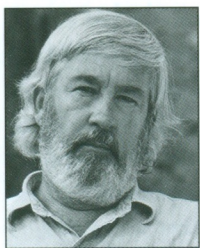




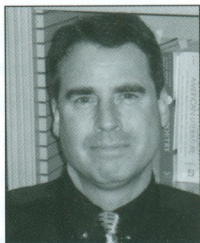
Barry Hannah, 1985, Portrait by Maude Schuyler Clay

The Seventeenth
Oxford Conference for the Book
The University of Mississippi • Oxford, Mississippi
March 4–6, 2010



Curtis Wilkie was a reporter for the *Clarksdale Press Register* in his home state of Mississippi during the 1960s and then served as a national and foreign correspondent for the *Boston Globe* for 26 years. He is coauthor, with Jim McDougal, of *Arkansas Mischievous: The Birth of a National Scandal* and author of *Dixie: A Personal Odyssey through Events that Shaped the Modern South*. Wilkie holds the Kelly Gene Cook Chair of Journalism at the University of Mississippi.

Daniel E. Williams is Professor of American Literature and Creative Writing at Texas Christian University. He is the editor of *Pillars of Salt: An Anthology of Early American Criminal Narratives* and coeditor of *Liberty's Captives: Narratives of Confinement in the Print Culture of the Early Republic*. A specialist in early American literature, he also teaches writing and contemporary American fiction. From 1985 to 2003 he was a professor at the University of Mississippi, where in 2000 he taught the first-ever seminar on Barry Hannah.



Steve Yates is assistant director/marketing director at University Press of Mississippi, and came to the Press as a publicist in 1998. Previously he was an assistant marketing manager at University of Arkansas Press. Yates is also the recipient of grants from the Arkansas Arts Council and the Mississippi Arts Commission, and his short stories have appeared in *Tri-Quarterly* and *Texas Review*. His novel, *Morkan's Quarry*, will be available in May 2010 from Moon City Press.



Barry Hannah, 1995

BRUCE NEWMAN

The University Press of Mississippi at 40



Founded in 1970, the University Press of Mississippi (UPM) has long been a home for publications showcasing Southern literature, art, and culture. In 1989, the Press published *Eudora Welty: Photographs*, garnering a front page review in the *New York Times Book Review* and introducing the world to Miss Welty's remarkable photographic work. Other notable volumes have included Birney Imes's *Juke Joint*, *The Art of Walter Anderson*, and the guidebook *Blues Traveling*. The Press is also known to scholars and fans the world over for its two series of interview volumes: *Literary Conversations* and *Conversations with Filmmakers*.

Press books have dominated competition for the American Folklore Society's prestigious and coveted Chicago Folklore Prize, with Press authors winning the honor in three of the last four years. In 2008, UPM was one of three presses to receive a joint five-year, \$500,000 grant from the Mellon Foundation to support publications and innovation in this field of scholarship.

The Press began a comprehensive digital publishing program in 2008. UPM now publishes all rights-available titles simultaneously in print and electronic formats, and over the next several years the Press will begin conversion of hundreds of older titles. As the popularity of reading devices, such as the Kindle, grows and as libraries develop their collections with e-books, UPM seeks to use new technologies to disseminate its high quality content to readers worldwide. So at 40 years, the Press celebrates four decades of publishing the finest works about art, culture, and literature and looks ahead to continuing its mission of excellence through traditional print and new electronic offerings.

UPM takes as its mission the publication of scholarly books of the highest distinction and books that interpret the South and its culture for the nation and the world. UPM is the state's only not-for-profit publisher and is partly supported by and serves all eight of Mississippi's public universities. Governed by an editorial board comprising two representatives from each university and two members from the board of the IHL, the Press acquires, edits, designs, and promotes approximately 70 new books every year written by authors from all over the world.

The publishing program is focused on the humanities, with areas of strength in African American studies, literature, film and popular culture, comics studies, music history, Mississippi and regional studies, and folklore. The Press has published more than 900 titles and distributed more than 2,500,000 copies worldwide. UPM is a 501(c)(3) organization with a full-time staff of 17 and annual sales of approximately \$2 million.

The Press has won awards and achieved acclaim in three areas of the humanities: African American history and culture, folklore, and literature and literary criticism. Its publishing program began with William Ferris's *Mississippi Black Folklore* (1971). Though its early focus was on the state's life and history, the Press made a concerted effort to broaden its editorial program. With an understanding and appreciation of evolving areas of scholarly communication, the Press expanded its scope to encompass popular culture, including comics studies, and groundbreaking studies in folk art and folklore.

Writers Workshops

Creative Writing Workshop

Margaret-Love Denman, coordinator of off-campus writing programs at the University of Mississippi, will offer a special workshop in conjunction with the 2010 Oxford Conference for the Book. The daylong workshop, titled "Mining Your Raw Materials," will take place Wednesday, March 3, at the Downtown Grill on the Oxford Square.

The workshop is open to 20 writers. The workshop fee of \$250 includes evaluation of up to 20 double-spaced pages of fiction submitted beforehand, a private 20-minute session with the instructor during the conference, attendance at all conference events, lunch and refreshments on Wednesday, lunch and dinner on Thursday, and lunch on Saturday. Also, each registrant will receive a copy of *Novel Ideas: Contemporary Authors Share the Creative Process*, by Denman and novelist Barbara Shoup, writer in residence at the Writers' Center of Indiana. They also collaborated on *Story Matters: Contemporary Short Story Writers Share the Creative Process*, a collection of interviews with 23 authors, including Larry Brown, Richard Ford, Lee Smith, and Sena Jeter Naslund.

Southern Arts Federation Workshops

The Southern Arts Federation has awarded a grant to support special workshops during the Oxford Conference for the Book. Poets Mark Jarman and E. Ethelbert Miller will present readings and also conduct poetry workshops. Donna Hemans will present a reading and conduct a fiction workshop. The two authors of books for young readers—Ingrid Law and Watt Key—will join literacy advocates Elaine H. Scott and Claiborne Barksdale in a discussion about reading and writing problems and opportunities. Teachers from local schools, Teach for America schools in the Mississippi Delta, Mississippi Teacher Corps schools, librarians, education students, writers of poetry and fiction, and other interested persons are invited to attend. Continuing Education Units are available for conference and workshop participants.

Poetry Craft Talk

"The Craft of Writing the Political Poem"

Lafayette County & Oxford Public Library

Friday, March 5, 2010, Noon

The public is invited to attend a presentation by noted poet E. Ethelbert Miller. His presentation will be a craft talk, of interest to writers and readers of poetry. The event will include lunch and is open to the public without charge. Reservations for lunch may be made by telephone (662-234-05751), fax (662-234-3155), or e-mail (dfitts@firstregional.org). Deadline for Reservations: Monday, March 1, 2010.

Fiction and Poetry Writing Workshops

Overby Center Rooms 206 (poetry) and 249 (fiction)

Saturday, March 6, 2010, 9:00 a.m.

Writers of poetry and short fiction are invited to submit a manuscript for critique by two acclaimed authors, fiction writer Donna Hemans and poet Mark Jarman. Interested individuals should send one poem or no more than 10 pages of fiction to Blair Hobbs, Department of English, The University of Mississippi, University, MS 38677; e-mail vhobbs@olemiss.edu. Manuscripts should include name and contact information. Depending on number of manuscripts received, workshop manuscripts may be selected on basis of quality. These workshops will meet concurrently on Saturday, March 6, at 9 a.m. The workshops are free and open to the public. Deadline for submissions: Wednesday, February 24, 2010.

"The Endangered Species: Readers Today and Tomorrow"

Overby Center Auditorium

Saturday, March 6, 2010, 9:00 a.m.

Claiborne Barksdale, Watt Key, Ingrid Law, and Elaine Scott will discuss reading and writing problems and opportunities and address written questions submitted prior to the Saturday morning session. Teachers should send their questions to Rosemary Oliphant-Ingham, School of Education, The University of Mississippi, University, MS 386777; e-mail ringham@olemiss.edu. Deadline: Wednesday, February 24, 2010.

