

# the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • SPRING 2012

THE UNIVERSITY OF MISSISSIPPI

## Southern Foodways Alliance Brings Home Three Major Awards

Three recent awards brought attention to documentary work by the Southern Foodways Alliance. In May, John T. Edge won the M.F.K. Fisher Distinguished Writing Award from the James Beard Foundation for Excellence. The foundation gave the award for Edge's article "BBQ Nation: The Preservation of a Culinary Art Form," which appeared in *Saveur* in May 2011. Edge adopted the article from a Charleston lecture he had delivered at the University of North Carolina. Just a month earlier, the SFA won two New Media Awards from the International Association of Culinary Professionals. One award was given for the oral history audio clips on the SFA's website. The other, for "Intriguing Use of New Technology," was awarded for the iPhone app called "SFA Stories."

Center director Ted Ownby congratulated the SFA for the prizes, taking note of the long-term projects that led to the awards. "People at the Center don't work to win prizes, and they usually don't pause very long to celebrate when they win them. But winning an award is a good way to acknowledge a lot of inspired and creative work, and we're glad when people notice. The stories—with text, audio, and photo-

graphs—that Amy Evans Streeter and others have collected are a model for a single-subject oral history collection. And John T.'s writing is impressive both in what he has to say and how it reaches so many people."

The awards came simultaneously with other news about publications. The University of Georgia Press published the sixth edition of *Cornbread Nation: The Best of Southern Food Writing*, edited by Brett Anderson with Sara Camp Arnold, in May. This summer Arnold, who has been working with the food letter *Gravy*, joins the SFA full time as a content manager to work with SFA publications.

Other important news from the SFA includes teaching. For the second year, Streeter will lead a workshop this summer on oral history methods for foodways. Last fall, *Southern Studies* 555, taught by postdoctoral teaching fellow Jill Cooley, brought together 20 students. Two of those, Kirsten Schofield and Susie Penman, defended MA theses on foodways topics this spring, and another, Patrick Weems, wrote a paper about a community garden in Greenwood, which he will be presenting at a food studies conference this



International Association of Culinary Professionals's New Media Awards winner Amy Evans Streeter

summer. Cooley will continue in the postdoctoral position in 2012–2013.

Summer and fall of 2012 will be important seasons for the SFA, with multiple events, including a Potlikker Film Festival at the Big Apple Barbecue Block Party in New York and the SFA Field Trip in eastern North Carolina. Those events will lead up to the SFA symposium on barbecue culture October 19–21, which will present new films, including an hour-long feature by Joe York, set to debut in the fall.

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## DIRECTOR'S COLUMN

From one spot in front of Barnard Observatory one can see at least 10 markers and memorials. First, there are ours, a marker for the Barnard Observatory building itself and another, part of the Mississippi Blues Trail, for Documenting the Blues. Across the street, next to Farley Hall are two signs, one for the site of a building that served as a Civil War morgue, and the other marking the university as an important site in the history of journalism. Beside Farley Hall is a bench dedicated to Paul Guihard, the journalist killed during the anti-integration riot on campus in 1962. In the other direction is the arch marking the Walk of Champions, commemorating a successful University of Mississippi football team. On the side of Ventress Hall is a stained-glass window scene of the Civil War, and beyond that building is a statue of a Confederate soldier. Less immediately obvious is a tree planted in honor of Mae Bertha Carter, whose children were among the first to desegregate all-white schools in the Mississippi Delta (many of those children later came to the University of Mississippi). Beyond the Carter tree is a sign commemorating the importance of the Lyceum in the life of the University of Mississippi, and at nearby Bryant Hall a sign points out that the catalpa tree is likely the largest and oldest of its kind in Mississippi.

From this spot, one can almost see a few more markers and monuments. Down the hill from Barnard is a sign commemorating the work of historian James Silver, author of *Mississippi: The Closed Society*. If it were possible to look beyond the Lyceum, one could also see the James Meredith statue, and beyond the library, one could see trees with plaques marking the work of three great writers who taught at the university—Barry Hannah, Josephine Haxton, and Willie Morris.

These markers and monuments come to mind when, as frequently happens, I find myself answering questions about what the Center for the Study of Southern Culture does. My impression is that many of the people asking that question assume that the things university groups have identified as worthy of a sign are likely the things we at the Center emphasize most. The Civil War and the civil rights movement certainly work as starting points for thinking about the South, and mixing in literature, music, the environment, and some football makes a good start for courses in Southern Studies. Markers and memorials themselves can help raise questions about the meaning of cultural representation. When I teach about public history, I always ask why it is important to put up signs and statues, and students give what I take to be the right answer—some group wanted a permanent reflection of something they thought was important. Many students address the political aspects of cultural symbols, seeing markers and monuments as arguments for particular perspectives, and the issue of how to memorialize events that are troubling, controversial, and even traumatic always raises important questions.

But along with markers and memorials and what they may ask and represent, I always try to emphasize that Southern Studies is not bound by what anybody decides is most important about the South or how to study it. This issue of the *Southern Register* provides a quick way to think about the range of topics Southern Studies students, faculty, and staff are pursuing. The Civil War and civil rights movement are the subjects of scholarship on L.Q.C. Lamar, music and the Civil War, mental health issues and civil rights workers, and Natchez activist Marge Baroni. An edited collection on Faulkner, student work on Tennessee Williams, and newly digitized issues of *Living Blues* all have connections to markers and memorials as well. But along with those topics, this issue mentions scholarship on 1980s independent rock musicians, Mississippi fiddle traditions, GLBT communities in Memphis, foodways oral histories, the Scopes Trial and memories of it, self-identifying Southern chain restaurants, restaurant employees, feminist issues in South Carolina, the Creek War, and a book using photography to document contemporary small towns. Newly published and soon-to-be published volumes of *The New Encyclopedia of Southern Culture* make clear that Southern Studies tries hard to study a wide and changing variety of topics.

*continued on page 17*

# Living Blues News

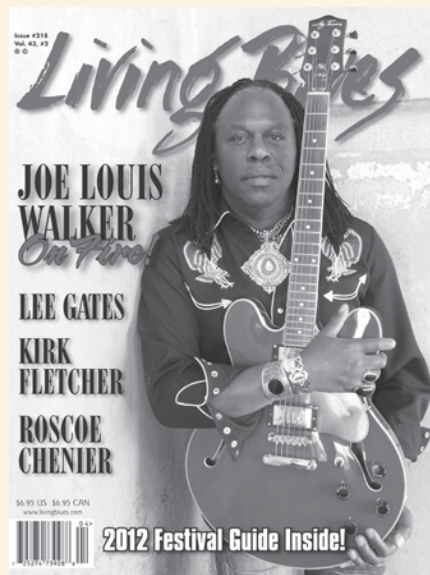
This issue marks the launch of our new digital edition of *Living Blues*. The print edition of *LB* will remain the same great magazine you've always loved, but now we will be offering an online edition that you can look at on your desktop, laptop, reader, or even smart phone. We are so excited about the digital launch that we are offering this issue (April/May #218) for free. Go to [www.living-blues.com](http://www.living-blues.com) and check it out. Just click on the cover and join us in the digital world! If you like what you see, you can subscribe with our special introductory price of \$15. Special thanks and congratulations go out to Gary Cunningham of the United Kingdom for being the first digital subscriber to *Living Blues*.

In this issue we revisit one of blues' most popular artists, Joe Louis Walker. Walker has been in *LB* several times before, but his career continues to expand and his recent signing with Alligator Records should make his new CD one of the most successful of his long career. Milwaukee-based bluesman Lee Gates has been a favorite of mine since I heard his first recording on the Music Maker label. Gates is the cousin of Albert

Collins, and his strong, aggressive guitar attack and tone can't help but remind you of him. Gates is as real as they get, and if you haven't heard his music you owe it to yourself to give it a listen.

The young California guitarist Kirk Fletcher is really coming into his own. A highly skilled guitarist, Fletcher is an in-demand sideman and session man, but with three releases under his belt he is ready to step out on his own. Roscoe Chenier is the cousin of legendary zydeco master Clifton Chenier. For over 50 years now Roscoe has been one of the leading guitarists in the Lafayette/Opelousas area of south central Louisiana. This issue also features our annual *Living Blues* Festival Guide.

It has been a mild winter across most of the United States. As I sit here writing this on the last day of winter, it is supposed to hit 85 degrees today. Heck, it's been over 80 in Chicago five days in a row . . . in winter. But it has been a cold winter in the blues world. We have lost a remarkable number of blues musicians, and for true fans of the blues it has been a sad time. Our latest loss is of one of the most creative men in the blues, the unique Louisiana Red, who died on



February 25, 2012. Iverson Minter was born in 1932 in Bessemer, Alabama, and first recorded for Chess in 1949. He recorded over 50 albums through the years, but as he moved to Germany in 1981, many U.S. blues fans never got to see him live. A full obituary will appear in *LB* #219. The *LB* family also lost one of our own a few weeks ago. Maria McGowan, who worked at the office in the mid-1990s, died on February 20, 2012. She was 43.

Brett J. Bonner

## Marian Wright Edelman Speaks at UM

Marian Wright Edelman, founder of the Children's Defense Fund and veteran of the civil rights movement, spoke on February 21 at an event bridging Black History Month and Women's History Month and as a part of the University's "Opening the Closed Society" commemoration of 50 years of integration. The speech was funded through the Endowment for the Future of the South. Edelman addressed topics including child poverty, early childhood education, teacher training, and the importance of advocacy.

Earlier in the day, Edelman appeared on a panel moderated by Ellen Meacham entitled "RFK: Revisiting the Delta" at the Overby Center for Southern Journalism and Politics. Along with Owen Brooks, James Figgs, Nick Kotz, and George Lapides,



Margaret Wright Edelman and George Lapides, who covered Robert Kennedy's trip to the Mississippi Delta for the Memphis Press Scimitar

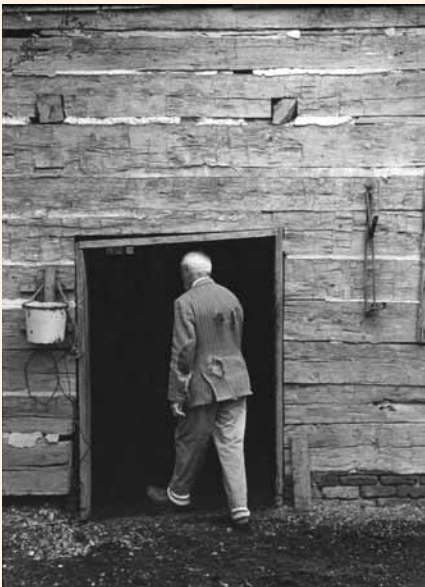
Edelman spoke about experiences during Robert F. Kennedy's 1967 tour of the Delta to assess issues of poverty and malnutrition. At the time of Kennedy's visit Edelman was an NAACP lawyer in the state (the first black woman to

be admitted to the Mississippi bar), and she served as a guide for Kennedy during his tour.

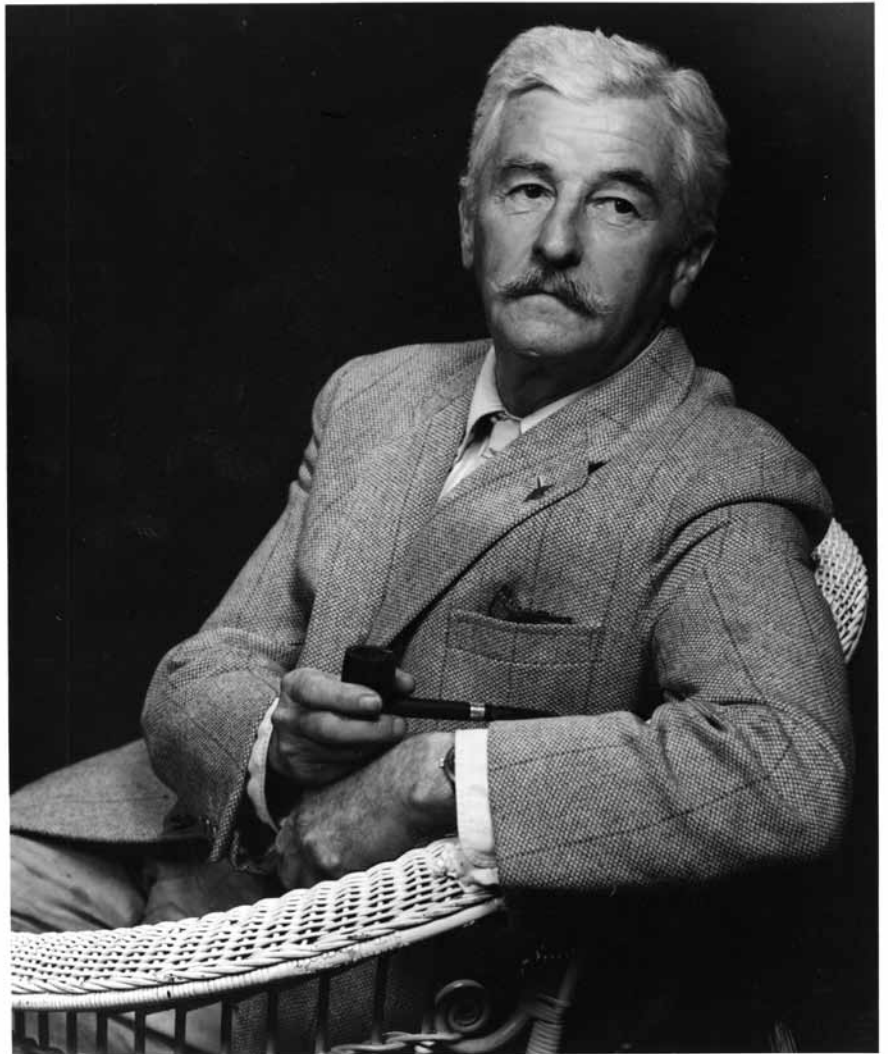
To watch a film of Edelman's speech, visit [www.southernstudiesatuofm.tumblr.com](http://www.southernstudiesatuofm.tumblr.com).

