

First Southern Studies MFA Student Graduates

Support from fellow students and faculty proved invaluable for Susie Penman, the first graduate in the Master of Fine Arts in Documentary Expression. Penman, who has also earned two other degrees from the University of Mississippi—a BA in journalism in 2007 and an MA in Southern Studies in 2012—says she made good use of the resources here.

“For someone who is thinking about it, it’s a very supportive program,” Penman said. “There are people here to help you not just pursue what you are already interested in, but—certainly in my case because I had never done film before—there were people who were patient and who taught me what I needed to know. That’s what I got out of it most, just learning this whole new skill set, which is working with film.”

Her thesis film, *The Knowing of People*, is about juvenile crime and punishment in New Orleans. She took a personal experience she had while living in the city and brought it to life onscreen. “I was carjacked a couple of years ago, and the people who did it were three teenagers who were tried as adults,” Penman said. “When I found that out, before I even knew about the MFA program, I became interested in this as a topic to think more about, because I wasn’t part of the judicial process at all. I just got a letter saying they’d been sentenced. I didn’t know anything about how the justice system worked, and I wanted to explore that. Then I applied to the MFA program, and it just seemed like the natural project to work on. It was the thing I found myself thinking about and talking about more than anything else. I was upset about it and I wanted to do something.”

Penman started reaching out to people in New Orleans, asking questions about how the criminal and juvenile courts worked, and getting a better understanding of the role of the district attorney and of other players in the process. “These were things I’d been oblivious to because I’d been lucky enough not to have been involved with crime before—whether as a victim or living in a community affected by crime—so it’s a combination of personal experience and field work,” Penman said. “I talked to people who either work in the criminal justice system or had been affected by violence in the community and told



COURTESY SUSIE PENMAN

a story about juvenile crime in New Orleans through my experience.”

When she arrived to begin the MFA program last fall, Penman thought she would work on an audio-based project, such as a podcast, or on an oral history. “I didn’t think I’d be doing film, and then I saw that Andy Harper was teaching a class. I became interested and just thought I would take his class to learn filmmaking,” Penman said. Although at first she was reluctant to commit to making a film for her thesis, she ended up loving the work and took full advantage of the support.

“There is a good mix of people here. Historians, but also a good balance of scholarship and technical tools that you need to learn. We were all there to bounce ideas off of each other, and I never felt alone. I always felt like there were people within reach who I could ask questions



Southern Studies in the Summer.

"I played ball, and I went to camp." Childhood reading of Charlie Brown and his *Peanuts* friends introduced me, as it did many readers, to certain terms (*sarcasm* and *irony*, *ahem* and *sigh*) and certain philosophical perspectives ("good grief," for example, and pitcher's mound discussions about the book of Job). Thus, the approaching end of the summer reminds me of Charlie Brown's too-short response to the assignment to write a thousand words on what he did during the summer.

Academics' version of what we did this summer would produce a longer response. Academics can be an interesting bunch, because we look forward to the freedom of summer to be creative, but sometimes we take offense at any suggestion that we're on vacation. Not true, we say. Summer is the time when we do our best work, our most thoughtful reading, our freest research.

Faculty members usually envision summer as a time for the freedom to write and edit and start and finish scholarly work. So for Southern Studies faculty members, summer 2018 has been full of new and old projects, research travel, writing and rewriting and staring at computers, dealing with readers' reports, page proofs, and indexes, and watching the mail for books and articles that are surely, any day now, on their way. Every summer, at least two Southern Studies faculty members benefit from summer research support from an endowment Center friend Leila Wynn helped create several years ago, and others get support from the College of Liberal Arts. Faculty and staff are also learning—in ways that school-year busyness often won't allow—by taking seminars, reading books outside their field, and combining scholarly and pleasure travel into a kind of academic travel that probably needs its own name. If we are watching the clouds roll by, we might also be imagining how to rearrange paragraphs. If we are driving or walking around in a new place, we are likely considering new problems or perspectives to analyze or new subjects to document.

One of the happiest things this summer is the number of theses completed by Southern Studies students. An article in this *Southern Register* describes how Susie Penman completed the first thesis in our new MFA program in documentary expression. Her thesis film and accompanying written thesis set high standards for future students in the program. Three MA students defended theses and internships this summer, and one Honors student with the stellar double major of Southern Studies and classics defended her undergraduate thesis. Each defense, as always, involved multiple exchanges of material with faculty members, a meeting in the Wilson Room in Barnard Observatory, and a celebratory photograph.

Documentary work and documentary teaching goes on in many ways. As I write, Annemarie Anderson is leading a Southern Foodways Alliance oral history workshop in the same Barnard conference room where, last week, Ava Lowrey led an SFA film workshop. Some of that work will turn up on our Mississippi Stories website, and some will take other forms. In August there was a documentary "boot camp" for incoming graduate students. (It's voluntary, and really not at all like boot camp.) David Wharton is preparing a Gammill Gallery exhibit based on student work from his documentary photography class last spring. SouthDocs filmmaker John Rash completed a new film on some punk rockers in Memphis, and a new Southern Foodways Alliance film, *Souped: The Pinto Bean Story*, debuted at the summer symposium in Kentucky. A new *Living Blues* issue with Chris Thomas King on the cover came out this summer, as did new print and podcast versions of *Gravy*. And it is exciting to welcome our new Southern Documentary Project colleague, Andrea Morales.

This summer, *The Mississippi Encyclopedia*, published in 2017, went live in an online version in a partnership with the Mississippi Humanities Council. Already attracting new readers, the online version made a few corrections and a lot of updates and includes some documentary films. To make sure the online version becomes a living, changing document, a new advisory board of scholars from across the state will meet soon to plan new entries and consider other ideas.

News of the planned gift from Albert Lee Strickland and Lynne Ann DeSpelder is a reminder that thinking about funding continues year round. Their gift moves us closer to a goal of funding a faculty position in Southern Studies and music, and it also helps the Southern Foodways Alliance in an important initiative.

Summer is the season for planning fall events, from the Gilder-Jordan lecture by James Oakes, to the SFA Fall Symposium on food and literature, to a Brown Bag

continued on page 27

THE SOUTHERN REGISTER

A Publication of the Center for the Study of Southern Culture • The University of Mississippi

Published by
The Center for the Study of Southern Culture
The University of Mississippi
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Fall 2018

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Living Blues News

Protest songs across musical genres point out socially uncomfortable realities, shine light on marginalized groups, and galvanize movements, often providing anthems for people to rally around and feel part of a collective whole. The blues has been protest music from the beginning, emerging and growing within the racial and social inequities of America. It seems the ultimate act of protest to—in the face of unspeakable brutality and oppression—sing.

The concept of protest has existed throughout the history of recorded blues: Charley Patton and Furry Lewis in the 1920s, Lead Belly in the 1930s, Josh White in the 1940s, J. B. Lenoir and Lightnin' Hopkins in the 1950s and, of course, the heyday of protest music in the 1960s and 1970s. Up to the modern music of today, blues musicians have always had something deep to say, and this connection between blues and protest has been studied for generations. From Howard Odum's groundbreaking studies on the blues in the 1920s to Lawrence Gellert's *Negro Songs of Protest* songbook published in 1936 (and his recordings that were issued in 1973) to Guido Van Rijn's recent presidential blues book and CD series, scholars have long focused on the powerful voices of protest found in the blues.

With this issue I wanted to take a look at not necessarily what is being protested, but at the convergence of protest and music: how was, and is, the blues being used to express social concerns, and who today has something to say? We feature five socially conscious modern artists who are each, in their own unique way, pushing the concept of blues and protest on the modern scene. Rhiannon Giddens, Fantastic Negrito, Otis Taylor, Reverend Sekou, and Reggie Garrett are urging us all to look at the injustices of the past and present and challenging us to find a way to heal the wounds

in ourselves, our country, and our world. To be clear, these artists are not alone. Every month I receive CDs from artists across the blues spectrum who are raising their voices and making their anger heard. Not long ago I might get in a dozen releases a year that contained songs of protest; now it is a dozen per month. This issue's lead review CD from Shemekia Copeland, for example, is a powerful statement on the crisis of modern times.

Our cover photo, by Bill Steber, was taken at a place that is historically significant in the legacy of protest in America. Rhiannon Giddens is seated at the Woolworth's lunch counter at 221 5th Avenue North in Nashville, Tennessee. On February 13, 1960, a group of mainly college students from Fisk University, American Baptist Theological Seminary (now American Baptist College), and Tennessee A&I (now Tennessee State University) walked into the downtown eatery, sat at the counter and asked to be served. None were. This encounter, just twelve days after the Greensboro, North Carolina, lunch counter sit-ins, was the first of a wave of nonviolent protests in Nashville, which resulted in hundreds of arrests and eventually the decision on May 10 to open the lunch counter to African American customers. With this, Nashville became the first major southern city to begin desegregating public facilities.

There is no way to cover the breadth of the subject of protest and blues in a single issue of a magazine, but I hope that this *Living Blues* will encourage all of you to listen a little more closely to what is being said in our music today. The power of



music to heal is boundless. As Dr. Martin Luther King Jr. said in Berlin in 1964: “God has wrought many things out of oppression. He has endowed his creatures with the capacity to create—and from this capacity has flowed the sweet songs of sorrow and joy that have allowed man to cope with his environment and many different situations. Jazz speaks for life. The blues tell the story of life’s difficulties, and if you think for a moment, you will realize that they take the hardest realities of life and put them into music, only to come out with some new hope or sense of triumph. This is triumphant music.”

With this issue we also mark the twenty-fifth anniversary of the *Living Blues Awards*. It has been an honor to give awards to the hundreds of winners over the years. Congratulations to perennial winner Buddy Guy, who again swept the Readers' Awards, and congratulations to first-time winners Jontavious Willis, Don Bryant, Omar Coleman, and James “Boogaloo” Bolden in the Critics' Awards.

