

the Southern Register

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

THE UNIVERSITY OF MISSISSIPPI

Opening the Closed Society University Commemorates the 50 Years of Integration

In September and October the university will commemorate the 50th anniversary of James Meredith's entrance into the university with a series of programs titled *Opening the Closed Society: 50 Years of Integration* at the University of Mississippi. Many events will come together on Sunday, September 30, and Monday, October 1, the anniversary dates of armed resistance to Meredith's admission to the university and the first day he attended classes. Events on September 30 and October 1 will include a walk across campus, a service led by religious leaders, major public addresses, music, and the showing of a new documentary on the events surrounding Meredith's admission.

On Sunday evening, September 30, a number of religious groups will lead a service entitled "Praise, Prayer, Progress: Celebrating 50 Years of Integration" at the Gertrude Ford Center for the Performing Arts, and a Walk of Reconciliation will bring together numerous groups to the steps of the Lyceum to commemorate the anniversary. Later that evening the Ford Center will show a new documentary film, produced by Matthew Graves of Media and Documentary Projects, on the events of fall 1962.

On Monday, October 1, to note that James Meredith walked alone or with



U.S. marshals, there will be a public walk with numerous alumni, students, friends, and faculty to express solidarity with the goals of equality and opportunity in education. The walk will include music from the University of Mississippi Gospel Choir on the steps of the Lyceum, and it will end at the Gertrude Ford Center for a major address by Harry Belafonte, a musician and activist very involved in civil rights activities in Mississippi.

Other events on October 1 include a dedication by the Black Student Union, a conversation with John Doar, the assistant attorney general for civil rights who represented the U.S. government by accompanying James Meredith in his admission to the university, and a presentation at the Overby Center by Henry Gallagher, author of a new mem-

oir on the Oxford riot from his perspective in the military.

Numerous campus programs in September and October will examine the law, race, the media, and higher education, some with emphasis on University of Mississippi events and some addressing broader issues. U.S. Attorney General Eric Holder will speak to the Sally McDonnell Barksdale Honors College in a public event on Thursday, September 27. In early September the Isom Center will host a talk by journalist and activist Imani Cheers on the role of minority women in the media. There are special exhibitions developed by Special Collections in the J.D. Williams Library and by the art department in Meek Hall.

The Center for the Study of Southern Culture will contribute to the commemoration through a series of Brown Bag talks and other programs. A September 19 lecture by Jackson State's Robby Lockett will address Margaret Walker Alexander's role in civil rights work, and on September 26 a talk by Faulkner scholar Robert Hamblin, a 1962 student at the University of Mississippi, will discuss his memories of campus events. On October 3 Ellen Meacham will discuss her study of Robert Kennedy's work in

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DIRECTOR'S COLUMN

It is hard to quote the most musical phrase about summer and the South, "Summertime and the livin' is easy," without starting a long Southern Studies discussion. The 1930s Gershwin song from *Porgy and Bess*, the Dubose Heyward/George Gershwin opera, raises numerous issues about race, regional identity, gender and parenting, theology, irony, labor, fish, and cotton. We might consider whether we are thinking about the song on stage or a version by Louis Armstrong or Miles Davis or Sam Cooke or Ella Fitzgerald or someone else, and I expect that social media will soon be bringing me other versions. Aside from the music itself, the phrase encourages thinking about the various meanings of summer and likely the definitions of "livin'" and "easy."

It should be no secret that college professors have bad habits. One is that, at least among ourselves, we tend to talk about our summers in terms of finished projects—how many pages or articles or chapters or documentaries or book projects finished, how many reviews of manuscripts, books, tenure files finalized. In early summer our expectations are high, far higher than the cotton in the song. We look forward to the opportunities to concentrate on scholarly work, but we can be uncomfortable with the idea that the livin' is easy. The bad part of that habit is the pressure to write and, if possible, to write a lot. The good part is that there are things we want to say, and summer can give the time, if not always enough time, to say them.

Much of what goes on at the Center for the Study of Southern Culture in the summer differs relatively little from the fall and spring. So, one could say that while the parking is easy, other parts of summertime forge ahead on regular schedules. There are regular classes. Colleagues taught Southern Studies 101 and 102 classes this summer. There are special classes, like the workshop on foodways oral histories and the Gilder Lehrman Institute class, in which five faculty and staff members led students in an examination of "Race and Ethnicity in the Modern South." There are ambitious forms of outreach like the English department's Faulkner & Yoknapatawpha Conference and the Southern Foodways Alliance's High on the Hog Field Trip to North Carolina. There are one-time events, like Southern Studies happy hours in Oxford, Jackson, and New Orleans, and the showing and discussion of a film on 1980s rock musicians.

Editing takes no summers off. *Living Blues* and *Gravy* require year-round work, as does the Center's new website. And this summer, likely for the last summer for the foreseeable future, there is encyclopedia work. Work on *The New Encyclopedia of Southern Culture* continues, and the final volumes are nearing completion, with plans for the 24th and final volume to be out in May 2013. Early congratulations to the editors of that extraordinary project, and to the University of North Carolina Press. And while the publication date for the *Mississippi Encyclopedia* is farther in the future, we continue efforts to wrap up that project and send it to the University Press of Mississippi sometime this year.

This issue of the *Southern Register* mentions a number of events coming in the fall: the events surrounding the commemoration of the 50th anniversary of James Meredith's admission to the university, the Gilder-Jordan lecture by Grace Hale, the Southern Foodways Symposium on barbecue, a new concert series, the Brown Bag presentations, and Gammill Gallery exhibitions. We look forward to all of them and to new classes and new and returning students. As I write in late summer, I would also like summertime, whether to enjoy bad habits or good ones, to last a bit longer.

One sad note for Southern Studies this summer is that Zandria Robinson, our colleague and good friend for the last three years, is leaving the University of Mississippi for a position at the University of Memphis. The McMullan Assistant Professor of Southern Studies and Sociology, Zandria taught classes related to the urban South, migration, residential segregation, hip-hop, regional identity, and other topics, always combining challenging scholarly inquiry with an extraordinary sense of humor. We'll miss her, and we're happy that Memphis is not far away.

Ted Ownby

Living Blues News

There are not many blues bands these days fronted by a horn player. The horn and the horn section used to play a prominent role in blues and other musical forms. Stars like Louis Jordan and Big Jay McNeely were as popular as any guitar slinger or piano player. Most blues bands had horn players, even Delta bands and Chicago bands. Stars like T-Bone Walker and B.B. King carried full horn sections with them when they hit the road—but times have changed. Synthesizers and smaller bands have pushed the horn players out of most bands and off of many recordings. But there is nothing like real horns to give music a real punch. Imagine how flat Big Joe Turner or B.B. King would sound without the horns on their recordings. There are still a few holdouts—horn players who still know the punch of brass and reeds can't be touched by anything electronic. Houston-based bluesman Grady Gaines is one of those holdouts. Gaines has been honking his sax for over 60 years, supplying the likes of Little Richard,

Sam Cooke, and many others with the sounds they needed to give their music a lift.

I went to the Chicago Blues Festival last month and had the joy of meeting and seeing our last cover artist, Mud Morganfield, perform. Chicagoans can be a tough crowd to please if you are covering Muddy Waters's music. There were many in the audience who had seen Waters himself perform. From the side of the stage, I watched the crowd as Mud broke into a string of his father's classics. You could see the skepticism as he began to play "Mannish Boy," but it faded to pure joy as Mud belted out "I'm a man!" By the end of the set the entire audience, skeptics included, was on its feet going wild.

Congratulations go out to all of our 2012 *Living Blues* awards winners. Perennial favorites like Buddy Guy, Marcia Ball, and Bobby Rush made the list once again, but so too did a number of first-time winners like Lee Allen Zeno, Kenny "Blues Boss" Wayne, and Ironing Board Sam.



On a sad note, just a week before we sent this issue to press, we learned of the death of featured artist Ernest Lane on July 8. Lane was a wonderful man and a great musician with an amazing life story to tell. Lane knew this article was coming, but, sadly, he died without seeing it.

Brett J. Bonner

Blues and the Spirit Symposium Report

The third biennial Blues and the Spirit Symposium occurred May 18–19, 2012, at Dominican University in River Forest, Illinois, in partnership with *Living Blues* magazine. This year's theme, "Race, Gender, and the Blues," inspired provocative discussion of musical, cultural, and sociological implications of traditional blues music.

On Friday, May 18, attendees enjoyed an evening of classic Chicago blues with some of Chicago's legendary blues divas, including Deitra Farr, Peaches Staten, Nellie Travis, and Sharon Lewis. The following afternoon, Zandria Robinson, former University of Mississippi assistant professor of sociology and James and Madeleine McMullan Assistant Professor of Southern Studies, delivered her keynote address, "Gotta Sing on the Beats They Bring Us: Gender, Class, and 21st-Century Blues Women's Epistemology."

Spirited panel discussions centered



Jennifer Noble

Some of Chicago's legendary blues divas, (l-r) Sharon Lewis, Peaches Staten, Deitra Farr, and Nellie "Tiger" Travis, perform during the symposium.

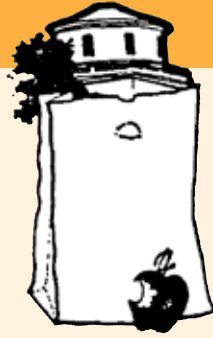
on the growing marginalization of black blues artists, particularly on the blues festival circuit and on record labels. *Living Blues* contributor and musician Deitra Farr noted in the *Chicago Tribune*, "Here we are in 2012, and I'm watching black blues artists being treated like stepchildren of the blues and

feeling like it, too. It's our culture, our heritage, but it's starting not to feel like it. I'm seeing black blues artists excluded, pushed away, rejected from festivals around the country and from award nominations and winners." Other panels considered the issue of cultural tourism as well as the impact of hip-hop on the blues genre. The symposium concluded with a performance by *Living Blues* cover artist Sugar Blue at Chicago's famed Rosa's Lounge.

Video of keynote speakers, panels, and the live performance is available online at www.youtube.com/bluesandthespirit.

The Blues Symposium returns to the University of Mississippi campus next February 21–22, 2013. Details and program information will soon appear in *Living Blues* magazine and be posted at www/livingblues.com.

