

The Oxford Conference for the Book Celebrates Milestone Year

This year's Oxford Conference for the Book represents a milestone year for the Center for the Study of Southern Culture and Square Books. On March 21–23, poets, novelists, journalists, scholars, and readers will flock to Oxford and the University of Mississippi campus from far and wide to celebrate the Twenty-Fifth Oxford Conference for the Book. The three-day event, which is free and open to the public, includes readings, panel discussions, and lectures by notable writers, first-time novelists, and celebrated academics.

Events will take place across the UM campus and at various sites across Oxford. This year, the conference will begin with a pre-conference reading and book signing by Mississippi novelist Michael Farris Smith. His newest book, *The Fighter*, will launch on the evening before the conference begins, and conferees are encouraged to attend this event at Off Square Books on Tuesday, March 20.

At 11:00 a.m. on Wednesday, March 21, Wayne A. Wiegand and Shirley Wiegand, authors of *The Desegregation of Public Libraries in the Jim Crow South: Civil Rights and Local Activism*, will give the keynote lecture on their book at a free luncheon sponsored by the Friends of the Library in the Faulkner Room in Archives and Special Collections in the J. D. Williams Library on the UM campus. The lunch is free, but registration is appreciated.

In addition to novelists and library historians, this year's participants include political historians, US historians, sociologists and anthropologists, literary critics and cultural studies scholars, poets, essayists and memoirists, literature scholars, editors and publishers, and a wildlife biologist. Conference panels, sessions, and readings will explore a wide range of topics, such as political history, the Latino experience in the South, the Bohemian South, the fight in Tennessee to ratify the constitutional amendment that granted women the right to vote, radical foodways, and Affrilachian poets and their legacy, among others. Each afternoon Square Books will host book signings for that day's authors.



All Hail's Eve, 30" x 24" (1994), oil on canvas by Lucinda Dery

The Twenty-Fifth
Oxford Conference for the Book
The University of Mississippi • Oxford, Mississippi
March 21–23, 2018

Sponsored by the Center for the Study of Southern Culture, Square Books, Department of English, J. D. Williams Library, Friends of the J. D. Williams Library, Orville Center for Southern Journalism and Politics, John and Renee Graham Young Writers Fund, and the Lafayette County & Oxford Public Library. The conference is partially funded by the University of Mississippi, a contribution from the R&B Federal Foundation for the Beaux Arts, a grant from the Mississippi Humanities Council, and promotional support from Visit Oxford.

The conference will also host a number of special events. In addition to the keynote luncheon on Wednesday, past-director of the Mississippi Wildlife Federation Cathy Shropshire will give a biographical performance as Fannye Cook, Mississippi's pioneering conservationist. On Thursday, the University Press of Mississippi will engage students in the session "Could Publishing Be in My Future? Publishing as a Career," and poets/flash memoirists Beth Ann Fennelly, Marcus Wicker, Jenny Browne, and Jennifer



Over the holidays, a new acquaintance who hadn't heard of the Southern Studies program asked what someone could do (to be specific, the person added an unnecessary adverb to ask "what could someone *possibly* do") with a Southern Studies degree. I used to get defensive about questions like that, but the program is forty years old, so maybe it's time to prepare a more thorough answer.

I'm sure the questioner was asking about the jobs, and one obvious way to start answering is that a good number of Southern Studies alumni teach. The striking thing is how many types of teaching they are doing. They teach kindergarten and grammar school, middle school, and high school. They teach all sorts of topics, sometimes clearly related to Southern Studies, sometimes far from the field. They teach English as a second language and teach English and American studies throughout the world, run programs to recruit teachers to areas that need them, and serve as principals and counsellors. They go into PhD and MFA programs in these areas and probably more: English, history, African American studies, American studies, cultural studies, gender studies, sociology, religion, ESL, ethnomusicology, education, cinema, creative nonfiction, and anthropology. They teach in universities and colleges, and sometimes they send students back to the Southern Studies program. At colleges and universities, alums also serve as administrators and raise funds and do communications work, explaining what educators and researchers do and why people should support them.

At the University of Mississippi alone, former students work in the offices of the College of Liberal Arts, Student Disability Services, Leadership and Advocacy, Academic Mentoring, the Intensive English Program, the William Winter Institute, the university attorney, in the Department of Writing and Rhetoric, in journalism, as well as here in Southern Studies, for the Southern Foodways Alliance, and for *Living Blues*. As part of their assistantships, Southern Studies

students work not just with the Center but at the University Museums, the Department of Writing and Rhetoric, Public Policy and Leadership, and the J. D. Williams Library, and internships take them all sorts of places.

Southern Studies alums work at and sometimes run departments of archives and history, historical societies, endowments for the humanities, arts and humanities agencies, music museums, history museums, and interpretive centers. They lead scholarly organizations and work in nonprofits, raising funds, mobilizing action, addressing problems. They work in art museums and art galleries and interview artists on the radio. A few are architects, and more do preservation work.

Alumni make visual arts, paintings and sculpture and pottery and drawings and jewelry, and they show it, market it, and share their skills and inspiration with students and other artists. They make music in stadiums, clubs, coffee shops, churches, and people's homes, on recordings and on television, and some of them get paid for it. They are disc jockeys, music collectors, and lots are serious music listeners. Alums make films, sometimes as directors and actors of narrative films and more frequently as documentary filmmakers and oral historians. They do photography and audio recordings and blur any assumptions about lines dividing art and documentary work.

Alumni are involved in writing, editing and publishing. They write scholarly works, publish novels, poetry, and short stories, work as literary agents, create and write for magazines, edit scholarly journals and school publications, and blog about all sorts of things. Many teach about writing. About 150 of them contributed entries for *The Mississippi Encyclopedia*. Alums work in libraries, archives, library associations, and bookstores.

A few Southern Studies alumni hold political office, and others lobby and campaign and define problems and try to solve them. They vote, march, write letters, organize, give advice, and volunteer, and some hold government jobs from parks to the state department. They work in the media as news journalists and commentators, sports reporters and travel writers, and a few teach journalism. Sometimes people are surprised to learn that a good number of Southern Studies alums are attorneys in a wide range of legal fields. Some teach legal research, and a couple are judges.

They are involved in the world of food as chefs and cooks, restaurateurs, bartenders, and wait staff, in writing and teaching through foodways, and in foodways photography, blogging, and advertising. They work in tourism and sports, and they start and work in businesses of all sorts. Several work in technology industries and finance, and one

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Living Blues News

It seems amazing to me that another year has passed by. It was a busy one at *LB* with the Yazoo issue and the Clarksdale issue back to back. These in-depth location issues are intense to create. Great fun, but twice as much work! I already have one scheduled for 2018, so be on the look out for it this summer.

With this issue we are taking a look at the soul side of the blues. There has always been a fuzzy line between what is blues, what is R&B, what is soul, and what is southern soul. I don't tend to worry too much about it. I feel that they all come from the same gumbo pot of early blues, jazz, and gospel music, and many artists wander freely among the genres. This issue's cover artist Lee Fields is a fine example. Fields started his career in the late 1960s following in the footsteps of the Godfather of Soul James Brown with some hardcore soul records. By the 1990s Fields had become a player in the southern soul market and was a regular on the chitlin' circuit. But in the early 2000s Fields once again redirected his career, this time towards the emerging classic soul revivalist market. Did his music really change throughout all of these changes? A bit, but not really too much, mostly a few tweaks to appeal to the various audiences. But Lee Fields 1969 and Lee Fields 2017 is pretty much doing the same great music.

Our issue's other featured artists have all spent decades in the soul and southern soul markets as well.

Memphis native Carl Sims was the lead singer with the Bar-Kays, the group that was opening for Otis Redding when a plane crash took Redding's life as well as four members of the band. Sims, who had taken another flight, was deeply shaken but continued his career, opening shows for Denise LaSalle and eventually, with the help of master songwriter George Jackson, began writing and recording his own songs. This led to hit records on Paula, Malaco, and Echo Records.

Fellow Memphian Don Bryant spent much of his career behind the scenes as a songwriter. Bryant started in the business in 1958 when a song he wrote was recorded by the Four Kings on Fortune Records. Working with Willie Mitchel, Bryant would record several sides of his own in the mid-1960s and eventually recording his first album, *Precious Soul*, in 1969. While he continued to write songs, including the hit "I Can't Stand the Rain" for his soon-to-be wife, Ann Peebles, Bryant did not record a soul album again for forty-eight years. But the wait was well worth it for fans of classic soul.

Virginia-based guitarist/singer Big G spent most of his life working day jobs and playing music on the side. But by 2002 he was taking his music more seriously and founded his own label with partner Cynthia Vaughan. Big G's band backed mid-Atlantic soul icon Roy C from 2006 to 2008 and moved on to become part of the



popular Blues is Alright Tours. A talented songwriter with a knack for capturing real life drama, Big G is now one of the most popular acts in the Atlantic southern soul scene.

We also continue our Paramount Records Centennial Celebration in this issue with another piece from blues historian Jim O'Neal, this time delving deep into the story of discovering Patton's actual birth date and uncovering the details of Patton's June 14, 1929, Paramount recording "Tom Rushen Blues." Like many of Patton's songs, this recording talked about what appears to be real events and real people. But just who was Tom Rushen (actually Rushing)? And what about Mr. Holloway and Tom Day? O'Neal expands upon the prior research of Bernie Klatzko and David Evans with his own personal discoveries of this Delta blues legend.

Brett J. Bonner

evaluates banks (a skill not learned in Southern Studies).

Several alumni are in the ministry, with the range of pleasures and responsibilities that entails, some have jobs in religious organizations, and many do unpaid work in religious institutions. As far as I know, only one Southern Studies alum is a medical doctor. Several are nurses, more do counseling of various kinds, and others write about

or do museum work involving health issues. A current student is analyzing regional issues in breastfeeding, and at least one alum is, among other things, an undertaker, so it's almost accurate to say that Southern Studies alums can take care of anything from the cradle to the grave.

Alumni in the Southern Studies program create things no one had ever imagined. And they do all sorts of extraordinary and more-or-less

ordinary things that don't make any money or attract attention. Many hold multiple jobs, and most would be at least a little irked to be defined only by their jobs. They ask questions, keep learning, try new things, and in their own ways a lot of them challenge authority and reject conventional wisdoms. I doubt that the person raising that question really wanted an answer, but thanks for asking.

Ted Ownby

Brown Bag Lunch and Lecture Series

Spring 2018



The Brown Bag Lunch and Lecture Series takes place on Wednesdays at noon in the Barnard Observatory lecture hall, Room 105, during the regular academic year.

JANUARY 31

Katie Blount and Michael Morris

“Telling Our Stories: The Museum of Mississippi History and the Mississippi Civil Rights Museum”

Katie Blount, director of the Mississippi Department of Archives and History, and Michael Morris, from the department’s Programs and Communication Office, will discuss the opening of the two new museums in downtown Jackson and their role in presenting history.

Katie Blount began her career at the Department of Archives and History in 1994 and became director in 2015. She earned her BA from the University of Michigan in English and history and her MA in Southern Studies from the University of Mississippi. She lives in Jackson with her husband and their two children.