Brett J. Bonner

SEPTEMBER 5

Charles Ross, “Protests in Pro Football: The 1965 AFL All-Star Game and Colin Kaepernick”

In his lecture, **Charles Ross** discusses how African American players forced the 1965 AFL All-Star Game to be moved from New Orleans to Houston after experiencing discrimination in the segregated southern city. Fifty years later, Colin Kaepernick began a protest against police brutality and discrimination in America by refusing to stand for the National Anthem. Both events clearly illustrate that African American players in pro football, then and now, were willing to take action to address inequalities in America.

Charles Ross is a native of Columbus, Ohio, and is currently chair of the African American studies program and associate professor of history and African American studies at the University of Mississippi. He is the author of *Outside the Lines: African Americans and the Integration of the National Football League* and editor of *Race and Sport: The Struggle for Equality On and Off the Field*.

SEPTEMBER 17

Farrell Evans, “Between the Curling Flower Spaces: Race, Golf, and the American South”

Farrell Evans explores the desegregation of golf in the South through the lens of his own journey as a golfer, journalist, and student of the American South. He intersperses literature, family stories, history, photography, and art to demonstrate the centeredness of golf in the unfolding of the civil rights movement. The talk also reflects on the manners, rituals, and etiquette of the game that made it perfect for the strict social order of the Deep South.

Farrell Evans is an award-winning golf writer for *Sports Illustrated*, *Golf*, and ESPN.com. The Forsyth,



Brown Bag Lunch and Lecture Series

Fall 2018

The Brown Bag Lecture Series takes place on Wednesdays at noon in the Tupelo Room in Barnard Observatory unless otherwise noted. Other Center events will also take place in Barnard Observatory, unless otherwise noted.

This semester we are hosting a series of Brown Bag Lectures on “Sports in the South.”

Georgia, native is now the executive director and cofounder of the Bridge Golf Foundation, a New York City-based nonprofit that uses golf to improve outcomes for young men of color.

SEPTEMBER 26

Three Histories of Pro Wrestling in the South

Charles Hughes (Rhodes College), **Christopher Stacey** (Louisiana State University-Alexandria), and **Chuck Westmoreland** (Delta State University) will present on “Three Histories of Pro Wrestling in the South.” In their talks, Stacey explores “Rasslin’ and Race in the Mid-South and Memphis Wrestling Territories, 1959–1992,” Hughes examines “Pro Wrestling’s Hip-Hop Wars: How Racial and Regional Politics Fueled Wrestling’s 1990s Boom,” and Westmoreland focuses on “From Big Bill to Black Saturday: Professional Wrestling and Television in the American South, 1958–1984.”

OCTOBER 10

Janet Allured, “Methodist Women in the South: Agents of Progressive Change, 1939–2000”

Janet Allured focuses on the influential role that white and black southern Methodist women played in social reform movements not just in the South but in the nation. The mid-twentieth-century Methodist

Church’s structure and ideology, she shows, produced social justice leaders like Jessie Daniel Ames (of the Association of Southern Women for the Prevention of Lynching), Thelma Stevens and Peggy Billings (antiracist activists from the Mississippi Delta town of McComb), Theressa Hoover (an African American progressive from Arkansas), and Texas’s Sarah Weddington (of *Roe v. Wade* fame), among others.

Professor of history and director of women’s studies at McNeese State University, Allured teaches courses in the history of the New South, Louisiana, American women, and the modern United States. She received her PhD in history from the University of Arkansas in 1989 and is coeditor of *Louisiana Women: Their Lives and Times*, vol. 1, with Judith Gentry, and *Louisiana Legacies: Readings in the History of the Pelican State*, with Michael Martin.

OCTOBER 17

Jing Niu, “Taking the South with Me”

In her talk, filmmaker **Jing Niu** discusses her artistic roots (and influences) in the American South and how her upbringing has influenced her career in the film arts through documentary work, journalism, and now fiction films. Niu is a first-generation Asian American who grew up working in take-out restaurants in the South

and who would later, against the advice of her parents, become an artist and filmmaker. Prior to creating independent films in Los Angeles, she produced videos for *Wired* magazine, covering stories at the intersection of technology and lived experience.

Nui is a member of AMWA (“Asian Mamas Working in the Arts”), an alliance of pan-Asians who mobilize through programming and political actions. Her latest short, *Hornet’s Revenge*, premiered at the Thirty-Fourth Los Angeles Asian Pacific Film Festival. Niu’s recently completed documentary *The Traveler Takamura* was awarded the Helen Hill Memorial Grant for best film by a female filmmaker at the 2018 Indie Grits Film Festival. Niu will spend this fall in Memphis as a Crosstown Artist in Residence writing a new webseries.

OCTOBER 24

Amira Rose Davis, “Sights Unseen: Black Women Athletes and the (In)Visibility of Political Engagement”

Amira Rose Davis’s talk gives a brief history of black women’s athletic activism while also discussing the ways black women athletes have been hypervisible but also oft-ignored symbols of various political struggles on and off the playing field.

Davis is an assistant professor of history and women’s gender, and sexuality studies at Penn State University. She received her doctorate in history from Johns Hopkins University. Davis specializes in twentieth-century American history with an emphasis on race, gender, sports, and politics. Her research traces the long history of black women’s athletic labor and symbolic representation in the United States. She is currently working on her book manuscript, “Can’t Eat a Medal’: The Lives and Labors of Black Women Athletes in

the Age of Jim Crow.” Davis is also the cohost of the feminist sports podcast, *Burn It All Down*.

OCTOBER 31

Stephanie R. Rolph, “Resisting Equality: The Citizens’ Council, 1954–1989”

Stephanie R. Rolph discusses her new book *Resisting Equality: The Citizens’ Council, 1954–1989* and the ways in which organized white resistance to civil rights successes went beyond the defense of segregation to become a vital piece of a new American political landscape.

Stephanie R. Rolph, associate professor of history at Millsaps College, earned her PhD in 2009 from Mississippi State University, where she specialized in the history of the American South.

NOVEMBER 7

Lisa Richman, “Introducing America to Americans’: FSA Photography and the Construction of Racialized and Gendered Citizens”

Lisa Richman is interested in the ways images can reinforce, script, or challenge the national imaginary of who is a citizen. Historians and artists have examined the Farm Security Administration-Office of War Information (FSA-OWI) Photographic Collection as a broad and deep account of the Depression-era US experience and as a valuable collection of early documentary photography. Richman looks at photos of Mexican-American mothers and families that were made but were left almost wholly unseen—invisible. She argues that representations of Mexican mothers reflected and reinforced the gendered racialization of Mexicans in the US at the time. Analysis of representations of Mexican mothers unveils a history of marginalization

and exclusion through the lack of existing images, the lack of varied representation, and the lack of circulation. She looks at the cultural stories that were reinforced and disseminated by FSA photography and the continued resonance that these stories have in the contemporary moment.

Richman is a researcher and teacher at Adrian College with a doctorate in American culture studies from Bowling Green State University.

NOVEMBER 14

Jeff Washburn, “Whose Civilization Plan Was It? Chickasaw Manipulation of Federal Agents in the Early Nineteenth Century”

Jeff Washburn is a PhD candidate and graduate instructor in the Arch Dalrymple III Department of History at the University of Mississippi.

NOVEMBER 28

Patrick Elliott Alexander, “Writing to Survive, Writing to Revive: Death Row, Willie Francis, and Imprisoned Radical Intellectualism in Ernest Gaines’s *A Lesson before Dying*”

In his lecture, Patrick Elliott Alexander revisits the Jim Crow-era plot of Ernest Gaines’s novel *A Lesson before Dying* in the more contemporary carceral context of its publication. Alexander’s lecture reconsiders the cultural significance of Gaines’s most acclaimed novel in light of its release during our post-civil rights era of racialized mass incarceration.

Patrick Elliot Alexander is University of Mississippi associate professor of English and African American studies and cofounder of the University of Mississippi Prison-to-College Pipeline Program.

Gammill Gallery Exhibition

North Mississippi: A Visual Inquiry

The photographs in this exhibition, *North Mississippi: A Visual Inquiry*, are from the Spring 2018 Southern Studies Seminar in Documentary Photography. The semester-long assignment was for students to construct a visual inquiry of life in North Mississippi, paying special attention to a comparison of some of the region's small communities to bustling, college-town Oxford. Their task was to compile a photographic catalog of the area that might be of use to future scholars. They were also asked to value the ordinary by concentrating on making pictures of everyday life rather than taking the all-too-frequent approach of searching out the unusual.

There were five students in the class: Chi Kalu, Jasmine Karlowski, Ana Martinez, Je'Monda Roy, and Jonathan Smith. Each contributed a significant number of photographs to the exhibition. In addition, each compiled a book of his/her photographs accompanied by explanatory text.

David Wharton



Ana Martinez, *Oxford Square*



Jasmine Karlowski, *Pinata Party, Lafayette County*





Chi Kalu, *Clubbing, Sardis*



Je'Monda Roy, Cory Blackmon, *POD Worker, University of Mississippi*



Jonathan Smith, Ryan Pierce, *Woodworker, Water Valley*

Giving in Perpetuity

Couple's Planned Gift to Support Two UM Endowments

Lynne Ann DeSpelder and Albert Lee Strickland of Capitola, California, have partnered on many projects throughout their lives, and one day their planned estate gift will support two programs at the University of Mississippi.

The husband and wife will leave an estimated \$1 million from their estate to University of Mississippi, half to the John T. Edge Director of the Southern Foodways Alliance (SFA) Endowment and half to the Center for the Study of Southern Culture's Music of the South Endowment.

"We greatly appreciate Lynne Ann and Albert Lee's vision in planning this generous gift, as well as their ongoing commitment to the SFA," UM Chancellor Jeffrey Vitter said. "John T. and the SFA have worked tirelessly through the years, building a program through the study of food that has made a deeply transformative impact within the UM academic community and within the lives of our students, alumni, and friends."

The gift will honor their parents—Luther Leander Strickland, Bertha Emma Wittenburg Strickland, Bruce Erwin DeSpelder Sr., and Dorothy Jane Roediger DeSpelder—all of whom valued education in different ways. "My parents were born close to the turn of the twentieth century, raised on farms in Arkansas, and told me stories about picking cotton," Strickland said, adding that his mother graduated from high school and his father only had the opportunity to complete sixth grade. "Even so, he taught himself music and became a full-time music instructor with many students during his life."