# Faulkner's World: The Photographs of Martin J. Dain—A Traveling Exhibition

The photographs of Martin Dain provide a unique journey into the world of William Faulkner. Taken between 1961 and 1963, Dain's photographs portray Faulkner at home as well as provide a comprehensive look at the people and cultural traditions that inspired him. This collection provides an extraordinary window through which to view community history and from which to reflect on culture and change in Oxford and the surrounding area. As the exhibition discusses and interprets the legacy of William Faulkner, it also provides an opportunity to prompt community dialogue.



The exhibition opened at the University of Mississippi in 1997 and traveled for two years as part of the Faulkner Centennial Celebration, had an encore tour in 2007 in conjunction with the Mississippi Reads project administered through the Mississippi Library Commission, and is once again available, this time for libraries, museums, and cultural centers in Mississippi and surrounding states. *Faulkner's World: The Photographs of Martin J. Dain* was curated and produced by the Center



for the Study of Southern Culture. The exhibition has 36 16" x 20" black-and-white photographs and 4 text panels, presented in 24" by 30" frames.

A book of the Dain photographs, published by the Center and the University Press of Mississippi, is available with the exhibition. Oxford author Larry Brown wrote the foreword for the book. Tom Rankin, editor of the book and curator of the exhibition, wrote the introduction, which examines Dain's life and career as a photographer. Also included is the DVD "Are You Walkin' with Me?" Sister Thea Bowman, William

*Faulkner, and African American Culture*, produced by Lisa N. Howorth.

*Faulkner's World* is currently on display at the Columbus-Lowndes Public Library (May-June) and will be at the Lafayette County and Oxford Public Library in July and August and at the Lee County Library in Tupelo in September and October.

Persons interested in scheduling the traveling exhibition of Dain photographs should contact Mary Hartwell Howorth by e-mail (mheh@olemiss.edu) or telephone (662-915-5993).

# Southern Studies Students Win Awards, Take Master of Arts Degrees

## 2011–12 Awards

Lucille and Motee Daniels Award for the best thesis or theses in Southern Studies: Susie Penman, “Cracker Barrel’s Culture: Exporting the South on America’s Interstate Exits,” and Eva Walton, “Nothing Less than an Activist: Marge Baroni, Catholicism, and the Natchez, Mississippi, Civil Rights Movement.”

Lucille and Motee Daniels Award for the best first-year paper: Joey Thompson, “Good Old Rebels: Un-Reconstructed Southerners in Post–Civil War Popular Song.”

Peter Aschoff Award for the best paper on Southern music: Jamison Hollister’s Southern Studies thesis, “Mississippi Breakdown: A New Look at Mississippi Old-Time Fiddle Music.”

Ann Abadie Award for the best work in documentary media: Joey Thompson, for the documentary photography collection called *South of 6*.

Gray Award: Caroline Gillespie, “Felder Rushing as a Creative, Unconventional Southern Gardener.”

Coterie Award: Chris Colbeck, “Frolic, Freedom, and Nearly Forgotten: African American Fiddling and the Blues Tradition.”



Two new Southern Studies MA grads, Eva Walton, left, and Amy Ulmer, on Graduation Day

## Theses and Internships

Camilla Aikin  
“We Didn’t Get Famous: The Story of the Southern Music Underground, 1978–1990” (thesis and film)

Danielle Andersen  
“Nonviolent Bodies and the Experience of Breakdown in the American Movement for Civil Rights”

Kari Edwards  
“Six Days of Twenty-Four Hours: The Scopes Trial, Anti-evolutionism, and the Last Crusade of William Jennings Bryan”

Nell Knox  
Internship: Mississippi Department of Archives and History

Susan Penman  
“Cracker Barrel’s Culture: Exporting the South on America’s Interstates”

Kirsten Schofield  
“Y’all Eat: Foodways, Performative Regional Identity, and the South in the 21st Century”


Amy Ulmer  
“Place, Race, and Religion in the Local Lesbian, Gay, Bisexual, Transgender Movement in Memphis, Tennessee”

Eva Walton  
“Nothing Less Than an Activist: Marge Baroni, Catholicism, and the Natchez, Mississippi, Civil Rights Movement”

Brian Wilson  
“Only Nixon Could Go to China: L.Q.C. Lamar and the Politics of Reconciliation”

Jamison Hollister  
“Mississippi Breakdown: A New Look at Mississippi Old-Time Fiddle Music”

Lynn & Stewart

Gammill  Gallery

Exhibition Schedule

**June 18–September 7, 2012**  
*Photographs from the Small Town South*  
David Wharton

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.

# Graduate Student Seminar Yields Gammill Gallery Exhibition

The photographs in the March 30–June 15, 2012, Gammill Gallery exhibition *Making Space, Living in Place: Physical, Cultural, and Social Landscapes of the Mid-South* are by students in the Fall 2011 Southern Studies seminar on documentary photography and oral history, taught by David Wharton. The semester-long assignment for the class's 13 students was to photograph and record interviews with Southerners that addressed interactions between people and their physical environment. This work yielded a variety of images, ranging from straightforward landscapes and pictures of the built environment to portraiture and photographs of people at work and play. At the end of the semester, each student compiled a book that included about 20 of his/her photographs, along with information collected in oral history form. The following is a selection of photographs from the exhibition.



Meghan Holmes, *Eugene at Kroger*, Oxford, Mississippi



Joey Thompson, *Church*, Abbeville, Mississippi



Chelsea Wright, *Honors College Reflection*  
University of Mississippi, Oxford, Mississippi



Roy Button, "BEAUTIFUL," Birmingham, Alabama

Kathryn Bailey  
*Father and Son*  
Livestock Auction  
Pontotoc County, Mississippi



Matthieu Dessier  
*Sunlight through Gate*  
North Lamar Boulevard  
Oxford, Mississippi



Caroline Croom  
*Flowers on Grave*  
Oxford, Mississippi



Kathryn Radishofski  
*Mavis Staples's Room*  
Riverside Hotel  
Clarksdale, Mississippi

Mel Lasseter  
*Overalls*  
Amboy, Georgia



# 15th Southern Foodways Symposium Focuses on Barbecue

The 15th Southern Foodways Symposium will be staged October 19–21 in Oxford and on the campus of the University of Mississippi. This year's programming theme is barbecue.

To support that focus, SFA oral historians, led by Amy Evans Streeter, have been collecting stories in North Carolina and Arkansas, among other locales. This summer, SFA filmmaker Joe York will complete two new short documentaries on barbecue. And come June, SFA members will trek to the eastern flank of North Carolina for a sold-out Field Trip to that state's whole hog palaces.



James Howell in the cooler with pigs

The symposium, which serves as a culmination to that work and those events, provides opportunities for thinkers, writers, cooks, and eaters to come to a better understanding of American regional culinary culture. Lectures and performances, staged on the University of Mississippi campus, as well as in Oxford, at the Lyric Theatre and the Powerhouse, are amplified by informal lunches and dinners, served in and around the town.

Featured speakers for 2012 include four novelists: Monique Truong, author of *Bitter in the Mouth*; Randall Kenan, author of *A Visitation of Spirits*; George Singleton, author of *Workshirts for Madmen*; and John Dufresne, author of *Louisiana Power and Light*.

Chefs and pitmasters featured include Drew Robinson of Jim 'N Nick's in Birmingham, Alabama; Vinny Dotolo and Jon Shook of Animal in Los Angeles, California; Ashley Christensen of Poole's Diner in Raleigh, North Carolina; Pat Martin of Martin's BBQ Joint in Nolensville, Tennessee; Matt Neal of Neal's Deli in Chapel Hill, North Carolina; and Ed Mitchell, who will soon open a restaurant down the road in Durham.

Tickets to the symposium will go on sale in early August and are expected to sell out very fast: [www.southernfoodways.org](http://www.southernfoodways.org).

## SFA Oral History News

March 15, 2012

Sara Wood, an MFA candidate in creative writing (nonfiction) at UNC–Wilmington, is this year's oral history intern. The function of this internship is to mentor students in the field of oral history, offering scholars the opportunity to visit SFA headquarters at the University of Mississippi to learn SFA-devised methods and practices as they relate to the field. Sara will be working with SFA oral historian Amy Evans Streeter in Oxford later this summer.



Sophia Strich

April 2, 2012

SFA received two awards from the International Association of Culinary Professionals at their annual awards gala in New York City:

- New Media Award: Short Audio Program for our oral history audio clips
- New Media Award: Intriguing Use of New Technology: iPhone app "SFA Stories"

May 1, 2012

Fourteen students from across the country were selected to participate in the SFA's 2nd Annual Oral History Workshop. Two of those students were selected to receive minority scholarships to attend the workshop:

- Lan Truong—Master's candidate, Plant Science—Lehman College, City University of New York, Bronx, New York. "I aim to document the ethnobotanical food traditions of my culture and evaluate its changing status," says Truong. "This documentation is integral to my research. Vietnamese knowledge transmission is traditionally oral in nature. Documenting their oral history will ensure knowledge is preserved for future generations to discover and enjoy."
- Kimber Thomas—PhD candidate, Afro-American Studies—UCLA. "My research interests include Southern African American culture, foodways, and folklore, and the ways in which such works express the stories and the history of the African American experience," says Thomas. "I am interested in oral history because I am interested in learning about history from the unique perspectives of those who lived it."

The minority scholarships are made possible through the generous support of SFA member Edward Lee of Louisville, Kentucky. Look for a report on the workshop to appear in the next issue.



# Craig Claiborne Exhibition Debuts

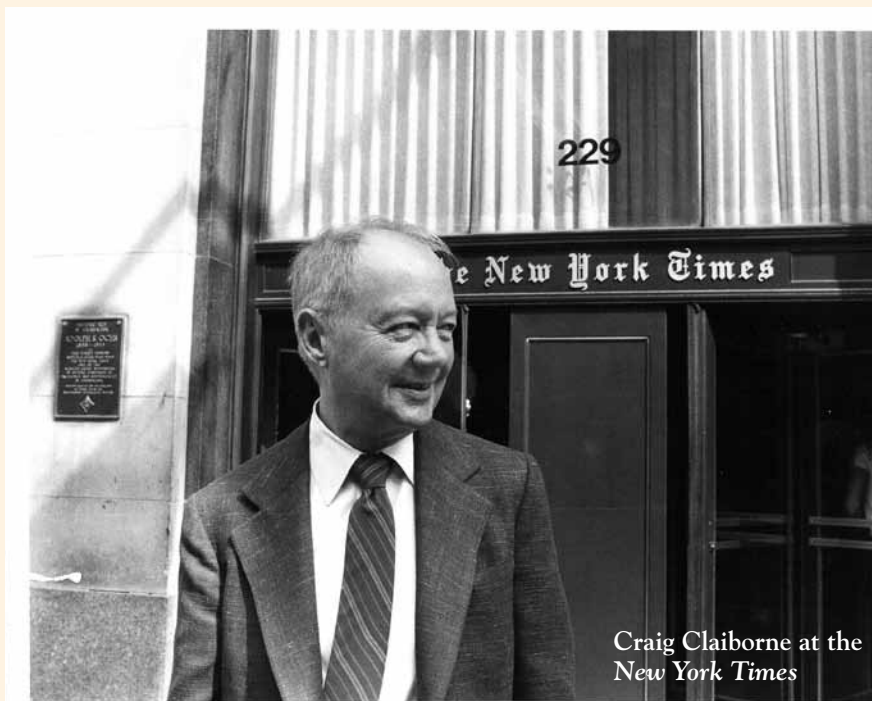
This summer the Southern Foodways Alliance debuts its second traveling exhibition, *Craig Claiborne: Food Journalism Pioneer & Arbiter of Culinary Culture*. The first stop, in June, will be University of Mississippi's Overby Center for Southern Journalism and Politics.

