THE SOUTHERN REGISTER

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

NEWSLETTER • PUBLISHED QUARTERLY OXFORD, MISSISSIPPI, U.S.A. SPRING/SUMMER 2016

Southern Documentary Project Has Busy Spring

Premieres New Films, Earns Award

The Southern Documentary Project wrapped up an exciting academic year with several premieres and accolades.

To begin, producer Rex Jones merged his love of nature and storytelling with a film about the longleaf pine ecosystem in *Longleaf: The Heart of Pine*, which debuted on Mississippi Public Broadcasting on May 2 and showed again on May 8. Towering stands of old-growth longleaf pine once covered over ninety million acres, stretching from southern Virginia to eastern Texas. Today the total acreage is about two million, with only about two thousand of that considered old growth. As the South was settled and northern timber supplies were exhausted, this natural resource very nearly vanished from the South's landscape and collective consciousness. *Longleaf: The Heart of Pine* is a cultural and natural history of the South's ancient primeval forest and explores how it might still be saved. The film is now freely available at www.longleafmovie.com.

Andy Harper, director of SouthDocs, said he is pleased that *Longleaf* premiered on MPB. "This past year has been one where we have been focusing on finishing up stories that have been in production for a while," he said. "I am happy that *Longleaf* premiered on Mississippi Public Broadcasting in May, and we are currently seeking distribution for *La Frontera*, another film by Jones."

Shake 'em on Down, a documentary film about Fred McDowell, premiered at the Shelter in Oxford during the Center's Music of the South Symposium in April and at the Knoxville Stomp in May. McDowell was first recorded by Alan Lomax in 1959, traveled to Europe with the Rolling Stones in the mid-1960s, mentored Bonnie Raitt, and served as the cornerstone of the unique and enduring North Mississippi Hill Country–style of blues music. Filmmakers Joe York and Scott Barretta traced McDowell's roots from obscurity to international influence.

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IN THIS ISSUE
Spring/Summer 2016

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DIRECTOR'S COLUMN

In the spring the Mississippi legislature and the legislatures of other southern states passed or considered a number of immediately controversial laws dealing with sexuality, marriage, public space, and religion. In Mississippi, legislators passed House Bill 1523, a law its authors say protects the rights of business owners and public officials from violating their religious beliefs. It protects them from being forced to provide services to people getting married, or renting or selling them property, or offering child care or medical treatment if doing so would violate religious convictions about same-sex marriage or gender identity. It also attempts to protect people from laws that might keep them from establishing "sex-specific standards or policies concerning employee or student dress or grooming, or concerning access to restrooms, spas, baths, showers, dressing rooms, locker rooms, or other intimate facilities or settings."

As soon as the Mississippi law passed, coming on the heels of other legislation in North Carolina, about everyone I know had an opinion. Was this part of a new Jim Crow that legally allowed ostracism and insult? Did these laws represent a new stage or expression or institutionalization of fundamentalist religion? Were they another form of patriarchy, using the law to assert that gender is an essentially unchangeable category? For opponents of the law, what were the most useful responses–court action, lobbying, letter writing, voting, or direct action? Others immediately wondered how anyone could imagine enforcing laws about bathroom and dressing-room choice. And lots of people wondered how to relate these laws to other laws the same legislatures were passing about budget cuts and state flags and guns in churches (and other topics that attracted less attention). Supporters of HB 1523 immediately said the law did not discriminate against anyone but instead that it was protecting people against possible laws and court decisions that forced them to violate their religious beliefs. Supporters asked why their opponents were so quick to talk about insult and ostracism and wondered why the laws were so controversial.

Southern historians quickly started drawing comparisons between laws like HB 1523 and laws about racial segregation. Maybe there were parallels in the ways lawmakers claimed to protect freedom by allowing people to discriminate. Perhaps both sets of laws created uncertainty about who would enforce such laws and how that process would work. Clearly, some supporters of the new laws, like supporters of old racial segregation laws, said they were protecting certain definitions of family life. Both involved anger at distant forces, whether they were federal authorities or cultural movements. Were the Mississippi and North Carolina laws a kind of massive resistance against Supreme Court decisions about same-sex marriage and adoption? There were immediately parallels when opponents of the laws called not just for legal equality but for expressions of pride and defiance and for greater respect, kindness, and inclusiveness. Some opponents, much as they had done under segregation, announced boycotts of states that had laws they considered hateful. At universities in Mississippi and North Carolina, faculty wondered how to address the laws and their immediate and long-term effects.

How should an interdisciplinary regional studies program like Southern Studies address contemporary issues? Along with finding responsible ways to address issues as they arise in our existing classes, publications, and programs, can we imagine ways that interdisciplinary work might be especially productive in studying those issues? If we taught a class on these issues, what sort of class would make the most sense?

What would we need to study laws like Mississippi House Bill 1523? We

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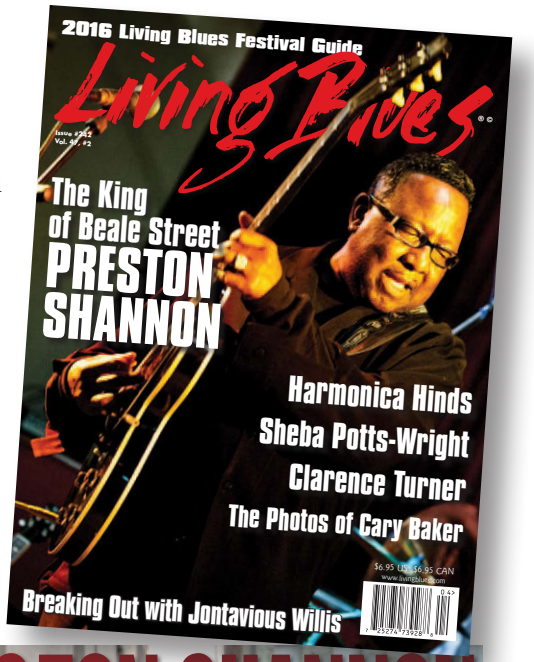
Living Blues News



There is something to be said for being "the king" in your own hometown. Memphis bluesman Preston Shannon may be best remembered for a string of well-received records back in the 1990s, but his true mark comes from his decades-long gig on Beale Street, one of the most visible blues scenes in the world. Two or three nights a week, nearly every week unless he is out touring, Shannon can be found playing his music just eight miles from his home. Unlike most bluesmen, he sleeps in his own bed, wakes up with his family, knows where his next paycheck is coming from, and doesn't have to struggle to book a road tour. Yeah, it's good to be king.

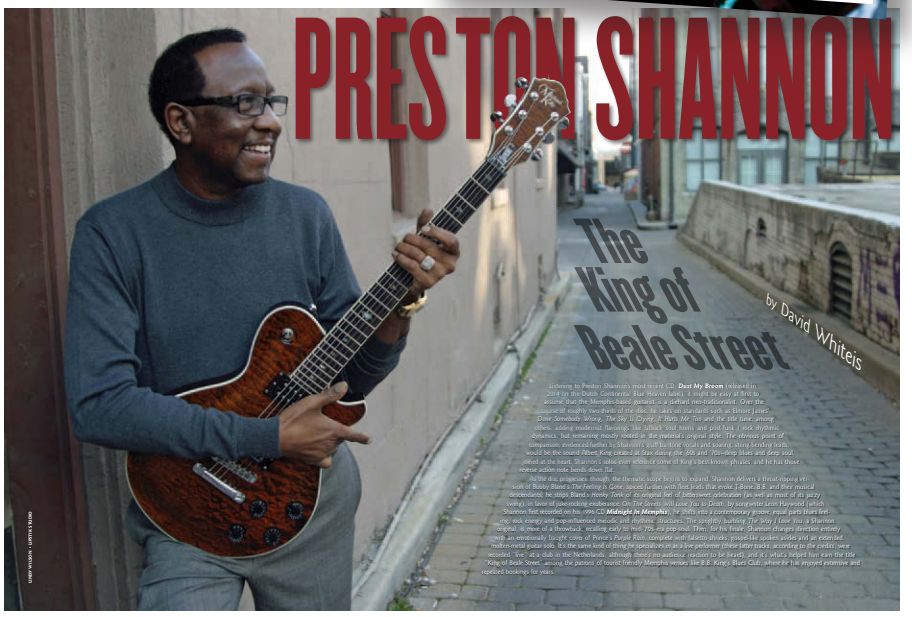
One of my favorite things about putting together *Living Blues* is finding new talent and turning the blues world on to them. That is why many years ago I created the "Breaking Out" column in the magazine. I wanted to give emerging artists some attention and help them make that step up and out onto the national and international stage. This issue's subject is nineteen-year-old Georgia native Jontavious Willis–a name that most folks probably have not yet heard, but will. Willis has embraced the deep blues with a passion and skill that is delightful to see. As important as it is to document the older musicians and their decades-long careers, it is just as important to give a voice to the rising stars and help them become the blues masters of tomorrow.

Make sure to check out the 2016 *Living Blues* Festival Guide (found in issue #242), the first blues festival guide every year, and make your 2016 blues travel plans.

Thanks to all our wonderful Facebook fans who helped us hit ninety thousand likes a couple weeks ago! Be sure to follow that page for more blues news, events, and special digital-only offers from *Living Blues.*

I want to welcome our new publication manager to the magazine, Melanie Young. Regular readers will recognize Melanie's name from the magazine's pages. She started out six years ago as my editorial assistant while working on her MA in Southern Studies. She also worked as our circulation manager for two years, and after graduation she has gone on to become a solid voice in our review section, as well as a regular feature story contributor. Welcome aboard, Melanie!

As many of you may have heard, the Jazz Record Mart,



Bob Koester's extremely important Chicago record store, closed its doors on February 15 after more than fifty-four years in business. The Jazz Record Mart was not just an eclectic record store, it was an institution, and its influence (and that of Koester) cannot be overstated. Not only was it *the* place to buy music (Koester was renowned for his huge vinyl collection), it was also the place for blues fans far and wide to gather and talk and dream of ways to be a part of the world of blues. During its heyday in the 1960s and '70s it was commonplace for artists like Sunnyland Slim, Jimmy Dawkins, and Big Joe Williams, who actually lived in the store's basement, to stroll through the front door and check out what was going on. Jazz Record Mart was one of the places where the seeds of *Living Blues* took root. Founders Jim O'Neal and Amy van Singel both worked there. Same for Alligator Records, Blind Pig Records, and Earwig Records, whose owners, Bruce Iglauer, Jerry Del Guidice, and Michael Frank were all store employees. Even Charlie Musselwhite and Mike Bloomfield did stints behind the counter. So thanks, Bob (and everyone else from JRM), for all that you have done and continue to do to for the blues.