DeSpelder said her parents were both college graduates and became educators. Her mother taught first grade, and her father obtained a doctorate and was a professor of



COURTESY LYNNE ANN DESPELDER AND ALBERT LEE STRICKLAND

Lynne Ann DeSpelder and Albert Lee Strickland

business administration at Wayne University in Michigan.

A shared interest in southern culture led the couple to UM, where they have attended the Southern Foodways Symposium and developed a close relationship with SFA director John T. Edge and his colleagues. "Our affection for southern culture and for Ole Miss was strengthened by acquaintance with scholars like John Shelton Reed and Bill Ferris, the Center's founding director," Strickland said.

"Albert Lee and I have long been interested in the intersection of food and culture," said DeSpelder, also a native Californian, who once spent a year traveling the world, exploring foods of many countries and writing a weekly column about her discoveries for the *Detroit News*. "Also, we have established friendly relationships with UM scholars—John T. Edge, Charles Reagan Wilson, Ted Ownby, Lee Cohen, Catarina Passidomo, and Mary Beth

Lasseter, among others—all of whom are involved in areas of study and community outreach that we find exciting and interesting."

Ownby said the feeling is mutual: "I have enjoyed getting to know Lynne Ann and Albert Lee at SFA events over the years, and I appreciate the range of their interests in foodways and music and all sorts of topics. Their gift to the Music of the South Endowment is an important step in helping us fund a professorship in music and Southern Studies, which will be an exciting new addition to our program."

Edge echoed Ownby's sentiments: "Lynne Ann and Albert Lee are model SFA members—intellectually curious, engaged, and generous. Their gift humbles me and helps secure a strong future for our institute."

Bill Dabney

Gilder-Jordan Lecture in Southern Cultural History

The 2018 Gilder-Jordan Lecture in Southern Cultural History will take place on Wednesday, September 12, at 7:00 p.m. in Nutt Auditorium on the University of Mississippi campus. The speaker will be James Oakes, Distinguished Professor and Chair of Humanities at the City University of New York. The title of his talk will be “The Triumph of Abolitionism.”



James Oakes, one of the leading historians of nineteenth-century America, has an international reputation for path-breaking scholarship. In a series of influential books and essays, he tackled the history of the United States from the Revolution through the Civil War. His early work focused on the South, examining slavery as an economic and social system that shaped southern life. His pioneering books include *The Ruling Race* (1982); *Slavery and Freedom: An Interpretation of the Old South* (1990); *The Radical and the Republican: Frederick Douglass, Abraham Lincoln, and the Triumph of Antislavery Politics* (2007); and his latest, *Freedom National: The Destruction of Slavery in the United States, 1861–1865* (2012). The latter two garnered, respectively, the 2008 and 2013 Gilder Lehrman Lincoln Prize, an annual award for the finest scholarly work in English on Abraham Lincoln or the American Civil War era.

An alumnus of Baruch College, Oakes holds MA and PhD degrees from the University of California–Berkeley. He has been on the faculty of the Graduate Center since 1997 and has held the Graduate School Humanities Chair since 1998. Before coming to the Graduate Center, he taught at Princeton and Northwestern Universities.

Organized through the Center for the Study of Southern Culture, the African American studies program, Center for Civil War Research, and the Department of History, the Gilder-Jordan Speaker Series is made possible through the generosity of the Gilder Foundation. The series honors Richard Gilder of New York and his family, as well as his friends, Dan and Lou Jordan of Virginia.

The Center Welcomes the New First-Year Southern Studies MA and MFA Classes



The new MA class is (left to right, first row) Carlynn Crosby (University of Florida), Katherine Aberle (University of Mississippi), Hilary Word (Tougaloo College), (back row) Kelly Spivey (South Carolina School of Art and Design), Martha Grace Mize (University of Mississippi), Olivia Terenzio (Northwestern University), and Elliot Grime (University of Winchester).



The new MFA in Documentary Expression class is (left to right, first row) Je'Monda Roy (University of Mississippi), Ellie Campbell (Vanderbilt University, University of Alabama, University of London, and University of Mississippi), (back row) Derrick Lanois (University of Memphis and Georgia State), and Zaire Love (Spelman College and Houston Baptist University).

Center Faculty Member Honored for Creative Research Project

Southern Studies and history associate professor Darren Grem was one of eight faculty members in the University of Mississippi's College of Liberal Arts who were recently recognized for their creative research and scholarly activity during the 2017–18 academic year.

Four members, including Grem, received the Dr. Mike L. Edmonds New Scholar Award for junior faculty. Another four received the College of Liberal Arts Award for Research, Scholarship, and Creative Achievement for senior faculty.

The awards, both of which are in their second year of existence, include medals and stipends of \$1,000 and \$2,000 respectively. They were presented May 12 during the college's commencement exercises.

The Edmonds Award is presented annually to untenured, tenure-track professorial rank faculty members who are within six years of their initial academic appointment and who have demonstrated exemplary performance in research, scholarship, and/or creative achievement. Grem was tenured this July. Recipients of the Award for Research, Scholarship, and Creative Achievement have achieved scholarly recognition and influence well beyond the university.

"The eight people who were selected for these awards come from a diversity of disciplines," said Charles Hussey, associate dean for research and graduate education and professor of chemistry and biochemistry who served as chair of the selection committee.

"This fact alone is a testament to the quality and strength of the research, scholarship and creative activities that can be found among the entire faculty community. These award recipients are among the



UM College of Liberal Arts dean, Lee Cohen (left), and associate dean, Charles Hussey (right), congratulate recipients of the 2018 Mike L. Edmonds New Scholar Award for junior faculty. Winners are (from left) Darren Grem, Thomas Peattie, James M. Thomas, and Davita Watkins.

very best scholars at the University of Mississippi, and we celebrate their success."

In addition to Grem, Edmonds New Scholar Award honorees were Davita L. Watkins, in the Natural Sciences and Mathematics category; Thomas Allan Peattie, Fine and Performing Arts; and James M. Thomas, Social Sciences.

Award for Research, Scholarship, and Creative Achievement recipients were Nathan I. Hammer, Natural Sciences and Mathematics; Todd A. Smitherman and John J. Green, Social Sciences; and Rhona Justice-Malloy, Humanities, Fine and Performing Arts.

Now an associate professor of history and Southern Studies, Grem is the author of *The Blessings of Business: How Corporations Shaped Conservative Christianity*; coeditor of *The Business Turn in American Religious History*, with John

Corrigan and Amanda Porterfield; and coeditor of the forthcoming *Southern Religion, Southern Culture: Essays Honoring Charles Reagan Wilson*, with Ted Ownby and James G. Thomas, Jr. He is working on his second manuscript.

This year's honorees are exceptional, and their work reflects the goals for which the awards were created, said Lee M. Cohen, dean of the College of Liberal Arts and professor of psychology. "As a Carnegie R1 university, it is important that we publicly recognize and reward our most productive faculty for their sustained efforts in research, scholarship, and creative achievement," Cohen said. "I hope the recent establishment of these awards will help us to elevate our productivity moving forward."

Edwin B. Smith

Podcast Showcases Lives That Buck Convention, Risk Failure, and Encompass the Spirit of Daring

“All serious daring starts from within,” wrote Eudora Welty. Her quote serves as a springboard for a new podcast, called *The Daring*, featuring the most exciting voices in arts, literature, business, and lifestyle, most of who are Mississippians.

Schuyler Dickson, a fiction writer and musician from Canton, Mississippi, earned his undergraduate degree in Southern Studies in 2007 and an MFA in creative writing in 2012 from Northwestern University, where he served as fiction editor at *TriQuarterly Online* and won the Distinguished Thesis Award. He teaches AP literature and AP language at Jackson Academy.

His idea for *The Daring* podcast came from being an avid podcast listener and noticing that one showcasing Mississippians living unconventional lives didn’t exist. He was also becoming increasingly frustrated with life in central Mississippi, and instead of reacting negatively to his surroundings, he went out and found people doing inspirational things.

“*The Daring* shares positive stories of people doing cool stuff in our backyard,” he said. “By giving a mouthpiece to people striving for positive change, I hope that the podcast can help inspire change in the folks that listen, and those folks can then turn an eye toward improving their communities using whatever gifts they’ve been given.”

One of his goals is to continue to get the word out and grow the audience by booking great guests and keeping the quality as high as possible. “So far, the podcast has caught on very organically, mostly by word of mouth and social media,” Dickson said. “I’ve found



that with each different type of guest I’ve talked to, the audience has grown and diversified. I hope that trend continues.”

His guests include authors, comedians, and activists, including Michael Farris Smith, James Meredith, George Malvaney, and Rita Brent, to name a few. “My criteria for interviewing people is twofold and pretty straightforward: could a person’s life be classified as ‘daring’ in some way, and does it sound like a good time to sit down and talk to them?” Dickson said.

When the time comes to booking guests, Dickson’s antennae are out, and he searches high and low for ideas: the news, the bookstore, recommendations from other

podcast guests, and recommendations from friends and listeners.

“For the most part, it is pretty easy to get folks to agree to do it,” Dickson said. “One thing I learned from being an editor at a literary magazine is that if you just shoot people an email and explain who you are and what you’re doing, then you’re usually going to get an email back. People want to support someone who’s trying something new, I’ve found, and that support from people I really admire has been the greatest thing about this ride so far.”

His experience as a Southern Studies student also affects the podcast: “Southern Studies classes helped with the podcast by encouraging me to be independent and self-reliant and widely read in my education,” he said. “The best thing that Southern Studies did—and this has been true for everything I’ve done so far—was taught me how to ask good questions.”

From a technical standpoint, Dickson uses two condenser microphones (MXL 250), some boom stands and shock mounts he attaches to portable TV trays, and a Focusrite Scarlett 2-channel USB interface. He leaves most of the one-on-one conversations as unedited as possible, but he does record an intro and outro in order to give context to the conversation, point the audience toward the guest’s social media, and drop in the theme music.

Listeners can subscribe to *The Daring* on iTunes or listen at thedaringpodcast.com. The show is also on Facebook, Twitter, and Instagram.

