

the Southern Register

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

THE UNIVERSITY OF MISSISSIPPI



New Faculty Members Join Center

The Center welcomes four new faculty members to the Southern Studies program this fall. Bringing the number of Southern Studies faculty to 10, these professors will bring new specialties to the Center and add to current interests. Two of the new faculty members are tenure-track assistant professors in the Department of Sociology and Anthropology, and the other two will teach classes in both Southern Studies and history.

Barbara Harris Combs comes to the Center from Georgia, where she has been teaching sociology at Shorter College. She received her PhD in sociology at Georgia State University after studying both English and political sci-



Jodi Skipper



Angela "Jill" Cooley

ence at Xavier University in her hometown of Cincinnati and receiving a law degree at Ohio State. Combs wrote a dissertation entitled "The Ties That Bind: The Role of Place in Racial Identity Formation, Social Cohesion, Accord, and Discord in Two Historic, Black Gentrifying Atlanta Neighborhoods."

A joint appointment in Southern Studies and Anthropology, Jodi Skipper spent 2010–11 as a postdoctoral fellow at the University of South Carolina. An anthropologist with archaeological training, Skipper wrote a dissertation at the University of Texas entitled "In the Neighborhood: City Planning, Archaeology, and Cultural Heritage Politics at St. Paul United Methodist Church, Dallas, Texas." A Grambling BA graduate and native of Louisiana,



Barbara Harris Combs



Michele Grigsby Coffey

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DIRECTOR'S COLUMN

As I write, the movie version of *The Help* is about to come out. Based on the extraordinarily popular novel by Mississippi native Kathryn Stockett, *The Help* seems likely to become a popular reference point for talking about the South. It is intriguing and ultimately mysterious how some movies become central to discussions about the South and other movies do not. For example, one can refer to *Steel Magnolias*; Tyler Perry's Madea movies; *Gone with the Wind*; *Cool Hand Luke*; *I Am a Fugitive from a Chain Gang*; *Mississippi Burning*; *O Brother, Where Art Thou?*; *In the Heat of the Night*; *Cat on a Hot Tin Roof*; and others with confidence that most people will know them, while countless equally interesting films (I'm a big fan of *A Face in the Crowd*, for example, and *Passion Fish*) seldom enter our discussions.

As a book, *The Help* has been subject of a lively controversy. A story of four intertwined voices of women in early 1960s Jackson, the book tells about work in kitchens and childcare and about limits and potential of careers for African American and white women, raises issues of the definitions of family life, and dramatizes questions about the nature of relationships between employers and employees who spend a great deal of time under the same roof. Some readers were troubled that a white writer presumed to speak in the voices of African American characters without showing enough conflict, suspicion, and potential resentment. For those readers, the book seems too easy. Other readers, criticizing the book from a different perspective, thought Stockett was too relentlessly harsh on most of the employers of *The Help*. One Southern Studies MA student wrote a paper last year analyzing the various arguments she found on online chat sites.

Those arguments will likely continue, and I have no desire to address them here. What I like about the book version of *The Help*, and what I hope to see in the movie, is that it dramatizes the difficulty of doing good documentary work. The central character, nicknamed Skeeter Phelan, is a smart, talented, and well-intentioned white University of Mississippi graduate whose passion it is to gain greater understanding of the African American women who work in the homes of white women in Jackson. Her efforts to get to know those women, to report the stories right and complete, and to deal with them in a responsible way form the drama of the book. The book details her process of encouraging, editing, and transcribing their material, which leads to the completion of an anonymously published book-within-the-book called *The Help*, with the names of its subjects also anonymous.

If Skeeter were alive in 2011 she would be a Southern Studies student. She would not be making up her own rules of how to do interviews—she would take SST 533 with David Wharton and study oral history techniques, ethics, and good and bad examples. She might learn documentary photography, and she would volunteer to help at the Southern Foodways Symposium and Oxford Conference for the Book. In history, gender studies, and Southern Studies classes she would read *Cooking in Other Women's Kitchens* by Rebecca Sharpless and maybe *Within the Plantation Household* by Elizabeth Fox-Genovese, and she would study Mississippi in the civil rights era. In English, Southern Studies, and African American Studies classes, she would read literature and memoirs, probably Ann Moody's *Coming of Age in Mississippi* and maybe *Willie Mae* by Elizabeth Kytell or Idella Parker's *Idella: Marjorie Rawlings' "Perfect Maid,"* which address issues about domestic labor and what things people say and what they keep quiet. She would study the intersections of class, economics, politics, gender, race, and labor in classes in the social sciences, and if she were here this fall, she could take SST 555, Foodways and Southern Culture. If she did it right, she could try to write her book as part of an MA or honors thesis. In a scholarly way, she would think about the ethics of documentary work and the possibilities of romanticizing or exoticizing or projecting or getting it all wrong, and she would do her best.

And today's Skeeter could, in Southern Studies, learn how to make her own movie. Starting this fall, Southern Studies will have a closer-than-ever partnership with Media and Documentary Projects. This partnership has been friendly and productive for several years, producing numerous excellent documentaries and teaching filmmaking techniques to rookie documentarians. Today's Skeeter might take advantage of the University's new cinema studies minor. And while making her own film, she could study films by reading Deborah Barker and Katie McKee's edited volume, *American Cinema and the Southern Imaginary*, looking forward to the

Media volume of *The New Encyclopedia of Southern Culture*, and taking a spring class with Zandria Robinson on issues in the films of Tyler Perry. With her degree, she could do about whatever she wanted, and would not, like 1960s Skeeter Phelan, have to leave the state.

As I write, important changes, described elsewhere in this issue, are taking place. Four new faculty members are joining the Center for the Study of Southern Culture, and the Center will have two new associate directors. Our friend Sally Lyon, who for six years has with great humor dealt with registration issues, annual reports, and the handwriting of two directors, is moving to Memphis with husband Dalton and daughter Lucy. And it is not possible to describe what Associate Director Ann Abadie has meant to the Center. Its first and most committed staff member, Ann has since 1977 been involved in leading, imagining, supporting, organizing, funding, publicizing, and inspiring most of the activities at the Center, often while also editing its prose. This year Ann is changing jobs, moving into a part-time position to help complete the Center's encyclopedia projects. If Skeeter were here, Ann would teach her to use *The Chicago Manual of Style*.

Ted Ownby

continued from 1

Skipper has turned to issues of racial definition and Creole and Cajun identity in some Louisiana parishes for her next research project.

For the first time, the Center will have a postdoctoral fellow and visiting assistant professor in Southern foodways—a position funded by the efforts of the Southern Foodways Alliance. Angela “Jill” Cooley, with a new PhD from the University of Alabama, will be teaching Southern Studies 555, “Foodways and Southern Culture,” in the fall. With a recently completed dissertation on race and Southern restaurants in the late 19th century through the civil rights movement, Cooley will collaborate with SFA staff members and will also teach a history class related to foodways in the spring.

“Providing for Our Communities, Protecting Our Race, Proving Ourselves:

Living Blues News

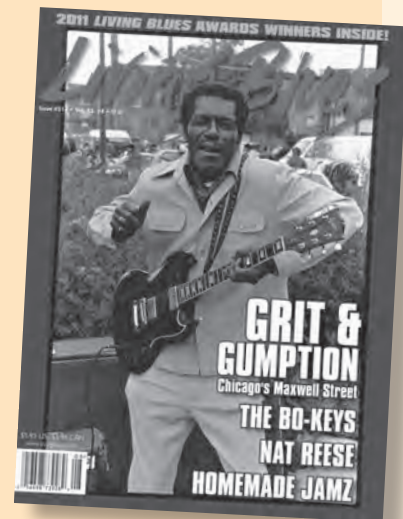
Issue #214 of *Living Blues* is now on newsstands and includes a number of engaging interviews and features. Our feature story details the Memphis soul band the Bo-Keys. The current group mixes veteran '60s and '70s soul musicians with younger players who grew up loving their music. Two of the band's highest-profile vets are drummer Howard Grimes and guitarist Charles “Skip” Potts. We visit with them and get their take on the Memphis soul scene then and now.

LB also visits with 86-year-old West Virginia bluesman Nat Reese, a link to the bygone days when itinerant musicians entertained workers in the coal camps of the region. His musical style sits at the intersection of jazz, gospel, and blues.

The new issue also includes a photo essay on Chicago's famed Maxwell Street. Photographer Paul Procaccio stumbled on the lively Maxwell Street blues scene while looking for car parts with his brother in the early 1980s, and these photos, published here for the first time, capture that wonderful, wild, lost world. We conclude with reviews of a number of new releases, including CDs by Quintus McCormick, Kenny “Blues Boss” Wayne, Rosie Ledet, and George “Harmonica” Smith.

Finally, you will soon be able to find *Living Blues* more easily on the newsstand. We recently joined the Hal Leonard Magazine Program. Hal Leonard Corporation is one of the largest music book publishers in the world, and this association will make *Living Blues* available at music stores throughout the country. Pick up a copy of *Living Blues* at your local bookstore, music store, or newsstand, or subscribe today at our website: www.livingblues.com.

Mark Camarigg



African American Activism and Protest in Depression-Era New Orleans” is the title of the 2010 dissertation Visiting Assistant Professor of History and Southern Studies Michele Grigsby Coffey wrote at the University of South Carolina. Coffey was an undergraduate at Baylor University, and she has taught numerous history courses at both the University of South Carolina and the University of Texas of the Permian Basin.

The new faculty members will immediately expand the number and kinds of courses Southern Studies offers. According to Center Director Ted Ownby, “Teaching a foodways course has been a Center goal for years, and the number of students signing up for Jill Cooley's class shows how important it is that we can offer such a class.” Skipper will teach a special-topics course in the fall on the politics of cultural preserva-

tion. Combs and Cooley will be teaching Southern Studies 101 classes in the fall, and they will teach more specialized seminar courses in the spring.

With research specialties that include city life, place and movement, activism, racial definition, foodways, the law, memory and preservation, church life, history, and the contemporary South, and with educations stretching from Texas to South Carolina, the new faculty members will add to existing strengths of Southern Studies while adding courses and approaches. Skipper and Combs will contribute particularly to the Center's emphasis on documentary studies. Ownby said, “As an old-timer here, I can remember when we had four faculty members for the entire program. Adding four really accomplished scholars will be an extraordinary addition to the faculty.”



SEPTEMBER

- 7 "The Chitlin' Circuit and the Road to Rock 'n' Roll"
Preston Lauterbach, Music Journalist, Memphis, Tennessee
- 14 "Higher Learning and Regional Identity: From Sectionalism and Segregation to Southern Studies"
Clarence Mohr, Professor of History and Chair of History Department, University of South Alabama, Mobile, Alabama
- 21 "Bagels and Grits: How Jews Found a Home in the South"
Stuart Rockoff, Director, History Department, Goldring/Woldenberg Institute of Southern Jewish Life, Jackson, Mississippi
- 28 "In the Pines: A Portrait of Holmes County, Florida"
Tyler Keith, MA in Southern Studies, Oxford, Mississippi

OCTOBER

- 5 "Southern Crossings: Where Geography and Photography Meet: A Gammill Gallery Talk on the Photographs of David Zurick"
George Thompson, Director,

- The Center for American Places at Columbia College, Chicago, Illinois
- 12 "Historians Look at Slavery: A Panel Discussion"
Deidre Cooper-Owens, Assistant Professor of History, University of Mississippi
Anne Twitty, Assistant Professor of History, University of Mississippi
Susan O'Donovan, Professor and Chair of History, University of Memphis
- 19 "Images of Mississippi: The Politics of Cultural Representation"
Ted Atkinson, Assistant Professor of English, Mississippi State University
- 26 "The Customer Is Always 'White': Food, Consumer Culture, and the Civil Rights Movement"
Jill Cooley, Postdoctoral Fellow and Visiting Assistant Professor of Southern Studies
- NOVEMBER
- 2 "I Asked for Water, and She Gave Me Gasoline': Tommy Johnson and Blues Tourism in Copiah County, Mississippi"
T. Dwayne Moore, History Graduate Student, University of Mississippi
- 16 "Images of Southern Women in Response to Feminism, 1980-2000"
Jennifer "Bingo" Gunter, MA, Southern Studies, Oxford, Mississippi

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

Gammill



Gallery

Exhibition Schedule

August 23–October 14, 2011

Southern Crossings: Where Geography and Photography Meet
David Zurick

October 15–December 16, 2011

Roadside Fare: Southern Foodways Photographs
Kate Medley

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.

