy Thomas is managing editor.

In January, the University of Georgia Press published *American Cinema and the Southern Imaginary*, edited by Deborah

Barker of the University of Mississippi English Department and Kathryn McKee, McMullan Associate Professor of Southern Studies and associate professor of English. According to the book jacket, "The volume is divided into three sections: 'Rereading the South' uses new critical perspectives to reassess classic Hollywood films; 'Viewing the Civil Rights South' examines changing approaches to viewing race and class in the postcivil rights era; and 'Crossing Borders' considers the influence of post-modernism, postcolonialism, and media studies on recent southern films."

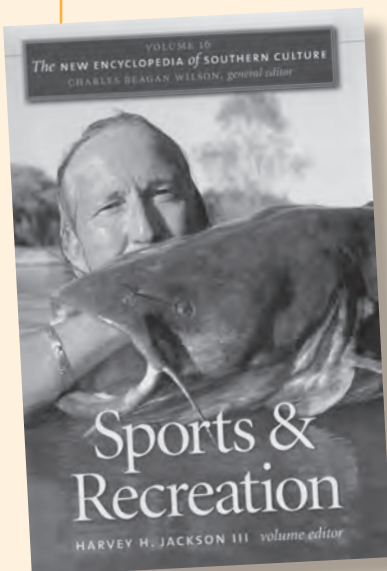
Later this spring UNC Press will publish volume 17 of *The New Encyclopedia*, the *Education* volume edited by Clarence Mohr of the University of South Alabama. In May the University of Georgia Press will publish *Flashes of a Southern Spirit: Meanings of Spirit in the U.S. South*, a new collection of essays by Charles Reagan Wilson.

## *Sports and Recreation*, the Newest Addition to *The New Encyclopedia of Southern Culture*

The 16th volume in *The New Encyclopedia of Southern Culture* series, *Sports and Recreation*, edited by Harvey H. (Hardy) Jackson, Eminent Scholar in History at Jacksonville State University in Alabama, offers an authoritative and readable reference to the culture of sports and recreation in the American South, surveying the various activities in which Southerners engage in their nonwork hours, as well as attitudes surrounding those activities.

Seventy-four thematic essays explore activities from the familiar (porch sitting and fairs) to the essential (football and stock car racing) to the unusual (pool checkers and a sport called "fireballing"). In 77 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 loose, and have fun.



## A Future of the South Conference *The Gulf Oil Spill after One Year*

April 1–2, 2011

Barnard Observatory

The University of Mississippi

Activists, journalists, scholars, and many others will gather to discuss the Gulf oil spill, government policy, activism, the environment, and the humanities.

Sessions will include "Recording the Spill," "Work, Food, and the Economy," "Recovery Efforts," "The Spill and the Wetlands," and "Historical Perspectives."

Please check the Center's Web site, [www.olemiss.edu/depts/south/future\\_south.html](http://www.olemiss.edu/depts/south/future_south.html) and our Facebook page for details.

# Richard Ford and Kristina Ford to Join University Faculty

Pulitzer Prize–winning author Richard Ford will join the University of Mississippi creative writing faculty this fall as a senior fiction writer. His wife of more than 40 years, Kristina Ford, who will accompany him as a member of the faculty, will be a visiting professor of public policy leadership.

Richard Ford



Richard Ford, a Jackson native who has lived in East Boothbay, Maine, for 12 years, said he is thrilled to return to his home state. He will teach a graduate fiction seminar in fall 2011 and a graduate class on form, craft and influence during the spring 2012 semester. “I hope the students can see that I, who have been writing for 40 years, am their colleague. I am in the world as they are; I’ve just been doing it longer,” Ford said. “Writing fiction is a vocation as opposed to a profession—there is not a professional ladder whose rungs you

climb. I want to encourage students to set the bar high for their efforts and shoot for the moon, as Barry Hannah used to say.” Hannah, who died in March, last held the faculty position Ford will fill.

Ford’s 1995 book *Independence Day* was the first novel to win both the Pulitzer Prize and the PEN/Faulkner Award for Fiction. In the same year, Ford was chosen as winner of the Rea Award for the Short Story, for outstanding achievement. His other novels include *A Piece of My Heart* (1976), *The Ultimate Good Luck* (1981), *The Sportswriter* (1986), *Wildlife* (1990), and *The Lay of the Land* (2006).

“I need Mississippi much more than Mississippi needs me,” Ford said. “Mississippi has a reputation and a history of being a place of good writers and it seems to me to be wonderfully worthwhile to carry that pennant further.”

Beth Ann Fennelly, an acclaimed poet and associate professor of English, was chair of the search committee for the position. “The University of Mississippi’s literary reputation still stands strong, and that, along with Square Books being here in Oxford and our MFA program being ranked as one of the best in the country by *Atlantic Monthly*, helped us attract a diverse and incredibly strong pool of applicants,” Fennelly said. “But as soon as we found out that Richard Ford could potentially be interested in the position, we knew which way we hoped the search would lead.” Fennelly said Ford is “at the top of his game—vibrant, lively, charismatic, and incredibly generous to his students.”

The chief of staff for community development of New Orleans, Kristina Ford is a distinguished city planner, academician, and author. She was the executive director of the New Orleans city planning commission for eight years and has written three books on community planning issues, including 2010’s *The Trouble with City Planning: What New Orleans Can Teach Us*.

Ivo Kamps, chair of the English Department, said Kristina and Richard Ford have both enjoyed immensely successful careers, and for them to come to the University of Mississippi is a genuine boon to the institution, its faculty and students. “She will bring the type of real-world experience that our students need and crave, and forge closer ties between academia and other communities; he will continue to write wonderful novels and stories and help shape the next generation of young writers to come through Ole Miss,” Kamps said.

Rebecca Lauck Cleary

## Eudora Welty Awards

Do you have a son who just may be the next Richard Wright? A daughter who can channel her inner O’Connor with a flick of a pen? If so, encourage these young people to enter stories and poems for consideration in the Center for the Study of Southern Culture’s annual Eudora Welty Awards. Schools may submit one entry per category.



Students should be Mississippi resident ninth through twelfth graders and must submit writing through their high schools. Maximum length of short stories is 3,000 words and of poetry, 100 lines. Winners and nominating schools will be notified in May. First place carries a \$500 prize and second place, \$250, plus recognition by Center director Ted Ownby at the opening of the 2011 Faulkner and Yoknapatawpha Conference on the University campus in July. Entries should be postmarked by April 15, 2011, and will be judged by University of Mississippi English professors. Applications and submission requirements will be sent to all Mississippi public and private high schools, but if you know a Mississippi student currently enrolled in high school outside the state or who is home-schooled, please e-mail [slyon@olemiss.edu](mailto:slyon@olemiss.edu) or call 662-915-5993 for a copy. To see a list of past winners or to download a PDF of the application, visit [www.olemiss.edu/depts/south/EudoraWeltyAwards.html](http://www.olemiss.edu/depts/south/EudoraWeltyAwards.html).



# Faulkner and Yoknapatawpha Conference

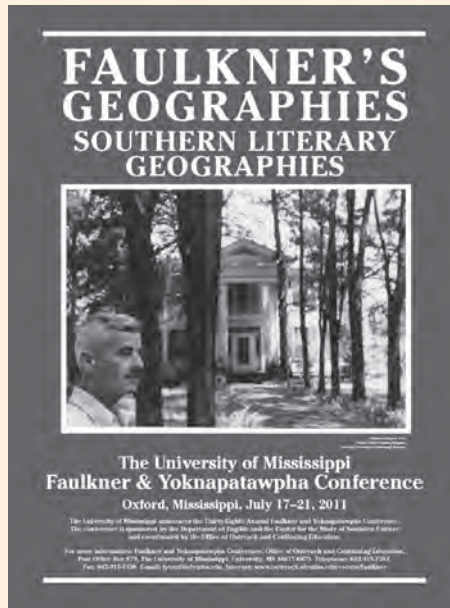
## Faulkner's Geographies/Southern Literary Geographies

July 17–21, 2011

Consideration of the geography of William Faulkner's life and fiction might well begin with the location of Rowan Oak, the home he purchased in 1930, renovated, and lived and wrote in for over 30 years. He selected the house with great care, drawn to it partly for the dilapidated condition that reduced its price to something he could afford, partly for its antebellum origin, but perhaps mostly for its isolation, which, even in 2011 Oxford, still exists. Tucked into a sharp elbow of Old Taylor Road, the front door a good 50 yards up the path from the gate, and backed by more than 30 acres of Bailey's Woods, Rowan Oak remains, like its former owner, an entity apart, within, yet not quite of, the community it has made famous. Visitors to Oxford, if without a local guide, still complain: "Rowan Oak is almost as difficult to find as Faulkner's mythical Yoknapatawpha County."

The photograph selected for this year's Faulkner and Yoknapatawpha poster positions the writer, the cedars, and the portico columns as echoing lines of identity. Henri Cartier-Bresson took a series of photographs of Faulkner in 1947, including a widely reproduced shot of Faulkner and two of his dogs (whose names, Faulkner later told an interviewer, were "Cartier" and "Bresson"). The conference poster photo, however, has rarely been seen and was recently acquired by the University of Mississippi Museum, under the directorship of William Andrews.

In 1963, following Faulkner's death the previous year, the University of Mississippi leased the house and surrounding land from his widow, Estelle Oldham Faulkner, and in 1973, following her death, purchased the house from the late Jill Faulkner Summers, the Faulkners' daughter. Since that time, the house has been open to the public. As part of the 2011 conference,



Illustrating the 2011 Faulkner and Yoknapatawpha poster and program is a photograph of William Faulkner at his home, Rowan Oak, in 1947 by French photographer Henri Cartier-Bresson. Flat copies of this poster and conference posters with illustrations by Glennray Tutor (1989–1993), John McCrady (1994, 2003, 2005), and William Faulkner (2007) and with photographs by Martin Dain (1996, 2009), Jack Cofield (1997, 2000), Bern Keating (1998), Odione (1990), Budd Studios (2002), Phyllis Cerf (2008), Alfred Eris (2010), and from the Cofield Collection (2001), the Williams Library (2004), and the *Commercial Appeal* (2006) are available for \$10.00 each plus \$3.50 postage and handling. Mississippi residents add 7 percent sales tax. Send all orders to the Center for the Study of Southern Culture with a check made payable to the University of Mississippi or with Visa or MasterCard account number and expiration date. Please use the order form on page 39. Credit card orders also may be made by calling 800-390-3527. Some posters are available to view on the Center's Web site, [www.olemiss.edu/depts/south/our\\_catalog.html](http://www.olemiss.edu/depts/south/our_catalog.html).

four of the curators and assistant curators of Rowan Oak, spanning the years from 1980 to the present, will make up a panel of unique perspectives on what is perhaps the most famous literary home in the United States.

Howard Bahr, Keith Fudge, Cynthia Shearer, and William Griffith have each engaged a constant flow of interested visitors, ranging from members of the Faulkner family to students at every level, Faulkner scholars, and internationally known writers. In addition, they have participated in the maintenance and renovation of the house, always treading the fine line between keeping the original intact while making the improvements necessary to its survival. As Howard Bahr once put it, "Rowan Oak is not a monument. It's a house. A living thing."

The 38th annual Faulkner and Yoknapatawpha Conference, "Faulkner's Geographies," will explore the complexities of place and space, borders impenetrable or porous, the unexpected parallels of places and peoples whose cultural interactions overcome their spatial distances. Lectures, panel discussions, teaching Faulkner sessions, guided tours of Oxford, the Delta, Memphis, and north Mississippi, and the usual round of social gatherings, including a picnic served at Rowan Oak, will introduce new approaches to the surfaces and depths of Faulkner's imagined land and people.

Discount rates for the conference are available for groups of five or more students. Inexpensive dormitory housing is available for all registrants. Contact Robert Fox at [rfox@olemiss.edu](mailto:rfox@olemiss.edu) for details. There are also a limited number of waivers of registration for graduate students. Contact Donald Kartiganer at [dkartiga@olemiss.edu](mailto:dkartiga@olemiss.edu) for details.

