Acknowledgements

Conference Keynote Speakers: Dr. Catharine Savage Brosman, Dr. Julie Kane, and Dr. David Middleton

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Conference Co-Chair: Dr. Shane Rasmussen, Director of the Louisiana Folklife Center and Assistant Professor of English, Northwestern State University

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Special Thanks to the many other people who graciously donated their time and talents to this conference.
CONFERENCE OVERVIEW

Friday, September 23, 2011

2:00-2:30 p.m.  Conference Registration, Morrison Hall, First Floor

2:30-3:00 p.m.  Conference Welcome, Morrison Hall, Room 227

3:15-4:45 p.m.  Presentation Session 1, Morrison Hall

5:00-7:00 p.m.  Dinner Break (on your own)

7:00-8:30 p.m.  Readings by Louisiana Poets Catharine Savage Brosman and David Middleton, Friedman Student Union Ballroom

8:30 p.m.  Dessert and Coffee Social, Friedman Student Union Ballroom

Saturday, September 24, 2011

7:30-8:30 a.m.  Conference Registration and Coffee, Morrison Hall, First Floor

8:30-9:45 a.m.  Presentation Session 2, Morrison Hall

10:00-11:15 a.m.  Keynote Address: Julie Kane, Louisiana’s Poet Laureate, Friedman Student Union Ballroom

11:30-12:00 p.m.  Awards Ceremony: 3rd Annual NSU Louisiana High School Essay Contest, Friedman Student Union Ballroom

12:00-2:00 p.m.  Lunch Break (on your own)

2:00-3:15 p.m.  Presentation Session 3, Morrison Hall

3:30-4:45 p.m.  Presentation Session 4, Morrison Hall

5:00-5:30 p.m.  Conference Close, Morrison Hall, Room 227
CONFERENCE SCHEDULE

Please note: All events take place in Morrison Hall unless otherwise stated.

Friday, September 23, 2011

2:00-2:30 p.m.  Conference Registration  Morrison Hall, First Floor
2:30-3:00 p.m.  Conference Welcome  Morrison 227
3:15-5:00 p.m.  Presentation Session 1

Panel 1A  Stories of/through Louisiana Art  Morrison 115

Session Chair: Bernard Gallagher, Louisiana State University – Alexandria
Christina Lake, Northwestern State University, “Newcomb Pottery: A Revolutionary Craft”
Michael Graham, Louisiana State University - Shreveport, “Cane River Narratives in 2Dimensions”
Bernard Gallagher, Louisiana State University – Alexandria, “New South-Old South: Burke’s Heteroglossia”

Panel 1B  Documenting Black New Orleans  Morrison 227

Session Chair: Allen Bauman, Northwestern State University
Dawn Logsdon, California Newsreel, Faubourg Tremé: The Untold Story of Black New Orleans

Panel 1C  Space and Culture in Louisiana  Morrison 146

Session Chair: Lisa Abney, Northwestern State University
Daniel Irving, Binghamton University, “Fifty Percent Illusion: Blanche, Stanley, and the Exceptional Space”
Elaine Riley Taylor, University of Louisiana at Lafayette, “Elder Knowledge and Cultural Wisdom”
Lisa Abney, Northwestern State University, “Two Louisiana Stories”

5:00-7:00 p.m.  Dinner Break

7:00-8:30 p.m.  Readings by Louisiana Poets Catharine Savage Brosman and David Middleton  Friedman Student Union Ballroom
8:30 p.m.  Dessert and Coffee Social  Friedman Student Union Ballroom

Saturday, September 24, 2011

7:30-8:30 a.m.  Conference Registration and Coffee
Morrison, First Floor

8:30-9:45 a.m.  Presentation Session 2

Panel 2A  The Writers of Melrose Plantation  Morrison 115

Session Chair: Mary Linn Wernet, Northwestern State University

Mary Linn Wernet, Northwestern State University, “Visiting Louisiana Writers of Cammie G. Henry’s Melrose Plantation”


Clayton Delery, Louisiana School for Math, Science and the Arts, “Teaching Children of Strangers”

Panel 2B  Louisiana Images  Morrison 227

Session Chair: Shirley A. Snyder, Northwestern State University

Shirley A. Snyder, Northwestern State University, “How Far for Freedom?”