Rebecca Lauck Cleary

SouthDocs Photographers to Exhibit Work

Andrea Morales and John Rash of the Southern Documentary Project were recently selected to exhibit photographs in an Indie Grits Labs exhibition, *The Southern Disposition*, which opened on July 28 at Indie Grits Labs (IGL) in Columbia, South Carolina. Rash has been a director-producer for SouthDocs since the summer of 2017, and Morales just joined the staff this past June, also as a director-producer.

“I saw a call for entries posted via the Society for Photographic Educators,” said Rash, “and thought that it sounded like a great opportunity. I shared the posting with Andrea and, luckily, we were both selected.” *The Southern Disposition* will exhibit thirty-four photographers

from the South and will run until September 27. The curators of the juried exhibition say that it “addresses and challenges the social, cultural, and physical landscapes of the South.”

“Indie Grits traditionally has an annual film festival each spring in Columbia,” said Rash, “and I was fortunate enough to have one of my films selected to screen there in 2014. To the best of my knowledge, this is the first time they have hosted this particular photo exhibition.” Rash will exhibit his photograph *NC 11 Mile 32*, and Morales will exhibit her photograph *Olive Branch, Mississippi, December 12, 2014*.

As Rash mentioned, Indie Grits

Labs began twelve years ago as a film festival. Today, it is a nonprofit organization that works to serve communities through media education, artist-driven projects, and the Indie Grits Festival, which “showcase(s) the uniquely southern diversity, challenges, joy, and aspirations of its community and the Southeast.” IGL promotes media literacy programming and operates out of a two-story house in the historic Eau Claire community in Columbia. The house features a contemporary art gallery, a PrintLab, meeting-workshop spaces, and a small screening venue.

In addition to exhibiting his own work out of town, on August 11



COURTESY JOHN RASH

NC 11 Mile 32, by John Rash



Olive Branch, Mississippi, December 12, 2014, by Andrea Morales

Rash curated and helped organize the outdoor photography exhibition *PROJECTION(ion)* during the Art-er Limits Fringe Festival in Oxford. The one-night event included artists, video-makers, and photographers who “transformed an architectural space with light and imagination.” According to Rash, all exhibiting artists were selected via submission process and each artist projected their works onto the walls of the atrium on North Lamar Ave., just off of the Oxford Square. “The fun part of this concept,” he said, “was seeing the artists work organically to build a relationship with the venue and to transform a public space into an art space, while each body of work was transformed by the geometry and dimensions of the projection space.”

James G. Thomas, Jr.

New Documentarian Andrea Morales Joins SouthDocs

The Center is pleased to welcome a new director-producer, Andrea Morales, to the staff of SouthDocs. Peruvian-born, Miami-bred, and Memphis-based, Morales spent years of living in “spaces heavy with the constructs of socioeconomic binaries,” and her work moves with the hope of observing the things in between. A decade in community newspapers taught her to value both the ceremonial and the mundane, while a graduate education in visual storytelling at Ohio University helped her think about giving that life off the printed page. As a photographer in the Delta South, particularly in and around North Mississippi and Memphis, Morales has most recently been focusing on editorial work through a documentary lens.

“Starting the job at SouthDocs is a surreal opportunity for someone like me who has been grinding in the freelance world for a bit,” Morales said. “To have the space and support to pursue stories in the South is a dream come true. I’m hoping to focus on uplifting the voices of communities across the region with a focus on immigration and communities of color.”



Jodi Skipper Takes Work on Interpreting Slavery into the Classroom

Jodi Skipper may not have been in the classroom for the past year during her sabbatical, but she has been hard at work as a Whiting Foundation Fellow. In 2017, Skipper was awarded the prestigious Whiting Public Engagement Fellowship from the Whiting Foundation, a Brooklyn, New York-based organization that has a long history of support for the humanities. She used the fellowship period to work on a series of workshops on best practices for interpreting slavery in local communities and addressing slavery at historic sites.

The Whiting Public Engagement Fellowship, now in its third year, is designed to celebrate and support faculty who embrace public engagement as part of the scholarly vocation. Seven others were selected for the 2017–18 cohort. Each fellow receives a semester of leave to pursue a public-facing project, as well as a \$10,000 stipend toward project costs.

Skipper was selected for the award in recognition of her involvement with the Behind the Big House program, a slave dwelling interpretation program started by Jenifer Eggleston and Chelius Carter in Holly Springs. Skipper said that a lot of the year was trial and error as she worked to confirm program goals and solidify workshop partners and collaborators.

“The program goal was to help spread the Behind the Big House program model to other parts of the state of Mississippi, outside of the one already established by Jodi Barnes in Arkansas,” Skipper said. “I had a three-pronged objective: First, I wanted to help people think through how to create a program and different components about



COURTESY, JODI SKIPPER

(Left to right) Alisea Williams-McLeod, Jodi Skipper, Shennette Garrett-Scott, and Jessie Wilkerson

that, so the first component was how to think about development–partnerships, what your human resources might be, how to gather economic resources, those types of things. The second was thinking about teaching and how to connect to teachers who might want to engage with this type of program, and the third was the racial reconciliation piece, thinking about the impact of slavery in the present.”

She soon realized that there were roadblocks to hosting workshops in other parts of the state and to making connections with time- and resource-strapped teachers. She decided to attend several workshops where she could meet teachers who might be interested in teaching slavery in the classroom. Skipper attended a workshop sponsored

by the William Winter Institute, held at Millsaps College in Jackson, on teaching the civil rights era, and she also attended a workshop at Whitney Plantation, a site developed to interpret slavery, in Wallace, Louisiana.

“I went to another one sponsored by the Choices program out of Brown University, held at Tougaloo College, also on the civil rights movement,” Skipper said. Now she has a better idea of the variety of teacher-targeted workshops on civil rights issues. It also helped her prioritize understanding what teacher needs in the classroom are, prior to workshop development.

“I need to understand teachers’ challenges to teaching slavery, as well as the successes that some teachers have in classroom settings,

in order to understand how to best help them,” she said.

Seeing how other places put on workshops, even if they weren't specifically dealing with teaching slavery in the classroom, helped Skipper formulate future plans. “I am going to move forward with a project that helps me think more about what's going on in the classroom, especially since the Southern Poverty Law Center recently published a report showing that schools are not adequately teaching about slavery in the US,” Skipper said. “As I was thinking through these things, I thought that might be a good moment to intersect with that. So everything didn't work out as planned, but it was a learning opportunity.”

Skipper decided that it was most practical to host a two-day workshop in Holly Springs during the Behind the Big House program. She did this for two reasons: it would allow workshop participants to actually witness the program, and it would complement the University

of Mississippi Slavery Research Group's April events. That program, “Slave Dwellings: Rediscovering the Enslaved in North Mississippi,” which ran from April 18 to 22 this year, also coincided with the Behind the Big House program. As part of this programming, Skipper's workshop on best practices for interpreting slavery took place on April 20 and 21.

Included in the workshop was a talk about the documentation and preservation of slave houses by historic preservation architect Jobie Hill, a talk about slavery in antebellum North Mississippi by University of Southern Mississippi history professor Max Grivno, a tour of Behind the Big House program sites, and a lecture about the program in Arkansas by Jodi Barnes.

“I like the Arkansas model. I think it's a more sustainable model if we can get other partners in the state of Mississippi, but then we also need a state-level institution to help manage it. That would make it more sustainable,” Skipper said.

In Holly Springs there are a set number of sites for people to tour. In Arkansas, however, preservationists focus on various sites across the state. Private individuals own the homes in Holly Springs, and could chose to sell at any time, or it may simply become too difficult for them to preserve the homes. “I'm trying to help private homeowners because we are losing a lot of these properties as a result of neglect or homeowner inability to care for them,” Skipper said. “People need money at a very basic level to restore them.”

In addition to Barnes's talk, the workshop included a panel with Hill, Grivno, and Deborah Davis, a genealogist and descendant of persons enslaved at one of the sites in Holly Springs, who helps with program tours. Workshop participants also toured the Holly Springs Depot, another privately owned site with antebellum roots. Archival justice scholar Alisea Williams-McLeod guided the tour. The workshop concluded with several group-learning exercises. Skipper was humbled by participants who attended from other states, as well as by the participation and support from University of Mississippi colleagues, several who are part of the Slavery Research Group.

Skipper is currently working on a website that will present this information so that it's still accessible to those unable to attend the workshops. It will address what steps private homeowners and local communities can take to start a Behind the Big House program.

This fall, Skipper will teach Southern Studies 101 with Jessie Wilkerson and Anthropology 101: Introduction to Anthropology while she continues to think about how to support other individuals and institutions who want to help interpret slavery in the state.



COURTESY JODI SKIPPER

Workshop participants touring the Holly Springs Depot

Rebecca Lauck Cleary

Baking with Rebekah Turshen

While looking for work in Oxford as a student at the University of Mississippi in 1993, Rebekah Turshen discovered the Harvest Café and Bakery on the Square. As luck would have it, they were in need of an assistant baker. By the end of her first day there, she knew she'd found her calling.

"I immediately loved the tactile nature of baking," Turshen said. "I realized I might go crazy if I didn't work with my hands, and I love the transformative process of putting pieces and parts together to make some delicious thing that makes people feel spoiled and nostalgic. It's instant gratification, and it's magic."

When she wasn't baking, she was an undergraduate student wandering the halls of Barnard Observatory. "In Ted Ownby's Intro to Southern Studies in 1992 we read Will Campbell's *Brother to a Dragonfly*," Turshen said. "I'll always treasure the rare magic duo of a gifted and generous teacher and an author leaving a permanent imprint on my way of seeing history and humanity through the lens of art."

Turshen baked for several eateries in Oxford: the Harvest, the Yocona River Inn with Paige Osborne, the Bottletree Bakery with Martha Foote, Frenchman's Bend Coffee Shop with Vishwesh Bhatt, and City Grocery with John Currence. After learning the ins and outs of how to bake in a restaurant kitchen, she moved to Nashville in 1997. In an industry where it's not uncommon to bounce around different restaurants, Turshen has worked as the pastry chef at City House since 2009.