O'Connors Offer Book and Author Publicity Session

At this year's Oxford Conference for the Book, Lynda and James O'Connor, who operate a husband-and-wife public relations firm in Chicago, will once again lead a workshop titled "Promoting Your Book and Yourself." The O'Connors will discuss effective ways to acquire media coverage beyond book reviews, explain how to find and contact members of the media, and explore creative ways to get favorable exposure. In addition, Lynda and Jim will cover such topics as using the Internet and viral marketing, overcoming fear, and the pros and cons of hiring your own publicist.

Lynda and Jim O'Connor have operated their own public relations firm in Chicago for 21 years and have specialized in promoting books and authors since 2006, beginning with Jim's book, *Cuss Control: The Complete Book on How to Curb Your Cursing*. *Cuss Control* took the duo to over 100 television programs, all the way from *Oprah* to the *O'Reilly Factor*. Their clients call the O'Connors "tireless, tenacious, creative, enthusiastic and dedicated."

The workshop will be at Off Square Books on Friday, March 5, at 7 p.m. The O'Connors, in addition to leading the workshop, have offered to schedule individual meetings with conference registrants. To schedule an appointment, sign up at the registration desk or give one of them a call: Lynda's number is 847-863-5017. Jim's is 847-863-3591.

Barry Hannah: In His Own Words

First time they hit the field at an early September football game, it was celestial—a blue marching orchestra dropped out of the blue stars. The spectators just couldn't imagine this big and fine a noise. They were so good the football teams hesitated to follow them; the players trickled out late to the second half, not believing they were good enough to step on the same turf that the Dream of Pines band had stepped on.

— *Geronimo Rex* (1972)

When I am run down and flocked around by the world, I go down to Farte Cove off the Yazoo River and take my beer to the end of the pier where the old liars are still snapping and wheezing at one another. The line-up is always different, because they're always dying out or succumbing to constipation, etc., whereupon they go back to the cabins and wait for a good day when they can come out and lie again, leaning on the rail with coats full of bran cookies. The son of the man the cove was named for is often out there. He pronounces his name *Fartay*, with a great French stress on the last syllable. Otherwise you might laugh at his history or ignore it in favor of the name as it's spelled on the sign.

I'm glad it's not my name. . . .

— "Water Liars," in *Airships* (1978)

When I was ten, eleven and twelve, I did a good bit of my play in the backyard of a three-story wooden house my father had bought and rented out, his first venture into real estate. We lived right across the street from it, but over here was the place to do your real play. Here there was a harrowed but overgrown garden, a vine-swallowed fence at the back end, and beyond the fence a cornfield which belonged to someone else. This was not the country. This was the town, Clinton, Mississippi, between Jackson on the east and Vicksburg on the west. On this lot stood a few water oaks, a few plum bushes, and much overgrowth of honeysuckle vine. At the very back end, at the fence, stood three strong nude china-berry trees.

— "Testimony of Pilot," in *Airships* (1978)

Ah, John lost. I looked over the despondency of the home crowd.

Fools! Fools! I thought. Love it! Love the loss as well as the gain. Go home and dig it. Nobody was killed. We saw victory and defeat, and they were both wonderful.

— "Midnight and I'm Not Famous Yet," in *Airships* (1978)

But I still want to fight. I still want to put it to somebody, duke a big guy out. Like the asshole who came in who had shot two of his children and broken the arm of his wife. He was an alcoholic red-neck and had a lot of Beechnut chewing tobacco on him. He really smelled lousy. Before I could ask him anything, he found a razor blade and came at me, his doctor! Lucky that Ray still has his quickness. The bastard missed me with the razor, and I kicked him in the gonads.

I am infected with every disease I ever tried to cure. I am a vicious nightmare of illness. God cursed me with a memory that holds everything in my brain. There is no forgetting with me. Every name, every foot, every disease, every piece of jewelry hanging from an ear. Nothing is hazy.

Let's get hot and cold, because, darling new thing, we're going through the weeds and the woods and just the sliver of the moon comes in through the dead branches, and the running rabbits and squirrels are underneath

and above. Henry David Thoreau is out there thinking, loping around. Louis Pasteur is out there racing with the bacteria.

— *Ray* (1980)

I found a place in the marching band, where John Philip Sousa caressed and tamed my iniquitous soul. . . . There is a robust, muscular, airy wildness in the work of Sousa that engages heart, head, and the odd things remaining. It takes one over entirely. It speaks of higher grace. You are so far beyond tiny torpid grinding towns that revenge becomes irrelevant. It puts the heart in a happy uniform, gets you on a strut straight to blue spangling heaven, and you can feel amazing poetry written on the wind.

— *Southern Living*, October 1982

I live in Oxford and I am a smallish man like Faulkner. Like Faulkner, I write, sometimes for a living. I take my friends sometimes over to his place, Rowan Oak, which is a shrine now because he won the Nobel Prize. I let my dogs run through the woods as I posture around like a squire waiting for them to return. There is a satisfying enraptured green and brown about the grounds that is holy and earthly at the same time, especially when there's nobody else around and you are left with your own quiet dreams and forget about what the next jerk you meet is going to want from you.

— "Faulkner and the Small Man," in *Faulkner and Humor* (1984)

I was a mad boy, angry about everything except my trumpet, which I played out of the open windows of my bedroom. I'd play in the air and try to make something happen in vacant air. . . . My notes pierced out in the air with a sweet revenge on reality.

— *Boomerang* (1989)

You know too many legends, boy. Everbody does. You got to lie to stay halfway interested in yourself, dont you? The imagination is what ruins it. They shouldn't never imagined heaven nor hell. They shoulder taken their years, that's all. You already know the more you think of something aforehand it isn't anything like that at all. They'll be legending though, they'll be doing wrong and doing nothing, bargaining with heaven or hell. They shoulder just taken their years and practiced being dumb, over and over. Already that school is con fusing you and hurting your mind, Roonswent Dover, son of Grady and Miriam. . . .

Even if the radio broke they have a televisioner that pull in a music channel all snowy. Out here for the mountains we cant barely get waves, but there is people moving, dancing in the speckled screen we dont know the source, but there be a tiny music at it. The people is sad-looking themselves back and from specially when the music goes out entire, you just having loud snow and forms pitching and pulling at each other.

— "Evening of the Yarp: A Report by Roonswent Dover," in *Bats Out of Hell* (1993)

It felt good to be tired and cut up at the end of the day, just showered and looking down at the lobby with your hair slick. You felt you were a working man. I had a red kerchief tied around my neck like a European working man, all shot with working blood. A whole new energy came through you. This was before I began to drink and smoke, and I would not feel like this, clean and worthy and nicely used in the bones, for many more times, for a great long while. The only problem was that there was absolutely nothing to do. The town might have been named for a Polish patriot who led American

troops in the Revolutionary War, but the glory just mocked you in a town where shops slammed shut at five to prevent any history whatsoever beyond twilight. We had no car and had read all the magazines backward. There was a bare courtesy light bulb at the bus station, and we actually went to stand beneath it, hoping to invite life. But nothing. A man who hated to move ran a restaurant up the way and we soon got tired of his distress. Nobody even played checkers there. Gloomy John Birch literature would fall off the checkout counter, and there were flags bleached to pink and purple in a bottle on it too, seeming to represent a whole other nasty little country.

— “Scandale d’Estime,” in *Bats Out of Hell* (1993)



We are not slaves. We all elected to come here. We are not brainwashed, nor patronized by loud gatherings and flags and raving dumb career men. I suspect half of us would perish straight out if dragged back to the Motherland, Ma, that overpopulated horror of money and smart women. I *fear* money, personally. . . .

Bedouin Bob: “Water and miracles, my friends. We are still here despite all your gloomy attacks. We are still laughing, we are still dancing, we are still having our God. Did you think we had nothing all these centuries on this poor land?”