Michael Morris has served as a public information officer at the Mississippi Department of Archives and History since 2016. Previously, Morris served as a research assistant at the Fannie Lou Hamer Institute on Citizenship and Democracy. He earned his BA in history and his MA in political science from Jackson State University. Morris is a life-long resident of Jackson, Mississippi.

FEBRUARY 7

Jodi Skipper

“Two Sides of the Same Diaspora: A Look at Sites of Slavery in Holly Springs, Mississippi, and Bimbia, Cameroon”

Jodi Skipper is associate professor of anthropology and Southern Studies at the University of Mississippi. She received her BA in history from Grambling State University, her MA from Florida State University, and her PhD from University of Texas at Austin. Through the Behind the Big House program in Holly Springs and the Bimbia slave trade site in Cameroon, Skipper explores the challenges and possibilities linked to African diasporic roots tourism in the US and Global Souths. This talk will address what inspires public engagement with sites of slavery and the work of practitioners building community with African American descendants of the Transatlantic Slave Trade.



FEBRUARY 14

Ava Lowrey

“Valentine to Carolina”

Filmmaker Ava Lowrey presents two films highlighting the varying food cultures of North Carolina. Her films *All Fried: Carolina Fish Camps* and *Siler City* explore how newcomers

to the region use food to create communal spaces.

Lowrey is the Pihakis Foodways Documentary Filmmaker. She is a graduate of New York University’s Tisch School of the Arts, and in May of 2015 she completed her MFA in Experimental and Documentary Arts at Duke University. Ava has been featured in the *New York Times*, *Rolling Stone*, and on CNN, and her short documentaries have screened at festivals across the country. A native of Alexander City, Alabama, Lowrey’s films often focus on her southern roots, sharing untold stories centered in the South.



FEBRUARY 21

Charles Reagan Wilson

“The Southern Way of Life: History of a Concept”

Charles Reagan Wilson will discuss the differing meanings of the phrase “southern way of life” and how they have functioned in southern history.

The term has provided emotional ballast for attempts to justify a “one South” around racial, religious, cultural, and other issues, but he will emphasize how contested the term has been.

Wilson was the Kelly Gene Cook Sr. Chair of History and Professor of Southern Studies



at the University of Mississippi, where he taught from 1981 to 2014. He served as director of the Southern Studies academic program from 1991 to 1998 and director of the Center for the Study of Southern Culture from 1998 to 2007.

MARCH 7

Darren Grem

“A Shrine for the State: Franklin D. Roosevelt, the New Deal, and Religious Remembrance at Warm Springs, Georgia”

Focusing on Warm Springs, Georgia, where Franklin D. Roosevelt died in April, 1945, this talk will detail how New Dealers and other liberals memorialized their approach toward the federal state, business, race, and gender through religious language and imagery.

Grem is assistant professor of history and Southern Studies at the University of Mississippi. His research sits at the intersection of Southern Studies, business history, cultural history, and political history. His first book, *The Blessings of Business: How Corporations Shaped Conservative Christianity*, was published by Oxford University Press in 2016. His current book project is tentatively titled “Hard Times, USA: The Great Depression in American Memory.”



MARCH 28

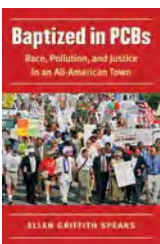
Ellen Spears

“Writing Histories of Environmentalism in the US South”

Building on histories of environmental activism in the southern US, Spears’s talk explores the challenges facing American environmentalism in 2017. Ellen

Griffith Spears is an associate professor in the interdisciplinary New College and the Department of American Studies at the University of Alabama. Her research is broadly interdisciplinary, combining environmental and civil rights

history with studies of science, technology, and public health. Her book, *Baptized in PCBs: Race, Pollution, and Justice in an All-American Town*, published in



2014 by the University of North Carolina Press, explores key questions faced by communities that seek to address systemic class and race inequalities and to tackle toxic pollution.



APRIL 4

Catarina Passidomo

“New Orleans and the New Southern Food Movement”

Passidomo has a joint appointment in anthropology and Southern Studies, and works closely with the Southern Foodways Alliance. Her research interests include Southern foodways, critical race studies, social justice, food systems, social movements, and the connections between food and culture, identity, space, and power. She holds a PhD in human geography from the University of Georgia, an MA in ecological anthropology from the University of Georgia, and a BA in sociology and anthropology from Washington and Lee University.



APRIL 11

Jennifer “Bingo” Gunter

“‘Cautious but Solid Character’: Southern Feminists and the State”

Gunter’s talk is an investigation of the interactions of feminists and the state from 1966 through 1985. Nationally, women cooperated with officials of state agencies to push their agenda of self-sovereignty. Inspired by the Second Wave of the women’s movement, southern women worked with the state and manipulated state reactions to suit their needs.

Jennifer “Bingo” Gunter is a historian who specializes in the intersections of gender, race, health, law, and activism. Her upbringing by a feminist in Mississippi has led her to focus on inequalities and empowerment. With a passion for public history she looks for ways to bridge the town-gown gap. She now resides in Columbia, South Carolina, with her husband, two dachshunds, and a cat.



APRIL 18

Jobie Hill

“Saving Slave Houses”

Since 2011 Jobie Hill’s research and professional work has focused exclusively on domestic slave buildings. She is engaged in interdisciplinary research examining the dwellings of American slavery, the influence these dwellings had on the lives of their inhabitants, and the preservation of slave history. In 2012 she started an independent project titled the Slave House Database in an effort to ensure that slave houses, irreplaceable pieces of history, are not lost forever.



Finding Mississippi

A Gammill Gallery Exhibition

Betty Press is a fine art documentary photographer. She lives in Hattiesburg, Mississippi. Her recent work, Finding Mississippi, will exhibit in the Gammill Gallery in Barnard Observatory through March 23. A reception is planned for February 22, 4:00–5:30 p.m. in Gammill Gallery.



I never expected to be living in Mississippi. I grew up on a rural Nebraskan farm. I was very influenced by the civil rights movement. I got exposed to the rest of the world by traveling with my husband and later by working as a photojournalist in Africa. Because of this I bring a singular perspective to documenting the southern black and white experience, which is so intertwined and keeps the South a unique region in our country. After several years of living in Mississippi but not feeling it is my “place,” I decided to explore the state, still largely rural and agricultural, through a series of road trips.

I started by visiting small communities listed in the *Mississippi Atlas & Gazetteer*, often with unusual names like Love, Darling, Expose, Fair



Rev. Jo A. Baldwin, AME Church, Kosciusko





White's Grocery, Dogtown



Mother and Daughter, Redneck Festival, Baxterville

Trade, and Midnight. The landscape away from the coast is unrelenting in its flatness or undulating pine-covered hills, punctuated by small communities with their ubiquitous churches and well-kept cemeteries; county seats with often-imposing courthouses, always flanked by a Civil War soldier on guard. If people are out and about I stop to talk, that easy southern hospitality and politeness comes through even with outsiders.

At other times I attended local festivals celebrating music and culture like the Juke Joint Festival in Clarksdale, the Hot Tamale Festival in Greenville, and the Bodock Festival in Pontotoc. Here is where I would see people of all backgrounds mingling and enjoying the best of what Mississippi has to offer.

Eudora Welty, who writes from a strong sense of place, is my visual and literary muse. Calling herself a recorder of real life, she traveled around Mississippi during the Depression taking photographs for the Works Progress Administration. These were later published in *One Time, One Place*. She photographed not “to point the finger in judgment but to part a curtain.” I, too, am not trying to change or improve the image of Mississippi but simply to shed some light on this often-misunderstood state.

I was trained that photographs should be perfectly sharp, in focus, and well exposed. But now, having experienced more of life, this seems less important. History is clouded with uncertainties due to selective memories. Time past loses its clarity but not its meaning. Thus I chose black-and-white film to capture evidence of the past using plastic and old cameras. The resulting imperfections and soft focus serve as metaphors for how landscape, race, and religion have played a part in the complicated history of Mississippi and how they still affect lives today. Exploring and photographing is a personal journey for me to better understand the past and present, and in time, the images may reveal more of this place where I now live.

—Text and images by Betty Press

Mississippi Encyclopedia Tour Concludes

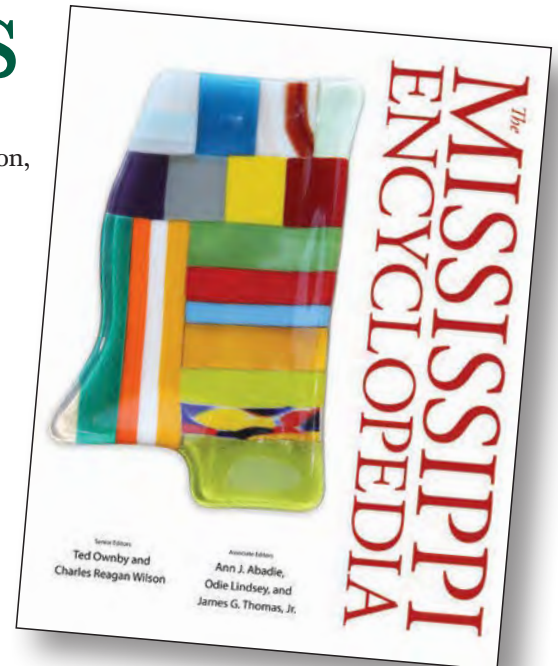
The *Mississippi Encyclopedia* toured the state from May to November, beginning in Oxford and concluding in Jackson. A set of “speed lectures” kicked things off, with the authors of entries having two minutes each to either read from or generally discuss their topic in the courtroom of Oxford City Hall. Several authors read to a standing-room-only crowd in an event meant to get the public excited about the 1,451 page volume. A signing at Off Square Books followed the lectures at City Hall.

Other signings included stops at Turnrow Book Co. in Greenwood, Lorelai Books in Vicksburg, Pass Christian Books in Pass Christian, Main Street Books in Hattiesburg, the Delta Blues Museum in Clarksdale, Mississippi University for Women in Columbus, and the Book Mart and Café in Starkville. Special events took place at the Mary C. O’Keefe Cultural Center in Ocean Springs, the

Mississippi Book Festival in Jackson, Copiah-Lincoln Community College in Natchez, Delta State University in Cleveland, as well as a History Is Lunch program at the Mississippi Department of Archives and History. On June 13, the Library of Congress held a special event for the *Mississippi Encyclopedia* in Washington, D.C.

Senior editors Ted Ownby and Charles Reagan Wilson attended all of the events, along with various contributors such as Scott Barretta, Larry Morrissey, Leah Holmes, Greg Johnson, Preston Lauterbach, Andrea Driver, Courtney Chartier, C. Leigh McInnis, Jim Giesen, Nell Knox, and Leigh McWhite, just to name a few.

Odie Lindsey, associate editor, wrote or co-wrote sixteen entries on such notables as former Center director William Ferris and Pulitzer Prize-winning author Richard



Ford, as well as penning the final entry of the book on motivational speaker Zig Ziglar. The Mississippi Book Festival in Jackson, with its literary lawn party and panel discussions, provided ample opportunities for Lindsey to meet other *Encyclopedia* contributors and entrants.