Jennie Lightweiss-Goff, Tulane University, “Urban Fractures in the ‘Solid’ South: David Simon’s Treme and the New Southern Studies”

Panel 2C  Louisiana Cultural Geographies  Morrison 146

Session Chair: Paul Nagel, Northwestern State University

Maria Zeringue, University of Louisiana at Lafayette, “Cajun Cultural Practices and Preservation in the Prairie and Bayou Regions of Acadiana”

Paul Nagel, Northwestern State University, “You’re from Where? Assessing Eighth Graders Understanding of the Regions of Louisiana”

William J. Broussard, Centenary College of Louisiana, “Sportsman’s Pair of Dice: The Gamble of College Athletics in Louisiana beyond LSU”

Panel 2D  Mentoring at Northwestern State University  Morrison 221

Session Chair: Steven C. Gruesbeck, Northwestern State University
Steven C. Gruesbeck, Susan Thorson-Barnett, and Joseph (Jody) Biscoe, Northwestern State University. “Mentoring Psychology and Addiction Studies Majors at Northwestern State University”

10:00-11:15 a.m. Keynote: Julie Kane, Louisiana’s Poet Laureate Friedman Student
"Highlights of Louisiana Poetry, Colonial Days to the Present"
Union Ballroom

11:30-12:00 p.m. Awards Ceremony: 3rd Annual NSU Louisiana High School Essay Contest Friedman Student
Union Ballroom

12:00-2:00 p.m. Lunch Break

2:00-3:15 p.m. Presentation Session 3

Panel 3A Writing and Reading Louisiana Women Morrison 115
Session Chair: Shirley A. (Holly) Stave, Northwestern State University

Rain Goméz, Oklahoma University, “Red Clay Girl: Readings from Smoked Mullet Cornbread Memory and Miscegenation Round Dance”

Darrin Dykes, Texas Women’s University, “Into the Watery Grave: The Aquatic Escapes of Maggie and Edna”

Shirley A. (Holly) Stave, Northwestern State University, “Gumbo Ya-Ya: Motherhood in The Divine Secrets of the Ya-Ya Sisterhood”

Panel 3B Evolution and Revival of Cajun Culture Morrison 227
Session Chair: Lori L. LeBlanc, Northwestern State University

Michael L. Melancon, Oklahoma State University, “Prepacalypse: Rantings of a Post-Industrial Cajun”

Erik Charpentier, Louisiana Endowment for the Humanities, Mais Look at You!

Panel 3C Louisiana Biographies as Louisiana Histories Morrison 146
Session Chair: Shane Rasmussen, Northwestern State University

Monika Giacoppe, Ramapo College of New Jersey, “L’Histoire de Moi, Jeanne Castille de Louisiane”

Sarah Jane Senette, University of Louisiana at Lafayette, “The Life of Suzanne Bello: Free Women in the Attakapas District and Fluidity in the Louisiana Frontier Experience, 1765-1812”
Mariona Lloret, Pampeu Fabra University, “Huey Long: A Love-Hate Relationship”

**Panel 3D   Contemporary Literary Louisiana   Morrison 221**

Session Chair: W. Charlene LeBrun, Northwestern State University

Carolyn Breedlove, Independent Scholar, “Just Following the River: A Reading of Poems”

Erin Dunbar, University of Louisiana at Lafayette, “She’s ‘Basically Vampire Crack’: Louisiana as a Home for the Literary Vampire”

Oona Zbitkovskis, Northwestern State University, “Southern Inspired Poetry”

**3:30-4:45 p.m.   Presentation Session 4**

**Panel 4A   Looking into Louisiana Short Fiction   Morrison 115**

Session Chair: Thomas W. Reynolds, Jr., Northwestern State University

Forrest Roth, University of Louisiana at Lafayette, “Three Hundred-Mile House”

Derek W. Foster, Upper Iowa University, Alexandria, “‘He was always where he was going’: Tim Gautreaux’s ‘Same Place, Same Things’”

Thomas W. Reynolds, Jr., Northwestern State University, “‘Gaines’ and Losses: The Costs of Success in Ernest Gaines’s Bloodlines”

**Panel 4B   Exploring “Native” Louisiana   Morrison 227**

Session Chair: Michelle Pichon, Northwestern State University

Michelle Pichon, Northwestern State University, “Turtle Guts”

Tika Laudun, Louisiana Public Broadcasting, *Native Waters: A Chitimacha Recollection*

Rain Goméz, Oklahoma University, “Sassafras Stories Digging for Roots: Louisiana Indignities in Literary Expressions”

**Panel 4C   Teaching French, Preserving Culture   Morrison 146**

Session Chair: James J. Mischler, Northwestern State University

Boukary Sawadogo, University of Louisiana at Lafayette, “Up-close: African Teachers of French in Cajun Country”

Tamara Lindner, University of Louisiana at Lafayette, “Investigating Student Interest in Louisiana Regional French”
J. Bruce Fuller, McNeese State University, “Flood: Poems by J. Bruce Fuller”

**Panel 4D  The Bennett Store and Central Louisiana in Historical Perspective  Morrison 221**

Session Chair: Charles J. Pellegrin, Northwestern State University

Christopher Stacey, Louisiana State University – Alexandria, “Ezra Bennett and the Life of a Middle Class Antebellum Planter and Storeowner in Central Louisiana, 1815-1860”

Jerry P. Sanson, Louisiana State University – Alexandria, “The Louisiana Maneuvers: National Impact and Local Consequence”

5:00-5:30 p.m.  Conference Close  Morrison 227
Presentation Abstracts

Presenter: Lisa Abney  
Title: Two Louisiana Stories  
Abstract: These two stories provide a portrait of a day in the life of ordinary Louisiana citizens. The characters and their situations are derived from an assemblage of scenes from everyday life. The stories address the tensions between social classes, cultures, and men and women in Louisiana.