Mark Camarigg

**September**

- 5 "Short Films about Interesting Mississippians"
Rex Jones, Producer-Director
Media and Documentary Projects
University of Mississippi
- 12 "Foodways among the Jackson, Mississippi, Homeless"
Joseph Ewoodzie, PhD Candidate
University of Wisconsin, Madison
- 19 "The Margaret Walker Alexander Center"
Robert Luckett
Jackson State University
- 26 "Legacies from the Battles of Ole Miss: The James Meredith Incident and the 1965 Southern Literary Festival"
Robert Hamblin, Professor of English and Director of the Center for Faulkner Studies
Southeast Missouri State University

October

- 3 "Robert F. Kennedy and Mississippi Freedom Riders, Meredith, and Poverty"
Ellen Meacham

The Meek School of Journalism and New Media
University of Mississippi

- 10 "We'll Never Turn Back': Voter Registration in Mississippi"
A Film Produced by Student Nonviolent Coordinating Committee

- 17 "A Preview of the Southern Foodways Symposium: 'Barbecue: An Exploration of Pitmasters, Places, Smoke, and Sauce'"
Sara Camp Arnold, Editor of *Gravy*
Southern Foodways Alliance

- 24 "Since 1962: Thinking Historically about School Prayer, the Supreme Court, and the South"

Chuck Westmoreland,
Assistant Professor of History
Delta State University

- 31 "Chinese Whispers: Southern Reflections in Australia's Swamps'
Sounds"
Gretchen Wood, Southern Studies Graduate Student
University of Mississippi

November

- 7 TBA
Brian Ward
Northumbria University
- 14 "Native Ground: A Gammill Gallery Exhibition Talk"
Rob McDonald, Photographer, Professor of English, and Associate Dean
Virginia Military Institute

lynn & stewart

Gammill



Gallery

Exhibition Schedule

June 18–September 7, 2012

Photographs from the Small Town South
David Wharton

September 10–December 15, 2012

Native Ground
Rob McDonald

The Gammill Gallery, located in Barnard Observatory, is open Monday through Friday, 8:00 a.m.–5:00 p.m., except for University holidays. Telephone: 662-915-5993.

2012 Eudora Welty Awards Winners

Each year the Center for the Study of Southern Culture presents the Eudora Welty Awards to two Mississippi high school students during the Faulkner & Yoknapatawpha Conference. The late Frances Patterson of Tupelo, a long-time member of the Center Advisory Committee, established and endowed the awards, which are given for creative writing in either prose or poem form. The prize for first place is \$500, and the prize for second place is \$250. In addition, each winner also receives a copy of the *Literature* volume of *The New Encyclopedia of Southern Culture*.

This year's first-place winner of the Eudora Welty Award was Emma Liston for her poem "Baby Doves." Liston recently graduated from St. Andrew's Episcopal School in Ridgeland. Regarding the winning poem, the University of Mississippi English professors who judged the entries for the Awards claimed that "Eudora Welty would likely have appreciated 'Baby Doves' because it is on the surface a simple poem about gardening and about the birds that visit the spray of the sprinkler system. But the poet intuitively—in a way reminiscent of Welty—how deeply intertwined the activities of everyday life are with the affairs of the heart."

This year's second-place winner was Emma Thompson from the Mississippi School for Mathematics and Science for her poem "Ghost." The judges of the awards stated that "In 'Ghost,' the speaker recounts the process of coming to see—to *really* see—another person whom she has only recently recognized as someone connected to her, someone to whom she has a relationship because of their common humanity. With sharp use of detail, the poet traces the gulf between two lives and the surprising moment of realization when they come together."

The Center congratulates both winners on their success.



Courtesy Darren Grem

Darren Grem

Darren Grem Joins SST Faculty

The Center wishes to express a warm welcome to new faculty member Darren E. Grem, assistant professor of history and Southern Studies. Grem earned his BA from Furman University and MA and PhD from the University of Georgia. He has held postdoctoral fellowships at Yale University and Emory University, and he joined the faculty at the University of Mississippi in the summer of 2012.

Grem's research interests include religion, business, politics, and popular culture. He is the author of the forthcoming *Corporate Revivals: A Business History of Born-Again America* (Oxford University Press), a book that details how evangelicals and fundamentalists used business leaders, organizations, money, and strategies to advance their religious crusades and political ambitions in 20th-century America. The dissertation on which his book is based won the Southern Historical Association's C. Vann Woodward Prize for Best Dissertation and the University of Georgia's Robert C. Anderson Award for Outstanding Dissertation in the Humanities. To date, he has published articles examining the "Christian" business practices and activism of fast-food chain Chick-fil-A and the role of religious marketing at Heritage USA, a now-defunct theme park once run by televangelists Jim and Tammy Faye Bakker. He has also published and given public talks on subjects ranging from Southern music to contemporary politics to globalization.

Grem recently taught his first course in Southern Studies, an introductory summer course that explored how "the sacred" has shaped Southern society, music, politics, and literature. In the fall, he will teach a history course on "The South in the 20th Century" and a Southern Studies seminar that will focus on the post-1960s South.

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

Volume 19: *Violence*
Amy Wood, volume editor

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

PG117 ... \$24.95
Friends... \$23.00



Volume 20: *Social Class*
Larry Griffin and Peggy Hargis,
volume editors

HB118 ... \$49.95
Friends... \$45.00

PG118 ... \$27.95
Friends... \$25.00



2012 Southern Foodways Symposium Speaker Preview

The 2012 Southern Foodways Symposium will take place on the UM campus and around Oxford on October 19–21, with a Delta Divertissement in Greenwood and Cleveland on October 18 and 19. The event is already sold out, but podcasts of all of the talks will be available at the University's iTunes U page immediately after the weekend. We have gathered a wealth of academic, literary, and culinary talent to help us study and celebrate this year's theme, "Barbecue: An Exploration of Pitmasters, Places, Smoke, and Sauce."

In the meantime, meet a few of our speakers.

Raised in rural, southeastern North Carolina, Randall Kenan now teaches English and creative writing at his alma mater, UNC-Chapel Hill. He is the author of one novel, *A Visitation of Spirits* (1989), and one collection of short fiction, *Let the Dead Bury Their Dead* (1992). Kenan has also published works of nonfiction on contemporary African American culture and on the African American author and intellectual James Baldwin. In the "North Carolina" entry for the 2009 anthology *State by State: A Panoramic Portrait of America*, Kenan writes of hogs and barbecue: "Whatever happens in this humble state, as tobacco slowly becomes a memory with banking and bio-tech taking its place at the



Glenda Quinn

George Singleton



Miriam Berkley

Randall Kenan



Matt Orto

Gustavo Arellano

center of things, hogs will remain nearest and dearest to our hearts. For better or for worse, pigs are us."

Monique Truong is the author of the novels *The Book of Salt* (2003) and *Bitter in the Mouth* (2010), both of which have strong food themes. Truong was born in Vietnam and immigrated to the United States with her family when she was a child. She spent time in North Carolina and graduated from high school in Houston, Texas. Now a New Yorker, Truong chronicles her home cooking exploits in her "Ravenous" column for



Susanna Kekkonen

Monique Truong

T, the style magazine of the *New York Times*. Earlier this year she wrote of celebrating Tet, the Vietnamese lunar New Year, with fish sauce–spiked deviled eggs.

Florida-based John Dufresne has published four novels, two collections of short fiction, and two books of advice for aspiring writers. His novels *Louisiana Power and Light* (1994) and *Love Warps the Mind a Little* (1997) were both *New York Times* notable books of the year. He has been known to hop a plane from Miami to Memphis, rent a car, and drive a hundred miles west to DeValls Bluff, Arkansas, for a meal at Craig's Bar-B-Q.

George Singleton has lived most of his life in upstate South Carolina and is best known for his four collections of darkly comic short fiction: *These People Are Us* (2001), *The Half-Mammals of Dixie* (2002), *Drowning in Gruel* (2006), and *Workshirts for Madmen* (2007). His fifth collection, *Stray Decorum*, will be published by Dzanc Books in September 2012. He enjoys smoking pork shoulders at his home in Easley, South Carolina, with the help of his dog Dooley.

Gustavo Arellano was born in Southern California to Mexican parents. He has lived in Orange County for most of his life and is the editor of the alternative newspaper *OC Weekly*. Arellano is the author of the long-running syndicated column "¡Ask a Mexican!" in which he "answers any and all questions about America's spiciest and largest minority." Scribner published his most recent book, *Taco USA: How Mexican Food Conquered America*, earlier this year.

Documentary Focuses on Integration of the University of Mississippi

On October 1, 1962, James Meredith became the first African American student to enroll in the University of Mississippi, amid controversy and violence. The yearlong celebration of that important event began in September 2011 and goes through October 1, 2012, for the official Opening the Closed Society program.

The campus will remember this significant occasion with events that will provide tributes and acknowledgments to the opening of what was once a closed society. As a documentary producer at Media and Documentary Projects, Matthew Graves wanted to commemorate the event on film. Graves, who moved to Oxford from Abilene, Texas, seven years ago, was immediately interested in the Meredith story. "I started reading about Ole Miss, and I came across that story," Graves said. "I was really blown away by it. I thought it was an incredible story of courage and perseverance, and there are so many different elements to it that I thought were so intriguing."

After reading William Doyle's book *An American Insurrection*, Graves was inspired to make a documentary. "Early on, in one of my first conversations with Andy Harper, he asked me what projects was I interested in, and I told him I would love to do something about the integration of the university," Graves said. "I knew the anniversary was coming up, and so I thought it would be a great opportunity to tell the story and begin collecting stories from people who were there."

Graves said he wants to hear stories from as many people who were there as he can—even if they only witnessed a small part of it. "I've read many different accounts of the story, but to actually get to talk to the people who were there and who saw it, there is something special about that, and I really hope that comes across in the final film," Graves said.

Showcased in the film are former students, FBI agents, U.S. Marshals, historians, and religious figures. "William Doyle's book really inspired me because it's such a riveting read and showcased the different elements that the story involved," Graves said. "It's really a profound moment in the history of this campus and the history of this country."

He plans to show the 52-minute documentary on Sunday, September 30, and to have an interview station set up for people to share their stories.

"I do feel a sense of urgency to collect these stories and this history," Graves said. "I think it's important to know our history, to learn from it and to remember it. I hope in some way to capture the scope of the story and show how important it was to this university and to this country."

Rebecca Lauck Cleary

Find the Center through Social Media

Keep up with the many events at the Center through social media. Find us on Facebook at [facebook.com/SouthernStudies](https://www.facebook.com/SouthernStudies) and on Twitter at @SouthernStudies.

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



Gilder-Jordan Lecture in Southern History

On October 10 at 7:30 p.m. in Nutt Auditorium the Center, along with partners from the University of Mississippi African American studies program, Center for Civil War Research, and Department of History, will host the Gilder-Jordan Lecture in Southern History. The 2012 lecturer will be Grace Hale, who will present "'So the Whole World Can See': Documentary Photography and Film in the Civil Rights Era." This year's lecture will be part of the University's commemoration of the 50th anniversary of its integration.

Hale is professor of history and American studies at the University of Virginia and her research is on 20th-century U.S. cultural history, history of the U.S. South, documentary film studies, and sound studies. She is author of the 2011 book *A Nation of Outsiders: How the White Middle-Class Fell in Love with Rebellion in Postwar America* as well as *Making Whiteness: The Culture of Segregation in the South, 1890–1940*.

Past Gilder-Jordan speakers have been Barbara Fields (March 2011) and David Blight (November 2012). To see Blight's lecture on Civil War memory in the civil rights era, visit southernstudies.olemiss.edu/2012/02/23/gilder-jordan-southern-history-lecture-series/.

The Gilder-Jordan Lecture in Southern History is made possible through the generosity of the Gilder Foundation, Inc. The series honors Richard Gilder of New York and his family, as well as his friends Dan and Lou Jordan of Virginia.