Brett J. Bonner

Gammill Gallery Exhibition Displays Center of Southern Communities

After hearing a story on National Public Radio about the population loss figures for rural counties (as reflected by the 2010 census), Todd Bertolaet decided to photograph the courthouse square districts of the county seats of some of the rural areas in the southern United States that he had photographed previously. He also wanted to investigate some of the census statistics as they related to specific counties, a project he began in 2011.

Of the eighty county seats he photographed, twenty-four of the photographs in the exhibition *Squares, Circles, and Lines: County Seats of the Deep South* were recently on display in the Center's Gammill Gallery. Traditionally, the county seat, being the center for the county court, was also the center of commerce for the county. In most cases the courthouse became the central point for the community, and the area surrounding the physical courthouse building became some of the most important real estate in these communities. In many counties the square or circle surrounding the courthouse, along with the courthouse, was a place to showcase and display a sense of community pride. Bertolaet set out to document these areas and create one image for each that would depict the courthouse, the area around it, and also include the census statistics. His April 27 talk in the Center's Brown Bag Lunch and Lecture Series included other examples of this work that were not on display at the Center, and Bertolaet discussed the variances in the statistics of the communities he photographed, along with the visual challenges of this project.

Todd Bertolaet is a professor of photography in the School of Journalism and Graphic Communication at Florida A&M University in Tallahassee, Florida. The University Press of Florida published a monograph of his work entitled *Crescent Rivers, Waterways of Florida's Big Bend.*

Students Graduate with Bachelor and Master of Arts Degrees, and Awards

Each year the Center gives several awards for papers and documentary projects. The announcement of recipients is made at the Southern Studies graduation celebration. Here are the winners for 2016.

Joel Hayes-Davis won the Gray Prize for one of the two best papers by Southern Studies undergraduates: "Local Southern Identity as Defined through Foodways," a paper for Katie McKee's SST 402.

Anna McCollum won the Coterie Award for one of the two best papers by Southern Studies undergraduates: "What is Today's South?" a paper for David Wharton's SST 401 class.

Mary High won the Peter Aschoff Award for the best paper in southern music: "Sterling Plumpp's 'Mississippi Griot' and Blues Counter Memory," a paper for Adam Gussow's blues and literature class.

Lauren Veline won the Ann Abadie Prize for the best documentary project in Southern Studies: "The Rebirth of Water Valley," in David Wharton's documentary studies class.

The Sue Hart Award for the best project in gender studies in the South had two winners in its first year: **Alicia Pilar Bacon** won for her undergraduate honors thesis, "This Clinic Stays Open: A Comprehensive History of Reproductive Rights in Mississippi, 1966–2015," directed by Jessica Wilkerson, and **Jessie Hotakainen** won for "Trans Mississippi," a film for Andy Harper's documentary film class.

Josh Green won the Lucille and Motee Daniels award for the best paper by a first-year Southern Studies graduate student: "Peace and the Unsealing of the Mississippi Sovereignty Commission Files," a paper in Ted Ownby's SST 598 class.

Sarah Holder's "Sookie's Place(s): New Roadways into the South of the Southern Vampire Mysteries," directed by Katie McKee, won the Lucille and Motee Daniels Award for the best master's thesis in Southern Studies.

JAMES G. THOMAS, JR.

Members of the graduating Master of Arts class of 2016 (l–r): back row, Sarah Holder, Amanda Malloy, Sam McAlilly (undergraduate), Chris Colbeck; middle row, Amanda Berrios, Katie Gill, Brandy Williams, Yaeko Takada; front row, Sophie Hay, Brian Hawks, Irene Van Riper, Mary Blessey

Alicia Pilar Bacon

Jessie Hotakainen

Josh Green

Mary High

Study the South Publishes Essay on Race and Sport in Memphis

On March 31, *Study the South* published a new essay by University of Memphis professor Aram Goudsouzian. The essay, "'Back to One City': The 1973 Memphis State Tigers and Myths of Race and Sport," illuminates how sports can not only foster racial progress, but also obscure racial divisions.

In 1973 the Memphis State Tigers reached the finals of the NCAA basketball tournament. Though they lost to UCLA, they inspired a civic myth. With each victory, the city's enthusiasm ballooned, with paeans to stars Larry Finch, Ronnie Robinson, and Larry Kenon, as well as coach Gene Bartow. Politicians upheld the team as a vehicle of interracial unity, supposedly healing the scars from Martin Luther King's assassination in 1968. This myth has elements of truth, as basketball provided common ground across lines of race and class. Yet it hides as much as it reveals. Success in basketball smoothed over Memphians' anxieties about the university, the city, and the future of race relations.

Aram Goudsouzian is chair of the Department of History at the University of Memphis. He grew up in Winchester, Massachusetts. He earned his BA from Colby College and his PhD from Purdue University. He is the author of *Down to the Crossroads: Civil Rights, Black Power, and the Meredith March Against Fear*, *King of the Court: Bill Russell and the Basketball Revolution*, *The Hurricane of 1938*, and *Sidney Poitier: Man, Actor, Icon.*

The Center's online journal, *Study the South*, founded in 2014, exists to encourage interdisciplinary academic thought and discourse on the culture of the American South, particularly in the fields of history, anthropology, sociology, music, literature, documentary studies, gender studies, religion, geography, media studies, race studies, ethnicity, folklife, and art. The journal 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.

From *Study the South*: "'Back to One City': The 1973 Memphis State Tigers and Myths of Race and Sport"

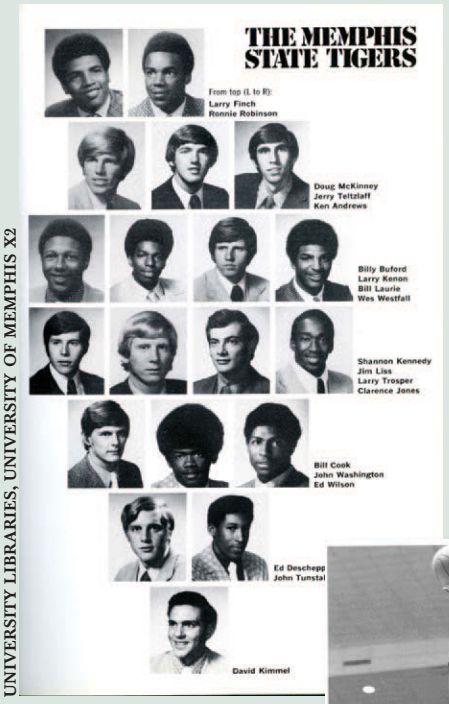
Introduction

February 18, 1973, was Senior Night, the last home basketball game of the season for the Memphis State Tigers and an emotional celebration of Larry Finch and Ronnie Robinson, the team's two beloved black stars. Before the game, Gov. Winfield Dunn had called to wish them well, and Mayor Wyeth Chandler offered a tribute.

The Tigers jumped ahead of West Texas State, and by the second half the lead was insurmountable. Finch was hitting leaning jumpers, and Robinson was soaring high for rebounds. The pep band fostered a sentimental mood, playing a gentle, half-tempo version of the fight song, "Go, Tigers, Go." With four minutes left, coach Gene Bartow subbed out his stars. The band now played loud and fast, and the Mid-South Coliseum shook with sustained, deafening roars. As the game finished, the band played "Auld Lang Syne." "It did some people in," described one sportswriter. "Women cried and there were grown men in the stands who stood and watched their feet shuffle, almost afraid to look up because you're not supposed to get choked up over a game. Or are you?"

Robinson hoisted Finch to snip the nets at one basket, and then Finch did the same for Robinson at the other end. They signed autographs for hundreds of children. Overcome with emotion, Robinson slipped into the locker room. "I don't know what's going to happen to me now," he said. "There might be another war, like Vietnam, and I might have to go to it, but whatever becomes of me I want you to know that I'm never going to forget what has happened to me at Memphis State. Never again could anything be so great." A tear dripped down his cheek.

Later that evening, the team gathered at the home of a wealthy white booster. It was Finch's birthday, so



COURTESY PRESERVATION AND SPECIAL COLLECTIONS DEPARTMENT, UNIVERSITY LIBRARIES, UNIVERSITY OF MEMPHIS X2

they celebrated with cake and ice cream. Around one o'clock that night, Finch's mother found him in the kitchen, playing an imaginary game of hoops with a gaggle of preteen boys.

Larry Finch and Ronnie Robinson were not only athletic stars, but also ambassadors of racial goodwill. Mayor Chandler had already proclaimed that the team "unified the city like it's never been unified before. Black and white, rich and poor, old and young are all caught up in their success. Memphis is a better city now, thanks to the Memphis State basketball team." After the sentimental Senior Night, one columnist waxed: "If our racial barriers are lower, then credit Finch and Robinson for having a lot to do with it."

That season, the Tigers' greatest triumphs were still to come. The team would win the Missouri Valley Conference and reach the NCAA tournament final. In the history of college basketball, Memphis State's season is just a footnote, as the Tigers lost the title game to UCLA, which captured its seventh consecutive NCAA championship. But in Memphis, this team became a civic mythic legend. With each victory, the city's enthusiasm ballooned, inspiring more paeans to Finch, Robinson, coach Gene Bartow, and budding superstar Larry Kenon. Politicians and journalists upheld the team as a vehicle of interracial unity, healing the scars of the 1968 Sanitation Strike and Martin Luther King's assassination.

As with many myths, this one has elements of truth. Basketball did provide common ground across lines of race and class, and Finch and Robinson did inspire sincere admiration. Memphians, black and white, paint the moment with great cultural importance. Yet, as with many myths, it hides as much as it reveals. The success of the basketball team smoothed over Memphians' anxieties about the status of the university, the prestige of their city, and the future of race relations. The language of racial healing inspired by Finch and Robinson occurred amidst political disillusion and a controversial court-ordered busing plan to integrate schools. The story of the Tigers' season thus illuminates how sports can not only foster racial progress, but also obscure racial divisions.

Goudsouzian's complete essay and others can be found at vwww.StudytheSouth.org.

Documentary Workshop Offers Students a Jump Start

Southern Studies students will have a new opportunity to prepare for their upcoming semester during the Center's Documentary Workshop, scheduled for Monday, August 15, through Wednesday, August 17, 2016. The workshop, led by documentarians from the Southern Documentary Project and the Southern Foodways Alliance, will provide an introduction to technical filmmaking skills and documentary methods.

This three-day intensive workshop offers students a real-time approach to documentary forms and ethics, and an opportunity to gain comfort with equipment, to strengthen editing and production skills, and to work on interviewing skills and approaches in the field. The workshop presents the challenge of dealing the complexities of collecting a stranger's story and sharing it with an audience. It also presents an opportunity to document stories in the Center's backyard, Lafayette County.

