

THE SOUTHERN REGISTER

A Publication of the Center for the Study of Southern Culture

The University of Mississippi

OXFORD, MISSISSIPPI, U.S.A.

SPRING/SUMMER 2022





We associate many rituals with university life. As I write this, we have completed one of the most lovely and joyful of them—commencement. Over a series of days in early May, the University of Mississippi celebrated undergraduate and graduate students who had completed their degrees, and in Southern Studies we were right there, cheering for our BA, MA, and MFA students. I love to peek behind the curtain of student life, meeting the parents, siblings, friends, and partners who shaped the people I have come to know long before I knew them.

At the end of the cheering, though, lies the ritual that necessarily follows: saying goodbye. This year's leave-taking felt especially hard because we are bound to these students by the extraordinary circumstances of Covid-19. If they were part of our two-year MA program, that means we have never known one another in a virus-free context; if they were seniors, every year of their college life has been interrupted by Covid except the first. Their graduating was an accomplishment we all felt.

Other circumstances sharpen the pangs of this year's farewells. Annemarie Anderson, who made this issue's cover photo, has been the Southern Foodways Alliance Oral Historian, but is already settling into her new role as the director of the Alabama Center for Traditional Culture. Margaret Gaffney, Barnard Observatory's operations assistant, is also off to new adventures. Hopefully they leave shaped by their time here and primed to connect us to new people, places, and ideas. Universities are fruitful sites of cross-pollination, never more so than this spring, when we also said good-bye to the six thousand honeybees that had made their home in the eaves of Barnard Observatory. We're open to new ideas, but commercial honey production isn't among them. (The bees were safely and professionally relocated off campus.)

But beyond these more placid rhythms of university life, we also know that classrooms everywhere have long been flashpoints of controversy, as recent debates about masking and curriculum remind us. This fall we will have

the opportunity to pay attention to some of those flashpoints as they pertain to the University of Mississippi. In September, the UM will mark sixty years of integration. Several weeks ago I joined a group having lunch with James Meredith in the very Lyceum that federal marshals defended against mobs protesting his enrollment. Out the window just past where Mr. Meredith was seated, I could see the same columns he walked past in 1962. The Center is extending its own involvement with those sixtieth-anniversary commemorative events into a programming focus on Race in the Classroom and into its actual classrooms with a first-time offering of SST 109, Rights and Southern Activism, taught by Ralph Eubanks. Center faculty and staff are also closely involved with the work of the UM Slavery Research Group and the Black Power at Ole Miss Task Force, which is chronicling the arrests of eighty-nine peacefully protesting Black UM students in 1970, as college campuses across Mississippi and throughout the nation were exploding with unrest tied to racial inequalities and the Vietnam War.

We walk this campus at a different moment, but one neither disconnected from those earlier times nor less important. A friend recently sent me an article from the *Chronicle of Higher Education* called "Should Universities Take Political Stands?" The author, Brian Rosenberg, president emeritus of Macalester College and president-in-residence of the Harvard Graduate School of Education, writes, "[t]he university might want to stay out of politics, but politics is coming for the university, and every leader, every institution will need to decide whether neutrality—in this deeply polarized time—is even a realistic choice." He is thinking, of course, about attacks on what is taught and how, about who is in the classroom and with what guarantees, and about the distinction between free speech and academic freedom.

On days when everything seems to go wrong in Barnard, I have sometimes defused the situation by saying, "It's just a regional studies center!" But other days the emphasis falls differently. What we do here *matters* because we model the thoughtful, *responsible* study of place—geographical, historical, conceptual place. I take that responsibility seriously as the Center's director. Doing so means that I am not neutral about fostering a Center—and helping to create a "South"—in which we are forthright about regional history, clear about systems of power that shape national experience, and dedicated to plural Souths that celebrate our creative responses to overcoming the legacies of monochromatic thinking. After all, I work at the University of Mississippi in 2022, and I have to be able to look James Meredith in the eye.

Katie McKee

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
662-915-5993
cssc@olemiss.edu • southernstudies.olemiss.edu

Spring/Summer 2022

Photo by Annemarie Anderson

REGISTER STAFF

Editor: James G. Thomas, Jr.
Editorial assistant: Margaret Gaffney
Graphic Designer: Susan Bauer Lee

Diversity, Equity, and Inclusion at UM

Afton Thomas Receives Lift Every Voice Award

Each year, the University of Mississippi Black Faculty and Staff Organization (BFSO) awards the Lift Every Voice Award to individuals, faculty, and staff members who have gone the extra mile to ensure the presence of diversity, equity, and inclusion on campus. This year the BFSO presented a Lift Every Voice Award to Afton Thomas, the Center’s associate director for programs. The award is presented during the annual Black History Month keynote in partnership with the Center for Inclusion and Cross Cultural Engagement.

Thomas’s day-to-day work involves planning workshops, conferences, and special events. But when she



JAMES M. THOMAS

talks about her role, she speaks of helping members of the university community find the common ground in their diverse experiences. Because Southern Studies includes a range of histories and cultures, Thomas said she is able to connect students, artists, authors, researchers, professors, and community members of all backgrounds based on the intersections of their interests.

“It is my hope to create programming that speaks to the varied interests of our Southern Studies students, faculty, staff, and larger university community,” she said. “I think that is what resonates with all people—seeing themselves reflected back. When you can hear and see yourself in something, that’s when it’s most impactful.”

Mississippi Creates/Southern Punk Archive was chosen as one of six recipients of the Community Partnership Fund from the University of Mississippi’s Center of Community Engagement. The archive will partner with the Yoknapatawpha Arts Council in Oxford for a series of film and music events over the course of the next year, which will be supported by this fund.



John Rash, the curator of the Southern Punk Archive, is a director and producer for the Center’s Southern Documentary Project.

So Long for Now, Margaret Gaffney

After eight years working at the Center, Margaret Gaffney has decided to take on the world and have some adventures away from Oxford. One of the things she loved best about her job was chatting with the graduate students, whether about their theses or films or simply what was going on in their lives outside of classes. She really enjoyed working with Jimmy Thomas on various editing projects, primarily Center publications. “I learned so much from working with him, like how to write an index! I am looking forward to applying what I learned during my time here to future free-lance projects in between travels. And there will be loads of travels.” Gaffney says she will also greatly miss helping coordinate the Oxford Conference for the Book. “So many fantastic and fascinating people every year, from all the many facets of the world of words.” We wish her all the best and already look forward to her returning for a visit.



Margaret Gaffney

Southern Studies Celebrates Graduates

This May the Center graduated nine Southern Studies students. Two students, Daisy Bruce and Mattie Ford, graduated with a bachelor's degree, and six students, Danielle Buckingham, Bethany Fitts, Janeth Jackson, Catherine Jessee, David Larson, and Lillian Slaughter, graduated with master's degrees. Annemarie Anderson earned her master of fine arts in documentary expression.

Among those graduating this summer are Katherine Aberle, Michelle Bright, Ellie Campbell, Christina Huff, Rhondalyn Peairs, Matthew Streets, and Braxton Thomas. Each year at graduation the Center presents several awards for papers and documentary projects following the graduation ceremony on campus. Those awards are announced at the Southern Studies graduation luncheon in Barnard Observatory. The luncheon this year was on Friday, May 6.

Prizes in Southern Studies, Spring 2022

Gray Award for Outstanding Undergraduate Paper

Walker Bray, "Preservation and Public History in Mound Bayou, Mississippi," an Honors College thesis, directed by Ted Ownby

Coterie Award for Outstanding Undergraduate Paper

Reese Anderson, "Reflections on Heritage Tourism in Mississippi," a final project for SST 556, taught by Jodi Skipper

Sue Hart Prize for Outstanding Paper in Gender Studies

Mattie Ford, "Women without



JAMES G. THOMAS, JR.

(Left to right): David Larson, Braxton Thomas, Catherine Jessee, Lillian Slaughter, Bethany Fitts, Janeth Jackson, Matthew Streets, Danielle Buckingham



JAMES G. THOMAS, JR.

Mattie Ford

Bodies: Embodiment, Autonomy, and Empowerment in Southern Women," an Honors College thesis, directed by Andy Harper



JAMES G. THOMAS, JR.

Christina Huff

Peter Aschoff Award for Outstanding Paper in Music

David Larson, "Blues Is My Business (and Business Is Good?)," an MA thesis, directed by Adam Gussow

Sarah Dixon Pegues Award for Outstanding Paper in Music

Casey Giles, "Take Me to the River"

by Al Green,” a final paper for HST 498, taught by Darren Grem

Lucille and Motee Daniels Award for Outstanding Paper by a First-Year Graduate Student

Greta Koshenina, “Baggage: A Story of Mothers, Daughters, and Sisters,” a final project for SST 540, taught by David Wharton

Lucille and Motee Daniels Award for Outstanding Master’s Thesis

Danielle Buckingham, “Good Love Is Black: Stories on Black Queer Living in the American South,” an MA thesis directed by Brian Foster

Ann Abadie Prize for Best Documentary Project

Annemarie Anderson, “This Garden: Oysters and Place Along Florida’s Forgotten Coast,” an MFA thesis directed by John Rash

Outstanding MFA Thesis

Christina Huff, “The Hollidays in Mississippi,” an MFA thesis directed by Andy Harper



Center faculty, staff, and students were recognized in various other ways over the last semester as well.

- Ted Ownby, the William Winter Professor of History and professor of Southern Studies, won the College of Liberal Arts Award for Research, Scholarship, and Creative Achievement in the Humanities this May.
- The Oxford Film Festival selected several Southern Studies filmmakers to screen films in March. Films shown were Annemarie Anderson’s *Mississippi Creates: Schaefer Llana*, Kelly Spivey’s *Mississippi Creates: Tyler Keith*, Jimmy Thomas’s *Along the Blues Highway*, Christina Huff’s *Slade Kyle* (Best Student Short Film



- Award), and John Rash’s *Sam Wang: Centripetal Persistence* (Honorable Mention, Best Mississippi Short Film). Anderson and Spivey (both Southern Studies graduates) also screened their films at the South Georgia Film Festival at Valdosta State University in March.
- Second-year graduate student Danielle Buckingham placed second in the Creative Achievement Presentation category at the UM Graduate School Council Research

and Creative Achievement Symposium in March.

- First-year graduate student Jai Williams was selected as a William Winter Scholar for the Natchez Literary and Cinema Festival this February. Each Winter Scholar is chosen by their education institution as the Humanities Division’s most outstanding student, faculty member, or professional.
- Second-year graduate student Catherine Jessee won the Research Award in the UM Environmental Studies writing contest.