Southern Studies Alumni Are Busy Making Music and More

Southern Studies alumni who work in the arts are doing all sorts of things this summer. Scholarship, documentary work, music, and friends came together in Oxford on July 14. First, in Barnard Observatory, Camilla Aikin (MA 2012) showed a film she began as part of her MA thesis, "We Didn't Get Famous: The Story of Southern Underground Music, 1978-1990." Following the film, Camilla and Tim Lee, who was featured in the film as a member of the 1980s band the Windbreakers, discussed the film and its subject. Later, the group convened at an Oxford bar called the Blind Pig for music by Tyler Keith (MA 2011) and his two bands, the Preacher's Kids and the Apostles. Then the Tim Lee 3, with Tim, Susan Bauer Lee, and Chris Bratta, played well into the night.

Other musical news from alumni includes several new recordings and tours. Tyler Keith and the Apostles have a new recording coming out this summer called *Black Highway*. Jimmy Phillips (MA 1993) and the Ruminators have a new CD, *Desperate Moon*, and have been playing widely, including a steamy July 4th engagement on the University of Mississippi campus. Dent May (BA 2007) is touring with his new CD, *Do*

Things. Jake Fussell has been playing guitar with Reverend John Wilkins in a tour that took them, among other places, to the Raumbalues festival in Finland. Angela James, known in



Kate Medley

Roadside Produce, Aiken County, S.C., 2009 by Kate Medley. The photo is part of Medley's exhibition, *Southern Food from the Backroads and Byways*, which is currently hanging at UNC's Center for the Study of the American South.

Southern Studies as Angela Watkins (MA 2005), has been playing in various settings around Chicago, and BA alumnus Justin Showah has joined the South Memphis String Band for their new recording, "Old Times There . . ."

A paperback issue of *The Chitlin' Circuit and the Road to Rock 'n' Roll* by Preston Lauterbach (MA 2003) came out this summer. Photographer Kate Medley (MA 2007) has a show, *Southern Food from the Backroads and Byways*, at UNC's Center for the Study of the American South this summer, and Media and Documentary Projects producer-director Joe York (MA 2005) is completing *Pride and Joy*, a Southern Foodways Alliance film project for the fall. Melissa Bridgman has finished some new pieces at Bridgman Pottery in Memphis, and people at Cynthia Gerlach's (MA 1993) Oxford combination of food arts and folk arts, Bottletree Bakery, are breathing a bit easier with the end of some major street construction. Other Southern Studies photographers, filmmakers, chefs, writers, musicians, visual artists, or craftspeople are working at projects too numerous to count.

Ted Ownby

Tyler Keith and the Preacher's Kids perform at the Blind Pig in Oxford after Camilla Aikin's presentation of her film, *We Didn't Get Famous: The Story of Southern Underground Music, 1978-1990*.



Camilla Aikin



Melissa Bridgman

New pottery by Southern Studies alum Melissa Bridgman

11th Annual Tennessee Williams Tribute and Tour of Victorian Homes

in
Columbus
Mississippi

The Birthplace of
Tennessee Williams
March 26, 1911



(ca. 1875)

Tennessee
Williams
House Museum
& Welcome Center
300 Main Street

September 4-9, 2012



Tony
Award
Nominee

Alison Fraser & Allison Leyton Brown

starring in

"The Tennessee Williams Songbook"

with Larry Priest, Shondalaria Williams and Chris Fowlkes

The Moon Lake Party
at Columbus Country Club

Victorian Home Tour



La Vie Dansante
(ca. 1890)



**Gabe
Smith**
Director

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University for Women

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& Movies
at MUW

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"Stella"
Shouting Contest
at Holly Hocks Balcony
Downtown Columbus



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Scholars Medal Luncheon
presented at
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(ca. 1848)



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Oxford Conference for the Book News

Save the date for the 2013 OCB, which will take place March 21–23. The conference, in its 20th year, will feature several sessions exploring “Writing and the University.” The conference website has been relaunched, and you can visit www.oxfordconferenceforthebook.com to learn more about plans over the coming months.

Sincere thanks goes to Ron and Becky Feder of the R&B Feder Foundation for the Beaux Arts, which has pledged a gift of \$100,000 to the conference over the next 10 years. This pledge will continue the Feder’s long-time support of this conference and many other Center programs. The Mississippi Arts Commission also recently announced that the conference will receive a MAC grant for the 2013 event. Thanks to the MAC for important and ongoing support!

If you wish to join the Feders and the Arts Commission in supporting the conference, please visit www.oxfordconferenceforthebook.com/support. Contributions will ensure that much of the conference remains free and open to the public, and any amount helps in our mission to bring celebrated writers to Oxford. Thanks to those who have supported the conference over the years!

Please contact Becca Walton, Center associate director for projects and OCB director, with any questions at rwalton@olemiss.edu.



Rare Exhibition of Estelle Faulkner Paintings

The University of Mississippi Museum is pleased to present its latest exhibition, *Paintings by Estelle Faulkner*, a collection of abstract works, many of which have never been seen by an audience. This exhibition opened on July 3, 2012, and will run to October 6, 2012. The exhibition is free and open to the public.

Estelle Faulkner began painting in the 1920s when she lived in China with her first husband, Cornell Franklin. When their marriage ended in divorce in 1929, Estelle and her two children returned to Oxford, where she then married William Faulkner on June 20, 1929.

Faulkner had a studio in Charlottesville, Virginia, where most of these paintings were produced. She did not like to enter art shows because she believed she was “usually invited because of my husband and not because of my artistic abilities.” Of her work, Faulkner commented, “My inspiration for painting is a snatch of poetry or a sentence from a book. I do not paint from nature.”

The paintings displayed in this exhibition were done between 1960 and 1972. In addition to working in oils, Faulkner also painted watercolors. Some of her watercolors can be seen on display at Rowan Oak. She commented once, “I used to give away most of my paintings. When someone offered to pay for them, I said to myself, ‘Now there’s an idea.’”

Lee Caplin, who shared a studio with Faulkner in 1969 and 1970, commented that “she had the patina of a real southern lady, spoke with precision and directness, a fine vocabulary, not colloquial in approach, but also had an artist’s passion for color and form. Her paintings were of a medium size, organic shapes, and deep vibrant color, painted for herself, as an outlet for her vision—not a commercial orientation at all.”

The University Museum is grateful to the Summers family for loaning Faulkner’s paintings for this exhibition and to Lee Caplin for making the loan possible and for his enthusiasm and encouragement.

Bill Griffith, curator of Rowan Oak, said, “This is the first public viewing of her work in Mississippi since she passed away in 1972, and the University Museum is grateful to have an opportunity to display her work. The paintings are a thrill to see as her use of bright colors and varying design schemes keep the viewer engaged in her fantasy landscapes.” We encourage visitors to stop by the museum to see *Paintings by Estelle Faulkner* and also to view John Shorb’s *Waking and Sleeping*, an exhibition inspired by Faulkner’s *Absalom, Absalom!*, on view through September 1, 2012.



Emily Dean

Two Friends of Center, John Pilkington and Sue Hart, Pass Away

The Center lost two good friends over the past two months, John Pilkington and Sue Hart. Both will be long remembered for their roles in shaping the Center for the Study of Southern Culture.



During his 33-year teaching career at the University of Mississippi, John Pilkington influenced hundreds of students, inspired faculty colleagues, and filled key leadership roles. Following his retirement in 1985, he continued his early mission of raising funds and friends to help make the university library the best that it can be. Pilkington, 93, distinguished professor emeritus of English, died Monday, June 4, 2012, at his home in Oxford. "It's hard to imagine Ole Miss without John Pilkington," said Chancellor Emeritus Robert Khayat.

Pilkington was professor of American literature in the Department of English from 1952 to 1985. He taught one of the first university courses devoted solely to William Faulkner and was a moving force in establishing the annual Faulkner & Yoknapatawpha Conference. He designed many new classes, directed many doctoral dissertations and master's theses, and developed and taught correspondence courses, for which he won a major award from the National University Extension Association.

When Pilkington joined the University of Mississippi faculty soon after completing his master's and doctoral degrees at Harvard, he was alarmed at the state of the library, and he wasted no time in seeking ways to remedy the situation. He was honored for his service in 2009, with dedication of the library's John Pilkington Study Room, a project that was spearheaded by Dean of Libraries Julia Rholes and several of his longtime friends.

"All the university library staff are saddened by Dr. Pilkington's passing," Rholes said. "He was a steadfast champion of the libraries. As a scholar and teacher, Dr. Pilkington believed that you could not have a great university without a strong library collection, and as president of the Friends of the Libraries, he worked tirelessly for years to help build our collections."



John Pilkington at the dedication of the Pilkington Reading Room on the second floor of the J.D. Williams Library on April 25, 2009

Harry Bliscoe

As a scholar, Pilkington published numerous articles in professional journals and served with regional and national academic organizations. His work includes *The Heart of Yoknapatawpha*, a study of Faulkner's novels about his fictional county, books on novelists Francis Marion Crawford and Henry Blake Fuller, and a biographical and critical study of Southern literary renaissance leader and Mississippi native Stark Young. He had earlier published a two-volume collection of Young's correspondence, *Stark Young: A Life in the Arts*, which earned the prestigious Jules F. Landry Award and was nominated for the J. Franklin Jameson Prize.

Elaine Pugh



Sue Hart, a longtime Center staff member and friend

Bruce Newman/Oxford EAGLE

Mary Lillian "Sue" Hart, retired staff member of the Center for the Study of Southern Culture, died Saturday, July 21, 2012, in Oxford. Beginning in 1979, Hart was research librarian and publications editor at the Center for the Study of Southern Culture until her retirement in 1995. She edited the *Southern Register*, coedited *The Blues: A Bibliographical Guide*, compiled "Sports in the South: A Selective Bibliography" for *Southern Exposure*, and was an important part of numerous other Center projects.

She had the initial idea for the *Encyclopedia of Southern Culture* and served as an associate editor of the one-volume edition, published in 1989. Charles Reagan Wilson, general editor of the new 24-volume edition, describes her as "an invaluable member of the original encyclopedia team, bringing the careful and precise eye of the librarian, and an iconoclastic spirit, to our work."

In retirement Hart continued to be a voracious reader and an enthusiastic participant in discussions about sports, especially the Atlanta Braves, and politics. She also loved going to the UM campus for lectures, exhibitions, and musical events at the Ford Center.

From Beer Joint to Barbecue Temple: Leo & Susie's Famous Green Top Bar-B-Que, Dora, Alabama

In 1951 Green Top Bar-B-Que opened its doors on the new Highway 78 in Dora, Alabama. Offering cold beer and a jukebox packed with dance tunes, the Green Top was an oasis in a desert of dry counties.

Twenty-two years later, coalminer Leo Headrick bought the Green Top from its original owners. He wanted to get out of the mines and start a second career working with his wife. Susie let the roadhouse clientele have their fun, but she focused on the food. Eventually the Green Top became known for its barbecue, cooked in pits out back. Leo passed away in 1997. Their son, Richard, took over the business, and Susie still checks in on the Green Top every day.

...

The following is as told to Amy C. Evans by Susie Headrick, September 26, 2006:

My name is Susie Headrick, and I was born in 1922 in Sipsy, Alabama. Leo and I met in high school. He was a football player and I was a cheerleader, but I didn't date Leo then. We got married in 1942. My husband made two good decisions in his life, and the first one was marrying me and then the next one was buying the Green Top.