Donald M. Kartiganer

# Richard Wright Portrait to Be Unveiled

A portrait of Natchez's own "native son," Richard Wright (1908–1960), will soon hang permanently in the Mississippi Hall of Fame at the Old Capitol Museum in Jackson. "The portrait has been painted by Mississippi artist Katherine Buchanan of Brandon," said Carolyn Vance Smith of Copiah-Lincoln Community College in Natchez. Smith, founder and co-chair of the annual Natchez Literary and Cinema Celebration, is chairing the Richard Wright portrait fundraising campaign.

Wright, the world-renowned author of *Native Son*, *Black Boy*, and more than a dozen other literary works, was elected a member of the Mississippi Hall of Fame by the Mississippi Department of Archives and History. "Because the NLCC is so connected to writers, and because in 2008 the conference theme was the centennial of Richard Wright's birth, I was asked by friends at Archives and History to have a portrait of Richard Wright painted to hang in the Hall of Fame," Smith said.

Once every five years a few outstanding, deceased Mississippians are elected to the Mississippi Hall of Fame, Smith said. "The last election was in 2006. Richard Wright was elected along with writer Eudora Welty, artist George Ohr, and businessman Emmett Vaughney." Portraits of the last three are already hanging in the Old Capitol Museum. "Archives and History does not pay for portraits to be painted," Smith said. "They are privately funded."

The Wright portrait will be unveiled twice. The first unveiling will be February 24, 2011, at the Natchez Museum of Afro-American Culture as part of the 22nd annual NLCC. The second and final unveiling will be March 27, 2011, at the Old Capitol Museum in Jackson. At both ceremonies, Richard Wright scholar Jerry W. Ward Jr. of Dillard University will speak. Also on the program will be the Richard Wright family historian, Charles Wright of Natchez.

## CONTRIBUTORS

**Mark Camarigg** is the former assistant editor and current publications manager for *Living Blues* magazine. He is also a doctoral student in the Department of History at the University of Mississippi researching Soul Blues music in the American South.

**Rebecca Lauck Cleary** is a communications specialist in the Office of Media and Public Relations at the University of Mississippi.

**Lexi Combs** is a student in the Meek School of Journalism and New Media at the University of Mississippi. She was an intern with the University's Office of Media and Public Relations in the fall 2010 semester.

**Dianne Smith Fergusson** holds a BS in English Education from Western Carolina University in Cullowhee, North Carolina, and an MA and PhD in English from the University of South Carolina, Columbia. A former Peace Corps Volunteer, she is a retired National Board Certified English teacher and academic administrator. Fergusson currently lives in Oxford, Mississippi, where she cultivates her own garden and, as a Master Gardener, assists others with theirs.

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

**Paige Hurst** is administrative assistant at the Williamson County Public Library in Franklin, Tennessee.

**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.

**Sally Cassady Lyon** works at the Center, as the director's assistant. She is a Gulfport native and Sewanee graduate. Sally and her husband, Dalton, have one daughter, Lucy Rose.

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

**Cathryn Stout** is a second-year graduate student in the Southern Studies master's program. A native Memphian, she is an alumna of Wellesley College and former reporter for the *Commercial Appeal* newspaper.

**Jimmy Thomas** is managing editor of *The New Encyclopedia of Southern Culture*. An alumnus of the University of Mississippi, he has worked for publications in Oxford and New York.

**Mary McKenzie Thompson** is a retired high school teacher of English and creative writing from Clarksdale, Mississippi. She serves on the Board of Governors of the Mississippi Institute of Arts and Letters.

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

# Southern Studies Alumni News

A November gathering of Southern Studies alumni and friends in Atlanta brought together scholars, teachers, and graduate students, librarians, artists, and people in business and university development, to eat and talk prior to a Caroline Herring (MA, 1998) concert at Eddie's Attic. That range of activities—writing, teaching and studying, food and music—is a good start for listing some recent accomplishments by students and alumni.

Sudye Cauthen (MA, 1993) has written a new book, *The Salvation of Maggie Rider: Stories from Nokofta*, and she is leading workshops about the life of the writer through the North Florida Center for Documentary Studies in Alachua. John Frierson (BA, 1999) is a writer of a different sort, reporting on University of Tennessee-Chattanooga sports for the *Chattanooga Times Free Press*.

Scott Small (MA, 1999) was named the new head of the Upper School at the Mary Institute and St. Louis Country Day School after teaching history and coaching at the school since 1999. Like many Southern Studies alumni, Mark



Maarten Zwiers

Voss (MA, 1997) is pursuing a PhD. He is a history graduate student at the University of Arizona. While Maarten Zwiers (MA, 2007) was in Oxford in the fall doing research for his dissertation at the University of Groningen in the Netherlands, he gave a Brown Bag lecture about his research on James Eastland. Current student Eric Griffis has an internship at the Smithsonian Institution, and the film he, Meghan Leonard, and Tyler Keith made about Billy Ray Brown's dairy will show at the Oxford Film Festival in February. Current students Cathryn Stout, Ross Brand, and Kari Edwards and Emory PhD student Franky Abbott (MA, 2006) are among a large group of Center friends making presentations at the Southern American Studies Association meeting in Atlanta in February.

In the food world, SFA oral histo-

rian Amy Evans Streeter (MA, 2003) was recently named the "Person of the Day" by the *Jackson Free Press*. Alumna Sawyer Riley (BA, 2003) has taken an exciting new position at Plumpjack Winery in California's Napa Valley. LeAnne Doss Gault (BA, 1998), the social media manager for Viking Range in Greenwood, frequently works on projects with the Southern Foodways Alliance. Former student Val Leitner has organized Blue Oven Kitchens, a not-for-profit organization whose mission is "to incubate local, food-based entrepreneurs; provide and promote local food shed education; and foster a whole-system approach to the sustainable growth of the north central Florida food economy." And Meredith Veda Matthews (BA, 2006) has one job in food and one outside it. While working as a landman in the oil and gas industry, she has also developed a catering business headquartered in Bogalusa, Louisiana.

Among much news from alumni musicians, Susan Lee performs on *Raucous Americanus*, a new CD by the Tim Lee 3. In Charleston, Stan Gray (MA, 1997) is performing with a new band, Stan Gray & the Sting Rays.

Ted Ownby





# Southern Studies Alumni in Film

The South is relishing its close-up. The region once confined to stereotypical tropes is now being portrayed with more depth on flat screens across the country. This fresh look is courtesy of a decentralizing film industry that in recent years has welcomed new players like Tyler Perry Studios, which houses five sound stages on its 30-acre campus in Atlanta, and emerging powerhouse Sherwood Pictures, the Christian film ministry in Albany, Georgia, that created the 2008 surprise hit *Fireproof*.

Further energizing the rapidly changing film and entertainment scene is a new generation of Southern actors, writers, directors, and musicians who are capturing and sharing their stories at an unprecedented rate because multimedia technology has become more accessible.

"You can do some really nice stuff with equipment that years ago would have cost you thousands of dollars," said documentarian Andrew Harper.

Harper, the director of the Media and Documentary Projects Center at the University of Mississippi, has witnessed the growing interest in filmmaking over the years. To tap into the wellspring, in 2008 Harper paired with David Wharton, who heads the photography and documentary program in Southern Studies, and the duo added a film component to an existing fieldwork course. Harper said through the yearlong program students learn the aesthetics and

ethics of documentary photography, oral histories, and film.

"It's about finding good stories. Developing relationships with people. Helping them tell their stories and helping them find unique ways to do it," said Harper. "We have had several success stories of students who came out of or through Southern Studies who now work in the film industry."

To highlight some of those success stories, here are three profiles of Southern Studies alumni that now work in the film industry: director Joe York, actress Natalie Irby, and film student Rory Fraser. Although they came to the University of Mississippi from different backgrounds and at different times, they all credit the Southern Studies department with helping them discover new truths about their art and themselves.

## JOE YORK

The film opens with military tanks thunderously rolling into Saigon declaring the hostile takeover of South Vietnam. Machine gun bullets pop incessantly like corn kernels in hot oil. Bleeding soldiers clench their wounds. And crowds of mothers cry as the bodies of children are carried away on makeshift stretchers. Now cut to the Southern sun warming the Mississippi Sound. Thirty-five years after the fall of Saigon, a Vietnamese immigrant looks out from his shrimp boat that is gen-

tly drifting near the shore of Biloxi. On this day, the water is calm, but the two Vietnamese American fishermen that filmmaker Joe York documents in *Phat Tai* have waded in troubled waters.

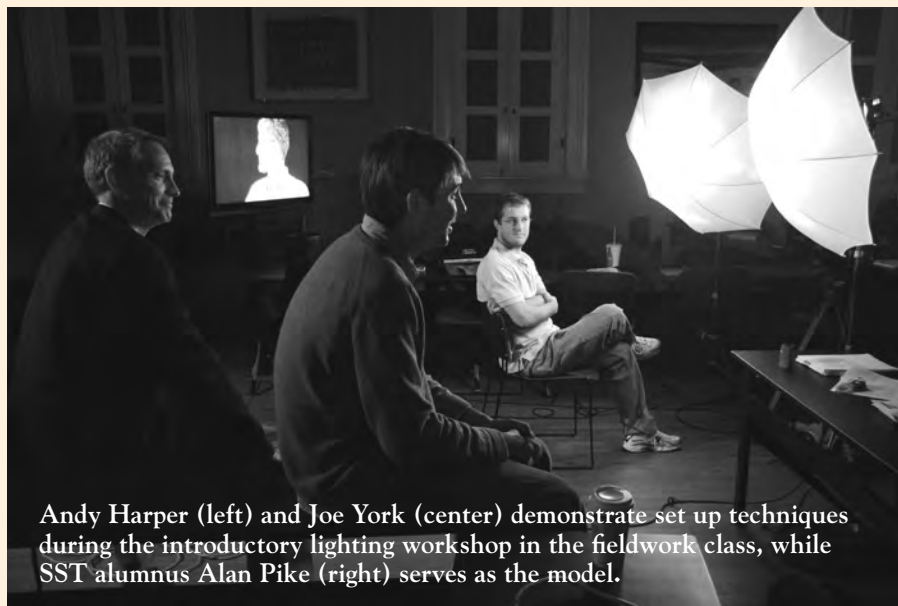
"They came to Biloxi from Saigon in 1975," said York, giving a brief history of the subjects in *Phat Tai*. "What we wanted to show through the film and through these two men was really the resiliency of the Vietnamese fishing community. They had their world torn apart by war in Vietnam, later by Katrina, and then most recently by the oil spill," added York. Released in 2010, *Phat Tai* is one of several critically acclaimed short films that York has shot in collaboration with the Southern Foodways Alliance. He is currently working on a feature length film called *Southern Food: The Movie*, which, like other SFA films, focuses on exploring Southern culture through food.

York was green to the world of foodways and filmmaking until enrolling at the University of Mississippi. He received his undergraduate degree in anthropology from Auburn University and then earned his master's at the University of Mississippi in Southern Studies in 2005. After graduation, he joined the staff at the Media and Documentary Projects Center.

The 33-year-old producer and director laughed when he recalled his first "debacle" as an anxious filmmaker. Now a rising star in the industry, he credits Andy Harper and his University of Mississippi professors with teaching him how to relax behind the camera.

"Probably one of the greatest lessons I learned was to just slow down and listen. I don't know if we do a lot of that in general. I mean everything is coming so fast that we don't spend a lot of time just listening, and I think what Southern Studies taught me was to pay attention and to listen," said York.

In addition to his SFA films, York is currently working on a film about former inmates who were released from jail and exonerated of their crimes with the help of an organization called the Innocence Project. In this film, like others, York's sensitivity and compassion guide every shoot.



Andy Harper (left) and Joe York (center) demonstrate set up techniques during the introductory lighting workshop in the fieldwork class, while SST alumnus Alan Pike (right) serves as the model.

Natalie Irby on set of  
*Ava and Her Prey*

Kenta Yamashita



Southern Studies  
alumnus Rory Fraser  
is currently pursuing  
his MFA at Stanford  
University's program  
for Documentary  
Film and Video.  
He is working on  
a project about a  
Tennessee church  
that doubles as a  
mixed martial arts  
training facility.

"I think Southern Studies really teaches you to have a respect for everyone's story," said York. "Everyone has a story that matters, and if you respect that and take the time to listen to it it's pretty incredible the stories that unfold."