"It's been a long hard road, and I am so grateful to have found a place to do the work that I love, in a restaurant where I feel respected and appreciated by my boss, coworkers, and community," Turshen said. "It is a much-too-rare privilege in the



PHOTOS COURTESY REBEKAH TURSHEN

world, and I feel very lucky. Tandy's [Wilson, owner and executive chef] and my food pulls from outward and interior influences but always feels like home; our aesthetic sensibilities and way of feeding people complement each other well, and there is comfort and creativity in that kind of compatible vision."

Turshen's desserts at City House include Buttermilk Panna Cotta with Prosecco Peach Jelly and Preserves and a Cinnamon Toast Shortbread Crumb, Chocolate Icebox Cake with Mocha Sesame Brittle and Espresso Caramel, Pineapple Upside-Down Baby Cake with Black Raspberry Oat Ginger Poppy Praline and Crème Fraîche Sherbet, Almond Ricotta Skillet Cake with Lemon Marmalade and Lemon Ricotta Gelato, and a Tennessee Waltz Cake.

"A favorite of mine and our regular customers' is the Tennessee Waltz Cake, a creamy six-layer cake that combines vanilla, espresso, chocolate, and buttermilk praline, inspired by my southern grandmother's holiday icebox dessert; a

traditional Opera Cake; and Harvest Café's Tiramisu," Turshen said.

Her accolades stretch across the South, but she said the best prize is when her food plays a part in the bringing back or the making of shared memories of someone's special meal.

"I have had the honor of appearing with City Grocery in the long-ago Discover Channel's *Great Chefs of the South*; had recipes published in *Food and Wine* and *Bon Appétit*, in the cookbooks *Nashville Eats* by Jennifer Justus and *Colander, a Cake Stand, and My Grandfather's Cast Iron Skillet* by Erin Byers Murray; and in an upcoming cookbook from the Peach Truck, a family-owned Peach Orchard in Fort Valley, Georgia, who have kept City

House in the most succulent peaches every summer since 2010," she said.

She has also worked with the Southern Foodways Alliance at various events. "It always feels like I'm nourishing myself and my community when participating in events in support of the Southern Foodways Alliance," Turshen said. "Their mission to honor, preserve, and share the history of food in the South in all its breadth and diversity is invaluable."

Her go-to cookbooks are *Home Cooking* by Laurie Colwin and Dori Sanders's *Country Cooking*, and she spends her spare time documenting her favorite cookbooks, bike rides, decades-old diners and dusty treasures in pictures with her husband, self-taught artist Harry Underwood on [myfavoriteplum.instagram.com](https://www.instagram.com/myfavoriteplum).

Rebecca Lauck Cleary



Eudora Welty Awards winner Aidan Dunkelberg

A STUDY THE SOUTH CALL FOR PAPERS

“The American South in the 1970s”

Study the South, a peer-reviewed, multimedia, open-access, online journal published by the Center for the Study of Southern Culture, seeks papers on the South in the 1970s. The journal hopes to publish several papers on the subject of “The American South in the 1970s” over the next two years, with the goal of creating an ongoing series of essays.

The decade of the 1970s presents intriguing possibilities for studying the American South. We hope this series of papers will illustrate a broad range of topics, tell new stories, and make insightful connections between new and current scholarship by linking understandings of Jimmy Carter, Barbara Jordan, Sam Ervin, the Southern Strategy, the Sunbelt South, and public and private schools to music, literature, film, folklife, sexuality, 1970s scholarship on the South, and all sorts of other topics.

We also propose something new: roundtable discussions on individual books, exhibits, and documentary films about the South in the 1970s. For example, we could publish two or three reviews of a new work on the topic, with a response by the author.

For information, to discuss ideas, to submit completed papers, or to propose possible roundtables on individual works, contact: James G. Thomas, Jr., Center for the Study of Southern Culture, jgthomas@olemiss.edu, (662) 915-3374.

Study the South is found at www.studythesouth.org.

Eudora Welty Awards for Creative Writing Presented

Each year the Center for the Study of Southern Culture presents the Eudora Welty Awards for Creative Writing to Mississippi high school students during the Faulkner and Yoknapatawpha Conference. Established and endowed by the late Francis Patterson of Tupelo, the awards are given for creative writing in either prose or poem form. The prize for first place is \$500 and the prize for second place is \$250. In addition, each winner also received a copy of the *Mississippi Encyclopedia*, a project that began at the Center in 2003, concluded with publication in 2017, and as of this summer, has an online component as well.

This year’s first-place winner is Aidan Dunkelberg from the Mississippi School for Math and Science in Columbus for the poem “Catfish Alley.” Regarding the winning poem, the judges felt Dunkelberg used excellent poetic devices, contained great visual detail, and offered a mature insight into the workings of society at large.

This year’s second-place winner is Charlotte Thompson from Magee High School for her short story “After School.” The judges appreciated her imaginative landscape and were impressed by her efforts at capturing an interior monologue of the character throughout the day. The story conveys the emotional turmoil of someone figuring out how to survive.

Honorable mention went to Victoria Gong of Vicksburg for her short story “Shaving Cream.” The judges felt the story is a very accurate description of being a caregiver, with no wasted images or words—a wonderful example of a perfectly crafted short piece, with a full sense of emotions.

McMullan Associate Professor of Southern Studies and associate professor of English Katie McKee made the awards presentation in Nutt Auditorium on the University of Mississippi campus on Sunday, July 22.

For a list of past winners of the Welty Awards, visit the Center’s website. The Center congratulates the winners of this year’s awards.

MFA Student Receives Grant to Make Documentary on Local Author

Filmmaker, University of Mississippi broadcast communications specialist, and second-year Southern Studies MFA student, Mary Stanton Knight, received a \$2,500 grant from the North Mississippi Hills Heritage Area Alliance and the use of OxFilm equipment to produce her next film, which will premiere at the 2019 Oxford Film Festival.

Knight is a documentary filmmaker with twenty years of experience in videography and film production. She is also a UM alum who often showcases storytellers through her cinematic productions.

Knight's in-production film captures the life and experiences of Water Valley native, Hiram Hubert Creekmore. Creekmore was a novelist, poet, critic, editor, translator, and photographer who was born into an affluent southern family. His various artistic passions contradicted the typical conservative southern values that he was surrounded by as he grew up. Creekmore graduated from the



Mary Stanton Knight

JESSICA EVANS

University of Mississippi in 1927 and continued his studies at the University of Colorado and Yale University. He received a master's degree in American literature from Columbia University in 1940.

After completing his education, Creekmore served in the Navy during World War II, which inspired his earliest works of poetry.

Although a successful and educationally decorated man, Creekmore struggled through isolation and conflict while living in Mississippi as a closeted homosexual. He wrote many different pieces, focusing on the themes of white Mississippian religious fundamentalism, the plight of black Mississippians during Jim Crow, and homosexuality and marriage in the South.

Ultimately, Creekmore, Eudora Welty (Creekmore's cousin by marriage), and their closest friends formed a small club known as the Night-Blooming Cereus Club, whose purpose was to watch the cereus flowers bloom at night while discussing literature. The film focuses on Creekmore's life as a closeted gay man in Mississippi and his connection to Eudora Welty.

Lexi Purvis



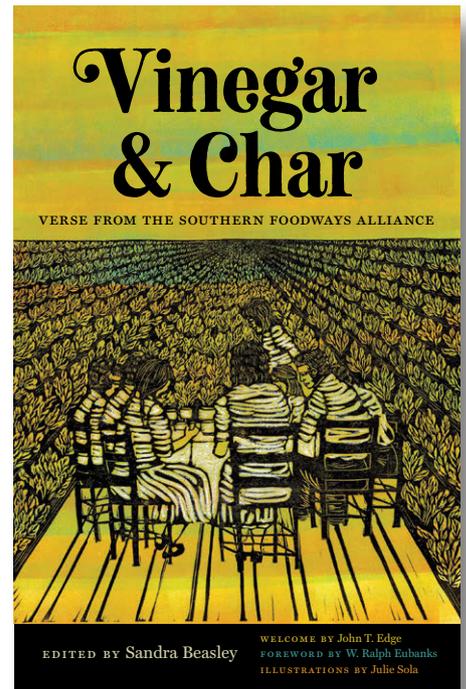
SFA Publishes Poetry Anthology

On October 1, the University of Georgia Press will publish *Vinegar and Char: Verse from the Southern Foodways Alliance*. Edited by poet Sandra Beasley, a long-time SFA collaborator, the anthology includes fifty-five poems on subjects of food and drink by poets hailing from, or living in, the American South. Visiting Southern Studies professor W. Ralph Eubanks contributed the foreword, and linoleum-cut block prints from Nashville artist Julie Sola illustrate the volume.

The roster of contributors includes Natasha Trethewey, Robert Morgan, Atsuro Riley, Adrienne Su, Richard Blanco, Ed Madden, Nikky Finney, Frank X Walker, Sheryl St. Germain, Molly McCully Brown, and forty-five more. These poets represent past, current, and future conversations about what it means to be southern. Throughout the anthology, region is layered with race, class, sexuality, and other shaping identities.

“Since our 1999 founding, the Southern Foodways Alliance has baked poetry into our aesthetic,” writes SFA director John T. Edge in the book’s welcome. “An organization focused on transformative storytelling, SFA believes in poets. Brimming with boiled-down truths, the poems collected here offer insightful ways to apprehend this region anew.”

Vinegar & Char will be available wherever books are sold, including at Square Books in Oxford. A reading and signing, featuring Sandra Beasley, *New Yorker* poetry editor Kevin Young, and University of Mississippi professor Beth Ann Fennelly, is scheduled for Friday, October 12, at 5:00 p.m. at Off Square Books.



CONTRIBUTORS

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

Rebecca Lauck Cleary is the Center’s senior staff assistant and website administrator. She received a BA in journalism from the University of Mississippi and recently earned her MA in Southern Studies.

Bill Dabney is manager of integrated marketing communications for the University of Mississippi Foundation.

Jennifer Gunter is director of the South Carolina Collaborative on Race and Reconciliation at the University of South Carolina.