— “That Was Close, Ma,” in *Bats Out of Hell* (1993)



I was gone, gone, and I thought of the cats watching onshore and I said good-bye cat friends, good-bye Cousin Woody, good-bye young life, I am only a little boy and I’m not letting go of this pole, it is not even mine, it’s my uncle’s. Good-bye school, good-bye Mother and Daddy, don’t weep for me, it is a thing in the water cave of my destiny. Yes, I thought all these things in detail while drowning and being pulled rushing through the water, but the sand came up under my feet and the line went slack, the end of the rod was broken off and hanging on the line. When I cranked in the line I saw the hook, a thick silver one, was straightened. The vacancy in the air where there was no fish was an awful thing like surgery in the pit of my stomach. I convinced myself that I almost had him.

— “A Creature in the Bay of St. Louis,” in *High Lonesome* (1996)



Reading and writing train our people for logic, grace, and precision of thought, and begin a lifelong study of the exceptional in human existence. I think literature is the history of the soul. Writing should be a journey into worthy perception.

— Departmental memorandum to Daniel E. Williams, 1996



I think it’s almost dying of competency, I really do—the American novel.

I can’t write unless I’m committed with a pretty deep fire. Daily. Otherwise I feel like just a banker, or somebody getting to work. And I just won’t write like that. It’s never been good. And I’ve also wasted a lot of time projecting novels that I believed in only with my head.

Well the real rippers is what got me into lit—Jack London. I didn’t know that Poe was refined when I read him. I read him for the horror, to be terrified. I had no idea that he was Europeanized or fancy. I thought it was just good stuff.

I’d hate to be contained or just understood as a guy who wrote decent sentences. Uh, that’s not much. But on the other hand I try to get as much as possible out of a line. It must be the old musician in me. The thing that makes me the proudest is when a musician likes my work.

I would like to be in the tradition of Little Richard, Elvis, our great Delta bluesmen, that kind of crying from the heart, when there’s nobody but just you and maybe your woman, who doesn’t like you now.

I’m a loser at what I wanted to do most, and that was music. I wanted to be the white Miles Davis. And then Jimi Hendrix meant a lot to me. I just didn’t have the goods—or I made the Jackson Symphony, but now you’re only like Mars distance from Miles Davis. So I was like a B-minus trumpet player and it just killed me. It was worse than not being the school quarterback.

If God comes it’s a flash—in my work. It’s a flash, it is not theological, and it tends to be temporary and instinctual reception of heavenly or religious things.

One thing that fascinates me about this whole Flannery O’Connor thing that she said herself was she couldn’t understand why they kept calling her a master of the grotesque. And I get the same charge. It’s as if I’m deliberately inventing eccentrics. I’m not being disingenuous, but I have never started out in a story to write about, deliberately, weirdness. They call me postmodern. I’m baffled by that—I think *people* are postmodern. They’re just strange.

— From a radio session recorded in Oxford on June 4, 1997



There was much work to be done, maybe too much, to be even a water boy on the team of this genius. So I scrapped it all, and feeling humble, began to write the first good stories of my life. I was not ashamed of my state’s people anymore. I had not looked nearly deep enough. Ms. Welty taught me a lifelong lesson. Good things can come if you shut up, watch, and work. She dismissed from me the phony arrogance of the Beat stance and got me closer to a view of the intense life I had always sought in my younger scribbles. I’ll be thankful always for the extra life she made available to me and all of us.

— “For Ms. Welty at Ninety,”
from *Eudora Welty: Writers’ Reflections upon First Reading Welty* (1999)



I never tell the kids and the older people in the class what to write. I think you write about the most important things in your life. I urge them to do that. Don’t spend your time being clever. Just go ahead and get into being real. Just get out your pencil and start being real. A beginning, middle, end, and thrill me and thrill the rest of the class. You know, it’s like tennis. There are not many rules in tennis; it’s just very difficult to play well. All good things in life are like that pretty much. . . .

The ultimate hip books remain forever like *Catcher in the Rye* and *Tropic of Cancer*. They are just as good today. That’s what I was attracted to after I dropped out of pre-med, which I was dismal at anyway. They also made me want to write. I wanted to respond to these voices.

— Interview with Daniel E. Williams, February 6, 2001, in
Mississippi Quarterly, March 2001



This Sunday morning Man Mortimer and Max Raymond sat in the pews of the same church, a little white steeped one in a glen set among white oaks and three acres of clover. The jungle swamps encroached on and squared the glen, deep green to black. Loud birds and alligators groaning in their mating season roamed in songs from bayou to bayou. Some fish walked on land in this season.

— *Yonder Stands Your Orphan* (2001)



Writing is a lonely business. You’ve got to be your own party.

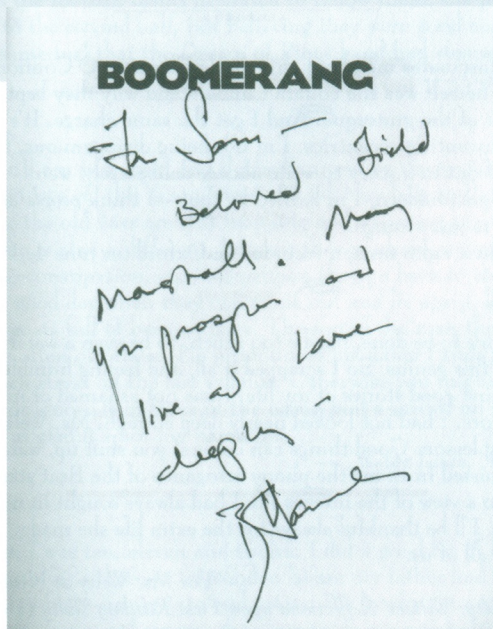
I’m sick of reading about dysfunctional families. I’ve been married three times. It’s like a marine reading about Vietnam.

You want to write what the camera can’t get. I’ve never seen a reality TV show worth a shit. I’m sorry. Adverbial, adjectival writing—that’s for old blue-haired women.

— Classroom comments collected by former student Jake Rubin (2005)

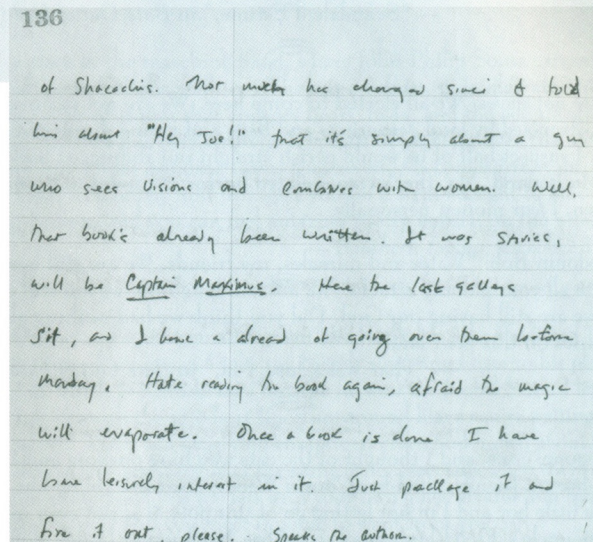
Library Exhibition on Barry Hannah

Archives and Special Collections invites conference participants to an exhibition on the literary career of Mississippi author Barry Hannah. Items featured include pages of handwritten and typed manuscript drafts, correspondence with friends and publishers, first editions, and fine printings. Located on the third floor of the J. D. Williams Library, Archives and Special Collections is open Monday through Friday, from 8:00 a.m. to 5:00 p.m.



(right) Detail from handwritten page in writing journal #1 of the Barry Hannah Collection

(left) Barry Hannah inscription to his publisher Seymour Lawrence



Library Exhibition on Walter Anderson

The exhibition *Walter Anderson and World Literature* will remain on display through July 2010 at the University of Mississippi J. D. Williams Library. Curated by the artist's son John Anderson, it features 85 prints. In addition to the complete alphabet series, the exhibition includes illustrations to accompany the text of such classics as *Don Quixote*, *Paradise Lost*, *Legends of Charlemagne*, and the *Rime of the Ancient Mariner* as well as scenes from beloved fairy tales like *Rapunzel*, *Sleeping Beauty*, *Cinderella*, and *Puss and Boots*.