### NATALIE IRBY

As an assassin in the movie *Again*, 28-year-old Natalie Irby got the chance to train with professional stunt fighters and deliver another body blow to the damsel in distress role that has frustrated and confined some actresses.

"A new wave of powerhouse female roles has opened the door to more complex portrayals of Southern women. For example, Kyra Sedgwick in TNT's *The Closer* and Sandra Bullock in *The Blind Side*," she said. "Traditionally, there has been a tendency to stigmatize or stereotype Southerners in television and film. It is as if the whole Southern region is in a time warp. Everyone is backward, sweating because there is no AC, and all speaking with a Deep South, Delta region accent with little or no regard for the additional facets that make up this multifarious region," added Irby.

The self-described "actress, writer, filmmaker, and activist" gained a broader appreciation for this "multifarious region" as a student at the University of Mississippi where she received her bachelor's degree in Southern Studies in 2005. After college, she moved from the Magnolia State to the Bay State to help her career blossom. Although she had no formal acting training in high school or college, she uses her background in cultural studies to help with character development.

After landing a part portraying a poor, drug-addicted mother from the

South for a film earlier in her career, Irby chose to "amp up the Southern accent" for the role. Unfortunately, playing into expectations is sometimes part of the craft.

"There is a bit of a conflict here—I don't want to stereotype and I don't want to be stereotyped, but it can be an effective tool for an actor. It's a balance," she explained. "Navigating through preconceived notions and stereotypes is an issue with almost every role, Southern or not. The ultimate goal is to find the heartbeat underneath it all. Connecting with that character, understanding where they are coming from, why they are the way they are, and never judging them even for one instant," she added.

The Jackson, Mississippi, native draws on her Southern roots for both inspiration and support. She has been pleasantly surprised by the sizeable contingency of Mississippians in L.A. "We like to stick together," she said. "Once we find one another, whether we knew each other in high school, college, or neither, it is as if we have found a bit of family on the other side of the country."

### RORY FRASER

Rory Fraser came to the University of Mississippi with filmmaking in mind. The fact that the University did not have a film school was just a minor inconvenience because Fraser quickly converted the Southern Studies Program at Barnard Observatory into his personal moviemaking laboratory. "I was drawn to Southern Studies because of its interdisciplinary focus. While it's true that most folks who come to the program are focused on Southern and U.S. history, there are some outliers, and I was drawn to that," said Fraser.

He received his bachelor's degree in philosophy from the University of the South and his master's degree in Southern Studies from the University of Mississippi. "My idea with both schools was to pursue other fields in the hope that it would inform my filmmaking. I think that has worked out well," added Fraser. It worked out so well that after earning his master's in 2009, he was offered a spot in Stanford University's highly competitive MFA program for Documentary Film and Video.

The 30-year-old Franklin, Tennessee, native currently lives in Palo Alto, California, with his girlfriend, Carolyn Benedict. His current labor of love is his thesis documentary about John Renken, the founder of Xtreme Ministries in Clarksville, Tennessee. Renken's church doubles as a training gym for mixed martial arts and ultimate fighting. Through Renken, Fraser explores the intersection of masculinity and Christianity.

After he finishes his academic work, Fraser hopes to teach on the college level and "keep making films, which I've been doing since I was about ten," he said. He also plans to keep the South in his frame.

"What I took from my time at Barnard Observatory is a sense that the South is far greater and more interesting than what pat nostalgia and simple romanticization allow for. It is a place in need of defense, and a place in need of critique," he said. "Mostly, it is a place in need of balanced examination, which I think is a project that is upheld by the Center for the Study of Southern Culture, and something I will take with me the rest of my life."

Cathryn Stout

# 2011 Mississippi Delta Literary Tour

The Mississippi Delta Literary Tour, set for March 20–23, 2011, will again travel across the Delta countryside exploring the region's rich literary, culinary, and musical heritage. The tour will be based at the Alluvian Hotel in downtown Greenwood and will travel to Delta towns of Indianola, Belzoni, Greenville, Money, Tutwiler, Merigold, and Clarksdale.

In Greenwood, the group will hear a sweeping introduction to Delta history by Gene Dattel, Delta native, New York resident, and author of *Cotton and Race in the Making of America: The Human Costs of Economic Power*. Literary historian Marion Barnwell, coauthor of *Touring Literary Mississippi*, will give a talk on the life of Greenwood author, scholar, and dramatist Endesha Ida Mae Holland (1944–61). Sunday evening the tour will be treated to a gustatory event at one of the Greenwood's newest and finest restaurants, Delta Bistro.

In Indianola, the group will tour the B. B. King Museum and Delta Interpretive Center. For lunch, we will experience down-home Delta soul food at Club Ebony, the famed blues club. After lunch the group will travel, for the first time, to Belzoni, where we will tour Mama's Dream World—The Ethel Wright Mohamed Stitchery Museum.

Back in Greenwood, the group will embark upon an architectural tour of Greenwood with author and architectural historian Mary Carol Miller (*Lost Mansions of Mississippi*, Volumes I & II), and then hear Curtis Wilkie discuss his new book, *The Fall of the House of Zeus: The Rise and Ruin of America's Most Powerful Trial Lawyer*, and Theresa Nicholas read from her new book, *Buryin' Daddy: Putting My Lebanese, Catholic, Southern Baptist Childhood to Rest*.

In Greenville, Stuart Rockoff, director of the history department at the Goldring/Woldenberg Institute of Southern Jewish Life, along with Gene Dattel, will discuss the unique Jewish experience in the Mississippi Delta at the historic Hebrew Union Temple. After a literary bus tour of Greenville, led by local historian/bookstore proprietor Mary Dayle McCormick, the group will visit the William Alexander Percy Memorial Library and hear literary scholar W. Kenneth Holditch speak on David Cohn (1897–1960), a Greenville native who authored 10 books and numerous articles and essays. The tour will once again visit the gravesite of William Alexander Percy (1885–1942), McCormick Book Inn, the Delta's—and Mississippi's—oldest independent bookstore, and Doe's Eat Place.

En route to Clarksdale, on Wednesday, March 23, Delta State University professor Henry Outlaw and director of the Delta Center for Culture and Learning Luther Brown will expound upon the region's cultural and civil rights history, with stops at Robert Johnson's gravesite and the remains of the store in Money where Emmett Till allegedly made his tragic whistle, and we'll visit with the nationally known Tutwiler Quilters, who piece and quilt using the African American quilting style, and the Tutwiler gospel singers, called the TCEC Spiritualettes, at the Tutwiler Community Education Center.

Our excursion in Clarksdale will include a visit to the Cutrer Mansion, where Kenneth Holditch will hold forth on



Jimmy Thomas

Mary Dayle McCormick, proprietor of McCormick Book Inn in Greenville with her husband, Hugh, and guide of the Center's annual literary tour of the city, stands by the historical marker outside the William Alexander Memorial Library, just a few short blocks from the Greenville levee.

the town's influence on Tennessee Williams's work, and St. George's Episcopal Church, where Tom "Tennessee" Williams spent a great deal of his impressionable early childhood and where his maternal grandfather, the Reverend Walter E. Dakin, was rector for 16 years (1917–33). We will also embark upon a tour of downtown art galleries that specialize in Delta visual artists. Afterward we'll enjoy cocktails at the home of longtime Clarksdale resident Panny Mayfield accompanied by "porch plays"—scenes of Williams's dramas performed by two of Oxford's leading Williamsian actors, Alice Walker and Johnny McPhail. The day will culminate in Merigold with blues and Abe's barbecue at Po' Monkey's juke joint—one of the last-remaining, bona fide Mississippi jukes, which has been in operation for 50 years. Standing on the edge of a cotton field, Po' Monkey's Juke was once a sharecropper's cabin and onetime home to owner Willie "Po' Monkey" Seaberry.

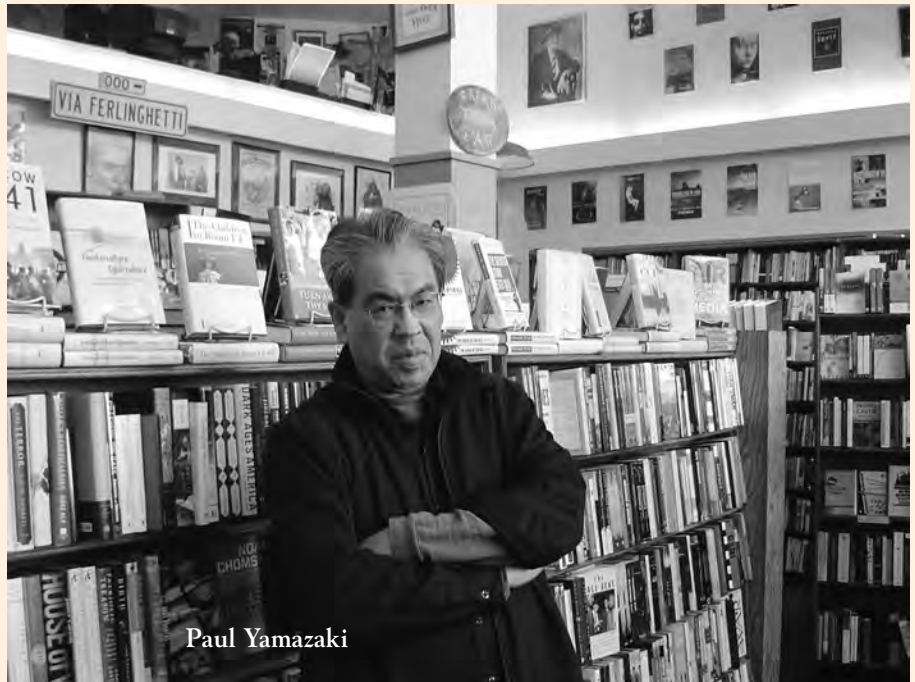
The Delta tour is \$575 per person for all program activities, 11 meals, and local transportation. **The fee does not include lodging.** Remember to sign up early. Only a limited number of places are available, and they will go fast.

Group accommodations are offered at the Alluvian, in downtown Greenwood ([www.thealluvian.com](http://www.thealluvian.com)). **Rooms at the Alluvian require a separate registration.** Standard rooms are priced at a discounted rate of \$170. Call 866-600-5201 and ask for the Literary Tour rate. Also call the hotel to inquire about rates for luxury rooms and suites. Additional rooms have been set aside at the Greenwood Best Western, 662-455-5777, or the Hampton Inn, 662-455-7985.

For more information, please contact tour organizer Jimmy Thomas via e-mail at [jgthomas@olemiss.edu](mailto:jgthomas@olemiss.edu) or by telephone at (662) 915-5993.



Friday morning, when area schoolchildren will join conference participants for presentations by Jon and Pamela Voelkel, authors of *Middleworld*, and Ally Condie, author of *Matched*. Three programs are scheduled for the afternoon, beginning with readings from two debut novels, Téa Obreht's *The Tiger's Wife* and Justin Taylor's *The Gospel of Anarchy*. Jamie Kornegay, owner of Turnrow Books in Greenwood, Mississippi, will then talk about narrative nonfiction with Curtis Wilkie, author of *The Fall of the House of Zeus: The Rise and Ruin of America's Most Powerful Trial Lawyer*, and Mark Richard, author of a novel, two collections of stories, scripts for film and television, and the newly published memoir *House of Prayer No. 2*. Tom Oliphant, who wrote for the *Boston Globe* from 1968 until 2007, will moderate a panel on "Writing about Sports" with journalists Rick Cleveland (*Clarion-Ledger*), Wil Haygood (*Washington Post*), and



Paul Yamazaki

Wright Thompson (ESPN). On Friday evening will be an "Open Mike: Poetry & Fiction Jam" for all participants who wish to read selections of their own poetry and fiction.

The program on Saturday will begin at 9:00 a.m. with two workshops—one on reading problems and opportunities, and one on writing poetry. At 10:00 a.m. Ivo Kamps, chair of the English Department at the University of Mississippi, his colleagues Mary Hayes and Gregory Heyworth, and Jennifer Drouin of the University of Alabama will talk about the use of modern technologies in their study of literary texts. Following this panel Norman W. Jones, a literary scholar at Ohio State University, and Charles Reagan Wilson, a cultural historian at the University of Mississippi, will discuss the history of the King James Bible on the 400th anniversary of its publication in 1611.