Mississippi Institute of Arts and Letters Honors Center Faculty and Friends

“We are thrilled to celebrate our talented Mississippians—extraordinary artists, writers, and musicians who make our state a better place,” said Sarah Frances Hardy, president of the board of the Mississippi Institute of Arts and Letters (MIAL).

This year MIAL is honoring *Highway 61* by presenting its host, Scott Barretta, with a Citation of Merit. The weekly blues radio show is produced by the Center and airs on Mississippi Public Broadcasting. Barretta, a Southern Studies–affiliated faculty member and an adjunct instructor of sociology and anthropology at the University of Mississippi, first heard live blues at the Smithsonian Folklife Festival as a young boy, inspiring him to explore the Mississippi blues roots of rock artists. He graduated from George Mason University and the University of Virginia with degrees in political sociology. In 1992 he pursued his doctoral studies at Lund University in Sweden and became editor and writer for the Swedish blues magazine *Jefferson*. He has been editor and writer for the Center’s *Living Blues* and for many other publications, and he has taught blues courses at Delta State University and the University of Mississippi. He is a writer and researcher for the Mississippi Blues Trail and has written exhibits for the B. B. King Museum in Indianola and the Grammy Museum in Cleveland.

Ralph Eubanks, visiting professor of English and Southern Studies at the University of Mississippi and writer in residence at the Center, has won MIAL’s Nonfiction Award this year for his book *A Place Like Mississippi: A Journey through a Real and Imagined Literary Landscape*. Born in Collins, Mississippi, and raised in Mount Olive, Mississippi, Eubanks is the author of two other award-winning books: *Ever Is a Long Time: A Journey*

into Mississippi’s Dark Past and The House at the End of the Road: The Story of Three Generations of an Interracial Family in the American South.

MIAL is also honoring Center Advisory Committee member William Dunlap with a Lifetime Achievement Award. Dunlap has distinguished himself as an artist, arts advocate, and educator during a career that has spanned more than three decades. His paintings, sculpture, and constructions are included in prestigious collections such as the Metropolitan Museum of Art, the Corcoran Gallery of Art, the Mississippi Museum of Art, the Lauren Rogers Museum, the Rogers Ogden Collection, the Arkansas Art Center, and in United States embassies throughout the world.

Other award winners include Becky Hagenston (Fiction) for *The Age of Discovery and Other Stories*, Teresa Nicholas (Life Writing) for *The Mama Chronicles: A Memoir*, Joshua

Nguyen (Poetry) for *Come Clean*, Angie Thomas (Youth Literature) for *Concrete Rose*, Christone “Kingfish” Ingram (Contemporary Music Composition) for *662*, Steve Rouse (Classical Music Composition) for *Where Beauty Persists*, Ashleigh Burke Coleman (Photography) for *Hold Nothing Back*, Jennifer Torres (Visual Arts) for *Garden Boats for Osage Park*, Kenneth Holditch (the Noel Polk Lifetime Achievement Award), Patrick O’Connor (Special Achievement) for *Look Away, Look Away*, and Mississippi Public Broadcasting’s *Grassroots*, hosted by Bill Ellison (Citation of Merit).

Recipients and winners will be honored at the forty-third annual awards gala in Jackson, Mississippi, on June 11 at the Mississippi Museum of Art. All nominees and winners will be honored at a reception prior to the banquet.

Mississippi Institute of Arts & Letters
43rd Annual Awards Celebrating our 2022 Winners

Saturday June 11
Mississippi Museum of Art, Jackson

	Noel Polk Lifetime Achievement William R. Dunlap Kenneth Holditch		Scott Barretta Citation of Merit MPB's Highway 61
	Youth Literature Angie Thomas <i>Concrete Rose</i>		Photography Ashleigh Burke Coleman <i>Hold Nothing Back</i>
	Life Writing Teresa Nicholas <i>The Mama Chronicles</i>		Poetry Joshua Nguyen <i>Come Clean</i>
	Nonfiction W. Ralph Eubanks <i>A Place Like Mississippi: A Journey Through a Real and Imagined Literary Landscape</i>		Music Composition (Contemporary) Christone “Kingfish” Ingram <i>662</i>
	Music Composition (Classical) Steve Rouse <i>Where Beauty Persists</i>		Fiction Becky Hagenston <i>The Age of Discovery and Other Stories</i>
	Visual Arts Jennifer Torres <i>Garden Boats for Osage Park</i>		Citation of Merit Bill Ellison MPB's Grassroots
	Special Achievement Patrick O'Connor <i>Look Away, Look Away</i>	Mississippi Institute of Arts and Letters • P.O. Box 2346 • Jackson, MS 39225 • 662-523-0899 • www.ms-arts-letters.org	

Living Blues News

Over the last several decades, the prevalence of piano-playing frontmen in the blues has dwindled. Supplanted by the electric guitar, the piano is now mostly relegated to a supporting instrument. There was a time, however, when the piano was just as popular as the guitar in the blues. From the 1930s to the 1950s, top performers like Leroy Carr, Little Brother Montgomery, Amos Milburn, and Charles Brown had hit after hit after hit. The roots of rock 'n' roll run just as deep on the piano keyboard as on the neck of a guitar.

This issue's cover artist, Kenny "Blues Boss" Wayne, is on a short list of piano players fronting a blues band today. Born in Spokane, Washington, Wayne cut his musical teeth in California in the '60s and '70s in San Francisco and experienced all that entailed. Wayne survived disco and funk, and settled in the heart of the blues. He is now based in Canada and is holding the space for blues piano to continue to thrive.

Iowa-based guitarist Kevin Burt and south Mississippi-based player Ra'Shad the Blues Kid are also featured. Both are promising young players that bring a wealth of talent to the scene.

This issue's "Let It Roll" column focuses on one of the top musicians to ever play the blues, Clarence "Gatemouth" Brown. We revisit his 1947 recording session for Aladdin Records, where he cut four blazing sides that helped set the stage for his long and prolific career.

We also cover two remarkable women in our "Breaking Out" and "Catching Up" columns. Lady Australia (Australia "Honeybee" Jones-Neal) of Yazoo City, Mississippi, is the older sister of bluesman Paul "Wine" Jones. Lady Australia spent much of her life in Indiana working as a crane operator at a steel mill. Retired now, she is back home in Mississippi and pursuing her first love, music. *LB* #93 (1990) cover artist, Jeannie Cheatham, is continuing to pursue her passion as well. Cheatham is ninety-four years old now but still works with a piano player several times a week to keep up her singing chops.

The current issue also contains our annual blues festival guide. It is exciting to see so many festivals back in full swing this year. Check out this issue or go online at www.livingblues.com for an even more detailed list that includes foreign blues festivals. And don't forget to vote in the twenty-ninth annual *Living Blues* Awards. Find a sample ballot in this issue, then go to our website to cast your vote for your blues favorites.

One of the great joys of being the editor of *Living Blues* is discovering artists I have never heard of and turning others on to them. Several months ago, a reader asked me



if I had ever heard of a New York-based guitarist named Andy Story. I had not. Nor had anyone else I asked. After a little digging I discovered he had recorded for Victoria Spivey's label back in the '70s and '80s, both as a frontman and as a backing musician for artists like Nat Riddles, Eunice Davis, and Bill Dicey. I was recently able to track Story down (he still had a weekly gig at Terra Blues). I had a writer interview him, and we did a photo shoot. But then one of the worst things about being the editor of *Living Blues* happened—Andy Story passed away earlier this week. We'll still run the story in an upcoming issue, but unfortunately Story won't be able to see it or get the recognition he deserved.

Lastly, I want to send out get well soon wishes to long-time *Living Blues* photographer Jack Vartoogian. Jack had heart surgery a couple weeks ago but is doing well and is at home with his wife of fifty-eight years and fellow *Living Blues* contributing photographer, Linda.

Brett J. Bonner

Photographing Place

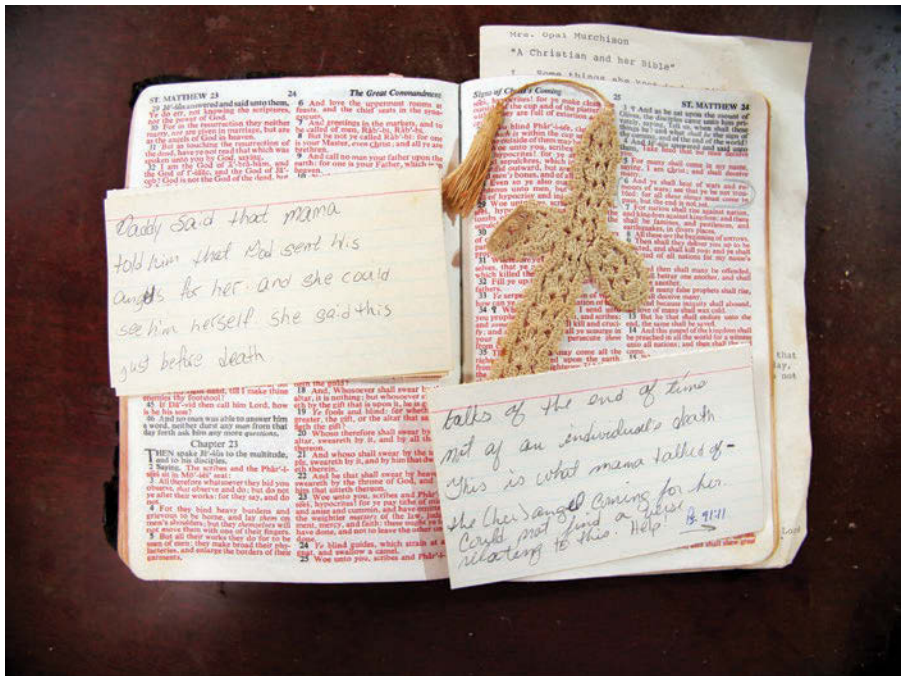
Work from Southern Studies 534: Documentary Photography

The photographs shown here and collected in the spring semester's Gammill Gallery exhibition are examples of the documentary work done by students in David Wharton's Southern Studies 534: Documentary Photography class. While students' work was limited to only two prints each, the final projects for the class were considerably longer, consisting of photo-and-text sequences of twenty-five to forty slides focused on a single theme. These themes were generally rooted in the life and world of north Mississippi, with the goal of exploring some aspect of the local culture photographically. Some students photographed specific locations or small businesses, while others looked at a variety of local activities. Still others, native to the region, explored topics of personal importance to themselves and their families.

These projects will soon be available in their entirety on the Center's website at southernstudies.olemiss.edu/academics/documentary-studies.