Presenter: Carolyn Breedlove  
Title: Just Following the River: A Reading of Poems  
Abstract: A group of poems loosely related, as most of my poems are, to the cycles of nature and of life, and often to how the two are inextricably interwoven, if only we pause to notice and remember.

Presenter: William J. Broussard  
Title: Sportsman’s Pair of Dice: The Gamble of College Athletics in Louisiana Beyond LSU  
Abstract: Robert Parish, Terry Bradshaw, Lee Gibson, Robin Roberts. Lady Cajun Softball, The Demons of Destiny, and Lady Techster Basketball. The Battle for Chief Caddo, The Bayou Classic, The Cajundome, and the Independence Bowl. These tradition-rich venues, events, and accomplished athletes and teams represent a tapestry of amateur athletic excellence and pageantry that belies their settings in small stadiums and arenas across the state of Louisiana. They also represent a counter-narrative that Louisiana’s history of collegiate athletic excellence begins and ends with the state’s flagship athletic program, the Fighting Tigers of Louisiana State University. However, the proliferation of big-time college athletics in America (which critic Murray Sperber termed the “arms race”) has widened the gap between athletic programs such as LSU and its Division I counterparts in Louisiana. As a result, the preponderance of attention on Louisiana’s excellence in college athletics is disproportionately focused on LSU, as their ability to recruit student-athletes, generate revues and secure private donations far exceeds its statewide competition. In recent years, it has managed to survive state-wide cuts to higher education and newly-imposed NCAA rules in a manner that other in-state institutions simply could not. In this paper, I will examine the sacrifices that the state’s mid-major NCAA Division I institutions have made to continue competing at the Division I level and the transitions at the University of New Orleans (to Division II) and Centenary College (to Division III) to remain in the NCAA. With an approach informed by cultural studies and auto-ethnography, I will survey the history and study the athletic cultures at these institutions in hopes of cataloging a rich narrative of college athletics in Louisiana beyond LSU. In doing so I’ll examine the viability of each institution to continue these traditions through troubling economic times and in the wake of the juggernaut that is Tiger Athletics.

Presenter: Erik Charpentier  
Title: Mais Look at You!  
Abstract: My piece is on music revival as a popular, commercial, and cultural phenomenon in south Louisiana. In Cajun music circles mainly, the revival appears or attempts to define cultural identity. The main focus of my paper is the role of the revival within a community, and how far it reaches into that community. Does the revival strictly exist on stage, or does it permeate the
daily lives of its practitioners and their followers? And if so, to what extent? The bulk of my presentation is based on my experience of touring with the Lost Bayou Ramblers. I am also interested in revival as theater, where each element comes into place to create a narrative that echoes a near or distant past, as it reconsiders the present.

**Presenter:** Clayton Delery  
**Title:** Teaching *Children of Strangers*  
**Abstract:** Lyle Saxon, the most famous writer connected to Cammie Henry and the Melrose arts colony, is the author of multiple nonfiction books, but is perhaps best known for his novel, *Children of Strangers*. Recently reissued by Pelican Publishing, this often-overlooked novel has a great deal to offer students and teachers. The seemingly simple narrative focuses on Famie, the Creole descendant of free, slave-owning people of color, and the novel continually both questions and subverts preconceptions of race and class in surprisingly complex ways.

**Presenter:** Erin Dunbar  
**Title:** She’s “Basically Vampire Crack”: Louisiana as a Home for the Literary Vampire  
**Abstract:** Anne Rice began her vampire chronicles in the 1970s, drawing her inspiration from her home in New Orleans, Louisiana. Suddenly, vampires became a favorite element of the unique city, drawing visitors and fanatics from all over the world. It’s been called “vampire Mecca,” attracting “real” vampires as well; members of contemporary underground vampire cultures and role playing groups are notoriously drawn to the location. When vampires from and in New Orleans, and Louisiana in general, began appearing in other fictional works it became very clear that Louisiana held some particular enchantment for vampire enthusiasts. Then, an author named Charlaine Harris began a series about the southern vampire. Her *Sookie Stackhouse* series became another popular sensation in vampire literature, bringing vampires to the rest of Louisiana and the southern states. In this essay I will pursue this literary path of the Louisiana vampire in order to determine what elements of Louisiana history, culture and folklore have made the state such fertile creative ground for the western world’s current favorite fantastical creature. With these events, and more, as evidence, there is demonstrably some component to Louisiana which inspires authors to settle the undead there. Readers also sense this mysterious facet of the fascinating setting, whether consciously or unconsciously, as they continue reading and altogether devouring these works. Like Sookie, there is some addictive magic in Louisiana which draws the vampire and its aficionado back, again and again.