"Comic Book Auteurs"—the first session on Saturday afternoon and the first



Natasha Trethewey

ever session on graphic books presented at the conference—will feature Joyce Farmer, Michael Kupperman, and Joe Matt talking with Jack Pendarvis, author and creative writing teacher at the University of Mississippi. "City Lights: A Dialogue" will look at the history of San Francisco's famous bookstore. Discussing this history will be Square Books founder and owner Richard Howorth and Paul Yamazaki, who began his career at City Lights packing books in 1970 and now heads the store's book-buying program. Author Tom Franklin will preside at the closing session at 4:00 p.m. when two widely acclaimed young writers



Joyce Farmer

The conference is open to the public without charge. To assure seating space, those interested in attending should preregister. Reservations and advance payment are required for two optional events honoring speakers: a cocktail buffet on Thursday (\$50) and a picnic lunch on Saturday (\$10). All proceeds of the cocktail buffet will go toward supporting the conference and are tax deductible. Reservations are required for the Thursday lunch hosted by the Williams Library and the breakfast (no cost) served before the workshops on Saturday morning. Call 662-915-5993 or visit [www.oxfordconferenceforthebook.com](http://www.oxfordconferenceforthebook.com) for more information or to register for conference programs.



Petty Prenshaw



Justin Taylor

will talk about their careers and present readings from their new novels. Kevin Brockmeier, of Little Rock, is the author of two story collections, two children's books, and three novels, most recently, *The Illumination*. Karen Russell's first book of short stories, *St. Lucy's Home for Girls Raised by Wolves*, was published in 2006 and received a National Book Foundation award. *Swamplandia!*, her first novel, is about a family of alligator wrestlers in the Florida swamp.

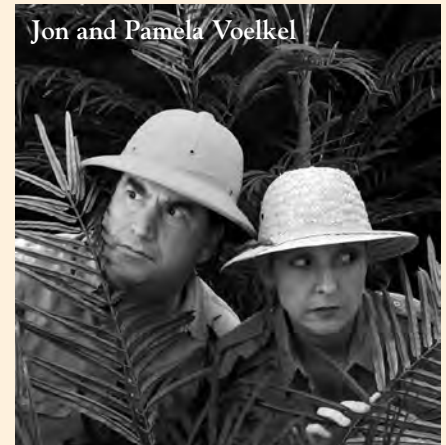
The conference will end with a marathon book signing at Off Square Books at 6:00 p.m. on Saturday. The party will celebrate Tennessee Williams's 100th birthday with toasts and cake.

A literary tour of the Mississippi Delta and several workshops are scheduled in conjunction with the conference. For details about the tour, see page 14. For details about the workshops, see page

18. For both, visit [www.oxfordconferenceforthebook.com](http://www.oxfordconferenceforthebook.com).

The University of Mississippi and Square Books sponsor the conference in association with the Junior Auxiliary of Oxford, Lafayette County & Oxford Public Library, Lafayette County Literacy Council, Oxford Middle School PTA, Mississippi Hills Heritage Area Alliance, and Southern Literary Trail. The 2010 conference is partially funded by the University of Mississippi, a contribution from the R&B Feder Foundation

for the Beaux Arts, and grants from the National Endowment for the Arts, the Mississippi Arts Commission, the Mississippi Humanities Council, the Oxford Tourism Council, and the Yoknapatawpha Arts Council.



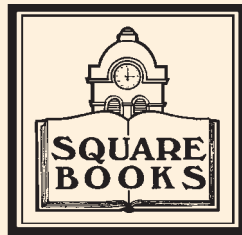
Jon and Pamela Voelkel



Jesmyn Ward



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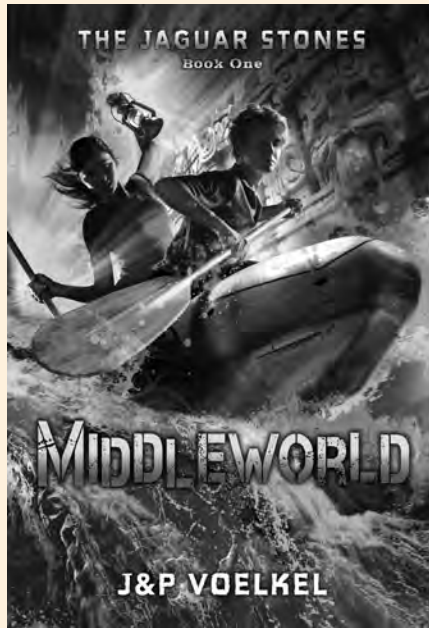
# The Write Stuff for Kids

Each year the conference showcases two writers for young people. All participating Oxford-area fifth- and ninth-grade students (nearly 1,000 readers) receive their own copies of books by the visiting authors and go to the conference to hear the authors speak about writing and reading. In addition, selected fifth- and ninth-grade classes from Mississippi Teacher Corps and Teach for America schools in the area (about 600 readers) have also been invited to attend these sessions.

In 2010 Ingrid Law spoke to the fifth grade and Watt Key met with ninth-grade students. Other notable authors from past Young Authors Fairs include Laurie Halse Anderson, Jay Asher, Christopher Paul Curtis, Margaret McMullan, John Green, Trenton Lee Stewart, and Mildred D. Taylor. The 2011 young people's authors are, for fifth graders, John and Pamela Voelkel, and for ninth graders, Ally Condie.

Jon Voelkel has lived in Peru, Costa Rica, and Colombia, but he was not a natural-born adventurer and found life in the jungle difficult, to say the least. Having survived monkey stew, an attack by giant rats, and a plane crash in the middle of the rainforest, he escaped to college in Minneapolis and went on to business school in Barcelona. After working in advertising agencies in Spain, Holland, and England, he started an agency in London with four other partners, one of whom became his wife. In 2001 the *London Financial Times* named him one of the top 50 creative minds in Britain.

While Jon Voelkel was battling the daily perils of the jungle, Pamela Craik was dreaming of adventure in a sedate seaside town in the north of England. After graduating from Leeds University, she fled to London to take any job with "writer" in



the title. After stints reviewing books, writing catalogs, and penning speech bubbles for photo-romances, she became an advertising copywriter. As creative director of Craik Jones Watson Mitchell Voelkel, she helped the agency win literally hundreds of creative awards.

In 2001 the Voelkels moved to rural Vermont and began work on *Middleworld*, their first collaborative book. Jon plots out the action (much of it based on his own childhood memories and the bedtime stories he tells their three children), and Pamela fleshes out the characters and decides how they feel about things. *Middleworld*, the first of their Jaguar Stones trilogy, was selected as the fifth-grade book this year.

Allyson Braithwaite (Ally) Condie, a teacher who lives in Salt Lake City with her husband and three sons, wrote five novels for young readers published by small Utah companies before Penguin featured her book *Matched* at BookExpo



America 2010. *Matched* has become immensely popular since its release in November. Condie's earlier titles are *Yearbook*, *First Day*, *Reunion*, *Freshman for President*, and *Being Sixteen*.

*Matched*, the first of a trilogy, is the story of Cassia, a teenage girl living in the Society, a place where every aspect of the lives of its citizens is predetermined: birth, career, marriage, and even death. When Cassia's matched-to-be husband Xander is replaced with the face of another young man named Ky, cracks in the Society's system are exposed and its power tested by true love and free will.

Ninth graders will receive copies of *Matched* and find out what choices Cassia makes when they read Ally Condie's popular novel. Readers are sure to anticipate the next two volumes of the *Matched* trilogy: *Crossed*, to be released on November 1, 2011, and the third book will be released in November 2012.

Participating fifth and ninth graders will have the opportunity to meet with the Voelkels and Condie during the Literature for Young Readers panels at the Ford Center on campus on Friday, March 25, beginning at 9:00 a.m. Students, teachers, parents, and other fans of the authors' work are invited to attend a book signing at Square Books Jr. that afternoon.

Thanks to all teachers, parents, and others who assist with the Young Authors Fair during the annual Oxford Conference for the Book. Special thanks to the Junior of Auxiliary of Oxford for making arrangements for Oxford and Lafayette County fifth graders to attend the conference and for each student to have a personal copy of *Middleworld*; to the Lafayette County Literacy Council for making arrangements for all local ninth graders to attend the conference and have a personal copy of *Matched*; and to Rosemary Oliphant-Ingham and her colleagues in the School of Education for raising funds to provide books to all the students from Mississippi Teacher Corps and Teach for America schools in the Delta and other areas who participate.



# The King James Bible at 400

This year, the King James Bible marks its 400th birthday with a worldwide celebration of its existence. The Authorized Version, as it became commonly known in the United Kingdom, was the ultimate product of King James I of England's 1604 meeting with the Church of England and a group of Puritan leaders. Referred to now as the Hampton Court Conference, the meeting was called after the Puritans' request for church reform.

The bible itself—the third English translation—was translated over the following seven years and completed in 1611. King James appointed 47 scholars, all from the Church of England and all but one ordained clergy, to do the work. The Old Testament was translated from the Greek texts, the New Testament from the Hebrew, and the Apocrypha from both Latin and Greek sources. Interestingly, none of these men were paid for their work. The copperplate engravings on the title page and genealogies (the Adam and Eve genealogy page illustrates the 2011 Oxford Conference for the Book poster, shirt, and other materials) were made by the Belgian portraitist Cornelius Boel. Eventually, though not by direct order of the King, the Authorized

Version fully replaced the Great Bible in the 1662 edition of the Anglican Book of Common Prayer and on all parish lectures, and to this day, nearly all versions of the bible used by mainline Christian denominations stem from the 1611 version. "Keep me as the apple of the eye, hide me under the shadow of thy wings" (Psalm 17:8) appears practically verbatim in the King James Version, the American King James Version, the New American Standard Version, the English Revised Version, and the New International Version, among others.

The KJV is certainly a book worth celebrating, and the aptly named King James Bible Trust, headquartered in Swindon, England, was created specifically for this cause. The trust has organized or sponsored dozens of events across the United Kingdom and the world, ranging from lectures and readings to choral evensong events, bible exhibitions, and children's speech contests.

Closer to home, the 2011 Oxford Conference of the Book will not only use an engraving by Cornelius Boel on its poster but will also dedicate a panel discussion to the KJV titled "The King James Bible at 400." Charles Reagan Wilson, who has written extensively on

religion in the South, and Norman W. Jones, who, with Hannibal Hamlin, co-edited the book *The King James Bible after 400 Years*, will talk about the bible's significance and cultural influence over the last four centuries.

Regionally, throughout 2011, churches, universities, museums, and other groups are dedicating events to the 400th anniversary of the King James Bible. Consider, if you are so inclined, "The KJV@400: From Hampton Court, around the Globe, and the Moon" at the Dunham Bible Museum at Houston Baptist University in Houston, Texas; "The History and Impact of the King James Bible" by Dr. Philip Stine at St. James Episcopal Church in Wilmington, North Carolina; the King James Bible Conference at Baylor University's Institute for Studies of Religion in Waco, Texas; the King James Bible Expo at the Capitol Reflecting Pool on the National Mall, Washington, D.C.; *Manifold Greatness: The Creation and Afterlife of the King James Bible* at the Folger Shakespeare Library in Washington, D.C.; and the Symposium on Shakespeare and the Bible at Rhodes College in Memphis, Tennessee.

Sally Cassady Lyon

## Creative Writing Workshop

The daylong workshop, titled "In the Beginning . . . a Look at First Pages," will take place Wednesday, March 23, at the Downtown Grill on the Oxford Square and is led by Margaret-Love Denman. The workshop is open to 20 writers. The workshop fee of \$250 includes evaluation of up to 20 double-spaced pages of fiction submitted beforehand, a 20-minute session with the instructor, attendance at all conference events, lunch on Wednesday, lunch and dinner on Thursday, and lunch on Saturday, and a copy of *Novel Ideas: Contemporary Authors Share the Creative Process*, by Denman and novelist Barbara Shoup.

## Poetry Craft Talk and Poetry Workshop

Michael McFee will present a poetry craft talk at the Lafayette County & Oxford Public Library on Friday, March 25, 2011, at noon. The event will include lunch and is open to the public without charge. Reservations for lunch may be made by telephone (662-234-5751), fax (662-234-3155), or e-mail (dfitts@firstregional.org) by Monday, March 21.