Jennifer Justus is author of *Nashville Eats* and *The Food Lovers’ Guide to Nashville*. She worked as food culture and lifestyles reporter at the *Tennessean* for six years before embarking on a freelance career that led to work in *Time*, *Serious Eats*, *Southern Living*, *Garden & Gun*, and more.

Ted Ownby, is William Winter Professor of History and director of the Center for the Study of Southern Culture at the University of Mississippi, teaching

courses in history and Southern Studies. He is the author of *Subduing Satan: Religion, Recreation, and Manhood in the Rural South, 1865–1920*, *American Dreams in Mississippi: Consumers, Poverty, and Culture, 1830–1998*, and the forthcoming *Hurtin’ Words: Debating Family Problems in the Twentieth Century South*.

Lexi Purvis is an intern with the Oxford Film Festival.

Edwin B. Smith is a communications specialist with University Communications.

James G. Thomas, Jr. is associate director of the Center and editor of the *Southern Register*.

Jay Watson is Howry Professor of Faulkner Studies at the University of Mississippi and the director of the Faulkner and Yoknapatawpha Conference. His publications include *Forensic Fictions: The Lawyer Figure in Faulkner, Faulkner and Whiteness*, and *Reading for the Body: The Recalcitrant Materiality of Southern Fiction, 1893–1985*.

David Wharton is the Center’s director of documentary studies and assistant professor of Southern Studies.

Remembering John Egerton, a Powerful Southern Voice

On Sunday, August 12, the Southern Foodways Alliance's John Egerton Prize Awards were held in Nashville for the first time. Late Nashville writer John Egerton probably wouldn't have liked all this attention.

According to his son March Egerton, John kept a bust of Robert Kennedy—his grand prize for winning the Robert F. Kennedy Book Award—on the back of the toilet in a room also papered with rejection letters. A favorite from the *Washington Post* simply read: "No, I'm afraid not. Thanks for sending it, though."

Notoriously humble (and happier giving close-talking encouragement to others than basking in the spotlight), the journalist, author, and activist had many accomplishments of his own—all while slipping more assists toward the goal than we'll probably ever know. Egerton passed credit and praise to others and rooted for the underdogs and the underserved. He worked behind the scenes on projects like the Civil Rights Room at the Nashville Public Library downtown as he whispered guidance to those in his wide-reaching orbit to be better and to believe in the best parts of themselves and this region.

It's a wonder, then, that he even allowed a prize to be named in his honor. But since 2009, the Southern Foodways Alliance (SFA)—an organization Egerton helped found in 1999—has presented \$5,000 in Egerton's name to an organization that addresses issues of race, class, gender, and social and environmental justice, through the lens of food. "I'm still flabbergasted he let us do it," said SFA director John T. Edge.

"It was antithetical to him to let us put his name on something." But as Egerton needled Edge and colleagues to keep pushing toward a better South, Edge made a deft move in turning back to him for help



John Egerton

PABELEUX JOHNSON

in creating the prize. Because when someone asked Egerton for help, he had a hard time saying no.

"If we're gonna do this, we need you," Edge recalled saying. "Your blessing, your brain power, how to do this and who should be honored and how we define activism. How do we celebrate those actively working to fix this busted wagon?"

Egerton helped shape the awards during the first few years. He died at age seventy-eight in 2013, but the award and his work carry on. Rather than continuing to host the ceremony at the SFA's annual symposium in Oxford, the group took the festivities to Nashville—to a city where Egerton left a lasting, powerful impression.

"This is so singularly important to the organization, it should be stand-alone and should reside in Nashville, where John worked and lived most of his life," said Edge. The ceremony—which included a panel discussion with Edge, author Alice Randall, and Chuck Reece, editor of the *Bitter Southerner*—was free of charge at the Nashville Public

Library downtown. "John did his best work in Nashville, and now we attempt to pay back that debt in his city and remind people about his life in a moment when we need him."

Back in 2004, the SFA symposium marked the fortieth anniversary of restaurant desegregation. As part of the program, attendees listened to the father of Denise McNair—one of the four young girls killed by terrorists in the 16th Street Baptist Church bombing in Birmingham, Alabama, in 1963—while gazing upon one of her shoes. Edge called it one of the "most poignant, hard, beautiful, moments I've witnessed at an SFA event." Then the group spent the evening at Freedom Creek in Alabama. The SFA had partnered with a blues festival there with the aim of helping cook and bringing a crowd.

"[Egerton] stepped to the stage between breaks," Edge recalled, "and recited James Weldon Johnson's 'Lift Every Voice and Sing' in this full-timbre, gorgeous, full-of-heart moment from the stage. There was so much belief in his face. Here he was, a white guy taking the stage at a black blues festival, expressing his love for black people and all southerners. His books, activism, and journalism were brought to life at that one moment onstage. It was John."

Earlier in his career, Egerton wrote for the Southern Education Reporting Service (and its successor, *Race Relations Reporter*), which tracked integration efforts after *Brown v. Board of Education* in the 1960s. He later embarked on a freelance career writing magazine and newspaper articles and several books that often focused on race relations and social-cultural issues.

Frank Sutherland, who began working at the *Tennessean* at age seventeen before becoming editor

(Left to right) Rebecca Smith, who accepted the prize on behalf of the Neighbor's Field in Comer, Georgia, and Germaine Jenkins, who accepted the prize on behalf of Fresh Future Farm in North Charleston, South Carolina



many years later, covered civil rights at the same time as Egerton. The two men became friends. “He and I wound up at a lot of demonstrations together,” said Sutherland.

Sutherland says the first word that comes to mind when considering Egerton’s influence is “civility.” “He had the way of talking to people who had different opinions than him and having reasonable conversations,” he said.

Nashville writer Margaret Renkl is the former editor of the *Nashville Scene’s* books page and currently writes a weekly column for the *New York Times*. She worked with Egerton through her role at Humanities Tennessee’s literary-coverage site Chapter 16, and she too recalls how he was out of step with the shouting and condemning frequently present in contemporary rhetoric. “He was bone-deeply kind,” said Renkl. “He

was such a good listener, and he wanted to hear all sides.”

Egerton wanted to sit at all types of tables, and he preferred the Formica-topped ones in home kitchens and meat-and-threes over the highfalutin kind. Those experiences helped lead to his 1987 book *Southern Food: At Home, on the Road, in History*, which is considered a masterwork for its cultural study through food.

“That’s where the stories got told,” Renkl said, noting that this is where the seemingly different areas of Egerton’s work converged. Egerton himself explained it this way in the introduction to *Southern Food*.

“Not infrequently,” he writes, “Southern food now unlocks the rusty gates of race and class, age and sex. On such occasions, a place at the table is like a ringside seat at the historical and ongoing drama of life in the region.”

According to author and Vanderbilt writer-in-residence Alice Randall, “He always used his knowledge of the good to make it possible to stare unblinking at the bad as he did his level best to dismantle it.”

The John Egerton Prize honors those working toward a better South from the ground up. This year’s winners include the Neighbor’s Field in Comer, Georgia, a project assisting former refugees practicing sustainable agriculture, as well as Fresh Future Farm, an urban farm and grocery working to improve food access in North Charleston, South Carolina.

Jennifer Justus

A longer version of this story was originally published on August 9 in the Nashville Scene.

Twenty-Sixth Oxford Conference for the Book

University of Mississippi • Oxford, Mississippi
March 27–29, 2019

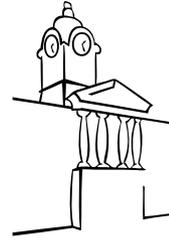
The Twenty-Sixth Oxford Conference for the Book (OCB) is set for March 27–29, 2019, to bring together fiction and nonfiction writers, journalists, poets, publishers, teachers, and students for three days of readings, lectures, panels, workshops, and social events that celebrate the written word.

Recent programs have included sessions on southern foodways, Appalachian studies, poetry, creative nonfiction, Mississippi and southern history, gender studies, biography, sports, comics, and photography, among numerous other topics. OCB partner Square Books will host several sessions of author readings and conversations.

The slate of speakers has not been released, but the complete program will soon be posted on the Center's website. The conference is open to the public without charge. Reservations and advance payment are required for the opening-night reception at the Isom Place on Wednesday, March 27.

Thacker Mountain Radio will have a special OCB show on the Oxford Square at 6:00 p.m. on Thursday, March 28. Square Books will host book signings each evening for the authors presenting that day. The

OXFORD
CONFERENCE



for the Book

Wednesday and Friday signings will be at Off Square Books, and the Thursday signing will be before and after *Thacker Mountain Radio*.

The Children's Book Festival (CBF) will take place at the Ford Center for Performing Arts. The goal of the CBF is to give each area first- and fifth-grader a book of his or her own, which they will read along with classmates and their

teacher. Committees made up of local school librarians, teachers, and representatives from the Lafayette County Literacy Council (sponsor of the first grade), Junior Auxiliary (sponsor of the fifth grade), and Square Books Jr. choose the books for each grade. During the OCB, the authors will present programs for the children at the Ford Center. We'll announce the authors for the 2019 festival later this fall.

The next *Southern Register* will have a detailed schedule, a complete list of authors, and more information about programs. For up-to-the-minute information, call 662-915-3374, visit www.oxfordconferenceforthebook.com, "like" the OCB on Facebook at www.facebook.com/OxfordConferencefortheBook, or email conference director James G. Thomas, Jr. at jgthomas@olemiss.edu.

Individuals and organizations wanting to provide support for the Conference for the Book can mail a check, with Conference for the Book noted in the memo line, to the University of Mississippi Foundation, 406 University Ave., Oxford, MS 38655; contact development director Nikki Neely at 662-915-6678 or at nneely@olemiss.edu; or by visiting www.oxfordconferenceforthebook.com/support.