This workshop highlights the important role of documentary fieldwork in the changing American South. Along with the Southern Documentary Project, the Center and the Southern Foodways Alliance have contributed to a rich catalog of southern documentary films, including collaborations with Southern Studies students. The larger goal of this workshop is for students to leave with a short documentary project along with the skills needed to create more documentary work during their studies within the department and in the future.

The workshop will include a community documentary project in Oxford and will conclude with a screening on Wednesday, August 17.

Sarah Dixon Pegues and Chancellor Jeffrey Vitter at staff recognition awards ceremony

KEVIN BAIN

University Honors Pegues for Thirty-Five Years of Service

Sarah Dixon Pegues, the Center's administrative assistant, has logged thirty-five years of service to the Center and to the University of Mississippi. Pegues works tirelessly behind the scenes, maintaining seamlessness to the Center's day-to-day operations. On May 20 the university recognized staff members in an awards ceremony recognizing their years of service to the school.

"Much of what we do depends on Sarah's years of experience here," said Center associate director for publications, James G. Thomas, Jr. "We've all come to rely on her for so many things. Her contribution to the Center cannot be overstated."

An Oxford native, Pegues received a BS from Mississippi State University. She has been employed at the Center since 1980. She handles all financial matters, and her many responsibilities include monitoring departmental budgets and processing payroll, e-forms, purchase requisitions, travel requests, procurement card purchases, cash deposits, and other payment requests. She also helps process grant applications, monitors grant budgets, and assists with interim and final reports for a variety of externally funded projects.

"In addition to keeping the Center's financial affairs in order," Thomas said, "she's come to be our institutional memory."

Pegues has announced that she will retire from the university at the beginning of 2017. "While it would be a well-deserved retirement, I'm still hoping she'll change her mind," said Thomas.

Gravy Wins Second James Beard Foundation Award

In April, the James Beard Foundation awarded the SFA's biweekly podcast, *Gravy*, the award for best podcast in the field of foodways.

In 2015 the Foundation named *Gravy*, the SFA's quarterly print journal and podcast, Publication of the Year. *Gravy* shares stories of the changing American South through the foods everyone eats. SFA members receive the printed journal four times a year, while the free twenty-five-minute podcast is available on the SFA website or through iTunes. A new episode is released every other Thursday. Both serve up fresh, unexpected, and thought-provoking stories of an American South that is constantly evolving, accommodating new immigrants, adopting new traditions, and lovingly maintaining old ones.

Sara Camp Milam, *Gravy*'s managing editor, said it is an honor to win a James Beard Award for the second year in a row. "Though our work is grounded in the US South, we explore issues of universal relevance–including class, race, ethnicity, gender, and labor–through the lens of food," said Milam. "It is extremely gratifying to receive national recognition for *Gravy*."

The SFA's quest to dig into lesser-known corners of the region and to give voice to those who grow, cook, and serve daily meals couldn't be bound by print. So, in 2014, SFA launched *Gravy* the podcast, produced and hosted by Tina Antolini, Salt Institute graduate and NPR veteran. One recent episode ponders the restaurant chain Cracker Barrel and southern nostalgia. Another focuses on the food world behind the scenes at Indian-owned motels.

In her acceptance speech, Antolini said, "It is so gratifying to have these stories, and their subjects and the radio producers I've collaborated with, recognized."

Rebecca Lauck Cleary

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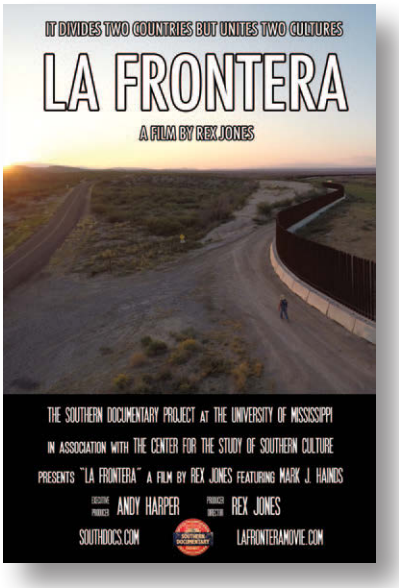
"Just this week we were notified that *Shake 'em on Down* has been selected for the prestigious Southern Circuit Tour of Independent Filmmakers, which means it will be seen by audiences in seven southern cities later this year," Harper said.

In March, the Mississippi Historical Society awarded the SouthDocs film *50 Years and Forward: The Voting Rights Act in Mississippi* an award of merit. The short film is a joint project of the Mississippi Department of Archives and History (MDAH) and



SouthDocs, utilizing archival material from a number of MDAH collections to tell Mississippi stories through film.

SouthDocs also has been hard at work on the Mississippi Stories website, which has been planned for several months. "One of the things I have focused on for years is having Mississippi stories told by Mississippi storytellers," Harper said. "Rex Jones has been producing short films that showcase stories of those in and around Mississippi and those can be found on the SouthDocs website, southdocs.org. Our plan is to continue seeking out great stories and adding them to the website as they are produced along the way." MississippiStories.org will launch this summer.

Rebecca Lauck Cleary

Discovering the Intersections of Business and Religion

An Interview with Southern Studies/History Professor Darren Grem

Darren Grem joined the faculty of the University of Mississippi in 2012 as assistant professor of Southern Studies and history. His book, *The Blessings of Business: How Corporations Shaped Conservative Christianity*, recently published by Oxford University Press, details how business leaders, organizations, money, and strategies advanced the religious and political ambitions of conservative evangelicals in the twentieth century.

Grem earned his BA from Furman University and MA and PhD from the University of Georgia, and then held postdoctoral fellowships at Yale University and Emory University. Currently, with John Corrigan and Amanda Porterfield, Grem is editing *The Business Turn in American Religious History*, a scholarly essay collection that reconsiders the role of business in American religious politics and culture. He is also working with Ted Ownby and James G. Thomas, Jr. on an edited collection of essays on southern religious history. The majority of the papers were presented at the 2015 Porter Fortune History Symposium in honor of Charles Reagan Wilson.

The Center's associate director for projects, Becca Walton, interviewed Grem about the inspiration for *The Blessings of Business*, his research experience, and future projects.


Darren Grem

Can you talk about the origins of this book? What led you to write about Christianity and the business world?

I grew up in a conservative, evangelical household in South Carolina, and I've long been curious about where all the religious and political lessons I received as a kid came from. During and after college, I did marketing work for a company that touted "Christian" principles at work and employed a number of students from Bob Jones University, a fundamentalist school in South Carolina, so my background in business and interest in the intersection of religion and business came in part from that experience. My dad also worked for a company out of Texas that sent Bible verses out with company e-mails, and it was intriguing to me to consider nonchurchly places and spaces as "religious" environments and places where the religious ideas and aspirations of evangelicals found expression.

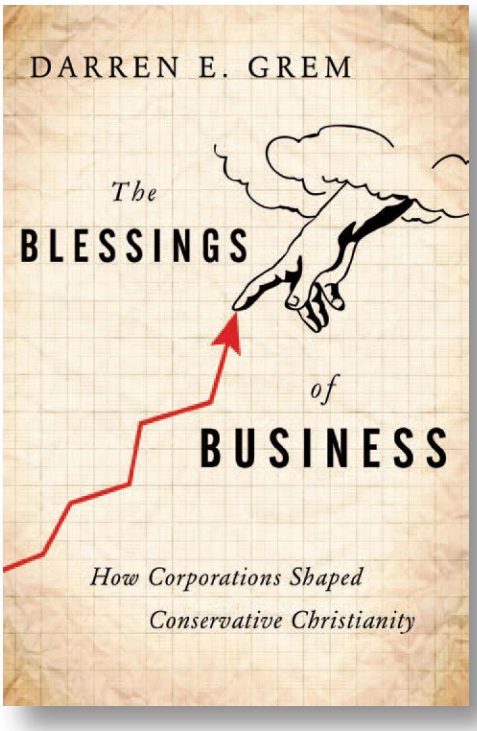
In grad school, I was hurting for a dissertation topic since my original idea wasn't panning out. While doing some research for that dead-end dissertation topic, I revisited this famous article from 1976 in *Newsweek* about the rise of evangelicals in American public life. The article mentioned a number of big businessmen who had shaped evangelicalism all the way back in the nineteenth century and into the twentieth century. It also had a picture of this publication called *The Christian Yellow Pages,* a business directory that listed companies similar to the ones my dad and I had worked for. I was unaware of most of the businessmen named by the article, as well as the notion of doing "Christian" business as a kind of countercultural act in the 1970s. Thus, I was curious if there was a story there that hadn't been told before, a kind of business history of modern American evangelicalism.

The book, therefore, tells the story of how corporations became places for evangelical activity and expression and how businessmen, sometimes working individually, sometimes collaboratively, shaped what we think of today as conservative "Christian" culture and politics.

Can you talk a bit about the sources you used? How did you get to know the personalities of people like Herbert Taylor and R. G. LeTourneau?

Most of the main figures in the book–Herbert Taylor,

J. Howard Pew, R. G. LeTourneau–had archive collections available for consultation. Others, such as S. Truett Cathy, Zig Ziglar, and most of the other second- and third-tier businessmen in the book, had few archival materials or had nothing more than snippets available in various archives, so I had to use public materials or had to consult collections that had stored correspondences or other sources. The uneven nature of the materials available kept this book from being what I initially conceptualized it as, namely as a straightforward, event-by-event, chronological business history of how conservative evangelicals used the corporation to retain and expand their social and political influence in American life. Instead, it became, to draw from an analogy from fundamentalist history, a more "dispensation"-driven story, one that tells about the various relationships at certain points in time in modern American history between conservative evangelicals, corporations, corporate interests, and businessmen. In that sense, it also became a kind of long-form version of the short-form studies that scholars in business schools write, which are often case study driven.



Were corporate archives open and accessible?

Most of the private businesses I detail did not and do not have public archives. I remember asking Chick-fil-A years ago if I could consult any in-house records or materials, but they only offered to take me on a tour of their corporate campus. Same deal with a few other businesses. Publicly traded companies had basic financials and corporate information available, but I did not find them terribly helpful for telling the religious histories or measuring the way such companies made "religion" in their dealings and activities. Once more, publicly available materials, in some case studies conducted by business scholars, others interviews in various periodicals and newspapers, were helpful in that regard.

The simple fact of the matter is that companies keep materials closed for business and press reasons. Conducting research on companies is easier said than done, and there were many roadblocks and dead ends and questions left unanswered by the sources at hand. As every historian knows, we face limits all the time in reconstructing the past. In telling the various stories behind the corporate-conservative Christian alliance, the corporate part was often the harder story to tell. My book is therefore *a* history of how corporations shaped conservative Christianity but not *the* history or even the fullest history that could be written.

Did the attitudes of fundamentalist business owners and leaders cause them to strive to create religious workplaces? For example, were assembly-line workers required to participate in various religious practices, such as compulsory times of prayer?