Aspiring poets may submit work for critique by Richard

Tellinghast. Send one poem to Josh Davis, 1903 Anderson Road Apt. H7, Oxford, MS 38655; e-mail joshua.davis28@gmail.com by Wednesday, March 16. Subject lines of e-mail submissions should read "OCB Poetry Workshop." The workshop will meet in the Overby Center Room 206 on Saturday, March 26, at 9 a.m. and is free and open to the public.

## "The Endangered Species: Readers Today and Tomorrow"

Authors Jon Voelkel, Pamela Voelkel, and Ally Condie will join literacy advocates Elaine H. Scott and Claiborne Barksdale in a discussion about reading and writing problems and opportunities.

Teachers, librarians, students, writers, and other interested persons are invited to attend. Continuing Education Units are available for conference and workshop participants. The session will take place at the Overby Center Auditorium on Saturday, March 26, 2011, at 9:00 a.m. Questions for the panelists may be submitted beforehand to Rosemary Oliphant-Ingham, School of Education, The University of Mississippi, University, MS 38677; e-mail ringham@olemiss.edu. Deadline: Wednesday, March 23.

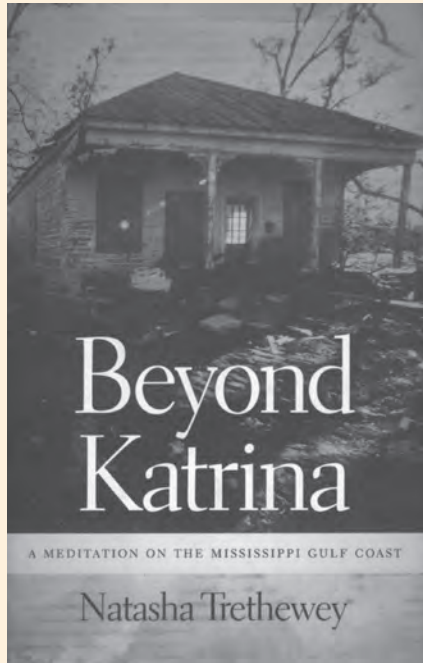
# Reading the South

## *Beyond Katrina: A Meditation on the Mississippi Gulf Coast.*

By Natasha Trethewey.  
Athens: University of Georgia Press, 2010. 127 pages. \$22.95 cloth.

Three years before Natasha Trethewey won the Pulitzer Prize in Poetry for *Native Guard*, she was a featured reader at the Poetry Pavilion during the 2004 Library of Congress National Book Festival in Washington, D.C. Invited back to the National Mall for the 2010 Bookfest, Trethewey stepped up to the microphone in a new venue, the Poetry & Prose tent, where she promised to read both poetry and prose this time. She presented her latest book, *Beyond Katrina*, as “in many ways a hybrid itself.”

Not only does Trethewey bring together different literary forms in these meditations on the state’s Gulf Coast; she includes pictures of five generations of her Mississippi family, from her great-grandmother Eugenia to her young niece P. J. Like the three poetry collections that came first, *Beyond Katrina* is also a hybrid in intertwining the personal with the public. The dedicatory page depicts Trethewey and her brother, Joe, at Ship Island’s Civil War fortress, Fort Massachusetts. The historic setting has special meaning for the biracial Trethewey; her *Native Guard* poems recognize the forgotten labors of black Union soldiers from Louisiana (including men of mixed race), who guarded Confederate prisoners on the barrier island. Other pieces in that volume view the poet herself as a “native guard” who claims Mississippi as her home, despite the state’s prohibition of marriage between her white father and her black mother in 1965.



“For Joe” is the dedicatory caption beneath the photo of brother and sister at the start of *Beyond Katrina*; in the acknowledgments that conclude the volume, Trethewey again thanks her brother, “whose story was always the story.” *Beyond Katrina* incorporates Joe’s letters to Natasha into her larger narrative of his restless youth, his entrepreneurial adulthood (in the spirit of their legendary great-uncle Son Dixon), and his desperate involvement in the post-Katrina drug culture as a transporter of cocaine. The letters Trethewey quotes at length are Joe’s letters from prison; and “Benediction,” the book’s final poem, describes his release after almost a year. But Joe’s story, as Trethewey explains, is “on a parallel track with the evolving story of memory, rebuilding, and recovery on the Mississippi Gulf Coast.”

The recovery seems tenuous at best. Trethewey observes fragile green shoots on the live oak trees that sur-

vived; her cousin Tammy’s never-ending home repairs, even four years after landfall; the return of the casinos, further from the beaches this time. She sums up the opportunities, glamour, and dangers of the gaming industry in the section title “High Rollers.” The building of the casinos in 1992 and the post-Katrina rebuilding provided well-paid work for her brother and hundreds of others, but the casinos are an especially visible sign of urban development at the expense of the natural environment. Sensitive to each sign and every word, Trethewey can’t help but notice the church marquee that reads: “Face the things that confront you.” The ruined coast reminds her of “our fleeting imprint on the landscape, the impermanence of our man-made world, the way nature responds to our folly—our own culpability writ large in the damage wrought by Katrina.”

Trethewey wrote *Beyond Katrina* because so many Americans associate Hurricane Katrina with New Orleans, not with Mississippi. Her audience at the Oxford Conference for the Book this March will easily identify with her frustration. Although Trethewey says she is not a religious person, she has a sense of mission that is well expressed through mythic and sacred metaphors. Pilgrimage is the book’s controlling image. *Beyond Katrina* begins with “a journey home—my *nostos*,” Trethewey explains. She drives back to Gulfport from Atlanta, where she holds the Phillis Wheatley Distinguished Chair of Poetry at Emory University, a world away from the storm’s devastation. However, in citing the Greek word for “homecoming,” both in the prose passage and in her poem “Liturgy,” she evokes such perilous voyages as those of the epic traveler Odysseus. The coast’s thou-

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

sands of FEMA trailers look like “the above-ground tombs of New Orleans’ famed cemeteries: white, orderly rows bearing the weight of remembrance.” Painters’ scaffolds around the Gulfport water tower make the structure resemble “a diadem” or “glory wreath” from Highway 49; but, as Trethewey approaches her old neighborhood, the crown becomes “a circle of thorns.”

No stranger to suffering of the spirit, Flannery O’Connor provides Trethewey’s epigraph and a recurring motif in *Beyond Katrina*: “Where you came from is gone. Where you thought you were going to never was there. And where you are is no good unless you can get away from it.” As her poetry has long testified, and as her prose now witnesses, Natasha Trethewey will never get away from the Mississippi Gulf Coast. The penultimate section of *Beyond Katrina* is titled “Redux”; this means “brought back.” But it also means “revived.”

Joan Wylie Hall

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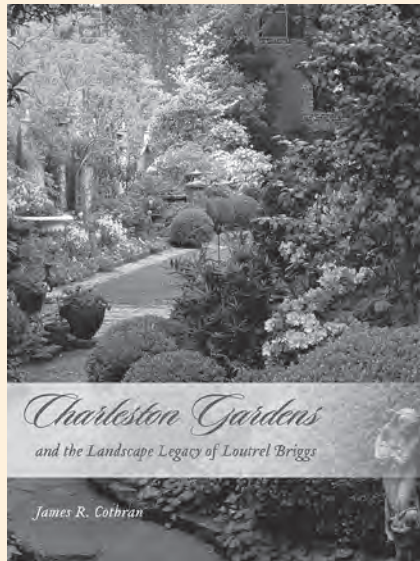
### ***Charleston Gardens and the Landscape Legacy of Loutrel Briggs.***

By James R. Cothran.

Columbia: University of South Carolina Press, 2010. 232 pages, 139 illustrations. \$39.95 cloth.

If you can’t visit Charleston, South Carolina, in April, a good consolation prize would be a copy of James R. Cothran’s *Charleston Gardens and the Landscape Legacy of Loutrel Briggs*. This gorgeous book published by the University of South Carolina Press is the next best thing to a personal visit to Charleston’s gardens.

Focusing his attention on the life and career of Loutrell Briggs (1893–1977), a renowned landscape architect from New York who later made



Charleston his home, Cothran takes the reader on a tour of the large and small, public and private gardens of Charleston. The book is liberally illustrated with photographs of the gardens, most in full color, as well as with drawings and plans from Briggs’s files. From the famous private garden of Emily Whaley, which graces the front cover, to the delightful public courtyard of the Mills Hyatt House and many others, the book’s illustrations help to convey the unique ambience of Charleston.

Loutrell Briggs first visited Charleston in the spring of 1927 and fell in love with the charm of the city in its springtime beauty. A graduate of Cornell University with a degree in landscape architecture, Briggs was already an established professional when he first came to Charleston. In addition to his independent landscape practice, he was also a teacher of landscape architecture and garden design at the New York School of Fine and Applied Arts. In 1924 his students won a national landscape design competition that resulted in a three-month study tour of gardens in Italy, France, and England for the students and their teacher. Briggs later used these experiences as the basis for presentations on gardening design throughout the country. The

influence of the old world gardens is readily apparent in his own designs.

Following his initial visit, Briggs opened a seasonal office in Charleston in 1929. For most of the remainder of his life, he practiced landscape architecture in Charleston in the winter and returned to his northern office in the summer. In addition to the beauty of the area, another attraction to Charleston for Briggs may have been the presence of Emily Crompton Barker, a native of Philadelphia who had been working as an interior designer in Charleston since the mid-1920s. They married in 1929 and spent the winter months at 77 Church Street on the floor above Emily’s shop. Their mutual interest in gardening and design made them good working partners as well as spouses. Their marriage lasted until Emily’s death in 1950. In 1953, Briggs married Virginia Crowe Burks. With his second wife, he continued his pattern of winters in Charleston and summers in Pennsylvania until his death in 1977.

A highlight of the book is chapter 6, which offers an overview of Briggs’s gardens with descriptions and many full-color illustrations. Cothran not only details Briggs’s involvement with the garden design but also gives the history of the property. One of the many stories he tells is that of Mepkin Plantation, a Pre-Revolutionary War property that was later owned by Clare and Henry Boothe Luce, now a Trappist monastery. Briggs designed the gardens for the property in the late 1930s. Another garden featured in chapter 6 is the Whaley garden on Church Street. The story of Briggs’s design, which began in 1940 as a garden that included a play area for small children and grew into one of the most famous and beautiful private gardens in the Southeast, is an inspiring tale for any gardener.

As Cothran explains and illustrates in his narrative, there are certain characteristics common to all Briggs’s gardens, large or small, pub-



lic or private. These include the use of basic principles of design to create outdoor garden rooms; use of appropriate materials for hardscaping; incorporation of walls, fences, and evergreen hedges and trees for defining a space; frequent use of water features; utilization of design schemes to make small spaces appear larger; use of yard art; use of limited variety of ornamentals to establish unity and a sense of scale; and attention to construction details to ensure visual continuity and design. Because of his application of these basic techniques, many of the gardens he designed over 70 years ago are still beautiful today.

Loutrell Briggs was an artist who was mainly interested in “preserving the past, improving the present, and planning for the future.” His legacy is well documented in this beautiful book and clearly apparent to anyone fortunate enough to visit Charleston, South Carolina, in the spring time.

Dianne Smith Fergusson

**Oraien Catledge: Photographs.**

By Oraien Catledge. Introduction by Richard Ford. Edited by Constance Lewis and Richard Ford. 103 pages. 77 black-and-white photographs. Jackson: University Press of Mississippi. \$35.00 cloth.

*Oraien Catledge: Photographs* is a curious book, immensely likeable in many ways, less so in others. Paging through it can be delightful, especially for anyone who enjoys looking at and thinking about photographs. It’s full almost to bursting with good-natured pictures of unembellished real lives—the kinds of pictures that feel good to look at but don’t wallow in sentimentality. Despite that, the book as a whole is disappointing, something less than the sum of its parts. Its many fine images seem a bit like a handful of pearls tossed willy-nilly onto a table top—each one close to perfect but with the patterns the group has scattered into making no sense. And, unfortunately, the book offers little in the way of context or any kind of unifying thread that might encourage readers to string the pictures together.