**Presenter:** Darrin Dykes  
**Title:** Into the Watery Grave: The Aquatic Escapes of Maggie and Edna  
**Abstract:** In its traditional literary form, water often serves as a symbolic form of life. However, in contrast to this oft used symbolism, water plays a much different role in both Stephen Crane’s *Maggie: A Girl of the Streets* and Kate Chopin’s *The Awakening*, where it provides an escape for the protagonists, yet as an antithesis to life. While both female characters find their escapes in submitting to the deep as a form of escape, each is seeking escape from a very different form of despair, though such is brought on by social pressures to which each are exposed. The purpose of this paper is to examine the comparative form of escape used by Maggie and Edna, as well as the contrasting social and economic environments in which each character resides as they progress toward their final, fateful demise. In examining the impetus of the final act committed by these
two characters, the examination must first look at the circumstances leading to the characters’ entry into the water, from which there is no intended escape. A review of these circumstances will reveal two totally different characters, from either end of the social spectrum.

**Presenter:** Derek W. Foster  
**Title:** “He was always where he was going”: Tim Gautreaux’s “Same Place, Same Things”  
**Abstract:** In his short story “Same Place, Same Things,” Tim Gautreaux captures real images of working-class people in Louisiana prior to World War II. Gautreaux presents Harry Lintel, a widow who travels looking for work fixing pumps. The reader finds out that the owner of a strawberry farm and his wife Ada have summoned Harry in hopes of his fixing their irrigation pump. When he reports for work, Harry finds that Ada has electrocuted her husband. Through a series of encounters, Harry and Ada come to know each other. When she then hides in his truck to “escape,” Harry rejects her. She then hits him on the head with a wrench and steals his truck. Harry emerges semi-conscious, turning his mind to finding tomorrow’s job. Gautreaux presents two characters whose existence metaphorically lies close to the land. Harry goes around searching for pumps that destroy themselves due to wells being dried out. Relating Harry to Ada, Gautreaux notes how Harry finds it odd that the strawberries have no color. As the owner’s wife, Ada mentions how she feels run down in that her marriage has no vitality. Therefore, in her attempt to find life, Ada truly thinks that Harry can restore meaning to her otherwise “fruitless” life. For Ada, Harry is her way out. As he shows in “Same Place, Same Things,” Gautreaux presents real people. Although forces beyond their control try them, the characters retain their sound morals. The semi-conscious Harry does not fret when Ada steals his truck; rather, he wonders what the new day will bring, what problem he will try to fix. Even when Ada challenges his humaneness, Harry manages to meet it with courage and grace.

**Presenter:** J. Bruce Fuller  
**Title:** *Flood*: Poems by J. Bruce Fuller  
**Abstract:** The poems in *Flood* look at two of Louisiana’s greatest natural disasters: the 1927 Mississippi River Flood and Hurricane Katrina in 2005. These poems focus on the people who endured these tragedies, and correlations between the two events provide a glimpse into the resolve of the people of Louisiana. Through the use of voice and persona these poems attempt to view these disasters through the eyes of the affected.

**Presenter:** Bernard Gallagher  
**Title:** New South-Old South: Burke’s *Heteroglossia*  
**Abstract:** The paper will examine the ways in which James Lee Burke’s *In the Electric Mist with the Confederate Dead* problematizes and deconstructs the competing meta-narratives of the New South and Old South as they seek to establish and maintain their hegemony over the human subject. Even though the most moral voice in the novel may appear to be that of Confederate General John Bell Hood, a careful reading will show that Burke’s novel neither glosses over the Old South’s abuses of human rights, nor offers a romanticized vision of that South when it indicts the New South for its venality and its abuses of human rights.
Presenter: Monika Giacoppe
Title: L’Histoire de Moi, Jeanne Castille de Louisiane
Abstract: With the French “histoire” in my title, I hope to call attention to two the two central elements in this essay: the presentation of history in Jeanne Castille’s 1983 autobiography, Moi, Jeanne Castille de Louisiane, and the story of the book’s chilly US reception. Despite her title’s focus on the individual, Moi, Jeanne Castille is both a social history of francophone Louisiana and an unusually structured autobiography. Through this text, Castille attempts to preserve the past of her Acadian ancestors and her more immediate forebears, who lived in a Louisiana so French that the local newspaper offered lessons in English as a “foreign” language. The book is lovingly researched and lavishly detailed. And yet Castille, who labored to preserve memory, is nearly forgotten. Her book, first published in France and recently reprinted in Quebec, is virtually never mentioned in literary histories of francophone Louisiana. This paradox is complicated by another when Castille’s documentary drive undermines some of her own claims about the history of francophone Louisiana. The book collects together old menus, wills, and genealogical documents, which are juxtaposed with songs, poetry from Les Cenelles, and the autobiography of an Afro-Creole woman, identified here simply as “Tantine.” The inclusion of some of texts – particularly the excerpt from Tantine (the 1981 autobiography of Lucille Augustine Gabrille Landry) reveals how Castille’s representation of the past is influenced by her emotional attachment to it. Despite her scrupulous attention to detail, her reverence for the past precludes her critical examination of it – perhaps leading to her disappearance from it. Because, despite having been awarded France’s Croix de la Légion d’honneur in recognition of her efforts (as a founding member of CODOFIL) to “preserve” French in Louisiana and of this book, Jeanne Castille has been all but eliminated from histories of francophone Louisiana and discussions of the region’s literary production.