That was certainly the case at R. G. LeTourneau's various plants and other companies, at least before various state codes and Title VII of the Civil Rights Act of 1964–and its attendant legal interpretations–made compulsion illegal. After that, compulsion actually gave way to a kind of take-it-or-leave-it "open" offer approach among evangelicals. In effect, they could not and did not make any religious activity, such as in-office prayer meetings, a condition of employment, pay, and so on. Evangelicals, however, were very strategic, once more, in navigating this new legal and pluralistic landscape, attaching their religious pursuits to a kind of "religious freedom" approach in the workplace. There's an irony here that I think many evangelicals today miss. Laws with secularizing intentions set the stage for an ostensibly secular approach to religion (situating religious practice at the seat of individual preference) that evangelicals, who promote "free" choice regarding one's religion, use to promote the continuance of their religion in a given workplace. Arguably, it's a social formula that helped early evangelicalism flourish, a deinstitutionalizing of church from state–or in this case, church from business–that allows evangelicalism to continue under new, choice-centric terms in the private sphere of the small or large business. And it has, so much so that evangelicals now claim "religious freedom" (a secular pursuit and ideal, in a way) as the means to preserve a kind of state sanctioning of their faith, or, more accurately, their interpretations regarding sexuality, in the private sector.

Where do you go from here? What's your next book project?

My next monograph will detail how the Great Depression was remembered and used by postwar Americans in popular culture and political culture. Right now, I'm researching Warm Springs, Georgia, where Franklin Roosevelt often vacationed and died, as a site of memory and religious veneration.

The interview with Grem can be found in its entirety on the Center's website, www.southernstudies.olemiss.edu.

Jessie Wilkerson Earns Fellowship from American Academy of Arts and Sciences

Jessica Wilkerson, assistant professor of history and Southern Studies, trades Oxford, Mississippi, for Cambridge, Massachusetts, during the 2016–17 academic year as part of the Visiting Scholars Program at the American Academy of Arts and Sciences.

The Academy's Visiting Scholars Program provides residential fellowships for junior faculty members and postdoctoral scholars in the humanities and social sciences. The fellowship program offers scholars a year for research and writing free from teaching and administrative duties, a collaborative work environment, and the opportunity to interact with Academy members.

"The Academy also organizes weekly seminars when we will meet with the other fellows, as well as editors, publishers, and senior scholars, to discuss our work," said Wilkerson, who has taught classes on southern history, women's history, contemporary US history, and oral history at the University of Mississippi since fall 2014. Her research interests include southern and Appalachian history, US women's and gender history, labor and working-class history, twentieth-century social movements, and oral history. She earned her MA from Sarah Lawrence College and her PhD from the University of North Carolina at Chapel Hill.


Jessica Wilkerson

COURTESY JESSICA WILKERSON

This past semester Wilkerson completed a successful graduate class on oral history techniques. The class ended with students performing short pieces from their oral histories.

The Visiting Scholars fellowship will allow her to devote all of her energy to writing her book-length manuscript, "Where Movements Meet: From the War on Poverty to Grassroots Feminism in the Appalachian South." The work traces the alliances forged and the grassroots movements led by women in the Appalachian South in the 1960s and 1970s.

She received the news just before spring break and was pleasantly surprised. "My motto is to apply for anything and everything that could support my research and writing, and that means I am used to getting rejection letters," Wilkerson said. "But every now and then, the stars align. I feel very fortunate to have the time to pursue my writing goals, and I am grateful for the support of the Academy and the University of Mississippi."

Housed at the headquarters of the Academy in Cambridge, Massachusetts, visiting scholars participate in Academy-sponsored conferences, seminars, and informal gatherings while advancing their scholarly research. The Academy provides office space and computer services as well as library privileges in cooperation with the Mahindra Humanities Center at Harvard University. Nearly sixty academic institutions from across the country have become University Affiliates of the Academy, supporting the Visiting Scholars Program and participating in Academy studies on higher education.

Rebecca Lauck Cleary

CONTRIBUTORS

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

Sarah Cascone is a journalism major. She interned for the Center during the spring semester.

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

Ann Fisher-Wirth is professor of English and Director of the Environmental Studies Minor at the University of Mississippi.

Aram Goudsouzian is chair of the Department of History at the University of Memphis.

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

Jenna Mason is the Southern Foodways Alliance's office manager. She earned her BA and MA in Spanish at the University of Georgia, where she also taught as a Spanish instructor.

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

Mary Thompson is a board member of the Mississippi Institute of Arts and Letters. She lives in Clarksdale, Mississippi.

Becca Walton is the Center's associate director for projects.

Jay Watson is a professor of English at the University of Mississippi and director of the Faulkner and Yoknapatawpha Conference.

Living Blues Magazine Hires New Publication Manager

With her new position as publications manager of *Living Blues* magazine, Melanie Young feels like she has come home. She first began working with the magazine in 2009 as the circulation manager. At the same time she also had an editorial internship with the publication. Since then, she's been a contributing writer for *Living Blues* and even wrote her Southern Studies master's thesis on the magazine in 2012.

"Growing up in Mississippi, I was drawn to elements of the blues in popular music without really understanding what the blues was, or where it came from," Young said. "As a student, the Center and *Living Blues* gave me the opportunity to deepen my knowledge of the art form within its cultural context–something that's forever changed me and how I see the world."

As publication manager, Young's duties include managing the day-to-day tasks necessary to the upkeep of the magazine, which consists of subscription services, publishing, distribution, marketing, and accounting. In addition, Young also trains and supervises graduate assistants and student workers.

In her new position, Young hopes to increase the magazine's circulation and prominence by attending more events, broadening the magazine's presence on social media platforms, and making readers more aware of the magazine's digital edition.

"Hundreds of blues artists have shared their stories through the pages of *Living Blues* over the years, and I'm honored to further my association with a publication that continues to do such important work," Young said.

Before accepting her new position at *Living Blues* magazine, Young worked as a freelance writer for the magazine, as well as a professional assistant for Diann Blakely, a Georgia-based poet.

Young was born in Mobile, Alabama, and her family moved to Lucedale, Mississippi, in 1989 and has lived there ever since. In 2008, Young earned her bachelor's degree in English literature at the University of Southern Mississippi.

Adam Gussow, associate professor of English and Southern Studies, said he is thrilled to have Young join the staff of *Living Blues* magazine. He was a member of Young's master's thesis committee and said she completed her thesis on *Living Blues* in an extremely detailed and precise manner. He is sure she will carry on the standard of excellence that her predecessor Mark Camarigg had established at the magazine, as well as bringing in new and fresh ideas.

"She's proven herself over the past several years to be a skilled and compassionate writer, interviewer, and reviewer for the magazine," Gussow said. "I think that her ability to wear that other hat, as it were, will help solidify *Living Blues*' longstanding and deserved reputation as the blues magazine of record, with extended interviews and a reputation-making CD review section."

Sarah Cascone

Mark Your Calendars!

June 10
Darren Grem
Signing *The Blessings of Business: How Corporations Shaped Conservative Christianity*
Square Books
Oxford, Mississippi

June 12
Music of the South Concert
Alphonso Sanders
The Grove
University of Mississippi

June 23–25
SFA Summer Symposium
Nashville, Tennessee

July 15
SFA Oral History Workshop
Atlanta, Georgia

July 17–21
Faulkner & Yoknapatawpha Conference
University of Mississippi and Oxford, Mississippi

August 15–17
Documentary Workshop
University of Mississippi

September 7
Gilder-Jordan Lecture in Southern History
University of Mississippi

Southern Studies Student Receives Prestigious Honors

Kathryn James, a junior majoring in economics, public policy leadership, and Southern Studies, was honored with the Taylor Medal at the University of Mississippi's Spring Honors Convocation on April 7. Additionally, she was inducted into the nation's oldest academic honors society, Phi Beta Kappa.

"I am humbled and honored to receive the Taylor Medal, which is such a significant statement from the university on the faith they place in my academic future," said James, from Mandeville, Louisiana.

The Taylor Medal is only awarded to a maximum of one percent of the University of Mississippi's undergraduate student body. It was created in 1904, and the recipients exhibit exceptional scholarship in a particular field, along with excellent work in other subjects as well.

James plans to pursue a career in educational policy. She hopes to promote policies that help to create educational justice and opportunity for all American citizens. After graduation next year, James hopes to teach in an underachieving high school in Mississippi through Mississippi Teacher Corps so that she can learn more about educational inequality.

After encountering the educational injustices when moving to Mississippi, James selected her majors carefully. "[I wanted] to learn about the policies that created this gross inequity, how to analyze and evaluate these policies and the current climate for change to reform these policies," she said.

Southern Studies has helped her in not only learning the history of the region, but also the evolution of the public southern mind that creates, continues, and protects the current imbalanced educational policies.

Southern Studies' interdisciplinary approach to education is James's favorite aspect of the program. She says that getting to know a variety of students has helped her learn how to ask better questions and become more refined in defending her responses.

KEVIN BAIN

Kathryn James receiving the Taylor Medal in Paris-Yates Chapel

"The combination of disciplines and the quality of faculty I've interacted with in Southern Studies courses has challenged me to think laterally and critically, questioning the assumptions and mythologies present in the modern South and studying the creation of those misperceptions," James said.

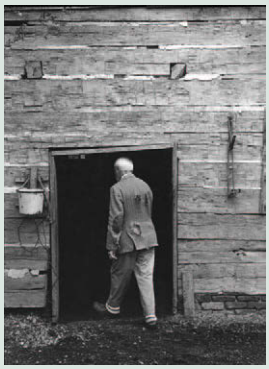
Kathryn McKee, McMullan Associate Professor of Southern Studies and English, has greatly influenced James in her academic career. McKee has a special talent for asking unique questions, connecting texts that are seemingly unrelated, and challenging the innate assumptions of her students, James said.

McKee says she can't think of any other student who better epitomizes what the award represents. "Kathryn demonstrates exactly what we hope to see in interdisciplinary majors: She synthesizes information, she makes connections, and she understands the complexity that arises from insisting that there are multiple ways of asking and answering questions," McKee said.

Sarah Cascone

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

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



MARTIN DAIN

The exhibition opened at the University of Mississippi in 1997 and traveled for two years as part of the Faulkner Centennial Celebration, had an encore tour in 2007 in conjunction with the Mississippi Reads project administered through the Mississippi Library Commission, and is once again available, this time for libraries, museums, and cultural centers in Mississippi and surrounding states. *Faulkner's World: The Photographs of Martin J. Dain* was curated and produced by the Center for the Study of Southern Culture. The exhibition has thirty-six 16" x 20" black-and-white photographs and four text panels, presented in 24" x 30" frames.