This is Catledge’s second book of photographs. The first, *Cabbagetown*, was published in 1985 and is now out of print. It was a collection of pictures made in Atlanta’s Cabbagetown neighborhood, a mill village built in the late 19th century to house employees of the Fulton Bag and Cotton Mill. Little more

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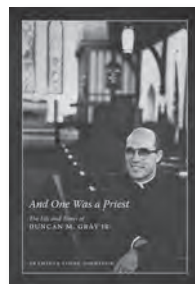


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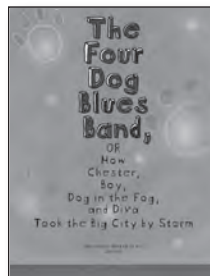


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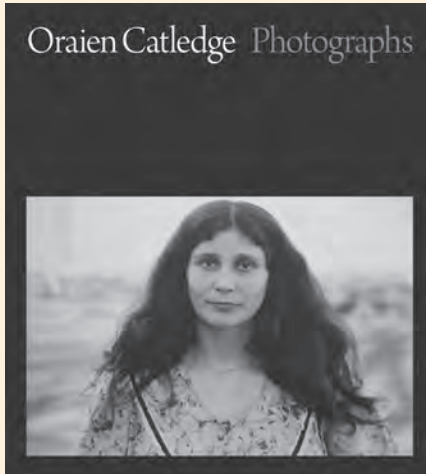


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than a mile from downtown Atlanta, the village was quickly encircled by the growing city. By the time the mill closed in 1978 Cabbagetown was a decaying working-class neighborhood bound on the north by Interstate 20 and in all other directions by block after block of high-rise glass and steel. When Catledge started photographing there in the early 1980s, many area residents were recently laid off mill employees, some of whose parents and grandparents had also worked in the mill. This was the community his 1985 book documented.

Richard Ford's introduction to *Oraien Catledge Photographs* tells us that some of the pictures in it were made in New Orleans and Catledge's home state of Mississippi. Most, however, seem to be from Cabbagetown, where Catledge continued to photograph through the mid-1990s (though whether any of the newer book's images predate, and may have been included in, the 1985 book is unclear). Many of these presumed Cabbagetown pictures in the new book are informal portraits made in environments—homes, porches, yards—their subjects are familiar with. In general, people seem relaxed about having their picture made, both in terms of having gotten over the shyness that comes with camera-induced self-consciousness and suppressing the urge to act silly. Obviously, this indicates a level of comfort with Catledge's presence that usually only results from knowing people through longtime, repeated contact.

Few of the people he photographed are attractive in any conventional sense of the word. Many of the adults are either overweight or disturbingly scrawny, the men are often unshaven and the women hard-eyed, and nearly everyone wears clothing that is old, mismatched, and lacking in style. Nonetheless, without exception, they look at the camera in full and proud possession of themselves. In one such portrait, a short, stocky



man in a torn and stained Corvette T-shirt, and sporting several days' worth of dark beard and longish hair atop a severely receding hairline, holds a smoked-down-to-the-filter cigarette in his left hand while using his right to hold a chubby girl gently to his side as they pose to be photographed. Both man and girl stare directly into the camera, the girl saucily blowing a bubble from a mouthful of gum. They seem unimpressed by the process of being photographed. They've taken a moment to pose but also seem ready to get back to whatever they were doing before Catledge came along.

Such portraits make up the bulk of the pictures in *Oraien Catledge Photographs* and, generally speaking, are the most interesting. Others are more candid and might be classified as "street photography." In the most memorable (and puzzling) of these, an overweight boy in a too-small bathing suit sits in a large curbside puddle that takes up the entire foreground of the picture. The boy has his back to the camera. In the middle ground, just beyond the boy, is a sizable tree with three mailboxes nailed to it. Farther in the background is a two-story quadruplex apartment building with side-by-side doors in the front and stairways up both side walls. There are people sitting on the stairs and on chairs haphazardly scattered around the yard. There is also

a woman standing on the building's front steps. She appears to be gesturing to the boy seated in the puddle and he seems to be looking back at her. He may have just sat down, as there's a small splash of water and ripples emanating out from where he's sitting. There's a pickup truck on the left side of the picture and laundry drying on clotheslines on both sides of the building. Beyond the building is an unruly mass of kudzu. In the far distance, a larger building looms above the kudzu. This is an engaging, and frustrating, picture. There's a lot happening in it, but there's no indication of what it is. Nor is there any sign of where the photograph was made. (I'm guessing New Orleans, but it could easily be Atlanta or somewhere in Mississippi or in Birmingham, or Memphis, or Spartanburg, or just about any urban working-class neighborhood in a kudzu-friendly climate.) Some would argue that such lack of context allows a photograph to stand (or fall) solely on its own merits and that such external factors as time, place, and narrative distract from the purely aesthetic appreciation of an image. Others, however, might say that isolating such pictures—social landscapes, pictures produced by people living their lives—from the circumstances of their creation diminishes them, reducing them to aesthetic objects that bear no meaningful relation to the lives and events they resulted from.

This, of course, is an argument that goes back to the very roots of photographic practice and the inherent split between the medium's aesthetic and documentary functions. In all likelihood it's an issue that will never be resolved. Suffice it to say, though, in regard to *Oraien Catledge Photographs*, that most of the pictures in the book are very good ones and deserve fuller treatment than the book provides.

David Wharton



# SOUTHERN FOODWAYS REGISTER

The Newsletter of the Southern Foodways Alliance

Writing in the *Atlantic Monthly*, Corby Kummer dubbed the SFA “this country’s most intellectually engaged (and probably most engaging) food society.”

## A Report from the Taste of the South at Blackberry Farm

This January, SFA friends and family gathered at Blackberry Farm, in the Tennessee foothills of the Great Smoky Mountains, for the latest edition of Taste of the South. At this annual event, the Fellowship of Southern Farmers, Artisans, and Chefs fosters camaraderie and mentorship, honoring the bounty of the South and the hands that grow, nurture, and interpret its harvest. Concurrently the staff at Blackberry, in concert with SFA member Mike “Rathead” Riley, stages an SFA fundraiser to which guests and colleagues contribute. This year’s fundraiser netted the SFA more than \$125,000.

This year, the Fellowship welcomed a new member:

**Susan Spicer**, the 2011 Inductee in the Fellowship of Southern Farmers, Artisans, and Chefs, was also a recent winner of Lafcadio Hearn Award for her “long-term, positive influence on the cuisine and culture of Louisiana and the nation.” The chef and founder of Bayona, and a number of other New Orleans restaurants, she has proved, in the wake of Hurricane Katrina and the Horizon Deepwater oil spill, a leader of great integrity, ingenuity, and grit.

Cooking in honor of Spicer, and in homage to the Gulf Coast, were five chefs:

**Bryan Caswell**, a native of the Gulf Coast citadel of Houston, Texas, spent his childhood on the water, fishing, hunting, and boating. A

graduate of the Culinary Institute of America and a 2009 Best New Chef from *Food & Wine*, he’s the chef and coproprietor at Reef and Stella Sola in Houston.

**Edgar Dook Chase IV**, grandson of Leah Chase, matriarch of the seminal New Orleans restaurant Dooky Chase, has stepped to the gumbo pot in his grandmother’s kitchen. For 2010 the New Orleans native was named a Chef to Watch by two culinary magazines.

**David Guas**, a native of New Orleans, is chef and proprietor of Bayou Bakery, which he opened this fall in Arlington, Virginia. He’s the author

of the *DamGoodSweet: Desserts to Satisfy Your Sweet Tooth*, *New Orleans Style*, a 2010 James Beard Award finalist.

**Lee Richardson**, born and raised in New Orleans, is the chef at Ashley’s in the Capital Hotel in Little Rock, Arkansas. He has worked with, and drawn inspiration from, a number of New Orleans chefs including John Besh and Anne Kearney.

**Allison Vines-Rushing**, a Louisiana native, is chef and proprietor, along with her husband, Slade Rushing, of MiLa in New Orleans. A veteran of Alaine Ducasse’s kitchens, Vines-Rushing was awarded the 2004 James Beard Rising Star Chef of the Year Award.



Allan and Sharon Benton at Blackberry Farm program





## SFA + BROADCASTR = THE NEW VOICE OF ORAL HISTORY

The Southern Foodways Alliance has begun a collaboration with Broadcastr, a new social media platform for location-based audio. Working via the Broadcastr interface, the SFA is sharing its complete audio archive, adding our stories behind the food to an interactive, publicly accessible, online map of our world. Accessed via the Web, or an iPhone/iPad/Android application, users of the service are able to experience their world through the voices of those individuals who have helped to shape it. People like tamale maker Elizabeth Scott in Metcalf, Mississippi, and Bo Whitaker, maker of blueberry wine in Mocksville, North Carolina. Our entire archive of oral histories will be available for listening, and, as our archive continues to grow, more voices will be added to our Broadcastr profile.



Broadcastr is naturally suited to travelers and tourists. Taking advantage of portable media, as users isolate clips or create playlists according to a certain location or theme, Broadcastr automatically streams selected audio into the user's headphones as it would in a museum tour. This is a way to deliver SFA content to travelers without forcing them to look at a screen. It's an audio guide to the world—the world of Southern food. "It's the oldest form of communication, the oral tradition," Scott Lindenbaum, one of the founders of Broadcastr, told the Associated Press. "Every person in the world participates in oral storytelling all day long. And yet social media is missing an oral storytelling component."

Broadcastr will also serve as a platform for the SFA to share news of upcoming events, feature oral history dispatches from the field, and share in-the-moment comments on how we interact with our region and its food. Imagine if Twitter had a speaking voice.

To interact with the SFA's audio archive on Broadcastr, please visit [www.broadcastr.com](http://www.broadcastr.com).

## The Joe York Road Show Rolls

In addition to oral history, SFA uses film to help tell the stories behind the food. And Joe York, the man behind the camera, has told a lot of stories. In 2010 he produced five new SFA films in partnership with the University of Mississippi's Center for Documentary Projects, bringing SFA's film catalog to nearly 30 titles.

*Blessing of the Fleet* was crafted in the wake of the Gulf oil spill. The narrative profiles the community of fishermen in Bayou la Batre, Alabama, fighting for survival. In an effort to assist the multitude of relief efforts this summer, SFA publicized and shared the film with groups hosting Gulf seafood fundraisers.

A second film profiling postspill events on the Coast, *Phat Tai*, shared the story of Peter Nguyen. Nguyen, who accepted the 2010 Ruth Fertel Keeper of the Flame Award on behalf of the Vietnamese fishing communities of the Gulf Coast, attended the SFA's October symposium. While in Oxford, he told attendees about his experiences working with longtime Gulf fishing families, marginalized not only by the harms of the spill, but also by a language barrier that stilted their ability to work with BP to earn income placing booms on the oil-laden water.

*Cut/Chop/Cook*, a celebration of barbecue, honored pit master Rodney Scott, of Scott's Bar-B-Que in Hemingway, South Carolina. The film, underwritten by the Union Square Hospitality Group, premiered in June, at the annual Big Apple Barbecue Block Party, and has since screened at Potlikker Film Fests hosted in other cities.

Biltmore Estate underwrote two new films by SFA this year, both of which premiered at Blackberry Farm's Taste of the South Gala and profiled individuals who are members of SFA's Fellowship of Farmers, Artisans, and Chefs. *Carolina Grist*, an exploration of rice cultivation and the rice kitchen, featured SFA Fellow Glenn Roberts. And *Ride That Pig to Glory*, a meditation on pastured pigs and tango dancing, showcased SFA Fellow Emile de Felice. Both films will also be shown in March at the 2011 Charleston Food + Wine Festival.

York also made great headway on *Southern Food: The Movie*, an hour-long opus, coming soon to a television near you. *The Atlantic* featured the project, and York's tasty travels, in an online article this summer. Over the last 18 months, he has visited Arkansas, Alabama, Florida, South Carolina, east Texas, and parts of Kentucky, Georgia, and Tennessee. He's driven over 30,000 miles and collected close to 300 hours of footage. And he's still hungry.

# SFA Calendar of 2011 Events

## March 2, 2011: Potlikker Film Festival, Charleston, South Carolina

Join us upstairs at McCrady's for a night of food, film, and fine company. We'll honor Buckshot Coleton and his family by way of squirrel stew and a few Joe York films.