The eight-panel exhibition follows Craig Claiborne's life from his birth in Sunflower, Mississippi, in 1920, to his death in New York City in 2000. It highlights how he spurred America's interest in all things culinary and transformed food journalism.

When the *New York Times* named Claiborne food editor in 1957, he became the first man to hold that position. His columns and cookbooks—most notably *The New York Times Cook Book* of 1961—challenged readers to undertake such foreign dishes as pho and yakitori. Claiborne's adoption of the star system and insistence on honest reviews forever changed restaurant criticism. "He made food respectable," said Julia Child.

When the nation began to rediscover the import of regional food, Claiborne extolled the Southern fare served at his mother's boarding house in Indianola, Mississippi. Careers boomed when he profiled cooks and chefs. Think of Marcella Hazan (Italian), Paul Prudhomme (Cajun), and Diana Kennedy (Mexican).

In recent years the Southern Foodways Alliance has worked to acknowledge and celebrate the life and work of this culinary giant. In June



Courtesy of Marion and Claiborne Barwell

Craig Claiborne at the *New York Times*

2009 SFA hosted a celebration of Craig Claiborne at the Astor Center in New York City, during which the current *New York Times* restaurant critic, Pete Wells, moderated a panel that included Jacques Pépin. Later that year SFA awarded its first Craig Claiborne Lifetime Achievement Award.

Others are taking notice. Last year, the James Beard Foundation created a Claiborne prize for restaurant criticism. And this year Thomas McNamee released a new biography, *The Man Who*

*Changed the Way We Eat: Craig Claiborne and the American Food Renaissance*.

The exhibition is underwritten by grants from the Mississippi Arts Commission and Sugaree's Bakery.

Please contact Georgeanna Chapman at [georgeanna.chapman@gmail.com](mailto:georgeanna.chapman@gmail.com) if you are interested in showing the exhibition or have suggestions about where it should go.

The SFA does not charge a display fee and welcomes participation from partners across the nation.

## MEMBERSHIP



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

name \_\_\_\_\_

company \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

telephone \_\_\_\_\_ fax \_\_\_\_\_

email \_\_\_\_\_

- \$50 student     \$75 individual     \$100 family
- \$200 nonprofit institution     \$500 corporation

FOR FURTHER INFORMATION, VISIT US AT OUR WEB SITE: [www.southernfoodways.com](http://www.southernfoodways.com) or call John T. Edge, SFA Director, at 662.915.5993 or via E-mail at [john@olemiss.edu](mailto:john@olemiss.edu)

# June Course to Bridge Foodways Scholarship and Public Policy, Examining Social Inequality in Mississippi

The Southern Foodways Alliance (SFA), an institute of the Center for the Study of Southern Culture (CSSC), will collaborate with the University of Mississippi Department of Public Policy Leadership (PPL) to offer a June 2012 course entitled "Bringing Food to the People: Food Policy and Social Inequities in Mississippi." The course will be led by Jill Cooley, postdoctoral fellow and visiting assistant professor at the SFA, and Jody Holland, visiting assistant professor of PPL.

The University of Mississippi is a leader in the development of foodways studies as a scholarly discipline, and the UM Public Policy Leadership program is well known for producing highly effective communicators well versed in policy making from the local to the global. "With teachers from two complementary departments and a compelling syllabus, the class will, we think, prove a great primer on the interdisciplinary approaches that can be applied to the field," says John T. Edge, director of the Southern Foodways Alliance.

Cooley notes that interdisciplinary,

team-taught courses provide a unique opportunity for students. "From these different perspectives of history and policy," she says, "we will consider how the nation's food policy developed historically and how public policy continues to influence American diets."

The course will include seminar and practicum components. Cooley and Holland have posed the question of how government policies have shaped the socioeconomic and political realities of north Mississippi. Studies of the intersection of race, class, and gender in 20th-century Southern history will provide context for understanding historic and contemporary federal policy efforts to ameliorate hunger and poverty.

For the practicum component of the course, students will examine area farmers' markets to gauge the effectiveness of current efforts to revitalize the area by making local, fresh, healthy foods accessible to economically disadvantaged populations. "The U.S. Department of Agriculture estimates between 30,000 and 50,000 farmers currently sell at farmers' markets," Holland notes. "This

number represents a growth spurt in farmers' markets, which emphasize small and mid-scale farming operations. This course will explore the impacts and policy due to emerging local food economy."

The course listing is at the graduate level, SST/PPL 598, but advanced undergraduates are encouraged to enroll. The University will offer the course during the first summer term, starting June 1 and ending June 27, with final exams following on June 28–29. Thanks to funding from the Chisolm Foundation, the Center and the SFA will offer additional foodways classes in the fall of 2012 and the spring of 2013. Students interested in enrolling in SST/PPL 598 should visit the website of the Office of the Registrar for more information: [www.olemiss.edu/depts/registrar/csinfo.html](http://www.olemiss.edu/depts/registrar/csinfo.html).

In fall 2011, the SFA received funding from the Chisolm Foundation to fund the postdoctoral position until 2014, guaranteeing more new class options for students.

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## Chris Fullerton Graduate Fellowship Awarded

Several years ago the family and friends of Chris Fullerton started a fund to honor his memory by supporting a Southern Studies graduate student. Fullerton, who died at age 29 in a car accident in 1997, graduated with his Southern Studies MA in 1994. The Chris Fullerton Graduate Fellowship will support an incoming graduate student every two years.

For the first time, and with the help of the Fullerton family, the Center was able to award the Chris Fullerton Graduate Fellowship this year. The recipient is Joey Thompson, a first-year student with a degree in anthropology from the University of Alabama. Thompson has interests in memory, music, and race, and he is planning to write a thesis on memory, music, and the Civil War. He has already been active presenting papers at academic con-



Joey Thompson performing at the Music of the South Symposium in Oxford in March

ferences and has worked as a graduate assistant at the Algernon Sydney Sullivan Foundation. Joey Thompson moved to Oxford with his family from Austin, Texas, where he was a member of the Archibalds, a band that reunited to play at the Music of the South Symposium.

Chris Fullerton's interests included sports (especially baseball), music (especially rockabilly), issues of race and memory, and humor. After he completed the Southern Studies program he worked at Rickwood Field in Birmingham as a way to continue his passions for baseball and Southern history. After his death, friends worked to complete efforts Chris had begun to turn his MA thesis into a book, *Striking Out Jim Crow: The Birmingham Black Barons*.

# Filmmaker Tells Mississippi Stories

What do a potter, a banjo player, and a reverend have in common? They have all been featured on *Mississippi Stories*, the latest series produced by the Media and Documentary Projects Center (MDP) in association with the Center for the Study of Southern Culture. Created by producer/director Rex Jones and MDP director Andy Harper, the visual oral histories offer a glimpse into the lives of Mississippians both well known and not so well known. “Andy and I came up with the concept that Mississippi people needed to tell their own stories, and the subjects of these short films are telling them in first person,” Jones said. “They are short films that capture the essence of the person. We wanted to paint a cinematic portrait, so there is a beginning, a middle, and an end, with plenty of supporting images. They are beautifully shot, compelling stories about the people all around us.”

M.B. Green, an 80-year-old banjo maker and bluegrass musician from Louin, Mississippi, shares his experiences of his self-taught banjo career in *Cherish the Music*. In the poignant *So Wonderfully Connected*, Merigold, Mississippi’s internationally recognized and award-winning potter Lee McCarty shares insight into his life at McCarty Pottery and his late wife, Pup. The third, which Jones is still working on, features the Rev. Samuel “Billy” Kyles, a native of Shelby, Mississippi, who was a longtime leader in the civil rights movement and has been pastor of the Monumental Baptist Church in Memphis, Tennessee, since 1959. He was on the balcony with Martin Luther King Jr. when he was shot. “When he told that story, I got goosebumps, it is absolutely spellbinding,” Jones said.

Rex Jones worked in the computer industry for 15 years and didn’t know much about making movies. However, the Hickory, Mississippi, native was bitten by the documentary filmmaking



Rex Jones conducts an interview on Beale Street for *Mississippi Stories*.

Andy Harper

ing bug when he decided to make a film about an Aberdeen grave dowsener. He earned an MFA in science and natural history filmmaking at Montana State University and made conservation films, but decided he was tired of being physically bitten by those bugs. “I wanted to tell more interesting stories, and that is our function at Media and Documentary Projects,” Jones said. “These short films can be cinematic, they can have a narrative arc, they can be high quality, making them a wonderful way to get to know people. I would never have encountered these people otherwise, and I try to learn something from them. Each one enriches my life and my experiences.”

In the future, the plan is for *Mississippi Stories* to be shown on public television. “As the flagship liberal arts university of the state, we should be engaged in telling stories of the people we serve,” Harper said. “When I hired Rex, I knew he knew Mississippi very well. With the cinema minor and the documentary track in Southern Studies,

we are in a position to teach and train students to do just that. This series is a good first step in Mississippians telling Mississippi’s stories, and for the next year we will be going statewide to get these stories and cover our own state and saving them for posterity.”

People are interested in Mississippians, and if they take the time to watch the films they will be moved by them, Jones said. “It is important to get these stories before they are lost. I’m very personally invested in the stories, and I get a lot out of documenting them. When you put a story together, you’re never finished, but you just say I’m done when it hits you and the hair stands up on your arms. You never know if it’s going to work, but the serendipitous magic is how it all comes together.”

Other *Mississippi Stories* will feature a 100-year-old Yazoo City native and the Natchez native who was the economic and revitalization powerhouse behind Memphis in May. They are available for viewing at [www.olemissmedia.com](http://www.olemissmedia.com).

Rebecca Lauck Cleary

# Southern Studies Alumni Working in Education

The number of Southern Studies alumni working in education continues to grow, and the range of their activities, from teaching and research to fundraising, libraries, and communications, seems especially impressive.

At the Music of the South Symposium in March, Ari Frede (MA 1996) described plans for an impressive new arts-based school he is design-

ing in Chicago, the Orange School. Ari said some of the design came from his work in Southern Studies, where he considered the skills Mississippi blues performers used in learning to become master musicians.

Chuck Yarbrough (MA 1995) won the John K. Bettersworth Award from the Mississippi Historical Society as the state's best teacher of history. Yarbrough

teaches history and government at Mississippi School for Mathematics and Science in Columbus.

Among Southern Studies alumni who have recently received PhDs, Brooke Butler (MA 2004, PhD in cultural studies at University of California Davis) is senior research manager at a New Orleans communications firm. Robin Morris (MA 2001, PhD in history at Yale) has accepted a new position as assistant professor of history at Agnes Scott College, and Franky Abbott (MA 2006, PhD at Emory University) will start this fall in a new position in digital humanities at the University of Alabama. Frank Ridgway (BA 1999, PhD in English at the University of Illinois) is teaching English at the University of Cincinnati. Amy Schmidt (MA 2007, PhD in English at the University of Arkansas) is the head of supplemental instruction at her undergraduate institution, Lyon College. Former student Susan Barclay received her PhD in higher education this spring and will begin a new position at the University of Central Arkansas in the fall.

Numerous alumni are involved in educational institutions in positions other than teaching. At least three alumni work in development—Ursula Vesala (MA 1997) at Columbia University, Shawna Dooley (MA 1999) at Mercer University, and Jennifer Lawrence (BA 2009) at the United States Air Force Academy. Others work in new positions in communications using media skills they developed at least in part in the Southern Studies program. Those include Mary Amelia Taylor (MA 2011) at Judson College, Novelette Brown (MA 2011) at the Marist School in Atlanta, and Meghan Leonard Stauts (MA 2011) at the Walker School, also in Atlanta. Steve Jarvis (MA 1996) is a webmaster for the University of Arkansas School of Law.



Novelette Brown (left, MA 2011) is currently working at the Marist School in Atlanta, and Meghan Leonard Stauts (MA 2011) is working at the Walker School, also in Atlanta.

Ted Ownby

# A Report on Southern Studies Graduate Students, Past and Present

Several students are entering graduate school or making their way through programs. Carol Wilson (BA 2011) starts work toward a Master of Divinity degree at Emory in the fall. Miranda Cully Griffin (MA 2008) just received her Master of Divinity degree at Emory's Candler School of Theology, and Teresa Parker Farris (MA 2005) is pursuing an interdisciplinary PhD at Tulane in history and art history and working as one of the editors on a history of art in Louisiana. Blount Montgomery (MA 2010) is heading to the history PhD program at the University of Alabama, and Jennifer Bingo Gunter (MA 2011) is starting the PhD program in history at the University of South Carolina. Brian Wilson (MA 2012) moves from Southern Studies to political science here at the University of Mississippi. At least three students successfully completed their comprehensive exams this year—Ben Gilstrap (MA 2009) in the University of Mississippi's history program, Cathryn Stout (MA 2011) in American studies at St. Louis University, and Aaron Rollins (MA 2009) in public policy at Mississippi State. Eva Walton (MA 2012) will be teaching in her first year in the Teach for America program in Alabama. And at the University of Massachusetts, the American studies department awarded Andrew Mullins (BA 2010) the American Studies Award for Academic Excellence for his graduate thesis "The Voudous or the Legislature: White Representations of New Orleans Voodoo in Newspapers, 1870–1890."