Persons interested in scheduling the traveling exhibition of Dain photographs should contact Margaret Gaffney by e-mail (mmmg@olemiss.edu) or telephone (662-915-5993).

The SFA Take: The Preservation Pickle

The careful upkeep of a majestic Victorian home. The tedious restoration of a priceless painting. The promise of summer vegetables from a Mason jar in the pantry. In many cases, the practice of preservation reflects prudence in the present and veneration for the past. It is important work.

In a cultural sense, though, the politics of preservation often play out as a resistance to change or a prioritization of one culture over others. Cultural preservation easily slips into a perpetuation of the status quo or an erasure of historical nuance. While many folks inside and outside the Southern Foodways Alliance believe our organization preserves the culinary heritage of the South, this inaccurately characterizes our work.

Each fall, SFA gathers hundreds of writers, thinkers, and eaters at our annual symposium to consider the South's history and future in a spirit of respect and reconciliation.

BRANDALL ATKINSON

SFA documents the South as it changes, as it struggles, as it triumphs, and as it fails. We preserve *stories*–as many and as varied as we can–to show that the South is not and never has been a monolith. Our oral histories, films, podcasts, publications, scholarship, and events serve as snapshots of our region's varied landscape, and we hope they prove effective catalysts toward a more progressive and inclusive South.

As we use food to understand the South's past and present, our aim is not to preserve a nostalgic or idealistic version of the South. Nor is it to defend "traditional" or "authentic" foodways over more recent or more complicated ones. Changes in foodways, conflicts between old and new, dynamics of authenticity and appropriation–these food-centered tensions reflect and illuminate the broader challenges facing our region.

As we increasingly understand the lay of the land, we can more effectively determine the best ways to cultivate it. When we recognize that tortillas are as much a southern staple as cornbread and collard greens, we come one step closer to setting a table where all southerners have a place and a voice.

That we sometimes take a critical view of the South has rubbed more than one person the wrong way. The way we eat says a lot about who we are: where we grew up, how much money we have, what religious beliefs we hold, and much more. With each meal, we telegraph this deeply personal information to those around us.

So to complicate someone's plate–to point out, for example, how Hoppin' John ties back to the labor of African slaves brought to South Carolina for their expertise in rice production–can come off as an insult at best, an accusation at worst. We understand the discomfort these conversations can generate. But we embrace that discomfort, not out of disdain for the South but out of love for it, with all its complexity, contradictions, and charms.

SFA prizes progress over preservation. That progress may take many forms: a more just labor system, food sovereignty at all income levels, a reversal of the "brain drain" in many southern states, social equality that doesn't depend on race, class, gender, sexuality, religion, or any other factor of difference.

To accomplish any of this, though, the South must continually come to terms with who we are, who we never were, and who we want to be. The stories behind our food help us get there.

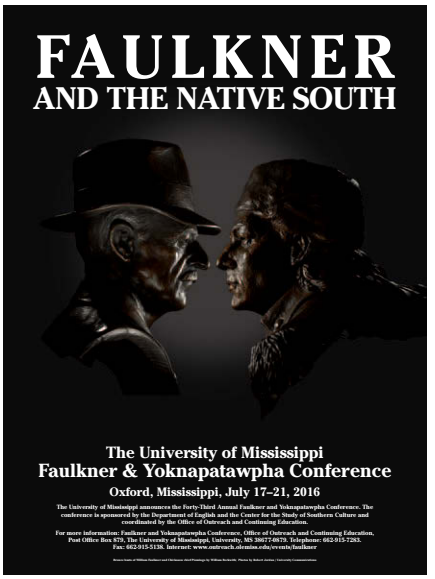
Jenna Mason

"The SFA Take" is a weekly distillation of SFA perspectives on issues related to foodways in the South. Read more at southernfoodways.org.

Faulkner & Yoknapatawpha 2016
"Faulkner and the Native South"
July 17–21, 2016

Scholars, teachers, students, and other Faulkner enthusiasts will gather in Oxford for the "Faulkner and the Native South" conference, July 17–21, 2016, at the University of Mississippi. The roster of keynote speakers has expanded to include Jodi A. Byrd, associate professor of English and gender studies at the University of Illinois–Urbana-Champaign, where she is also a faculty affiliate at the National Center for Supercomputing Applications. A citizen of the Chickasaw Nation, Byrd is the author of *Transit of Empire: Indigenous Critiques of Colonialism* (2011) and articles appearing in *American Indian Quarterly*, *Cultural Studies Review*, *Interventions*, *J19*, *College Literatures*, *Settler Colonial Studies*, and *American Quarterly*. She will speak to the conference audience on "Souths as Prologues: Indigeneity, Race, and the Temporalities of Land."

January's call for papers has yielded an additional nine panel speakers, seven of whom are presenting at Faulkner and Yoknapatawpha for the first time. This year's panelists include Melanie R. Anderson (Glenville State College, West Virginia), Leslie Walker Bickford (Winthrop University), Lin Bin (Xiamen University, China), Gina Caison (Georgia State University), Phillip Gordon (University of Wisconsin, Platteville), Angela M. Jones (University of Wisconsin, Platteville), John Wharton Lowe (University of Georgia), Anne MacMaster (Millsaps College), and Kirsten L. Squint (High Point University). They will appear on panels exploring "*Yakni Patafa*: Faulkner, Land, and Indigenous Critical Perspectives," "Native Soil North: Louise Erdrich's Reconfigurations of



Faulknerian Space," and "Tricksters and 'Fathers': Native Figures in Faulkner and US Literature." Moreover, on Wednesday, July 20, the Special Collections Department of the J. D. Williams Library will present a lunchtime talk by Robert W. Hamblin, professor emeritus of English and founding director of the Center for Faulkner Studies at Southeast Missouri State University. Professor Hamblin will explore Faulkner's influence on fellow Mississippi writer Evans Harrington, a longtime member of the University of Mississippi English Department as well as the founding director of Faulkner and Yoknapatawpha.

Since any worthwhile conversation about the Native South must include the perspective of Native people who have lived here all along, this summer's conference also includes representatives of the Chickasaw Nation and the Mississippi Band of Choctaw Indians (MBCI). "A Chickasaw Homecoming" will bring Brad Prewitt to the conference to discuss economic development and cultural preservation among the Chickasaw people. Prewitt is executive officer of the Chickasaw Nation and director of the Chickasaw Inkana Foundation, which is currently planning the Chickasaw Heritage Center in Tupelo. "The Mississippi Choctaw Today: Language, Culture, and Contemporary Life" will feature Amanda Bell, tribal archivist at MBCI's Chahta Immi Cultural Center; John Hendrix, director of economic development for MBCI, and Fred Willis, project manager for the MBCI Office of Public Information and news anchor for Choctaw 5 television.

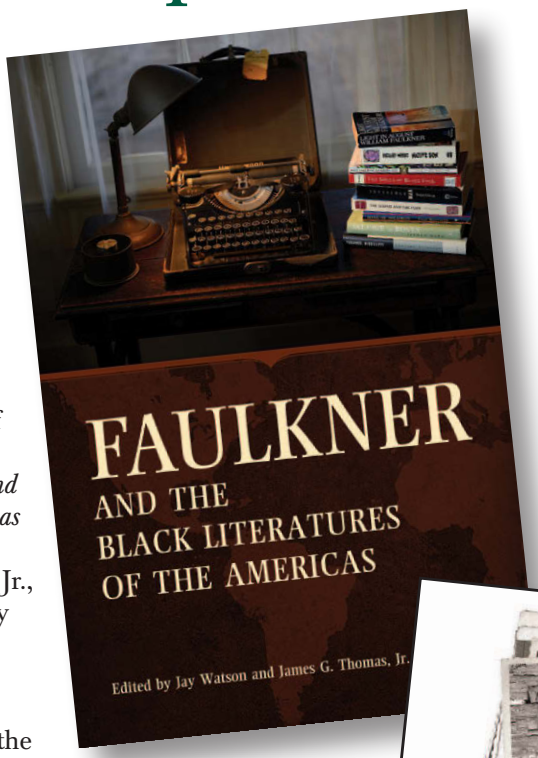
Finally, the Center's Gammill Gallery will host an exhibit of Native artifacts from Mississippi during the conference week. Maureen S. Meyers of the Department of Sociology and Anthropology will give a Brown Bag Lecture presentation at Barnard Observatory on Monday, July 18, that will contextualize and interpret these materials for conferencegoers. Meyers, whose research focuses on Native American chiefdoms of the late prehistoric Southeastern United States, is a co-editor of *Archaeological Perspectives of the Southern Appalachians: A Multiscalar Perspective* (2015).

For registration and other conference information, visit the Faulkner and Yoknapatawpha website at http://www.outreach.olemiss.edu/events/faulkner/ or contact Jay Watson, director, at jwatson@olemiss.edu. Discount rates for the conference are available for groups of five or more students. Inexpensive dormitory housing is available for interested registrants. Contact Justin Murphree at jcmurphr@olemiss.edu for details.

Jay Watson

Two New Volumes in Faulkner and Yoknapatawpha Series Published

The University Press of Mississippi has recently published two new volumes in the Faulkner and Yoknapatawpha Series. The books document the proceedings of the annual Faulkner and Yoknapatawpha Conference. The first, *Fifty Years after Faulkner* (F&YC 2012), edited by Jay Watson and Ann J. Abadie, reassess Faulkner's life and career a half century after his death, and the subsequent volume, *Faulkner and the Black Literatures of the Americas* (F&YC 2013), edited by Jay Watson and James G. Thomas, Jr., examines the dynamic interplay between the work of the Nobel laureate and black writers.



The essays in *Fifty Years after Faulkner* examine issues across the wide arc of Faulkner's extraordinary career, from his aesthetic apprenticeship in the visual arts, to late-career engagements with the Cold War, the civil rights movement, and beyond, to the place of death in his artistic vision and the long, varied afterlives he and his writings have enjoyed in literature and popular culture.

While Faulkner studies has cultivated an image of the novelist as a neglected genius who toiled in obscurity, a look back fifty years to the final months of the author's life reveals a widely traveled and celebrated artist whose significance was framed in national and international as well as regional terms. *Fifty Years after Faulkner* bears out that expansive view, reintroducing us to a writer whose work retains its ability to provoke, intrigue, and surprise a variety of readerships.

At the turn of the millennium, the Martinican novelist Édouard Glissant offered the bold prediction that "Faulkner's oeuvre will be made complete when it is revisited and made vital by African Americans," a goal that "will be achieved by a radically 'other' reading." In the spirit of Glissant's prediction, *Faulkner and the Black Literatures of the Americas* places William Faulkner's literary oeuvre in dialogue with a hemispheric canon of black writing from the United States and the Caribbean. The volume's seventeen essays and poetry selections chart lines of engagement, dialogue, and reciprocal resonance between Faulkner and his black precursors, contemporaries, and successors in the Americas.