READING THE SOUTH

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

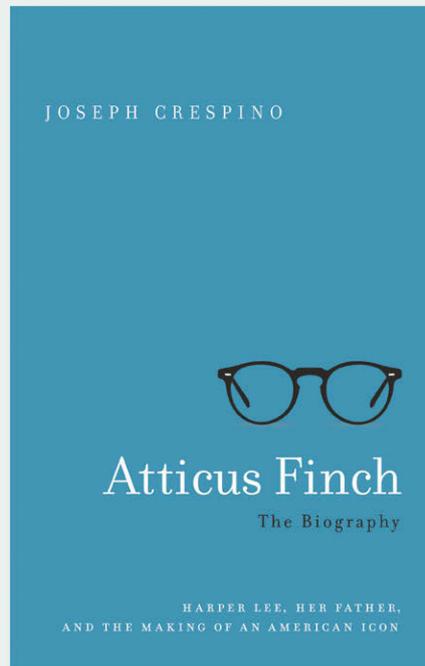
Atticus Finch: The Biography

By Joseph Crespino. New York: Basic Books, 2018. 272 pages. \$27.00 cloth.

The title of Joseph Crespino's *Atticus Finch: The Biography* raises at least two intriguing questions. First, how does one write a biography of a fictional character? Second, what might an author accomplish by such an approach?

Before the 2015 publication of Harper Lee's *Go Set a Watchman*, many people interested in the subject probably thought they knew all they were likely to learn about Atticus Finch. The character in the 1960 book and 1962 movie *To Kill a Mockingbird* was the father who listened to his children and encouraged kindness and empathy and who was the small-town white lawyer who used the legal system to protect an African American man against racist, false accusations of rape in the 1930s. *Go Set a Watchman*, written before *To Kill a Mockingbird* but published fifty-five years after it, complicated that picture by portraying an older Atticus Finch in the 1950s as a member of the White Citizens' Council. Crespino uses biography to tell the story of Finch and his creators—primarily Harper Lee but also other people who claimed Atticus Finch and helped shape his identity.

One way to write a biography of a fictional character is to tell the story of the person upon whom the character was based. For many works of fiction, that question leads nowhere productive, in part because it seems to diminish the creativity of the author. But for Harper Lee,



there is no doubt that Atticus Finch was based on her father, A. C. Lee, upright father and responsible small-town leader and newspaper editor. The author goes deep into Lee's *Monroe Journal* editorials in the 1930s and 1940s, showing his interests in responsible government leadership and opposition to demagogues and his support for business investment and opposition to labor unions. On all questions of race, A. C. Lee was a conservative, an opponent of civil rights efforts who offered his views as a responsible, unemotional leader who avoided overt hatred and violence and distanced himself from the Ku Klux Klan and the political leaders who attracted votes with racist language. Crespino shows how Harper (then called Nelle) Lee differed with her father when she wrote satirical columns for the University of Alabama newspaper. Most clearly, while A. C. Lee supported the 1946 Boswell Bill, an Alabama effort to allow county registrars to test whether potential voters

understood the principles of good government, a young Nelle Lee ridiculed the bill and its supporters.

On the other hand, questioning her father led Harper Lee to listen to his answers, and in her first book manuscript, she had a young adult Jean Louise ask difficult questions to elderly white men, including her father Atticus. In the end, Jean Louise seemed to respect the perspective of white southerners who represented the not-hateful, not-violent sides of conservative opinion. Crespino argues that Lee wrote *Go Set a Watchman* as an answer to northern criticism, an answer that emphasized variety among the South's white leaders and the particular decency of people like Atticus.

A second way a historian can use biography to study a fictional character is to be especially skillful with the details of historical context. Harper Lee started writing *Go Set a Watchman* in 1956, during the growth of the Citizens' Councils, the Montgomery Bus Boycott, the writing of the Southern Manifesto, and the increasing popularity of politicians using racist language to win the votes of white southerners. By the early 1960s, Alabama's civil rights activism and massive resistance to it were crucial, and Crespino notes that the April film premier of *To Kill a Mockingbird* in Birmingham coincided with the protests and police violence that attracted national attention.

That context of the early 1960s helped shape who the character of Atticus Finch was and who he could not be. A third way to write biography of a fictional character is to include people other than the author who helped determine the character of Atticus. Readers of *To Kill a Mockingbird* and makers and watchers of the film version took

over the meaning of Atticus Finch, lifting him up as someone with noble qualities who displayed the potential of mankind. Crespino quotes Martin Luther King Jr.'s statement that Atticus "armed with nothing more lethal than a lawbook, disperses the mob with the force of his moral courage." Atticus the responsible father and lawyer became Atticus the hero, maybe a superhero.

Why did Harper Lee, flush with prizes, wealth, and fame from *To Kill a Mockingbird*, not return to the unpublished manuscript of *Go Set a Watchman*? Crespino's answer takes two parts. First, Atticus Finch no longer belonged to Harper Lee; instead, Atticus belonged to all sorts of people who loved and claimed him. And second, by the 1960s, the responses so many white southern leaders made to the civil rights movement had clarified the failures and hypocrisies of regional leaders' claims to conservatism, including the supposedly responsible not-violent, not-hateful conservatism of the Atticus Finch of *Go Set a Watchman*. King's "Letter from Birmingham Jail" critiqued the so-called southern moderates who wanted to move slowly and politely, and it seemed clear that there was nothing much left to say—or at least not much to defend—about a character based on her father. The author concludes, "With the publication of *Go Set a Watchman* . . . we know now not only that the Atticus of *Mockingbird* was always too good to be true, but that Harper Lee knew it as well."

This volume is intriguing, both for its new insights into Atticus Finch, Harper Lee, and the history of mid-twentieth-century Alabama and for the uniqueness of its method. And it raises one other intriguing question: are there other literary characters who would be good subjects of biographies?

Ted Ownby

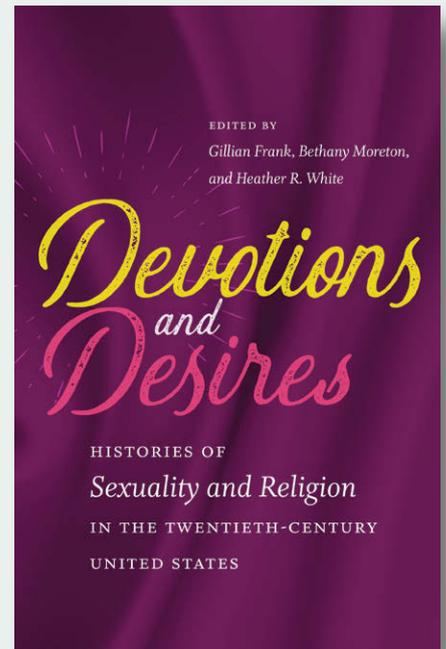
Devotions and Desires: Histories of Sexuality and Religion in the Twentieth-Century United States

Chapel Hill: University of North Carolina Press, 2018. Edited by Gillian Frank, Bethany Moreton, Heather R. White. 320 pages. \$32.95. Paperback.

After reading the essays in *Devotions and Desires: Histories of Sexuality and Religion in the Twentieth-Century United States*, it becomes hard to believe that this is the first such collection. American history is tangled with the push-pull tug between sex and religion, politics and culture. These authors finally mash them all together to help explain more of what makes our history so very complicated.

The volume contains a veritable who's who of historians of both religion and sexuality, and the essays could be used as individual pieces that would easily stand on their own. Yet, experiencing them all together helps the reader to understand that the messy complications of individual identity infiltrate decisions throughout the span of the twentieth century and beyond. Because *Devotions and Desires* covers the entire century, readers are able to comprehend the fluctuations of American society's fascination with the personal lives of its citizens and of the citizens of countries where we have interests. It is also possible to track the advances and backlashes against those advances made by those in minority sexualities, including hetero women and members of the LGBTQ communities.

Kathi Kern, Judith Weisenfeld, Rebecca T. Alpert, and Jacob J. Staub, Daniel Rivers, and Lynne Gerber each tackle various ways religion can either interfere with



or support lives lived by members of the LGBTQ community. Kern discusses in her wonderful essay the life of a YWCA missionary whose time in an ashram in India helped her more fully connect with her god and accept her love of other women. A similar theme can be found in Weisenfeld's fascinating tale of the devotees of an African American religious leader, known as Father Divine, who found at least a spiritual same-sex love across the racial divide. This sect's idea of "enacting the Bill of Rights' in daily life" and their "commitment to integration" definitely gives a glimpse of complicated race relations in the early decades of the twentieth century.

Other historians focus on sex within Mormon, Jewish, Evangelical Christian, and Catholic heteronormative marriages. Rebecca L. Davis, James P. McCartin, and Neil J. Young examine the ways that heterosexual sex was viewed by some as a gift from their God to be used to not only grow families but also strengthen "traditional" marriages. Young introduces us to Jaquie Davison, a young Mormon housewife who found her way by attending a Fascinating Womanhood workshop led by Helen Andelin. The bestselling book by Andelin, *Fascinating Womanhood*, had been

published in the late 1960s and pushed some fellow members of the Latter Day Saints into expressing their femininity to please their husbands and others, like Davison, into politics. Young explains that these women were at the forefront of the anti-ERA movement, fervently working to retain their statuses as protected and adored wives who were striving for “‘Celestial Love,’ a heavenly notion of perfection drawn from LDS [Latter-day Saints] theology that linked women’s sexuality to their salvation.”

Others were looking for ways to control the number of children being born and used religion as a way to reinforce their message. Rebecca Davis, Aido Takeuchi-Demirci, Samira K. Mehta, and Rachel Kranson describe the various ways people sought to use their beliefs to influence others’ procreation. Davis, in her intriguing look at Judaism and sexuality, reminds us

that “twentieth-century Jewish attitudes toward marriage and sexuality should function as a reminder to historians not to substitute ‘religious’ for ‘Christian’ when describing the hotly contested terrain of marriage politics.” Indeed, she argues that Jewish reformers had as much to do with creating what historian Margot Canaday calls the “straight state” as any evangelical Christian. Though rabbis were pushing their agenda in an effort to ensure the continuation of the Jewish people, the message was the same—marry a Jew of the opposite sex and procreate.