Christina Huff, from the project *The Oxford Creamery*



Greta Koshenina, from the project *Baggage*



(left) Marina Leigh, from the project *Abandoned*



John Macon Gillespie, from the project *Vardaman, Mississippi*



Sandip Rai, from the project *Active Oxford*



Lily Benn, from the project *Toccoola Grocery*



Jai Williams, from the project *Black Hands, Black Lands*

(right) William Walker, from the project *Where Good Things Grow*



Surprises Around Every Corner

By Margi Troxler

Margi Troxler has just successfully completed her first year at the University of Mississippi as a Southern Studies major.

I'll be honest. I was very nervous coming to University of Mississippi. I'm from Knoxville, Tennessee, and only a handful of folks from there choose to attend college in Oxford. Nevertheless, deep down I knew this was the place I needed to be, and I felt that I would thrive in my four years here.

Before I even arrived on the Oxford campus this past fall, I'd chosen a major that was different than what my friends were pursuing elsewhere, and I was apprehensive about how everything would turn out. To my great relief, Southern Studies has been by far the most influential and grounding factor of my first year in college. Something about this program really struck a chord with me. I honestly couldn't have dreamed just how well this year would turn out. On that first day of classes I wondered about this "Southern Studies 101" class. Would this course feel like a typical history class? I wanted to dive deeper into those things and ideas that made up the South besides the Civil War. Well, I did indeed get my wish. On the first day of class with Dr. Grem my understanding about the South grew exponentially, and I was surprised to discover that my knowledge of this place was only a scratch in its surface. Dr. Grem encouraged critical thinking, and with each lecture he expanded our understanding about this place.

Each day of the class felt like I was reading a book that I wanted to keep on reading to find out what happens next. There were times when it felt like we were uncovering long-hidden



secrets about how the South has both influenced and been influenced by people, places, and events from across the world. Taking Southern Studies 101, I felt what I had always imagined college would feel like. I was taking the most fascinating class anyone could ever take! The content I engaged with gave me the ability every single day to notice how the South is, well, everywhere, and I feel like I now see this place—the people, the food, the music, and even sports—with new eyes.

Southern Studies has made me reconsider the South for much more than what people, both in the region and outside it, typically understand it to be. This is a gift, in my opinion. Because of this program, I now have the ability to better understand of the place we live in, including Knoxville, Tennessee. I have always loved Knoxville, and through Southern Studies I have an even better understanding of the culture and history of my own hometown.

While my first year as a Southern Studies major has been successful, there have of course also been plenty of challenges. Since this is my first

year in college, I had to quickly acquire the skills that would equip me to thrive. In other courses, I usually learn material by rote, but in Dr. Grem's class I had to think in new ways to get the most out of what he was teaching. The surprising parts of this challenge, however, were the successes that came out of it. Instead of letting intellectual barriers hold me back, I turned them into opportunities to learn. The rewards for all of this hard work were twofold: discovering a new interest in a topic that I never knew I would be this invested in and growing so vigorously as a student.

Choosing to be a Southern Studies major has made my first-year experience as a student at the University of Mississippi the best I could have ever asked for. Every day I'm so grateful for this program. It has unlocked some fascinating mysteries of this place for me, and it has grown my abilities for critical thinking. I want to say thank you to every member of the Southern Studies program for helping me grow as a student and for exposing me to a new understanding of this place we call home.

Asking Questions and Gaining Understanding

By Feagin Hardy

Feagin Hardy is from Laurens, South Carolina, and a member of the Class of 2024. She is majoring in Southern Studies and linguistics. Hardy holds the Rose Cailiff Scholarship for Southern Studies majors.

From the very beginning of my experience as a student at the Center for the Study of Southern Culture, the message I've heard repeated over and over again is this: there is more to the story than you've been led to believe. From the primer on Mississippi history and culture that I received in my introductory class, to the myriad narratives my classmates and I have engaged with since, my experiences in this program have opened my eyes not only to the rich variety of southern stories, but also to how those narratives fit into the story of our nation as a whole.

In the midst of all of this, I have found answers to questions that a younger me found herself asking as she looked at the limited number of stories she had access to: could I ever really claim my identity as a southerner? Did I even want to? What would it mean if I did? And beyond that, I have found myself asking even more questions, the boundaries of which lay somewhere between my one story and the story of the entire South. These are questions about my family and the story we have told about ourselves for centuries, which means they are about me, sure, but they are also about southern whiteness and the narratives its people have built up for themselves.

My family has been in the South for as long as we've been on this side of the Atlantic, and I've had very few



JAMES G. THOMAS, JR.

relatives who've known how to be honest about what that means for us and our legacy here. To have southern roots this deep means to have inherited more silences than any one person can break, and though I'm not the first person in my family to try, my experiences in Southern Studies were what really gave me the language I needed to start. With what I have learned in my Southern Studies courses, I have received the tools I needed to find the seams in my family's (and our larger culture's) silences and to pry them up, to look at what has been hidden and see what has always been there, and I've also been empowered to *talk* about what I've learned and seen, both in the classroom and beyond.

As a result, those around me and I have gained a deeper understanding not only of our own stories, but also those of the place we call home, and we have all been invited to wrestle with the stories that exist in the space between the two. Because of the incredible work happening at the Center, I have come into more answers and questions than I could have ever imagined I'd find, and I have been set on a path that I will walk for the rest of my life. There will always be new stories to listen to and to tell, and my first two years in Southern Studies have taught me so much about what it means to be one of many good stewards of those narratives: when to listen, when to speak, and how to recognize the centuries of work happening underneath the surface of every story we hear, whether or not we recognize that story as "southern."

Igniting a Passion for Place

For Mattie Ford, using her hands to climb rock walls, dig vegetables, and write papers for class were all ways to grow both academically and professionally during her four years here at the Center for the Study of Southern Culture.

A native of Brownsville, Tennessee, and a Sally McDonnell Barksdale Honors College student, Ford recently graduated with her BA in Southern Studies and a minor in environmental studies. She said she's always been interested in the South: "One of the more basic tenets I learned is the idea that the South is not inherently exceptional," she said. "At first that's disorienting, because as a southerner, what then can I orient myself around? But having spent time with that concept, it's grown into more of a realization that I get to decide what to make of these things I think are southern. It allows for personalizing the South, determining what is southern to me, and why that is meaningful. That's helped alter my sense of this place and my relationship to it."

One class that particularly stood out for Ford during her sophomore year was SST 536: The Southern Environment, taught by Andy Harper, director of the Southern Documentary Project and instructional assistant professor of Southern Studies. "Thinking about southern place, especially in terms of the land and the environment, kick-started those conversations for me in a way that was really meaningful," Ford said.

Being a Southern Studies student didn't always mean being cooped up in class in Barnard Observatory, however. It meant getting involved in overall campus life, including a job with Ole Miss Outdoors (OMOD). OMOD operates a thirty-five-foot 360-degree climbing wall and a seventy-linear-foot bouldering wall at the South Campus Rec



JAMES G. THOMAS, JR.

Center, amenities that "provide a new and unique level of fitness and challenge for novice and advanced climbers," according to their website.

"I've always had a passion for being outside, and I was interested in climbing, but I was from a small town and never really had a chance to climb," Ford said. "I was trained and then started spending a lot of time at the wall, both at work and befriending my coworkers and digging into the community. It became a real source of identity and strength for me. I eventually became the head rocksetter and manager of the climbing wall, which has been a fun and validating process over the last couple of years."

When she's not climbing the walls, Ford is much more down to earth. She spent two summers at organic farms, one in Missoula, Montana, and one in Pittsboro, North Carolina, as well as Yokna Bottoms, a farm just outside of Oxford. "Conservation is not a new concept for me, but working outside was," Ford said. "It was something I was always interested in, and I wanted to be able to balance academia and working with my hands. It's been a good way to travel and meet cool people and get to work—plus get free vegetables."

A central tenet of the Honors College is to create citizen scholars who are committed to the public good and driven to find solutions. Ford wanted to combine her interests

in the body and the concept of southernness. For her senior Honors thesis she examined the relationship between rural upper-class southern white women and their bodies.

"It's a broad topic that takes form through myself, my mother, and my grandmother," Ford said. "It circles back to my experience with rock climbing, thinking about my body and my relationship to it. I scoured my journal entries and interviewed my mother and grandmother to get a sense of what we are taught about and what is expected of our bodies, like what a southern lady is and what is this inner world/outer world binary."

Ford said the concept of tracking those ideas through the generations is interesting and complicated because "bodies are so taboo, especially women's bodies, and most especially southern women's bodies." She enjoyed the shared sense of wondering, questioning, and negotiating with one's body as she interviewed different generations of her family.

Ford was also the Southern Studies student ambassador, and won the James Timothy Jones Scholarship, the 2021 Coterie Award for Outstanding Undergraduate Paper, and the 2022 Sue Hart Prize for Outstanding Paper in Gender Studies. Balancing all of these interests with straight A's has paid off with recognition as a Taylor Medalist and an invitation to be inducted into Phi Beta Kappa honor society. "I had crawled back into bed after an early-morning weightlifting class and was sipping my coffee when I got the congratulations email. It was a sweet moment," Ford said. "It was kind of a tired but proud moment in a lot of ways."

In the end, tired and proud should sum up senior year anyway.

Rebecca Lauck Cleary

Capturing Real-Life Moments

Braxton Thomas never imagined she would witness an event like the one that happened on January 6, 2021, but she did. She was there.

During the winter of 2021, Thomas, originally from Tupelo, was pursuing her master's degree in Southern Studies while working as a staff assistant in Washington, DC, for Mississippi congressman Bennie Thompson, whose offices are in the Rayburn House across the street from the Capitol. "We knew something was going to happen that day, but we didn't know to what magnitude," said Thomas, whose role included coordinating interns, writing congressional records, and setting up tours. She was looking out the window with a coworker while also watching the news on the many televisions in the congressman's office.

"People were breaking windows and climbing through them," Thomas said. Shortly thereafter, the office went into lockdown, and no one left the office until around 10:00 that night.

Thomas took her trauma and turned it into classwork, taking photographs of barricaded buildings in Washington, DC, and Alexandria, Virginia, for David Wharton's SST 534: Documentary Photography class. "I had mixed feelings taking the photos. Because the barricades were up so long, I had forgotten what Capitol Hill looked like without them, and I think seeing the barricades was kind of a reflection of the state of the nation," Thomas said. "We talk about the Global South and the United States as a whole, and Dr. Wharton was enthusiastic about me photographing what I was seeing on Capitol Hill. I am thankful I was able to use real-life situations and turn them into projects for my classes."