Contributors place Faulkner's work in illuminating conversation with writings by Paul Laurence Dunbar, W. E. B. Du Bois, James Weldon Johnson, Jean Toomer, Nella Larsen, Claude McKay, Ralph Ellison, James Baldwin, Ernest J. Gaines, Marie Vieux-Chauvet, Toni Morrison, Edwidge Danticat, Randall Kenan, Edward P. Jones, and Natasha Trethewey, along with the musical artistry of Mississippi bluesman Charley Patton.

In addition, five contemporary African American poets offer their own creative responses to Faulkner's writings, characters, verbal art, and historical example. In these ways, the volume develops a comparative approach to the Faulkner oeuvre that goes beyond the compelling but limiting question of influence—who read whom, whose works draw from whose—to explore the confluences between Faulkner and black writing in the hemisphere.

Jay Watson is Howry Professor of Faulkner Studies and Professor of English at the University of Mississippi. Ann J. Abadie is the Center's associate director emerita. James G. Thomas, Jr. is the Center's associate director for publications. Watson and Thomas are currently at work on the next two volumes in the series, *Faulkner and History* and *Faulkner and Print Culture.*

Southern Studies Alums Finding New Ways to Teach

Our Southern Studies students often graduate from the MA and BA programs to go on to teach in a variety of fields, disciplines, and capacities. Some continue their education in pursuit of a PhD so that they may teach at the university level. Some go on to teach in programs like the Teacher Corps or Teach for America. And some find new ways to do the good work of educating. Here is a look at a few alums providing education for their students in innovative ways that go beyond the classroom:


Cale Nicholson

Cale Nicholson was raised on a farm in the foothills of the Ozark Mountains in north-central Arkansas and grew up eating home-cooked meals from the gardens and beef his family raised. After receiving his Southern Studies MA in 2009, Nicholson returned to the garden. He moved to a farm in the Hudson Valley in Upstate New York where he raised livestock for the nonprofit Glynwood Center. But after two years, he was ready to head back south.

"I asked myself where I wanted to be and where I wanted to live, and my answer was that I wanted to be gardening with kids in the Ozark Mountains where I grew up," Nicholson said. A few weeks after that internal dialogue he found out about school gardening positions with the Delta Garden Study (DGS), a USDA-funded childhood obesity prevention research program operated through the Arkansas Children's Hospital Research Institute. So in June 2011 he moved to Marshall, Arkansas, to become their school garden educator. The AmeriCorps program Arkansas GardenCorps (ARGC) was created to sustain the DGS gardens after the study ended.

"In my role as assistant program director for ARGC, I help facilitate anywhere from ten to twenty service members all over the state of Arkansas who manage school- and community-garden programs similar to the program I ran at Marshall," he said. "Helping kids to understand that fruits and vegetables are grown and livestock is raised as opposed to just magically appearing in stores is an extremely important life lesson to teach. Processed, prepackaged foods are often sugar-based, have lower nutritional value than fresh fruits and vegetables, and lead to childhood obesity and other health risks."

While in Oxford, Nicholson helped with the Boys and Girls Club of North Mississippi, which was his first experience gardening in an educational setting. "Those two seasons I spent interacting in the garden with the local Oxford children opened my eyes to the positive change this type of direct impact can have on individuals and a community," he said. "During my two years in Oxford, plus the two in New York, and now the five back in Arkansas, I've seen the local food, school gardening, and the Farm to School movement explode across the country. So long as parents, teachers, and children continue to understand the importance of–and to seek out–local, sustainably raised, real foods, then I don't see this amazingly positive revolution slowing down any time soon."

Nicholson said he is thankful the Southern Studies program allowed him the freedom to link academia and gardening. "I always tell people the Southern Studies program is special because it allows students the freedom to explore a wide range of interests, and that by perusing this degree your future will only be limited by the bounds of your creativity," Nicholson said.

The Montessori concept attracted **Nelson Griffin** while he was a Southern Studies graduate student. He attended church at St. Peter's Episcopal, and a family with a

BECCA WALTON

Nelson Griffin at Maria Montessori School, Memphis

three-year-old daughter befriended him. The daughter attended Twelve Oaks Montessori School (now Magnolia Montessori, with different owners and teachers), and in 2007, a position opened up for an assistant. Since the school day was from 8 a.m. to 2 p.m., it meant Griffin could teach and attend graduate classes in the afternoon.

"I did not want to apply, but the family insisted and actually scheduled me an interview without my knowing," Griffin said. "I went to the interview and got the job, not sure that I really wanted it. We started the school year around the beginning of August but by October, I remember driving to the school one morning and being so excited for my job. This was an experience I had never had."

Griffin worked there until May 2009, when he and Miranda Cully Griffin (alumna in Southern Studies 2008) moved to Atlanta. "I worked at a school in Atlanta for three years helping a traditional school transition towards the Montessori method while Miranda was in seminary," Griffin said. In May 2013 he graduated from the International Montessori Training Institute of Atlanta and then went on to earn a masters of education degree from Loyola University Maryland with an emphasis on Montessori education.

Griffin and Miranda later moved to Memphis, where he is now a primary guide at the Maria Montessori School. His classroom consists of three- to six-year-olds in a mixed-aged grouping.

"I love teaching, or 'guiding' as we call it, this age because there is so much that is occurring for the child at these ages," Griffin said.

Griffin uses his Southern Studies degree the most when telling cultural stories, when he plays and tells stories about Muddy Waters or Mose Allison, for example. "We discuss geography a lot, and I might talk about growing cotton or show pictures of the Mississippi River and all the states it flows through," he said. "The ability to look at a certain region from so many angles, as I did at Ole Miss, also permits me to do so with other regions in the world. I use the research tools I learned in Southern Studies in a very different way."

COURTESY TUCKER HOOD

Tucker Hood (left)

In addition to his work as a primary guide, he is the president of the Montessori Alliance of Tennessee (MAT), which hosts annual conferences to bring Montessorians across Tennessee and the South together for workshops and speakers.

Tucker Hood experienced the Global South when he moved to Chile in July 2014 to teach in the English Opens Doors program. Funded and supported by the Chilean Ministry of Education and the United Nations Development Program, it aids Chile's continued development in the globalizing world.

"Given that Chilean students rarely have the opportunity to work with native English speakers, it was a rewarding experience to be able to develop their English-speaking skills and encourage them to continue learning after I was gone," Hood said. "In addition, I helped the English public-speaking and spelling-bee teams compete in competitions, so I got the chance to work with some highly motivated English students, which is great after a difficult day.

Since January he has been the Spanish teacher at Pelahatchie (Mississippi) High School. After finishing his undergraduate degree in Southern Studies, he taught eighth grade for two years in his hometown of Brandon, Mississippi.

His BA in Southern Studies influences his teaching by helping him frame lesson plans so that students can challenge their ways of thinking about southern culture. Hood teaches students to think critically, so as to eventually engage in meaningful debate with others who have different opinions.

"Through this process we could surmise that southern culture is indeed a complicated subject open to debate but is worth having if it means we can better understand each other and ourselves," Hood said. "Also, as a result of the interdisciplinary nature

of Southern Studies, the sociology courses I took under Kirk Johnson helped me to see southern culture from a societal perspective, which actually helped me better understand individual students and where they were coming from when they stepped into the classroom."

Hood's favorite part of his job is learning about–and seeing for himself–what activities and hobbies students do outside of the classroom.

"Whether it's seeing a kid play his or her sport or simply listening to a song they recorded, it's satisfying to know I teach incredibly interesting, curious, and complex individuals who will go on to do amazing things in life," he said. "Even before I finished my undergraduate degree in Southern Studies I knew I would teach for a few years. It is a great way to immediately give back to the community, as well as give myself time to see where I wanted to go career-wise. It's been such an enriching experience that has instilled in me empathy, compassion, and an incredible amount of patience. I must say my only regret is not writing down all of the ridiculous stories my students tell me that could only happen in the South."

Amy Evans

Amy Evans came to the Southern Studies program in the early 2000s as an artist with some teaching experience. For her graduate work, she created her own internship, conducting community-based art projects in the Mississippi Delta and volunteer teaching at Hunter Middle School in Drew, Mississippi. She later became the Southern Foodways Alliance's oral historian, a job that allowed her to document people's stories throughout the region. But the classroom always beckoned, so when she returned to Houston in 2014, she immediately fell back into the art community there and found her way back to teaching.

"Coming full circle, I realize how much my time at the Center influences how I teach," Evans said. "As is the way of the Center, it's important to me to connect history–and art and literature and music–to our lives today. I cannot begin to convey what a joy it is to have the opportunity to do this with young people through art."

Evans is a teaching artist with Literacy through Photography (LTP) a nonprofit that places artists in classrooms around the Houston Independent School District. In the fall, she was assigned to teach a class of fourth graders at Kashmere Gardens Elementary.

"I always try to meet students where they are, so for this group of predominantly African American students, I showed them images by black photographers and of famous African Americans–a portrait of Michael Jackson by Annie Leibovitz, for example," Evans said. "I happen to be a fan of Carl van Vechten's portraits of artists taken during the height of the Harlem Renaissance and saw his work as a way to not only expose the students to an artist and his work, but to an important time in America's cultural history."

The students listened to songs by Ella Fitzgerald and read poems by Langston Hughes. The final project was an exhibition of student work for all of the LTP classes from around the district. Houston's Art Access Initiative recognized the students, and they were invited to present Houston's Harlem Renaissance at the annual State of the Schools conference Houston. The response from educators, politicians, and influential people from around the city was overwhelmingly positive.

"It was an easy jump for me to want to recreate Carl van Vechten's Harlem studio in Houston and make portraits of the students as they envision who they want to be when they grow up," Evans said. "Sometimes I'm not even sure that they realize they're learning. There are no hard and fast rules, just exposure to new people, ideas, and techniques, and they get to have fun with whatever information that I communicate to them."

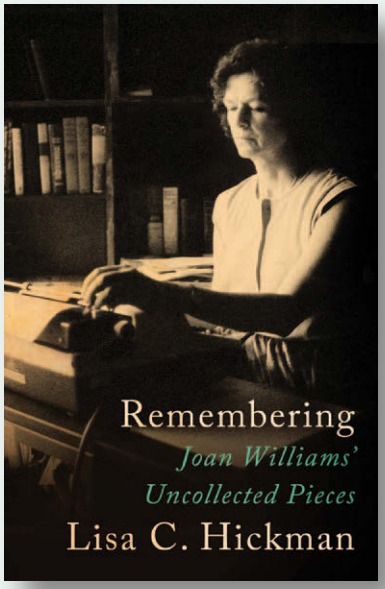
In addition to short writing exercises, the students learned to use point-and-shoot cameras, taking pictures of themselves and each other, and creating collages using photographs and decorative papers.