Current Southern Studies MA students have been active presenting their scholarly work in a range of settings from on-campus symposia to national conferences to film festivals. Nine current students were on discussion panels, showed films, or made music at the Center's Music of the South Symposium in March, and several presented parts of their theses at Brown Bag talks this spring. In February the Oxford Film Festival showed nine films by students who are either alumni of the Southern Studies program or students in the documentary studies class taught by David Wharton and Andy Harper. Included in the festival were *The*



Eva Walton



Left to right, Bill Ferris, Robert Ferris Thompson, and Teresa Parker Farris at a New Orleans Jazz and Heritage Foundation event

*Beacon*, by MA student Camilla Ann Aikin, along with Aristide LeFève and Abby Olivier, and *Yokna*, by MA student Gretchen Wood along with Field Humphrey and Southern Studies alum Katie Watson (BA 2011). MA alumni Joe York (2006), Tyler Keith (2011), and Rory Fraser (2009) also showed films at the Oxford Film Festival, and Rory's film *The Saint* won an award for best short documentary.

Among current students trying out their ideas at academic conferences, Joey Thompson gave a paper called "Good Old Rebels: Race, Memory, and Identity in Post-Civil War Popular Song" at a symposium at the University of South Carolina, and he was recently awarded a short-term research fellowship by the University of Alabama's Frances S. Summersell Center for the Study of the South. Michelle Bright presented "Selling the Dream: The Commoditization of Memory in



Brian Wilson

Southern Studies graduate students, Brian Wilson, left, and Eva Walton, above, with former governor William Winter at the Natchez Literary and Cinema Celebration

Tennessee Williams's Delta Plays" at the University of North Alabama's Graduate Conference in English in November, and Patrick Weems, with support from the Southern Foodways Alliance, will travel to the Global Gateways and Local Connections conference in New York this summer to give a paper on the community garden in Greenwood, Mississippi. Two students gave papers at the Auburn Montgomery Liberal Arts Conference in February. Kaitlyn Hodges presented "The Causes, Course, and Consequences of the Creek War," and Kari Edwards presented "Six Days of Twenty-Four Hours: The Scopes Trial, Antievolutionism, and the Last Crusade of William Jennings Bryan." Eva Walton, Brian Wilson, and Danielle Andersen attended the Natchez Literary and Cinema Celebration in February. Here on campus, several students presented papers at the Sarah Isom Center's Gender Studies conference, including Kathryn Radishofski, presenting "These Days Got Everybody Troubled: Blues Tourism, Authenticity, and the Postmodern Racial Backlash in Clarksdale, Mississippi," and M.E. Lasseter, discussing "Andrew Bird and the Mysterious Investigation of Institutional Oppression: A Critical Analysis of 'Fake Palindromes.'"

Ted Ownby

# Mose Allison Albums Donated to Blues Archive

Jazz legend Mose Allison may not “worry about a thing,” and he doesn’t have to worry about a home for his albums, either. Allison’s son, John, has donated 40 records to the blues archive at the University of Mississippi.

The 83-year-old composer, poet, pianist, and vocalist Mose Allison was born in Tippo, Mississippi, in Tallahatchie County. He has been a major influence on many musicians over the last 50 years and is known as the William Faulkner of jazz. His style is a unique blending of jazz and blues with a profound lyrical wit.

John Allison, who had not been to campus in two decades, told colorful stories about his father at a recent informal presentation in the Faulkner Room

of the J.D. Williams Library. He brought with him the albums that spanned his father’s lifetime, including *Back Country Suite*, *Local Color*, and *Lessons in Living—Live at the Montreux Jazz Fest*. “The collection of these albums has been on my shelf for years, and now they’re here for students to use,” John Allison said. “His entire career is right here.”

Greg Johnson, blues curator at the J.D. Williams Library, is grateful for the gift. “It is helping round out our Mose Allison collection,” he said. “All of the albums will be available for students of music or Southern Studies, or anyone who has an interest in learning about one of the most influential musicians of the last 60 years.”

John Allison said that since his father spent time in the area, it was time for the collection to reside at Ole Miss. In 1946, after a year at the university, Mose Allison went to the U.S. Army, playing in the Army Band in Colorado Springs, Colorado, and performing with accomplished musicians from around the country in small groups at NCO and Officer’s clubs. Returning to the university, he joined the dance band as arranger, pianist, and trumpet player but left soon afterward to form his own trio. He later graduated from Louisiana State University and moved to New York City.

In Jackson this past February 16 the Mississippi Arts Commission presented Allison with a Governor’s Lifetime Achievement Award. On February 17 the Mississippi Blues Commission unveiled a marker on the Mississippi Blues Trail in his honor.



John Allison

Rebecca Lauck Cleary

## Julian and Kathryn Wiener Endowment to Support SST Student Internships

A newly active endowment will make it easier for Southern Studies students to pursue internships. Kathryn Wiener, a Jackson resident and an active member of the Center Advisory Committee, has established the Julian and Kathryn Wiener Endowment to support student internships in Southern Studies. In establishing the fund a few years ago, Kathryn Wiener noted that she became motivated to fund such an endowment while reading an article in the magazine of her alma mater, Smith College. “The college president had advocated an internship program of which all undergraduates could avail themselves. I never had the opportunity to be an intern, because internships were not available when I was a college student. I wish that I could have had the experience that enables students to work in the ‘real world.’ Anything that allows a student to experience and work through a project is greater instruction than just hearing about it.”

One student each year will receive funds to pay expenses to help support an internship. The goal is to let students travel to work as interns for a semester or a summer with less concern about their own finances. The Center will give priority to students interested in doing internships at the Smithsonian Institution in Washington because the Smithsonian covers so many subject areas. But in years when no student is interested in working at the Smithsonian, pursuing other internship possibilities will be eligible for the support.

According to Center Director Ted Ownby, “Southern Studies students have done all sorts of things as interns—working for nonprofits and magazines, at museums and archives, and other cultural institutions. This endowment gives one student a year a broader range of choices by making travel to a place like the Smithsonian more affordable.” He stressed that students will have to apply for such internships and be accepted before being eligible for funding through the new endowment. The internship support will be available beginning in spring and summer of 2013.

# The Music of the South Symposium

The Music of the South Symposium was held in March 1–3, 2012, and celebrated the 25th anniversary of the Center for the Study of Southern Culture's MA program in Southern Studies. The symposium recognized the varied and rich tradition of music research explored by students in the program and featured academic panels, photo exhibits, and films about music. A concert performance by Southern Studies faculty, friends, current students, and alumni at the Lyric Theater concluded the event.

The interdisciplinary nature of the MA program makes it particularly suited to the study of music and music's role in the history and culture of the region. Trained as scholars, a number of graduates are also musicians of local, regional, and national renown in many different genres.



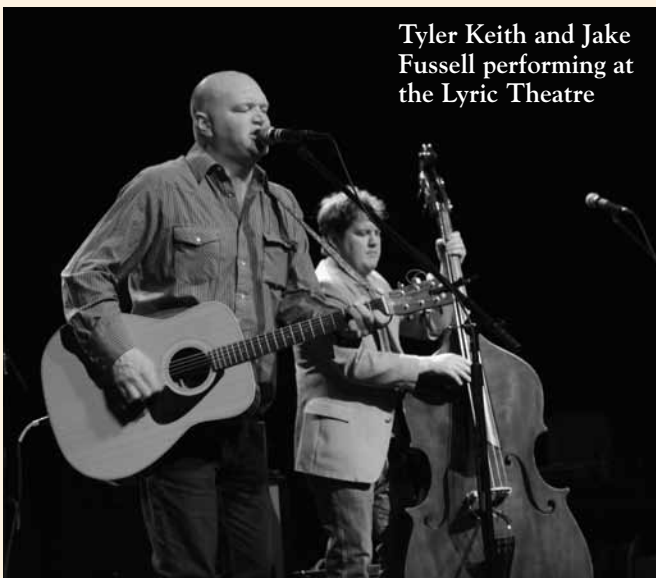
Jimmy Thomas, Mark Camarigg, David Nelson, Edwin Smith, Ted Ownby. A session on CSSC publications and music



Matthieu Dessier documenting Barnard Observatory unplugged. Meghan Holmes and Jasper Lee perform on the ukulele and the saw.



Musicians discussing music. Billy Stevens, Mitch Palmer, Angela Watkins, Jake Fussell, Joey Thompson, Caroline Herring



Tyler Keith and Jake Fussell performing at the Lyric Theatre



Caroline Herring performing at the Lyric Theatre

# Faulkner & Yoknapatawpha Conference Update

Planning continues for “Fifty Years after Faulkner,” the 39th annual Faulkner & Yoknapatawpha Conference scheduled for July 7–11, 2012. After the sad news in February of the death of Tennessee writer William Gay, who was scheduled to appear on our writers’ panel at the conference, we have searched hard for a replacement of similar stature and are delighted to have found one in the multiple Emmy–award winning screenwriter and producer David Milch. Milch spent five seasons with the NBC series *Hill Street Blues* in the 1980s, serving first as writer and executive story editor and subsequently as executive producer. In 1992 he co-created *NYPD Blue*, which ran for 12 seasons on ABC, garnering numerous accolades, and more recently, he has created and served as executive producer for a pair of HBO series, *Deadwood* and *Luck*. In 2011 he negotiated a landmark arrangement with HBO to produce television movies and shows based on Faulkner’s literary oeuvre. Milch will join his daughter, Olivia, with whom he is adapting *Light in August* into an HBO miniseries, on the writers’ panel, along with novelist, screenwriter, and University of Mississippi faculty member Chris Offutt, author of such critically acclaimed works as *Kentucky Straight*, *The Same River Twice*, *Out of the Woods*, and *The Good Brother*, as well as scripts for *Weeds* and *True Blood*. Another renowned local author, Tom Franklin (*Crooked Letter*, *Crooked Letter*), will moderate the panel, which will discuss Faulkner’s imaginative vision and narrative artistry from the vantage point of fellow practitioners of the storytelling craft.

Meanwhile, the conference program continues to grow and develop. The annual call for papers competition yielded another nine sessions, which will bring 28 more speakers to Oxford this summer, a number of whom have been keynote speakers at Faulkner & Yoknapatawpha in the past. In addition to the invited panels listed in the Winter 2012 issue of the *Register*, 2012 conference goers will be treated to sessions on “Faulkner and the Digital Humanities in the Twenty-First Century,” “Faulkner’s Wars,” “Faulkner and Death,” “William Faulkner, the Francis Terry Leak Ledgers, and the Forms of History,” “Faulkner in Other Media,” “Faulkner and the Visual,” “The Arc of Yoknapatawpha,” and a pair of panels devoted to the subject of Faulkner’s “afterlives”: “Parody and Adaptation” and “Literary Heirs.” Thanks in large part

to the enthusiastic response to the call, “Fifty Years after Faulkner” will feature the largest lineup of speakers in the history of Faulkner & Yoknapatawpha. The conference organizers hope you will join us for what promises to be a memorable and lively gathering.

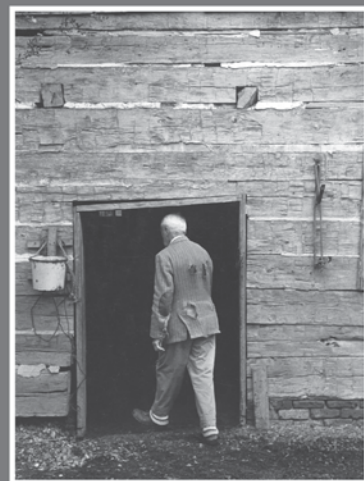
For registration and other conference information, visit the Faulkner & Yoknapatawpha website at [www.outreach.olemiss.edu/events/faulkner/](http://www.outreach.olemiss.edu/events/faulkner/) or contact Jay Watson, director, at [jwatson@olemiss.edu](mailto:jwatson@olemiss.edu). Discount rates for the conference are available for groups of five or more students. Inexpensive dormitory housing is available for all registrants. Contact Robert Fox at [rfox@olemiss.edu](mailto:rfox@olemiss.edu) for details.

Jay Watson

Emmy–award winning screenwriter and producer David Milch



## FIFTY YEARS AFTER FAULKNER



The University of Mississippi  
Faulkner & Yoknapatawpha Conference  
Oxford, Mississippi, July 7–11, 2012

The University of Mississippi announces the Thirty-Ninth Annual Faulkner and Yoknapatawpha Conference. The conference is sponsored by the Department of English and the Center for the Study of Southern Culture and coordinated by the Office of Outreach and Continuing Education.