Presenter: Rain Goméz
Title: Sassafras Stories Digging for Roots: Louisiana Indigeneities in Literary Expressions
Abstract: “Sassafras Stories Digging for Roots: Louisiana Indigeneities in Literary Expressions” explores The Last of the Ofos, as a contemporary seminal text delving into elements of voice, identity, and political experiences for Louisiana Indigenous/Indigenous descended peoples within Southern literature. Geary Hobson’s (Arkansas Cherokee/Quapaw) The Last of the Ofos details the at times humble and yet fantastical story of Thomas Darko, the last speaker of the Ofo language. Thomas Darko journeys from the small Ofo lands within Tunica Biloxi holdings in Avoyelles parish to New Iberia, Chicago, Hollywood, and overseas to fight in WWII. A bootlegger, soldier, brother, husband and storyteller, Darko encounters racism, erasure, BIA politics and the very real assumption that Louisiana is absent of Indians. A reality often assumed in not only Indian Country, but also American Literature. Geary Hobson’s The Last of the Ofos is arguably a seminal work of fiction which seeks to explore Louisiana Indigenous peoples survivance juxtaposed against perceptions of Louisiana Indian identity within the broader spectrum of Indian politics. While an Indigenous Louisiana author does not write the text, it is written by a southeast Indigenous author, familiar with the Tunica Biloxi tribe, and is published by Arizona University Press. Combining elements of Southernisms and traditional Indigenous story-ways within his narrative, Hobson insists on a Louisiana Indian presence within both Southern and American Indian Literature. This paper situates issues of Southern narrative, identity and Indigeneity within The Last of the Ofos while exploring the ways in which the text addresses or doesn’t address, racial hierarchies and Indigenous inheritances of Creole and Cajun
culturally mixedrace populations within the state of Louisiana. Lastly, this paper will seek to converse with other authors who insert Louisiana Indian and/or Louisiana Red/Black characters into contemporary literature (such as LeAnne Howe), while drawing into conversation emerging/established Louisiana Indigenous/mestizo authors of fiction/poetry (Roger Emile Stouff, Carolyn Dunn, etc.).

**Presenter:** Rain Goméz  
**Title:** Red Clay Girl Poetry: Readings from *Smoked Mullet Cornbread Memory* and *Miscegenation Round Dance*  
**Abstract:** "Red Clay Girl Poetry: Readings from Smoked Mullet Cornbread Memory and Miscegenation Round Dance" includes readings from two separate collections of poetry written by Rain Goméz, combing elements of spoken word and song. These poems are woven around inheritance of multiracial Indigenous identities / hybridity, addressing the totality of familial survivals, intense connections to Southern homelands and relocations for work, love and academia. Ms. Goméz’s work has appeared in various journals and anthologies most recently in *Tidal Basin Review, Natural Bridge, Yellow Medicine Review, SING: Indigenous American Poetry* and *River, Blood and Corn.* Rain won the First Book Award (2009) in poetry for *Smoked Mullet Cornbread Memory,* from the Native Writers’ Circle of the Americas.

**Presenter:** Michael Graham  
**Title:** Cane River Narratives in 2Dimensions  
**Abstract:** As an illustrator and designer, my efforts have focused primarily on vintage photography as resource material for my work. Aside from the aspects that appeal to me on a strictly visual level, the imagery has come to mean so much more. Each and every photograph is a visual document in a mosaic that is the history belonging to us all. By representing this imagery on a much greater scale and using an illustration as my medium, I hope to remind each viewer of the rich and extraordinary cultural and historical documents in their possession. These photographs are deserving of preservation and commentary because of the common histories and heritage we all share.

**Presenter:** Steven C. Gruesbeck, Susan Thorson-Barnett, and Joseph (Jody) Biscoe  
**Title:** Mentoring Psychology and Addiction Studies Majors at Northwestern State University of Louisiana  
**Abstract:** Faculty-student mentoring is an essential component of student success and retention. Northwestern is enhancing the mentoring relationship between faculty and students. This presentation is led by Psychology and Addiction Studies faculty and will begin with a description of the department’s mentoring program. The discussion will touch on definitions, goals, and objectives of mentoring as well as the similarities and differences between mentoring, academic advising, teaching, modeling, and problem-solving. This session will also explore the successes and challenges of mentoring and will culminate with examples of timelines, lists of activities, and documentation.