But when we first bought it, well, it was kind of rough, and some people called it a beer joint. I never did want them to call it a beer joint. My husband, he worked on the day shift, and our son, Richard, and I worked at night, and sometimes I'd have to straighten people out. And on Thursday nights we'd have a big crowd from Jasper, and they'd sing and dance. My husband, he always sang a lot, especially when he had him several drinks. We had a jukebox, and after we'd close the grill up, there'd be



Amy C. Evans

Susie Headrick

some people in there that would still be drinking, and a lot of times we'd dance. Sometimes I'd sing with him, but most of the time I was too busy trying to keep everything going.

When we first came down here, people were bad to break in. There's a little building behind the Green Top, so we put us a bed in that and we would night watch—sleep out there and go home in the morning. But then we decided that was too much trouble, and we decided to buy a trailer and put it behind the restaurant. I liked living here because I could always go out there and check on things. If they needed anything, I could take care of that. And I like it now. I usually go by when I'm going to the bank and leave them their change for the day, and then when I come back from the bank, I always take the deposit books back there and look around. I get me a Sprite and come home and eat lunch. And I usually cook for me and Richard or anybody else that drops

around. And then about seven o'clock at night, I go back and sit and talk to different people.

Through the years I've had a lot of good friends there. It's been hard work, but it's like I told them, if I hadn't gone into the restaurant business, I'd have to be on welfare now. I never have gotten rich, but I do have a good living. And it's fun at my age. There are people that went there when they were young, and their mouths will fly open—they're so excited to see me at my age. And they hug me and give me a peck on the cheek, and it's just a joy to know that you've had that many friends in your lifetime.

Over the past decade, the SFA's oral history initiative, led by Amy C. Evans, has collected 600 "stories behind the food." Approximately 100 of these stories make up the Southern BBQ Trail, of which this oral history is a part.

SFA Film News

Joe York's latest short film, *Asleep in the Wood*, premiered at the Big Apple Barbecue Block Party in New York City in June. This film introduces viewers to Kentuckian Julian van Winkle III, who distills Old Rip Van Winkle bourbons in the tradition of his grandfather, Julian "Pappy" van Winkle. You can watch the film online at www.southernfoodways.org.

Pride and Joy, directed, shot, and edited by Joe York and produced by John T. Edge and Andy Harper, is the Southern Foodways Alliance's first feature-length film. The hour-long documentary builds on York's work over the past six years, re-visiting previous film subjects and introducing a host of new ones. *Pride and Joy* makes its public television debut on South Carolina Educational Television in the spring of 2013.



SFA Oral History Workshop Grows

The second annual Oral History Workshop, led by SFA oral historian Amy C. Evans, grew in students and support this year. In May, 12 students from Georgia, Michigan, Texas, New York, California, Mississippi, and Louisiana spent four days in Oxford at SFA World Headquarters, learning all about the art of the interview, as well as how to process and archive files. Students accompanied Amy into the field to record an interview with Doug Davis of Yokna(patawpha) Bottoms Farm and collaborated on an audio slideshow using the files they collected in the field.

Again this year, through the generous support of SFA member Edward Lee of Louisville, Kentucky, the SFA was able to offer two minority scholarships to students attending the workshop. This year's recipients were Kimber Thomas, a Mississippi native pursuing her PhD in Afro-American Studies at UCLA, and Lan Truong, a plant science major at CUNY, Lehman College, Bronx, New York.

With funds donated by SFA members Lex and Ann Alexander of Chapel Hill, North Carolina, the SFA was able to add another oral history kit to our stable of equipment and better serve the workshop group. This new fieldwork kit will also be shared with colleagues around the region who help the SFA to collect the stories behind the food.

An outgrowth of this year's workshop is the possibility of offering an intermediate workshop to previous participants as an opportunity to discuss their personal fieldwork—work they do using the tools and tips they learned in the first workshop. The SFA hopes to add this offering to the calendar during the winter intersession. Stay tuned for details.

Left to right: Amy C. Evans (SFA), Larrysha Jones (Georgia), Kelly Landrieu (Louisiana), Rachel Derusha (Michigan), Tashina Emery (Michigan), Kimber Thomas (California), Mark Paternostro (Louisiana), Sherri Sheu (Texas), Sandra Davidson (Texas), Lan Truong (New York), Kathleen Turner (Mississippi). Seated: Naya Jones (Texas). Not pictured: Nick Roland (Texas)



Southern Foodways Alliance

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Get on the Southern BBQ Trail!

In this, the SFA's year of all things barbecue, we invite you to hit the Southern BBQ Trail.

Since 2005 we've collected more than 100 oral history interviews from nine states that are all about the culture of 'cue. We've visited with pitmasters and restaurant owners, wood purveyors and hog processors, and more. This summer, we added loads of new oral history interviews from across the South: Arkansas, Georgia, Kentucky, North Carolina, and South Carolina.

Take a little time to meet some of the people who have shared their stories with us.

Grab a napkin and go!

Alabama

We trace the history of Alabama's unique white sauce. We have stories from Golden Rule Bar-B-Q, Alabama's oldest restaurant continually in operation, open since 1891. But you won't want to miss our interview with Dale Pettit of Top Hat Barbecue in Blount Springs. The place opened in 1952, and Dale's father, Wilbur, a bread deliveryman, bought it in 1967. The sauce recipe cost him extra. Dale took the reins from his father in 1971 and has been the pitmaster ever since. He prefers to do things the old-fashioned way: "When people like me stop barbecuing the old way, it will die. And people that don't try it while they have the opportunity will be sorry because one day it won't be here anymore."

Arkansas

Craig's in De Vall's Bluff and McLard's in Hot Springs are the icons of Arkansas 'cue. We collected those stories. But we also have an interview with Barry Vaughan of J&N Barbecue in Bono. Barry's grandparents, Jim and Nora Vaughan, opened the place in 1996, but they had a side business smoking meats for community gatherings for years. Barry does most of the barbecuing these days, smoking everything from ribs to butts. He also smokes wild game—turkey, deer, and even raccoons—for local hunters. Jim and Nora have attended "coon suppers" all their lives, so it wasn't

long before smoked raccoon became a J&N tradition. About his grandparents, Barry says, "This is all they do. They eat and live barbecue. They're here six days a week from seven o'clock to seven o'clock, so there ain't much life other than barbecue for them."

Georgia

We have stories about Brunswick stew. We have stories from an all-female-operated joint in Chamblee. And we have some incredible interviews from the family behind Fresh Air Bar-B-Que in Jackson. Hear about the restaurant that Joel Watkins, a veterinarian, opened in 1929 to serve the rabbits and goats he raised and barbecued on the weekends. Watkins never cooked pork. George "Toots" Caston brought in the hogs when he bought the place in 1952. Hear tell of the original pit that could hold 19 whole hogs, the 25-gallon cast-iron pots for cooking Brunswick stew, and the family coleslaw recipe—which didn't appear on the menu until the 1980s. Today, the third generation of the Caston family is at the helm, and they are proud of what their grandfather created. As George Barber, one of Toot's grandsons puts it, "It's something [our grandfather] instilled in us as children growing up, to have pride in what you did and to do the best job you could do at anything, no matter what it was."

Kentucky

"In western Kentucky, when we talk about barbecue, it's mutton, and lots of it," says Jerry Thompson of Morganfield. Jerry participates in St. Anne's Catholic Church's annual barbecue, a tradition in that part of the state. According to Jerry, church barbecues started during the Great Depression as a way for the community to come together and for each family to share what they had. Some families brought sheep. Some families brought wood. Some families brought corn. Together, they had a big barbecue, and the tradition continues today. "These churches, I mean, in the whole western Kentucky from Owensboro to the Tennessee line to the

Mississippi River, there's probably 50 or so churches in this area, and the large majority of them will have a big barbecue," Jerry says proudly.

Mississippi

Mississippians joke that the best barbecue in the state can be found in Memphis. True, it's hard to put a finger on the pulse of Mississippi's barbecue tradition, if it has one. But that doesn't mean there aren't great stories. The late Deke Baskin of Oxford was a celebrated barbecue man. One of his first jobs was washing dishes at a fraternity house on the campus of the University of Mississippi. At the time, there was a fraternity tradition of cooking a whole hog on football weekends when Ole Miss would play Arkansas (their team mascot is a hog), and that's how Deke learned to barbecue. But Deke also grew up in a community that held large picnics to celebrate holidays and family reunions. A traditional food for these kinds of gatherings in north Mississippi was barbecued goat. Deke recalls in his interview, "Family reunions and, you know, the Fourth of July was a big thing. In the old days we had blues harmonica, you know, and good times—and the goat. You had to have a goat there." As Deke became skilled at cooking hogs, he added goat to his repertoire. He operated a series of restaurants in and around Oxford, the last of which closed in 2005. Deke passed away in 2011.

North Carolina

We have plenty of stories about North Carolina barbecue, eastern and western. But we don't want to start any fights. Instead, we would like for you to think about where barbecue comes from. Nahunta Pork Center, located outside rural Pikeville, uses "everything but the hair" and claims the title of "America's largest pork display." Mack Pierce opened the retail business in 1975, after decades of buying and slaughtering pigs for local farmers and grocers. Pierce's son and grandson, Larry and Brandon, now oversee the processing of up to 150 hogs a day. Nahunta also provides whole hogs to pit-cooked barbecue landmarks



Wilber's in Goldsboro and Allen & Son in Chapel Hill. "Young people will come in, some of them have never been out on a farm. They don't know what a pig is or they don't know what a pig looks like, until they walk in the building and see that pig head sitting there in the meat case: this is real, this is where my food comes from," says Larry.

South Carolina

Mustard. German immigrants. Whole hog. We have the stories. But we also have some stories from the pits—stories from the people who sit up at night babysitting hogs. Douglas Oliver, the pitmaster at Sweatman's Bar-B-Que in Holly Hill, grew up on a farm down the road and started working there not long after it opened in 1977. Hired as a meat cutter, Oliver trained under legendary pitmaster Chalmon Smalls. Now a veteran of the pits, Oliver works from mid-afternoon until just after sunrise. Between firing the hogs with oak and hickory coals every 35 minutes, he enjoys the night's bucolic silence. "This is what I like," he says. "Quiet."

Tennessee

Dry-rub ribs in Memphis. Whole hog in the rural counties just a stone's throw from the big city. There's a lot of barbecue in Tennessee, but there aren't many people like Flora Payne. Flora operates Payne's Bar-B-Q in Memphis. She never thought she'd run a barbecue restaurant. But when her husband, Horton Payne, passed away in 1984, Flora, along with Horton's mother, cofounder Emily Payne, took the reins of the restaurant. Flora and her son, Ron, have maintained all of the flourishes that Horton and Emily Payne made special. The pork shoulders are still turned over hickory coals in a recessed pit set into the wall. The mild sauce simmers all afternoon on the stove. The hotter variety is dispensed via an old liquid soap bottle. The coleslaw has a mustard base; it's a recipe that Emily perfected. And the smoked bologna is a local favorite. When asked what makes her barbecue special, Flora, says, "You can perfect something in 36 years. I pray over this food."

Texas

Brisket. Sausage. Beef ribs. *Barbacoa*.