Ann Abadie, Longtime Center Associate Director, Retires from Post

Ann Abadie, associate director of the Center since it began in 1977, has moved to a new position. On July 1 Ann officially retired as associate director, and beginning in the fall she will continue to work for the Center as a consultant, helping to complete *The New Encyclopedia of Southern Culture* and the *Mississippi Encyclopedia*.

Ann Abadie has for years been the editor of the *Southern Register*, the organizer of the Oxford Conference for the Book, the coeditor of Faulkner & Yoknapatawpha Conference volumes, associate editor of the *Encyclopedia of Southern Culture* and *The New Encyclopedia of Southern Culture* series, a leading figure in the success of the conferences on civil rights and the “Media and Civil Rights in the Law” conference in the 1980s, the co-organizer of the Faulkner & Yoknapatawpha Conference, and a key figure in too many other large and small programs, events, grants, and initiatives to list. She worked with university figures and consultants from off campus in the 1970s to design the basic organization of the Center for the Study of Southern Culture and has worked, primarily behind the scenes, on Center initiatives since then. Abadie, whose PhD is in English, has been a mentor to hundreds of faculty, staff, students, and friends of the Center.

“We have honored Ann’s wish not to be feted with testimonials and toasts,” said Center Director Ted Ownby. “She says she doesn’t want to be the center of attention, and, besides, there’s work to do. But Ann has meant so much to the history of the Center that we offered her a few gifts, like the quilt that artist



Center faculty, staff, students, and friends gather around a quilt made from past Oxford Conference for the Book and Faulkner Conference T-shirts during Ann Abadie’s retirement celebration.

Leyla Modirzadeh made from old Book Conference and Faulkner Conference T-shirts. We also gave Ann a purse made from the jacket of an *Encyclopedia of Southern Culture*, so she can take the *Encyclopedia* wherever she goes.”

Supporters have made some substantial financial gifts to show appreciation for Abadie’s work. One, from an anonymous donor, will set up the Ann Abadie Prize to a student in Southern Studies every year.

To show appreciation for Ann Abadie’s work, and to support one of the projects she helped to initiate and sustain, the present and past members of the Center Advisory Committee have made an impressive start on a new endowment

that will support the Oxford Conference for the Book. Over its 18 years, according to Ownby, the conference has survived on grants and substantial gifts of both funds and labor. “An endowment will ensure the continuing success of the Conference for the Book as an important part of campus and Oxford life.”

Replacing Ann Abadie, according to many friends of the Center, would be impossible. To deal with the change, the Center will have a new administrative structure. Jimmy Thomas, who for eight years has been the managing editor of *The New Encyclopedia of Southern Culture*, will take on the new position of Associate Director, Publications. Thomas’s job will include completing his work on the *New Encyclopedia* series — which is set to end with the publication of 24 volumes by the end of 2012—editing the *Southern Register*, and working on current and new publishing and editing jobs at the Center. A current search will fill a second new position, entitled Associate Director, Projects. The person in that position will deal with outreach, conferences, grants, and the Center’s website and other new media.

HOT OFF THE PRESS! *The New Encyclopedia of Southern Culture*

Volume 17: *Education*

HB117....\$45.00 Friends....\$41.00

PG117....\$24.95 Friends....\$22.96

Volume 18: *Media*

Allison Graham and Sharon Monteith, editors.

HB118....\$47.50 Friends....\$43.50

PG118....\$26.95 Friends....\$24.96

For project details and ordering information, see pages 10 and 11.

CALL FOR PAPERS

Faulkner & Yoknapatawpha

“50 Years after Faulkner,” July 7–11, 2012

July 6, 2012, will mark the 50th anniversary of the death of William Faulkner. This milestone presents an opportunity to reexamine and perhaps reappraise Faulkner's life, his work, and his place in U.S., Southern, and 20th-century literary studies. The 39th annual Faulkner & Yoknapatawpha Conference welcomes submissions that pursue such reflections “50 Years after Faulkner.”

Topics could include, but are by no means limited to, reassessments of Faulkner's later writings; new appraisals of Faulkner's relationship to the Cold War, the civil rights movement, and other midcentury historical, political, and social contexts; examinations of Faulkner's many “afterlives” in popular, print, and academic cultures between 1962 and 2012; critical reflections on Faulkner's canonical status in various literatures, or on issues of canonicity within his own oeuvre; excavations or explorations of unsuspected or “other” Faulkners; new approaches to questions of aging and death in Faulkner's life and works; critical analysis of the scholarly repositionings and refections of author, career, and work that have informed Faulkner Studies since his death; and reflections on other developments (in the humanities, publishing, education, the archive, or broader social currents) that are shaping the reading, teaching, and scholarly study of Faulkner, 50 years on.

This year, we especially want to encourage full panel proposals for 75-minute conference sessions. Such proposals should include a one-page overview of the session topic or theme, followed by two-page abstracts for each of the panel papers to be included. We also welcome individually submitted two-page abstracts for 20-minute panel papers and individually submitted manuscripts for 40-minute plenary papers. Panel pa-



Martin Dain

pers consist of approximately 2,500 words and will be considered by the conference program committee for possible inclusion in the conference volume published by the University Press of Mississippi. Plenary papers, which should be prepared using the 16th edition of *The Chicago Manual of Style* as a guide, consist of approximately 5,000 words and will appear in the published volume.

Session proposals and panel paper abstracts must be submitted by January 31, 2012, preferably through e-mail attachment. Panelists selected for the conference program will receive a reduction of the registration fee to \$100. For plenary papers, three print copies of the manuscript must be submitted by January 31, 2012. Authors whose plenary papers are selected will receive a conference registration waiver and lodging at the Inn at Ole Miss from Friday, July 6, through Wednesday, July 11. All manuscripts, proposals, abstracts, and inquiries should be addressed to Jay

Watson, Department of English, The University of Mississippi, University, MS 38677-1848. E-mail: jwatson@olemiss.edu. Decisions for all submissions will be made by March 15, 2012.

All conference attendees are encouraged to come to Oxford a day early and join us for a day of free programming on Friday, July 6, 2012, observing the 50th anniversary of Faulkner's death. Events, all open to the public, will include keynote addresses by a major writer and a Faulkner scholar and biographer, a marathon reading of a Faulkner novel at Rowan Oak, a reception and cocktail party on the Oxford Square, and a twilight ceremony at the Faulkner gravesite featuring brief readings and remarks. Make your conference travel and lodging plans accordingly.

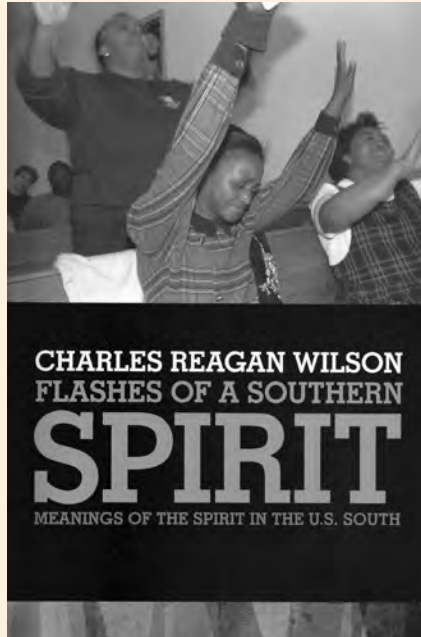
Finally, conference attendees may also be interested to know that the University of Mississippi will offer a graduate-level course, ENGL 566, in conjunction with next summer's conference. The class, which carries three hours of credit, will meet from Monday, July 2, through Friday, July 13, and will incorporate all conference sessions and related events in its schedule of contact hours. Conference registration will be included in the course tuition. Affordable dormitory lodging will be available on the University of Mississippi campus. ENGL 566 is intended for teachers and graduate students seeking to enhance the conference experience by deepening their critical, pedagogical, and personal engagement with Faulkner's writings while also obtaining transferable credit hours for certification or advanced-degree programs. Inquiries about ENGL 566 should be directed to the instructor, Professor Jaime Harker, Department of English, The University of Mississippi, University, MS 38677-1848. E-mail: jlharker@olemiss.edu.

Charles Reagan Wilson Explores Southern Spirit in New Book

Charles Reagan Wilson, the Kelly Gene Cook Chair in History, professor of Southern Studies and past Center director, has written *Flashes of a Southern Spirit: Meaning of the Spirit in the U.S. South*, published by the University of Georgia Press. The book is compiled from articles with common issues and themes that were written over a 10-year period and first appeared in other places, such as European publications and hard-to-find journals. "I decided to bring them together and revise what I had already written in terms of this theme of the importance of the spirit in the South to the Southern identity," he said.

In his introduction, Wilson takes his inspiration from W. E. B. Du Bois's book *The Souls of Black Folk*, in which Du Bois identifies the black spirit on the Southern landscape. "Du Bois was talking about the South being a kind of grounding for spiritual life above and beyond the materialism that was part of the new South philosophy, which was about the need for the South to make more money and become economically diversified," Wilson said.

The main audience for the book is



scholars and historians, as well as people who are interested in religion in the South. One of the most important contributions is the focus on Southern creativity. "I argue that there was a Southern cultural renaissance in the 20th century," Wilson said. "We know our writers and literary critics talk about a Southern literary renaissance, but

I want to bring music and art into the mix. I look at what was happening at the same time that our great writers were writing. And we also had our great musicians, so we had Faulkner in Mississippi, but also Robert Johnson and Muddy Waters. What happens when you look at them together, what kind of common themes do they have, and how are they different? What does this say about creativity in a state or in a region that had tremendous social problems?"

Center Director Ted Ownby said Wilson's essays draw material from a wide variety of sources, which is no surprise for someone who is also an editor of *The New Encyclopedia of Southern Culture*. "Studying 'the spirit' can be difficult," Ownby said, "in part because the concept means different things to different people, and in part because it sometimes connotes things that are hard to put into words. Wilson's approach of using essays on diverse topics is a terrific way to get inside how different Southerners experience and express spirituality. The essays show how religion appears not just in topics we might conventionally define as religious history, but in fiction, music, art, beauty pageants, and more."

Charles A. Israel, associate professor of history and chair of the Auburn University Department of History, wrote this review: "Collected here under the umbrella of what he terms 'Southern' spirit are some of his best essays, with discussions of Southerners both famous and forgotten, gospel music, high literature and self-taught art, all connected through Wilson's deft understanding of the complicated role of religious experience in shaping and being shaped by Southern culture."

Wilson is also the author of *Judgment and Grace in Dixie: Southern Faiths from Faulkner to Elvis* and *Baptized in Blood: The Religion of Lost Cause, 1865–1920*, both published by University of Georgia Press.

Rebecca Lauck Cleary

Mark Your Calendars!

September 20, 2011

Viking Range Lecture with James McWilliams
www.southernfoodways.org

October 28–30, 2011

The Cultivated South: 14th Southern Foodways Symposium
www.southernfoodways.org

November 16, 2011

Gilder-Jordan Lecture in Southern History with David Blight

February 17–18, 2012

Blues Today Symposium
www.livingblues.com

March 22–24, 2012

19th Oxford Conference for the Book
www.oxfordconferenceforthebook.com

March 18–21, 2012

Mississippi Delta Literary Tour
www.oxfordconferenceforthebook.com

July 7–11 2012

Faulkner & Yoknapatawpha
Conference
[www.outreach.olemiss.edu/
events/faulkner](http://www.outreach.olemiss.edu/events/faulkner)

Education Volume Latest Release in New Encyclopedia Series, with Special Lecture Planned

This past May the *Education* volume of *The New Encyclopedia of Southern Culture* appeared in the UNC Press Spring/Summer 2011 catalog. It is the 17th volume in the series to be published, and thus far it has received high praise. *Library Journal*, for example, gave it a starred review, and in closing the review read, "This excellent (and singular) source of scholarship on education from a unique cultural perspective will be a welcome addition to academic libraries, especially in those institutions with strong education programs." Thomas G. Dyer, nationally recognized scholar of history and higher education who taught for more than three decades at the University of Georgia, claims, "This extremely valuable volume is by far the most comprehensive overview of southern education that we have. It provides a rich treatment of educational topics and themes that will define the field for further study."