For more information: Faulkner and Yoknapatawpha Conference, Office of Outreach and Continuing Education, Post Office Box 870, The University of Mississippi, University, MS 38677-0870. Telephone: 662-915-7283. Fax: 662-915-3158. Internet: [www.outreach.olemiss.edu/events/faulkner](http://www.outreach.olemiss.edu/events/faulkner)



# Faulkner Studies Scholarship Brings Columbus State Faculty and Students to UM for Conference

Thomas A. Cochran Jr. has founded the Susan M. Cochran Scholarship for Faulkner Studies at Columbus State University in honor of his late wife, Susan, who attended the Faulkner & Yoknapatawpha Conference in Oxford every year. She was a Faulkner enthusiast and lover of Southern literature in general. Winners of the scholarship, faculty and students at CSU, receive support to attend the annual Faulkner Conference. This year the recipients are Ashley Foy, who is currently pursuing a degree in theatre and an English minor; Carolyn Pollard, who is a senior English secondary education major; Judi Livingston, who is an assistant professor in the CSU English department and the director of first-year composition; and Sundi Rose-Holt, who teaches first-year composition and comparative arts in the CSU English department.



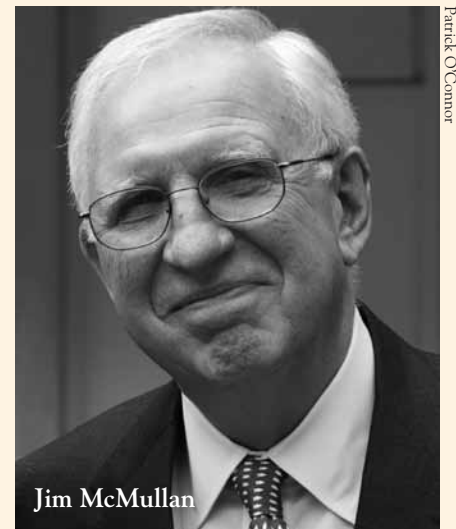
(l-r) Sundi Rose-Holt, Judi Livingston, Thomas A. Cochran Jr., Carolyn Pollard, Ashley Foy, and Courtney George, director of Columbus' Carson McCullers Center for Writers and Musicians, which will administer the program

Another question people occasionally ask is whether studying the South year after year gets boring or repetitive. The answer to that is no, especially if we keep redefining both the South and what it means to study it.



It is sad to note that two good friends have passed away this spring.

Alumna Maria McGowen, who died in February in Charleston, was the rare undergraduate student who bridged gaps between undergraduates and graduate students and between students and staff. After she graduated in the early 1990s, Maria continued her interests in Southern scholarship, music, American politics, and odd things that were funny.



Patrick O'Connor

Center friend Jim McMullan passed away in Chicago in April. Jim and Madeleine McMullan and the McMullan family have supported the Center through their friendship and example and extraordinary financial support for various Center programs. Providing funding for two new professors in 1996 was one of the biggest moments in the history of the Center. Jim, a University of Mississippi alumnus, always helped us by asking good questions and encouraging clear and ambitious thinking, and we'll miss him.

## Faulkner Newsletter & Yoknapatawpha Review Now Online

Issued quarterly from 1981 until 2001, the *Faulkner Newsletter & Yoknapatawpha Review* published short articles and news items relating to the study of William Faulkner's life and work; the sale and purchase of Faulkner manuscripts and collectibles; the activities of Faulkner's friends, relatives, and colleagues; and other Faulkner-related topics. The newsletters have now been collected in two volumes online and can be accessed via the University of Mississippi website, [clio.lib.olemiss.edu/archives/faulkner\\_nl.php](http://clio.lib.olemiss.edu/archives/faulkner_nl.php). All 80 issues and two separate indexes are accessible.



# 2012 Mississippi Delta Literary Tour, March 18–21



Jim Miles

For the past several years the Delta Tour has visited the B.B. King Museum and Delta Interpretive Center, “whose exhibits and educational programs serve to build bridges between the community and the world while preserving the rich cultural and musical heritage of the Mississippi Delta.” Here the group gathers for a photograph in front of the museum.



Jimmy Thomas

(right) Architectural historian and author Mary Carol Miller gives a tour of downtown Greenwood, beginning on the bank of the Yazoo River. For her book *Lost Mansions of Mississippi* Miller won the Nonfiction Book of the Year award from the Mississippi Library Association in 1997.



Jimmy Thomas

Suzy Kaplan, Ruth Koffman, and Dee Canale pause for a photo where the Southern crosses the Yellow Dog railroads in Moorhead. The site is the subject of W.C. Handy’s song “The Yellow Dog Rag.”



Kathryn Radshofski

On Monday, the tour gathered in Turnrow Book Company to consider themes in Kathryn Stockett’s best-selling novel *The Help* within a Mississippi Delta context. Joining in the discussion were (l-r) tour organizer and moderator Jimmy Thomas, historian Mary Carol Miller, literary scholar Marion Barnwell, and University of Mississippi journalism professor Deidra Jackson.

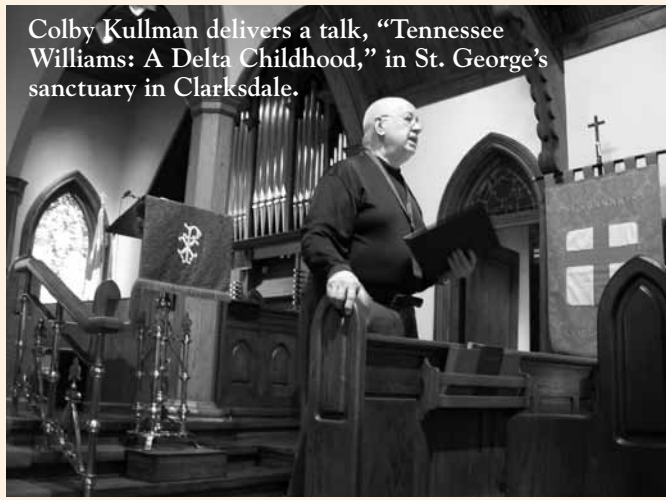


Jimmy Thomas

(left) Shirley Williams, Jack Barbera, John Harrison, Robert Watts, and Dee Canale gather at the gravesite of legendary bluesman Robert Johnson.



Jack Barbera, Katie Radishofski, and Colby Kullman pose in front of a quilt made by members of the Tutwiler community. Each year local quilters and gospel singers host the tour at the Tutwiler Community Education Center.



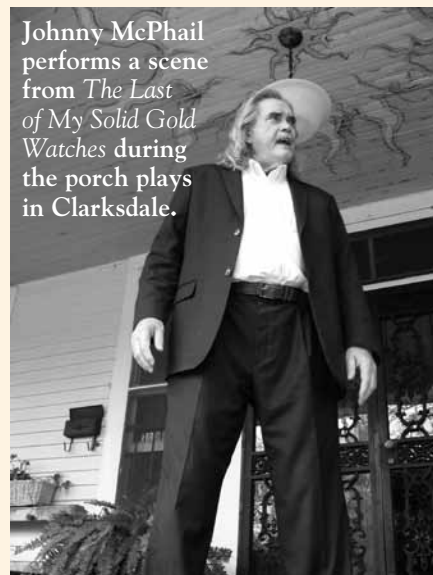
Colby Kullman delivers a talk, "Tennessee Williams: A Delta Childhood," in St. George's sanctuary in Clarksdale.



Novelist and Delta State University English professor Dorothy Shawhan, folk artist Carolyn Norris, and Jimmy Thomas during a stop at Norris's art shop in Cleveland. Shawhan recently published the book *Spirit of the Delta: The Art of Carolyn Norris*.



Actress Alice Walker performs as Blanche DuBois from *A Streetcar Named Desire*. The production was held on the front porch of Panny Mayfield in Clarksdale.



Johnny McPhail performs a scene from *The Last of My Solid Gold Watches* during the porch plays in Clarksdale.



Kermit the Frog and Jack Barbera at the Jim Henson Museum, Birthplace of the Frog in Leland



Dee Canale, John Harrison, Ruth Koffman, and Donald Best pose in front of local blues performers in Leland. The tour made an impromptu stop at the Highway 61 Blues Museum there on Wednesday morning en route to Greenville.

(left) Bluesman Pat Thomas and Katie Radishofski beneath the blues marker honoring Thomas's father, James "Son" Thomas. The marker stands in front of the Highway 61 Blues Museum in Leland.



Ann Sharp and Sally Hermansdorfer at the Tutwiler Community Education Center

# The 19th Oxford Conference for the Book

Thanks to the many who were able to attend the 2012 conference in March. Mark your calendars for the 2013 conference, which will be held March 21–23.

The OCB Planning Committee would love to hear your ideas for 2013 and beyond. Whether you've attended the OCB in the past or not, we invite you to visit the Center website, [www.southernstudies.olemiss.edu](http://www.southernstudies.olemiss.edu), to take a quick online survey.



(left) James Dashner speaks to 500 area ninth graders about his book *The Maze Runner*. Susan Phillips, director of the Lafayette County Literacy Council, reads questions for James submitted by students.

(right) Allen Tullos and Randal Jelks participated in “Writing Black Freedom Movements,” a panel that also included Michael Thomas and was moderated by Charles Reagan Wilson.



Doug McLain



Claiborne Barksdale of the Barksdale Reading Institute and children's authors Elise Broach and James Dashner participate in a panel on literacy moderated by Elaine Scott.



Doug McLain

The OCB brought hundreds of local fifth and ninth graders to the Ford Center for presentations by authors Elise Broach (fifth grade) and James Dashner (ninth grade).

(right) Becca Walton, OCB director, behind the scenes at the children's program

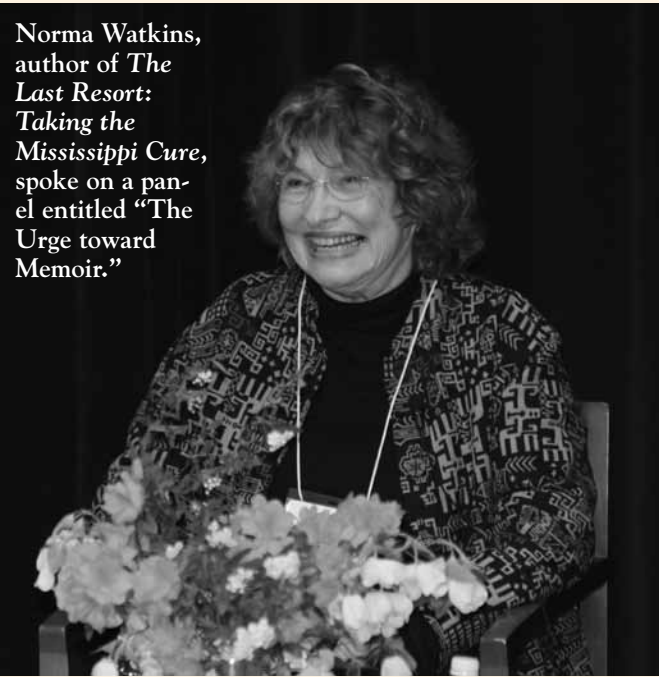
(left) John Aloysius Farrell and Jon Meacham, along with Ken Auletta (not pictured), participated in a panel on “Writing Biographies,” moderated by Curtis Wilkie.



Doug McLain



Norma Watkins, author of *The Last Resort: Taking the Mississippi Cure*, spoke on a panel entitled “The Urge toward Memoir.”



Doug McLain



Doug McLain

Anya Groner moderated a panel on online publishing. Bloggers and writers Michael Bible, Maud Newton, and Jack Pendarvis participated.



Doug McLain

Randy Fertel spoke about his memoir *The Gorilla Man and the Empress of Steak* on a panel with Norma Watkins, moderator William Dunlap, and Sam Haskell.



Doug McLain

Travel writer Richard Grant and novelist Frederick Reuss participated in “Geography in Literature: Real and Imagined.”



Doug McLain

Steve Yarbrough participated in the “Geography in Literature” panel. Pictured here with moderator Ralph Eubanks.



Malcolm Barker-Kamps

Grisham Writer-in-Residence Josh Weil and Richard Ford participated in a “Writers’ Conversation,” with Richard interviewing Josh about the writing process.



Doug McLain

Ron Shapiro and Richard Howorth enjoy a session.

# Southern Studies on the Road

Southern Studies faculty and staff have been on the road the past few months, giving papers, performing, exhibiting photography, consulting, and organizing. Travels continue this summer, especially for four faculty members who received research support from the university. Barbara Combs, Adam Gussow, Katie McKee, and Jodi Skipper will all be doing research and writing with support from the Leila Wynn Endowment for Faculty Support and the College of Liberal Arts.

David Wharton discussed his recent photography at an exhibition at Missouri State University in Springfield. The exhibition, entitled *Photographs from the American South*, also featured work by Todd Bertolaet of Florida A&M. Amy Evans Streeter was in New York City in April receiving two awards from the International Association of Culinary Professionals: an award for Intriguing Use of New Technology and an award prize for Best Audio Series (Short Format) for the Southern Foodways Alliance's project "Gathering the Stories behind Food."