There are all kinds of barbecue stories to be found in Texas. One of them comes from Richard Lopez, who makes all kinds of barbecue. Richard is the third-generation owner of the Gonzales Food Market in Gonzales. Richard grew up in Gonzales, working in the market alongside numerous cousins and extended family members. When his father decided to retire, Richard, who spent 20 years working for the corporate grocery chain Albertson's, was eager to continue a family tradition. Because of the family's dedication to the business, Gonzales Food Market is well respected for all it makes: brisket, ribs, pork. But the place is even better known for its sausage, which is still made fresh, by hand, in the back of the shop. It's made following the 50-year-old recipe that Richard's grandfather obtained from an old friend, Fermin Cantu, when he decided to open the place in 1958. Today, the market is operated by multiple generations of the Lopez family. As Richard says, "What we were making in 1958, we're making today. Without these people, the tradition and the success would never have happened."

School's Not Out for Summer: Teachers Learn about Race and Ethnicity

Teachers were the ones “getting schooled” in June at the University of Mississippi, learning about religion, urban problems, and racial interactions. “Race and Ethnicity in the Modern South,” a one-week seminar for teachers hosted by the Gilder Lehrman Institute of American History, or GLI, was conducted at the Center for the Study of Southern Culture. The partnership between CSSC and GLI is not a new one, although this is the first time the university has hosted this particular institute.

Ted Ownby, CSSC director, said he was honored that the Center was chosen to host the seminar because the Gilder Lehrman Institute has a great vision for the study of American history and can recruit extraordinary participants. “We designed the seminar to think about a changing South—a multiethnic, modern South—both because for many people it may be an understudied topic and also because it allows the kind of multiple perspectives our faculty members are especially good at studying,” Ownby said. “Studying historical tourism, for example, means studying both what happened in history and what encourages people to visit historic sites and even how they define things as historically interesting. In studying contemporary religion or foodways or urban and rural neighborhoods we are trying to ask some new questions about what the South is becoming and how to study it.”

Topics included how the South has changed through urbanization and suburbanization; the migrations of Latin Americans, Southeast Asians, and other groups; responses to the civil rights movement; and other developments since the 1970s. The interdisciplinary seminar discussed history and identity, especially how various groups in the South identify with different understandings of history.

The days were divided into lectures, films, field trips to religious sites in Oxford and Lafayette County, and tours of Clarksdale and Holly Springs. Instructors included Ownby; Charles



At the Gilder Lehrman Institute teacher seminar, Kees van Minnen (right) of the Netherlands discusses race and ethnicity in the modern South with Chris Evans of San Jose, California.

Reagan Wilson, Cook Chair of history and professor of Southern Studies; Barbara Harris Combs, assistant professor of sociology and Southern Studies; David Wharton, assistant professor of Southern Studies; Jodi Skipper, assistant professor of anthropology and Southern Studies; and Amy C. Evans, oral historian for the Southern Foodways Alliance.

“I enjoyed the extended exposure to Charles Reagan Wilson because he is a towering figure in his field,” said Alan Maclachlan, who teaches 11th-grade honors American history at Mandeville High School in Mandeville, Louisiana. “Each day has been a new adventure.” For Maclachlan it was important to be on the Oxford campus. “You can read about a place, but it’s not the same as being there yourself,” he said. “There is no substitute for immersion in a place.”

During Evans’s lecture to the 20 teachers, she provided background on the scholarship of the Southern Foodways Alliance and her work as an oral historian, giving advice on how to collect voices, sounds, and stories. “I think oral histories have become more popular because the equipment is more accessible and easier to use,” Evans said. “People like talking about themselves and are really generous with their time and their stories, which is always amazing to me.”

Evans led the group on a foodways

tour of Clarksdale, discussing how to study issues of race and ethnicity through oral histories, restaurants, and specific dishes. Skipper also led a tour of historic sites in Holly Springs, and Wharton took students on a bus tour to think about the small-town South.

“The Gilder Lehrman Institute of American History is thrilled to be a partner with the Center for the Study of Southern Culture,” said Lois MacMillan, a teacher in Medford, Oregon, and a GLI seminar coordinator. “This has been structured differently than the other seminars, and each day has been built around a different discipline. It’s helped break the previous perceptions that teachers have about the South.”

Audrey Northway, a 10th- and 12th-grade teacher at Greely High School in Cumberland, Maine, attended the seminar to learn how to think historically. “I felt as though I had a black hole as far as the South was concerned, and I wanted to be a more knowledgeable and aware teacher,” Northway said. “I felt it was my professional responsibility.”

The person who traveled the farthest was Kees van Minnen, from the Roosevelt Study Center in the Netherlands. “I’m a historian who developed an interest in the U.S. South about five years ago, and this is exactly the topic I am interested in studying,” he said. This was van Minnen’s fourth visit to the CSSC, and he has also been to the Institute of Southern Studies at the University of South Carolina and the Center for the Study of the American South at the University of North Carolina at Chapel Hill. “I have already scheduled another weeklong visit to the University of Mississippi in October,” van Minnen said. “I realized how little I knew about this specific region, and I think the best thing to do is go to a place and speak to the scholars there. I wanted to learn about the post-Civil War, contemporary South.”

Rebecca Lauck Cleary

Small Town South: A Gammill Gallery Exhibition

This fall the Center's director of documentary studies and assistant professor of Southern Studies, David Wharton, will publish a new book, *Small Town South*, a collection of over 100 photographs that, as Rob Amberg, author of *Sodom Laurel Album* and *The New Road*, states, "reveal many layers of small-town life, giving us timeless glimpses of locales we want to know better." These photographs are part of a Gammill Gallery exhibition until mid-September.

In his artist's statement, Wharton discusses his work and the pieces in the collection. He says, "I've been photographing the rural and small-town South ever since coming to Mississippi in 1999. I've made pictures of both the social landscape (the things people do) and the cultural landscape (the places people make in the process of doing what they do). The images in this exhibition belong to the latter category. They are essentially landscape photographs made in small-town spaces. I often think of them as 'townscapes.' They reflect both the community's past—all that has accumulated prior to now—as well as a momentary present, which



Batesville, Mississippi, 2010

Originally a community of secondary importance, Batesville quickly outstripped its closest rival, a Tallahatchie River port now known as Old Panola, when the Mississippi & Tennessee Railroad laid tracks through the middle of town. Batesville is named after an employee of the railroad.

is always headed off into the future. In many ways, they are like vacant stage sets, where much has already transpired

and considerably more is yet to come. In the meantime—in a present artificially preserved by photography—they hint at some of the beliefs and events that caused that present to appear as it did. And they make us wonder about the future."



Opelousas, Louisiana, 2009

Opelousas is the hometown of musician Clifton Chenier (1925–1987) and chef Paul Prudhomme (b. 1940).



Moundville, Alabama, 2011

Moundville was pseudonymously referred to as Cookstown in the classic *Let Us Now Praise Famous Men* (1941) by Walker Evans and James Agee. The three sharecropping families whom Evans photographed and Agee wrote about lived approximately seven miles southeast of Moundville.

Mark Your Calendars!

August 17, 2012

Orientation for New
Southern Studies MA Students

September 5, 2012

2012–13 Brown Bag Lectures begin
(See full schedule on page 4)

September 16–17, 2012

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

September 30–October 1, 2012

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

October 3, 2012

CSSC Concert Series
Featuring Caroline Herring
Gertrude Ford Center for the Performing Arts

October 7–8, 2012

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

October 10, 2012

Gilder-Jordan Lecture in Southern History
Grace Elizabeth Hale, Lecturer
University of Mississippi

October 18–21, 2012

15th Southern Foodways Symposium
Oxford, Mississippi

October 25, 2012

Cora Norman Lecture
Sponsored by the Mississippi Humanities Council
Cora Norman, Lecturer
University of Mississippi

November 13, 2012

CSSC Concert Series
Featuring Randall Bramblett
Gertrude Ford Center for the Performing Arts

February 21–23, 2013

Porter Fortune, Jr. History Symposium

March 17–20, 2013

Mississippi Delta Literary Tour

March 21–23, 2013

Oxford Conference for the Book

Center Sponsors New Music Series

Caroline Herring will be the first performer and Randall Bramblett the second at a new concert series debuting on campus this fall. In a partnership between the Center for the Study of Southern Culture and the Gertrude Ford Center for the Performing Arts, concerts will take place at the Ford Center's Studio Theater, which has a capacity of about 150 people. The series envisions intimate events with solo performers or duets. The concerts will take place early in the evening, with the first two performances scheduled for 6:00. Tickets will be available through the University of Mississippi box office and at the door.

The first concert, Wednesday, October 3, at 6:00, will feature Caroline Herring, a Canton, Mississippi, native and University of Mississippi graduate with a 1998 MA degree in Southern Studies. Herring is a singer-songwriter especially well known in Oxford for her role in founding *Thacker Mountain Radio*. She has made numerous successful recordings, most recently, *Camilla*, which comes out this summer on Signature Sounds Records. Caroline has played all sorts of settings, from singing "Tales of the Islander" in Ocean Springs and singing as part of the Cecil Sharp Project in England to performing on *Thacker Mountain Radio* and during the Center's Music of the South Symposium. Her music combines a unique voice, multiple musical influences, and creative responses to historical and contemporary issues.

Randall Bramblett will perform on Tuesday, November 13, also at 6:00. Bramblett is a Georgia native who since the 1970s has been playing keyboards and other instruments with Traffic, Sea Level, the Allman Brothers Band, and numerous other bands. Growing up with James Brown as a hero, Bramblett writes and plays music that cuts across multiple genres. In recent years Bramblett has been making his own recordings, and he has a new recording called *Now It's Tomorrow* on New West Records. He will be doing a solo show, singing and playing keyboard.

"We see this series as one more setting for enjoying live music in Oxford," said Center director Ted Ownby. "The early evening setting will be perfect for some people's schedules, and it won't conflict with other musical events that take place later at night in downtown Oxford. Most important, the Studio Stage will allow people to get close to the musicians and to hear the music really clearly. Some musicians in the series may want to talk or answer questions, and this setting gives them that opportunity. We're looking forward to the shows by Caroline and Randall, and we look forward to seeing where this series might take us."

The concert series will receive funding from the R&B Feder Foundation for the Beaux-Arts.

Call for Papers

Faulkner & Yoknapatawpha Conference “Faulkner and the Black Literatures of the Americas”

July 21–25, 2013

A quarter century ago the Faulkner & Yoknapatawpha Conference tackled the issue of “Faulkner and Race.” In 2013 the 40th annual conference seeks to build on and complicate this earlier work by exploring the relationships between Faulkner’s oeuvre and a hemispheric corpus of black writing, with a particular emphasis on African American literature and intellectual production, from slave narrative to the contemporary era of Toni Morrison, Ishmael Reed, John Edgar Wideman, Maryse Conde, Charles Johnson, Gloria Naylor, David Bradley, Randall Kenan, Edouard Glissant, Erna Brodber, Jesmyn Ward, Edwige Danticat, and so many others. We hope to chart the lines of engagement, dialogue, and *reciprocal* resonance between Faulkner and this vital body of literature. Who are Faulkner’s most significant black precursors, his formative black literary and cultural influences? Who are his principal black cohorts, national and international? And who are his most formidable black successors and literary heirs? What common problems can we identify in these bodies of work, and what common—or, indeed, instructively divergent—approaches to those problems and strategies (discursive, figural, technical) do we find for dealing with them? How has black literary production in the Americas affected how we read Faulkner’s work today? (How) does Faulkner’s oeuvre pose different challenges, rewards, and threats for black women writers than for their male counterparts—and what about the legacy of black women’s literature for *him*? How might this sort of comparative inquiry clarify or illuminate the ways in which writers of the Americas grapple with the impact of slavery and the plantation, colonialism, nationalism and empire, racial violence and terror, race mixing, poverty and underdevelopment, Jim Crow, migration and diaspora, the civil rights movement, and the role of the writer in collective life? How might it honor what Albert Murray identified as the fundamentally miscegenated quality of American (national and hemispheric) literature, culture, and life?