“From Square Books in Oxford to the state capitol lawn, or even at the Library of Congress in Washington, D.C., each *Mississippi Encyclopedia* event brought home the goal of this project: to represent a dynamic, complicated, and comprehensive place of being,” Lindsey said. “I met a span of Mississippians, including civil rights activist Dorie Ladner, took in all manner of representation, and realized, again, why this book had to be written by hundreds of contributors. To that end, most moving was the chance to meet and thank the authors for their work.”

Charles R. Westmoreland, professor at Delta State University, took part in the Greenwood and Delta State events, which were both well attended. Westmoreland



Mississippi Encyclopedia editors at Library of Congress event in Washington, D.C. Left to right: James G. Thomas, Jr., Charles Reagan Wilson, Ann Abadie, Odie Lindsey, and Ted Ownby



(above) Main Street Books in Hattiesburg



(right) Charles Reagan Wilson before an event at the Mary C. O'Keefe Cultural Center in Ocean Springs

said the engaged audience asked thoughtful questions about the *Encyclopedia's* conception, as well as about specific topics, people, places, and events in Mississippi history.

He feels *The Mississippi Encyclopedia* is a testament to the great work

scholars have been putting in over the past two to three decades. "As a history professor at Delta State, I was especially pleased to see a good

turnout from our students, who are getting a much deeper, diverse, and more complicated perspective of Mississippi history than you would find in past generations," Westmoreland said. "I'm honored to be a part of the *Encyclopedia* and to share some of my own research in my entries on Bishop Knox, Archie Manning, and Mahmoud Abdul-Rauf. Sports and religion have been central to modern Mississippi culture and will continue to be in the future. I hope that my entries will not only provide an overview of these figures but to place them within the context of modern Mississippi."

Westmoreland said he is thankful to Ted Ownby for inviting him to be part of this massive project. "Ted and the entire editorial staff have delivered a treasure to Mississippians here today and those who will come along in the future," he said.

An online edition of the print version will be available this spring.

Rebecca Lauck Cleary



Left to right: James G. Thomas, Jr., Chuck Westmoreland, Ted Ownby, Charles Reagan Wilson, and Scott Barretta after an event at Turnrow Book Co. in Greenwood

Books, Films, Conferences: Foodways Studies Today

In the conclusion of *The Larder: Food Studies Methods from the American South*, coeditor Ted Ownby writes that it seems likely it will be the last collection of food studies scholarship justifying the field of study. John T. Edge, director of the Southern Foodways Alliance (SFA) at the University of Mississippi, agrees.

"I think foodways studies has reached a point of maturation," Edge said. "There's a broadening of the field of food studies, which was, at first, often primarily concerned with food system problems. Contemporary foodways scholarship defines food as a product of various interwoven cultural processes. The question we're asking today is what direction will those linked fields take? For the SFA, our investment in those fields has grown more multifaceted each year."

The hiring of Catarina Passidomo in 2014 as the first UM faculty member to specifically teach foodways classes is part of that investment. "Studying foodways offers insight into everyday life, ritual, social interactions, and other cultural phenomena," Passidomo wrote in the syllabus for her class, *The South in Food*. "By studying food (and eating and agriculture) as systems, we can also gain insight into broader patterns of power, identity formation and maintenance, and the meaning and importance of particular places. By placing the study of foodways within the context of 'The South,' we can better understand (and, perhaps, complicate) what, if anything, makes that place unique."

Another place to see what is happening in the field of foodways is the SFA Graduate Student Conference, which will take place for the fifth year this coming fall. Edge says the conference is one of the most eagerly anticipated dates



Bobby J. Smith II, a PhD candidate in the Department of Development Sociology at Cornell University, presenting "Disrupting Food Access: The White Citizens' Council and the Politics of Food in the Mississippi Civil Rights Movement" at the 2017 SFA Graduate Student Conference

on the SFA calendar. "It's a great example of the ways in which the SFA contributes to the careers of these young scholars and benefits from their presence in our midst," Edge said. "A range of senior scholars who have come to speak at that event, people like Krishnendu Ray from NYU and Bart Elmore, now at The Ohio State University, have proven generous thinkers and mentors who see the same promise in the field and see the same promise in these young academics, many of whom are exploring identity through food culture."

At the 2017 conference, which focused on foodways and social justice and was cohosted by the Department of Anthropology and Sociology, Bobby J. Smith II, a PhD candidate in the Department of Development Sociology at Cornell

University, presented the paper "Disrupting Food Access: The White Citizens' Council and the Politics of Food in the Mississippi Civil Rights Movement." Smith spoke of food as a weapon, studying the food blockades during the civil rights movement and the ways that White Citizens' Council withheld food from black citizens of the Delta. After the conference, the SFA published an excerpt from that paper in *Gravy*, their quarterly journal.

Pihakis Foodways Documentary Filmmaker Ava Lowrey uses film to share untold food stories centered in the South. In 2017 she produced films on a Greek restaurateur in Birmingham and on the fish camps of the Carolinas, which long served families who worked the region's cotton mills. Last spring she taught a Food and Film course, and this

semester she is teaching an advanced documentary production course in addition to working with emerging filmmakers as interns and workshop attendees. “The teaching parts of my job are the parts that I feel the most overwhelming pride in,” Lowrey said. “I love seeing the projects the students come up with and the discussions that we have in classes.”

The SFA also curates a scholarly book series, the Southern Foodways Alliance Studies in Culture, People, and Place, published by the University of Georgia Press. For that series, the SFA will publish two books this year, including *Catfish Dream: Ed Scott’s Fight for His Family Farm and Racial Justice in the Mississippi Delta*, by Julian Rankin, who wrote the book, in part, on a Rivendell Writers Workshop Fellowship that the SFA funded. Edge, Sara Camp Milam, and Brett Anderson, who serves on the editorial board for the series, all worked with Rankin to develop and polish the manuscript. It’s the story of Ed Scott, the first African American catfish farmer. His life story, framed by Rankin, showcases the vitality of the field and its dynamic relationship to Southern Studies. This book makes clear, too, how SFA’s long-term investments in young scholars is now paying dividends.

One Southern Studies graduate who helped shape the field of foodways is Georgeanna Milam Chapman, who wrote her master’s thesis on food journalist Craig Claiborne. “The discovery and research that she did on Claiborne’s life led to a broader understanding of his life and work,” Edge said. “She framed him in a new way as a southerner, rebelling against the social strictures of the Delta.”

Through interdisciplinary teaching, studying, writing, publishing, sharing, and storytelling, the field of food studies fits in seamlessly with Southern Studies, and its interdisciplinary approach.

Rebecca Lauck Cleary

Charles Reagan Wilson to Receive Richard Wright Award for Literary Excellence

Charles Reagan Wilson has been chosen to receive the Richard Wright Award for Literary Excellence on Saturday, February 24, during the 2018 Natchez Literary and Cinema Celebration (NLCC). Established in 1994, this award honors outstanding writers and scholars with strong Mississippi connections and an enduring body of work.

According to Brett Brinegar, co-chairman of the NLCC, “Charles Reagan Wilson was a natural choice for this award—there was simply no debate at all. His outstanding body of scholarly work speaks for itself.” Wilson is recently retired as the Kelly Gene Cook Chair of History and Southern Studies at the University of Mississippi, a past director of the Center for the Study of Southern Culture, and is the author of multiple works of southern history, including *Baptized in Blood, Judgment and Grace in Dixie, Flashes of a Southern Spirit: Meanings of the Spirit in the US South*, and the general editor of *The New Encyclopedia of Southern Culture*.

Billy Watkins, a veteran journalist and author, will also receive the Richard Wright Award at the 2018 ceremony. In his three decades at the *Clarion Ledger*, Watkins has earned over thirty national and regional awards. He is also the author of three books. Both Wilson and Watkins continue the tradition of excellence established with the first award winner, Eudora Welty, in 1994. “I’m very pleased that these two recipients will be able to appear and receive this



Charles Reagan Wilson

DAVID WHARTON

important award,” said Brinegar. “Past winners include Shelby Foote, Barry Hannah, Beth Henley, Suzanne Marrs, William Raspberry, Natasha Trethewey, Rick Cleveland, James Meredith, and Stanley Nelson, among many others. We invite the public to join us, free of charge, to honor these two outstanding writers.”

The son of a country school-teacher and sharecropper, Richard Wright was born near Natchez, Mississippi, in 1908. His first novel, *Native Son*, was published in 1940 and was an immediate success. *Black Boy*, a fictionalized autobiography, was published in 1945 and sold 400,000 copies in three months. After leaving Natchez, Wright worked in Chicago and later moved to Paris, where he died in 1960.

For more information on the Natchez Literary and Cinema Celebration, call 601-446-1208.

Jessica Wilkerson Wins A. Elizabeth Taylor Prize

The A. Elizabeth Taylor Prize is awarded annually by the Southern Association for Women Historians for the best article on women's history published during the preceding calendar year. This year's winner is Jessica Wilkerson, UM assistant professor of history and Southern Studies, for her article "The Company Owns the Mine but They Don't Own Us: Feminist Critiques of Capitalism in the Coalfields of Kentucky in the 1970s," published in the April 2016 issue of *Gender & History*.

"I selected Wilkerson's article as the top choice because of her extensive engagement with the literature of labor and working-class feminism, alongside an array of primary materials," wrote one member of the award committee. "Her focus on Kentucky and the Brookside Women's Club highlights the unique ways in which women in Harlan County managed not only to support, but to save, the miners' strikes in this region from strikebreakers and restrictions on who could picket and how often they could do so. Wilkerson strikes a nice balance between the individual women's lives and experiences and their collective contributions to the labor movement of the early 1970s. The activism of the Brookside Women's Club suggests some of the more practical, economic concerns of working-class feminists, who worried first and foremost about feeding their families and keeping their homes. Wilkerson makes a compelling argument for why this story forces us to broaden the discussion of what constituted feminism, making room for working-class women alongside their wealthier counterparts. Not only that, she explicitly links the movements for women's rights with working-class demands for fair labor practices, reminding us that individual activists acted with a range of concerns and demands."

Wilkerson is completing her first book, *To Live Here You Have to Fight: Antipoverty, Labor, and Feminist Activism in the Appalachian South* (University of Illinois Press, 2018). The book traces the alliances forged and the grassroots movements led by women in the Appalachian South in the 1960s and 1970s. The women she writes about were key leaders and foot soldiers in what contemporaries called the Appalachian Movement, which intersected with civil rights organizations and had its roots in the War on Poverty. Consulting a wide variety of sources—from film archives to manuscript collections and oral history



interviews—the manuscript shows that women shaped the federal War on Poverty at the grassroots level and then used the skills they learned in antipoverty programs to foster social justice activism, from welfare rights to labor and women's rights.

The Southern Association for Women Historians (SAWH), founded in 1970, supports the study of women's history and the work of women historians. SAWH especially welcomes as members all women and men who are interested in US southern history and/or women's history, as well as all women historians in any field who live in the American South.



Charles Reagan Wilson Grad Student Support Fund

In honor of Charles Reagan Wilson's retirement in May 2014, after a long career of supporting and guiding students, the Center created the Charles Reagan Wilson Graduate Student Support Fund, which provides financial support for graduate students engaged in research in southern history. Students from both the University of Mississippi Department of History and the Southern Studies program will benefit from these funds.