The *Education* volume of the *New Encyclopedia* series offers a broad, up-to-date reference to the long history and cultural legacy of education in the American South, surveying educational developments, practices, institutions, and politics from the colonial era to the present. With over 130 articles, the book covers key topics in education, including academic freedom; the effects of urbanization on segregation, desegregation, and resegregation; African American and women's education; and illiteracy. These entries, as well as articles on prominent educators, such as Booker T. Washington and C. Vann Woodward, and major southern universities, colleges, and trade schools, provide an essential context for understanding the debates and battles that remain deeply imbedded in Southern education. Framed by Clarence Mohr's historically rich introductory overview, the essays in this volume comprise a greatly expanded and thoroughly updated survey of the shifting Southern education landscape and its development over the span of four centuries.



Clarence Mohr

In support of the volume, volume editor Clarence Mohr, professor of history and chair of the History Department at the University of South Alabama in Mobile, Alabama, will give a special Brown Bag lecture at noon in Barnard Observatory on September 14; the title of his lecture is "Higher Learning and Regional Identity: From Sectionalism and Segregation to Southern Studies." "The talk will focus on the topic of my next book, *Learning to Be Southern: Higher Education and Regional Identity, 1880–1980*," says Mohr. "In the book I will argue that, from the Gilded Age onward, higher education has represented the single most powerful, if least acknowledged, force working to reorient Southern identity in the direction of national norms, a process that has required the tacit abandonment, or more recently the public repudiation, of regional particularism. When writing about struggles over segregation or academic freedom historians and journalists have usually emphasized the South's resistance to change. What seems most striking, however, is the unbroken series of defeats sustained by the old order in clashes such as the 1903 'Bassett affair' at Trinity College, the 1941 assault on

the University of Georgia by Governor Eugene Talmadge, and the unqualified debacle of massive resistance at Ole Miss in 1962. These and many similar episodes marked the steady erosion of a type of regional consciousness rooted in the militant defense of tradition against outside threats. Over time, as college degrees became more the rule than the exception in the upper echelons of business and politics, the only version of Southern identity that could sustain itself was the one that emerged during the New Deal—"regional planning" (or special pleading) within a national framework. This remains the case today when the identifiably 'Southern' university, like the Neo-Confederate Southerner, represents either a fading cultural artifact or a hothouse cultivation sustained by federal grants, tourist dollars, and dry academic treatises on 'historical memory.' By embracing a mission of public service and regional uplift Southern universities achieved the ironic result of placing regional identity on the road to extinction."

Please join us on September 14 in Barnard Observatory for a special reception for Professor Mohr immediately preceding the noon lecture.

Sally Lyon Leaves Center Staff

In August the Center will lose longtime staff member Sally Lyon, senior secretary to the director. Sally joined the Center staff in 2004 after graduating with a BA from the University of the South in Sewanee, Tennessee, in 1999 and then later working at the *Oxford American* magazine in Oxford, Mississippi, and for publisher Algonquin Books in Chapel Hill, North Carolina. With some editorial experience under her belt, Sally quickly took to assisting Ann Abadie with editing the *Southern Register*, as well as contributing to its content.



“I feel quite fortunate to have been able to work here at the Center with two fantastic directors, Charles Wilson and Ted Ownby, as well with the rest of the staff, faculty, and grad students. We really are like a little family here in the Barn

Yard. I’ll miss Oxford a bunch, of course, but I’m looking forward to Memphis and all the city has to offer.”

Since joining the Center staff, Sally and her husband, Dalton, increased their family by one with the addition of their daughter, Lucy Rose, in 2008. The Lyons will all be missed at the Center, but they will not be far from Oxford. Dalton will be teaching and chairing the history department at St. Mary’s School in Memphis, so frequent excursions back to Oxford are expected and anxiously anticipated.

Modern Political Archives

The Modern Political Archives at the University of Mississippi is pleased to announce the creation of a new database entitled “Mississippi Members of Congress.” It provides basic information on all 159 Mississippians who have represented the state in the U.S. Congress since 1801: years in office, congressional districts, committee memberships, and leadership positions. If the papers of a member are preserved in an archival repository, the database will inform users of location, size, whether the collection is open or closed, and provide a link to any available online finding aid. The website also contains a historical map set showing changes in congressional districts across time. Mississippi Members of Congress is available online at www.olemiss.edu/depts/general_library/files/exhibit/ms-members-congress/.

Southern Literary Trail TrailFest 2011

After a whirlwind journey across the South, Trailfest 2011 wrapped up another successful literary touring season this past May. Sponsored by the Southern Literary Trail, a tri-state collaboration of 18 Southern towns that celebrates 20th-century Southern writers and playwrights through a variety of events in their home communities, Trailfest 2011 events consisted of a conference on Carson McCullers in Columbus, Georgia; the Natchez Literary and Cinema Celebration in Natchez, Mississippi; a lecture on Ralph Ellison at Tuskegee University; the Mississippi Delta Literary Tour; the Oxford Conference for the Book in Oxford, Mississippi; a 100th-birthday celebration for Tennessee Williams in Columbus, Mississippi; a spring pilgrimage of homes in Columbus, Mississippi; the Flannery O’Connor Conference at Georgia College and State University in Milledgeville, Georgia; and a book festival in Montgomery, Alabama.



“The thousands of participants in our Trailfest 2011 programs, performances, and exhibits,” says Trail Director William Gantt, “proved again the endurance of classic Southern literature and the value of collaboration. In 2009, when organizers in Alabama, Georgia, and Mississippi combined efforts to coordinate our literary heritage celebrations through the Trail project, we could have never foreseen the level of success we achieved over just a few years. It has been a gratifying experience and one we hope to continue for a very long time.”

A traveling exhibition, *Eudora Welty: Exposures and Reflections*, was also part of Trailfest 2011 and essentially continues the momentum of this year’s success. The exhibition is a collection of Depression-era photographs taken by the writer and compiled into her book *One Time, One Place*. The exhibition opened at the Museum of Mobile in September 2010 and is on exhibit at the Carnegie Visual Arts Center in Decatur, Alabama, until September 2, 2011. It will then tour to the Mississippi University for Women Gallery in Columbus for the Welty Symposium in October.

More information on the Southern Literary Trail and Trailfest 2011 can be found online at www.southernliterarytrail.org.

The NEW Encyclopedia

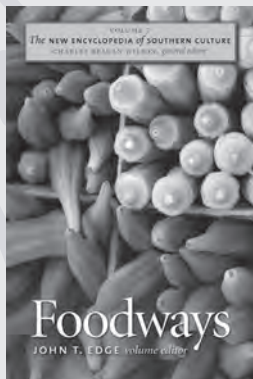
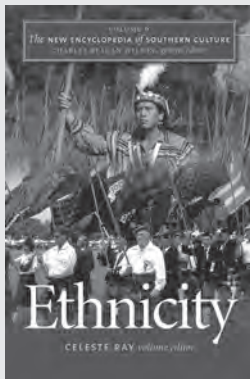
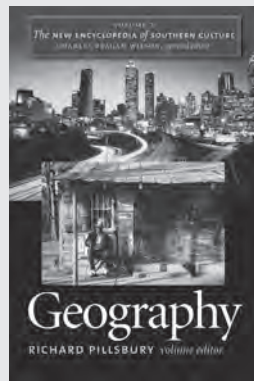
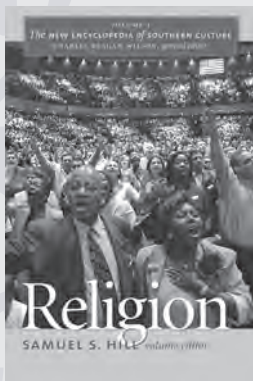
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CHARLES REAGAN WILSON
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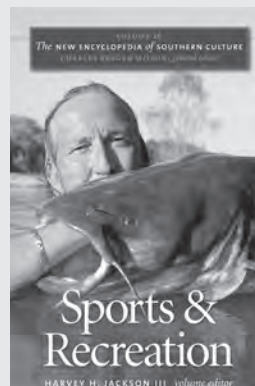
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Volume 19: Violence. Coming in October



“A comprehensive collection of information about Southern literary movements, genres, and writers that will become a necessary starting point for any scholar of the American literary South.” —Hugh Ruppersburg, University of Georgia, on the *Literature* volume

“This volume is a must for anyone the least bit interested in the South, music, both, or either. It has given me hours of pleasure.” —Clyde Edgerton on the *Music* volume

“Foodways has taken the South’s obsession with food and added a scholarly twist to it, studying what we eat, why we eat it, and how it affects our lives as a part of our culture and economy. This first-of-a-kind study of Southern foodways is intellectual enough for history buffs and entertaining enough for kitchen cooks.”—*Delta* magazine

Media and Documentary Projects Partners with Center

An informal partnership that has been productive for years becomes more formal this year, as Media and Documentary Projects (MDP) officially becomes a partner with the Center for the Study of Southern Culture. Joining the College of Liberal Arts and the Meek School of Journalism this fall, Media and Documentary Projects will emphasize teaching and documentary filmmaking while continuing to produce promotional material for the University. A quick and impressive way to see the range and quality of MDP work is to sample its website at www.olemissmedia.com and its video page at www.vimeo.com/olemissmedia.

For Southern Studies, the formal partnership seems a natural. According to Ted Ownby, "This is great news for our program. It makes it easier to do what we've been doing and raises all sorts of possibilities for new projects." Many students come to college wanting to make films, Ownby said, and he is excited by the potential for this partnership to serve those students, whether they are in Southern Studies, journalism, or another program.

A particularly appealing and important feature of the partnership between the Center and MDP involves teaching, and the alliance helps to make those teaching relationships permanent and secure. MDP director Andy Harper is thrilled with the new partnership, saying, "When I took over Media and Documentary Projects eight years ago my goal was to find an academic home from which to tell stories of the people and traditions around us. The Center for the Study of Southern Culture has been doing that for over 30 years, and I can't think of a better place for us to be."

For the last four years David Wharton has team-taught a course in documentary fieldwork with Harper, and the class has become an important part of the Southern Studies program. Each year class members work in teams to produce 10- to 15-minute films, often the



From left: Andy Harper, Joe York, and Matthew Graves in New Orleans at work on the film *Above the Line: Saving Willie Mae's Scotch House*

first they have ever made, and for the past two years some of the films were screened at the Oxford Film Festival. In addition to classwork, MDP has helped students make documentary films as part of their master's theses. The formal partnership will result in additional classes and internships in documentary film, and it will also benefit the new minor in cinema studies.

The partnership between the Center and MDP actually began several years ago when the Southern Foodways Alliance partnered with MDP filmmaker and Southern Studies alum Joe York to make its first foodways film. That effort has led to over 30 films by York, a trail of festival appearances, a growing number of awards, and considerable work on a coming project called

Southern Food: The Movie. *Southern Food: The Movie* will join two other feature-length films made by York and his colleagues: *Mississippi Innocence*, a 2011 film about two men on Mississippi's death row who gained their freedom through DNA testing, and *Above the Line: Saving Willie Mae's Scotch House*, a documentary that chronicles the SFA's post-Katrina rebuilding of the Scotch House, a New Orleans restaurant operated by 92-year-old fried chicken maven Willie Mae Seaton. *To Live and Die in Avoyelles Parish*, a documentary about a Louisiana cochon de lait, is York's latest film.