"I think it's wonderful that history has come alive for these students–that they are exposed to the artists of the Harlem Renaissance and imagine themselves as artists and writers and performers," Evans said. "That then leads to my being proud and hopeful that I've helped to ignite the creative spirit within these kids. They see me as a teaching artist and have an example of someone leading a creative life–and getting paid for it!"

Rebecca Lauck Cleary

Remembering: Joan Williams' Uncollected Pieces

Edited by Lisa C. Hickman. New York: Open Road Integrated Media LLC, 2015. 100 pages. $9.99 paper.



The title piece in *Remembering* is Joan Williams's tribute to the twenty-nine-year-old poet Frank Stanford, who committed suicide in Fayetteville, Arkansas, in 1978. But Williams's reference in the essay to "lives gone atilt" applies equally well to many other lives described in this new gathering of three short works of nonfiction and three long stories. Typical of her other fiction, these stories are set in North Mississippi, with references to Memphis and the Delta. Although Williams (1928–2004) published five novels and a short story collection between 1961 and 1988, the Memphis native was best known for a relationship with William Faulkner that set her own life atilt when she was a college student. In *William Faulkner and Joan Williams: The Romance of Two Writers* (2006), Lisa Hickman drew on hundreds of their letters to explore a five-year affair and a long-lasting friendship. In the *Remembering* piece "Celebration"–written for a Pirate's Alley Faulkner Society meeting–Williams recalls both Faulkner's "despair" and his acknowledgment of his "amazing gift." "Seymour Lawrence Publisher," a one-page essay, admires Lawrence's editorial insight at a meeting with Faulkner and Williams; and the "Remembering" elegy alludes once to Faulkner. Otherwise, as Hickman emphasizes at the start of the volume, "*Remembering* is not about William Faulkner and Joan Williams."

Instead, the editor presents one hundred pages of Williams's skillful prose as "a celebration and recognition of a remarkable writer who dedicated more than fifty years of her life to a craft she considered 'a life's process that entailed a lonesomeness of spirit.'" The original publication information for all six pieces was noted in Hickman's Internet entry on Joan Williams for the *Mississippi Writers Page* several years ago. *Remembering* provides the texts themselves, along with Hickman's introduction on the "mid-to-late-life concerns" in Williams's final short fictions, which appeared in magazines between 1989 and 1995. With their frankness about challenges facing grandparents and retirees (from exhaustion and hip-replacement surgery to haunting memories and a loss of libido), these late stories should attract new readers to Joan Williams.

The storytelling technique is similar in all three fictions: "Scoot," "The Contest," and "Happy Anniversary." Each narrative is dominated by the consciousness of a different protagonist–a middle-aged African American woman, a seventy-five-year-old white woman, and an elderly white male. Reminiscent of Flannery O'Connor, Williams frequently merges the thoughts of her central character with a third-person narrative voice. For example, in the book's opening story, Scoot worries about her incarcerated son A. Z., who is close to thirty: "She had no idea what Hootchie-boy would do when he eventually came out. She was tired of other folks' mess, tired of chillens, and tired now of their chillens too, she could think."

Like Mary Virginia Abbott in "The Contest" and Tate McCall in "Happy Anniversary," Scoot has one of those "lives gone atilt" that Williams describes in the essay "Remembering." In fact, the very act of remembering contributes to a serious change in direction for each protagonist. Their review of marriage and parenthood prompts all three characters to make an escape. Married at twelve and a mother of seven, Scoot decides to leave her duplex, which is crowded with boomerang adult children. Not only will she fill a U-Haul and move to a new government apartment complex, she will quit her wearying job as a motel housekeeper: "Quick Chicken was always hiring, and she'd like a change. . . . All she knew was if your chillens didn't leave you, you had to quit them. And it was time."

Mary Virginia Abbott and Tate McCall are a few decades older than Scoot, and their escapes are much more unsettling. While Scoot is estranged from her husband, Lish, the Abbotts and the McCalls have remained together for at least fifty years. A long accretion of resentments culminates in a crisis for both couples. Ironically, festive community gatherings spur the protagonists' emotional breakdowns. At the county fair in "Contest," Mary Virginia is first humiliated by the boyfriend of her youth, who fails to recognize her.

Even worse, her husband unexpectedly takes to the dance floor with another woman and wins the competition. Thus shamed in front of lifelong friends, Mary Virginia recalls a traumatic childhood shaming that also occurred at the fair. Rushing home, she huddles in a closet and is finally removed by medical professionals.

Mary Virginia's counterpart in "Happy Anniversary" is a reluctant honoree at his own golden wedding reception, which he anticipates with "dread and worry." On the day of the celebration, he broods about his infirmities, his lack of children, his father's early death, and the more recent deaths of his six siblings. Tate McCall smiles only when his best friend, Preacher Allan, arrives at the party; but the black man doesn't stay long: "It was only recently the colors started inviting each other to events." Flinching from the cake-cutting ceremony, Tate later causes chaos by popping balloons and then commandeering the county fire truck. Scattering mints marked "50," he drives into the lake and belatedly faces his folly: "Now people would watch him like a hawk. They would expect behavior that was wilder, stranger, crazier; he was certainly nutty as a fruitcake."

The longevity of the marriages in "Contest" and "Happy Anniversary" underscores the shift from an era of little stores and country churches to the age of Wal-Mart and Tunica casinos. The McCalls and the Tates married under the pressure of the men's military service in World War II, and all four spouses are haunted by lost opportunities for romance and satisfying careers. Mary Virginia, a crossword puzzle fanatic, wishes she had been a writer; Tate's mother refused to let him accept an offer from a baseball scout. In the title essay for *Remembering*, Joan Williams recalls that, at thirty-five, she was "still feeling my way as a writer: inwardly attuned and outwardly coping with being a wife, housekeeper, and mother of two sons." Williams's stories sympathize with the frustrations of outwardly coping; the constraints of domesticity weigh heavily on Scoot, Mary Virginia, and Tate. Fortunately, Joan Williams was inwardly attuned, as William Leaptrott's cover photo testifies. Alone in her study, the author faces her typewriter with the intense concentration that resulted in the works of *Remembering*.

Joan Wylie Hall

Emmett Till in Different States

By Philip Kolin. Chicago: Third World Press, 2015. 100 pages. $18.95 paper.

Philip Kolin's heartfelt collection of poems *Emmett Till in Different States* calls our attention once again to a story at the heart of Mississippi's history, one that is as pertinent now as ever. As most readers of the *Southern Register* will know, Emmett Till was a fourteen-year-old boy who came down from Chicago in August 1955 to visit relatives in

Mississippi. Lynched by Roy Bryant and J. W. Milam for allegedly wolf whistling at Roy's wife, Carolyn, in the Bryants' store in Money, Mississippi, he was tortured and shot, and his body, weighted down by a cotton gin fan, was dumped in the Tallahatchie River. Found after three days, identifiable only by a ring he wore, his body was shipped back north, from whence photographic images of his mutilated face in its open casket spread worldwide. As Kolin imagines the dead boy saying in "The *Jet* Photo,"

> Black men with sinewy arms and legs,
> accustomed to toting history's burdens,
> went to jelly seeing me in *Jet*
>
> . . .
>
> My photo bestowed the citizenship of grief
> on anyone worldwide who could cry.

Emmett Till would be seventy-five by now. Instead, his death—and the callousness of his killers, the travesty of their acquittal with an all-white jury, and their subsequent bragging confession, safe from double jeopardy, to *Look* magazine—became a catalyst for the next phase of the civil rights movement.

Kolin approaches the tragedy of Emmett Till from a variety of angles—different iterations or "states." "Come Visit Mississippi, 1955–1964," a bitter satire on the discrepancy between Mississippi's tourist advertisements and Mississippi's racial realities, juxtaposes *"pines, blossoming magnolias, live oaks"* with "black corpses swaying like semaphores"; "*long drives over historic trails*" with "torn limbs, flesh bequeathed by fugitive slaves"; and "*dreams of gallant knights and their ladies fair*" with "cries and chains on a slaver sailing from the Congo." "Tiresias of Tallahatchie County," in what Kolin imagines as Emmett's voice, praises eighteen-year-old sharecropper Willie Reed for testifying at the murder trial that he heard and saw Emmett being tortured—that, as Emmett says,

> You told the gunshot truth
> about what you saw through that wooden
> execution chamber
> where I hung from barn hooks, baited with my
> flesh, screaming

. . .

Your voice broke the black silence of
intimidation.
Your ears opened the world to hear my agony.

"Mamie's Heirlooms," a touching poem for Emmett's mother, describes how she "strokes the dark hoping / to find pearls and pears / but touches only the bounty of sorrow," and "Emmett Till to Trayvon Martin," in Emmett's voice, laments how history repeats itself, how

our photos walled the world

with violence in peace-loving
America, land of the free and home of

shooting brave black boys. . . .

Plus ça change, plus c'est la même chose. As all the deaths of the past few years have shown, our country is still infected with racist violence. My favorite poem in *Emmett Till in Different States*, "Uncle Moses's Dream," imagines how one boy's dreadful story might have been different. Moses Wright, Emmett's great-uncle, from whose house Emmett was seized, speaks. Here, in snatches, is his prayer:

What if that brave Emmett
had somehow managed to escape

. . .

Say he heard their pickup truck.
Say he jumped out the window

. . .

Say he made it to that line
of loblolly pines and hid
in the colored cemetery

. . .

Say he made for the river
seeking safety in the bulrushes,
the final resting place of so many slaves
who ran for freedom

. . .

Then say, just say, how he almost
found the train tracks which might have
led him out of the Delta,
out of Egypt, I called my son.

Ann Fisher-Wirth

continued from 2

would need people with lots of skills, interests, and multiple disciplinary perspectives. We would need scholars who study politics, policy, and the making, interpreting, and enforcing of laws; scholars who study gender and its meanings, religious life, organization, ritual, and belief; scholars who study businesses inside and outside the state; and scholars who study public spaces. We would need scholars who study the stories people tell about progress or decline, uncertainty and fear, and insiders and outsiders. We would need scholars who study sexuality. We would need scholars alert to language and how people use it and scholars who study the intersections of gender, sexuality, and creativity. We would need scholars with documentary skills to record the stories of people involved and interested, and historians who can analyze the context of all of these things. And we would need scholars who ask questions about regional differences between laws and practices inside the South and outside the region. We would need scholars and students to use their interests (and very likely their anger and frustration) to learn new things.

Thus, if anyone is keeping up, we would need people with specialties in law, politics, public policy, business, history, sociology and anthropology, gender studies and queer studies, literature and theory, the arts, documentary studies, and regional studies. And some other fields as well.