## April 9, 2011: Potlikker Film Festival, Greenville, South Carolina

Don't miss the South Carolina premiere of two Joe York films featuring South Carolina artisans Emile DeFelice and Glenn Roberts. SFA Potlikkers showcase food, music, poetry, and drink as interlinked cultural creations.

## June 10-12, 2011: Big Apple Barbecue Block Party, New York City

For the ninth Big Apple BBQ Block Party, we'll bring our road show to Madison Square Park. Gather with us as we celebrate Louisiana's boucherie tradition, sip cold beer, screen a new Joe York film, and eat the country's best barbecue from its most storied pit masters.

## June 24-25, 2011: SFA Summer Field Trip to Cajun Country

We'll begin our journey to Cajun Country in New Orleans. Donald Link and his cousin Bubba Frey are our muses for this road trip through the Cajun



Michelle Bernstein, Guest Chef 2010 Symposium

prairie. Along the way, we'll sample boudin and endless varieties of gumbo, and we'll plunge deep into a salt mine and follow a grain of rice from field to mill. Smart talking and the fellowship of SFA friends round out the weekend.

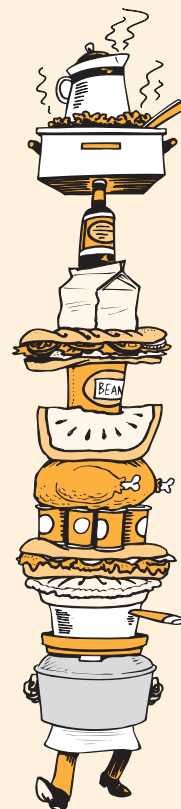
## July 2-3, 2011: Camp Bacon, Zingerman's, Ann Arbor, Michigan

Plans are still developing for this celebration of smoked and cured swine.

Speakers include Emile DeFelice, the farmer in charge at Caw Caw Creek Pastured Pork, and many others.

## October 27-30: 14th Annual Southern Foodways Symposium

We'll focus on the Cultivated South. Here's hoping you can join us.



## SOUTHERN FOODWAYS ALLIANCE



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# The Mississippi Institute of Arts and Letters Announces Awards, Nominations

The Mississippi Institute of Arts and Letters has chosen Mary D. Garrard, Professor of Art History Emerita at American University in Washington, D.C., as the recipient of its Lifetime Achievement Award. An Indianola native, Professor Garrard holds degrees from Newcomb College, Harvard University, and Johns Hopkins University. Her 1989 book, *Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art*, is widely acknowledged as a major contribution to the history of art. With Norma Broude, Professor Garrard has coedited or contributed to several books of feminist scholarship that have become basic texts in art history and women's studies courses. She has recently published *Brunelleschi's Egg: Nature, Art, and Gender in Renaissance Italy*. The presentation will be made at the annual Awards Gala on June 4, 2011, in Ocean Springs, Mississippi.

Awards will also be presented at the Gala for works first shown, published, or performed in 2010 in the categories of fiction, nonfiction, visual arts, photography, and music composition, both classical and popular. Artists must have significant ties to the state of Mississippi and must have been nominated by an MIAL member. Judges in each category are chosen from outside Mississippi.

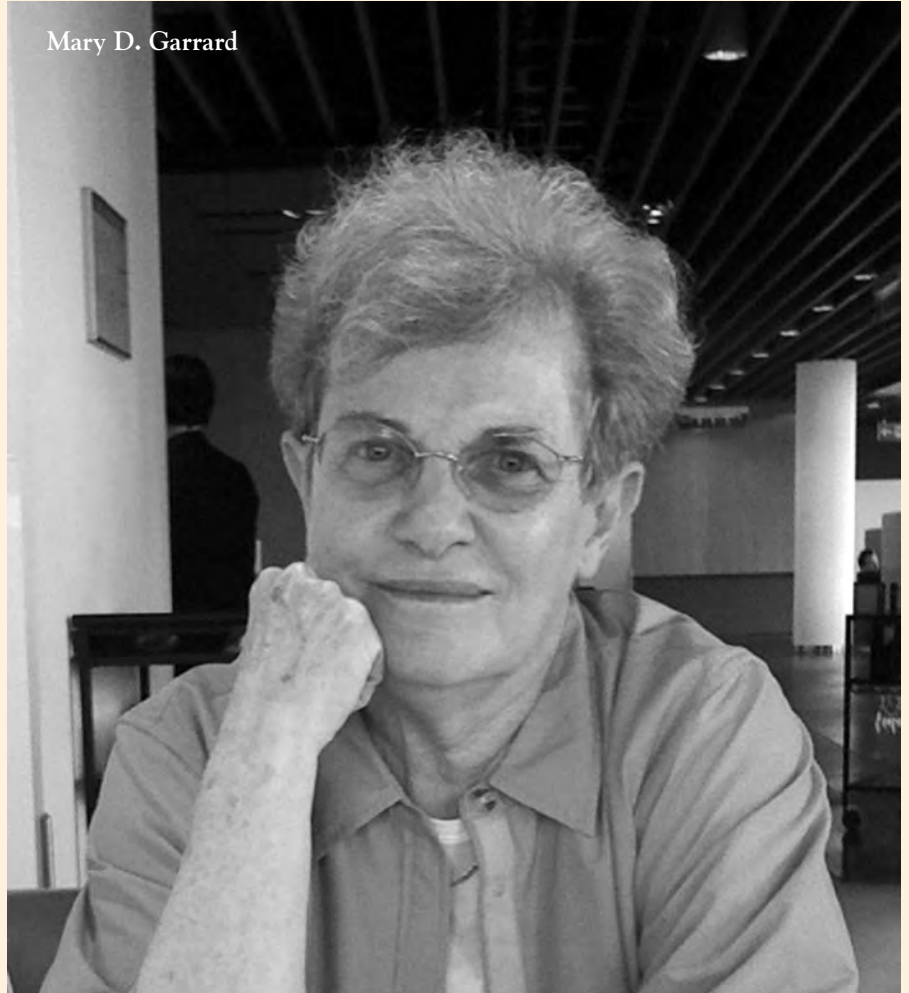
Poetry nominees are Buck Downs, Ava Leavell Haymon, and Paul Ruffin.

Nonfiction nominees are Ellis Anderson, Hunter Cole, James L. Dickerson, Alex Heard, Joseph A. Maxwell III and Wirt A. Yerger Jr., Chester Morgan, Allie Povall, Paul Ruffin, Timothy B. Smith, Natasha Trethewey, and Curtis Wilkie.

Fiction nominees are Troy Matthew Carnes, Robert Dalby, Tom Franklin, John Grisham, Minrose Gwin, Carolyn Haines, Margaret McMullan, Rick Ward, Brad Watson, Culpepper Webb, Steve Yarbrough, and Steve Yates.

The nominees in the category of

Mary D. Garrard



Music Composition—Popular are Eden Brent, Taylor Hildebrand, Cary Hudson, Charlie Musselwhite, and Dr. Russell Thomas, Jr.

The nominees in the category of Music Composition—Classical are Samuel Jones, Albert Oppenheimer, James Sclater, and Clifton Taylor.

Nominees in the Visual Arts category are Andi Sherrill Bedsworth, Norma Bourdeaux, Rolland Golden, Ellen Ellis Lee, Brandon Moon, and Ginger Williams-Cook.

Nominees in the category of Photography are Oraien Catledge, Deborah Freeland, Ken Murphy, Kim Rushing, Lou Shornick, and Steve White.

Winners in each category will receive a cash prize and a Mississippi-made gift.

Bridget Pieschel of Columbus serves as president of the Mississippi Institute of Arts and Letters. Past president is Mark Wiggs of Jackson. Jan Taylor of Jackson is treasurer, and Margaret Anne Robbins of Pontotoc is secretary.

Anyone may join MIAL and thus be eligible to nominate artists in each category. For more information about membership and about attending the Awards Gala on June 4, 2011, visit the Web site at [www.ms-arts-letters.org](http://www.ms-arts-letters.org).

Mary McKenzie Thompson





This portrait of Ellen Douglas (Josephine Haxton) by Baxter Knowlton, a Little Rock artist, formerly of Jackson, was unveiled on October 26, 2010, at a dedication of the Ellen Douglas Room of the Eudora Welty Library in Jackson. Donated by Jackson Friends of the Library, the portrait, a wall of photographs, a plaque, and poster-size dust jackets from her books are on permanent display to commemorate the life and works of this preeminent Mississippi writer.

# Play to Celebrate Margaret Mitchell

The Southern Writers Theatre will produce *Mrs. John Marsh*, a one-actor play about Margaret Mitchell (1900–49), author of the Civil War epic *Gone with the Wind*, at the public library in Franklin, Tennessee, on Thursday, March 17, 2011. *Mrs. John Marsh*, written by Atlanta playwright Melita Easters, is based on Margaret Mitchell's letters and interviews. Playing the role of the author is Kandace Christian, who was Miss Mississippi in 1992 and now lives and teaches music in Tennessee. Jaz Dorsey, SWT's director of education, noted that the production marks the 75th anniversary of the publication of *Gone with the Wind* and the 150th anniversary of the beginning of the Civil War.

*Gone with the Wind* was published in 1936 and won the Pulitzer Prize for fiction in 1937. One of the most popular books of all time, the novel has sold more than 30 million copies worldwide. David O. Selznick's 1939 film adaptation of the book received 10 Academy Awards, was ranked sixth in the American Film Institute's 100 greatest American films of all time list released in 2007, and has sold more tickets in the U.S. than any other film in history.

The March 17 performance of *Mrs. John Marsh* is free and open to the public at the Williamson County Public Library, located at 1314 Columbia Avenue, Franklin, Tennessee. For additional information about the performance, call 615-595-1250 or e-mail [phurst@williamson-tn.org](mailto:phurst@williamson-tn.org). For additional information about the play and/or to inquire about presenting it elsewhere, write Jaz Dorsey, Southern Writers Theatre, at [jazmn47@aol.com](mailto:jazmn47@aol.com).



Kandace Christian

## Southern Literary Trail Events

The Southern Literary Trail, a tri-state collaboration of 18 Southern towns, celebrates 20th-century Southern writers and playwrights through a variety of events in their home communities. Trailfest events for 2011 are listed below.

- 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, Columbus, Mississippi, March 21–27
- Spring Pilgrimage of Homes in Columbus, Mississippi, March 28–April 9
- “Capote 1966: A Year in Black and White” Program, Monroeville, Alabama, April 2
- 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*, is also part of Trailfest 2011.

More information on the Southern Literary Trail and Trailfest 2011 can be found online at [www.southernliterarytrail.org](http://www.southernliterarytrail.org).

Jimmy Thomas

Paige Hurst

# 22nd Annual Natchez Literary and Cinema Celebration Set for February 24–27, 2011

*Heisman Trophy. Slam dunk. Play ball!* With these words, adrenaline begins to flow—and not just for the players of football, basketball, and baseball. Fans of these Southern sports get just as excited as the players do.

“People in the South are sports crazy,” said Carolyn Vance Smith of Copiah-Lincoln Community College, founder and cochairman of the annual Natchez Literary and Cinema Celebration in Natchez, Mississippi. “The 2011 NLCC will try to find out why.”

“Fields of Dreams: Sports in the South” is the theme of the 22nd annual conference, to take place February 24–27, 2011.

The 2011 NLCC will feature lectures by some of the country’s most respected historians, authors, scholars, athletes, film writers, and filmmakers. Enhancing the lecture are four films, a concert of sports-related music by the Alcorn State University Concert Band, the unveiling of a new portrait of Natchez’s noted author Richard Wright, tours of historic houses and Jefferson College, receptions, book signings, exhibitions, special meals, and writing workshops for children and adults.

In addition are award ceremonies. The Richard Wright Literary Excellence award will go to authors Rick Cleveland, *Clarion-Ledger* newspaper, Jackson, Mississippi, and Jerry W. Ward Jr., Dillard University, New Orleans, Louisiana. The Horton Foote Award for Special Achievement in Screenwriting will go to Robert Duvall, well-known screenwriter, producer, director, and actor. The Thad Cochran Humanities Achievement Award will go to Richard Howorth of Oxford, Mississippi, long-



A baseball game at Jefferson College, near Natchez, Mississippi, circa 1880. From the Gandy collection of Norman photographs, courtesy of the Mississippi Department of Archives and History

time leader of the Oxford Conference for the Book.