As a result of the pandemic, Thomas took all of her courses at



Braxton Thomas

that time remotely. "My professors had an open-door policy, or I should say an open-Zoom policy," Thomas said. "They made themselves available to us at all times, and I'm really thankful, because although it was difficult, they were at our fingertips. While it was difficult for us as students, I'm pretty sure it was difficult for them as instructors. I felt detached, but I was thankful to be in the Southern Studies program."

While in DC, Thomas was also enrolled in SST 533: Fieldwork and Oral History with John Rash, and she made a documentary film about her grandmother, who was back in Mississippi. "The film came about because I always talk to my grandmother about her childhood in Webb, Mississippi, in Tallahatchie County," Thomas said. "She always talks about what the town used to look like and all the stores and the people, but now, none of that is there. I began doing oral histories with her and she started telling me about how so many people left Mississippi. I realized I have family members who were part of the Great Migration who live in Detroit, St. Louis, Chicago, even Nebraska." Thomas used the voice of Georgia R. Wheeler, her ninety-two-year-old grandmother, as the foundation for

that documentary, which examines why Webb looks so different now.

She completed her legislative work with Thompson's office and was able to return to Oxford in the summer of 2021, with a keen interest to concentrate on Webb. She turned her research into her master's thesis, "Webb Rises: A Closer Look at Webb, Mississippi, and the Unknown."

"My thesis is a continuation of the documentary I did on my grandmother," said Thomas, who also looked at census documents and conducted oral histories with Tracy Mims, the former mayor of Webb, and his mother, Herma Mims-Floyd. "Webb and Tallahatchie County haven't been documented as much as other parts of the Delta—especially its Black life—due to its small size and those who controlled the politics of the town."

Her work on the Oxford campus included being a graduate student senator, a William Winter Fellow, a member of Gamma Beta Phi honors society, and a graduate assistant in the Center for Community Engagement. There, she assisted with the Bonner Leaders Program, which was launched in the fall of 2021 to help students build skills in the nonprofit and public sectors while deepening their understanding of the social and environmental issues facing the region.

Thomas said the year she was enrolled remotely, coupled with the year she has been in Oxford, flew by. "I've enjoyed my time in Southern Studies, and I couldn't have asked for better support from the people here," Thomas said. "I did not think I would be here at all, but I am here, and I am almost finished. It's really worked out."

Rebecca Lauck Cleary

Maarten Zwiers Returns to Barnard Observatory

Maarten Zwiers, a graduate of the Southern Studies graduate program, is pleased to return to the Center for the Study of Southern Culture, this time as a visiting scholar. Zwiers was originally due to come back in 2020, but those plans were foiled by the pandemic. Fortunately, he was finally able to fly to Mississippi from Amsterdam this February.

Zwiers first came to the US as an exchange student at the University of North Carolina at Chapel Hill. While there, he learned about the Center's Southern Studies program. "I decided to apply, got a Fulbright, and that enabled me to pay for my first year as a master's student, and the second year I got an assistantship with the *Mississippi Encyclopedia* and the *New Encyclopedia of Southern Culture*." He is now a tenured assistant professor of American Studies and history at the University of Groningen, the Netherlands. The European Union awarded him a three-year fellowship starting in 2021 for his research project, "Race Land: The Ecology of Segregation." He specializes in rural studies and political history.

As a graduate student, Zwiers also had a job in Archives and Special Collections, where he worked on the James Eastland collection. The Mississippi senator's papers had recently been archived, and since no one had looked at the Eastland papers yet, Zwiers thought Eastland's politics would be a good topic for his Southern Studies thesis. "I was lucky because some of the papers were not open yet for researchers, but because I had my job there, I had a chance to look at them," Zwiers said. "There were some files that were already open, like the campaign and politics subseries, and I turned that into my MA thesis about Eastland's 1966 and 1972 senate campaigns, the first time he had some



JAMES G. THOMAS, JR.

real Republican opposition. Most of the literature was about the rise of southern Republicans, but I was more interested in how Democrats like Eastland managed to hang on in the South for such a long time."

Zwiers's work on Eastland earned him his MA in Southern Studies in 2007 and a doctorate in history in 2012 from the University of Groningen in the Netherlands. He then turned his dissertation into a book titled *Senator James Eastland: Mississippi's Jim Crow Democrat*, published by Louisiana State University Press in 2015. After earning his doctorate, Zwiers began teaching at Groningen as an assistant professor, first in contemporary and US history and later also in American studies, specializing in regional studies and the history of political culture.

"When you learn about the South in Europe, it's still, to a great extent, this very unique region, which it of course is, but it's also romanticized and stereotyped. A lot of what people learn about the US and the South comes from popular culture,"

he said. "I look at the region from a transnational perspective and try to study it within a global framework, maybe somewhat comparable to what Ralph Eubanks recently said about how he studies the Mississippi Delta—not as the 'most southern place on earth,' but as a way to examine issues that are at play within US society and even on a global scale when it comes to race relations, large-scale agriculture, and the environment."

Zwiers wanted to study more about the region, and is back in Barnard Observatory to do research for his "Race Land" project. He plans to write a book proposal and eventually turn it into a monograph. "Race Land" investigates how white-supremacist social systems affect people and the environment on a worldwide scale. The aim of the project is to examine how race and class discrimination globally interlocks with economic development, ecological issues, medical research, and the advancement of science more generally, with a focus on the Jim Crow South during the Cold War era. "Race Land" emphasizes the insidious strategies southern segregationists employed to keep their racist worldview intact and export its main tenets across the globe, with profound consequences for ecosystems around the world and for the populations inhabiting them. The legacy of such strategies continues today.

Zwiers plans to take advantage of his time in the United States and has already traveled to the University of Texas to do research at the Briscoe Center and the Texas State Archives. He plans to visit more archives in the South and in Washington, DC.

Rebecca Lauck Cleary

Seeking a Positive Change

A Talk with Terry Buffington

Southern Studies is known for cultivating artistic innovators and educators who work to reveal hidden narratives of the South. Terry Buffington does just that. Born under Jim Crow, social activist and cultural anthropologist Terry Buffington—a sixth-generation Mississippian—became the first student of color to enroll and graduate with a bachelor’s degree in Southern Studies from the University of Mississippi. She studied under the founding director and mentorship of William Ferris and took her BA in 1985.

With more than thirty years of experience in higher education as a professor and folklorist, Buffington travels the country sharing how her life experiences have shaped that work. In lectures, she expounds on racial and economic discrimination, on generational wealth gaps, on American systemic structures that work to subjugate minorities, and on the challenges of being a Black staff member on predominantly white college campuses. As an educator, her career has taken her to colleges across the country, such as Monmouth College, City Colleges of Chicago, Mississippi State University, and San Jose State University.

I was recently able to catch up with Ms. Buffington to ask her about her work at the Center and how it has influenced the work she does now.

What motivated you to choose a degree in Southern Studies back in the 1980s?

In 1980 I founded the Oxford Afro Culture center, where we provided academic training and dance. Around that same time I also organized and implemented the first Conference on Southern Folklore



COURTESY TERRY BUFFINGTON

and Culture in the Oxford community—bringing in talents such as international folk singer Odetta, the Staples Singers, and Sister Thea, a member of the Franciscan Sisters of Perpetual Adoration.

Later, I held a community arts festival at Avent Park to educate people on the effects of racism and how it corrupts a community. As the founder, I wanted to ensure that my board would consist of members who wanted to see a positive change occur in our community. While seeking applicants, I found out about William Ferris and his work at the University of Mississippi. We met, and he shared that he was more than happy to join. As we continued to build our relationship, he told me more and more about the Southern Studies program and its focus on humanities, social justice, and the arts, and I knew I had to join.

I understand that you have conducted a good many oral histories in Mississippi since your days in Southern Studies. As a cultural anthropologist, how are oral histories employed in your work?

I recently recorded the oral narratives of Black men, who are now in their sixties and seventies, about their

experiences as teenage social activists enrolled in the “Negro” segregated public school systems in the Mississippi Jim Crow society. They told stories about their work on the civil rights movement in towns of Mississippi, including West Point, Holly Springs, Columbus, and Aberdeen, and about their experience working with Student Nonviolent Coordinating Committee field organizers like John Buffington, Ralph Featherstone, and Stokley Carmichael.

What are you most passionate about in your work today?

Like many social justice activists, I am especially concerned about the ever-presence of the ghost of Jim Crow and its grip on America, which includes the ongoing saga of America’s structural inequalities, of economic and educational stratification, of generational poverty, and of the institutional racism that continues to control the way minority communities maneuver and live in American society. The oppression of Black and Brown people significantly increased in the age of Trump, and I am particularly concerned about the “shoot down” tactics used to kill Black and Brown people in impoverished communities across America’s landscape.

What are your plans for your work?

Although I live in the state of Washington now, I aspire to continue anthropological research on Mississippi culture and the Black experience. I hope to publish my oral history work on West Point and Clay County, Mississippi.

Janeth Jackson



COURTESY W. RALPH EUBANKS

W. Ralph Eubanks

“At Home There Would Be Honeysuckle”

By **W. Ralph Eubanks**

Cambridge’s Anderson Memorial Bridge sits on the site of the first bridge to cross the Charles River and is known to readers of William Faulkner as the “Quentin Compson Bridge” since it is the spot where Quentin Compson met his tragic end in *The Sound and the Fury*. Though I have never been able to find it, I’ve heard there is a plaque on the bridge that reads “Quentin Compson III / June 2, 1910 / Drowned in the fading of honeysuckle.” This is a reference to Quentin’s observation that at Harvard “there were vines and creepers where at home there would be honeysuckle.”

Soon after arriving in Cambridge, I made a pilgrimage to the bridge—not because I felt a sense of despair but because I was looking for a spot where I could connect with Mississippi. As a southerner spending a year at Harvard to begin work on a book about the Mississippi Delta, I feared I might be too distant from the South to write about the place clearly. Unlike Quentin, I did not end up feeling alienated during my year as a Radcliffe Fellow, but in the end the distance granted me an unexpected sense of clarity.

The clarity did not come quickly, but gradually. First, I began to engage with the ways statues and monuments in the North create their own mythology of innocence in any role in the institution of slavery that came to dominate the South. I quickly realized how the North's monuments to abolition allow one to evade unwelcome contradictions. Next I began to think about the complexities of American history and its mutability. Once I realized I was going to be spending nine months in a place that—like the Mississippi Delta—is imbued with its own mythology, I began to focus on the work I had at hand. The way the North's myths revealed themselves to me helped me approach my work on the South with some clarity.