The fund, which began with an Ignite Ole Miss crowdfunding campaign in 2016, will allow graduate students studying the South in the history department and in the Southern Studies program to pursue research with financial support. The fellowship will assist students traveling to archives and developing documentary projects in film, photography, and oral history.

We have two winners of the first Charles Reagan Wilson research fellowships: Southern Studies MA students Victoria De Leone and Holly Robinson. There were several applicants. Each Charles Reagan Wilson Fellow receives \$500 in research funds for their thesis.

"My thesis hopes to combine the fields of Southern Studies and marketing to see how southern imagery has been utilized by corporations to commodify racism. I will use Aunt Jemima as a case study, applying gender, class, and race theory to the iconic figure," said Holly Robinson. "Thanks to the generosity of the Center and fellowship, I will be able to travel to the Jim Crow Museum of Racist Memorabilia at Ferris State University. The



Victoria De Leone

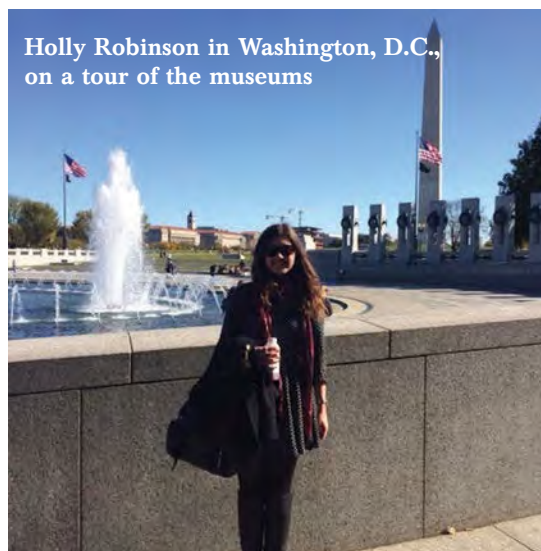
"Without this funding, I'm not sure how I would have managed doing all the necessary travel."

During his thirty-three years as a professor, Wilson was a mentor for many University of Mississippi students studying southern history and culture. His scholarship on history and memory continues to shape the field, and his ability to teach and engage students is unmatched. His work on the *Encyclopedia of Southern Culture* and *The New Encyclopedia of Southern*

Culture demonstrated a broad and inclusive approach to scholarship he has shared with students.

Charles Reagan Wilson is the author of *Baptized in Blood: The Religion of the Lost Cause, 1865–1920*, a study of the memory of the Confederacy in the post-Civil War South, *Judgment and Grace in Dixie: Southern Faiths from Faulkner to Elvis*, which studies popular religion as a part of the culture of the modern South, and *Flashes of Southern Spirit: Meanings of the Spirit in the US South*. He is also coeditor (with Bill Ferris) of the *Encyclopedia of Southern Culture*, which received the Dartmouth Prize from the American Library Association as best reference book of the year, and is also general editor of the twenty-four-volume *New Encyclopedia of Southern Culture*. He is editor or coeditor of *Religion and the American Civil War*, *The New Regionalism*, and *The Mississippi Encyclopedia*.

If you would like to contribute to the Wilson Fund, visit southernstudies.olemiss.edu/giving online or mail your gift to the UM Foundation, 406 University Avenue, Oxford, MS 38655.



Holly Robinson in Washington, D.C., on a tour of the museums

museum houses a collection of Aunt Jemima merchandise, and so I will be able to see first-hand the items created to further the corporate and racial agenda of those who have literally and symbolically 'owned' her."

The fellowship will be helpful in allowing Victoria De Leone to finish her thesis. "My documentary on southern women in craft food spaces has pulled me to New Orleans, Asheville, and northern Kentucky for filming and research," she said.

Teaching Documentary: Alumni Use Their Storytelling Skills in the Classroom

For this issue of the *Southern Register*, we focus on two Southern Studies alumni, Meghan Leonard Stauts and Rory Fraser, who are currently sharing their documentary skills with students at both the high school and college levels. At Stauts' and Fraser's alma mater, the first MFA in Documentary Expression class is combining coursework in Southern Studies and interdisciplinary fields with advanced training in photography, film, and audio production. They are undertaking their own documentary work, and here these two alumni reflect on how their Southern Studies backgrounds affect their current work.

Meghan Leonard Stauts always had a side interest in photography during her undergrad years at Georgia State in Atlanta. She found herself walking around with her mom's old Nikon film camera during much of her free time, and when she discovered the University of Mississippi's Southern Studies program (literally by Googling "Southern Studies" after a particularly inspiring reading of *The Sound and The Fury* in a literature class at GSU), she knew it was the program for her.

She took both the Documentary Videography class and the Documentary Photography and Oral History class during her first year here, and she worked closely with Andy Harper, David Wharton, and the former SFA oral historian Amy Evans. "The piece that I am most proud of from my time at the Center is the documentary I made with alums Eric Griffis and Tyler Keith on the Brown Family Dairy in Oxford in our Documentary Videography class. It truly ignited my love of documentary fieldwork, and I have such fond memories of the hours put



COURTESY MEGHAN LEONARD STAUTS

Meghan Leonard Stauts in the classroom

into that film—both on the farm and in the video lab in Kinard Hall."

The film, called *Brown Family Dairy*, played at the Oxford Film Festival and was also featured in the *New York Times* article on the Browns, which Stauts says is still one of her top grad school highlights. In the summer of 2010, she also served as the Southern Foodways Alliance's oral history intern and worked closely with Amy Evans on gathering stories and photos for the Mississippi Barbecue Trail.

Today, Stauts is assistant director of communications and marketing at the Walker School in Marietta, Georgia. She teaches multimedia journalism in the upper school and also hosts one or two communications and marketing interns year round for students in grades 9–12.

"My time in the Southern Studies program taught me how to be a storyteller, and that is how I approach both marketing and teaching at an independent school,"

Stauts said. "Most high school-aged kids in 2017 are digital natives. They have grown up with access to social media and smartphones. They are practically born documentarians of their own lives, so truly, it makes my job easy."

Stauts, who graduated with her MA in 2011 and has taught at the Walker School since 2012, says that aside from teaching the basics of photograph and film composition and editing, she tries to challenge them to get outside their comfort zones—whether it's asking unexpected questions of their subjects, approaching a

stranger for a photo, or researching a topic that is unfamiliar to them.

She begins the semester by going over the basics of journalism and documentary fieldwork—oral histories, interviewing people, documentary-style photography, and videography—and then she lets the students decide what subjects intrigue them the most.

"It has been interesting teaching journalism in 2017 to say the least, but I have been so lucky to work with a group of kids who aren't afraid to rock the boat," said Stauts, who also teaches yoga. "My favorite thing about working with high school students is watching them realize that it doesn't take a big fancy camera and lighting rig to produce a high-quality end result that you can feel proud of. All it takes is some basic know-how and the will to venture outside of your comfort zone."

Rory Fraser, a Southern Studies alum and documentary and experimental filmmaker from Nashville,



COURTESY RORY FRASER

Rory Fraser on location in Andrew Jackson's Hermitage last summer

Tennessee, is teaching Cinema Production 1 and 2 at Ithaca College in New York. "Both of my courses are open-production courses where students primarily make short narrative works, but I have some students who make nonfiction and experimental work as well," said Fraser, an assistant professor of media arts. "The classes mostly focus on technical training in cinematography, lighting, and sound production during the course of developing and producing a short work of cinema. I show some films—early work by Peter Greenaway, Roman Polanski, Kelly Reichardt, and Lynne Ramsay, among others. We also have some brief film theory readings, but most of our students' theoretical training takes place in film studies courses."

Fraser became interested in documentary work when he was an undergrad at Sewanee completing a BA in philosophy. "We got a Freeman Foundation grant and spent three months in China doing a philosophy research project about Confucian values in the modern Chinese family," Fraser said. "My

part was to make a documentary about the project and the research. Then I got a DuPont Grant at Sewanee to do a bunch of oral history video recordings with old timers from the area, both mountain people and college people."

In 2015, after earning his MA in Southern Studies from the University of Mississippi and an MFA in documentary filmmaking from Stanford, he began teaching at Ithaca College. While at UM, Fraser made a short promotional documentary for Mississippi Teacher's Corps, two music videos for Dent May, and a short film about his friend Matt Rahn, then a law student, called *I Just Think About Tennis*.

"David Wharton was a big help to me as I made *I Just Think About Tennis* for his class, and he also was the head of my thesis committee," Fraser said. "I wrote a paper on the interaction between locals and scientists over the course of the century-long search for the ivory-billed woodpecker in the South. Ted Ownby, Adam Gussow, and Charles Reagan Wilson were also very helpful to me

at Ole Miss, and each was influential to my thinking, both then and now."

Fraser's films include the experimental documentary *Dove Hunt* and the shorts *Other Half Orbit*, *Dreamburn*, and *Saint*, which won the 2012 Best Short Documentary Award at the Oxford Film Festival.

Saint is about John Renken, a former Satanist, army ranger, and professional ultimate fighter, who is now a born-again Christian and the founder of Xtreme Ministries in Clarksville, Tennessee. The film follows John as he prepares two young fighters for a fight and explores his idea of a masculine Christianity.

Fraser says most of his students are making narrative work, but some produce nonfiction. "I enjoy helping students develop nonfiction film ideas, teaching documentary methodology, and exposing students to different modes of nonfiction cinema, as most students—and people in general—don't realize the artistic breadth and history of documentary cinema," Fraser said. "Ithaca College, as many schools do, places documentary filmmaking in the Television and Journalism departments, but as a member of the cinema faculty, I do what I can to keep the flame of documentary alive and to encourage students to try making works of nonfiction cinema."

As a filmmaker, his Southern Studies degree continues to guide his interests. "Lately, I have been shooting a Super 16 mm film experimental documentary about Andrew Jackson and Native American prehistory in the South, specifically surrounding the signing of the Treaty of Franklin in 1830, still the only meeting between a sitting US president and the head of a Native American Nation. In this case, the Chickasaws," Fraser said.

He hopes to one day return to the South, find a more permanent teaching position, and continue making films.

Rebecca Lauck Cleary

South Toward Home: A Southern Studies Undergrad Negotiates the Contradictions of a Complex South

Why Southern Studies? Here's what senior Southern Studies major Katherine Aberle has to say about it.

I often tell people that what I have learned most over the course of my ongoing undergraduate education has been the remarkable complexities of the human race. I am a mixed-race progressive from the Northeast who, at the age of nineteen, decided to attend an institution that I felt I could be passionate about in the hopes of acquiring a better understanding of the world. Mississippi was regarded as “infamous” among my northern friends, but I was fascinated with the South before I stepped foot in it, and I wanted to experience it for myself.

When I visited Barnard Observatory, the home to the Center for the Study of Southern Culture, while on my university tour as a senior in high school, I didn't realize that my life would soon take an unanticipated path. At a different college I likely would have majored in history or possibly anthropology, philosophy, or English. I always pictured myself as a student reading about history and culture, race and class, music and literature, and in imagining my future, the setting was usually a small liberal arts college in the Northeast. But I found Oxford, Ole Miss, and Southern Studies.