**Presenter:** Daniel Irving  
**Title:** Fifty Percent Illusion: Blanche, Stanley, and the Exceptional Space  
**Abstract:** In *A Streetcar Named Desire,* Tennessee Williams portrays New Orleans as an ontologically exceptional city, melding the city’s romantic fictions with its harsh realities to
create an amalgamated, exceptional space; inside this space, the “rules” that govern a society obsessed with identity – such as the hierarchical, capitalistic notions dominating post-World War II America – are viewed with far more fluidity than other outside spaces. Blanche DuBois and Stanley Kowalski can be described as having, to varying degrees, an “unbounded” ontology; that is, both characters prefer basing their identity in fluidity and play rather than concreteness. I contend that, due to their unbounded ontological tendencies, both Stanley and Blanche “interact” with the unbounded city of New Orleans on an existential level, and as such, New Orleans functions as both a setting and a character with which the residents of Elysian Fields must engage in a relationship with. Upon Blanche’s arrival at Elysian Fields, New Orleans is set in sharp architectural, socioeconomic, and ontological contrast to the DuBois’ Belle Reve plantation (referred to as “A great big place with white columns,” and associated with slavery and thus hierarchical notions of identity). Due to her Mississippi upbringing, Blanche is predisposed to subvert societal rules in order to “get her way” and allow her unbounded ontology to make due in a bound world; Blanche’s preference to cover bare light bulbs with a Chinese lantern is her method of subverting reality and protecting herself from restraint and concrete identification by the Other. I aim to interrogate why and how Blanche “fails” in her interaction with the character-city (her banishment to the asylum being symbolic of her rejection by New Orleans due to her inability to see through the fictions of the city and adjust to a space where the rules are already subverted), while Stanley ostensibly succeeds.

Presenter: Christina Lake  
Title: Newcomb Pottery: A Revolutionary Craft  
Abstract: The Art Nouveau movement grew out of the English Arts and Crafts movement, which spanned from 1880-1920 and was based on a central idea of the unification of all art forms, along with the idea of art integration in everyday life. Newcomb Pottery was one of the most famous pottery lines of this era. It was a division of Newcomb College, the women’s coordinate of Tulane University in New Orleans. The enterprise began in 1894, when Mary Given Sheerer arrived from Cincinnati to teach pottery and china decoration at the school. The early years of Newcomb pottery were simple and had a somber shape. The traditional Newcomb palate consisted of earth tones, primarily greens, browns and blues. The motifs were beautiful, traditionally inspired by the natural scenery of south Louisiana, though they made a shift to abstract and linear toward the end of the period. Newcomb pottery is no longer made today. It is a highly valued commodity by both collectors and art historians. There were only around 70,000 pieces created during its fifty years of operation. In this paper, I will elaborate on why Newcomb Pottery was a revolutionary line for its era. It stretched across women’s suffrage and the shift from artisans’ works to machine goods after the Industrial Revolution. It also aided in placing emphasis on Louisiana and the American South as an artist’s Mecca. This is not only because the pottery is no longer made, but also because it is a product of the Arts and Crafts and Art Nouveau eras, and a unique ware of the South. I will be interviewing Holli Hennessey, the ceramics teacher at Caddo Magnet High School and an affiliate of the Meadows Museum in Shreveport on why Newcomb Pottery has become so valuable.

Presenter: Tika Laudun  
Title: Native Waters: A Chitimacha Recollection.  
Abstract: There are different means of knowing and remembering, and they are not mutually exclusive. Through a small tribe known as “the People of Many Waters,” this high definition
Louisiana Public Broadcasting documentary offers an alternative way of recalling Native American history – Chitimacha history. *Native Waters: A Chitimacha Recollection* is the story of these Native Americans who are among the first people of Louisiana and heirs of an unbroken 8,000 year past in their native coastal region of the Atchafalaya Basin of Louisiana. Living off the bounty of one of the richest inland estuaries on the continent, this indigenous nation persists and rejuvenates its culture while losing its ancestral territory to forces other than conquest. Through *Native Waters: A Chitimacha Recollection*, we journey into sacred places of the Basin with author and keeper of his family’s oral tradition Roger Stouff, a fisherman descended from “a long and distinguished lineage of fishermen within a nation of fishermen,” as he provides native stories, beliefs and perspectives about this important and often overlooked people. While the tribe’s numbers have decreased to approximately 1,000 members and their sacred fishing and hunting grounds have been depleted by man-made incursions such as the Atchafalaya River Levees following the 1927 Mississippi River Flood and the increased sediment and plant life that are slowly filling up their lakes, the tribe has had a cultural renaissance. A grant from Rosetta Stone has allowed the tribe to research and resurrect their almost forgotten language and teach it to young tribal members in school. The creation of a Cultural Center has allowed the tribe to document many of their historical artifacts including the tribe’s unique baskets. “The Chitimacha people are fortunate today,” Cultural Director Kimberly Walden said. “We have maintained and preserved and brought back many aspects of our culture and that’s going to continue. We’re on the upswing.” Stouff agrees that the tribe has been fortunate in many respects; he believes there are major challenges ahead for the “people of many waters.” “What we’re having is an environmental nightmare that is affecting all of the basin, affecting all of Louisiana,” Stouff said. “For the Chitimacha, literally what we took our name from is vanishing. It is vanishing right under our feet, right under our boats.” Directed and produced by award-winning LPB Senior Producer Tika Laudun, this documentary was written and narrated by Chitimacha Tribal Member Roger Stouff and co-produced and written with C. E. Richard. LPB’s Rex Fortenberry was the photographer and editor for the program. Special assistance was provided by Chitimacha Cultural Director Kimberly Walden.