Jodi Skipper delivered her paper "When the Village Is Gone: City Planning, Racial Politics, and Historic Preservation in the St. Paul United Methodist Church in Dallas, Texas," at the Okra 2 Opera Conference at Converse College in April. John T. Edge gave a presentation at the Clinton School of Public Service in Little Rock. Jill Cooley and Michele Coffey are both presenting papers in June at the Southern Association of Women Historians Conference in Fort Worth, Texas. Cooley will deliver "Mrs. Brown's Body: Sexual Representations of Female Servers in Southern Eateries, 1900–1940," and Coffey will discuss "Theresa Hicks vs. 'Politicking on Government Time': Legal Opposition to the Commission on the Status of Women in South Carolina."

Mark Camarigg of *Living Blues* and Jimmy Thomas, associate director, publications, are spending plenty of time on the road in Mississippi. Camarigg went first to an event at Delta State

University in Cleveland, discussing the business of the blues, and then traveled to Jackson to participate in a panel on legal and other copyright issues in the entertainment industry. This February, Jimmy Thomas represented the Center at the Mississippi Humanities Council's annual awards dinner, where *Ethnic Heritage in Mississippi: The Twentieth Century* (UPM), a book to which he contributed a chapter, was celebrated. He then spent a solid four days on the road as the organizer of the Mississippi Delta Literary Tour in March.

Katie McKee and Zandria Robinson both spent some time in Nashville as officers of professional organizations, McKee as secretary/treasurer for the Society for the Study of Southern Literature and Robinson as secretary for the Association of Black Sociologists.

Adam Gussow and Ted Ownby took parts of Southern Studies to England in the spring. In late March, Gussow flew to London to participate in a Night of the Blues benefit for Save the Children UK. He performed as a harmonica-powered one-man blues band—representing the state of Mississippi on a New-Orleans-to-Chicago arc—and shared the stage with Dr. John, Maceo Parker, James Cotton, and Ronnie Wood. Ownby went to Manchester to attend the British Association for American Studies Conference, both to thank the BAAS for starting a new assistantship for Southern Studies graduate students and to chair a panel called "Sex, Drugs, and Rock and Roll: The Evangelicals' Response."

At least four former faculty members have been on the road to Oxford recently. Nancy Bercaw of the Smithsonian's National Museum of American History was on campus for the Porter Fortune Jr. History Symposium, giving a paper, "The Anatomy of Freedom: Constructing a National Archive of American Indian and African American Bodies." Tom Rankin (Duke), Michael Bertrand (Tennessee State), and Bob Brinkmeyer (University of South Carolina) all came to participate in the Music of the South Symposium.

## CSSC Launches New Website

The Center, with the help of the College of Liberal Arts, has just launched a new website. Please visit us at [www.southernstudies.olemiss.edu](http://www.southernstudies.olemiss.edu). We hope the site will be an informative resource for prospective and current



students and the many who attend our outreach events. The page will have continually updated photographs of Center events, as well as photographs by students in the documentary studies program. Thanks to LaTonya Pittman, webmaster, whose efforts and expertise made the new site possible.



Be sure, too, to check out the Center's Tumblr blog, [www.southernstudiesatuofm.tumblr.com](http://www.southernstudiesatuofm.tumblr.com), which contains films, photographs, and audio files from Media and Documentary Projects.

And of course, like us on Facebook, [www.facebook.com/SouthernStudies](http://www.facebook.com/SouthernStudies), where you'll see candid photos of students, notices of upcoming events, calls for papers, news from alums, and information about the work of our friends at different institutions.

Becca Walton

# Mark Your Calendars!

**June 1–2**

Camp Bacon at Zingerman's  
Ann Arbor, Michigan

**June 8–10, 2012**

Big Apple Barbecue Block Party  
New York City, New York

**June 17–23, 2012**

Gilder Lehrman Summer Seminar  
“Race and Ethnicity in the  
Modern South”  
University of Mississippi Campus

**June 21–23, 2012**

SFA Field Trip  
“High on the Hog”  
Eastern North Carolina

**July 6, 2012**

“A William Faulkner Remembrance”  
Oxford, Mississippi

**July 7–11, 2012**

Faulkner & Yoknapatawpha  
Conference  
“Fifty Years after Faulkner”  
Oxford, Mississippi

**July 29–30, 2012**

Stir the Pot, at Poole's Diner  
Featuring Pat Martin of  
Martin's Bar-B-Que Joint,  
Raleigh, North Carolina

**September 16–17, 2012**

Stir the Pot, Nashville  
Hosted by Tandy Wilson and  
Tyler Brown and featuring  
chefs John Shook and Vinny Dotolo,  
of Animal, Los Angeles, California

**September 30–October 1, 2012**

Commemoration of James Meredith  
and the Desegregation of the  
University of Mississippi

**October 7–8, 2012**

Stir the Pot at Poole's Diner  
Featuring Jamie Bissonette  
of Coppa and Toro  
Raleigh, North Carolina

**October 18–21, 2012**

15th Southern Foodways Symposium  
Oxford, Mississippi

**October 2012**

Gilder-Jordan Speaker Series  
Grace Elizabeth Hale, Lecturer  
University of Mississippi

# In Memoriam

**James Michael (Jim) McMullan**

**1934–2012**

The Center lost a great friend and generous patron with the death of Jim McMullan at his home in Lake Forest, Illinois, on April 16, 2012. He was born on June 27, 1934, in Lake, Mississippi, and grew up in nearby Newton, received a BBA in finance at the University of Mississippi in 1956, and worked in Newton and Jackson before moving to Chicago in 1969 to join William Blair & Company, where he worked until his retirement in 2011. During his career in the financial business he received an MBA from the University of Chicago, served on the Board of Governors of the National Association of Securities Dealers (NASD) and the Securities Industry Association (SIA), and was a member of the Region Firms Advisory Committee to the New York Stock Exchange.

Jim McMullan maintained lifelong ties to his home state and since the mid-1990s was closely involved with the Center for the Study of Southern Culture. He and his wife, Madeleine, were members of the Center Executive Council and made generous contributions of their time as well as financial resources, including endowing two McMullan Professorships in Southern Studies, assuring the success of the fund-raising campaign for the Endowment for the Future of the South, and helping establish endowment funds for faculty development and for the Oxford Conference for the Book. The McMullans also recruited new friends and donors for the Center, attended many its programs, and assisted in countless other ways. Their daughters became involved, too, with Carlette McMullan, a principal at William Blair & Company, joining her parents on the Center Advisory Committee and Margaret McMullan, an author and a professor at the University of Evansville, making presentations on literature and writing at Center programs.

Jim McMullan's financial support of the Center and his public leadership on our behalf have been significant, but perhaps less well known are his moral support and his vision of the Center's place within the liberal arts and liberal learning. He was a valuable advisor to three Center directors, encouraging them, as the current one, Ted Ownby, recently wrote, “to ask clear questions, think ambitiously, and have high standards.” Center administrators said his advice was always wise, and he was consistently upbeat in his vision of what Center faculty, staff, and students could accomplish.

# In Memoriam

Susan Barksdale Howorth  
Oxford, Mississippi  
Friend of the Center  
1967–2012

Maria Frances McGowen  
Mt. Pleasant, South Carolina  
Southern Studies Alumna  
1969–2012

William Gay  
Hohenwald, Tennessee  
UM Visiting Writer in  
Residence, 2000–1  
1941–2012



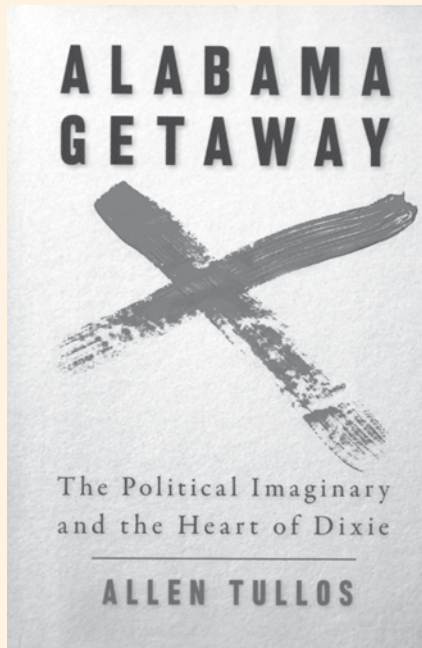
# Reading the South

## *Alabama Getaway: The Political Imaginary and the Heart of Dixie.*

By Allen Tullos.

Athens: University of Georgia Press, 2011. 376 pages. \$69.95, cloth, \$24.95, paper.

Allen Tullos's new book is a major work in Southern Studies. It looks at the state of Alabama as an ideological construct, one appearing natural and normative, but he shows how it has been maintained and perpetuated with results that have left the state with deep-rooted social and economic problems. The book has a solid grounding in social theory. Theorists in critical justice theory and critical regionalism inform his application of theory to the case study of modern Alabama history and culture. Tullos has a fertile imagination for concepts and uses them well. He is an innovator in exploring the idea of the "political imaginary," which he defines as "the public shape of power, representation, and possibility." The state government coined the term "Heart of Dixie" in the 1940s as a promotional device, but Tullos shows how it has survived into the 21st century as "a retrograde political imaginary, mapped by a constellation of pernicious habits, that remain tenacious, dynamic, and at odds with efforts to extend social justice, and subject to wincing reconfirmation with any morning's headline." He charts the state's political imaginary with a devastating depth of research, including legislative acts, words of public figures, rumors, jokes, statistics, journalistic accounts, blog entries, art, music, and sports. His main concern is with representations of Alabama and what he calls the "debilitating habits



of judgment and feeling" from theorist Judith Butler. Tullos's earlier book, *Habits of Industry*, similarly used "habits" to suggest how cultural ways can frame and limit possibilities for a range of people in Southern society.

*Alabama Gateway* charts the inequalities and intolerance that govern public life in the state. He coins the term "terroritory" to characterize the legacy of violence and intimidation of the Deep South's past, lays out the injustices in the state's criminal justice system, reveals the corruption and inefficiencies of a state with a dysfunctional constitution, and deplores the tax inequities that are stark in exploitation of the majority of people to the advantage of a few. After detailing the situation, like a prophet of old, he asks, "How many ways can you say 'disparity' so that the injustice becomes clear?" He sees the interconnectedness of orthodoxies, whether social, religious, political, or sexual. These fundamentalisms rely

on the punitive, male prerogatives, defensiveness against criticism, anti-governmental rhetoric, knee-jerk patriotism, and free-market capitalism. Tullos's scholarship has an edge, encouraging examination of Alabama's dismal record in public policy. Indeed the book crosses genre lines from a study of cultural ways to public policy, with clear judgments and recommendations on needed changes.

This bleak story is enlivened by Tullos's wit and good writing. "Sez-you" is his designation for too many Alabamians' dismissive disregard for views of critics and outsiders. George Wallace remains the icon of the modern "Sez-you" attitude, and Tullos charts what he calls "the Guvner's" toxic political legacy. Tullos details the administrations of successive governors and the divisive political work of other political leaders, including "Brother" Guy Hunt (who exploited his public religiosity), Fob "Thumper" James, Roy "Ten Commandments" Moore, Richard "Senator No" Shelby, and Dan "Fratman" Siegelman. The vivid narrative keeps one reading, despite the dreary details of the mischief-making that has characterized so many of the state's leaders.

The book offers hope for change through stories of the reform efforts of African Americans and a minority of white allies since the 1950s. Blacks occupied the moral high ground during the civil rights movement, and since then they shaped a distinctive political imaginary far from the affective terrain of Heart of Dixie, emphasizing economic justice, an end to poverty, democratic inclusiveness, affirmative action, educational equity, prison reform, improved health care and child care, and decent housing. He showcases figures like J.L.

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



Chestnut, the Black Belt lawyer and author who has been a force for reform. He reveals a vibrant Black Belt culture, providing a thorough guide to its contemporary cultural organizations and activities. Blacks gained elective office after the black freedom struggles of mid-century, but that achievement did not lead to transformation of social structures and institutions of economic power. Like the Mississippi Delta, the Black Belt suffers from disjunction between black political power and economic impoverishment as an elite holds the economic power of the region, creating an economic landscape of prisons, dog-racing farms, catfish farms, and undertaxed pine farms.

Tullos's book is a lament for a state with whom he has a love-hate relationship. But more importantly, it is a call to action, a summons to the better angels of Alabama's human nature. He doubts the long-term effectiveness of the state's economic development strategy, pioneering as it did in offering outrageously generous tax and land incentives to foreign automobile makers while offering cheap, non-union labor that limits economic improvement for most of the state's citizens. Tullos is perhaps most eloquent in a thoughtful "what if" litany that offers alternative ideas for the state's future. "What if" Alabama made an energetic commitment to public education the way it did to "migrating manufacturers"; "what if" the state paid talented teachers well; "what if" the state offered the next generation the analytical skills and technical competencies that truly prepared them for the global economy?