I am a double major in Southern Studies and classics, and I am in the Sally McDonnell Barksdale Honors College. Southern Studies, the classics department, and the Honors College are all relatively small, and each has offered me the close relationship with faculty and peers that is often available only in graduate study. Southern Studies



is wonderfully interdisciplinary in approach, and here I have had the intimacy of a small college with the resources only available at a major research university. I have tried hard to take advantage of both features.

The most striking feature of the South to me is its contradictions. It is sometimes an exasperating place that is rich in culture, seductively beautiful and charming, complex and enlivening, yet simultaneously plagued by an unrelenting weight of tragedy.

Of course, there are challenges that come with studying a region of the world that I am not originally from. I often ask what business I have writing on southern culture when I'm from New Hampshire and upstate New York, but I know the South is a land that often clings to an elusive past while constantly evolving and changing, drawing in people from disparate cultures and

widely varied points of view, even while the rest of the nation sometimes sees the South as monolithic, or at least a black and white binary.

I love where I live very much while still acknowledging the dark aspects of its past and of its present. While enjoying the warm welcome I was afforded as a freshman at Ole Miss, my introduction to the campus also included some students throwing a noose around the neck of the James Meredith statue in the center of campus. Although my northern peers wanted to believe that somehow the North was now a post-

racial society, I knew better. Here I learned ever more clearly that the history of the South is the history of the United States.

Southern Studies has offered unbelievably fun, challenging courses that have pushed me further than I thought possible, both personally and academically. For example, one of my favorite classes has been Dr. Andy Harper's Documenting the South in Film. I thought I was signing up for a film course in which we would watch a variety of films depicting the South and then discuss and write papers about them. I was wrong. That was *not* this class. In this class students were expected to interview subjects, film them (and shoot B-roll, which I had never heard of prior to the class), and then edit their own short documentaries. I had never worked with lights or microphones or film equipment, and I had

never really officially interviewed anyone before. With the extensive amount of support and instruction I received from Harper and the other students in the class, some of whom were graduate students, I was able to produce a short film on the Latino experience in Oxford.

Not only did I gain a wealth of knowledge about documentaries, filming, and video editing, I was exposed to fieldwork in which I had to immerse myself in the community and talk to members of it not directly affiliated with the university. This project allowed me to explore my own identity, an identity that defies the traditional conception of the South as a world in black and white. I am half-Nicaraguan, and my interest in the multiracial character of the South led to a summer research assistant job working for Dr. Simone Delorme, whose research focuses on the growing Latino population in the American South.

These were only two examples of the enriching experiences I have had with faculty here in Southern Studies. I am now working with Dr. Ted Ownby and faculty in the classics department on my honors thesis, a study of the role of classics education and cultural capital in the formation of the southern planter class.

The fact that I am not a southerner shapes my education at this southern school, as well as my perceptions of the South and my overall experience living here. I love the South, and I love studying it, understanding full well the ambiguities inherent in loving the region while rejecting the darker elements of its past.

Katherine Aberle



In Memoriam

Center Remembers Onetime Staff Editor

Sidney Lamar “Pepper” Smith III

December 20, 1964–December 28, 2017

Sidney Lamar Smith III, husband, father, poet, and artist communities specialist at the National Endowment for the Arts, died on Thursday, December 28, 2017, of a sudden illness at home in Ellicott City, Maryland. Smith, known to all as “Pepper,” was 53.

Born in Oxford, Mississippi, and raised in Gulfport, he grew up surrounded by a culture that valued art, storytelling, music, and a rich spiritual life. Those early influences, along with his generous spirit, made Pepper a beloved friend to many. Along with his wife Jenni, he devoted himself to enriching the lives of others. He is remembered for his kindness, curiosity, quirky wit, creativity, and astonishingly varied pursuits.

Pepper earned his BA in English from Millsaps College and his MA in journalism from the University of Mississippi. He traveled the Southeast in the early 1990s covering gospel music as coeditor of the Center for the Study of Southern Culture’s *Rejoice!* magazine.

Pepper began his career at the National Endowment for the Arts in 2006, working as a special assistant in the chairman’s office on the Operation Homecoming initiative. He joined the public affairs office in 2007, working on the NEA’s audio features and NEA Big Read and also writing articles for the NEA’s blog and *NEA Arts* magazine. In May 2010 he became the artist communities and presenting specialist in the Multidisciplinary Division, where he assisted organizations from around the country in applying to the NEA for grants.

Pepper Smith’s life was celebrated at a service on Saturday, January 6, at St. John’s Episcopal Church in Ellicott City, Maryland, and on January 27 in Oxford, Mississippi.



CARRIE HOLBO

John Frederick Kane
Southern Studies Alumnus
November 23, 1972–
January 14, 2018



Center Hosts Symposium on Southern Music

Music from the American South has made an indisputable impact on culture and politics in the US and around the world, but who are the South's most prominent and influential voices today? How are they creating the "southern" in their sounds, and how are they speaking to broader matters of national and international importance? In what ways do they build on the sounds of the past or provide the soundtrack for our common and divided present?

On February 26, the Southern Music Symposium will address such questions and more. Hosted by the Center for the Study of Southern Culture, the symposium will highlight musicians and feature presentations by prominent and emerging scholars of southern music. Randall J. Stephens (reader and associate professor of history and American studies, Northumbria University) will give a keynote address on religion and rock 'n' roll. Scholars Zandria Robinson and Charles Hughes, both of Rhodes College, will also participate, along with UM students studying music and culture.



Marco Pave

That evening, Proud Larry's in downtown Oxford will host a showcase concert featuring punk rocker Lee Bains III, rapper Marco Pave, and composer and instrumentalist Wu Fei. The musicians will also participate in panel discussions during the daytime symposium sessions.

The symposium will take place in the Overby Center for Journalism and Politics on the UM campus. Schedule to come on southern-studies.olemiss.edu.



Wu Fei

SHERVIN LAINEZ

April Is "Radical South" Month

The Center for the Study of Southern Culture and the Sarah Isom Center for Women and Gender Studies, in collaboration with other departments and centers at the University of Mississippi, are again cosponsoring a series of lectures, roundtables, and presentations in April under the umbrella "The Radical South." The month-long series seeks to complicate conventional narratives about the South, southern identity, race, and romanticized notions of region.

Discussion about the series began after Gov. Phil Bryant declared April to be Confederate Heritage Month in February 2016. Jaime Harker, director of the Sarah Isom Center, says the goal of the Radical South series is to question the equation of the South with the Confederacy and to broaden our understanding of the South to include the full complexity of the region—past, present, and future.

Last year's events included the talks "Does the Confederacy Make You Sick?" by D'Andra Orey, "Recovering the Radical Oral History Tradition within Southern Freedom Movements" by Wesley Hogan, "Out in the Rural: A Mississippi Health Center and Its War on Poverty" by Thomas Ward, and "Lobbying the Heart of Dixie: LGBTQ Advocacy in the Alabama State House" by Eva Walton Kendrick, among many others.

The series will feature speakers from the University of Mississippi and from around the nation. For more information about speakers and events, please visit www.theradicalsouth.us.

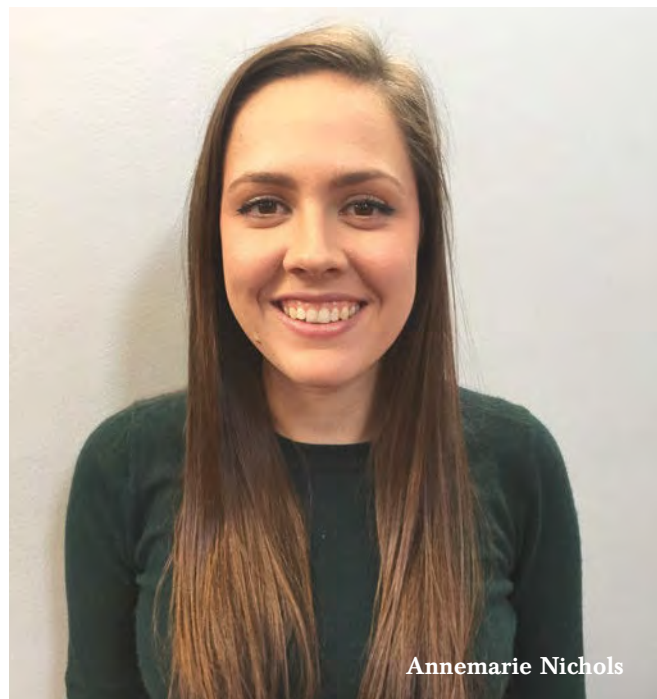
SFA Welcomes New Staff Members

The Southern Foodways Alliance welcomes two new staff members to the team this winter.

Annemarie Nichols, the SFA's new oral historian, received a master's degree in oral history from the University of Florida in 2017, the first graduate of that program. She also earned her bachelor's degree in English and history from UF. "We've asked her to focus very specifically on our archives and how to make them more accessible to both academic audiences and to popular audiences, this cache of almost one thousand oral histories that we've collected over the last fifteen years," said John T. Edge, director of the SFA. "It's her job to grow it, but even more so it's her job to normalize what we've collected, to frame it for scholars to better use, and to share it more widely with often-underserved audiences."

Nichols first became involved with the SFA in 2016 when she attended an SFA oral history workshop. For the past four years she has traveled across the South interviewing potter-sawyer-musicians in the Blue Ridge Mountains, civil rights workers in the Mississippi Delta, and crabbers and oystermen in Tidewater Virginia, among others. She is a proud fifth-generation Panhandle Floridian who loves boiled peanuts and fresh Gulf seafood.

Nichols said that since food is something everyone understands, no matter who they are or where they are from, she wanted to be a part of the SFA's commitment to complicating southern narratives through food. She's also happy to get connected with an entire group of people who are committed to documenting and studying the richness and complexity of the South. "I relish the



MARY BETH LASSETER

Annemarie Nichols

privilege of crafting oral histories and managing the archives for the SFA. I'm hopeful that I can improve our already-robust open-access archives to foster more critical thinking about the South," she said.

Claire Moss is the new development officer and is in charge of annual giving campaigns and individual gifts. Claire holds a BS in social work from the University of Mississippi and an MA in social work from Louisiana State University. "Watching SFA films and listening to the oral histories has been quite moving, and in just a short time I have had the opportunity to meet some of the superstars we document," Moss said. "I'm looking forward to getting to know more of SFA's partners and to increasing our presence and contributions so we can keep up our good work."

Prior to joining SFA's world headquarters, Moss spent the majority of her career in executive and development roles in the nonprofit sector. She moved to Oxford with her family in the summer of 2017.

"Claire will be dedicated to leveraging the passion and interest of SFA members so that they may help us fund our work," Edge said. "We haven't previously dedicated a lot of energy to fundraising. We've had great major donations from our stalwarts, but that notion of an annual fund wherein a large cohort of our membership actually funds our work is new and exciting, and Claire, with her long, successful experience in nonprofits is the ideal hire."

Moss can be reached by email at claire@southernfoodways.org.