The library has also created an online subject guide to accompany the exhibit at http://apollo.lib.olemiss.edu/center/subject_guide/anderson/intro. It includes lists of publications on the life and work of Walter Anderson, other online resources, and books illustrated by Anderson that appear in the exhibition. The subject guide also features an essay by the curator.

The exhibition was sponsored in conjunction with the 16th annual Oxford Conference for the Book, which on March 26, 2009, presented four sessions on the role of books in Walter Anderson's life and art. Films of these sessions are posted on the Center's Web site, www.olemiss.edu/depts/south.

From *Don Quixote*
The Don's Apostrophe to Dulcinea
Courtesy Family of Walter Anderson



THE CITY OF OXFORD, originally part of the Chickasaw Cession, was incorporated by Legislative Act in 1837. The town was captured during the Civil War by Union troops, and most of its buildings were burned to the ground, although many historic structures remain. Oxford has always been known for its close relationship with the University of Mississippi, whose approximately 15,000 students make it roughly the same size as the town. Many people visit Oxford each year to see the University, Rowan Oak, and other classic Southern architecture, including the Lafayette County Courthouse, Isom Place, built in 1838, and homes on the streets surrounding the town square. Visitors and residents alike appreciate the close and gentle beauty of the Lafayette County countryside, which includes Sardis Lake, Holly Springs National Forest, and such buildings as College Hill Church, where William and Estelle Faulkner were married in 1929. *USA Today* named Oxford as one of the top six college towns in the United States, and many local citizens are now worried that recent growth and development are threatening its historic small-town charm.

THE UNIVERSITY OF MISSISSIPPI, affectionately known as Ole Miss, is the state's oldest public institution of higher learning and has been a recognized leader in teaching, research, and public service since opening in 1848. In November of that year a faculty of four offered liberal arts instruction to 80 students. From those beginnings, the student body has increased to its current enrollment of over 15,000 on the main Oxford campus. The campus itself has expanded from 640 acres in 1848 to more than 2,500 acres. The academic division of the Oxford campus is composed of the College of Liberal Arts (1848), School of Law, which is the fourth oldest state-supported law school in the nation (1854), School of Engineering (1900), School of Education (1903), School of Pharmacy (1908), School of Business Administration (1917), Graduate School (1927), School of Accountancy (1978), School of Applied Sciences (2001), and Meek School of Journalism and New Media (2008). The Schools of Medicine (1903), Nursing (1958), Health Related Professions (1972), and Dentistry (1973) are located at the Jackson campus. In all, the University offers more than 100 programs of study. The University has produced 25 Rhodes Scholars and 13 Truman Scholars, and since 1998 alone produced five Goldwater Scholars, a Marshall Scholar, and six Fulbright Scholars.

THE CENTER FOR THE STUDY OF SOUTHERN CULTURE was established at the University of Mississippi in 1977. Since then, the Center has gained an international reputation for innovative education and scholarship on the American South. The Center administers BA and MA programs in Southern Studies, sponsors research and documentary projects on all aspects of Southern culture, and encourages public understanding of the South through publications, media productions, lectures, performances, and exhibitions. Among the programs the Center sponsors or cosponsors are the Oxford Conference for the Book in the spring, the Faulkner and Yoknapatawpha Conference in the summer, and a history symposium and the Southern Foodways Symposium in October. Open Monday through Friday, 8:00 a.m.–5:00 p.m., except for University holidays. Telephone: 662-915-5993.

ROWAN OAK, William Faulkner's house, was built by Colonel Shegog in 1844 and bought by Faulkner in 1930. This plantation-style house was his home until his death in 1962. Open 10:00 a.m.–4:00 p.m. Tuesday through Saturday and 1:00–4:00 p.m. Sunday. Closed on Mondays. Telephone: 662-234-3284.

UNIVERSITY MUSEUM: The Mary Buie Museum (1939) and the adjoining Kate Skipwith Teaching Museum (1976) house collections representing the fields of archaeology, art, anthropology, decorative arts, history, science, and technology. Particularly outstanding are the David M. Robinson Collection of Greek and Roman antiquities, the Millington-Barnard Collection of 19th-century scientific instruments, and the Southern Folk Art Collection, centered on the paintings of Oxford artist Theora Hamblett. Hours are 10:00 a.m.–6:00 p.m. Tuesday through Saturday. Closed Sunday and Monday and on University holidays. Telephone: 662-915-7073.

DEPARTMENT OF ARCHIVES AND SPECIAL COLLECTIONS/UNIVERSITY OF MISSISSIPPI LIBRARY: Over 500 manuscript collections and over 46,000 volumes of Mississippiana are housed in this department. Among its permanent exhibits are William Faulkner's Nobel Prize and signed first editions and manuscripts. The Seymour Lawrence Room, a gift of the late publisher, contains signed first editions, manuscripts, photographs, correspondence, and memorabilia of the dozens of authors he published, including J. P. Donleavy, Barry Hannah, Jim Harrison, and Jayne Anne Phillips. The Southern Media Archive and Visual Collections contain the images of generations of Mississippians and include the collections of photographers Martin Dain and J. R. Cofield. Special Collections' Blues Archive houses the *Living Blues* Archival Collection and over 50,000 sound recordings and personal collections of blues artists such as B. B. King. A recent addition to Special Collections, the Modern Mississippi Political Archive contains the papers of some of Mississippi's most well-known politicians. Several displays feature manuscripts, first editions, letters, and other items from the life and career of Barry Hannah. Archives and Special Collections also offers a special wall exhibition entitled *Walter Anderson and World Literature*, curated by the artist's son John Anderson. Special Collections is located on the 3rd floor of the J. D. Williams Library. Open 8:00 a.m.–5:00 p.m. Monday through Friday, except for University holidays. Telephone: 662-915-7408.

THE LAFAYETTE COUNTY LITERACY COUNCIL is a non-profit organization whose mission is to promote literacy and adult education throughout the county by means of adult one-on-one tutoring, family literacy programs, and working with partner agencies. Services are free of charge. The Council depends on community support for volunteers and financial contributions. Telephone: 662-234-4234.

YOUNG AUTHORS FAIR: Ingrid Law and Watt Key are participating in the 2010 Young Authors Fair sponsored by the Junior Auxiliary of Oxford, the Lafayette County Literary Council, Square Books Jr., and other collaborators on Friday, March 5. Ingrid Law will speak to fifth graders, who will receive personal copies of her novel *Savvy* and attend her program at the Ford Center for the Performing Arts during the Oxford Conference for the Book. Ninth graders received their own copies of Watt Key's *Alabama Moon* to read and write about before attending his session at the Ford Center during the conference. This year, for the first time, students from Mississippi Teacher Corps and Teach for America schools in the Mississippi Delta will also attend the sessions and receive copies of Law's and Key's books. Students, teachers, parents, and other fans of the authors' work are invited to attend a book signing at Square Books Jr. 3:30–4:30 p.m. on March 5.

The Seventeenth Oxford Conference for the Book

The University of Mississippi • Oxford, Mississippi

Dedicated to Barry Hannah

Sponsored by the Center for the Study of Southern Culture, Department of English, Department of History, Department of Journalism, John Davis Williams Library, African American Studies Program, Sally McDonnell Barksdale Honors College, John and Renée Grisham Visiting Writers Fund, Barksdale Reading Institute, Sarah Isom Center for Women, School of Education, Junior Auxiliary of Oxford, Lafayette County & Oxford Public Library, Lafayette County Literacy Council, Della Davidson Elementary School PTA, Mississippi Library Commission, Mississippi Hills Heritage Area Alliance, Southern Literary Trails, and Square Books. The conference is partially funded by the University of Mississippi, a contribution from the R&B Feder Foundation for the Beaux Arts, and grants from the National Endowment for the Arts, the Southern Arts Federation, the Mississippi Humanities Council, the Oxford Tourism Council, the Lafayette Oxford Foundation for Tomorrow, and the Yoknapatawpha Arts Council.