Myths are like clothing, since they both conceal and cover. Myths hide things, but they also disclose, and they reveal precisely by concealing. Once I understood the stories northerners told themselves through their monuments and memorials, I realized that I could study the myths of the Delta in a place far away from that teardrop-shaped piece of land. In time, I came to realize that there were two big questions that I had come to Radcliffe to explore: what are the policy, political, and cultural forces that have disadvantaged the people of the Mississippi Delta? And how have the myths of the Delta as a place obscured its realities? Soon after my arrival, those questions were emblazoned on the whiteboard



COURTESY RALPH EUBANKS

Garrett O'Brien (left) and Mia Word on tour in the Delta

of my office and became the driving force behind my work during my year at Radcliffe.

Once I had reconciled myself to my physical environment, I began to engage with the archive. The Black Women's Oral History project held in the Schlesinger Library became my starting point, beginning with an interview with Minnie L. Fisher of Mound Bayou. Fisher's parents were among the first group in Vicksburg to be contacted by Isaiah T. Montgomery when he decided to settle Mound Bayou as an all-Black town. Though the interview was conducted in 1979, Ms. Fisher alluded to the numbers of Mound Bayou residents who were going away to college and that she hoped they came back to keep the town going. That in turn led me to study the decline in population of the town over the past forty years, telling me that what Ms. Fisher had hoped for had not happened. Mound Bayou, like much of Mississippi, was a victim of a brain drain.

When I noted this connection

to a librarian, I was guided toward another collection, this time of the poet June Jordan. In 1970, as the civil rights movement began to dim and faint hints of racial progress were springing up across the American South, Jordan traveled to Mississippi and even began a novel set in the Delta. But what I came to study closely was a piece Jordan wrote about Black life in the state for the *New York Times Magazine*. "Sometimes you do some bitter thinking about Mississippi, U.S.A.," Jordan wrote in the opening line to her story. "Sometimes it seems you must be either poor or crazy if you're black and choose to live there."

The core of Jordan's article was, as she put it, to "shake some warm black hands and glimpse some live black people who are determined to stay, and to direct their own survival, in that place." More than fifty years after Jordan's trip to Mississippi, I found myself thumbing through her notebooks in the Schlesinger Library at Radcliffe. A few weeks later, Jordan's notebook guided me on a trip through the Delta. I wanted to see if I recognized the place she described so vividly. I did recognize those places, many of which were familiar to me. But I was able to look at them through a combination of Jordan's point of view and my own familiarity with the place, which was enhanced by Jordan's perceptions. I felt I was traveling through the Delta with a kindred spirit.

The Delta, both in reality and in popular culture, has proven to be a place that is difficult to shake from one's consciousness. It is clear from reading June Jordan's notebooks that she felt that way. Jordan's first impressions: "overwhelmingly flat land, unrelenting heat unrelieved by shade, and scabrous, rural poverty." But it was in Jordan's work that I began to see a connection with Minnie Fischer and contemporary interviews I was conducting. Jordan's interviews with prominent Black activists of the time alluded to the children of those activists and their plans for the future. What I

realized was that many of the children of activist parents had sought their future far from Mississippi and the Delta. While the legacy of cotton and the impact of farm mechanization certainly affected the economy of the Delta, the loss of people to migration was important to keep in mind.

Recognizing the ways the Delta has continued to lose population, even in the last census, brought into focus that my writing must focus on the people who have stayed and continue to seek to bring change to the Delta. Jordan saw the Delta as a radical space; I saw it the same way, but realized it had lost a generation of activists. That meant that as I looked back on historical events, I had to reconcile how what happened in the past continues to echo in the present.

In my work at the Radcliffe Institute I began to recognize that the ways in which we see the Mississippi Delta—and poverty in general in this country—are often clouded by mythology that obscures the realities of the past and the present. Mythology keeps us from seeing that the sins committed against the people of the Delta belong to all Americans because they have been committed in our name. For example, by seeing the music of the blues only as something that sprang from Delta soil, we fail to see how those blues are rooted in a shared American experience. By seeing systemic racism as a myth, we are obscuring the reality of racism's impact not only on the Delta but on the rest of the country.

While being away from Mississippi, the Mississippi Delta came to matter to me more than it did when I could just take an hour's drive from Oxford and commune with the landscape. As I studied the impact of philanthropy, public policy, politics, economics, education, and public health, I came to see the ways the Mississippi Delta matters to me. But I also realized that while the Mississippi Delta mattered to me, not everyone shared that view.

In the course of several trips to the Delta and moving between Cambridge and Mississippi, I realized that the Delta will matter to more people if we change our way of seeing. To change the way we all see the Delta—and other impoverished places like it—the quantitative and the qualitative must inform each other. It is important to know the size and scale of the problems faced by poor people in the Delta, both historically and today. And to change our way of seeing we must also understand the ways public policy has institutionalized poverty in this country and numbed us from seeing it.

But how do we change our way of seeing? To change what we see, we must also change what we know. That means that first we must understand the ways the Delta was shaped by economic, political, and emotional forces that are American at their core, not merely southern. And we must also recognize that the same forces that created inequality in the Delta have led to many of the same inequities across this nation.

Inequality is not just a problem in the Mississippi Delta. It is American problem. I believe that it is only by changing the way we see “the most southern place on earth” that we can begin to understand the ways the social and economic forces that shaped the Delta and lie deep in its rich soil have actually transformed an entire nation.

Getting to focus on the Delta as a multidimensional place would not have been possible without the constant flow of research materials from my two Harvard undergraduate assistants, Garrett O'Brien and Mia Word. When I would return to Cambridge from Mississippi, I would tell them about what I found and ask them to begin to dig deeper on a topic that arose during an interview I had done. Then it occurred to me that what might help them understand the work I was doing in Mississippi was for them to accompany me on a trip to the Delta. In April of this year, that is exactly what we did, covering six

Delta counties in two days. We spoke with Curtis Wilkie about what it was like as a journalist to cover Robert Kennedy's trip to the Delta in 1967. They also accompanied me on interviews, leading them to observe that a third question needed to be added to my whiteboard: what are the roles of race and class in understanding the reality of life in the Delta?

In the course of our interviews, with both Black and white residents of the Delta, my research assistants came to recognize the ways race affects how Mississippians perceive the reality of daily life in the Delta. Black residents might see blues tourism as extractive, while whites see it as the key to the Delta's future. The way race is lived in the Delta was a topic close to my research assistant, Mia Word, since her family has roots in the Delta and still lives there. Now, as I continue my work and return to Mississippi, I will keep Garrett's and Mia's impressions close in mind.

In my final days in Cambridge, whether on foot or on my bicycle, each morning I still searched for that memorial to Quentin Compson. Yet I must confess that I am not seeking that marker with the persistence I did in my early days. As I prepare to return to Mississippi, my thoughts have instead returned to words from Thomas Carlyle's *Sartor Resartus*, which I studied as an undergraduate. “The Ideal is in thyself,” Carlyle proclaimed. “The thing thou seekest is already with thee.” What we find in our heart, according to Carlyle, is a call of duty to work. What I found in my year at the Harvard Radcliffe Institute was a calling to tell the story of the people of the Mississippi Delta. That calling was with me when I came to Cambridge, but became even stronger as I lived in a place free of the scent of honeysuckle.



Translating Welty

Koji Motomura Returns as CSSC Visiting Scholar

In 1989 *Dead Poets Society* was in theaters, *Saved by the Bell* started its television run, and everyone was wearing acid-washed jeans. Additionally, in August of that year, Koji Motomura arrived on the University of Mississippi campus as a linguistics student. His classes included Normal Development of Communication, Morphology, as well as Introduction to Southern Studies, taught by Ted Ownby. That class sparked his interest in the South, although he went on to earn his MA in American literature from the Graduate School of Literature at Aoyama Gakuin University in Tokyo.

Motomura now teaches in the Faculty of Letters in the Department of English and American Literature at Komazawa University in Tokyo, which is one of the oldest universities in Japan. He is also on the editorial board of the American Literature Society of Japan, which is an academic association dedicated to the study of American literature for the purpose of promoting exchange with various academic organizations both at home and abroad through the publication of research findings.

Motomura, who will be a visiting scholar at the Center for the Study of Southern Culture for a year, is working on a large Eudora Welty project. "I am currently translating Eudora Welty's *Delta Wedding* from English into Japanese," Motomura said. "In the text there are about thirty words, phrases, and sentences that are ambiguous and unclear to



JAMES G. THOMAS, JR.

me. I would like to clarify them, talking with Welty scholars and lovers of her work on campus." The book is to be published by the end of 2023 by Japanese publisher Ronsosha.

In addition to the translation job, he is writing articles. "I was asked to write an article about some southern female writers from the viewpoints of ethnicity, localism, and globalism," Motomura said. "This article is to be included in a collection of academic essays. I am planning to take up Kate Chopin and Welty and discuss their respective works. I am sure that a comparative study between

Chopin and Welty, which has been rarely conducted so far in the literary world, will help us find the new features of these authors."

Motomura, who is here with his family, wants to acknowledge several people on campus, including Margaret Gaffney, Catarina Passidomo, Ted Ownby, and Annette Trefzer.

"Above all things, I would like to express my deepest thanks to Dr. Katie McKee, who is always considerate and helpful to me and my family."

Rebecca Lauck Cleary



For over a decade,

I've been documenting the cultural, political, and economic transformations that Latino migrants have brought to Southern communities. I'm particularly interested in changes to landscapes and soundscapes. In places where I've conducted fieldwork—Florida, Tennessee, and Mississippi—the number of Latino-owned businesses has increased over the last thirty years. These businesses tend to be concentrated in commercial spaces where Spanish-language advertising and storefront signs create a distinctive cultural landscape, and the Spanish language can be heard as frequently as, if not more frequently than, English.

By Simone Delerme

to International Memphis

**Photos by
Houston Cofield
and Roberto Gonzalez**

Buenaventura Lakes (commonly shortened to BVL), a suburb in Osceola County, Florida, and Summer Avenue, a six-mile-long commercial district in urban Memphis, Tennessee, experienced an influx of migrants in recent decades. In both cases, newcomers introduced new restaurants, markets, and food stands. And in Florida in particular, existing businesses pivoted to serve changing tastes. The evolving culinary landscape held different meanings for incoming and receiving residents. Some residents saw these businesses as evidence of the migrant population's economic success, as their incorporation into the community, as a means for maintaining Latin American and Caribbean foodways in the US South, and as an opportunity for

community revitalization. For others, however, the changing foodways served as an unwelcome reminder that the population was now majority Latino.