MDP also works with the Center to produce the *Sounds of the South* radio spots for Mississippi Public Broadcasting. That series pairs York with Charles Reagan Wilson, Jimmy Thomas, and a number of graduate student assistants in a project that prepares scripts taken from *The New Encyclopedia of Southern Culture*, intersperses music and sometimes interview clips, and has Wilson read the finished product. The spots play Monday and Friday afternoons and Saturday nights. MDP also produces the popular *Highway 61* radio show, produced and edited by Southern Studies alum Eric Feldman and hosted by Scott Barretta.

Beyond the classroom, numerous Southern Studies graduate students have learned the technical aspects of filmmaking while working as MDP student assistants. One sees MDP staff and students everywhere—here filming a lecture, there teaching and learning documentary techniques, and somewhere else filming athletes or promotional material for the University.

Media and Documentary Projects director Andy Harper, a PhD in history, teaches courses on the Southern environment as well as documentary courses in both Southern Studies and journalism. He is joined by MDP staffers Joe York, Matthew Graves, Rex Jones, and Karen Tuttle.

Southern Studies Academic Alums

Teaching is one of the main ways Southern Studies alumni use their degrees. Perhaps a quarter—perhaps even a third—of all Southern Studies alumni have gone into education, some in teaching, some in administration. Growing numbers have college and university teaching positions, and four Southern Studies MA students in the past two years took classes taught by SST alumni. Many teach in high schools and middle schools. Some just teach occasionally. For example, this summer Amy Evans Streeter (MA 2003) taught a workshop for graduate students interested in foodways oral history techniques, Cathryn Stout (MA 2011) taught writing to middle school students in a summer program in Connecticut, and Sudy Cauthen (MA 1993) teaches workshops on oral history and memoir. Bert Way (MA 1999) has a new job teaching



teaching typically has this sort of transnational reach, but remains firmly anchored in the regional. In other words, my courses ask global questions but examine these questions through the lens of the local—an approach that I first learned as a Southern Studies major.”

Scott Small (MA 1999) has taught several classes that involve Southern Studies themes at Mary Institute and St. Louis Country Day School. He mentions a class on Race and Sports in Modern American History as showing the influence of his classes in Southern Studies and particularly his work with Chuck Ross in history and African American Studies. Of the classes he has taught at the University of Florida, Virginia Wesleyan, and Andrew College, Jay Langdale (MA 1996) writes, “I taught a history practicum based on Southern history that uses, among other things, Faulkner’s *The Sound and the Fury* as a means to better understand how we think historically. This idea first occurred to me in a seminar with Susan Donaldson while she was visiting at Ole Miss.”

Other alums mentioned specific books that either influence their teaching or that work well in their classes. Teaching at the Episcopal School in Knoxville, Chris Renberg (MA 1994) writes that the clearest example of Southern Studies in his classes is that he teaches *To Kill a Mockingbird* to eighth graders. While teaching composition courses as she works on her PhD at the University of Pittsburg, Elizabeth Oliphant (BA 2006) “assigned a long portion of Natasha Trethewey’s *Beyond Katrina: A Meditation on the Mississippi Gulf Coast*, which my students received with enthusiasm and curiosity; hurricanes are considered pretty exotic here in western Pennsylvania, where most of my students grew up. They seemed to respond to Trethewey’s book both as a record of an unfamiliar place and as a homecoming story to which they could relate—and as such it was a pleasure to teach.” Chuck Yarbrough writes, “In each of my classes I encourage students to explore local and regional cultural/historic details in keeping with Ed Ayers’s ‘World History is simply local history writ large.’ (Thanks, Charles Wilson, for assigning *Promise of the New South!*)”

Many alumni mentioned that interdisciplinary approaches help their students start to interpret the world and their place



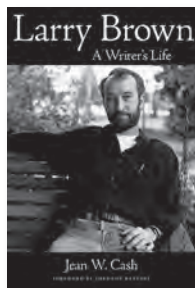
Velsie Pate



Chuck Yarbrough

history at Kennesaw State University and a new University of Georgia Press book, *Conserving Southern Longleaf*, and Nattoria Kennell Foster (MA 2011) will be teaching high school English in Marks, Mississippi. For this article, I asked three questions of a few of our teaching alumni: what subjects and at what level do they teach, and how—if at all—does their Southern Studies degree affect their teaching?

Many teach classes in Southern Studies or in closely related fields. Sarah Alford Ballard (MA 2003), who after starting her career in the Mississippi Teachers Corp now teaches English at Murrah High School in Jackson, incorporates Southern literature into her world literature and American literature classes. Molly McGehee (MA 2000) teaches Southern Studies courses in her position in the English Department at Presbyterian College in Clinton, South Carolina. Along with courses in U.S. history and government, Chuck Yarbrough (MA 1995) teaches an interdisciplinary Mississippi Crossroads course at the Mississippi School of Math and Science in Columbus. Amy Clukey (BA 2003) has a new assistant professor position in English at the University of Louisville. Influenced especially by the New Southern Studies, she writes, “This fall I’ll be teaching a graduate course called ‘The Transatlantic Literature of Slavery.’ We’ll be discussing antebellum proslavery tracts and postbellum fiction by Thomas Nelson Page, Thomas Dixon, and William Faulkner alongside 19th- and 20th-century Caribbean, British, and French literature. My

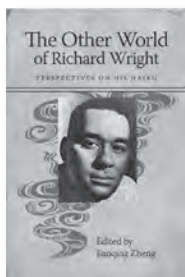


Larry Brown
A Writer's Life

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Foreword by Shannon Ravenel
The first biography of Mississippi's beloved blue-collar writer who redefined southern fiction
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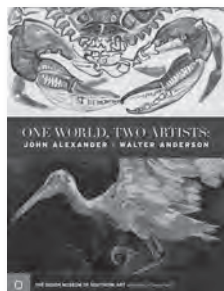


The Last Resort
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One World, Two Artists
John Alexander and Walter Anderson

Edited by Sue Strachan
Essays by Annlyn Swan, Mark Stevens, Jimmy Buffett, and Bill Dunlap
A revealing pairing of two great southern creators; distributed for the Ogden Museum of Southern Art
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in it. Ron Nurnberg (MA 1995) serves as executive director of Teach for America in the Arkansas and Mississippi Delta. He summarizes that over the past 15 years "I have helped recruit, select, train, and provide ongoing professional development for over 1,000 new teachers in the greater Delta. From our national recruitment materials to our Delta context sessions at induction to the courses and ongoing support that we offer and provide our teachers throughout their commitment in the classroom so that they better understand themselves and their Delta students and communities, Southern Studies is fully embedded and intertwined." Molly McGehee writes that as "in the Southern Studies MA program, my courses at Presbyterian College challenge students to think critically about the places and areas they call home and the identities they claim for themselves while also allowing them the opportunity to celebrate the cultural connections between the South, the nation, and the world." Velsie Pate (MA 2009) teaches classes on American Culture and Speaking and Listening to international students in the University of Mississippi's Intensive English Program. She writes, "One of the greatest things about teaching students from other countries is being able to see one's own culture through their eyes. It allows one to see one's own surroundings from a fresh perspective. The instructor or staff member is the ambassador to the students. We have a responsibility to connect the students to the environment that they are immersed in while acknowledging and respecting the culture that each student brings to the program."

Some stressed that their teaching methods continue things they found especially appealing in Southern Studies. Buddy Harris (MA 2001) practices what he calls "applied Southern Studies" in his work at North Carolina Central University, where he does research in "things like mobilizing rural churches to prepare for natural disasters" and teaches Introduction to Composition classes. Sally Monroe Busby (MA 2002), who teaches seventh-grade English classes in Memphis, mentioned the importance of listening, a skill she says she developed in part in David Wharton's classes. "One salient quality I have as a teacher is the ability to listen. I believe this comes in handy when teaching (and learning from) middle schoolers. They are learning to apply their experiences to the analysis of literature and it helps to listen. I learned how to listen to lives in my Southern Studies classes—especially my documentary classes. In fact, I painted 'When an old man dies, a library burns to the ground' on one wall of my old classroom. My students do a documentary project each year where they interview someone in the community and write vignettes of his/her life." Sarah Alford Ballard wrote, "Pulling heavily from the pedagogy of the Southern Studies program, I use music, art, photography, history, and even food to help students better understand and ultimately connect to the text." Using a phrase the faculty would appreciate, Elizabeth Oliphant recalled her favorite classes as having "a certain beyond-the-canon funkiness that I really loved and hope I can recreate in the classes I teach."

Ted Ownby



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Reading the South

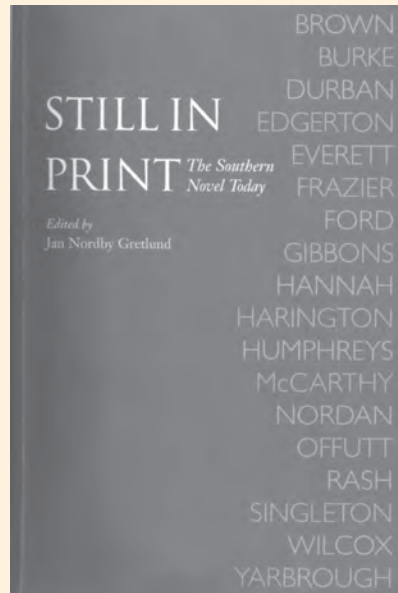
Still in Print: The Southern Novel Today.

Edited by Jan Nordby Gretlund.

Columbia: University of South Carolina Press, 2010. 285 pages. \$59.95 cloth, \$29.95 paper.

Fans of contemporary Southern fiction will find a wealth of reading recommendations in this series of essays on 18 notable books published between 1997 and 2009. Contributors to *Still in Print* focus on single novels, each by a different author, but the scholars introduce their essays with a two-page “biographical sketch” that efficiently surveys the novelist’s whole corpus. Editor Jan Nordby Gretlund organizes the studies into four sections. The first three division headings reflect traditional concerns of Southern literature: “A Sense of History,” “A Sense of Place,” and “A Sense of Humor” include five essays apiece. The fourth section, “A Sense of Malaise,” is shorter, with essays by Thomas Bjerre on Ron Rash’s *One Foot in Eden*; by Robert Brinkmeyer on Richard Ford’s *The Lay of the Land*; and by Richard Gray on Cormac McCarthy’s *The Road*.

Despite a degree of “postmodernistic alienation” in these last three novels, says Gretlund, their authors (like most novelists featured in *Still in Print*) “are engaged in asking questions of how we can invest our world with comprehensible life and avoid living ‘a sickness unto death.’” Malaise is certainly a threat in all three, although Ford’s Northern setting marks his novel—third in the Frank Bascombe trilogy—as an unusual selection for this volume. (Born in Mississippi, Ford is senior fiction writer at the University of Mississippi, so his Southern credentials are not in doubt.) McCarthy’s



ashy, sunless Appalachians and horribly cold Gulf Coast make his post-apocalyptic South almost as foreign as Ford’s suburban New Jersey. The 1950s town of Seneca, South Carolina, in Rash’s book is a “uniquely Southern landscape,” says essayist Bjerre, but “state-controlled flooding” in the 1970s destroys that Appalachian vista. The malaise in all three works is related to the bleakness of the natural world—a bleakness seldom associated with Southern literature. In fact, Gretlund suggests that the main feature of recent Southern fiction is not “a modern feeling of homelessness and alienation” but, instead, “the reclaiming of forgotten, or hidden, historical events, the claiming of ignored events in the present, and the acceptance and ready use of the ethnic reality of the South, or of the whole country, which is a reality of obvious, and sometimes less obvious, prejudice.”