One hopes this book has an influence on Alabama's policy makers. Its story reaches beyond one state, though, with implications for other Deep South states and, indeed, a nation that constructs other ideologies that limit the human potential of many of its citizens.

Charles Reagan Wilson

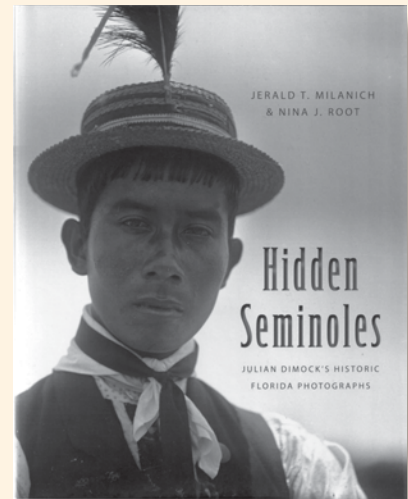
### ***Hidden Seminoles: Julian Dimock's Historic Florida Photographs.***

Photographs by Julian Dimock. Essay by Jerald T. Milanich and Nina J. Root. Foreword by Raymond Arsenault and Gary R. Mormino. A Note from Tina M. Osceola.

Gainesville: University Press of Florida, 2011. 208 pages. 125 duotones. \$39.95 cloth.

Retired financier A.W. Dimock (1842–1918) and his photographer son Julian (1873–1945) made extended trips to the then-wilderness Florida Everglades in 1905 and 1906. These journeys were primarily recreational, although the father-and-son team published a number of articles about their "adventures" in outdoors-oriented periodicals in the years that followed. Julian made a third trip in 1910, as part of an ethnographic expedition sponsored by New York City's American Museum of Natural History to study the Seminole Indians in their native Florida environment. Julian was invited to participate both as a source of Everglades expertise and as the expedition's photographer.

*Hidden Seminoles* reproduces a number of Julian Dimock's photographs from his Florida trips and, in a long introductory essay by Jerald T. Milanich and Nina J. Root, provides background about the Dimocks and a detailed chronology of Julian's three journeys. The biographical information locates father and son firmly within New York City's social upper crust and suggests that they agreed with fellow New York aristocrat Theodore Roosevelt's belief that men should live "the strenuous life." Milanich and Root's account of the Dimocks' trips to the Everglades



and their interactions with various Seminoles is factual, detailed, and somewhat dry. It reads a bit like a list and doesn't seem to serve much purpose except to provide context for the 125 of Julian's photographs reproduced in *Hidden Seminoles*.

And the photographs, of course, are the reason for the book. Grouped chronologically and by specific sites, Julian's Florida images show him to be an accomplished photographer and technician, especially given the primitive photographic technology of the time and the difficulties presented by traveling with bulky and delicate photographic equipment in the Everglades. (The 6 1/2" x 8 1/2" glass plates his camera used instead of film would have been quite heavy and subject to breakage unless handled very gently.) Generally speaking, the images fall into three categories: postcard-like vistas of flat swamplands dwarfing a few tiny figures and/or canoes beneath vast skies of towering cumulus clouds; pictures of local living conditions, both for members of the expeditions and for native Everglades dwellers; and portraits of Seminole Indians, individually and in family groups, wearing both everyday and ceremonial clothing. A number of these photographs are striking, but many of them seem much like others, imparting a sense of repetition that dulls their overall impact.

There's no denying the ethnographic and historical value of Julian Dimock's Seminole photographs. They bear firsthand witness to certain factual aspects of particular lives in a particular (and largely undocumented) culture in a particular place and time. A verbal description of the graceful knee-length shirtwaists, worn belted at the waist by most Seminole men a century ago, can only approximate their actual appearance. But Julian's photographs show that appearance, that grace, precisely. The same is true of his pictures of Seminole homes, gardens, canoes, and so on. This is the kind of visual factuality that photographs can establish beyond doubt or dispute, thus making photography invaluable to any ethnographic inquiry.

Still, to the modern eye, many of the photographs in *Hidden Seminoles* seem empty. People display their faces, their clothing, their ceremonial robes and jewelry, but there's little indication of what they are thinking or feeling. Nor, for that matter, is there any indication of what is going on in Julian's mind. They stand to be recorded, and he records. This was his assigned role as photographer for the 1910 ethnographic expedition, but he seemed to gain little satisfaction from it. Shortly after returning home to New York, he complained in a letter that he had not "even scratch[ed] the surface of the subject" and that he would be "glad to throw [much of his work from the 1910 trip] in the waste paper basket." By 1918 he had quit photography altogether, writing that it made him "feel like a useless spectator, a hanger-on" and that it "ground the very life out of [him]." That is no doubt why so many of the photographs in *Hidden Seminoles*, especially those from the 1910 trip, seem as empty as they do—the best photography requires more than mere spectating.

David Wharton

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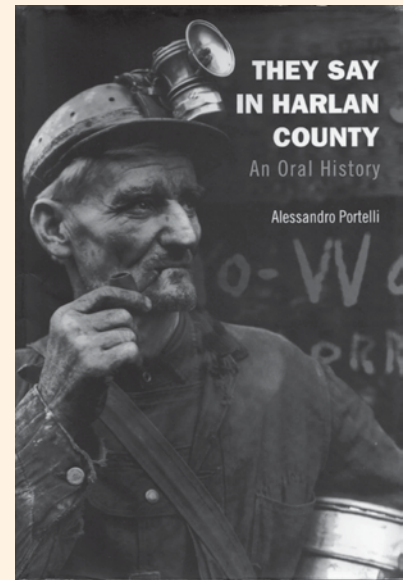
### ***They Say in Harlan County: An Oral History.***

By Alessandro Portelli.

New York: Oxford University Press, 2010. 456 pages. \$34.95 cloth.

The introduction to Alessandro Portelli's extraordinary oral history is called "Harlan County, 1964–2009: A Love Story." Portelli, who has spent most of his academic career in the theory and practice of oral history studying his native Italy, became attracted to Harlan County, Kentucky, in the 1960s because of its music and especially its reputation for labor activism. As one who loves Harlan County, he spent years visiting the place, getting to know it, and listening to the people of the area, and the book is successful both as a history of one corner of eastern Kentucky and as an example of a particularly confident approach to oral history. The volume's intriguing title, *They Say in Harlan County*, comes from a union song, but in this work it is even more important as a statement of method: virtually everything in the book comes from what Harlan County oral history subjects, all of them cited by name, said to Portelli.

The author knows that many people, including readers of Appalachian history, are likely to have limited visions of why Harlan County and the broader region matter. He sets out to humanize the place, including misleading old stereotypes and dramatic stories of labor unrest, through the words of Harlan County residents. It would have been easier to use oral histories in conjunction with other evidence trying to disprove images of mountain isolation and ignorance or as background to understanding labor violence. Instead, Portelli says his work tries to dramatize people's lives in ways like film, or fiction, or even music, with the goal of display-



ing in multiple ways the emotional experiences people tried to recount.

Some readers are likely to worry that the book makes little use of written sources (especially those that could deepen the possibility for understanding industrial and political leaders), other scholarly works, or cultural theory. The book is not a study of social types, and it does not try to explain anything. The discussion of historical background, myths, negative imagery, everything, comes through oral histories and, thus, entirely from the perspectives of people telling stories. Portelli starts with the land and animals and discusses stories of hardship and work, slavery and violence, religion and family life, mine work and health.

When the author reaches several important chapters on labor violence, he emphasizes strikes and conflict, not to study predictable labor issues—worker demands, company responses, and the process of negotiation—but to create images of repeated and almost nonstop conflict. In one passage he concludes, "In memory, all these strikes overlap and run together. Miners and their families remember less a series of discrete labor conflicts than a continuous state of war, marked by the vio-

lence of company guards, scabs, lockouts, evictions, the National Guard, and the blacklist.” Some critics of oral history have worried that the field tends to emphasize the romantic, as older people remember the strengths of the old days. Not so in this book, where memories may mix time periods but always focus on difficulty and struggle.

The latter chapters of the work seem a bit less striking, as the decline in union activism and the rise in outmigration and contemporary rural social problems (methamphetamines, veterans with financial and psychological problems, environmental decline, poor education) all seem drearily predictable. Portelli is buoyed by different types of activism, especially by forms that merge the old and the new. Probably more important than conclusions, though, is the power of the work as an oral history. As good history that is also inspired art, this book stays with the reader.

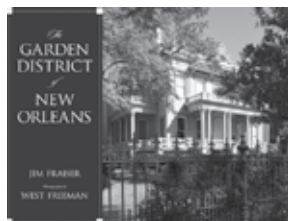
Ted Ownby

### In Brief

*Faulkner and Formalism: Returns of the Text* (University of Mississippi Press, 2012) collects 11 essays presented at the 35th Annual Faulkner & Yoknapatawpha Conference sponsored by the University of Mississippi in Oxford on July 20–24, 2008. Contributors query the status of Faulkner’s literary text in contemporary criticism and scholarship. How do scholars today approach Faulkner’s texts? For some, including Arthur F. Kinney and James B. Carothers, “returns of the text” is a phrase that raises questions of aesthetics, poetics, and authority. For others, the phrase serves as an invitation to return to Faulkner’s language, to writing, and the letter itself. Serena Blount, Owen Robinson, James Harding, and Taylor Hagood interpret “returns of the text” in the sense in which Roland Barthes characterizes this shift in his seminal essay “From Work to Text.” For Barthes, the text “is not to be thought of as an object . . . but as a methodological field,” a notion quite different from the New Critical understanding of the work as a unified construct with intrinsic aesthetic value.

Faulkner’s language itself is under close scrutiny in some of the readings that emphasize a deconstructive or a semiological approach to his writing. Historical and cultural contexts continue to play significant roles, however, in many of the essays. The contributions by Thadious Davis, Ted Atkinson, Martyn Bone, and Ethel Young-Minor by no means ignore the cultural contexts, but instead of approaching the literary text as a reflection, a representation of that context,

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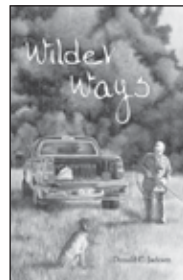


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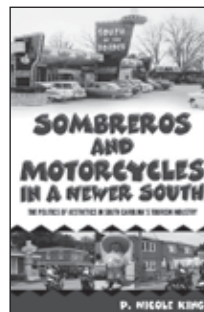


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### Faulkner and Formalism

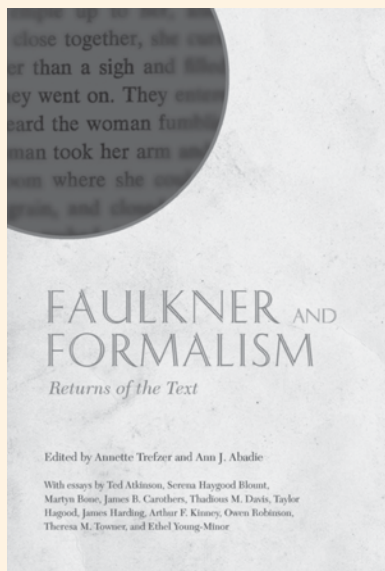
*Returns of the Text*  
Edited by Annette Trefzger and Ann J. Abadie  
Essays that explore current scholarship on the Nobel Laureate’s work  
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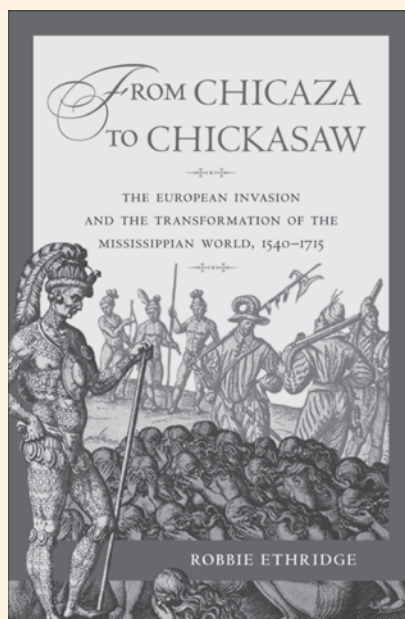
whether historical, economic, political, or social, these readings stress the role of the text as a challenge to the power of external ideological systems. By retaining a bond with new historicist analysis and cultural studies, these essays are illustrative of a kind of analysis that carefully preserves attention to Faulkner's sociopolitical environment. The concluding essay by Theresa Towner issues an invitation to return to Faulkner's less well-known short stories for critical exposure and the pleasure of reading.

The Southern Anthropological Society recently honored University of Mississippi professor of anthropology Robbie Ethridge by awarding her the prestigious Mooney Award for her book *From Chicaza to Chickasaw: The European Invasion and the Transformation of the Mississippian World, 1540–1715* (UNC Press, 2010). Using a new interpretive framework that Ethridge calls the “Mississippian shatter zone” to explicate these tumultuous times, *From Chicaza to Chickasaw* examines the European invasion and the collapse of the precontact Mississippian world and the restructuring of discrete chief-

doms into coalescent native societies in a colonial world. “I was absolutely thrilled to hear that I won,” Ethridge said. “Over the years, Mooney Award-winning books have profoundly shaped my intellectual life and scholarship, so to be included among this list of books is quite an honor.”