Such a possible class raises some interesting issues about teaching. Asking students to think seriously about the perspectives of people they find baffling and disgusting can be an exciting part of learning, and it should be an intriguing but far from unique challenge. Second, the faculty and students would need to confront a question crucial to interdisciplinary work. Would we always be starting over, for example, reading a book on the history of the Religious Right, followed by a week studying theories about sexuality and gender construction, followed by some training in legal research, followed by discussions about how to interview legislators? Would we be building on what we learn week after week, with different scholarly perspectives and different aspects of a topic expanding our thinking throughout the semester? Third, such a class would need to make early decisions about its proposed results. Would students, as in so many classes, take exams and write papers as individuals? Or would they work together to produce, for example, a scholarly publication or website or documentary project? What sort of final product would be most thoughtful and most productive?

If this seems interesting to some faculty members and students, we'll do it–spring semester 2017.

Ted Ownby

CALLS FOR PAPERS

Study the South
A Center for the Study of Southern Culture Publication

Study the South, a peer-reviewed, multimedia, open-access journal published by the Center for the Study of Southern Culture at the University of Mississippi, announces a general call for papers.

Study the South exists to encourage interdisciplinary academic thought and discourse on the culture of the American South. Editors welcome submissions by faculty members, advanced graduate students, and professional scholars doing work in the fields of history, anthropology, sociology, music, literature, documentary studies, gender studies, religion, geography, media studies, race studies, ethnicity, folklife, and art to submit article abstracts or complete manuscripts. Final manuscripts and projects must attempt to build upon and expand the understanding of the American South in order to be considered for publication.

For questions or additional information, or to submit an original paper for consideration, please e-mail James G. Thomas, Jr. at jgthomas@olemiss.edu. Submissions must be previously unpublished.

Study the South is available via the Center's website at www.studythesouth.org.

Faulkner and Yoknapatawpha Conference 2017
"Faulkner and Money" • July 23–27, 2017

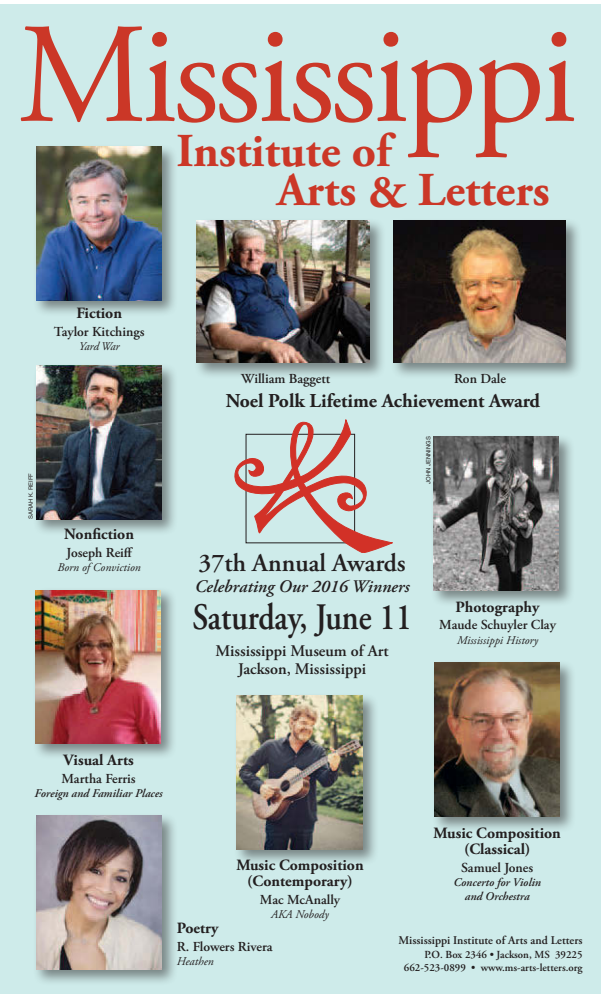
To gain a fuller understanding of William Faulkner's literary career and fictional oeuvre, a reader could do worse than to follow the proverbial money. Faulkner delighted in the intricate maneuverings of financial transactions, from poker wagers, horse trades, and auctions to the seismic convolutions of the New York Cotton Exchange. Moreover, whether boiling the pot with magazine stories, scraping by on advances from his publishers, flush with cash from Hollywood screenwriting labors, or basking in financial security in the wake of the Nobel Prize, Faulkner was at every moment of his personal and professional life thoroughly inscribed within the economic forces and circumstances of his era. The forty-fourth annual Faulkner and Yoknapatawpha Conference will explore the relationship between Faulkner and "money," construed broadly to encompass the economic dimensions of the author's life and work. Topics could include but are by no means limited to:

- the economics of authorship and the literary marketplace;
- the role of value, specie, currency, credit, debt, barter, wages, contracts, property, the commodity, capital, finance, investment, gambling, production, consumption, circulation, distribution, and other forms of economic activity or exchange in Faulkner's writings;
- the philosophy, psychology, or anthropology of money in Faulkner's world;
- applications of economic theory to Faulkner's texts (from classical political economy to the recent work of Thomas Piketty, David Graeber, Niall Ferguson, and others);
- material economics, or the economy of things;
- money and the modern state;
- the politics of economic development;
- general, restricted, gift, or symbolic economies in Faulkner;
- poverty in Yoknapatawpha and other Faulkner locales;
- Faulkner in the economic context of slavery, agrarian capitalism, consumerism, Wall Street, Prohibition, the Great Depression, the New Deal, Breton Woods, globalization, neoliberalism, etc.

The program committee especially encourages full panel proposals for seventy-five-minute conference sessions. Such proposals should include a one-page overview of the session topic or theme, followed by two-page abstracts for each of the panel papers to be included. We also welcome individually submitted two-page abstracts for fifteen- to twenty-minute panel papers. Panel papers consist of approximately 2,500 words and will be considered by the conference program committee for possible expansion and inclusion in the conference volume published by the University Press of Mississippi.

Session proposals and panel paper abstracts must be submitted by January 31, 2017, preferably through e-mail attachment. All manuscripts, proposals, abstracts, and inquiries should be addressed to Jay Watson, Department of English, University of Mississippi, PO Box 1848, University, MS 38677-1848. E-mail: jwatson@olemiss.edu. Decisions for all submissions will be made by March 15, 2017. Additional conference information can be found at www.outreach .olemiss.edu/events/Faulkner.

Mississippi Institute of Arts and Letters Announces 37th Annual Awards Winners



The Mississippi Institute of Arts and Letters (MIAL) has announced its award winners for works first published, performed, or shown in the year 2015. The award recipients, chosen by out-of-state judges prominent in their respective fields, will be honored at the MIAL annual awards banquet to be held this year in the Grand Hall of the Mississippi Museum of Art in Jackson, Mississippi, on June 11, 2016. Readings and signings by award winners will take place at Lemuria Bookstore in Jackson on the afternoon of June 11.

The Noel Polk Lifetime Achievement Award this year is shared by William Baggett and Ron Dale. William Baggett, professor emeritus of art and design at the University of Southern Mississippi, has had an illustrious career as a painter, muralist, and color lithographer. He maintains studios in Mississippi and Maine. Ron Dale is a leading figure in contemporary American ceramics art. One of Dale's most important works, *Is This My Graceland?,* pays homage to the Mississippi potter George Ohr. He owns and runs Irondale Studio in Oxford, Mississippi.

Taylor Kitchings is this year's winner of the MIAL Fiction Award for his novel *Yard War.* A musician and songwriter as well as an author, Kitchings teaches English and creative writing at St. Andrew's Episcopal School in Jackson. *Yard War*, a young adult novel, is his first book and is set in Jackson in 1964.

Winner of the Nonfiction Award is Joseph T. Reiff for *Born of Conviction: White Methodists and Mississippi's Closed Society.* He is department chair and Floyd Bunyan Shelton Professor of Religion at Emory and Henry College in Emory, Virginia. His book tells the history and the aftermath of the "Born of Conviction" statement signed by twenty-eight white Methodist pastors and published in the *Mississippi Methodist Advocate* on January 2, 1963.

R. Flowers Rivera, a Mississippi native, is the winner of the Poetry Award for her collection *Heathen.* Rivera holds a BS from the University of Georgia, an MS from Georgia State University, an MA from Hollins University, and a PhD from Binghamton-SUNY.

Chosen for the Visual Arts Award is Martha Ferris, a Mississippian who grew up on her family farm out from Vicksburg and who studied at Lake Forest College near Chicago. She wins the award for her exhibit *Foreign and Familiar Places: Paintings by Martha Ferris*, a 2015 exhibit at Fischer Galleries. She is a mixed-media artist committed to continuous experimentation.

Maude Schuyler Clay is the Photography Award winner for *Mississippi History*, a collection of color portraits of Mississippians. A native of Sumner, Mississippi, Clay studied at the University of Mississippi and the Memphis Academy of Arts. She has previously won the MIAL Photography Award.

The winner of the Music Composition (Classical) Award is Samuel Jones for his *Concerto for Violin and Orchestra.* A native of Inverness, Mississippi, and a graduate of Millsaps, Jones has an MA and a PhD from the Eastman School of Music. He is a past president of the Conductors' Guild and the founding dean of the Shepherd School of Music at Rice University.

Mac McAnally is the winner of the Music Composition (Popular) Award for *AKA Nobody.* This Mississippi musician has won the CMA Musician of the Year award for an unprecedented eight years in a row and is in the Nashville Songwriters' Hall of Fame and the Mississippi Musicians Hall of Fame.

For more information about attending the awards banquet on June 11, 2016, visit the MIAL website at www.ms-arts-letters.org.

Mary Thompson

Charles Reagan Wilson Graduate Student Support Fund Surpasses Goal

The Center says thank you so much to all of the generous donors who supported the Charles Reagan Wilson Graduate Student Support Fund through Ignite Ole Miss. Ignite Ole Miss is an online crowd-funding platform, and the Wilson Fund campaign ran for thirty days, from early April to early May. The fund will provide research support for students studying the South in the Southern Studies MA program and in the MA and PhD programs of the Arch Dalrymple III Department of History. The fund honors Charles Reagan Wilson, who retired after teaching thirty-three years at the University of Mississippi.

We reached 100 percent of our $25,000 goal two days before the deadline. The campaign ended on May 11, and we far exceeded our goal, raising $28,346 from 186 donors. We were especially pleased by all of the generous contributions from Southern Studies alumni, most of whom studied with Wilson before his retirement in May 2014.

If you would still like to give and honor Dr. Wilson, visit umfoundation.com/CRWfund. The more we raise, the more students we can support!

Charles Reagan Wilson Fund Donors

In addition to those listed below, we received fourteen anonymous gifts. Several of the contributors also gave multiple times, which we've indicated after his or her name. This list also includes donors who gave to the Fund when we established it in May 2014.

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