While the Civil War is central in the “Sense of History” essays, all five novels in this first division do emphasize neglected histories. Moreover,

Gretlund believes that Charles Frazier’s *Cold Mountain*, Josephine Humphreys’s *Nowhere Else on Earth*, Kaye Gibbons’s *On the Occasion of My Last Afternoon*, and Pam Durban’s *So Far Back* “through their excursions into history say something significant about race and gender that is relevant for our present lives.” Thus, M. Thomas Inge proposes that “a part of Frazier’s project” in his best-selling novel “seems to be an eradication of common stereotypes, black and white alike.” Essayist Clara Juncker sees Humphreys’s narrator Rhoda Lowrie as a heroic embodiment of female power; Rhoda’s “feminized, erotic space” in the Lumbee Indian community of Scuffletown, North Carolina, is a territory “between Union and Confederate spaces.” Kaye Gibbons’s protagonist, Emma Garnet Tate Lowell, is an upper-class white woman reviewing her long life in the year 1900, but scholar Kathryn McKee argues that Emma’s mysterious African American servant, Clarice, is the “most compelling character” in the novel. McKee wonders if Gibbons, “perhaps unconsciously, recycles white America’s lingering fondness for uncomplicated black/white relations within the domestic sphere.” Historical parallels are explicit in Durban’s *So Far Back*, which shifts between Charleston’s racial and economic unrest in 1837 and 1989; editor-essayist Gretlund places this work in the tradition of Faulkner. Percival Everett’s satiric *Erasure*, the fifth “Sense of History” novel, is even more experimental, with its fragmented narration by the sarcastic Thelonious “Monk” Ellison—a middle-class African American “raised on a border.” As Tara Powell deftly sums up, Everett “is writing a novel about a novelist who is writing a journal, and that journal is the novel in front of the reader.”

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

Four of the five novelists highlighted in “Part II: A Sense of Place” have, coincidentally, taught creative writing courses at the University of Mississippi: Steve Yarbrough (*The Oxygen Man*), the late Larry Brown (*Fay*), Chris Offutt (the newest member of the MFA faculty and author of *The Good Brother*), and the late Barry Hannah (*Yonder Stands Your Orphan*). Thomas Dasher stresses the impact of past racial and class violence on present-day tragedies in the Indianola, Mississippi, of *Oxygen Man*. Jean Cash describes the “rough South” of Brown’s female Bildungsroman, an on-the-road story of the abused young Fay’s “qualified triumph” in her experience of “violent sexual perversity” and Gulf Coast corruption. The westward travels, naïveté, and moral dilemmas of Offutt’s “back-country hero” lead essayist Carl Wieck to make an extended comparison with Twain’s Huck Finn. Beginning with Barry Hannah’s title (a Bob Dylan phrase), his novel is “packed with music,” says Owen Gilman, but outrageous enterprises (including a Vicksburg casino), sleazy promiscuity, “religious cant,” and violence make contemporary Mississippi a “postmodern swamp” for Hannah’s mockery. Louisiana is no better in James Lee Burke’s *Crusader’s Cross*, the final “Sense of Place” novel. Essayist Hans Skei contrasts the destructive greed of 21st-century killers and capitalists with the evocative memories of Burke’s grieving crusader, Cajun cop Dave Robicheaux.

Hannah’s rowdy *Orphan* is kin to the five comic masterpieces of “Part III: A Sense of Humor”—George Singleton’s *Work Shirts for Madmen*, Clyde Edgerton’s *The Bible Salesman*, James Wilcox’s *Heavenly Days*, the late Donald Harington’s *Enduring*, and Lewis Nordan’s *Lightning Song*. Charles Israel views Singleton’s philosophical satire of neoconservatives and the “rehabilitation industry” as a new twist on the Southwest humor tradition, with the customary rural dialect, backwoods scams, alcohol, and sophisticated narrator. Flannery O’Connor could be

the godmother for Edgerton’s tale of a hitchhiking Bible seller in rural North Carolina; essayist John Grammer notes that this gullible youth journeys to fuller understanding in sections pointedly titled “Genesis,” “Exodus,” and “Revelation.” Scott Romine cites O’Connor and Faulkner, but also C. S. Lewis, as Wilcox’s forerunners; the “mushy world” of the fictional Tula Springs, Louisiana, awaits the “retroactive work of grace” in *Heavenly Days*. Harington’s humor merges “broad hill-billy comedy” and “unabashed eroticism,” says Edwin Arnold, who refers to *Enduring* as “an essential novel” in the “epic narrative” of the fictitious Stay More, Arkansas. Marcel Arbeit admires Nordan’s dreamlike blend of trauma and humor on a red-clay llama farm, where “light dawned” on young Leroy, survivor of an almost magical lightning strike.

“A Time of Excellence in Southern Fiction” is the title of Gretlund’s introduction, and the essayists demonstrate the stylistic prowess, imagination, and social awareness of current writing in the South. As chair of the Center for American Studies at the University of Southern Denmark, Gretlund strengthens the collection by including six European contributors. The volume would be even stronger with the inclusion of more than just three women writers (Humphreys, Gibbons, and Durban) and more than a single minority writer (Percival Everett, who would probably scorn the phrase). Gretlund says that “in the late 1980s and early 1990s women dominated both as novelists and excellent critics. Now, at the end of the first decade after 2000, men clearly dominate both as novelists and critics.” Gretlund’s respect for female authors is obvious in his Pam Durban essay and in his valuable books on Eudora Welty and Flannery O’Connor; he predicts that “the shifting gender distribution in literary achievement” will “probably change again within a few years.”

Still in Print gives a limited notion

of Southern writing and criticism by women. Fiction of the past 15 years includes well-reviewed novels by Bobbie Ann Mason, Dorothy Allison, Ann Patchett, Cynthia Shearer, Ellen Gilchrist, Doris Betts, Donna Tartt, Jayne Anne Phillips, Lee Smith, Native Americans LeAnne Howe and Barbara Kingsolver, African Americans Tayari Jones and Suzan-Lori Parks, and many others. Women have also been productive scholars, with books by Mary Jean DeMarr on Kingsolver, Johanna Price on Mason, and editors Carolyn Perry and Mary Louise Weaks on *The History of Southern Women’s Literature*. The large number of contemporary female critics is reflected in Works Cited for *Still in Print* essays by Clara Juncker and Kathryn McKee. This volume offers such a generous sample of contemporary Southern literature that it seems selfish to ask for more or different selections. My inspiration is the title of Kingsolver’s 2009 novel: *The Lacuna*.

Joan Wylie Hall

Becoming Faulkner: The Art and Life of William Faulkner.

By Philip Weinstein.

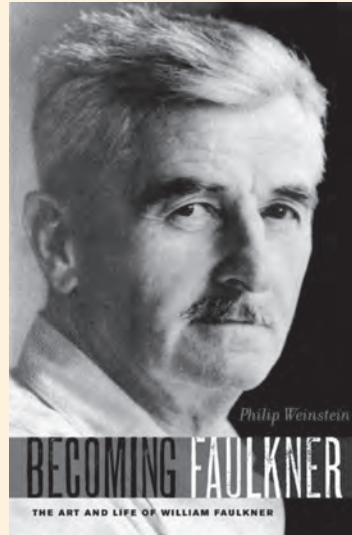
New York: Oxford University Press, 2010. xiii + 250 pages. \$29.95 paperback.

“We go to biography,” writes Philip Weinstein, “to see a human life . . . made sense of as a completed passage through time, even if (for the subject of the biography) it didn’t make much sense while it was happening.” Biography, that is, falsifies the human experience of living in what Weinstein calls “ongoing time.” This experience is a state of perpetual unpreparedness: shock, trauma, distress, a sense of life bearing down on one relentlessly, intolerably. We negotiate this storm of thoughts and feelings by drawing on sense-making resources—words, memories, narratives—to anneal the turbulence of *is* into the orderly patterns of

was, to make life graspable, manageable. Biography does this. So do novels—at least most novels. But William Faulkner’s project, as Weinstein presents it, was different, and this is what makes him matter.

In an earlier study, Weinstein offered the lapidary observation that Faulkner “was hurt into greatness.” *Becoming Faulkner* elaborates powerfully, and often brilliantly, on that claim. Faulkner became a novelist who matters when, his career already under way, he began to honor the messiness and anguish of the lived present in his fiction instead of trying to tame it into words. To do this he had to deform the genre of the novel—a vehicle for just such tamings—as he had inherited it from centuries of predecessors, even such recent and innovative precursors as Henry James and James Joyce. From *The Sound and the Fury* through *Go Down, Moses*, his major novels not only thematize the drama of living in ongoing time, they perform it as well, making the reading experience itself an exercise in the distress, the discontinuity, and the intensity of *is*, resisting the assurance of a reliable narrative vantage point as long as textually—humanly—possible. This is what makes them so difficult, and so worth reading: a narrative experiment that Weinstein finds unprecedented, and unparalleled, in Western literary representation.

A different kind of novelist, then, demands a different kind of biographical approach. To do justice to a writer who confronted the fundamental “untimeliness” of human existence head-on, the biographer must resist the urge to frame a narrative “progressing responsibly from 1897 to 1962.” Instead, Weinstein directs his five chapters to discrete versions of “trouble encountered but not overcome,” trouble not so much annealed or tamed into Faulknerian art as *igniting* into it. Chapter 1 examines the period of perpetual crisis between late 1927, when Faulkner’s publisher rejected the novel Faulkner was certain was his finest



to date, *Flags in the Dust*, and his long-desired yet also dreaded mid-1929 marriage to Estelle Oldham. Chapter 2 backtracks to 1918, to the failed elopement with Estelle that may have been the most painful moment of Faulkner’s entire life. These biographical “stumbleings” (a favorite term in *Becoming Faulkner*) proved blessing as well as curse for the writer, opening out into the fictions that announced him to the world as a major artist: *The Sound and the Fury*, *As I Lay Dying*, *Sanctuary*. Chapter 3 traces Faulkner’s anguished entanglement in the racial confusions of his time and place, a sense of personal and cultural distress that erupts in *Light in August*, *Absalom, Absalom!*, and *Go Down, Moses*, the novels that for Weinstein constitute Faulkner’s “greatest claim on us.” The following chapter details the love affairs—with young women and with alcohol—in which Faulkner (unsuccessfully) sought “sanctuary” from the stresses that ruled his life and fueled his fiction. The much shorter fifth chapter turns to the dynamic of repetition and reenactment that informed Faulkner’s final two decades—when “what had gone wrong earlier” in his life “would inevitably go wrong again”—and develops the implications of such irresolution in and for the writings of the period.

Along the way we are treated to breathtaking flashes of insight. Childhood is the catalyst that propels

Faulkner into the raw intensity of the lived present (and not coincidentally, into the narrative technique of interior monologue) in *The Sound and the Fury*; prior to that breakthrough work, he had not taken up the subject seriously in his published writing. The awful intensities of *Sanctuary* make the novel a “narrative experiment in how much pressure people can bear.” The need “to make readers experience the blindness of the present as blindness,” to force us into “a state of unpreparedness for what comes next and why . . . is why *Light in August* ‘begins’ five different times.” *Go Down, Moses* proves unique in the Faulkner oeuvre in assigning to African American characters like Lucas Beauchamp and Rider the interior distress that signals the author’s deepest investment in and engagement with his characters.

There is also, of course, a price to be paid in eschewing a comprehensive linear narrative to build biography on the discontinuous rhythms of life’s stumbles. Weinstein is at his most incandescent as a critic precisely where Faulkner is as a writer, where the “troubled life” ignites into the “troubling work.” In between such eruptions *Becoming Faulkner* treads relatively familiar biographical ground, leaning heavily on Joseph Blotner—little risk of salutary readerly stumbling here. But the book’s most valuable contributions take place on the unfamiliar, volatile ground where Faulkner twists words into undoing the work of words, narrative into undoing narrative. Writing of the inception of *The Sound and the Fury*, Faulkner himself described this ground as the site where his material “seemed to explode all about [him].” Among the legions of scholars who have explored the Faulkner oeuvre, Weinstein may be the most attuned to this explosiveness, most adept at unpacking its significance for the life and the work, as *Becoming Faulkner* expertly demonstrates.

Jay Watson

interviews politics sociology history literature music gender sports more

Southern cultures

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SOUTHERN FOODWAYS REGISTER

The Newsletter of the Southern Foodways Alliance

“Fresh Catfish Today, the board stated in letters of liquified chalk, and through the screen doors beyond it came a smell of refrigerated food—cheese and pickle and such—with a faint overtone of fried grease.”