When I moved to BVL in 2010, the process of Latinization was already well underway. Puerto Ricans and other Latinos migrated to central Florida in large numbers several decades before my arrival. As a result, the landscape and soundscape already reflected the Latino presence. In Osceola County, one of four counties in Greater Orlando, the proportion of Latino residents increased from 2.2 percent in 1980 to 45.5 percent in 2010. By 2020, Latinos represented more than 50 percent of the county's total population and numbered approximately 211,089. The growth of both small

and large Latino-owned establishments, where business was conducted primarily in Spanish, made it evident that the Latino diaspora had already reached a critical mass. In his book, *Divided Border: Essays on Puerto Rican Identity*, Juan Flores described the similarities between Los Angeles and New York's huge Spanish-speaking neighborhoods. In these two urban spaces, he wrote, "all of your senses inform you that you are in Latin America, or that some section of Latin America has been transplanted to the urban United States where it maintains itself energetically." In the suburbs of Greater Orlando, I found that the Puerto Rican diaspora was already influencing political, economic, and cultural life.

Puerto Ricans are the largest group



HOUSTON COFIELD



of Latinos in Greater Orlando, and the wave of migration in the 1990s and early 2010s included both professionals and low-paid service sector workers. Multiple push-pull factors fueled and sustained the migration, including real estate marketing and the opportunities for homeownership, labor recruitment, powerful social networks (a phenomenon known as “chain migration”), and the perception that Florida offered a better quality of life. For upwardly mobile Puerto Ricans, central Florida offered greater economic promise in a similarly attractive climate. Push factors from the island included the social consequences of Puerto Rico’s economic instability, such as rising

crime rates and the fear of violence. Additionally, deindustrialization in the northern and northeastern United States during the 1970s led to layoffs of Puerto Rican workers living in northern cities and contributed to outmigration to other parts of the country, including Florida. Since Puerto Ricans are United States citizens, they are able to avoid some of the social and political barriers faced by foreign-born immigrants. By 2010, the population’s growing political power and cultural influence was evident.

Sandra Lopez, a schoolteacher from New York City who had relocated to BVL, recalled driving into Orlando to find Latin American and Caribbean products in the late

1980s: “It took between forty-five minutes to an hour to get plátanos (plantains) or pernil (roast pork). As time progressed, the food changed.” Food, she explained, was a measure of the demographic transformations. “Eventually the supermarket created an international food aisle and you knew that was your section.” Over time, entire supermarkets replaced the single international food aisle.

In 2005, the Publix supermarket chain opened a stand-alone market called Sabor in BVL. All product information and signs were bilingual, and the store offered a wide variety of Latin American and Caribbean products. Plátanos maduros (sweet plantains), empanada dough, and a selection of frozen Goya dinners—arroz con pollo (rice with chicken), ropa vieja con arroz (rice with shredded beef), and arroz con gandules (rice with pigeon peas)—were just a few of the products that lined the freezer shelves. For some residents, the availability of familiar Latin American and Caribbean foods was central to their sense of being at home in a new place. For others, the Latinization of grocery shelves was a daily reminder that BVL was changing and non-Latino white residents were becoming a demographic minority for the first time.

On a hot summer day in July 2010, I stood outside of the Robert Guevara Community Center in BVL, named after the first Puerto Rican elected to the Osceola County Commission, and listened as a small group of non-Latino residents discussed their frustration with the local supermarkets and businesses that they saw as “catering” to Latino consumers. One mentioned his experience in a local supermarket where several store associates had to look around to find an English-speaking worker to assist him while he waited patiently in disbelief. A woman named Jennifer chimed in and mentioned another supermarket, Sedano’s, which had opened earlier that year in the same space as her former grocery store.



Founded in 1962, Sedano's initially catered to a Cuban American clientele. It grew to a chain of about thirty South Florida markets. Salsa music played, pastelitos (a pastry baked or fried with sweet or savory fillings) were available in a café, and clerks greeted customers in Spanish, although signs were in English. In 2009, Sedano's purchased three Albertsons markets in Central Florida with plans to cater to the growing Puerto Rican customer base. The new Orlando-area Sedano's stocked brands like Iberia, Conchita, and Norteno. According to Augusto Sanabria, president and chief executive officer of the Hispanic Business Initiative Fund, "Anytime that a big Hispanic company comes into town,

it just re-emphasizes the power of the Hispanic community here in Central Florida . . . It's music to my ears." Yet not everyone celebrated the arrival of Sedano's. On January 8, 2010, an internet user who went by the name of tim (sic) commented on an *Orlando Sentinel* article about the new chain: "Hispanics need their own supermarkets . . . wow! . . . the regular supermarkets are not good enough for them??"

Supermarkets and formal businesses weren't the only signs of Greater Orlando's changing culinary landscape. When I drove around BVL on weekends, I encountered garage sales, yard sales, and poster boards advertising the sale of alcapurrias (a fritter made from plantains

and stuffed with meat), empanadas, or pinchos (meat kabobs). These types of "plate sales" are common in other parts of the South. My neighbor consistently set up his grill on the front lawn, arranged folding chairs, and prepared pinchos to sell to passersby and to neighbors.

Life had clearly changed since the 1980s when Sandra Lopez had to travel forty miles for familiar Puerto Rican foods. In BVL, the concession stand at the Archie Gordon Memorial Park sold empanadas and pernil sandwiches while the cashier behind the counter blasted loud salsa music on a radio. I was even able to purchase pasteles during the holiday season from a vendor in the local Walmart parking lot. (Pasteles

are a traditional Puerto Rican dish. Labor-intensive to prepare and usually associated with the Christmas season, they are made of a root-vegetable masa stuffed with meat and boiled in a plantain leaf.) I quickly learned that while some of my interviewees appreciated the availability of familiar Caribbean foods in residential spaces and commercial parking lots, others interpreted this practice as a health code violation and evidence of the cultural changes in the suburb that they had called home for decades but now felt was foreign to them. When I began my research in Florida, my focus was not on foodways. Yet restaurants and markets emerged as important sites of contestation, and I continued to pay attention to them.

Summer Avenue in Memphis, Tennessee, is another southern landscape that has changed dramatically over the years. Lined with restaurants and motor courts, the avenue was the location of the first Holiday Inn in the United States and the location of the first McDonald's in Memphis. In recent decades, the area has become home to a sizable immigrant population. Latinos have made up a large portion of this growth, and new immigrants to the Summer Avenue corridor have opened businesses of all kinds, especially restaurants and grocery stores.

Caiman Authentic Venezuelan Restaurant and Bakery, which I visited several times in the summer of 2017, but has since closed, was an important social space for

Venezuelan Memphians to gather, converse about Venezuelan politics, and enjoy cuisine that reminded them of home. Caiman owner Allen Ampueda left Venezuela in 2004 and arrived in Arkansas, where his sister was living. He found work remodeling houses and repairing semi-trucks until his sister put the idea of a restaurant in his head. Eventually, he moved to Memphis and opened Caiman.

During one visit, a customer named Maria told me that she came to Caiman when she was having a difficult day. She took out her cell phone to show me a photo of a bullet-riddled house that belonged to someone she knew back in Venezuela. Maria had left the country because she feared for her life.: "It's a dictatorship—they



want the oil. Venezuela is a rich country. They imprison anyone who opposes,” she said. Her family is now scattered around North America and Europe. Maria only needed to complete a few more credits to earn her master’s degree, but she couldn’t feed her children on her teacher’s salary. She described herself as an activist and wanted me to understand that the people in Venezuela were suffering. She continued her activism as best she could from her new home in Memphis.

In 2018, the Summer Avenue Merchant Association initiated an effort to brand the avenue as Memphis’ Official International District, naming a roughly three-mile section of Summer between Highland Street and White Station Road “Nations Highway.” Restaurants and markets in particular became key to that international place-identity. In a 2018 article from the online news source *High Ground*, Meghan Medford, the association president, explained that “Summer Avenue used to be the place where everyone wanted to go to, where everyone hung out. . . . We’re trying to bring that energy back. . . . There’s just so many different nationalities and countries represented here, and you can get any kind of food from anywhere. And so we were thinking, what is this area and what does it mean to people?” White flight to the suburbs following the desegregation of Memphis public schools may have paved the way for new immigrant populations to transform Summer Avenue, Meghan said. “A lot of the immigrants moved into those houses that are in the area, and they rented ’em. And it’s an area that welcomes everyone and they felt comfortable,” she said.

Andrew Gattas, owner of the school supply company Knowledge Tree, spent much of his childhood and adolescence working for the department store his father opened on Summer Avenue in 1970. He reflected on the transformations he witnessed over the years. “I didn’t

really fully understand the impact until probably five or six years ago, when you drive down and you genuinely see every type of ethnic restaurant you could imagine.” he said. “I think it had happened long before that, long before I noticed.”

Abdullah Mohammed, a merchant from Taiz, Yemen, who opened the Stone House Market in 2016, described the changes he witnessed along Summer Avenue. He decided to open his business because he saw Latinos, Yemenis, Iraqis, and Israelis in the area. It looked like it was going to be an international street, he explained. He mentioned a Turkish grill,

a Japanese restaurant, an Iraqi investor, a Jordanian laundromat owner, a Mexican immigration attorney, and a furniture salesman from Jerusalem who had also come to the area. “Now the street is just an international place,” he said.

Mirna Garcia, co-owner of Mi Tierra Colombian and Mexican Restaurant, recalled that in 1995 the Latino community was very small. When the restaurant first opened nineteen years ago, it only sold Colombian food, but “customers would look in, . . . but they were not adventurous enough to try the food, so they would leave.... So we added Mexican food to the menu, and





that started letting customers stay [for] the Mexican food and also try the Colombian. Now they come back and just order the Colombian.” Garcia has customers from Honduras, Guatemala, El Salvador, Puerto Rico, and other parts of Latin America.

The Summer Avenue Merchants’ Association embraced and promoted the different ethnic groups that contributed to the revitalization of the area. In 2018 local newspapers highlighted a \$50,000 Community Enhancement Grant for \$50,000 from the county. Heidi Shafer, former Shelby County commissioner, told the press that “we’ve really been trying to bring Summer up for about a decade now. . . . One of the things I thought would be helpful is if we could start to give Summer a sense of place.” The first phase of the project was the installation of banners that said “Nations Highway” and displayed flags from different parts of the world to demarcate the space. The second phase would focus on landscape design and other beautification efforts.

What happened next surprised me. Controversy over the branding effort emerged from within the international community and quickly became a topic of debate on social media and in the local press. Residents questioned whether there was an equal investment in the surrounding community. At least one person expressed fear that the increased attention would make Summer Avenue businesses the targets of raids by Immigration and Customs Enforcement (ICE). Another criticized the effort as a project of “neoliberal multiculturalism,” arguing that the international identities of the business owners and the diversity they brought to the commercial strip was being exploited for marketing purposes and profits. Some saw the project as catering to tourists rather than neighbors.