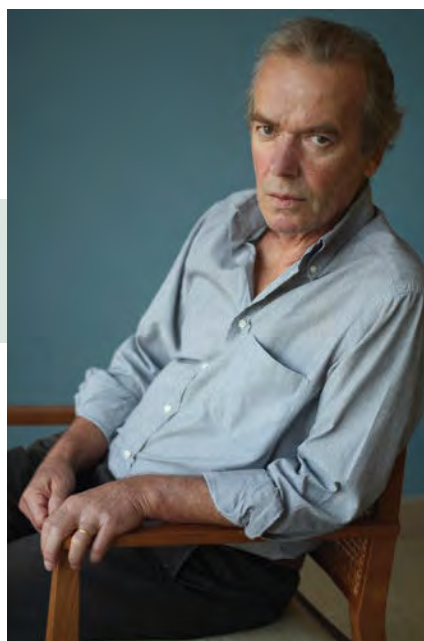
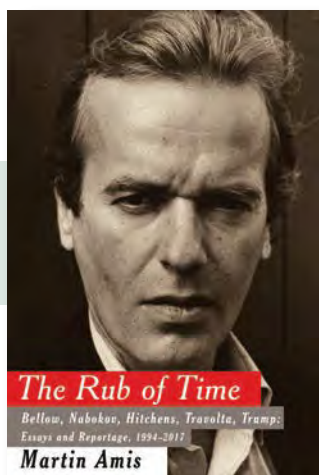
MARY BETH LASSETER

Claire Moss

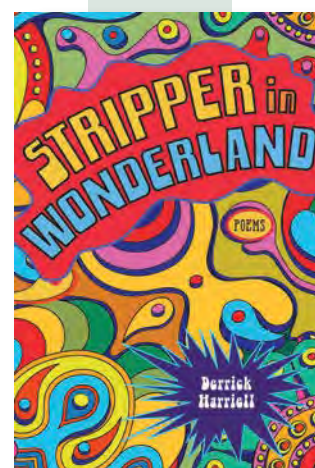
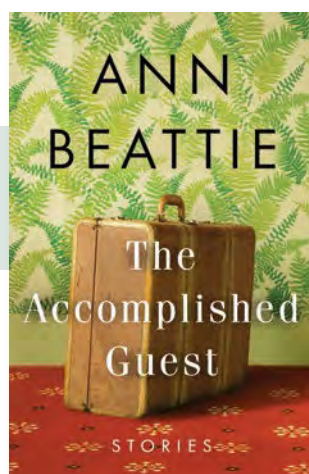
Rebecca Lauck Cleary

Oxford Conference for the Book

continued from page 1



SIGRID ESTRADA



Tseng will give a reading at Southside Gallery on the Oxford Square.

On Wednesday evening is the Book Conference Authors' Party, held at the historic Barksdale-Isom House and cohosted this year by the Friends of the J. D. Williams Library. This much-loved opening dinner reception is a lively fundraiser with wonderful food, drinks, music, and conversation between fellow conference attendees and guest writers. A portion of the \$50 ticket proceeds is

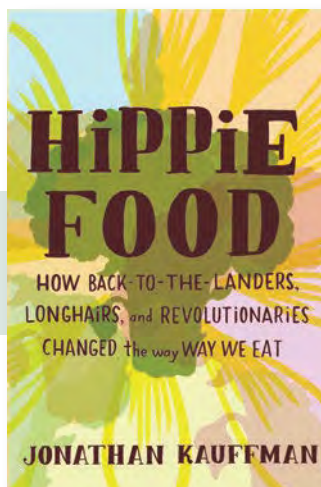
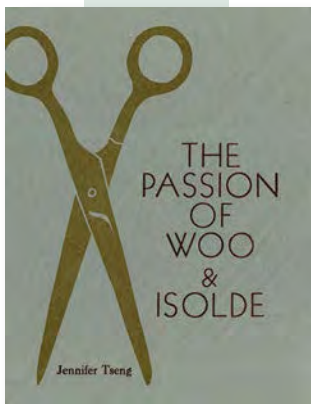
tax deductible. All reservations can be made online on the conference website or by calling 662-915-3374.

As in years past, *Thacker Mountain Radio* will host a special Oxford Conference for the Book show at Off Square Books on the Oxford Square. The show will include conference authors and visiting musicians, and begins at 6:00 p.m. on Thursday, March 22.

At noon on Friday, the Lafayette County and Oxford Public Library

will host a poetry talk and lunch with poet Jenny Browne. Both the lunch and talk are free, but reservations are required.

The 2018 Children's Book Festival, held in conjunction with the Oxford Conference for the Book, will be held again at the Ford Center for Performing Arts on Thursday, March 22, with more than 1,200 first and fifth graders from the schools of Lafayette County and Oxford in attendance.



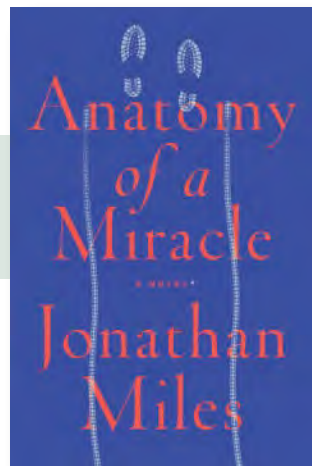
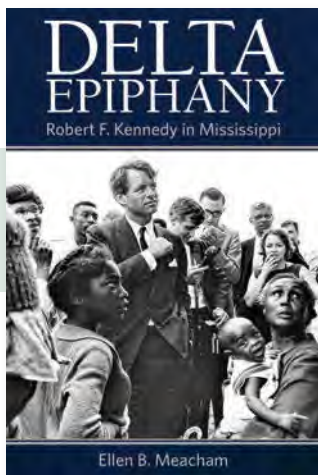
Matt De La Pena will talk to the first graders about his book *Last Stop on Market Street* at 9:00 a.m., and he will talk to the fifth graders about his book *A Nation's Hope: The Story of Boxing Legend Joe Louis* at 10:30. The Lafayette County Literacy Council sponsors the first-grade program and the Junior Auxiliary of Oxford sponsors the fifth-grade program. All 1,200 children will receive their own copy of their grade's book.

Campus visitors may purchase and print parking passes for \$3/day by visiting the conference website, or visitors can purchase a pass for \$3/day at the welcome center on University Avenue, adjacent to the Grove, upon arrival at the conference each day.

The Oxford Conference for the Book is sponsored by the Center for the Study of Southern Culture, Square Books, the Lafayette County Literacy Council, the J. D. Williams

Library, the Friends of the J. D. Williams Library, the Overby Center for Southern Journalism and Politics, the John and Renée Grisham Visiting Writers Fund, the Junior Auxiliary of Oxford, and the Lafayette County & Oxford Public Library.

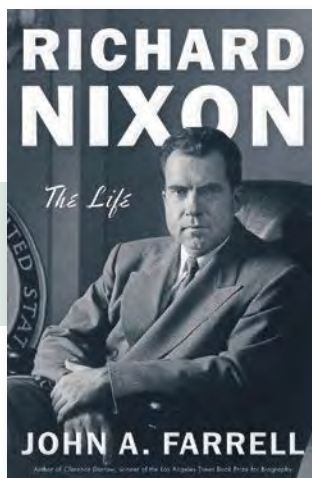
The Oxford Conference for the Book thanks its many generous supporters. This year's conference is partially funded by the University of Mississippi, a contribution from the R&B Feder



IMAGESBYPATRIK

Foundation for the Beaux Arts, a grant from the Mississippi Humanities Council, and promotional support from Visit Oxford.

To learn more about the guest authors, please visit the conference's website (www.oxfordconference-forthebook.com) and the conference's Facebook page. You can register for special events on the conference website or by contacting conference director James G. Thomas, Jr. at 662-915-3374 or by e-mail at jgthomas@olemiss.edu.



KATHY KUPKA

The Twenty-Fifth Oxford Conference for the Book

Please note that the schedule is subject to change due to the possible addition of unconfirmed programming at time of press. Please check the conference website, www.oxfordconferenceforthebook.com, for the most up-to-date information.

TUESDAY, MARCH 20

5:00 p.m. Pre-Conference Warm-Up
Michael Farris Smith ~ *The Fighter*
Off Square Books on the Oxford Square

noon "Could Publishing Be in My Future? Publishing as a Career"
A campus visit by University Press of Mississippi
Barnard Observatory Conference Room
(Advance Registration Appreciated)

WEDNESDAY, MARCH 21

11:00 a.m. Welcome Lunch at Archives and Special Collections
Hosted by the Friends of the Library
Archives and Special Collections in
J. D. Williams Library
University of Mississippi Campus

1:15 p.m. Elaine Weiss, *The Woman's Hour: The Great Fight to Win the Vote*, in Conversation with Jessie Wilkerson
Overby Center for Southern Journalism and Politics

11:30 a.m. Wayne A. Wiegand and Shirley Wiegand ~ *The Desegregation of Public Libraries in the Jim Crow South: Civil Rights and Local Activism*
Archives and Special Collections in
J. D. Williams Library
University of Mississippi Campus

2:30 p.m. "A Summons to Oxford—Ann Beattie on *Peter Taylor: The Complete Stories*"
Ann Beattie, editor
Overby Center for Southern Journalism and Politics

1:30 p.m. Cathy Shropshire performing as *Fannye Cook: Mississippi's Pioneering Conservationist*, with comments by editors Libby Hartfield and Marion Barnwell
Overby Center for Southern Journalism and Politics

4:30 p.m. Poetry and Prose on the Square
Beth Ann Fennelly, Marcus Wicker, Jenny Browne, and Jennifer Tseng
Southside Gallery on the Oxford Square

6:00 p.m. *Thacker Mountain Radio*
Martin Amis, author
Off Square Books or Lyric Theatre

3:00 p.m. Writing Political History
Curtis Wilkie and Tom Oliphant ~ *The Road to Camelot: Inside JFK's Five-Year Campaign*
Ellen Meacham ~ *Delta Epiphany: RFK in Mississippi*
John A. Farrell ~ *Richard Nixon: The Life*
Overby Center for Southern Journalism and Politics

FRIDAY, MARCH 23

10:30 a.m. "Radical Foodways"
John T. Edge and Jonathan Kauffman
Lafayette County Courthouse on the Oxford Square

5:00 p.m. Jonathan Miles, *The Anatomy of a Miracle*, in Conversation with Jim Dees
Off Square Books on the Oxford Square

noon Poetry Talk and Lunch
Jenny Browne, speaker/poet
Lafayette County and Oxford Public Library
Sponsored by the Lafayette County and Oxford Public Library
(Advance Registration Appreciated)

6:30 p.m. Book Conference Authors' Party
Barksdale-Isom House
1003 Jefferson Ave.
(Advance Ticket Required)

1:15 p.m. Martin Amis ~ *The Rub of Time: Bellow, Nabokov, Hitchens, Travolta, Trump: Essays and Reportage, 1994–2017*
Lafayette County Courthouse on the Oxford Square

THURSDAY, MARCH 22

9:30 a.m. The Latino Experience in the South
Simone Delorme (moderator), Leon Fink, Daniel Connolly, and Angela Stuesse
Overby Center for Southern Journalism and Politics

2:30 p.m. Affrilachian Poets and Their Legacy
Derrick Harriell, Frank X Walker, Kelly Norman Ellis, and Ricardo Nazario y Colon
Lafayette County Courthouse on the Oxford Square

11:00 a.m. *The Bohemian South: Creating Countercultures, from Poe to Punk*
Shawn Chandler Bingham and Lindsey A. Freeman (editors/moderators), Zandria Robinson, Scott Barretta, Chris Offutt, and Jaime Cantrell
Overby Center for Southern Journalism and Politics

3:45 p.m. Ann Beattie ~ *The Accomplished Guest*
Lafayette County Courthouse on the Oxford Square

5:00 p.m. Closing Reception and Book Signing
Off Square Books on the Oxford Square

Oxford Film Festival Features Screenings by Southern Studies Filmmakers

The 2018 Oxford Film Festival has announced the full schedule of films for this year's fifteenth-anniversary edition, and included in this year's lineup are several Southern Studies filmmakers. In the Mississippi Short Films category are *Flag Flap over Mississippi*, directed by Rex Jones, and *Part of It*, directed by Victoria De Leone. In the Documentary Short Films category is *Johnny's Greek and Three*, directed by Ava Lowrey, and in the Mississippi Music Videos category is *Randy Weeks: Mississippi Songwriter*, directed by Keerthi Chandrashekar, Je'Monda Roy, and Jimmy Thomas.