The purpose of the James Mooney Award is to recognize and thereby encourage distinguished anthropological scholarship on the South and Southerners. Presented annually, the award includes a \$500 cash prize and certificate of recognition. “Dr. Ethridge’s scholarship on Southeastern Indian groups is nationally and internationally recognized,” said Kirsten Dellinger, chair of the department of sociology and anthropology. “The Mooney award for her most recent book further confirms her continuing contributions to this field. We are so fortunate to have her as a member of the faculty at the University of Mississippi and we congratulate her on this well-deserved and distinguished honor.”

Ethridge’s areas of expertise are historical anthropology and environmental anthropology, with an area focus on the Indians of the Southern United States.



The hungrily awaited sixth volume in the *Cornbread Nation* series, *Cornbread Nation 6: The Best of Southern Food Writing* (University of Georgia Press, 2012) edited by Brett Anderson, tells the story of the American South—circa now—through the prism of its food and the people who grow, make, serve, and eat it. The modern South serves up a groaning board of international cuisines virtually unknown to previous generations of Southerners, notes Brett Anderson in his introduction.

Southern food, like the increasingly globalized South, shows an open and cosmopolitan attitude toward ethnic diversity. But fully appreciating Southern food still requires fluency with the region’s history, warts and all. The essays, memoirs, poetry, and profiles in this book are informed by that fluency, revealing topics and people traditional as well as avant garde, down home as well as urbane.

Editor Brett Anderson is the restaurant critic and a features writer at the New Orleans *Times-Picayune*. The winner of two James Beard awards for journalism, Anderson has written for such publications as *Gourmet*, *Food & Wine*, and the *Washington Post*.

His book is organized into six chapters: “Menu Items” shares ruminations on iconic dishes. And “Messing with Mother Nature” looks at the relationship between food and the natural environment. “Southern Characters” profiles an eclectic mix of food notables, while “Southern Drinkways” distills libations, hard and soft. “Identity in Motion” examines change in the Southern food world, and “The Global South” leaves readers with final thoughts on the cross-cultural influences wafting from the Southern kitchen.

Gathered here are enough prominent food writers to muster the liveliest of dinner parties: Molly O’Neill, Calvin Trillin, Michael Pollan, Kim

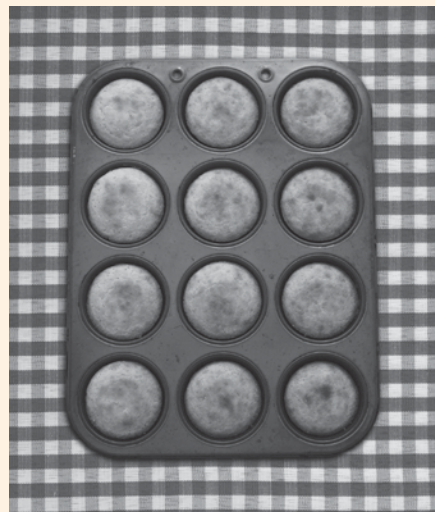
Severson, Martha Foose, Jessica Harris, Bill Addison, Matt and Ted Lee, and Lolis Eric Elie, among others. Two classic pieces—Frederick Douglass’s account of the sustenance of slaves and Edward Behr’s profile of Cajun cook Eula Mae Doré—are included.

A photo essay on the Collins Oyster Company family of Louisiana rounds out *Cornbread Nation 6*.

“A veritable feast of good writing and original thinking. . . . Like the well-made meal, it’s carefully sequenced to document tradition as well as innovation, history as well as the surprisingly new.”  
—Tom Rankin, director of the Center for Documentary Studies at Duke University

“Southern food has become high profile, but there is not a better book than *Cornbread Nation 6* to understand its appeal. From family tables to city restaurants, from Cajuns to Texans to Geechee girls, from slave food to contemporary ethnic offerings, this book offers engaging and informed stories of the diversity of Southern foodways. A book that gives food voices from Frederick Douglass to Wendell Berry (by way of Michael Pollan) should be consumed with gusto. Pour a beverage, whether bourbon or Cheerwine, and sit down with this book on the porch. The light will shine.”  
—Charles Reagan Wilson, Cook Chair of History and Professor of Southern Studies, University of Mississippi

“This collection captures both the spirit and the history of Southern food culture. The breadth of this collection is inspiring. To be able to read Frederick Douglass next to Edward Behr and Michael Pollan is exciting to me. As someone who is passionate about American culinary history and culture, I was also pleased to find that these writings really challenged some of my most basic assumptions about why Southern cuisine exists as it does today.”  
—David Chang, chef/owner of Momofuku



## Cornbread Nation 6

The Best of Southern Food Writing

Edited by Brett Anderson  
General Editor John T. Edge

## 20th Annual Williams Festival Set for October 12 and 13

The 20th annual Mississippi Delta Tennessee Williams Festival, sponsored by Coahoma Community College, is scheduled for October 12 and 13, 2012, and will focus on *The Glass Menagerie*, the playwright’s autobiographical play, which was celebrated at Clarksdale’s first Williams Festival in 1993.

In 1993 the Clarksdale Community Theatre presented *The Glass Menagerie*, and former local friends and associates of Williams’s shared memories of the playwright—who spent his childhood in Clarksdale—during an “I Remember Tom” panel.

The first festival followed nearly two years of planning and was funded by a \$10,000 grant from the National Endowment for the Arts and the Mississippi Arts Commission. Original consultants were Ann Abadie, then-associate director of the Center for the Study of Southern Culture, and Kenneth Holditch, a research professor at the University of New Orleans and one of the country’s top William scholars.

Details about the 2012 festival, which is free and open to the public, will be published on the festival website, [www.coahomacc.edu/twilliams](http://www.coahomacc.edu/twilliams).

Although the annual festival explores the expanse of Tennessee Williams’s work through its literary conference, screenings, and live drama, it generally emphasizes one particular play each year. Past festivals have featured *The Glass Menagerie*, *Cat on a Hot Tin Roof*, *Eccentricities of a Nightingale*, *Summer and Smoke*, *Orpheus Descending*, *Night of the Iguana*, *Baby Doll*, *27 Wagons of Cotton*, *Spring Storm*, and *The Loss of a Teardrop Diamond*.

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2. Send us your e-mail address. The easiest way for us to contact you, and one of the easiest ways for you to contribute as a Friend of the Center, is through an annual e-mail message. **Please send your e-mail address to [cscs@olemiss.edu](mailto:cscs@olemiss.edu).**

# Mississippi Institute of Arts and Letters Announces Award Winners

The Mississippi Institute of Arts and Letters (MIAL) has announced its award winners for works first published, shown, or performed in the year 2011. Award winners in the categories of poetry, fiction, nonfiction, visual arts, photography, music composition (classical/concert), and music composition (popular/contemporary) must have significant ties to the state of Mississippi and have been nominated by an MIAL member. Winners are selected in a juried competition by out-of-state judges. Presentation of the awards will be made at the Institute's annual Awards Gala on June 9, 2012, at the Mississippi Museum of Art in Jackson. Master of Ceremonies will be William Ferris, the Joel R. Williamson Professor of History and senior associate director of the Center for the Study of the American South at the University of North Carolina and founding director of the Center for the Study of Southern Culture at the University of Mississippi.

Two Lifetime Achievement Awards, presented at the discretion of the Board of Governors of MIAL, will be given this year. The recipients are Samuel Marshall Gore and Andrew Bucci. Samuel Gore, a professor of art at Mississippi College since 1951, spent the early part of his career pri-



marily painting and now devotes his time to sculpture. He is a past winner of the Mississippi Governor's Award for Excellence in the Arts for his career in art and is also a winner of the Ageless Heroes Award in Creativity from Blue Cross Blue Shield of Mississippi. Having grown up in Webster, Hinds, and Calhoun counties, Gore holds degrees from the Atlanta College of Art,

Mississippi College, the University of Alabama, and Illinois State University.

Andrew Bucci, born in Vicksburg, has studied with Marie Hull and at the Académie Julian in Paris and the Parsons School of Design. He holds degrees from the Art Institute of Chicago. He is a past recipient of the Governor's Award for Excellence in the Arts for his achievement in the visual arts. Bucci's paintings have been viewed throughout the South for over half a century, beginning with the Mississippi Art Association in 1947. His works have been part of numerous regional and national shows, including shows at the Corcoran Gallery of Art, Baltimore Museum of Art, Art Institute of Chicago, and the New Orleans Museum of Art.

The winner of the photography award for 2011 is Betty Press, an adjunct instructor of photography at the University of Southern Mississippi, for her photobook, *I Am Because We Are: African Wisdom in Image and Proverb*. The book captures a stunning, life-affirming portrait of the African people and culture and was launched at the Library of Congress in Washington, D.C. Betty Press has photographed in East and West Africa for over 20 years, including eight years as a photojour-

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nalist based in Nairobi, Kenya. Her works hang in many public and private collections.

In the visual arts category, the winner is Oxford sculptor Rod Moorhead, for *Furies*, a grouping of pit-fired clay figures. Moorhead's body of work ranges from small clay figures to large bronzes. He has twice received Mississippi Arts Commission grants and his works are found in galleries across the South. Among his public commissions are *Concerto*, a large bronze at the Gertrude Ford Center for the Performing Arts at the University of Mississippi, and a life-size sculpture of James Meredith, also located at the University of Mississippi. He is currently working on the *Storytellers*, limestone figures of Eudora Welty, William Faulkner, and Richard Wright.

Violinist and composer Shandy Phillips of Starkville is the winner in the category of music composition (classical/concert) for *Concerto for Violin, Viola, Piano, and String Orchestra*. With degrees from the Juilliard School and the Boston Conservatory, she has performed in a variety of orchestral and chamber music settings, including several performances at Lincoln Center and

performances with the International Music Program Orchestra. Phillips also won the MIAL award for music composition in 2010.

The winner in the category of music composition (popular/contemporary) is singer-songwriter Kate Campbell for *Two Nights in Texas*. From Sledge, Mississippi, she has recorded 13 albums and performs almost exclusively on the acoustic guitar. *Two Nights in Texas* was recorded live at the Blue Rock Ranch and Studio in Wimberly, Texas. Two previous albums have received Folk Album of the Year nominations from the Nashville Music Awards.

Jackson resident Susan Haltom is this year's nonfiction winner for *One Writer's Garden: Eudora Welty's Home Place*. Haltom is a garden designer and preservation and maintenance coordinator of the Eudora Welty garden. She has previously published in *Mississippi Magazine*, *Old House Journal*, and *Magnolia*.

The winner for fiction is Michael Kardos for the short story collection *One Last Good Time*. With degrees from Princeton University, The Ohio State University, and the University of Missouri, Kardos serves as an assistant

professor of English and co-director of the creative writing program at Mississippi State University. His stories have appeared in both the 2009 and 2010 editions of *Best American Short Stories* as well as in many magazines and in other anthologies.

T.R. Hummer wins this year's poetry category with his book *Ephemeron: Poems*. A respected critic, scholar, and poet from Macon, Mississippi, Hummer is the winner of two Pushcart Prizes for his verse. His poems have appeared in many periodicals, including the *New Yorker*, *Harper's*, *Atlantic Monthly*, and *Paris Review*. He is currently a professor at Arizona State University.

Each winner in the juried categories will receive a cash prize of \$1,000 and a Mississippi-crafted gift. Past winners include Natasha Tretheway, Louis Nordan, Samuel Jones, William Dunlap, Eudora Welty, and Walker Percy.

David Beckley of Holly Springs serves as president of MIAL. Jan Taylor of Jackson is treasurer, and Margaret Anne Robbins of Pontotoc is secretary. For more information about attending the awards gala on June 9, 2012, visit the website at [www.ms-arts-letters.org](http://www.ms-arts-letters.org).

Mary Thompson

## CONTRIBUTORS

**Brett J. Bonner** is the editor of *Living Blues* magazine.

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**Becca Walton** is the Center's associate director, projects. She has a MA in Southern Studies in 2007 and joined the Center staff this September. You can already see her contributions to the Center by visiting the Center's new media on Facebook, Tumblr, and Twitter.

**Jay Watson** is a professor of English at the University of Mississippi. His publications include *Forensic Fictions: The Lawyer Figure in Faulkner and Faulkner*.

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

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Our new Tumblr Blog, [southernstudiesatuofm.tumblr.com](http://southernstudiesatuofm.tumblr.com) features the work of Center institute and partner Media and Documentary Projects, as well as that of students in the documentary photography and filmmaking classes led by Dr. David Wharton and Dr. Andy Harper. Visit this page regularly to see the diverse creative and scholarly work of students and faculty.