The branding initiative received additional criticism from both native Memphians and members of the international community who objected to the banners that were placed on poles along the avenue. Each pole featured a flag from a

different country and the words “Nations Highway” were printed vertically. According to some reports, the local Vietnamese population wanted the yellow flag that represented South Vietnam on display instead of the red flag that represented North Vietnam. The Chinese flag was also challenged for having communist symbolism, while the Israeli flag was criticized because the Jerusalem Market was owned by Palestinians. All of the flags were eventually removed.

In 2021 the Tennessee Department of Transportation awarded an urban transportation grant to the City of Memphis’ Division of Planning and Development to create a Complete Streets Plan, which would guide Summer Avenue’s future development. The design renderings stood in stark contrast to the modest strip malls that currently line the avenue. Those improvements would certainly improve the aesthetic, and perhaps they would transform Summer Avenue into the destination space that many businessowners hoped for. However, I couldn’t help but think of the opposition to the infrastructural changes and the emphasis on gentrification. There was fear that rents would increase, potentially pushing some businesses to close.

In both Memphis, Tennessee, and Orlando, Florida, restaurants and markets signal the Latinization or internationalization of communities. Migration, food, and the identity of place are deeply bound together. And this phenomenon is occurring, or has already occurred, in so many places across the South. Perhaps even in your own backyard.

Simone Delorme is an associate professor of anthropology and Southern Studies at the University of Mississippi. This essay was originally published in the Spring 2022 issues of the Southern Food Alliance’s Gravy and the Georgia Review.



W. Ralph Eubanks accepting his Reflecting Mississippi Award

“Who Are We as Mississippians?”

W. Ralph Eubanks Recognized for Reflecting Mississippi

W. Ralph Eubanks claims he is a nonfiction writer because he is bad at making things up, but his gentle grace in describing the beauty and pain of the landscape of Mississippi needs no fictionalization.

The Mississippi Humanities Council (MHC) has lauded Eubanks, visiting professor of English and Southern Studies at the University of Mississippi and writer in residence at the Center for the Study of Southern Culture, with a 2022 Public Humanities Award. The Public Humanities Awards recognize outstanding work by Mississippians who bring the insights of the humanities to public audiences. Eubanks was presented the Reflecting Mississippi Award for his work as a

memoirist and literary scholar. “This is an honor I never expected and not one I would have anticipated when I was sitting beside my watermelon stand the summer of 1972 reading Faulkner’s *The Reivers* in the hot August sun alongside Highway 35 in Mount Olive, which I tell people is the most Mississippi thing I have ever done,” Eubanks said. “I see this award not as recognition, but as a challenge to write honestly and deeply about this place we call home.”

Upon receiving the award Eubanks said that he was reminded of a Sunday homily he heard twenty years ago. “The priest challenged the congregation to look deeply into their consciousness and think

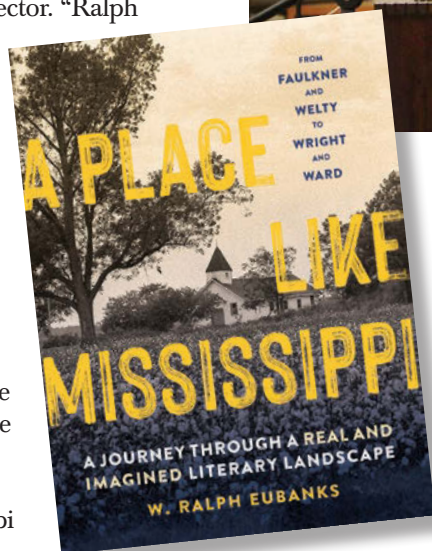
of what they would say when asked, ‘Who do they say that I am?’ I want to turn that around and ask all of you to think about what it is you say when someone asks you, ‘Who are we as Mississippians?’” Eubanks recalled. “We all reflect Mississippi, and I accept this award in the spirit of not only challenging myself but to challenge all of you to think about ‘who do they say we are?’”

The Mississippi Humanities Council is funded by Congress through the National Endowment for the Humanities to provide public programs in traditional liberal arts disciplines in Mississippi. Recipients of 2022 MHC awards—including William Ferris, former chairman of

the National Endowment for the Humanities and founding director of the Center for the Study of Southern Culture, who received the Cora Norman Award—were honored at a public ceremony and reception at the Two Mississippi Museums in Jackson. “In 2022 the Mississippi Humanities Council is marking our fiftieth anniversary with a yearlong series of programs that explore how the narratives of our state have, or have not, reflected Mississippi and the experiences of its people,” said Stuart Rockoff, MHC executive director. “Ralph Eubanks’s work, as a memoirist, literary scholar, and national interpreter of our state’s complicated history, has helped revise our state’s narratives to reflect Mississippi more honestly and accurately. Thus, we were honored to recognize Ralph’s achievements with a special Reflecting Mississippi Award.”

The Reflecting Mississippi Award will continue the MHC’s tradition of working toward a more honest, accurate, and inclusive narrative. “Since our founding in 1972, the Mississippi Humanities Council has empowered Mississippians to share and interpret their unique stories,” said Sharman Bridges Smith, chair of MHC. “For almost fifty years, we have been in the forefront of uncovering and highlighting the rich complexity of our state’s history and culture.”

In Eubanks’s most recent book, *A Place Like Mississippi: A Journey through a Real and Imagined Literary Landscape*, he takes readers on a complete tour of the landscapes that have inspired generations of authors. The book honors and explores the landscape and history of Mississippi as it reveals the many ways it has informed the work of some of America’s most treasured authors. “When a place



Ralph Eubanks reading from *A Place Like Mississippi* in the Faulkner Room of the J. D. Williams Library on the University of Mississippi campus during the Oxford Conference for the Book

is experienced through the lens of the real and the imagined, whether through our own eyes or those of a writer, it takes on a heightened

sense of reality,” he writes in the prologue. “Whether the pages of your notebook are blank or filled with memory, Mississippi’s landscape is one that feeds the work of its writers.”

At the recent Oxford Conference for the Book, Eubanks gave a Reflecting Mississippi lecture, presented by the MHC in the university’s J. D. Williams Library, where he described how the place where he lives has followed him throughout his life, and that in *A Place Like Mississippi* he explores the state with eyes of a native and someone who sees it from outside. “I received the Reflecting Mississippi Award as a challenge to keep writing honestly about Mississippi,” he said. “I thought being an expat was part of my life plan, and I thought I’d closed the door on Mississippi, but I realized in middle age I needed to go back. We have so many stories to tell, and

we have so much to explain. We are a state of storytellers, and I want people to think about those stories.”

A graduate of UM and the University of Michigan, he is a recipient of a 2007 Guggenheim Fellowship from the John Simon Guggenheim Foundation and has been a fellow at the New America Foundation. He is currently the Carl and Lily Pforzheimer Foundation Fellow at the Radcliffe Institute for Advanced Study at Harvard University. More awards are in Eubanks’s future, as the Mississippi Institute of Arts and Letters announced that he will be recognized for *A Place Like Mississippi* at its forty-third annual awards banquet June 11 at the Mississippi Museum of Art in Jackson.

Eubanks is the author of two other books, *Ever Is a Long Time: A Journey into Mississippi’s Past* and *The House at the End of the Road: The Story of Three Generations of an Interracial Family in the American South*. He has contributed articles to the *Washington Post*’s “Outlook” and “Style” sections, *WIRED*, the *Hedgehog Review*, the *Wall Street Journal*, the *American Scholar*, the *New Yorker*, and National Public Radio.

Rebecca Lauck Cleary

BY WAY OF REMEMBRANCE

RURAL CEMETERIES OF NORTH MISSISSIPPI



***Study the South* Publishes Photographic Essay by David Wharton**

Mississippi isn't a place known for its cemeteries. Other than a handful of larger national and historic cemeteries, like those in Vicksburg, Natchez, and Jackson, the state mostly contains an abundance of small, rural, out-of-the-way cemeteries that dot the countryside. David Wharton's photographic essay *By Way of Remembrance: Rural Cemeteries of North Mississippi* examines these small but usually well-attended burial grounds.

"I found the cemeteries satisfying places to make photographs," Wharton writes in the essay. "The cemeteries often seemed places of beauty, sadness, and religious faith, evoking not only a local past but also a rural culture that while still alive in the present moment was gradually, inexorably fading away. In short, the cemeteries provided a record of a society in the process of becoming a remnant of its past self."

The more than five dozen

photographs in Wharton's essay reflect many of the ways people have chosen to remember the past and how the past continues to make itself felt in the present moment.

David Wharton is an assistant professor of Southern Studies and the

director of documentary studies at the University of Mississippi's Center for the Study of Southern Culture. He has a BA from Colgate University, an MFA in photography from the University of Texas at Austin, and a PhD in American studies, also



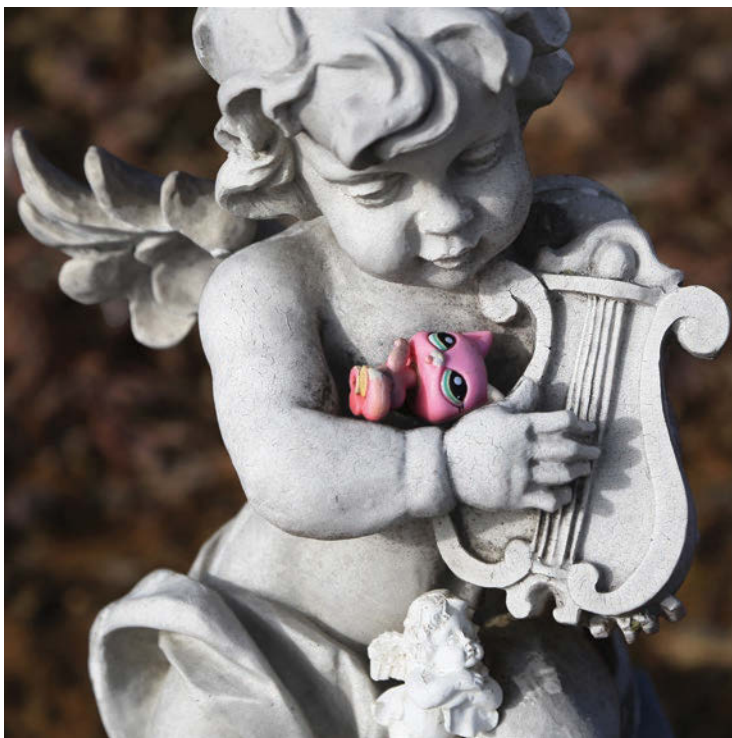
Shiloh Missionary Baptist, Panola County

from University of Texas at Austin. He is the author of three books of photographs: *The Soul of a Small Texas Town: Photographs, Memories, and History from McDade, Small Town South*; and *The Power of Belief: Spiritual Landscapes from the Rural South*. A fourth book, *Roadside South: A Photographic Journey*, will be published in the spring of 2022.