Flag Flap over Mississippi, directed by Rex Jones



From *Randy Weeks: Mississippi Songwriter*, directed by Keerthi Chandrashekar, Je'Monda Roy, and Jimmy Thomas



From *Part of It*, directed by Victoria De Leone

The Oxford Film Festival was founded in 2003 to bring exciting, new, and unusual films (and the people who create them) to North Mississippi. The annual five-day festival screens short and feature-length films in both showcase and competition settings.

"This year we've struck a wonderful balance between films that are thoughtful, provocative, reflect the world we live in, and address the issues of the day without blinking, with films that are just pure, fun, entertainment," said Oxford Film Festival executive director Melanie Addington. "The festival continues to increase in size and scope, and that growth can also be seen in the work of our local Mississippi filmmakers, whose exceptional work continues to impress. This year's festival includes eighteen films from Mississippi artists, the most to date."

The festival begins on February 7 and screens films each day through the 11th. For more information and a complete schedule of all screenings, visit www.oxfordfilmfest.com.

READING THE SOUTH

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

I'm Just Dead, I'm Not Gone

By Jim Dickinson. Edited and with an introduction by Ernest Suarez. Jackson: University Press of Mississippi, 2017. 248 pages. \$25.00 cloth.

With his memoir *I'm Just Dead, I'm Not Gone*, the late Memphis-based singer, pianist, guitarist, and record producer Jim Dickinson focuses primarily on his youth during the 1950s and his musical evolution through the early 1970s. According to editor Ernest Suarez, Dickinson composed the book over several decades, usually writing his manuscript longhand in the morning. His wife, Mary, and son Luther transcribed the drafts of the handwritten chapters with input from his son Cody. Suarez, who helped shape the book for publication, asserts in the introduction: "*I'm Just Dead, I'm Not Gone* is a deeply personal chronicle of the genesis and development of the Dickinson Family's embrace of 'primitive modernism,' Jim's term for 'a modernized history of American Roots music painted in broad strokes and basic colors.'"

The cavalcade of legendary roots and roots-related musical artists that Dickinson comes into contact with is mind boggling—Will Shade, Howlin' Wolf, Furry Lewis, Gus Cannon, Johnny Cash, Jerry Lee Lewis, Bo Diddley, Mance Lipscomb, the Mar-Keys, Sam and Dave, Leon Russell, Don Nix, Dan Penn, Albert Collins, Aretha Franklin, Esther Phillips, the Rolling Stones, Duane Allman, Dr. John, and Ry Cooder—and he has great stories to recount about his interactions with them. Dickinson's story, however, runs much deeper than musical name-dropping. From his earliest days, Dickinson's explorations of the borderlands that lay between country music, blues, rockabilly, and rock 'n' roll are, ultimately, about transcending the racial boundaries that are so ingrained in American history and society. In fact, beyond his parents, Dickinson proclaimed that his "greatest teacher" was Alec, the African American yardman who worked for his family, a man who taught him lessons about how to carry himself in the world, turned him on to the black music emanating from radio station WDIA, and brought him to meet old blues pianists who revealed the secret "codes" (chords) that make up blues

changes. As he declares in the epilogue: "The tradition transcends color lines and generational boundaries. It's a complicated process of push and pull from both sides of an ever-changing line in the sand. Each time it is crossed the line blurs and becomes less important. This mutant musical form traces the history of one of the significant changes in the social fabric of the Western world in the twentieth century."

The information and insights that Dickinson's story conveys make for fascinating reading about a marvelous period in American music, but what really brings the book to life is the narrative voice that he constructs. Suarez states that Dickinson's three main literary muses were Langston Hughes, William Faulkner, and Jack Kerouac. Each of these American literary giants left his mark on Dickinson's writing. Hughes's innovations with vernacular show up in Dickinson's conversational, everyday tone. From Faulkner, he draws inspiration in the emphasis on conjuring a distinct sense of place, particularly the regional nuances of the American South. And, Kerouac is, perhaps, the most profound influence in terms of

the shaping of a narrative voice that draws deeply from autobiographical details and in his punctuation of the narrative with lyrical poetry to comment upon his experiences. Clearly, Jim Dickinson's journey through American music lives on in *I'm Just Dead, I'm Not Gone*.

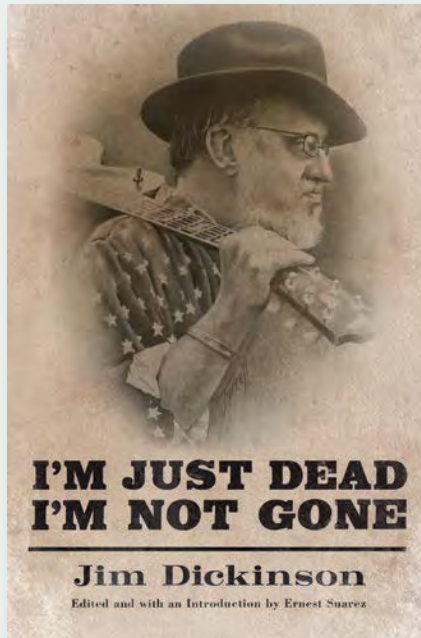
This review was first published in Living Blues #250.

Robert H. Cataliotti

Living in Mississippi: The Life and Times of Evans Harrington.

By Robert W. Hamblin. Jackson: University Press of Mississippi, 2017. 148 pages. Cloth \$40.

Robert Hamblin begins his biography of former University of Mississippi English professor and chair Evans Harrington by citing his "modest goal" in writing



the book: “to introduce readers to a remarkable person and to highlight the principal aspects of his life and career that make him noteworthy.” Either one of those goals alone might be modest, but both of them together present a daunting task indeed. I knew Evans Harrington slightly; he directed the first Faulkner and Yoknapatawpha Conferences that I attended, and he was unfailingly kind to my neophyte scholarly self. I knew he had a pixie-ish sense of humor because he always wore a bright yellow T-shirt with black block letters saying “THE TALL CONVICT” to the conference picnic. Hamblin’s biography was nothing short of a revelation to me and will, I suspect, be so even to others who knew Harrington well.

The son and grandson of Baptist ministers, Harrington lived from 1925 until 1997, serving in the Navy for two years during World War II, attending college on the GI Bill, marrying and fathering a daughter, divorcing, and then marrying the great love of his life. He used to see William Faulkner on the streets of Oxford. He was a well-published fiction writer in his own right. He wrote musicals. And he was courageously active politically during the nation’s civil rights movement. When James Meredith enrolled at Ole Miss in 1962, Harrington had already been studying and teaching there for twelve years. Not only did he go to campus the night of the Meredith riot, when “Ole Miss and the state of Mississippi had become the scandal of the nation,” but he also acted to save a friend who tried

to reason with the mob. His description of that moment of action some thirty years later is spellbinding: “If I wait another moment, I will give in to my swift and nimble rationalizations against going. I realize with sickening clarity that I can, and desperately want to, just abandon my friend, who doesn’t even know that I am there, and that with him I will give up all that I have thought all my adult life I deeply believed in, not only racial justice but loyalty, courage, and integrity. More shaken by the ease with which one can become a coward than by the dread of having my jaw broken—or, really, about equally torn between these two horrors—I lower my jaw into my shoulder and plunge into the mob.” In this passage and many others, we hear a real master of the language creating a fresh portrait of a man in the midst of more than one kind of crisis. That the man was himself reveals his bedrock belief that experience must be rendered in life and art as honestly as possible.

Upon reading the passage about the Meredith riot, I found myself swept up in Hamblin’s narrative, which often quotes at length from Harrington’s correspondence, published works, and interviews. There is humor there, and at certain points of his life almost despair and certainly grief. Yet the man seems to have had resolves of steel, often flashing beneath elegantly crafted sentences. For example, when he set out to integrate the Southern Literary Festival in 1965 and met with resistance from the University of Mississippi, he pointed out in a letter that the school’s late action had

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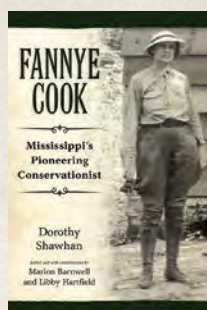
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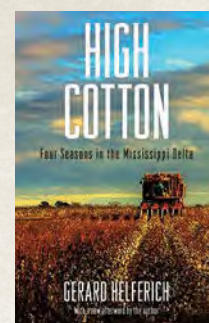
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By Dorothy Shawhan
Edited and with contributions by Marion Barnwell and Libby Hartfield
A biography of Mississippi's trailblazing female conservationist and scientist



Telling Our Stories Museum of Mississippi History and Mississippi Civil Rights Museum

Mississippi Department of Archives and History
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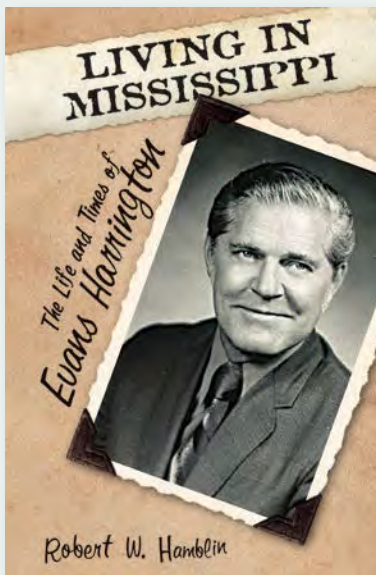
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compromised his integrity: "In that case, I am sure you see, I would have no alternative but to resign from the University and, in an effort to clear myself, publicly explain the whole situation." Hamblin returns to his subject's private and public integrity often but always in fresh ways, and his own prose is apparently as effortless as flight to a butterfly. Describing the plot of Harrington's novel *The Prisoners*, he observes, "All of the characters in the novel are prisoners of one sort or another. [...] Prisoners to time, place, and circumstance." It is analytical prose at its best, marked by precision and elegance.