—William Faulkner, *Flags in the Dust*

14th Southern Foodways Symposium The Cultivated South October 28–30, Oxford, Mississippi

The 14th Southern Foodways Symposium will be held October 28–30, 2011, in and around the town of Oxford and on the campus of the University of Mississippi. The Delta Divertissement, now in its ninth year, will take place October 27–28 in nearby Greenwood and Mound Bayou. Both events will explore the Cultivated South.

For much of our region’s history, agriculture has driven the Southern economy. From sugarcane plantations in the Gulf South to bean-and-corn subsistence farms in the Mountain South, our lives have long revolved around the cultivation of soils and the propagation of crops.

Much good recent work has been done on the documentation and preservation of our natural resources. We now know the names of imperiled strains of rice and their histories in the Lowcountry. We know the value of saving the seeds of shucky beans to ensure the future of Appalachian biodiversity.

Now it’s time to explore the culture of agriculture. To investigate the farm ideal—from both Christian and Muslim perspectives. To comprehend the unfilled promises of 40 Acres and a Mule. To reclaim the pimiento as a vegetable. To welcome the return of olive trees to Georgia and South Carolina. Now it’s time—with speakers like USDA critic Shirley Sherrod, poet Kevin Young,



Kate Medley

and scholar Elizabeth Engelhardt—to explore the Cultivated South.

Curious eaters will sample Lowcountry riffs on the prevailing farm-to-table ethic from Mike Lata of Charleston, South Carolina. And April McGreger, a daughter of Mississippi, now pickling and preserving in Carrboro, North Carolina. And Billy Allin, the locavore-in-charge at Cakes & Ale in Decatur, Georgia.

Curious drinkers will taste tipples from the late Eugene Walter, the bard of Mobile. And listen to the musings of drinkways scholar Dave Wondrich and novelist Jack Pendarvis, who know a thing or three about cultivating a taste for drink.

The symposium will continue to showcase artistic expressions of foodways import. Amos Kennedy, the Alabama letterpress maven, will pay broadside tribute to okra’s import. And on Sunday morning, following hard on the heels of the ballet we staged a couple of years back, we’ve commissioned an opera, based on *Leaves of Greens*, a collection of collard poems from Ayden, North Carolina.

Registration will open in early August at www.southernfoodways.org. Please join us.

John T. Edge

SFA Field Trip Report

Cajun Country Ramble: New Orleans to Eunice, Louisiana

This past June during our Field Trip, SFA drove the prairies of Cajun country with SFA app-loaded smart phones in hand. Down blacktop back roads. Through dog-in-the-road towns. To meat markets that sell liver-flecked boudin. And crawfish boiling points where the tables are draped in newspaper.

We began on Thursday, June 23, in New Orleans, in Calcasieu, Donald Link's private dining room above Cochon. That night, Stephen Stryjewski dished catfish court bouillon and rice. And Paul Prudhomme and Donald Link held forth. We ended on Sunday morning, when, bellies full of boudin and crawfish, arteries pumping Tabasco, we drove home, again using smart phones to find breakfast boudin for the ride.

Along the way, we heard from experts and raconteurs, including Marcelle Bienvenu, author of the classic *Who's Your Mama, Are You Catholic, and Can You Make a Roux?* and who dished gumbo gossip; Jim Gossen, founder of Louisiana Foods and who shared how crawfish came to be farmed rather than fished; Pableaux Johnson, a writer and photographer who grew up in New Iberia and who is, in the words of SFA board vice president Sara Roahen, a "master smotherer" of all God's creation; and Gerald Patout, director of the Arnold LeDoux Library at Louisiana State University, Eunice, who talked of rice dressings and other delights.

With SFA oral historians Amy Evans Streeter, Sara Roahen, Rien Fertel, and Mary Beth Lasseter leading, we experienced the Mowata Store where Bubba Frey stuffs boudin links and crawfish rice-larded chickens; an okra supper at Ruby's Cafe, open since 1959, in Eunice, where Dot Vidrine presides; Cajun Grain rice farm in Kinder, where Kurt Unkel, a third-generation rice farmer, grows specialty varieties like brown jasmine; boudin biscuits, glazed with Steen's Cane Syrup from Justin Girouard of The French Press in Lafayette; beer, boudin, and fiddles at the Savoy Music Center in Eunice and Fred's Lounge in Mamou; the debut of the SFA's *Boudin: The Traveling Exhibit*;

Kurt Unkel of Cajun Grain in Kinder, Louisiana, talks to SFA members about rice farming.



Amy Evans Streeter

Joe York's new film, on the cochon du lait tradition; a smothered lunch featuring cooks from the SFA's Lunch Houses of Acadiana Oral History Project; the live *Rendezvous des Cajuns* radio show at the Liberty Theater in Eunice; a morning romp through the crawfish fields with Craig West and Troy West, who run one of the oldest commercial crawfish operations in the state; and crawfish at Hawk's, which "you could easily drive

past while mistaking it for a tractor garage or chicken coop." "That would be a shame," wrote SFA board member Brett Anderson, "because in actuality it's among the best boiling pots on the planet." We ended the weekend with zydeco at Slim's Y-Ki-Ki, a dance hall in business since 1947, famous for staging some of the best live music in the state. The place lived up to its billing.

What I Did on My Summer Vacation



Amy Evans Streeter

I had the pleasure of interning for the Southern Foodways Alliance this summer, and there was no coffee fetching required! For the last year I have been editing *Gravy*, the SFA's quarterly food letter, from Chapel Hill, North Carolina, where I am a graduate student in folklore. This summer in Oxford, I got to continue my work on *Gravy* and contribute to many other SFA projects. I was the editorial assistant to Brett Anderson, SFA board member and New Orleans *Times-Picayune* restaurant critic, on the sixth installment of the *Cornbread Nation* book series. (UGA Press will publish *Cornbread Nation 6* in the spring of 2012.) I also put together a bibliography for the Cajun Country Field Trip in June and accompanied the staff on the trip. That weekend was easily the highlight of my summer. Throughout my time here, I was so happy to spend more time in person with the whole SFA staff, in and out of the office. I hope that some of that energy and creativity rubbed off on me. I can't wait to come back to Oxford for the SFA symposium in October.

Sara Camp Arnold

Boudin: The Traveling Exhibit

Text by Amy Evans Streeter.

Boudin exhibit poster designed by Devin Cox.

The Southern Foodways Alliance's latest documentary project, a traveling exhibit, profiles the ubiquitous and beloved Cajun fast food boudin. The exhibit debuted on June 25 at the Prairie Acadian Cultural Center in Eunice, Louisiana. In addition to being shown at other venues in Louisiana this summer, *Boudin: The Traveling Exhibit* will premier in New Orleans on November 11 at Boudin & Beer, a one-night event that is part of Emeril Lagasse's annual charity wine auction, *Carnivale du Vin*.

Thanks to funding from McIlhenny Company, maker of Tabasco® brand products, and Butterfield and Robinson's Global Heritage Fund, SFA's work on boudin began in 2006 with oral histories of storied boudin makers like Robert Cormier of the Best Stop in Scott, Louisiana; Bubba Frey of the Mowata Store in Eunice, Louisiana; and John Saucier of Saucier's Sausage Kitchen in Mamou, Louisiana. Today nearly 50 oral histories are available online as part of the SFA's Southern Boudin Trail at www.southernboudinrail.com.

Do you know where the boudin exhibit should stop next? E-mail Georgeanna Chapman at georgeanna.chapman@gmail.com.



Teaching Southern Food

Angela "Jill" Cooley is thrilled to begin a postdoctoral fellowship with the Center for the Study of Southern Culture in August. Cooley recently completed a PhD in history at the University of Alabama, where she also worked as an adjunct history professor. Cooley's research field is Southern foodways and culture, and she is par-



ticularly interested in the transformation of food consumption in the 20th-century South as rural people moved into urban and suburban areas. Her dissertation is entitled "To Live and Dine in Dixie: Foodways and Culture in the 20th-Century South." Cooley also has a Juris Doctor from the George Washington University Law School. Favorite hobbies include traveling along small Southern highways, reading historical markers, and finding interesting places to eat.

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New Orleans Sno-balls

First things first: a New Orleans sno-ball is not a snow cone, a pre-frozen, rock-hard concoction like those sold from ice cream trucks and concession stands elsewhere. As all of our New Orleans sno-ball oral history subjects attest, New Orleans sno is a product of locally made, carefully stored, and expertly shaved-to-order ice. The sugary syrups that color and flavor a New Orleans sno-ball are equally important to the final product, and each sno-ball maker protects his own syrup recipes. In fact, a majority of the recipes at Hansen's Sno-Bliz in Uptown, Williams Plum Street Snowballs near Riverbend, and Sal's Sno-Balls in Old Metairie have survived several generations of stand ownership.

As you might expect to find in a subtropical city, New Orleans' flavored-ice tradition dates back to a time when vendors shaved the ice by hand and carried just a small selection of flavorings. Then, in the 1930s, two sno-ball pioneers—George Ortolano and Ernest Hansen—independently built the city's first electric ice-shaving machines. While a version of the Ortolano machine is still produced and sold by George's descendents at the company SnowWizard, Ernest Hansen built his machines primarily for personal use. His legacy is in the family sno-ball stand, still run today by his granddaughter Ashley Hansen.

In spite of the sno-ball's nostalgic appeal, flavor innovation is rampant. In these new oral histories, you'll hear Claude and Donna Black talk about inventing Plum Street's new king cake flavor. Steven Bel's customers at Sal's are stuffing orange dreamsicle sno-balls (a recent addition) with soft-serve ice cream. At Southern Snow, a machine-and-flavor-manufacturing plant, Bubby Wendling sells a novelty buttered-popcorn extract. And Tee Eva, who also specializes in fresh pralines, crumbles her own pecan candies over sno-balls for an off-the-menu treat.

These interviews only scratch the surface of New Orleans's sno-ball culture, which is as varied and deep as the city's neighborhoods. But one sentiment, one word, arose during nearly



Sara Roahen

(above) A customer at Tee Eva's Pies and Pralines



Sara Roahen

(left) An employee at Cristina Ice Service in Marrero, Louisiana

every one, at least where the sno-balls themselves were concerned: "fun."

Sara Roahen

Sara Roahen is an SFA board member and oral historian for the Southern Foodways Alliance. She tasted sno-balls all over New Orleans for this assignment, trying all the flavors. Her verdict: root beer sno-balls are best when it's blazing hot, and cream of nectar is best when it's cooler. Look for these newest SFA histories online at www.southernfoodways.org.

Schedule of Events

September 18–19, 2011

Stir the Pot at Poole's Diner,
featuring John Fleer
Raleigh, North Carolina

September 20, 2011

Viking Range Lecture
by James McWilliams
University of Mississippi

October 28–30, 2011

The Cultivated South:
14th Southern Foodways Symposium
Oxford, Mississippi

January 29–30, 2012

Stir the Pot at Poole's Diner,
featuring Chris Hastings
Raleigh, North Carolina

May 20–21, 2012

Stir the Pot at Poole's Diner,
featuring Steven Satterfield
Raleigh, North Carolina

Faulkner & Yoknapatawpha 2011

“Faulkner’s Geographies”

The major thrust of the 38th annual Faulkner & Yoknapatawpha Conference, “Faulkner’s Geographies,” was to open what has appeared to be the tightly sealed world of Faulkner’s mythic Yoknapatawpha County—a “postage stamp of native soil,” “William Faulkner, sole owner and proprietor.” With 160 Faulkner fans on hand, from 24 states and 4 countries, 19 presenters not only demonstrated the great variety of geographical boundaries and crossings that constitute the action of Yoknapatawpha, but traced the lines that link it to places far from Faulkner’s Mississippi, transforming it from a world unto itself into a fulcrum of interacting forces.