We especially encourage full panel proposals for 75-minute conference sessions. Such proposals should include a one-page overview of the session topic or theme, followed by two-page abstracts for each of the panel papers to be included. We also welcome individually submitted two-page abstracts for 20-minute panel papers and individually submitted manuscripts for 40-minute plenary papers. Panel papers consist of approximately 2,500 words and will be considered by the conference program committee for possible inclusion in the conference volume published by the University Press of Mississippi. Plenary papers, which should be prepared using the 16th edition of the University of Chicago *Manual of Style* as a guide, consist of approximately 5,000–6,000 words and will appear in the published volume.

Session proposals and panel paper abstracts must be submitted by January 31, 2013, preferably through e-mail attachment. For plenary papers, three print copies of the manuscript must be submitted by January 31, 2013. Authors whose plenary papers are selected for presentation at the conference will receive a conference registration waiver. All manuscripts, proposals, abstracts, and inquiries should be addressed to Jay Watson, Department of English, The University of Mississippi, University, MS 38677-1848. E-mail: jwatson@olemiss.edu. Decisions for all submissions will be made by March 15, 2013.

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Mississippi. On October 10 the Gilder-Jordan Lecture in Southern History, jointly sponsored by the Center, African American studies program, Center for Civil War Research, and Department of History, will feature Grace Hale of the University of Virginia, discussing her research on documentary work on civil rights issues in the 1960s and 1970s. The title of her lecture is “‘So the Whole World Can See’: Documentary Photography and Film in the Civil Rights Era.”

Planning for these events began some time ago, when Chancellor Dan Jones appointed a committee of staff and faculty, chaired by African American Studies Program director Charles Ross, to consider how the university should take note of the anniversary. The resulting series of programs began in 2011. Major events sponsored by or connected to the Opening the Closed Society initiative during the 2011–2012 school year included a keynote lecture by Myrlie Evers-Williams; a program commemorating the life of James Silver on the occasion of the naming of Silver Pond; the Gilder-Jordan Lecture, “American Oracle: The Civil War in the Civil Rights Era and Our Own Time” by David W. Blight; a well-attended lecture by William Doyle, author of *The Battle of Oxford*; and a presentation by Children’s Defense Fund founder Marian Wright Edelman.

For times, locations, and other up-to-date information on Opening the Closed Society events, please check www.olemiss.edu/50years.

Save the Date!

March 17–20, 2013
Mississippi Delta Literary Tour

March 21–23, 2013
Oxford Conference for the Book

Southern Studies Alumni in the Media

In our age of social media and blogging, one could say that most of us are involved in the media. Some, though, are media professionals. While many Southern Studies alumni are using their writing, editing, photography, and filmmaking skills to support school and university programs, corporations, political efforts, and nonprofits, some are in the traditionally defined media—newspapers, television, radio, and magazines.

John Frierson (BA 1999) covers sports for *Chattanooga Times Free Press*, covering the University of Tennessee at Chattanooga Moccasins. John seems likely to be rare among sports journalists in that his biography page at the *Times Free Press* mentions his love for reading William Faulkner. Wesley Loy (MA 1996) is a reporter in Anchorage, Alaska, with special emphasis on covering commercial fishing. He has covered all sorts of Alaska stories, from oil to sports to Sarah Palin. Jesse Wright (MA 2010) is a news reporter for the *Clarksdale Press Register*.

Ford O'Connell (MA 2005) is the managing director of Civic Forum Strategies, and he frequently appears on Fox News and other media outlets as a political commentator and writes for Politico's *The Arena*, among other publications. Ford was cofounder of ProjectVirginia, an effort to mobilize younger voters for the Virginia Republican Party through social media. Paige Porter Fischer (MA 1998) lives and writes in San Francisco. After graduating in Southern Studies she started writing entertainment features for the Jackson *Clarion-Ledger* and switched to *Coastal Living* magazine before moving on to a position as West Coast editor for *Better Homes and Gardens*.

Others work in the media in roles other than writers or commentators. Cristen Hemmins (MA 1996) has sold advertising for *Oxford American* since



Anne Mueller and her son, Max Mills



Mary Margaret Miller White

1998 and for *Delta Magazine* since 2003. Since her work opposing the Proposition 26 in Mississippi last year, when she became a frequent interview subject in state and national media, she has become an occasional blogger for the National Partnership for Women & Families. Anne Mueller (MA 2003) is development director for *The Lens*, a New Orleans publication whose "mission is to education, engage, and empower readers with information and analysis necessary for them to advocate for a more transparent and just

governance that is accountable to the public."

Here in Oxford, Ellen Meacham (MA 2003) teaches journalism at the Meek School of Journalism at the University of Mississippi. She is well into a project on Robert Kennedy and Mississippi civil rights issues, a topic she will be discussing at a Southern Studies Brown Bag event on Wednesday, October 3. And here at the Center, John T. Edge (MA 2002) has a monthly column, "United Tastes," in the *New York Times*, and his work often appears in *Garden & Gun*, *Oxford American*, *Saveur*, and other publications.

One of the many jobs Mary Margaret Miller White (MA 2007) does at the Mississippi Arts Commission is interviewing people for MPB's *Mississippi Arts Hour* radio program. Three alumni, Nelson Griffin, Jesse Wright, and Camilla Aikin, have worked on the Center's *Sounds of the South* radio spots, and many others (recently Eric Feldman, Matthieu Dessier, and Jake Fussell) have worked with *Highway 61*. Numerous students and alumni (recently Melanie Young, Amy Ulmer, and Mark Coltraine) have written for *Living Blues*. And several of the student editors at Emory University's online publication *Southern Spaces*, including Franky Abbott, Mary Battle, and Alan Pike, have been Southern Studies alumni.

Several students, like Cathryn Stout, Steve Cheseborough, Lynn McKnight, and Jimmy Thomas, came to Southern Studies after working in journalism, and other alumni, like Sally Graham at CNN, Sarah Torian at *Southern Changes*, Lauchlin Fields at the *Vicksburg Times*, and Hicks Wogan at the Newseum, spent considerable time in the media after finishing the program.

Ted Ownby

We would love to keep in closer touch with our friends. Two easy ways include:

1. Facebook users, please "Like" the Center for the Study of Southern Culture. Being a Facebook Friend of the Center brings you news large and small, announcements, job ads, and occasional gossip.



2. Send us your e-mail addresses. The easiest way for us to contact you, and one of the easiest ways for you to contribute as a Friend of the Center, is through an annual e-mail message. Please send your e-mail address to cssc@olemiss.edu.

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

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

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



World: The Photographs of Martin J. Dain was curated and produced by the Center for the Study of Southern Culture. The exhibition has 36 16" x 20" black-and-white photographs and 4 text panels, presented in 24" by 30" frames.

A book of the Dain photographs, published by the Center and the

University Press of Mississippi, is available with the exhibition. Oxford author Larry Brown wrote the foreword for the book. Tom Rankin, editor of the book and curator of the exhibition, wrote the introduction, which examines Dain's life and career as a photographer. Also included is the DVD "*Are You Walkin' with Me?*" *Sister Thea Bowman, William Faulkner, and African American Culture*, produced by Lisa N. Howorth.

Faulkner's World is on display at the Lafayette County and Oxford Public Library in July and August and at the Lee County Library in Tupelo in September and October. The exhibition then travels to Natchez in January–February of 2013, Magee in March–April of 2013, Collierville, Tennessee, in May–June, and Baton Rouge in November–December.

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

CONTRIBUTORS

Sara Camp Arnold is the content manager for the Southern Foodways Alliance and is the editor of the SFA's newsletter, *Gravy*.

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

Mark Camarigg is the publications manager of *Living Blues* magazine.

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

Michele Grigsby Coffey is a visiting assistant professor in Southern Studies. Her PhD is in history, and her current project is entitled *Proving Our Manhood: Black Power and Political*

Mobilization in Depression Era New Orleans.

Angela Jill Cooley is a postdoctoral fellow and visiting assistant professor at the Center for the Study of Southern Culture. She completed a PhD at the University of Alabama last year and is writing a book manuscript that explores urban food culture in the 20th century South.

Emily Dean is the program coordinator for the University of Mississippi Museum.

Amy C. Evans is the oral historian for the Southern Foodways Alliance.

Colby H. Kullman is professor of English, emeritus, at the University of Mississippi. Among his publications are *Theatre Companies of the World*

and articles on Tennessee Williams and other modern dramatists.

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

Elaine Pugh is the assistant director of hometowns for Media and Public Relations at the University of Mississippi.

Joey Thompson is a musician and second-year Southern Studies graduate student.

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. She has an MA in Southern Studies.

Reading the South

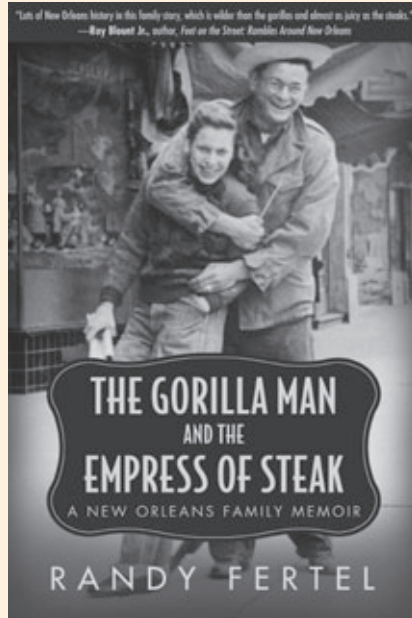
The Gorilla Man and the Empress of Steak: A New Orleans Family Memoir.

By Randy Fertel.

Jackson: University Press of Mississippi, 2011. 293 pages. \$28.00 cloth.

Randy Fertel's *The Gorilla Man and the Empress of Steak* is a family memoir into which any foodie can enjoy sinking his teeth. Fertel's account of his parents—a father who once ran for mayor of New Orleans on a promise to buy a gorilla for the zoo and a mother who founded Ruth's Chris Steak House—is at times touchingly poignant, preposterously comical, and brutally honest. Among other things, Fertel reveals that the fine dining dynasty for which his family is known was built upon the hard feelings of former executives and family members as much as it was built upon the hard work of its founder and employees.