In a phrase that could describe Hamblin's own achievement in this book, Hamblin puts Harrington's commitment to "finding exactly the right word or idea that conveys an accurate, honest depiction of the subject being treated, avoiding at all cost misrepresentations, self-deceptions, or lies" at the center of his life and work. Those efforts, he argues, came from Harrington's "existential view of human experience," which held that "human beings live in an absurd and chaotic universe which they can never control or even comprehend" but in which "individuals are still responsible for their own lives and must seek to create for themselves an 'authentic' existence by making personal choices." Far from bleak, this worldview also brought with

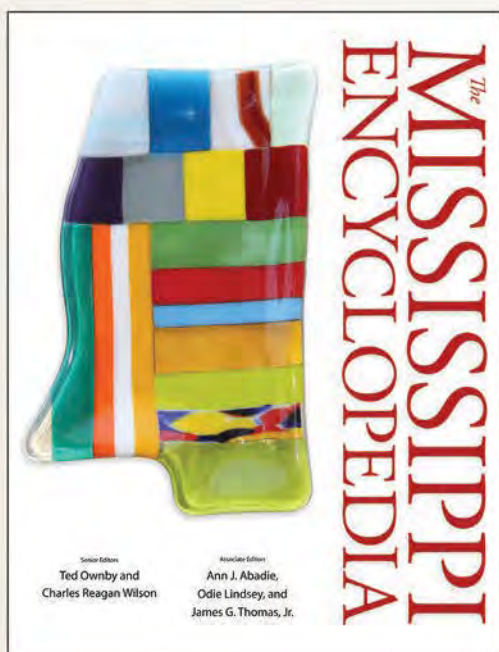


it "a celebration of the here and now, an emphasis on living in the present, moment by magic moment."

Hamblin's explanation of how Harrington's belief system manifested itself in his remarkably varied life leads Hamblin to organize his biography not as "cradle to the grave" but according to his goals of introducing readers to his subject and what was noteworthy about him. Consequently, individual chapters provide an overview of the events of Harrington's life, followed by chapters on his political, academic, and literary lives; a concluding chapter discusses the existentialist philosophy and practices described above. It is an exceptionally effective organizational strategy because it allows for deep investigation

of diverse activity even as it creates the impression of life's very simultaneity: we all do more than one thing at once; in the best of times, we do more than one thing well; in the very best of lives, we make choices that give other people chances to be their best selves, too. Hamblin has certainly done that for Evans Harrington and, as his title promises, the times in which he lived and worked.

Theresa M. Towner



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Eudora Welty Awards

Do you have a son who might be the next Richard Wright? A daughter who can channel her inner O'Connor with a flick of a pen? If so, encourage these young people to enter stories and poems for consideration in the Center for the Study of Southern Culture's annual Eudora Welty Awards.



KAY BELL

Students must be Mississippi residents. The competition is open to ninth through twelfth graders, and writing should be submitted through students' high schools. Short stories should not exceed three thousand words, and poetry should not exceed one hundred lines. Winning students will be notified at least a month prior to award presentation. The first-place prize for each category is \$500, and the second-place prize is \$250.

The winners will also be recognized at the opening of the 2018 Faulkner & Yoknapatawpha Conference on the University campus in July.

Each entry should be accompanied by the entry form and postmarked by May 4, 2018. Faculty and staff from the Center for the Study of Southern Culture will judge the entries and select the winners. Application and submission requirements will be sent to all Mississippi public and private schools. If you know a Mississippi student currently enrolled in high school outside of the state or who is homeschooled, please e-mail rebeccac@olemiss.edu or call 662-915-3369 for a copy. To see a list of past winners or to download the application, visit <http://southernstudies.olemiss.edu/academics/high-school-eudora-welty-awards/>.

Study the South Research Fellowship

Details about a new *Study the South* Research Fellowship for visiting scholars will be posted soon on the Center's website and online media.

The fellowship, a new collaboration between the Center for the Study of Southern Culture and the J. D. Williams Library, will provide \$1,500 for a visiting scholar to conduct research in Archives and Special Collections at the University of Mississippi. *Study the South* is the Center's online academic journal.

Scholars at all levels are eligible to apply. Details about the application process will be available soon from the Center and Archives and Special Collections. Check the Center's website, www.southernstudies.olemiss.edu, for upcoming application guidelines.

A promotional image for the 29th Annual Natchez Literary and Cinema Celebration. The image shows a dark, atmospheric interior with a wooden staircase leading up to a window with a decorative, arched frame. The walls are made of dark, weathered wood. The text is overlaid on the right side of the image.

29th Annual
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Southern Gothic

February 22-24, 2018

Michael Chapman
VISUAL ARTISTRY

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February 7-11

Films by Southern Studies Filmmakers
Oxford Film Festival
Oxford, Mississippi

February 22

Reception for Documentary
Photographer Betty Press
Gammill Gallery
Barnard Observatory

February 22

“Be a Harmonizing Voice for Diversity”
Fisk Jubilee Singers
Gertrude Ford Center for the Performing Arts

February 26

Southern Music Symposium
University of Mississippi
Proud Larry’s, Oxford

March 1-3

Porter Fortune Symposium
“Organizing Agribusiness from Farm to Factory:
Toward a New History of America’s Most Ambitious
Labor Union”
University of Mississippi

March 21-23

The Twenty-Fifth Oxford Conference for the Book
University of Mississippi • Oxford, Mississippi

April 5

“On Tour: Promoting the Book”
John T. Edge, Kiese Laymon, and Ted Ownby
Faulkner Room
J. D. Williams Library

April 19-21

“Behind the Big House”
Slave Dwelling Interpretation Program Workshop
Holly Springs, Mississippi



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Faulkner and Yoknapatawpha Conference Update

“Faulkner and Slavery,” July 22–26, 2018

August 20, 2019, will mark the four hundredth anniversary of African slavery in British North America. At the University of Mississippi, a thirteen-month-long series of events hosted by numerous departments and programs will invite commentary and reflection on that historical milestone throughout the anniversary year, beginning July 22–26, 2018, with the forty-fifth annual Faulkner and Yoknapatawpha Conference, sponsored by the UM Department of English, dedicated to the subject of “Faulkner and Slavery.” A distinguished roster of panelists and keynote speakers will explore the meaning of slavery in the personal history, cultural milieu, and literary career of William Faulkner. Special sessions will explore slavery in north Mississippi, at the University of Mississippi, and at the Robert Sheegog residence, the antebellum Oxford town home now known to Faulkner aficionados as Rowan Oak.

This summer’s five keynote

speakers include four scholars who are speaking at Faulkner and Yoknapatawpha for the first time. Edward E. Baptist is professor of history at Cornell University and the author of the award-winning study *The Half Has Never Been Told: Slavery and the Making of American Capitalism* (2014), which received the Organization of American Historians’ Avery O. Craven Award as well as the Sidney Hillman Book Prize. With support from a National Endowment for the Humanities Digital Projects start-up grant, Baptist is currently at work compiling a database of runaway slave advertisements as part of a larger study of the history of surveillance and control of African American movement in the US.

Christina Sharpe is professor of English at Tufts University, where she joined the faculty in 1998 and teaches courses on American women writers, the Holocaust and North American slavery, black feminist theory, race and the senses, and queer diasporas. She is author of two influential works in black studies, *Monstrous Intimacies: Making Post-Slavery Subjects* (2010) and *In the Wake: On Blackness and Being* (2016).

Stephen Best, associate professor of English at the University of California, Berkeley, is the author of *The Fugitive’s Properties: Law and the Poetics of Possession* (2004), which finds unexpected precedents for modern intellectual property law in nineteenth-century legal principles concerning fugitive slaves and indebted persons. A member of the editorial board of the journal *Representations*, he has also coedited

two special issues of the journal, “Redress” (coedited with Saidya Hartman, 2005), which won first prize in the “Best Special Issue” contest sponsored by the Council of Editors of Learned Journals, and “The Way We Read Now” (coedited with Sharon Marcus, 2009), which featured his introductory manifesto on “Surface Reading.”

Tim Armstrong is professor of English at Royal Holloway, University of London, where he has taught since 1995. Author of two acclaimed works of new modernist studies scholarship, *Modernism, Technology, and the Body* (1998) and *Modernism: A Cultural History* (2005) as well as *Haunted Hardy: Poetry, History, Memory* (2000), he turned to American literature in 2012 with *The Logic of Slavery: Debt, Technology, and Pain in American Literature*, which was named a *Choice* outstanding academic title and went on to win the 2013 C. Hugh Holman Prize for the outstanding book of year in the field of southern literary studies. Armstrong is currently at work on “Micromodernism,” a study of modernist localism after 1926.

Returning to the conference as a 2018 keynoter is John T. Matthews, professor of English at Boston University and one of the most prolific Faulkner scholars of the past several decades. Matthews is the author of three monographs on Faulkner, *The Play of Faulkner’s Language* (1982), *“The Sound and the Fury”: Faulkner and the Lost Cause* (1991), and *William Faulkner: Seeing through the South* (2009), as well as the editor of *The New Cambridge*



Edward E. Baptist

Companion to William Faulkner (2015) and *Faulkner in Context* (2015).

Matthews's previous appearances at Faulkner and Yoknapatawpha include the "Faulkner and the Short Story," "Faulkner at 100: Retrospects and Prospects," "Global Faulkner," and "Faulkner and Money" conferences. He is currently at work on a manuscript entitled "Look Away, Look Awry: The Problem of the South in the American Imagination."

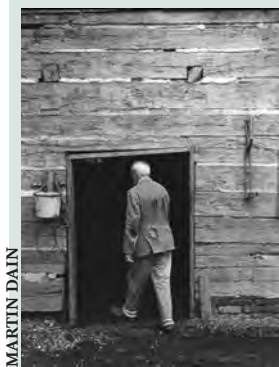
Other conference events include the popular "Teaching Faulkner" sessions led by James Carothers, Brian McDonald, Charles Peek, Terrell Tebbetts, and Theresa Towner. Collaborators on Digital Yoknapatawpha, a digital humanities project at the University of Virginia, will present an update on project work at a lunchtime session. Bookseller Seth Berner will lead a presentation on "Collecting Faulkner," the J. D. Williams Library will exhibit rare Faulkner materials and sponsor a "Library Lecture" on a topic of interest to Faulkner buffs, and the University Museum will welcome conference registrants to a special exhibition. Optional daylong guided tours will visit Faulkner-related locations in Oxford, northeast Mississippi, and the Mississippi Delta. Moreover, this year's tour options will include a first for Faulkner and Yoknapatawpha: a "Behind the Big House" tour of Holly Springs, which turns to documentary, architectural, and archaeological evidence to reconstruct the lives and dwellings of the town's enslaved population.

Discount rates for the conference are available for groups of five or more students. Inexpensive dormitory housing is available for all registrants. Contact Justin Murphree at jcmurphr@olemiss.edu for details. For other inquiries, contact Jay Watson, director, at jwatson@olemiss.edu.

Jay Watson

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



MARTIN DAIN

home as well as provide a comprehensive look at the people and cultural traditions that inspired him. This collection provides an extraordi-

nary 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 thirty-six 16" x 20" black-and-white photographs and four text panels, presented in 24" x 30" frames.

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

CALL FOR PAPERS

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

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

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

To submit an original paper for consideration, please e-mail James G. Thomas, Jr. at jgthomas@olemiss.edu. Submissions must be previously unpublished.

For questions or additional information, please contact: James G. Thomas, Jr., Center for the Study of Southern Culture, jgthomas@olemiss.edu, 662-915-3374. *Study the South* is available via the Center's website at www.studythesouth.org.

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