Yoknapatawpha extends southwesterly into what José Limón called Greater Mexico in *Light in August* and, as Jenna Sciuto, Erin Sweeney, Valerie Loichot, and Ryan Heryford described it, Yoknapatawpha extends southeasterly into the Caribbean in *Absalom, Absalom!* Stefan Solomon expands Yoknapatawpha into the North with African American migration in *Intruder in the Dust*, and John Shelton Reed pushes the boundary into the world of the New Orleans French Quarter, where Faulkner lived during the first half of 1925 and which was subsequently absorbed into his fiction.

Even as the imaginary Yoknapatawpha revealed a much wider geographical range than hitherto realized, Faulkner’s Oxford roots were solidly confirmed by four curators of Rowan Oak, Faulkner’s home from 1930 until his death in 1962. Howard Bahr, Keith Fudge, William Griffith, and Cynthia Shearer—curators from 1973 to the present—described the development of Rowan Oak to its current designation as a National Historical Landmark.

A further localization was manifested in an exhibition at the University Museum entitled *Faulkner’s Geographies: A Photographic Journey*. The exhibition included photographs of Faulkner and the surrounding environs from several collections in the Southern



Courtesy Bruce Newman/Oxford EAGLE

(Left to right) Cynthia Shearer, Howard Bahr, Don Kartiganer (moderating), Keith Fudge, and William Griffith discuss their roles as present and past curators of Rowan Oak, William Faulkner’s Oxford home, during the Curators of Rowan Oak panel in Nutt Auditorium on the University of Mississippi campus.



Colby Kullman

(Left to right) Jennie Joiner, Lorie Watkins Fulton, Jay Watson, and Theresa Towner at the Tuesday afternoon Faulkner Cocktail Party.

Media Archive of the University’s John Davis Williams Library—principally the Cofield and Dain collections but also including the Museum’s newly acquired images of Faulkner by Henri Cartier-Bresson.

Three sessions of Teaching Faulkner by James Carothers, Charles A. Peek, Terrell Tebbetts, and Theresa Towner provided the specificity of particular textual passages and documented Faulkner’s geographical sensibility with discussion on his carefully labeled maps from *Absalom, Absalom!* and *The Portable Faulkner*.

A freewheeling, open-mike Faulkner Fringe Festival, ceremonially mastered by Colby Kullman of the University of

Mississippi Department of English, featured readings and dramatizations from Faulkner, poetry, storytelling, and a report called “The Secret History of William Faulkner’s Pipe Cleaners” (sorry, no details to be divulged: what happens at *The Fringe stays at The Fringe*).

Regular features of the conference included Seth Berner’s Collecting Faulkner session, a sampling from his Faulkner holdings, a University Press of Mississippi display of books on Faulkner and the South, and tours of Oxford and North Mississippi. The usual round of social events kept the conference, like Faulkner’s fiction, always in motion.

Donald M. Kartiganer

2011 Eudora Welty Awards

Each year the Center for the Study of Southern Culture gives the Eudora Welty Awards for Creative Writing to two Mississippi high school students for short stories or poetry written during the previous school year. First place carries a prize of \$500 and second place a prize of \$250. University professors judge the contest, and the winners and their parents and teachers are invited to the opening banquet at the start of the Faulkner & Yoknapatawpha Conference to accept their awards. This year, we had over 25 entries from across the state. Interestingly, though our two winners come from different high schools, they both hail from the town of Picayune.

The first-place winner for 2011 is Kate Thompson for her poem "Mama's Hands." The judges were impressed by Kate's "attention to detail and the way she used—in just 22 lines—a very simple scene to tell a larger story." Kate is a 2011 graduate of the Mississippi School for Math and Science in Columbus (MSMS) and a current resident of Picayune. In the fall, Kate plans to attend Mississippi State University to major in biomedical engineering with a pre-veterinary concentration. Other than writing, her hobbies include stepping and modern dance. She also plays the piano and ukulele. Kate's English teacher at MSMS, Emma Richardson, nominated her poem for the award. This year marks the 10th time a student from the Mississippi School for Math and Science has placed in the contest.

The 2011 second-place winner is Anna Adorno for her poem "Thunder." The judges remarked that Anna's poem was an "unusual metaphysical love poem, a mixture of intriguing images, and a curious investigation of the nature of time." Anna is a 2011 graduate of the Mississippi School of the Arts in Brookhaven and also a current resident of Picayune. She plans to attend the University of Southern Mississippi in the fall and hopes to major in pre-medicine. Jeanne Lebow, Anna's English teacher at the School for the Arts, nominated Anna's poem for the award.

For more information about the awards or to see a list of past winners, please visit the Center's website.

Sally Cassady Lyon



First-place winner, Kate Thompson (second-place winner, Anna Adorno, not pictured)

Emma Richardson

Ripley Main Street Association Hosts Faulkner Heritage Festival, November 4–5, 2011

Nobel Prize-winning author William Faulkner has deep roots in Tippah County, Mississippi. Two of his great-grandfathers lived and died there, and both had a profound effect on Faulkner as a man and as a writer. The more infamous of the two grandfathers was Colonel W. C. Falkner, who was fatally wounded on the Ripley courthouse square on November 5, 1889, by his former business partner R. J. Thurmond. The Colonel's story is retold by William Faulkner in *Flags in the Dust* and *The Unvanquished*, with the Colonel appearing as the character Colonel John Sartoris. The Faulkner Heritage Festival seeks to explain to Ripley natives and visitors alike the importance of the Colonel's story on William Faulkner's writing.

The 2011 Faulkner Heritage Festival will begin on Friday, November 4, with a writer's workshop led by Ben McClelland, who teaches writing and literature at



Colonel W. C. Falkner

the University of Mississippi, and will end on Saturday evening with a reception at the Harrison Law Office, which features pictures of homes and people important to Faulkner's life and work. Friday's activities will also include a tour of the Ripley Cemetery where a 40-foot-tall Italian marble statue of Colonel Falkner overlooks the railroad he built, and a screening of a film version of Faulkner's novel *The Sound and the Fury*.

Festival activities on Saturday will include presentations by historian Jack Elliott and literary scholar Sally Wolff-King. Elliott will talk about his research of old land records in the Tippah County courthouse and their connections to Faulkner's family and fiction. Wolff-King will discuss her new book, *Ledgers of History*, which reveals new sources for Faulkner's fiction. Local historian Bruce Smith will head a two-hour walking tour of places in historic downtown Ripley that figure into the Colonel Falkner saga.

For details about the program and arrangements, visit Ripley Main Street on the Web at www.mainstreet.ripley.ms or e-mail event coordinator Melinda Marsalis at melmars@dixie-net.com.

12th Annual Faulkner Fringe Festival Moves to Prime Time

Carolyn Ross was honored to lead off the first Faulkner Fringe Festival scheduled for prime time. Initiated 12 years ago as a 10:00 p.m. event, the program was a response to the desire of Faulkner Conference attendees who were not on the formal program but who wished to have their say. Southside Gallery immediately offered a space for our venue. Even with a change in ownership from Milly M. West to Wil and Vicki Cook, Southside has remained loyal to the Fringe program. This year, Faulkner Conference director Don Kartiganer was applauded for supporting the independent Fringe by attending and participating in the program for many years, and Beverly Carothers was thanked for serving as volunteer bartender and “bell ringer.” Presenters must do something related to William Faulkner (however remotely) and have a time limit of 10 minutes. If they go over time, Beverly rings a chain of cowbells. This July, Betty Harrington joined Colby Kullman as co-host of the evening.

To begin the festival, Ross read a piece of several interludes from *The Reivers*, featuring the response of



Colby Kullman

11-year-old Lucius Priest to the four-day adventure with Boon Hogganbeck driving Grandfather's car to Memphis while the grownups were at a funeral on the Coast. In the midst of rollicking fun and serious business, Faulkner inserts narration that showcases Lucius's take on the battle between Virtue and Non-Virtue and why the latter always wins.

Reporting an epic journey not to Memphis but to the “loo” in the Nebraska State Capitol, Chuck Peek told of a personal adventure worthy of Faulkner's best comic characters. As he passed the “heads” of the famous and infamous national and local political celebrities, Chuck reached many “inconvenient truths” as he reflected on the meaning of life. Jim Carothers followed Peek, his longtime collaborator in the Teaching Faulkner sessions of the Faulkner Conference, with a series of comic memories and anecdotes from earlier Faulkner Conferences.

Rebecca Jernigan performed a dramatic reading from “Shingles for the Lord,” concluding with a song. Collaborating with local musicians, she led the audience in hymn singing. Her combina-

tion of song, voice variations, and movements brought Faulkner's text alive.

Jo Dale Mistilis told the story of actor Juano Hernandez, who played the part of Lucas Beauchamp in the film version of Faulkner's *Intruder in the Dust*, which was filmed in Oxford. In it, a proud, solitary black man in a small Southern town is accused of murdering a white man known to be his adversary. Mistilis's story explained that, as a Puerto Rican actor, Hernandez could find no lodgings in Oxford other than in the home of G. W. Bankhead, Oxford's black undertaker. Like his Faulkner character, Hernandez accepted this arrangement gracefully, wanting nothing more than his “receipt.”

Betty Harrington, widow of conference co-founder Evans Harrington, and Oxford actor George Kehoe teamed up for a medley of “Faulkner in His Own Words” that featured excerpts from interviews and letters and an antiwar vignette from the Pulitzer Prize-winning (1955) novel *A Fable*. For many years Mrs. Harrington directed dramatic readings of Faulkner's work that were a staple of the conference.



Colby Kullman

Milly West

Don Kartiganer talked about visits to Rowan Oak by the poet W. S. Merwin, the Czech Jewish novelist Arnos Lustig, and Salman Rushdie. He explains, "I think it was a good and representative example of the variety and quality of the writers who value Faulkner so highly. It's like a trip to Lourdes, Jerusalem, or Mecca for healing or inspiration, depending on the need. I'm not sure I know of three more whom I found so entertaining, but in the great Faulkner tradition I'm sure I could make up a few. Howard Bahr, on the curator's panel, alluded to writers as not being the most pleasant visitors, but that's not been the case in my experience."

Milly West read a passage from *As I Lay Dying* and asked the audience if they recognized it. Of course they would, right? After all, these are Faulkner scholars. But, as she stated in her opening remarks, she was studying what she called "The Name Game," and in the paragraphs she selected she substituted John for Darl, George for Vernon, Diana for Dewey Dell, Paul for Jewel, and Daddy for Pa. Nothing else was changed—not the quotes, the events, the place—yet no one knew the passages. Her theory is that without the familiar Faulkner names, often well-known passages are not recognizable. Milly also speculated that John Grisham follows Faulkner's lead in using often outlandish names to make his stories more memorable. For this she read a passage from Grisham's *The Brethren* in which she drew a comparison to Faulkner's use of crazy unforgettable Southern names.

Former student of Evans Harrington and retired librarian who worked with the Mississippi Collection on campus, B. C. Crawford told tales of Faulkner, Oxford, and Ole Miss that he was privy to in his tenure at the J. D. Williams Library.

"Linda" concluded the Fringe program by revealing the incredible hoax she has played at the Faulkner Conference for the past three years. Everyone fell for a tale involving marriage, love, money, and power. Too intimate for the *Southern Register*, this tale must be told by "Linda" herself, so join us in 2012 and inquire if you dare. Perhaps in 2012 I shall learn her real name.

Colby H. Kullman

CONTRIBUTORS

Sara Camp Arnold served as intern for the Southern Foodways Alliance this summer. This fall she will return to Chapel Hill, North Carolina, where she is a graduate student in folklore at the University of North Carolina. Arnold is also the editor of *Gravy*, the SFA's quarterly food letter.

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

Rebecca Lauck Cleary is a communications specialist in the Office of Media and Public Relations at the University of Mississippi. She received a BA in Journalism from the University in 1997.

John T. Edge serves as director of the Southern Foodways Alliance. He writes a monthly column, "United Tastes," for the *New York Times*, is a contributing editor at *Garden & Gun*, and is a longtime columnist for the *Oxford American*.