**Presenter:** Jennie Lightweis-Goff  
**Title:** Urban Fractures in the “Solid” South: David Simon’s *Treme* and the New Southern Studies  
**Abstract:** In the years between the premieres of David Simon’s *The Wire* and *Treme*, the academic discipline of Southern Studies experienced the kind of rebirth that one might wish for the nearly-drowned New Orleans or blighted Baltimore. With the publication of Jon Smith and Deborah Cohn’s *Look Away! The U.S. South in New World Studies* (2004) and James L. Peacock and Carrie R. Matthews’s *The American South in a Global World* (2005), considerations of the region expanded from often parochial hagiographies of Southern writers like William Faulkner and Walker Percy to more expansive treatments of the region in context with other formerly colonized and enslaved zones of the Southern hemisphere. The South, which had long functioned as a quarantine for the American pathologies of racism and structural inequality, became a polysemic text, open to interventionist re-readings and unexpected juxtapositions with global spheres. Within the popular imagination, David Simon’s two shows for HBO have functioned much as these re-readings have in the academy: to render with greater complexity a region that has been radically simplified. To effect this re-reading, Simon focuses on the urban South – a space at once silenced by longstanding associations of the region with agrarian labor, and
functioning, as David Goldfield has argued, as “the memory of the region.” Simon renders peripheral zones – Baltimore, the northernmost city of the plantation South, and New Orleans, the northernmost city of the Caribbean – as rich interpretive sites that rhetorically resist notions of the “Solid South.” In placing Simon’s two shows in conversation with Global Southern Studies, I consider his intervention as the beginning of a new urban paradigm for the revitalized discipline.

Presenter: Tamara Lindner  
Title: Investigating Student Interest in Louisiana Regional French  
Abstract: In much of Acadiana, South Louisiana’s historically francophone area, members of older generations speak Louisiana Regional French (commonly referred to as Cajun French), but young people rarely become fluent in this local vernacular. French education is widely offered in public and private schools throughout the region, but possibilities for learning Cajun French in formal or informal educational settings are relatively limited. Given these realities, it is not surprising to find that monolingualism in English has come to be the norm among young people in Cajun communities. However, it is clear that young people are the key in language preservation or revitalization efforts; thus, the question arises of how educational institutions might offer exposure to this local dialect in a way that could capture the interest of those who could make a difference in the fate of the language. To undertake such an endeavor at the university level, two main possibilities emerge: offering a Cajun French sequence alongside French and Spanish for the undergraduate language requirement, or integrating Cajun French into the French sequence already in place. In this presentation, data will be considered from a survey conducted with undergraduate students enrolled in elementary and intermediate French (n = 297) and Spanish (n = 175) courses at the University of Louisiana at Lafayette. The presentation will focus on student responses to two items: (a) a question asking whether they would choose a “Cajun French” class if it were offered as an option alongside French and Spanish courses to fulfill the language requirement, and (b) the level of interest expressed in the inclusion of Cajun French content in “regular” French courses. Student responses and the reasons given for their choices will be analyzed, and the implications of these results for the integration of Cajun French into the university curriculum will be considered.

Presenter: Mariona Lloret  
Title: Huey Long: a love-hate relationship  
Abstract: There are few figures in the history of Louisiana as controversial as Huey P. Long. The Kingfish has always stirred up different and often opposed opinions. He was responsible for a series of critical social improvements such as the construction of highways and bridges and the provision of free textbooks for school children. Nevertheless, in order to achieve these endeavors, he used methods which were some would say unethical, or even antidemocratic. For some, he was a hero and a savior; for others, he was a menace and a buffoon. One of the aims of my Ph.D. dissertation (one of the first dedicated to this Louisiana politician in Europe) is to study the polemic politician Huey Long as a fictional character, a persona created by himself and those who have analyzed him. Viewed either as an angel or as a demon, Long’s studies are full of hate or of love, showing that the dual division of Louisianan society in the thirties between Longites and anti-Longites has left an imprint in current historical debates about him. Even the main historians who have done research on him, such as Glen Jeansonne –from whom the title of this abstract is taken– and of course T. Harry Williams, can be classified in one of the two categories.
Also, the Kingfish himself helped developing his own changing image as can be seen in his autobiography *Every Man a King* (1933). My presentation offers a brief approach to this popular and known politician, to his work, and to the most relevant epithets referred to him, such as “fascist,” “demagogue” or “populist”, as well as “mass leader” or “messiah.” Huey Long has become a myth, a legend conceived by its contemporaries and scholars.