Andrea R. Jain and Whitney Strub expose the ways state control has long sought to control expressions of sexuality or religious difference. Jain’s transnational look at the intertwined histories of yoga and American spirituality reintroduces a well-known historical character by telling the story of how US Postal Inspector

Anthony Comstock derailed Ida C. Craddock in her pursuit to inform people about the joys of yoga in the bedroom. Because she used the mail to disperse her pamphlets, which discussed both sexual pleasure and birth control, a federal court in Chicago indicted her in 1899. Three years later, after spending several months in prison, she committed suicide.

Though much of America is covered in the book, and some overseas interactions are as well, the voice of the South is missing—something for future scholars to investigate. There is also very little discussion of religion outside the tradition that typically views Judeo Christian tendencies to be American tendencies. Nevertheless, *Devotions and Desires* should interest scholars of both religion and sexuality, as these two identities, as shown here, are rarely separated.

Jennifer Gunter

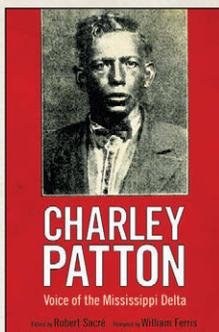
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Realizing Our Place **Real Southern Women in a Mythologized Land**

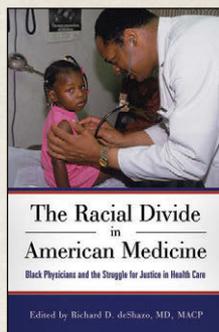
Catherine Egle Waggoner and Laura Egle Taylor

An examination of the role myths of southern womanhood play in real women’s lives in the Mississippi Delta



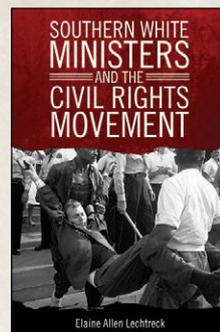
Charley Patton **Voice of the Mississippi Delta**

Edited by Robert Sacré
Foreword by William Ferris
Spirited takes on a blues powerhouse and his legacy



The Racial Divide in American Medicine **Black Physicians and the Struggle for Justice in Health Care**

Edited by Richard D. deShazo, MD, MACP
An exposure to the long history of separation, isolation, disparities, and eventual healing in southern healthcare



Southern White Ministers and the Civil Rights Movement

Elaine Allen Lehtreck
A study of white ministers who risked their pulpits and lives to challenge southern society



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Faulkner and Yoknapatawpha Conference

“Faulkner’s Families,” July 21–25, 2019

Conference Update

The complex and ubiquitous role of the family in William Faulkner’s writings and personal history will be the subject of the forty-sixth annual Faulkner and Yoknapatawpha conference, slated for July 21–25, 2019, on the University of Mississippi campus. “Faulkner’s Families” will bring together a distinguished slate of keynote speakers, panelists, and discussion leaders to explore the many families in and around Faulkner—actual and imagined—as especially productive lenses through which to view the life and work of a writer who is arguably American literature’s greatest genealogical novelist.

Next summer’s five keynote speakers include two scholars who are speaking at Faulkner and Yoknapatawpha for the first time. Caroline Levander is Carlson Professor in the Humanities and Vice President for Global and Digital Strategy at Rice University, where she is also professor of English. A prolific scholar of American literature, she is author of several books, including, most recently, *Hotel Life: The Story of a Place Where Anything Can Happen*.

John Howard is emeritus professor of arts and humanities at King’s College, London, where he taught from 2001 to 2017. Now visiting professor of American studies at the University of Alabama, Howard is the author of *Men Like That: A Southern Queer History* (1999), *Concentration Camps on the Home Front: Japanese Americans in the House of Jim Crow* (2008), and *Whited Sepulchres* (2016).

Returning to the conference as

a 2019 keynoter is John N. Duvall, Margaret Church Distinguished Professor of English at Purdue University, where he is also the editor of *MFS: Modern Fiction Studies*. Author of *Faulkner’s Marginal Couple: Invisible, Outlaw, and Unspeakable Communities* (1990), *The Identifying Fictions of Toni Morrison: Modernist Authenticity and Postmodern Blackness* (2000), *Don DeLillo’s “Underworld”* (2002), and *Race and White Identity in Southern Fiction* (2008). He is also editor or coeditor of seven volumes of literary scholarship, including *Faulkner and His Critics* (2010) and *Faulkner and Postmodernism* (2002). Duvall has keynoted at several Faulkner conferences.

Also returning is Hortense J. Spillers, Gertrude Conaway Vanderbilt Professor in the Department of English at Vanderbilt University. A veteran of the 1998 and 2012 Faulkner and Yoknapatawpha conferences, Spillers is author of *Black, White, and in Color: Essays on American Literature and Culture* (2003), which brings together such paradigm-shifting essays as “Mama’s Baby, Papa’s Maybe: An American Grammar Book,” “Interstices: A Small Drama of Words,” and “‘The Permanent Obliquity of an In(ph)allibly Straight’: In the Time of the Daughters and the Fathers,” which have become classics in the field of African American studies.

Finally, we welcome Katherine Henninger, associate professor of English at Louisiana State University, back to Faulkner and Yoknapatawpha in 2019, fifteen years after she keynoted at the “Faulkner

and Material Culture” conference. Henninger is author of *Ordering the Façade: Photography and the Politics of Representation in Contemporary Southern Women’s Fiction* (2007). She is currently working on a book project entitled “Made Strangely Beautiful: Southern Childhood in US Literature and Film.”

Other events scheduled for the conference include the popular “Teaching Faulkner” sessions led by James Carothers, Brian McDonald, Charles Peek, Terrell Tebbetts, and Theresa Towner. Collaborators on Digital Yoknapatawpha, a digital humanities project at the University of Virginia, will present an update on project work at a lunchtime session. Bookseller Seth Berner will lead a presentation on “Collecting Faulkner,” the John Davis Williams Library will exhibit rare Faulkner materials and sponsor a “Library Lecture” on a topic of interest to Faulkner buffs, and University Museums will welcome conference registrants to a special exhibit. Optional daylong guided tours will visit Faulkner-related locations in Oxford, Northeast Mississippi, and the Mississippi Delta.

Discount rates for the conference are available for groups of five or more students. Inexpensive dormitory housing is available for all registrants. Contact Mary Leach at mleach@olemiss.edu for details. For other inquiries, or to submit abstracts to the conference CFP by January 31, 2019, contact Jay Watson, director, at jwatson@olemiss.edu.

Jay Watson

of. I liked the feedback I would get from people.”

One thing that surprised Penman was how much she enjoyed the editing process. “Filming is hard, and there are so many things that can go wrong,” she said. “I try to remind myself that most people work in teams. They have a camera person and someone doing the interview and a sound person, and this was just me the whole time.”

Being thrown into the field, she said, made her realize there is so much more work that goes into filming than people understand. “You have to get everything just right, and in most cases, I didn’t. I usually got one crucial thing wrong that I had to make up for, but that was part of the learning process.”

Besides her thesis, one of the films Penman worked on for Ava Lowrey’s Advanced Documentary class last spring was *Sister Hearts* about Maryam Uloho. Although Uloho’s footage did not end up in Penman’s thesis film, it still informed her work. Uloho was incarcerated for more than eleven years for a crime that she says she didn’t commit. Her sentence was overturned, and she runs a thrift store in New Orleans that aims to help people, mostly women, who have been incarcerated.

“For the past year, I’ve been immersed in all things related to incarceration and trying to understand the various ways the system functions or doesn’t function, and her story was crucial in helping me understand some aspects of that, specifically in regard to women,” Penman said. “There are so many different stories that revolve around crime and violence and punishment that we really need to listen to people who have been incarcerated and who have had these experiences. There are so many individual stories, and I feel like that gets forgotten in the whole mess.”

Ava Lowrey, Pihakis Documentary Fellow for the Southern Foodways Alliance, said Penman hit the ground running with production of four films during her MFA studies. “It’s been a privilege to watch Susie grow as a documentarian, and her success is a reminder of the importance of this program in shaping a new class of southern documentarians,” she said.

Andy Harper, SouthDocs director, said he couldn’t be happier that Penman is the first MFA graduate. “Susie represents everything we are looking for in adding students to our new program—someone who has a background in documentary work, but more importantly has a desire to learn more about the intersections of cultural studies and documentary arts,” Harper said. “Susie’s MFA thesis film on juvenile incarceration is at once personal and provocative—a great example of the advocacy-based documentary work that is so important today. Now that we have one MFA graduate in the books I can’t wait to see who is next and what stories they will tell.”

This fall, Penman is continuing her documentary work with incarceration as a doctoral student in American studies at the University of North Carolina in Chapel Hill. “As long as I can talk to people who have stories to tell me, I feel like that’s a way of remembering that this is something that really affects tons of people in so many different ways,” Penman said. “The MFA program reinforced my desire to keep studying incarceration and using documentary methods to do that. I’ve discovered how important listening to people’s stories is as a method of doing research.”

Rebecca Lauck Cleary

continued from page 2

Lecture schedule with some special emphases on sports, documentary work, and twentieth-century history. *Study the South* made an intriguing call for papers on the South in the 1970s, and editor Jimmy Thomas is looking forward to sharing the results.

The end of the summer has its own mixed pleasures—shopping for pens and notebooks or shoes or software, anticipating new students and completing syllabi, and envisioning how to work some of those cloud-clearing insights and new ideas about scholarship and its relevance into our teaching. While we do those things, most of us are wishing for just a few more days. As Charlie Brown taught me to say, sigh.

I’m sorry to write that at the end of the summer we’re saying goodbye to Southern Studies colleague, alumna, and friend, Becca Walton, who leaves her position as associate director for projects for a yearlong residency at the Community of Saint Anselm at Lambeth Palace in London. If Becca has to leave, I am glad we’re losing her to a higher power.

Ted Ownby

Associate Director for Programs Search Underway

The Center is searching for a new associate director for programs. This position plans, implements, and promotes conferences, symposia, and other forms of outreach. The incumbent oversees the recruitment and administration of funds to support outreach programs, submission of grant proposals, grant reporting, annual program assessment and annual reports, and development and promotion of new and on-going programs. Posting for the position can be found on the University of Mississippi website at <https://careers.olemiss.edu>.