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

Donald M. Kartiganer is Howry Professor of Faulkner Studies Emeritus at the University of Mississippi and director of the Faulkner & 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 Cassidy Lyon worked at the Center as the director's assistant from 2004 to 2011. She is a Gulfport native and Sewanee graduate. Sally and her husband, Dalton, have one daughter, Lucy Rose. They now live in Memphis, Tennessee.

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

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

Sara Roahen is a Southern Foodways Alliance board member and an oral historian for the SFA.

Mary McKenzie Thompson is a farmer and retired high school teacher of English and creative writing from Clarksdale, Mississippi.

Jay Watson is Howry Professor of Faulkner Studies and professor of English at the University of Mississippi, where he teaches Southern literature. He currently serves as president of the William Faulkner Society.

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MIAL Awards Gala

The Mississippi Institute of Arts and Letters (MIAL) marked its 32nd year with a Celebration of Arts and Letters at the Walter Anderson Museum of Art in Ocean Springs, Mississippi, on June 4, 2011. The weekend included readings and signings by MIAL award winners, the annual membership meeting, a reception honoring the year's winners, and the awards banquet.

Noted art historian Mary D. Garrard, a native of Indianola and Professor of Art History Emeritus at American University in Washington, D.C., received the Lifetime Achievement Award. Garrard's scholarship has focused on Italian Renaissance art and feminist studies. Her 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.

Ava Leavell Haymon accepted the Poetry Award for her book *Why the House Is Made of Gingerbread*. The Nonfiction Award went to Natasha Trethewey for *Beyond Katrina: A Meditation on the Mississippi Gulf Coast*. Winning the Fiction Award for his story collection *Aliens in the Prime of Their Lives* was Brad Watson. Rolland Golden was presented the Visual Arts Award for *River and Reverie: Paintings of the Mississippi* by Rolland Golden. Oraien Catledge accepted the Photography Award for *Oraien Catledge: Photographs*. The Musical Composition (Contemporary/Popular) Award went to Eden Brent for *Ain't Got No Troubles*. The Musical Composition (Classical/Concert) Award was shared by Samuel Jones for *Concerto for Violoncello and Orchestra* and James Sclater for *Concerto for Piano and Wind Ensemble*.



Bridget Pieschel

Left to right: Brad Watson; James Sclater; Mary Garrard; Rolland Golden; Ava Leavell Haymon; Samuel Jones's sister, Sarah Smith, accepting for him; Natasha Trethewey; and Oraien Catledge. Not pictured, Eden Brent. They are holding their MIAL 2011 awards, individual replications of Walter Anderson's fairy tale figures, created by Shearwater Pottery.

MIAL President Bridget Pieschel presided at the banquet, and Mary Anderson served as mistress of ceremonies. In addition to a monetary award, each winner also received a fairy tale figure, originally created by Walter Anderson and reproduced at Shearwater Pottery.

Officers for the coming year for MIAL were elected at the annual membership meeting: David Beckley of Holly Springs, president; Sandra Shellnut of Pass Christian, vice-president; Jan Taylor of Jackson, treasurer; Nancy Guice of Laurel, archivist; Margaret

Anne Robbins of Pontotoc, executive secretary; and Bridget Pieschel of Columbus, immediate past president. Two new board members were also elected: Jimmy Thomas of Oxford and Robin Dietrick of Jackson.

Among the founders of MIAL were Aubrey Lucas, Noel Polk, William Winter, Cora Norman, and Keith Dockery McLean. Judges for the MIAL awards are chosen for their prominence in their respective fields and are all from out of state. The MIAL juried competition is unique in Mississippi. Next year's awards ceremony is scheduled for Saturday, June 2, 2012, in the Grand Hall of the Mississippi Museum of Art in Jackson, Mississippi. Awards will be presented for works first shown, published, or performed in 2011. All nominations must be made by MIAL members. Anyone may join MIAL and thus be eligible to nominate artists in each category. For more information about MIAL and membership, visit the website at www.ms-arts-letters.org.

Mary McKenzie Thompson

In Memoriam

Dean Faulkner Wells
Oxford, Mississippi
1936-2011



The Tennessee Williams Tribute and Tour of Victorian Homes

in
Columbus
Mississippi

The Birthplace of
Tennessee Williams
March 26, 1911

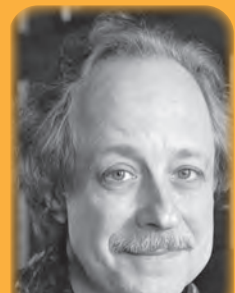


Tennessee
Williams
House Museum
& Welcome Center
300 Main Street

September 6-11, 2011

"Centennial Celebration"

Paula Mabry,
Director
"Night of
the Iguana"



Victorian Home Tour



Alexander House
(ca. 1899)



Hopkins Place
(ca. 1900)

Tandy Cronyn & Jeremy Lawrence

starring in

"Precious Memories:
Remembering Tennessee Williams"
at The Moon Lake Party, with a
Southern Soul Food Supper



Historic Bus Tour



"Stella" Shouting
Contest and
5K "Streetcar Run"

Scholars Presentations at Mississippi University for Women

Mr. Todd Bunnell
Dept. of English
Mississippi University for Women

Dr. Zhang Min
Dept. of English
Harbin Institute of Technology
at Weihai, China

**Dr. Raymond-Jean
Frontain**
Dept. of English
University of Central Arkansas

Dr. Deborah Barker
Dept. of English
University of Mississippi

Dr. W. Kenneth Holditch
Professor Emeritus
University of New Orleans

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19th Annual Mississippi Delta Tennessee Williams Festival October 14–15, 2011

Clarksdale, Mississippi's 19th annual Mississippi Delta Tennessee Williams Festival, October 14–15, 2011, will focus on the region's signature drama, *Cat on a Hot Tin Roof*. Taking center stage in October will be veteran theater director Eda Holmes of Toronto, Canada, who is directing *Cat on a Hot Tin Roof* during the 50th season of the prestigious Canadian Shaw Festival, running May through October. Miss Holmes, who in January 2011 visited Clarksdale and Coahoma County to research her pivotal role as director, will be describing her experiences directing the play and the impact of Tennessee Williams on her own career. She also will address student actors during the drama competition.

Accompanying Holmes will be two veteran Canadian actors performing scenes from *Cat*. Their interpretations of classic Mississippi Delta characters promise extraordinary interaction with the festival's scholar panel, regional actors, young Mississippi theater students competing in the festival's acting competition, and local Southerners.

Eminent Williams scholar Kenneth Holditch will deliver the keynote address, "The Games That People Play: Croquet, Football, and Mendacity in



Panny Flautt Mayfield

On a research trip to Clarksdale in January 2011 Canadian theater director Eda Holmes and her husband, Tim, tour the Clarksdale historic district, where the Tennessee Williams postage stamp was unveiled in 1995 on the front porch of the Tom Ross home (behind couple).

Cat on a Hot Tin Roof." Mississippi Humanities Council Scholar Award winner Colby Kullman will moderate the panel with scholars Coop Cooper, Ann Fisher-Wirth, Dorothy Shawhan, and Ralph Voss. Veteran theatrical writer/actor Jeremy Lawrence will discuss Tennessee Williams and his own dis-

tinguished Broadway career, and prestigious actor/director Erma Duricko will present readings and conduct the student acting workshops. Other seasoned actors presenting readings or porch plays are Johnny McPhail and Alice Walker of Oxford, Jeff Glickman of Pensacola, and Sherry Williams of Clarksdale.

The festival includes receptions with Southern cuisine and blues and gospel music in historic homes; an organ recital at St. George's Episcopal Church; a tour of St. George's rectory, which features memorabilia from "Tom" Williams and early festivals; an open house at the Clarksdale Woman's Club; a lively student drama competition; and acting workshops.

For updates on the festival's schedule, visit www.coahomacc.edu/twilliams. Sponsored by Coahoma Community College, the festival is free and open to the public thanks to grants from Coahoma Community College, the Coahoma County Tourism Commission, the Mississippi Arts Commission, the Mississippi Humanities Council, the Rock River Foundation, local businesses, and individual donors.

Panny Flautt Mayfield

Two 2011 Book Conference Speakers Receive Prestigious Awards

Congratulations to 2011 Oxford Conference for the Book speakers Joyce Farmer and Wright Thompson for their recent book awards.

The National Cartoonists Society presented its award for the best graphic work of 2010 to Farmer for *Special Exits*, a memoir that details the decline and death of her elderly parents and addresses caregiving issues for the elderly today. Farmer was a pioneer of feminist underground comics with her series published between 1972 and 1985. *Special Exits* is her first book.



Sonia Thompson

Wright Thompson

Wright Thompson, a native of Clarksdale, Mississippi, won the 2011 Scripps Howard Ernie Pyle Award for



Jody Hoy

Joyce Farmer

Human Interest Writing. Thompson, a senior writer for ESPN.com and *ESPN The Magazine*, covers topics ranging from baseball to bullfighting. In 2010 he set a record by appearing for the fifth consecutive year in the annual *Best American Sports Writing*. The Scripps Howard award recognizes that Thompson's "stories go beyond sports," that he "looks beyond sports to capture moments of humanity."



Southern Culture Catalog

Civil Rights in the Delta

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

Color, 60 minutes.

DVD1148 \$20.00

Friends \$18.00

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



Photo Courtesy: Memphis Commercial Appeal

Faulkner's Mississippi: Land into Legend

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

Color, 32 minutes.

DVD1069 \$25.00

Friends \$22.50

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

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



Center for the Study of Southern Culture, 1990.

Color, 30 minutes.

DVD 1016 \$25.00

Friends \$22.50

William Faulkner Stamp Ceremony

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

Color, 34 minutes.

DVD1231 \$25.00

Friends \$22.50

The Eleventh Oxford Conference for the Book Poster (2001)

Poster features Richard Wright photograph by Carl Van Vetchen.

M9903 \$10.00

Friends \$ 9.00



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Cofield Poster M1033 . . \$18.95

Faulkner's World Exhibit Poster M1789 \$10.00

William Faulkner and Eudora Welty

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

Color, 34 minutes.

DVD1104 \$25.00

Friends \$22.50

Books

All New, Limited Number of Copies Available

The South: A Treasury of Art and Literature

This richly illustrated volume includes well-selected texts and images from more than 300 years of life in the American South. Edited—and signed—by Lisa Howorth. 384 pages; 120 color, 100 black-and-white illustrations. Only a few copies of this 1983 publication are left. Cloth. B1006 \$150.00 Friends \$135.00

Faulkner and Yoknapatawpha Conference Proceedings

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

Studies in English, Volume 15

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

The South and Faulkner's Yoknapatawpha

1976 conference papers by Daniel Aaron, Michael Millgate, Darwin Turner, John Pilkington, Evans Harrington, Shelby Foote, Linda Weishimer Wagner, Victoria Fielden Black, and Louis D. Rubin Jr. Paper B1022 \$15.00 Friends \$13.50 Cloth B1023.... \$30.00 Friends \$27.00

The Maker and the Myth

1977 conference papers by Calvin S. Brown, Albert J. Guerard, Louis P. Simpson, Ilse Du-soir Lind, and Margaret Walker Alexander. Paper B1024 \$15.00 Friends \$13.50 Cloth B1025.... \$30.00 Friends \$27.00

Faulkner, Modernism, and Film

1978 conference papers by Malcolm Cowley, Hugh Kenner, Thomas Daniel Young, Horton Foote, Ilse Dusoier Lind, and Bruce Kawin. Paper B1026 \$15.00 Friends \$13.50 Cloth B1027.... \$30.00 Friends \$27.00

Fifty Years of Yoknapatawpha

1979 conference papers by Joseph Blotner, Michael Millgate, John Pilkington, Merle Wallace Keiser, James G. Watson, Noel Polk, and Thomas L. McHaney. Paper B1028 \$15.00 Friends \$13.50 Cloth B1029.... \$30.00 Friends \$27.00

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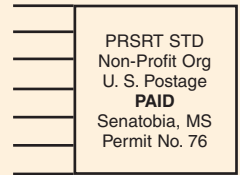
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