This family memoir starts with the story of his father, Rodney Fertel, who at age 21 received a bequest from his grandmother's estate ensuring that, according to his son, "he never had to work" for a living. Rodney's inheritance seemed to represent a mixed blessing that allowed him to indulge in his passions for horses and travel but never find any permanent connections during his life, especially in the often-distant relationship with his son. Throughout his life, however, Rodney was most remembered for his eccentricities, such as his obsession with gorillas. In 1969 Rodney conducted an unsuccessful mayoral campaign dressed in a safari outfit and accompanied by a man dressed as a gorilla to represent the only plank in his platform. After his defeat, Rodney purchased two gorillas for the city's zoo anyway, "announc[ing] that he



was the only candidate in history who had kept all his campaign promises, even though he'd lost."

When the story turns to Randy Fertel's mother, Ruth Fertel, the narrative inevitably evolves into a delicious culinary memoir of the sizzling steaks served at the restaurant she purchased as a single mother of two, the creamed spinach recipe she adopted from her Uncle Martin, and the crawfish bisque stewed for days by her longtime servant. Fertel describes his mother as a competitive woman whose hard work and strong will enabled her to rise to the top of the fine-dining world in a city devoted to the art. In a 34-year period, Ruth turned a \$24,000 investment in one small steak house into a company worth over \$100,000,000 with almost 100 restaurants (now over 130 worldwide). Along the way, however, she surrounded herself with some questionable, from her son's perspective, business partners and encouraged litigation that often pitted Ruth against her own family (including the author).

In confronting his admittedly mixed emotions toward his parents, Fertel,

who holds a PhD in English from Harvard University, often relies on his scholar's eye to put the various pieces of his family's past into perspective. Not only does he do his research—such as searching the city's archives for his parents' divorce records to confront some bitter accusations—he also relies on the common literary tropes of his trade to help define those individuals closest to him. For example, he refers to his mother's longtime retainer, Earner Sylvain, as both a "trickster," the cunning character of African American literature who always outwits his opponent, and "the weird sisters in the Scottish play," homage to Macbeth's three witches who serve to "stir the pot." Fertel's use of literary analogy helps to flesh out the characters of those closest to him.

Perhaps the greatest contribution Fertel's memoir makes to Southern Studies is its personal history of New Orleans, the city both his parents loved. Fertel takes readers on a journey through the 20th century in this legendary town. He follows New Orleans from the early days of jazz, which developed around the neighborhood where his immigrant grandparents operated a pawnshop, through the aftermath of Hurricane Katrina, when the Ruth U. Fertel Foundation helped to revitalize the city's school system in part by implementing Alice Waters's Edible Schoolyard program.

Throughout this period, Fertel shares glimpses of the complex racial interactions that had driven New Orleans society for much of its history and that often influenced his parents' lives. He explains his father's commitment to the New Orleans Athletic Club in part as retribution for his Jewish family's inability, despite their wealth, to join the town's more exclusive "blueblood" clubs. In 1965, the year that Ruth Fertel purchased the

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

original Chris Steak House, he recalls his mother's reaction to a white customer who, despite passage the previous year of the civil rights act outlawing restaurant discrimination, threatened to boycott the restaurant if she served a black customer. Ruth's response to the wealthy white oilman? "There's the door."

If this entertaining and revealing read has a shortcoming, it is that Fertel does not make more of these instances to better illuminate the complicated set of racial and ethnic hierarchies that constituted New Orleans society in the 20th century.

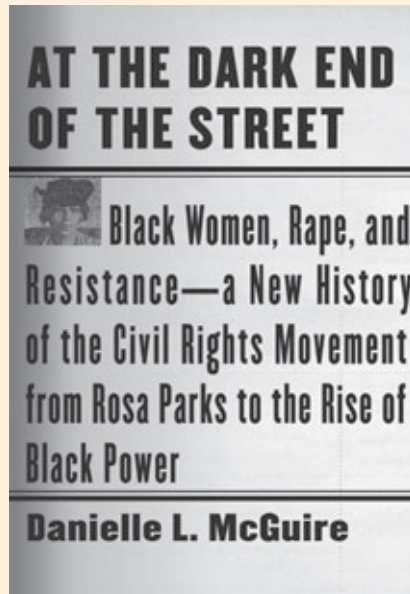
Angela Jill Cooley

At the Dark End of the Street: Black Women, Rape, and Resistance—A New History of the Civil Rights Movement from Rosa Parks to the Rise of Black Power.

By Danielle L. McGuire.

New York: Vintage Books, 2010. 396 pages. \$16.95 cloth.

With *At the Dark End of the Street*, Danielle McGuire creates a compelling narrative of the civil rights movement in which the voices and actions of African American women are central. Throughout the work McGuire examines the lack of protection afforded to black women from sexual exploitation by white men, coupled with the double standard of the use of the safeguard of white womanhood to justify violence against black men. She contends this often violent and always hypocritical sexual reality created an environment in which African American women "regularly denounced their sexual misuse" to call for larger political mobilization. Establishing her work within the trajectory of the long civil rights movement, McGuire initially pro-



vides her readers with a brief synopsis of African American women speaking out about interracial rape. Here she uses examples ranging from slave narratives to well-known activists spanning the late 19th through the 20th century, including Ida B. Wells, Fannie Barrier Williams, Anna Julia Cooper, and Fannie Lou Hamer. From this firm historical footing, she turns to her own original and detailed research of the political mobilization surrounding the rape testimonies of several African American women from 1944 to 1975. In the process, she adds a valuable layer to a more complex understanding of the traditional civil rights movement.

McGuire begins her analysis with the 1944 gang rape of Recy Taylor, a young, black sharecropper and mother, in Abbeville, Alabama. When Taylor spoke out against her rapists, the National Association for the Advancement Colored People (NAACP) in Montgomery responded by sending an investigator, Rosa Parks. Eleven years before the Montgomery Bus Boycott, Parks organized a diverse coalition to secure legal justice for Taylor as part of a broader statement about the protection of black womanhood. McGuire contends that this coalition was essential for the boycott for which Parks is better known, providing

Parks herself with organizational skills and building a network of activists committed to the assertion of respect and dignity for black women's bodies, which McGuire argues was the primary issue for those women who made the Montgomery Bus Boycott successful.

McGuire then moves into what is less-charted civil rights history territory, exploring the use of sexual terrorism within the tumultuous period starting in 1956 and moving through the 1960s as the Ku Klux Klan, White Citizens' Council, and other virulent white supremacist organizations fought to maintain segregation. Even in this particularly violent period, McGuire's research uncovers black women refusing to accept their victimization silently, speaking out against their rapists to propel additional activism. Most compelling is her examination of Betty Jean Owens, an African American college student. Following her gang rape in Tallahassee, Florida, in 1959, Owens testified against her rapists, gaining national attention in the process. McGuire argues that Owens's willingness to testify led to rape convictions against white men who had brutalized black women in three other Southern states in that year alone.

The well-worn history of Mississippi, particularly during Freedom Summer, and the protests in Selma, Alabama, in 1965 are also interestingly reexamined in McGuire's work. Here she argues that historians have frequently overlooked an important sexual element in the attempts to resist the activists who assembled at these key moments in the civil rights movement. While historians have documented the rhetoric of outside agitators attempting to bring communist destruction to the segregated Southern way of life, McGuire contends that resistance was also rooted in a commitment to antimiscegenation that led to numerous accusations against white volunteers and even the murder of Viola Liuzzo, a white housewife from Detroit. McGuire also argues that the

often-overlooked 1965 conviction of a white man, Norman Cannon, for the rape of Rosa Lee Coates, a 15-year-old African American girl, in Hattiesburg, Mississippi, inspired a major turning point in NAACP Legal Defense Fund strategy as the organization's attorneys became convinced that justice could be secured in interracial rape cases.

Finally, McGuire demonstrates the enduring nature of this struggle for control over black women's bodies through her unique examination of the shifting approach to civil rights demands in the 1970s. In the final chapters of her work, she analyzes the complexities surrounding the incarceration, escape, and subsequent trial of Joan Little in North Carolina in 1975. Little was accused of murdering a white prison guard, Clarence Allgood, in order to escape a seven-year prison sentence for burglary. Little, however, asserted that she had killed Allgood in self-defense after being repeatedly raped by the guard. McGuire argues that the Little case represents an important shift in the rhetoric surrounding the defense of black women's bodies within the justice system. In the previous examples cited by McGuire, it was essential to prove the respectability of the victim in order to achieve first a sustained coalition and then a legal victory. However, it was not possible for Little's defense to present her as a "respectable lady" because of her criminal and personal past. McGuire argues that Little's success proves that by 1975 "respectability was no longer the defining trait supporters looked for before rallying to the cause" so that black women with more complicated backgrounds could also, at times, achieve legal victories.

Throughout the work, McGuire masterfully uses her extensive research to weave a beautifully written narrative that does intellectual and emotional justice to her topic. The pain and determination of her subjects comes through every page. Her footnotes demonstrate her own passion for detail, and her analysis proves the importance

of the struggle of African American women to secure rights to their own bodies to the civil rights movement as a whole. It is little wonder that the work won the 2011 Frederick Jackson Turner Award from the Organization of American Historians, the 2011 Lillian Smith Award from the Southern Regional Council and the University of Georgia Libraries, as well as the 2011 Julia Cherry Spruill Prize from the Southern Association of Women Historians.

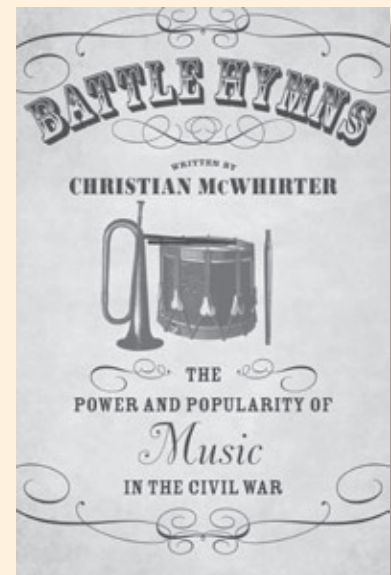
Michele Grigsby Coffey

Battle Hymns: The Power and Popularity of Music in the Civil War.

By Christian McWhirter.

Chapel Hill: University of North Carolina Press, 2012. 336 pages. \$39.95 cloth.

For students of the Civil War, the familiar strains of "Dixie" or "Yankee Doodle" played on fife and drum may provide the aural cues necessary to transport one's imagination back to the 1860s. With little urging, one may easily conceive such anthems summoning the martial patriotism that led approximately three-quarters of a million Americans to their death. Yet, until now, the discussion of Civil War music lacked the scholarly treatment this topic warrants. Christian McWhirter's *Battle Hymns* ends this drought and chronicles the crucial and complex functions of music during the American Civil War. Delving into the role of songs for both the North and the South, this study traces the origins of the war's most popular tunes and largely succeeds in the formidable task of linking songs to the political and social consequences of their influence. With an archive that includes sheet music, memoirs, advertisements, and regimental histories, *Battle Hymns* offers a fascinating examination of how popular songs de-



finied and unified ideologies during the Civil War.