Visit *Study the South* at www.studythesouth.com to view and read Wharton's *By Way of Remembrance: Rural Cemeteries of North Mississippi*.

Study the South is a peer-reviewed, multimedia, online journal, published and managed by the Center for the Study of Southern Culture at the University of Mississippi. Founded in 2014, *Study the South* exists to encourage interdisciplinary academic thought and discourse on the American South, particularly through the lenses of social justice, history, anthropology, sociology, music, literature, documentary studies, gender studies, religion, geography, media studies, race studies, ethnicity, folklife, and visual art.

Study the South publishes a variety of works by institutionally affiliated and independent scholars. Like the Center for the Study of Southern Culture, *Study the South* embraces a diversity of media, including written essays with accompanying audio, video, and photography components; documentary photography; and video projects. Queries regarding book review submissions are welcome.



Gerizim Cemetery, Union County

Those interested in submitting essays or reviews to *Study the South*, please email editor James G. Thomas Jr. at jgthomas@olemiss.edu.



Springdale Missionary Baptist, Quitman County



JOHN MCCRADY, *THE SQUARE*, 1933. ACRYLIC ON CANVAS MOUNTED ON MASONITE, 41.5 X 71.5 INCHES (COLLECTION OF THE UNIVERSITY OF MISSISSIPPI MUSEUM)

Daily Life in a Small Southern Town

John McCrady's *The Square*

“My paintings are like my children. We have had such wonderful experiences together that it is only natural that they should be related to the land of my associations.”

—John McCrady

Born in 1911 in the rectory of Grace Episcopal Church in Canton, Mississippi, John McCrady was the seventh child of Reverend Edward McCrady and Mary

Tucker McCrady. The McCrady family moved from Canton to Greenwood, then to Hammond and Lake Charles, Louisiana, eventually settling down in Oxford, Mississippi, where Reverend McCrady became the rector of St. Peter's Episcopal Church and taught in the philosophy department at the University of Mississippi. Reverend McCrady passed his interest in God and man down to his son John, who

had more of an immediate interest in art than academics.

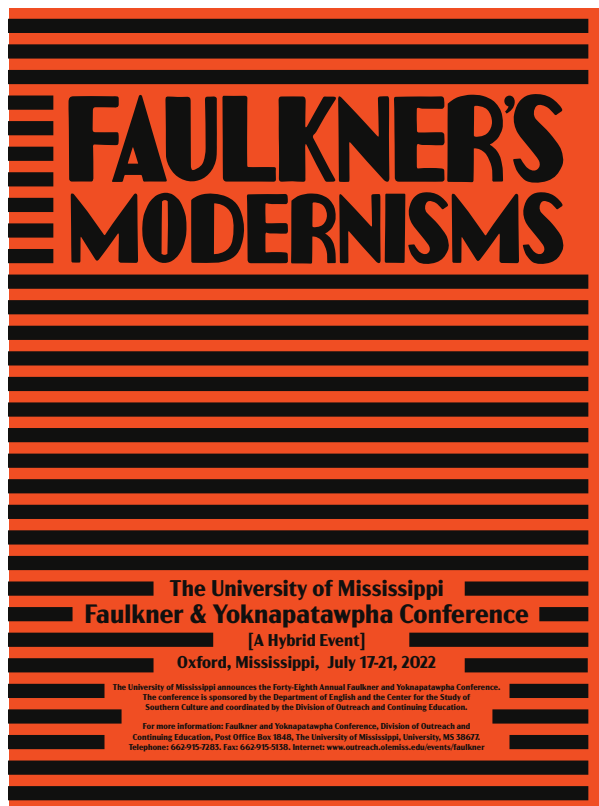
This interest developed when the younger McCrady spent the summers of 1931 and '32 away from classes at the University of Mississippi to visit his brother who was attending school in Philadelphia, Pennsylvania. It was there that McCrady started taking art classes informally at the Pennsylvania Academy of Fine Arts. This experience solidified his interest

Faulkner and Yoknapatawpha Conference

“Faulkner’s Modernisms” • July 17–21, 2022

The Archives and Special Collections Department at the J. D. Williams Library has announced the speaker for the annual Library Lecture at this summer’s Faulkner and Yoknapatawpha Conference. Jack D. Elliott, former archaeologist for the Mississippi Department of Archives and History and current historian of north Mississippi, is the author of a forthcoming biography of William C. Falkner, great-grandfather and namesake of the novelist William Faulkner. For his Library Lecture, scheduled for Wednesday, July 20, 2022, at 12:30 p.m. in the Faulkner Room of Archives and Special Collections, Elliott will share research for his biography, which will be published by the University Press of Mississippi. As Elliott wrote upon accepting the Library’s invitation, “I could speak the entire time not on what is new to believe about Colonel Falkner but on what is new not to believe. In other words, researching him has involved separating the wheat from the chaff, and there’s a lot of chaff.” Attendees should expect a bountiful harvest at the event, which is free and open to the general public. A light lunch will be provided courtesy of Archives and Special Collections.

In other conference news, the program of speakers for “Faulkner’s Modernisms” has now been set and includes four keynote lecturers: Leigh Anne Duck, Julian Murphet, Susan Stanford Friedman, and Michael Zeitlin. Novelist Percival Everett will present the Ann J. Abadie Lecture in Southern Studies, and thirty-six panelists have been chosen through the conference call for papers. They include Brooke P. Alexander (University of Mississippi), Ted Atkinson (Mississippi State University), Leah Begg (University of Connecticut), Benjamin Child (Colgate University), Michał Choiński (Jagiellonian University, Poland), John Corrigan (National Chengchi University, Taiwan), David A. Davis (Mercer University), John N. Duvall (Purdue University), Amy A. Foley



(Providence College), Mason Golden (independent scholar), Phillip Gordon (University of Wisconsin–Platteville), Dylan Harkin (University of New South Wales), Alexander Howard (University of Sydney), Jolene Hubbs (University of Alabama), Bernard Joy (University of Glasgow), Ethan King (Boston University), Peter Lurie (University of Richmond), Anne MacMaster (Millsaps College), Joseph Makko (Louisiana State University), Sean McCann (Wesleyan University), Ryanne McEvoy (Boston University), Sascha Morrell (Monash University, Australia), Maggie E. Morris Davis (Illinois State University), Julie Beth Napolin (The New School), Erin Penner (Asbury University), Ben Robbins (University of Innsbruck),

Frances Rowbottom (University of Edinburgh), Kate Schnur (University of Michigan), Frédérique Spill (Université de Picardie Jules Verne, France), Matthew Sutton (William and Mary University), Benoit Tadie (Université Rennes 2, France), Isadora Wagner (University of Minnesota), Candace Waid (University of California, Santa Barbara), Michael Wainwright (Royal Holloway, University of London), Randall Wilhelm (Anderson University), and Yuko Yamamoto (Chiba University, Japan). We look forward to a week of stimulating insights into Faulkner’s modernisms from these contributors.

Registration for “Faulkner’s Modernisms” is now open at the conference website, www.outreach.olemiss.edu/events/faulkner. The conference will observe the University of Mississippi’s summer planning guidelines in order to insure a safe learning environment for registrants. Discount rates for the conference are available for groups of five or more students. Contact Mary Leach at mleach@olemiss.edu for details. For other inquiries, contact Jay Watson, director, at jwatson@olemiss.edu.

Thank You to Our Supporters

The work we do at the Center for the Study of Southern Culture would be impossible without donor support. They fund graduate assistantships, academic programs, graduate travel, and conference attendance. Dollars also fuel our public-facing programs, such as SouthTalks and the Oxford Conference for the Book, as well as support the work of our individual units, including *Living Blues*, SouthDocs, and the Southern Foodways Alliance. Donor funds are vital to our mission, and we are thankful to those listed below for their investment in our future over the past fiscal year.

Please see the back cover of this issue of the *Southern Register* for ways to make a contribution to the Center.

Ann J. and H. Dale Abadie	Lou Ann H. and Leroy P. McCarty Jr.
Argyll Foundation	Ellen and E. Patrick McIntyre Jr.
Linda Arrington	Thomas R. Melton
E. Josh Bogen Jr.	Randall M. Miller
Bettye M. Butler	Katherine S. and John C. Morrison
Richard C. Butler	Mattie J. Mosley
Anna Caflisch	Linda K. Myers
Samantha M. Carruth	Ronald D. Nurnberg and Joe Osgoode
Aneta M. Chapman	Ted M. Ownby
Coterie Club	Willard Pate
Bonnie and B. C. Crawford	Martin J. A. Petersilia
Carolyn Crowder	Barbara Y. Phillips
Christine Daum	Carol Quinlan
Megan E. Davis	R&B Feder Charitable Foundation for the Beaux-Arts
Wanda L. Dodson	Kathy S. and Lee W. Randall
Shawna R. Dooley	Amy C. Reeder
John P. Doyle	Ann and Cliff Richardson
Laurel E. Eason	Marc Rosen
Manuel C. Eisner	Jewett and Alan F. Rothschild Jr.
Philip K. Ensley	Mark W. Russell
Marcie C. and William R. Ferris Jr.	Robert E. Saarnio
Marylon R. Glass	Todd L. Savitt
Janice M. and Chellis O. Gregory	Richard A. Schmuck
Tracy J. Harrison	Cynthia L. and Gardiner H. Shattuck Jr.
Rolando Herts	Misty Shaw-Feder and Ronald M. Feder
Dennis Hoffman	Suzette D. Shel mire
Dorothy M. and Thomas S. Howorth	Peter Simons
Junior Auxiliary of Oxford	Stacey E. and T. Whitman Smith
Judy Kidd	Southern Humanities Fund
Edwin King	Seetha and Asoka Srinivasan
Annette S. Kluck	B. Shea Stewart
Mary S. and Geoffrey W. Knight	Ward and James C. Sumner
Gary Koester	Afton M. and James M. Thomas
Amanda B. and Jason Landry	Senith C. and Ancel C. Tipton Jr.
Maura W. and Alexander B. Langhart	David Vinski
Janice N. Law	Jeriann Walsh
Marcy Loomis	Albert G. Way
Deanna and Christopher T. Losson	Shirley Williams
Betty J. and Will F. Lowrance	Marie L. Antoon and Charles Reagan Wilson
Brian K. Martin	Elise V. Winter (In Memoriam)
Kegera Matthews-Lawrence	