Speakers and their topics include:

- Ted Ownby, University of Mississippi, on “William Faulkner, ‘The Bear,’ and the Mysteries of Football: Sports and Identity in the Southern Renaissance”
- Marcia W. Mount Shoop, Theologian in Residence, University Presbyterian Church, Chapel Hill, North Carolina, and John Shoop, Offensive Coordinator/Quarterbacks Coach, University of North Carolina, Chapel Hill, on “Of Piety and Pigskins: A Theology of Sports”
- Dave “Boo” Ferriss, sports legend, Cleveland, Mississippi, and Rick Cleveland, sports writer, Jackson, Mississippi, discussing *Boo: A Life in Baseball, Well-Lived*
- Debbie Moose, Raleigh, N.C., on “So There’s a Game, Too? Tailgating, Food, and Fans”
- Clay Travis, Nashville, Tennessee, radio commentator and author, on “Bama Bangs, Redshirting Miss Americas, and Pom-Pons: The Humorous Absurdities of SEC Football”

- Thad Cochran (U.S. Senator from Mississippi), on “The Importance of the Arts and the Humanities”
- Charles K. Ross, University of Mississippi, on “Black Players and the American Football League”

All lectures, films, award ceremonies, and writing workshops are free. Tickets are needed only for two meals, the NAPAC reception, and the Alcorn Band concert. Tickets and information are available by visiting [www.colin.edu/nlcc](http://www.colin.edu/nlcc), e-mailing [NLCC@colin.edu](mailto:NLCC@colin.edu), or calling 601-446-1208 or toll-free 866-296-NLCC (6522). Continuing Education Units are available by writing [STBmorris@natchez.k12.ms.us](mailto:STBmorris@natchez.k12.ms.us) or calling 601-445-2963.

The NLCC was founded in 1990 by Copiah-Lincoln Community College and is now sponsored by Copiah-Lincoln, Natchez National Historical Park, Mississippi Department of Archives and History, and Mississippi Public Broadcasting. Cochairmen with Smith are Kathleen Jenkins of NNHP, Jim Barnett of MDAH, and Ryanne Duffie Saucier of MPB. Partial funding is provided by the Mississippi Humanities Council.

The NLCC will be honored as the recipient of the 2011 Community Art Award to be presented during the Governor’s Awards for Excellence in the Arts ceremony to be held on Thursday, February 24, 2011, in Jackson. Congratulations!

# 2011 Celebrations of Tennessee Williams's 100th Birthday

Tennessee Williams, born in Columbus, Mississippi, on March 26, 2011, will be celebrated throughout the year with productions of his plays, personal tributes, scholarly presentations, elegant banquets, and theatre festivals around the world.

On February 7, the Provincetown Tennessee Williams Theatre Festival cohosts—along with Tennessee Williams's publisher, New Directions—a star-filled birthday celebration at the 92nd Street Y in New York with readings of scenes from his plays and excerpts from his letters.

With a streetcar named "Desire" parked in front of Cyrano's Theatre Company and with Cyrano's producing artistic director Sandy Harper in charge, Anchorage, Alaska, is getting the birthday celebrations off to a good start the weekend March 11–13 with a staged reading of *Camino Real*. Colby Kullman, Williams scholar from the University of Mississippi, will be speaking about "Tennessee Williams's Mississippi Delta" as well as providing insights into *Camino Real*.

March 23–27, the 25th Annual Tennessee Williams/New Orleans Literary Festival will celebrate with various productions of Williams's plays, dramatic readings, scholarly presentations, and other events, including world premieres of three Williams one-act plays, a new one-man piece arranged and performed by Jeremy Lawrence, and productions of *The Glass Menagerie* and *27 Wagons Full of Cotton*. "I Remember Tennessee" will bring together three great ladies of the stage and screen who worked in Williams dramas—Zoe Caldwell (*Slapstick Tragedy*), Shirley Knight (*Seven Descents of Myrtle, Sweet Bird of Youth*), and Carroll Baker (*Baby Doll*)—for an evening of memories and readings. Always a popular feature of the annual program is Robert Bray's scholars conference, which takes place all day Friday, March 25, at the Williams Research Center. A Literary Walking Tour, a panel on "The Humor of Tennessee Williams," and the Stanley and Stella and Shouting Contest are additional highlights of the weekend.

During the centennial week of March 26, Clarksdale's Mississippi Delta Tennessee Williams Theatre Festival, sponsored by Coahoma Community College, will celebrate Williams's 100th birthday. Williams spent part of his childhood in Clarksdale, living with his mother, his sister, and his grandparents, Rose and Walter Dakin, in the rectory of St. George's Episcopal Church. The Reverend Dakin served as rector there for 16 years. *Summer and Smoke*, *Orpheus Descending*, *Baby Doll*, *27 Wagons Full of Cotton*, and many other Williams's great Delta plays include major scenes from this area as well as real Delta characters such as Baby Doll, Brick Pollitt, and Blanche du Bois.

On March 24, Columbus, Mississippi, will begin its celebration with a Big Band Concert at the Trotter Convention Center as a benefit for the preservation of the Tennessee Williams birthplace home. Concluding the Williams celebration on March 27 and in connection with the opening of the town's annual pilgrimage, Bridget Pieschel and Nancy



Inset photos, left: from the New York Public Library for the Performing Arts/Billy Rose Theatre Division: Vandamm theatrical photographs, 1900–1957, Personalities, Tennessee Williams. Center and far right photo courtesy of New Directions Publishing

Carpenter will host an event with scholars from the Southern Literary Trail.

In Oxford, on March 26, the annual book conference will conclude with a marathon book signing and party that will celebrate Williams with toasts and a birthday cake.

Actress and director Jodie Markell will be in Columbus on March 26 and in Oxford on March 29 to show her 2008 film of Williams's *Loss of a Teardrop Diamond* and talk with the audience about her experiences in directing it.

Celebrating its 50th Anniversary, the Shaw Festival of Niagara-on-the-Lake, Canada, will include a production of Williams's *Cat on a Hot Tin Roof* from May 3 until October 23. Tennessee Williams called *Cat on a Hot Tin Roof* his personal favorite play and critics have agreed: he won his second Pulitzer Prize for it in 1955 (his first was for *A Streetcar Named Desire*).

An international highlight in honor of Williams at 100



will take place on the campus of Nancy University in France from Thursday, June 23, until Sunday, June 26. "Tennessee Williams in Europe: A Centenary Celebration, 1911–2011" is part of the globalization of Tennessee Williams, who as a playwright has become an icon of world drama. In addition to various keynote talks and social activities, the program will include a projection of the rare *Noir et Blanc*, a 1986 French film based on Williams's short story "Desire and the Black Masseur."

Coinciding with the 2011 Centenary of Tennessee Williams, the award-winning New Group Theatre Company, in collaboration with the Tectonic Theater Project, will be performing the New York premiere of Tennessee Williams's short story and screenplay *One Arm*. This production will begin in previews on May 5, with a final performance on June 26.

Columbus, Mississippi, will once again be paying tribute to its native son Tennessee Williams at its annual Tennessee Williams Tribute Week, September 6–11. The program will include a wide variety of celebrations and presentations including a production of *The Night of the Iguana*, a consideration of Williams in China, a library exhibition focusing on Williams works, and a bus tour of Columbus.

The Sixth Annual Provincetown Tennessee Williams Festival, September 22–25, will feature at least five live productions: *The Hotel Plays*; *Something Cloudy, Something Clear*; *The Parade*; *Now the Cats with Jewelled Claws*; and *Neo-Benshi "Streetcar"* (Roxanne Power Hamilton's powerful reinterpretation of images from the iconic Williams film).

October 14 and 15, the Mississippi Delta Tennessee Williams Festival will be joining these global celebrations with the 19th edition of its own annual event. This festival will feature scholars' presentations, professional actors in scenes from Williams's plays, a high school acting competition, as well as a series of porch plays devoted to the Delta world of Tennessee Williams.

Colby H. Kullman

# Tennessee Williams Centennial Exhibitions

## *Becoming Tennessee Williams* February 1–July 31, 2011

"Yes, I have tricks in my pocket. I have things up my sleeve. But I am the opposite of a stage magician. He gives you illusion that has the appearance of truth. I give you truth in the pleasant disguise of illusion." —Tom in *The Glass Menagerie*, 1944

The Harry Ransom Center, a humanities research library and museum at the University of Texas at Austin, is sponsoring an exhibition featuring more than 250 items from its extensive collection of Williams manuscripts, correspondence, photographs, and artwork to explore the idea, act, and process of artistic creation, illuminating how Thomas Lanier Williams became Tennessee Williams.

With his plays *The Glass Menagerie* and *A Streetcar Named Desire*, Williams (1911–1983) reinvented the American theater. "There is no more influential 20th-century American playwright than Tennessee Williams," said Charlotte Canning, curator of the exhibition. "He inspired future generations of writers . . . and his plays remain among the most produced in the world."

His keen insights gave rise to a body of work unequaled by almost any other 20th-century playwright. Although he was also a gifted poet and short story writer, it was the metamorphic possibilities of live performance that most inspired him.

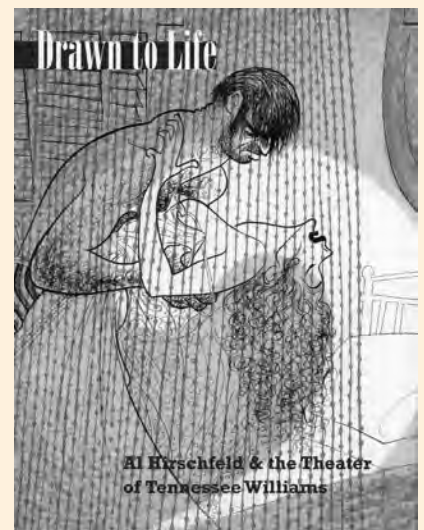
*Becoming Tennessee Williams* can be seen in the Ransom Center Galleries on Tuesdays through Fridays from 10 a.m. to 5 p.m., with extended Thursday hours to 7 p.m. On Saturdays and Sundays the galleries are open from noon to 5 p.m.

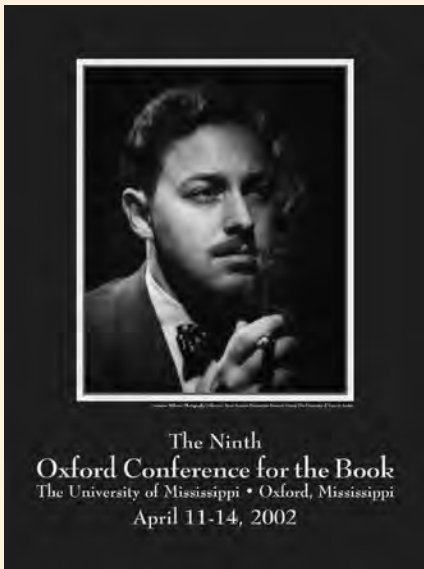
## *Drawn to Life: Al Hirschfeld and the Theater of Tennessee Williams* January 11–April 3, 2011

The Historic New Orleans Collection and the Al Hirschfeld Foundation collaborated on an exhibition and companion publication that bring together highlights from the Collection's permanent holdings and 50 drawings by the legendary artist. Hirschfeld, a self-described "characterist," was the foremost chronicler of Williams's productions on and off Broadway for six decades. With his signature linear calligraphic style, Hirschfeld's drawings compose a fascinating archive of the playwright's career while capturing the personalities of the actors who portrayed his characters on stage and screen. The exhibition also includes correspondence, programs, and family photographs documenting Williams's talent for drawing from his own life to create some of the most compelling characters in American theater history.

The exhibition marks the first time Hirschfeld's art has been pulled from collections around the country to give an account of the work of Tennessee Williams. The companion catalog includes a foreword by film critic Rex Reed and essays by co-curators Mark Cave of the William Research Center and David Leopold of the Al Hirschfeld Foundation.

*Drawn to Life* is on view at the Williams Research Center, 410 Chartres Street, New Orleans, 9:30 a.m.–4:30 p.m., Tuesday–Saturday; no admission is charged.





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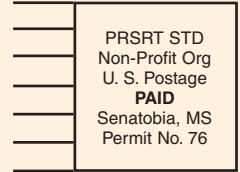
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