NATIONAL ENDOWMENT FOR THE ARTS

This project is supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.



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The program is funded in part by a grant from the Southern Arts Federation in partnership with the National Endowment for the Arts and the Mississippi Arts Commission.



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LOFT is a local community foundation that allows citizens to find their charitable voice and improve the quality of life for the people of Oxford and Lafayette County.



YOKNAPATAWPHA ARTS COUNCIL

The Yoknapatawpha Arts Council is a nonprofit organization established in 1975 to access, celebrate, and promote the arts with all citizens of Oxford and Lafayette County, Mississippi. The Yoknapatawpha Arts Council is the official arts agency for the City of Oxford and Lafayette County.



For tourist information, contact:
Oxford Convention and Visitors Bureau
102 Ed Perry Boulevard • Oxford, MS 38655
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For information about books and authors, contact:
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Center for the Study of Southern Culture

The University of Mississippi

P.O. Box 1848, University, MS 38677-1848

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The
University of Mississippi

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The Seventeenth Oxford Conference for the Book is dedicated to Barry Hannah

in recognition of his contributions to American letters.

The literary life of Oxford, Mississippi, took a dramatic turn in the spring of 1982 when the late Evans Harrington, longtime English Department Chairman at Ole Miss, hired Barry Hannah to teach creative writing. Hannah had published several books and taught at Clemson and Alabama by 1982, but had met Evans Harrington many years earlier as a student at his hometown school, Mississippi College, in Clinton. Harrington had come to talk to MC students about writing that day, and Hannah once told me that he knew he wanted to be a writer when he saw Evans Harrington, saying that “he was so handsome and cool, with his tweed coat and his pipe.”

Barry Hannah became the first student to receive an MFA from the creative writing program at the University of Arkansas. His first novel, *Geronimo Rex*, garnered critical acclaim when it was published by Viking Press in 1972, becoming a National Book Award finalist and winner of the PEN/Faulkner Award for the best first novel. The following year Viking published a second novel, *Nightwatchmen*, furthering Hannah’s status as a deep talent, and he was hired to teach at Clemson. By 1978 he had published enough short fiction in magazines for the legendary editor at Knopf, Gordon Lish, to issue *Airships*, a story collection that continues to be one of the most influential books for fiction writing students, and which includes “Testimony of Pilot,” one of the most widely anthologized American short stories of the past 30 years.

With *Airships*, Hannah’s writing had received reviews and recognition from distinguished critics and other writers, with such descriptions as “old as hell and modern as hell” (William Price Fox); “lyrical and half-crazed” (Harry Crews); “explosive but meticulous originality” (Cynthia Ozick); “violent honesty and power” (Alfred Kazin); “inexpressibly singular” (James Dickey); and “half a dozen brilliant new voices” (Philip Roth). Hannah was said to be using language in a way that his jazz idol, Miles Davis, played music; indeed, his writing style often is noted for having a musical quality.

Having moved to Oxford less than two years after Willie Morris had come here, Hannah and Willie each became to some degree “the other writer in town,” a characterization that annoyed both because they were very different. Willie was the nonfiction writer, Rhodes Scholar, accomplished journalist, editor, and belles-lettrist; Barry was the wild man of modern fiction, a jazzy mix of biker-beatnik, rebel-*artiste*, and gentleman-hepcat. Willie wore his khakis and loafers, cruising around town in his Buick; Barry, shades and a leather jacket, on a motorcycle. One week Willie would be quoted in *Newsweek*, Barry in *Rolling Stone*. They both came from the same sort of small-town Mississippi and, roughly, of the same



MADE SCHULTER CLAY

era, which is to say they shared a fundamental knowledge of the same sorts of people and things. But their DNA was so very different, as was their literature, and the alchemy of the two in Oxford at the same time helped create a rich and magical period of cultural history here.

Hannah would publish three more books at Knopf—*Ray* (a favorite among many Hannah aficionadas), *The Tennis Handsome* (whose publication in 1983 made for the writer’s first event at Square Books), and *Captain Maximus*. By 1987 Seymour Lawrence, the wily independent publisher of a number of prominent writers, attracted the author to his imprint and published *Hey Jack!*, and their relationship served to strengthen Lawrence’s connection to Oxford, to the extent

that he eventually moved here. The house he bought and moved into with the writer Joan Williams, across the street from Rowan Oak, today is used as the home for John and Renée Grisham visiting writers. Lawrence published *Boomerang*, *Never Die*, and, in 1993, a feast of 23 fabulous stories entitled *Bats Out of Hell*, marking a highly prolific period for the short story master.

Upon Lawrence’s death in early 1994, Barry Hannah, who much of his career has chosen to eschew an agent and deal directly with his publisher, began a relationship with Morgan Entrekin at Grove Atlantic, the imprint for both the stories of *High Lonesome* and the novel *Yonder Stands Your Orphan*, a title borrowed from a lyric by Bob Dylan, another musician who might be said to share a certain quality with Hannah. In Martin Scorsese’s film about Dylan, it is clear that genius is not simply a quality this artist applies to his work; it is part of his nature. Hannah’s writing similarly shows his ear for language as a kind of genius, the element of which perhaps does not come as a result of arduous application to craft; it is, as with Dylan, a resident trait of self. There is a notable difference, however, between Hannah and Dylan: the prominent aspect of Dylan’s genius is serious irony, which is often tiresome, whereas for Hannah the frequent companion is humor, of which there never seems to be enough. This characteristic never fails to shine in personal conversation with Hannah, at least with this petty biographer.

Over the nearly three decades that Barry Hannah has lived in Oxford and taught at Ole Miss, his life has gained him the devotion of his wife, Susan, the love of his family and friends, the admiration of his readers and his students, respect of his colleagues, kinship with his community, and the undying affection of his many *very* highly attentive dogs.

Richard Howorth
January 24, 2010

The Seventeenth Oxford Conference for the Book

The University of Mississippi • Oxford, Mississippi

Schedule of Events

THURSDAY, MARCH 4

Thursday's luncheon program will be at the John Davis Williams Library on the University campus; program sessions on Thursday afternoon will be at the Gertrude Castellow Ford Center for the Performing Arts on University Avenue. *Thacker Mountain Radio* will be broadcast from the Paris Yates Chapel on the University campus.

- 10:00 a.m.** Registration Begins: Registration will be held at Barnard Observatory on Thursday, March 4, from 10:00 a.m. until noon. Thereafter, registration materials will be available at the various meeting sites.
- 11:30 a.m.** Lunch
Opening Address
Jennifer Ford, moderator
"Common Bond: A World of Books and Book People"
Nicholas A. Basbanes
Lunch Hosted by Julia Rhoads,
Dean of University Libraries
- 1:30 p.m.** Welcome
Ivo Kamps
Greetings
Jon Parrish Peede
Celebration of National Poetry Month
Beth Ann Fennelly, moderator
Mark Jarman, E. Ethelbert Miller
- 2:30 p.m.** "Writing about Politics"
Curtis Wilkie, moderator
Hendrik Hertzberg, Todd S. Purdum
- 4:00 p.m.** "Literary Oxford"
John Grisham
Richard Howarth
Daniel W. Jones
- 6:00 p.m.** *Thacker Mountain Radio*
Jim Dees, host
Steven Amsterdam, guest author

The Yalobushwhackers, house band
Barry "Po" Hannah Jr., Blue Mountain,
guest musicians

- 7:00 p.m.** Dinner with the Speakers
Barksdale-Isom Place (Reservations Required)

FRIDAY, MARCH 5

Program sessions on Friday morning will be at the Gertrude Castellow Ford Center for the Performing Arts on University Avenue; all program sessions on Friday afternoon will be at the Overby Center for Southern Journalism and Politics on the University campus. The 7 and 8 o'clock programs will be at Off Square Books.