McWhirter argues that patriotic songs played a vital role in establishing a sense of nationalism for both sides of the conflict and excels when relaying the untold stories of these tunes. For instance, men of the Second Massachusetts Infantry Battalion wrote the song "John Brown's Body," precursor to the now canonized "Battle Hymn of the Republic," to poke fun at a fellow soldier who shared the name of the noted abolitionist. The author details this song's evolution through its many rewrites, showing the organic process of song creation in the communal setting of the army. Perhaps surprisingly, even the Union needed such songs, as tunes like "The Star Spangled Banner" had not yet ascended to a place of reverence in the national songbook. Likewise, the Confederacy urgently looked to songs to buoy its nascent identity as an independent nation. Specifically, McWhirter details the ascent of "Dixie" to its place of prominence for the South, illuminating its happenstance journey from minstrel song to unofficial Confederate national anthem.

Music served equally important purposes on the home front, informing and influencing civilian knowledge of the war. Song lyrics provided women with a useful medium through

which to express their support and protests of the war. Particularly in the South, songs facilitated a war of words between civilians and troops, as women used parlor performances to criticize the North, making pianos targets for destruction for occupying Union forces. Of course, as troops on both sides marched toward battle, field musicians and regimental bands provided a soundtrack, and McWhirter does well explaining the centrality of this music to the soldier experience, from bivouac to battlefield. Recent immigrants to the United States like the Irish and Germans used songs to simultaneously parody their otherness and prove their patriotism to aid in their effort to assimilate.

Battle Hymns also explores the relationship between African Americans and popular song. Before and after emancipation, minstrel songs created the most popular representations of African Americans through demeaning caricatures intended for comical purposes. One such song, "Kingdom Come," rocketed to success on both sides of the color line. This song's chorus celebrates emancipation and the routing of plantation owners, stating, "De massa run? ha, ha! / De darkey stay? ho, ho! / It mus' be now de kingdom comin', / An' de year ob Jubilo!" McWhirter posits that the use of dialect, combined with its positive tone toward emancipation, created an ambiguous message, acceptable for either abolitionists or casual fans of minstrelsy. For many Union soldiers, the Civil War meant their first travel to the South and first interaction with African Americans. The author persuasively contends that this initial contact revealed to Northerners that slave music sounded nothing like minstrel tunes, spurring white interest in the religiously coded messages of freedom found in African American spirituals.

Battle Hymns concludes with a discussion of songs as tools of remembrance and details the prevalence of music at veterans' reunions and memorial events. For readers interested in more contemporary popular culture, the author offers an analysis of Elvis's "American Trilogy." This amalgamation of "Dixie," "The Battle Hymn of the Republic," and the spiritual "All My Trials" was penned by country artist Mickey Newbury as an ironic statement about the lingering racial inequalities supposedly settled by the Civil War. Elvis transformed this medley into a sincere expression of patriotism, serving as a fitting reminder of the convoluted trajectory taken by many songs profiled in this work. McWhirter's analysis shines when making these sorts of connections between songs' origins and their eventual meanings as understood by the public. In this way, *Battle Hymns* provides an excellent example of how the best scholarship of this type connects the seemingly ephemeral products of popular culture to their tangible, historical consequences, as well as historical memory.

Joey Thompson

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 Barbara Carpenter, General Editor
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Mississippi Institute of Arts and Letters Awards Nominations Being Accepted

The Mississippi Institute of Arts and Letters (MIAL) will celebrate 34 years of recognizing Mississippi talent at its gala awards banquet in Columbus, Mississippi, on June 8, 2013. Sandra Shellnut of Pass Christian is the new president of MIAL, and George Bassi of Laurel is the new vice president.

MIAL is the only organization in the state that chooses its arts honorees in a juried competition. Nominations for these juried awards in the categories of visual arts, photography, fiction, nonfiction, poetry, music composition (classical), and music composition (contemporary) will be accepted from now until January 15, 2013. Works eligible for nomination must have been first published, performed, or publicly exhibited during the calendar year January–December 2012. Only members of MIAL may nominate artists for these awards. Members may nominate more than one individual in any category and may nominate in as many categories as they wish. One page of comments may be included with the nomination. To join MIAL and support the arts in Mississippi, visit our website at www.ms-arts-letters.org. Nomination forms may also be found at the website.

The MIAL awards honor living Mississippians who are either current residents of the state or former residents with continuing and significant ties to the state. All judges are from outside Mississippi. Past winners of these awards include Richard Ford, Barry Hannah, Gwendolyn Magee, and America's new poet laureate, Natasha Trethewey.

Mary Thompson



Award Categories:

Visual Arts (painting, sculpture, drawing, print, graphic arts, etc.) Eligible are up to 15 pieces first publicly shown or published in 2012. Submit slides, prints, or published work.

Photography (color, black-and-white, combination) Eligible are up to 15 photographs first publicly shown or published in 2012. Submit CD, slides, prints, or published work.

Fiction (novel, short story collection, etc.) Eligible is work first published in 2012. Submit author's name, publisher, title of publication, and date of publication.

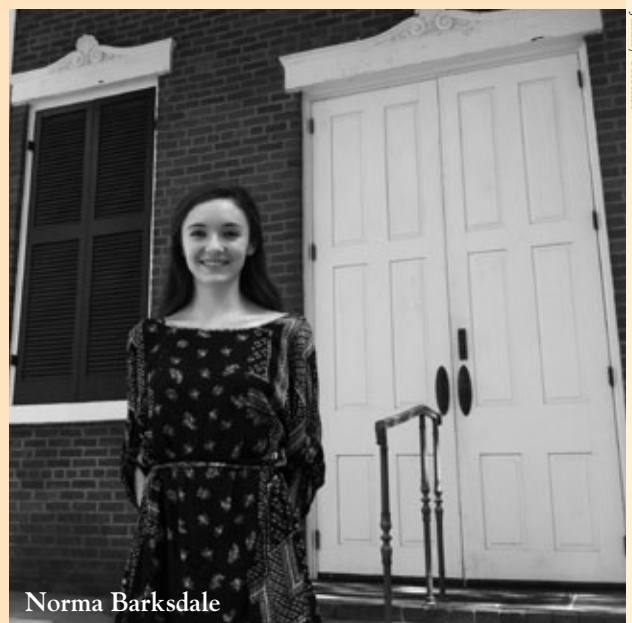
Nonfiction (any literature that is not fictional) Eligible is any work first published in 2012. Submit author's name, publisher, title of publication, and date of publication.

Poetry Eligible are up to 15 poems published individually for the first time in 2012 or a collection of at least 15 poems published in book form for the first time in 2012. Poems in the collection may have been first published earlier than 2012. Submit tear sheets or publication.

Music Composition—Classical (song, opera, composition, instrumental music, etc.) This award is for works first published or performed publicly in 2012. Submit evidence of initial performance or publication (book, CD, tape) in 2012.

Music Composition—Contemporary (blues, country, jazz, rock, etc.) Submit published scores or the commercial recording first released in 2012.

We are pleased to express our appreciation to intern **Norma Barksdale**, a sophomore from Davidson College who is studying art history and French. This summer Norma has assisted Jimmy Thomas and Becca Walton on a number of projects, including the 2012 Oxford Conference for the Book, writing a history of Barnard Observatory, and assisting with compiling an index from past issues of the *Southern Register*.



Norma Barksdale

13th Annual Faulkner Fringe Program Dedicated to Betty Harrington, John Pilkington, and Dean Faulkner Wells

After a half hour of piano classics played by acclaimed pianist Diane Faulkner, Gerald Walton opened this year's Faulkner Fringe program with a tribute to three prominent Faulknerians who have passed away since last year's Faulkner & Yoknapatawpha Conference. Betty Harrington, a founder of the conference 39 years ago, portrayed Faulkner's characters by way of dramatic readings, never missing a year. John Pilkington, professor of American literature in the University of Mississippi's Department of English from 1952 to 1985, taught one of the first university courses devoted solely to William Faulkner and was a moving force in establishing the annual Faulkner Conference. His work includes *The Heart of Yoknapatawpha* (1981), a study of Faulkner's novels set in his fictional county. Dean Faulkner Wells, the niece of William Faulkner, lived to see the publication and successful reception of *Every Day in the Sun* (2011), a memoir of the Faulkner family and her life with William Faulkner, her "Pappy."

Thirteen years ago, the Faulkner Fringe program was a response to the desire of Faulkner Conference attendees not on the formal program who wished to have their say. Southside Gallery immediately offered a space for our venue. Even with a change in ownership from Milly West to Wil and Vicki Cook, Southside has remained loyal to the Fringe program. Presenters create something related to William Faulkner (however remotely). Each has a time limit of 10 minutes. Once again, Beverly Carothers served as volunteer bartender and "bell ringer." If presenters go overtime, Beverly rings a chain of cowbells that signal "Time's up!"

James Carothers followed, bringing roaring laughter to the evening by telling a series of comic memories and anecdotes of actual happenings at previous Faulkner Conferences. He skillfully managed to keep the stories on the side of good taste. Carolyn Ross read from the conclusion of *The Reivers* featur-



Faulkner Fringe participants:
(l-r) Neil White, Diane
Faulkner, and Carolyn Ross

Colby H. Kullman

ing Grandfather's sensitive and sobering talk to the 11-year-old Lucius Priest after he returns home from the four-day adventure with Boon Hogganbeck—who drives Grandfather's car to Memphis while the grownups are at a funeral on the Coast. Neil White commented on the famous letter Faulkner wrote on 31 January 1941 to J.E. Lewison, owner of the J.E. Lewison Co. (Neilson's), on the occasion of his being pressed to make the last payment of a bill for \$855 (today's equivalent is \$13,332.25). White's commentary uncovered the full strength of the irony, wit, and humor found in the letter.

Chuck Peek followed by reading three poems by prominent Faulknerians: Bob Hamblin's "Always before Joy," Noel Polk's walking safari, "The Hippo Highway," and his own "Rhinoceroses: For Noel Polk." Sharp humor and memorable insights, often trademarks of Peek's presentations and poetry, brought the reading to dynamic close. For many years, Oxford actor George Kehoe teamed up with Betty Harrington as a part of the *Voices from Yoknapatawpha* readings. After a touching tribute to Betty, who was determined to perform her "voices" every

year even after she was victimized by a stroke, George led the audience in a tribute song with the refrain "Who Is That Beautiful Girl?"

Elizabeth Richardson celebrated her friend who was Faulkner's classmate in grade school, Bessie Sumner. For all of her 90-plus years, Sumner continued to embrace life with an inspiring, lively passion. In telling of his enthusiasm for the writings of Faulkner, Greg Perkins—a biochemist by trade, an avid book collector, and longtime supporter of the Faulkner Conference—explained the reasons why he returns annually to celebrate Faulkner. Seth Berner gave a dramatic performance of his own brilliant comic monologue in which he imagines William Faulkner as a stand-up comic attempting to explain why the chicken crossed the road. Mary Stanton brought the evening to a close with a dramatic reading of Faulkner's first published poem, "L'Après-Midi d'un Faune."

May Faulkner forever remain stage center, even at a Fringe Festival held in his honor. Thanks for the memories!

Colby H. Kullman



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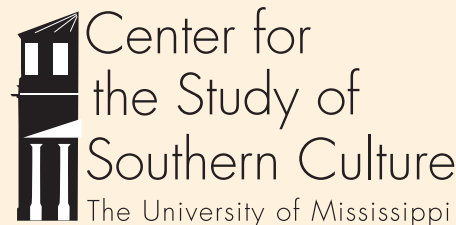
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