- 9:00 a.m.** Literature for Young Readers 1
Kathryn McKee, moderator
Readings/Remarks: Ingrid Law
- 10:30 a.m.** Literature for Young Readers 2
Susan Phillips, moderator
Readings/Remarks: Watt Key
- Noon** Lunch – on your own
- 1:30 p.m.** "Writing in 2010 about the Idea of Racial Identity"
Ted Ownby
Bliss Broyard, W. Ralph Eubanks
- 2:30 p.m.** "The University Press of Mississippi at 40 Years"
Peggy Whitman Preshaw, moderator
John Langston, JoAnne Prichard Morris,
Noel Polk, Leila Salisbury, Seetha Srinivasan,
Steve Yates

Young Authors Fair

Students, teachers, parents, and other readers are invited to attend a book signing for Ingrid Law and Watt Key at Square Books Jr. 3:30–4:30 p.m. on Friday, March 5.

- 4:00 p.m. Readings and Remarks
Lyn Roberts, moderator
John Brandon, Donna Hemans
- 5:00 p.m. Readings and Remarks
Lyn Roberts, moderator
Steven Amsterdam, Wells Tower
- 7:00 p.m. Promoting Books and Authors
Margaret-Love Denman, moderator
Lynda M. and James V. O'Connor
- 8:00 p.m. Open Mike: Poetry & Fiction Jam
Anya Groner, Corinna McClanahan Schroeder

SATURDAY, MARCH 6

Program sessions on Saturday will be at the Overby Center on the University campus. The 6 o'clock book signing and party will be at Off Square Books.

- 9:00 a.m. "The Endangered Species: Readers Today and Tomorrow"
Elaine H. Scott, moderator
Claiborne Barksdale, Watt Key, Ingrid Law
- 10:30 a.m. "Survivors of *Geronimo Rex*"
William Dunlap, moderator
Harry C. "Joe" Brown, Horace Newcomb,
Noel Polk, Peggy Whitman Preshaw,
John Quisenberry
- Noon Lunch – picnic celebrating the 40th anniversary of the University Press of Mississippi
Barnard Observatory
- 2:00 p.m. "Barry Hannah as Teacher"
Tom Franklin, moderator
Jonathan Miles, Anne Rapp, Cynthia Shearer
- 3:00 p.m. "Teaching Barry Hannah"
Jay Watson, moderator
Donald Kartiganer, Jon Parrish Peede,
Daniel E. Williams
- 4:00 p.m. "Barry Hannah as Writer"
Richard Howorth, moderator
William Harrison, Amy Hempel,
Mark Richard, Wells Tower
- 6:00 p.m. Marathon Book Signing and Party
Off Square Books

Thacker Mountain Radio

Blue Mountain is an alt-country/roots rock band formed in 1991 in Oxford, Mississippi, by Cary Hudson (guitar and vocals) and Laurie Stirratt



(bass and harmony vocals), who is notably the twin sister of John Stirratt, the bass player for the like-minded Americana band, Wilco.

The band has released eight CDs including *Midnight in Mississippi* (2008). Visit www.myspace.com/bluemountainlaureicary.



Barry "Po" Hannah Jr. has played guitar since the age of 16. After receiving a bachelor's degree in journalism from the University of Mississippi, he relocated to Nashville, to make his way as one of the 1,352 guitar pickers already there. He has since performed and recorded with numerous artists, including Oxford favorite Beanland and rockabilly legend Laurence Beall; backed up artists such as Bobby Rydell, Jiggs Wigham, and Ira Sullivan; and played venues all over the United States and Canada. Hannah resides in Knoxville and holds a master's degree in jazz studies from the University of Tennessee. He divides his time between his current Americana band, Brendon James Wright and the Wrongs, jazz combo gigs, and teaching at East Tennessee State University and Lincoln Memorial University.



The Yalobushwackers

Jerry "Duff" Dorrough is probably best known as the lead guitarist for the Tangents, a hard-touring Mississippi Delta soul band. His fine songwriting is showcased on his album *Peace in the Lily of the Valley* (Black Dog Records). His latest release is a gospel CD, *The Holy Rollers*, on which he collaborates with singer/songwriter Carl Massengale.

Multi-instrumentalist **Slade Lewis** (bass) has been the backbone of many bands over the years, most recently with Oxford soul ensemble Wiley and the Checkmates. Slade is also a composer who scores soundtracks for documentary films.

Pianist **Mark Yacovone** joined the band in 2009 after moving to Mississippi from Providence, Rhode Island. He has played keyboards and accordion with, among others, Guitar Mikey and the Real Thing, Driving Blind, and Ben Rudnick and Friends.

Drummer **Wallace Lester** had been a mainstay of the New Orleans music community until Hurricane Katrina forced his relocation to North Mississippi. Wallace currently lives in Holly Springs with his wife, singer/songwriter Shannon McNally, who is a frequent *Thacker* guest.

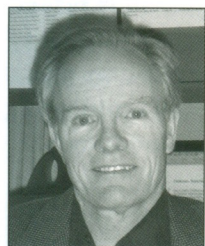
In Memoriam: **Jim Dickinson** (1941–2009) "World Boogie Is Coming!"



CHRISTINE SCHULTZ

The Speakers

Steven Amsterdam is the author of *Things We Didn't See Coming*, a debut collection of stories published to rave reviews in February 2009. Amsterdam, a native New Yorker, moved to Melbourne, Australia, in 2003, where he is employed as a psychiatric nurse and is writing his second book.



Claiborne Barksdale is executive director of the Barksdale Reading Institute at the University of Mississippi. He practiced law in Jackson for five years, was legislative coordinator for Senator Thad Cochran for four years, spent a year as a clerk for the Fifth Circuit Court of Appeals, and has served as counsel for communications companies since 1983.

Nicholas A. Basbanes is the author of *A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books* and six other volumes that have established him as the leading authority of books about books. His eighth book is a cultural history of paper and papermaking, tentatively titled *Common Bond*, to be published this year. With his wife, Constance Basbanes, he writes a monthly review of children's books for Literary Features Syndicate, which they established in 1993.



John Brandon is the 2009–2010 John and Renée Grisham Writer in Residence at the University of Mississippi. During the writing of his debut novel, *Arkansas*, published in 2009, he worked at a lumber mill, a windshield warehouse, a Coca-Cola distributor, and several small factories that produce goods made of rubber and plastic.

Harry C. "Joe" Brown is a Jackson musician and Barry Hannah's friend since childhood. They attended junior and senior high school and Mississippi College together. In a 1996 essay about *Geronimo Rex*, Brown wrote: "I even forgave Barry for becoming famous and for giving my character a really queer name. I now had my first inkling that growing up had really been about something . . . that Horace and Wyatt and Patterson and Wiley and I and the rest hadn't wasted our time. Our lives had been intersected by fiction. . . . Hell, we were *Literature!*"

Bliss Broyard is the author of the story collection *My Father, Dancing* (1999), a *New York Times* notable book of the year, and the memoir/family history *One Drop: My Father's Hidden Life—A Story of Race and Family Secrets* (2007). Her work has been anthologized in *Best American Short Stories*, *The Pushcart Prize Anthology*, and *The Art of the Essay*, and she is a frequent contributor to *Elle Magazine* and the *New York Times Book Review*. Broyard lives in Brooklyn, New York, with her husband and daughter.



Jim Dees is the host of *Thacker Mountain Radio*, a literature and music program on Mississippi Public Broadcasting. He is the author of *Lies and Other Truths*, a collection of his newspaper columns, and the editor of *They Write Among Us*, a collection of fiction, nonfiction, and verse by Oxford, Mississippi, writers.

Margaret-Love Denman is coordinator of off-campus writing programs at the University of Mississippi and was previously the director of the creative writing program at the University of New Hampshire for 12 years. She is the author of the novels *A Scrambling after Circumstance* and *Daily, Before Your Eyes*. With novelist Barbara Shoup she published the interview collection *Novel Ideas: Contemporary Writers Share the Creative Process* and *Story Matters*, a textbook that combines stories, author interviews, instruction on elements of fiction, and writing exercises.



William Dunlap has distinguished himself as an artist, arts commentator, and educator since receiving his MFA from the University of Mississippi in 1969. His work can be found at museums across the nation and at United States embassies throughout the world. *Dunlap*, the book about his work, won the 2007 Mississippi Institute of Arts and Letters Visual Arts Award.

W. Ralph Eubanks is the author of two books: *Ever Is a Long Time: A Journey into Mississippi's Dark Past* and *The House at the End of the Road: The Story of Three Generations of an Interracial Family in the American South*, released in May 2009. He has contributed articles to the *Washington Post*, the *Chicago Tribune*, *Preservation*, and National Public Radio. He has been director of publishing at the Library of Congress since 1995.



Beth Ann Fennelly is the author of three poetry collections, *Open House*, *Tender Hooks*, and *Unmentionables*, and a book of essays, *Great with Child: Letters to a Young Mother*. Fennelly has three times been included in the Best American Poetry series and is a winner of a Pushcart Prize. She is an associate professor of English at the University of Mississippi.



Jennifer Ford is head of the Department of Archives and Special Collections in the University of Mississippi's John Davis Williams Library. She is currently working on a PhD in history at the University of Mississippi.

Tom Franklin is a widely published author of essays and stories. He has published a collection, *Poachers*, and two novels, *Hell at the Breech* and *Smonk*. His third novel, *Crooked Letter Crooked Letter*, is due in summer 2010. Recipient of a 1999 Guggenheim Fellowship, he teaches in the University of Mississippi's MFA program.



John Grisham was a practicing attorney for nearly a decade after receiving his law degree from the University of Mississippi in 1981 and served in the Mississippi legislature from 1983 until 1990. Since the publication of his first novel, *A Time to Kill*, in 1988, he has written 20 novels, all of which have become international best sellers. His first book of nonfiction, *The Innocent Man*, appeared in 2006, and his first story collection, *Ford County*, came out in 2009.

Anya Groner is a third-year MFA candidate in the University of Mississippi creative writing program. She is a recipient of a John and Renée Grisham fellowship and has had short stories published or forthcoming in journals including *Flatmancrooked*, *Fiction Weekly*, and *Memphis Magazine*.



been featured in dozens of anthologies and has appeared in many magazines.

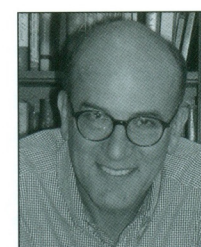
William Harrison, novelist, short story writer, and screenwriter, founded the Program in Creative Writing at the University of Arkansas at Fayetteville. Harrison is the author of 12 works of fiction and screenplays for two major motion pictures, *Rollerball* and *Mountains of the Moon*, and his work has

Donna Hemans is the author of the novel *River Woman*, a finalist for the Hurston/Wright Legacy Award in 2003. Her short fiction has appeared in numerous literary journals. She leads fiction writing workshops at the Writer's Center in Bethesda, Maryland, and twice served as the Lannan Visiting Creative Writer in Residence at Georgetown University.



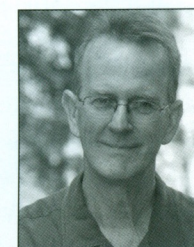
Amy Hempel, who is coordinator of Brooklyn College's MFA Program in fiction, has won the 2008 Rea Award for the Short Story, a prize awarded to an American or Canadian writer for "significant contributions to the discipline of the short story form." Her work, *The Collected Stories of Amy Hempel*, was one of the *New York Times*' Ten Best Books of 2006. She also serves as the Briggs-Copeland Lecturer in Fiction at Harvard University.

Hendrik Hertzberg is a senior editor and staff writer for the *New Yorker* magazine and frequently contributes to the "Talk of the Town" section. He is the author of *Politics: Observations and Arguments, 1966-2004*, *iObamanos!: The Birth of a New Political Era*, and *One Million*. Hertzberg was on the staff of the *New Republic* magazine for much of the 1980s and on the White House staff throughout the Carter administration, serving as the president's chief speech writer from 1979 to 1981.



Richard Howorth is founder of Square Books in Oxford, Mississippi, and past president of the American Booksellers Association. He served as mayor of Oxford from 2001 to 2009 and was honored with the 2008 Authors Guild Award for Distinguished Service to the Literary Community.

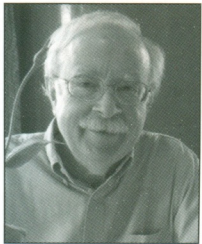
Mark Jarman is the author of numerous collections of poetry and *Iris*, a book-length poem. His poetry and essays have been published in the *New Yorker*, *Southern Review*, *Yale Review*, and others. Two collections of Jarman's essays have been published; with David Mason, he coedited *Rebel Angels: 25 Poets of the New Formalism* (1996). He is Centennial Professor of English at Vanderbilt University.





Daniel W. Jones has been chancellor of the University of Mississippi since July 2009. He previously served as vice chancellor for health affairs, dean of the School of Medicine, and Herbert G. Langford Professor of Medicine at the University Medical Center (UMMC) in Jackson. A native Mississippian, he graduated from Mississippi College in 1971 and earned his MD and completed residency training at UMMC.

Ivo Kamps is chair of the English Department at the University of Mississippi. He has published numerous essays on Shakespeare, as well as the book *Historiography and Ideology in Stuart Drama*.



Donald M. Kartiganer is Howry Professor of Faulkner Studies Emeritus at the University of Mississippi and director of the Faulkner and Yoknapatawpha Conference. In addition to his work on Faulkner, he has published articles and book chapters on a number of modernist writers and theorists.

Watt Key is an award-winning Southern fiction author. He grew up and currently lives in southern Alabama with his wife and family. Key spent much of his childhood hunting and fishing the forests of Alabama, which inspired his debut novel, *Alabama Moon*, winner of the 2007 E. B. White Read-Aloud Award. The book was also released as a feature film in 2009. Key's second novel, *Dirt Road Home*, is scheduled for publication in July 2010.



John Langston has worked at the University Press of Mississippi for 26 years. His titles have included book designer, production manager, art director, and assistant director. His designs for Mississippi writers and artists have been crucial to the development of the Press's regional publishing program.

Ingrid Law's debut novel, *Savvy*, was published in May 2008 by Dial Books for Young Readers in partnership with Walden Media. Walden Media secured prepublication rights to develop the novel into a feature film. *Savvy* quickly made the *New York Times* Best Seller List and has won numerous awards, including recently being named as a 2009 Newbery Honor Book.



Law lives in Boulder, Colorado, with her teenage daughter and is concentrating on writing.

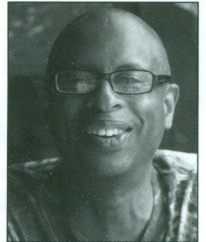


Kathryn McKee is McMullan Associate Professor of Southern Studies and associate professor of English at the University of Mississippi. She has published articles about various Southern writers, recently coedited a special issue of the journal *American Literature* called "Global Contexts, Local Literatures," and is currently coediting a volume about representations of the South in film.



Jonathan Miles is the author of a novel, *Dear American Airlines*, which was named a *New York Times* Notable Book and a Best Book of 2008 by the *Wall Street Journal*, the *Los Angeles Times*, and others. His second novel, *Want Not*, will be published by Houghton Mifflin Harcourt. A former longtime resident of Oxford, he lives in New York.

E. Ethelbert Miller is the author of numerous poetry collections, including *Whispers, Secrets, and Promises* and *First Light: New and Selected Poems*. He is also the author of the memoir *Fathering Words: The Making of an African American Writer* (2000), selected in 2003 for the One Book, One City program sponsored by the Washington, D.C., Public Libraries. He has been director of the African American Resource Center at Howard University since 1974.

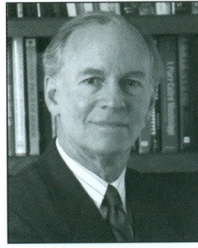


JoAnne Prichard Morris is an author, editor, and publisher. As executive editor of the University Press of Mississippi, she acquired a number of the Press's signature regional publications, including *Juke Joint*, by Birney Imes. Prichard also established the Press's series in folklore and music. She is the coauthor of *Barefootin': Life Lessons on the Road to Freedom* and *Yazoo: Its Legends and Legacies*. The widow of Willie Morris, she lives in Jackson.

Horace Newcomb is professor of telecommunications at the University of Georgia and the author of *TV: The Most Popular Art*, coauthor of *The Producer's Medium*, and editor of six editions of *Television: The Critical View* and *The Museum of Broadcast Communications Encyclopedia of Television*. He and Barry Hannah were undergraduates together at Mississippi College.

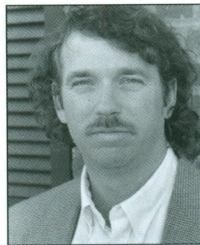


James V. O'Connor is president of O'Connor Communications, a public relations and marketing communications firm in Chicago, which specializes in author and book promotion through book signings, media coverage, online reviews, speaking engagements, and special events. O'Connor is also a freelance writer and the author of *Cuss Control: The Complete Book on How to Curb Your Cursing* and *Another Man's Treasure*, a forthcoming novel.



Lynda M. O'Connor is executive vice president of O'Connor Communications in Chicago. Before joining that firm in 1993, she managed special projects, events, and publicity for the Chicago International Film Festival; conducted publicity for a \$20 million fund-raising campaign for the Field Museum of Natural History; and was the cofounder and publicity director of the Children's Legal Clinic.

Ted Ownby is professor of Southern Studies and history and director of the Center for the Study of Southern Culture. He is the author of *Subduing Satan: Religion, Recreation, and Manhood in the Rural South, 1905-1920* and *American Dreams in Mississippi: Consumers, Poverty, and Culture, 1830-1998*.



Jon Parrish Peede, a University of Mississippi Southern Studies Graduate Program alumnus, is director of Literature, Grants Programs for the National Endowment for the Arts. He is also director of *Operation Homecoming: Writing the Wartime Experience*, an NEA program that preserves the stories of U.S. military personnel who served in Afghanistan and Iraq, and their families. In addition, Peede has published nearly 100 articles, essays, and creative works. Most recently he coedited *Inside the Church of Flannery O'Connor: Sacrament, Sacramental, and the Sacred in Her Fiction*.

Susan Phillips is director of the Lafayette County Literacy Council and director of Discovery Day School in Oxford. A native Oxonian and a graduate of the University of Mississippi, she has taught reading and creative writing to students from kindergarten to the university level.



Noel Polk, professor emeritus at Mississippi State University, is the author or editor of over a dozen volumes, including *Outside the Southern Myth*, *Children of the Dark House*, *Eudora Welty: A Bibliography of Her Work*, and *Reading Faulkner: The Sound and the Fury*. He is editor of the *Mississippi Quarterly*. He and Barry Hannah were undergraduates together at Mississippi College.



Peggy Whitman Prenshaw teaches at Millsaps College and is the former Fred C. Frey Chair of Southern Studies at Louisiana State University. She is an author and editor of volumes on Eudora Welty, Elizabeth Spencer, contemporary Southern women writers, and Southern cultural history, former editor of the *Southern Quarterly*, and general editor of the Literary Conversations series published by the University Press of Mississippi.

Todd S. Purdum, an award-winning journalist, joined *Vanity Fair* as national editor in 2006. Purdum had spent the last 23 years at the *New York Times*, where he started as a copyboy in 1982. He most recently worked in the Washington bureau, where he also served as a diplomatic and White House correspondent.



John Quisenberry, a lifelong friend of Barry Hannah, grew up in Clinton, Mississippi. After graduating from the U.S. Naval Academy in 1965, he served in the Navy as a fighter pilot aboard the USS *Bon Homme Richard*. Leaving the Navy, he flew as a crop duster in Mississippi and California. Ultimately he landed in Los Angeles, where for the past 30 years he has practiced law.

Anne Rapp was a film supervisor in the film industry for 15 years and more than 40 feature films, beginning with *Tender Mercies* in 1981 and ending with *That Thing You Do* in 1997. She then studied with Barry Hannah at the University of Mississippi and, after receiving an MFA, returned home to Texas to write and to work with the director Robert Altman.





Julia Rholes is dean of libraries at the University of Mississippi where she leads efforts to develop distinctive research collections and innovative library services and programs. She has held elected positions within the American Library Association, the Association of Southeastern Research Libraries, and the EPSCOR Science Information Group (ESIG).

Mark Richard is the author of two collections of stories, *The Ice at the Bottom of the World* and *Charity*, and the 1993 novel *Fishboy: A Ghost Story*, which is now in production as a major motion picture. Richard taught at the University of Mississippi in 1994–1995 as John and Renée Grisham Writer in Residence. He currently lives in California and writes for film and television.



Lyn Roberts has been manager of Square Books since completing her law degree at the University of Mississippi. She is a member of the planning committee for the Oxford Conference for the Book and helps coordinate arrangements for the annual program.

Leila Salisbury has been the director of the University Press of Mississippi (UPM) since July 2008. Prior to her appointment, she was marketing director at the University Press of Kentucky. At UPM she is responsible for the overall direction and management of the scholarly publishing operation, its editorial focus, and new technology initiatives and investments. She serves as primary liaison between the Press and UPM's eight state university consortium partners.



Corinna McClanahan Schroeder is currently completing her MFA degree at the University of Mississippi where she is the recipient of a John and Renée Grisham fellowship. Her work is forthcoming in *Haydens Ferry*, *Measure*, and the *Country Dog Review*. She is currently the student coordinator for the Grisham Visiting Writers Series and poetry editor for the *Yalobusha Review*.

Elaine H. Scott is former chair of the Arkansas State Board of Education, a member of the Education Commission of the States (1987–1997), and a leader in several organizations concerned with



education, teacher training, libraries, and literacy. She has worked with the Reading Is Fundamental program since 1974 and received the RIF Leader for Literacy Award in April 1994.



Cynthia Shearer received the 1996 prize for fiction from the Mississippi Institute of Arts and Letters for her first novel, *The Wonder Book of the Air*. Her widely acclaimed second novel, *The Celestial Jukebox*, weaves together the multiethnic culture found in the contemporary Mississippi Delta. While living in Oxford (1984–2003) she taught at the University of Mississippi, was a student and colleague of Barry Hannah, and served as curator of William Faulkner's home, Rowan Oak. She currently teaches at Texas Christian University and is writing a collection of short stories set in Fort Worth.

Seetha Srinivasan recently retired from the University Press of Mississippi where she had worked for 29 years, with 10 of those years as director of the Press. During her tenure the Press published many books by and about prominent Mississippians and developed groundbreaking studies in popular culture, particularly in the area of comics studies and the Press's highly regarded African American Studies list. Among the other international recognized works she developed for publication are *Photographs* by Eudora Welty, three titles by noted historian Stephen Ambrose, a retrospective of the work of William Dunlap, and most recently a collection of nonfiction by Nobel laureate Toni Morrison.



Wells Tower has published short stories in the *New Yorker*, *Harper's*, *McSweeney's*, the *Paris Review*, and elsewhere. His first collection, *Everything Ravaged, Everything Burned*, was published in 2009. He divides his time between Chapel Hill, North Carolina, and Brooklyn.

Jay Watson, professor of English at the University of Mississippi, is the author of *Forensic Fictions: The Lawyer Figure in Faulkner* and numerous essays on Faulkner, Freud, legal theory, Lillian Smith, and Erskine Caldwell. He is editor of *Conversations with Larry Brown*, a collection of interviews Brown gave between 1988 and 2004.