**Presenter:** Dawn Logsdon  
**Title:** *Faubourg Tremé: The Untold Story of Black New Orleans* (motion picture; Director: Dawn Logsdon, 67 minutes, 2007).  
**Abstract:** New Orleans’ unique Faubourg is arguably the oldest African American neighborhood in the United States. It is the home of jazz but also the birthplace of civil rights in the South. Winner of the Award of Commendation from the Society for Visual Anthropology. Winner of the Peter C. Rollins Award for Best Documentary, Popular Culture Association/American Culture Association.

**Presenter:** Michael L. Melancon  
**Title:** Prepacalypse: Rantings of a Post-Industrial Cajun  
**Abstract:** I grew up in northeastern Baton Rouge, attending grade school in the shadow of the enormous Exxon refinery located along a road named—with unintended irony—Scenic Highway. Baton Rouge sits at the north end of chemical refinery-laden geographical corridor dubbed by environmentalists—with intended irony—Cancer Alley. Although nominally Cajun, I am more the product of an industrial suburb: stepping over rusted paint cans to catch crawfish in Hurricane Creek and bicycling through sprawling neighborhoods to hunt squirrels. My writing reflects the influence of the industrial and historical forces that hold such sway in Louisiana: toxic waste, fractured identity, the struggle to resist what is unstoppable. I am fascinated by the turbulent blending of land and swamp, salt marsh and ocean, city and suburb, and the way the liminality of these environmental and geographic zones reflects the muddy, eroded, 21st-century Self.

**Presenter:** Paul Nagel  
**Title:** “You’re from where?” Assessing Eighth Graders Understanding of the Regions of Louisiana  
**Abstract:** Cajun Country, Crossroads, Greater New Orleans, Plantation Country, Sportsman’s Paradise, Louisiana: Pick your Passion and Louisiana’s Other Side: Shreveport-Bossier are regions or tourism slogans for people to visit different parts of the state. How though, do students in two different Louisiana history classes, learn about these different regions? Sixty eighth grade students were given a blank map of Louisiana and had to identify eleven cities, five geographic features, one region and two neighboring states. The students could also draw in the Mississippi River as a bonus. The students were given a blank map of Louisiana in August of 2010 as a pre-test and again in May of 2011 as a post test to assess the eighth graders mental geography of Louisiana. The students were instructed to place a number on the map in the approximate location on the map that corresponds to a city, geographic feature, region or neighboring state. Students had to place the number within a half of an inch of the actual location to earn credit for correct location. Results of the pre and posttest will be analyzed and discussed in the context of research related to spatial thinking and mental mapping. Additionally, how the eighth grade students learned about the different parts of Louisiana along
with the teaching style of the two Louisiana history teachers will also be discussed. Understanding the historical and cultural regions of Louisiana through our mental images can help students make connections to the larger interconnected world in which we live.

**Presenter:** Michelle Pichon  
**Title:** “Turtle Guts”: Creative Non-fiction  
**Abstract:** “Turtle Guts” a work of creative non-fiction. It is a story that centers around the rescue by my nine-year-old son and myself of a turtle stranded on his back in the middle of the road. The story also references various aspects of my Louisiana Creole culture, including foodways and folklore, and familial relations. The length of the story is approximately 2,450 words and six and a half double-spaced typed pages. The story is currently under consideration for publication in *Callaloo* at Texas A&M University.

**Presenter:** Thomas W. Reynolds, Jr.  
**Title:** “Gaines” and Losses: The Costs of Success in Ernest Gaines’s *Bloodline*  
**Abstract:** Lillie Anne Brown has observed that “Ernest J. Gaines's work articulates the social, political, and economic position of society's most vulnerable citizens: the poor, voiceless, disenfranchised, and invisible” (67). At the same time, Gaines’s works often include characters that seem somewhat more successful and characters that carry hope or promise for future success of the community as a whole. In this paper, I analyze the stories in Gaines’s short story collection *Bloodline* through an economic lens. I am particularly interested in the ways in which seemingly more successful characters must pay heavy prices in exchange for such success, including the loss of community ties and ultimately self and sanity. This exchange of gains for losses can be read in comparison with the apparent perpetual loss experienced by most citizens of Gaines’s written world who are clearly less successful economically but perhaps more successful as members of the community in which they live. In the end, the stories seem to reject Western capitalism as a feasible pathway to success for such characters. Furthermore, I will argue, Gaines seems to suggest an alternative vision for African-American success that is achieved not through capitalism’s competition and communal and self-sacrifice but instead through cooperation and the embracing of African-American selfhood and community.

**Presenter:** Forrest Roth  
**Title:** Three Hundred-Mile House  
**Abstract:** “Three-Hundred Mile House” is a short language-based fiction composed in brief single segments or “flashes.” It addresses, among other themes, the idea of community development or gentrification as personal abandonment through the darker side of human desire of those who stand to lose (or have already lost) their sense of home. This work is not a conscious attempt to create a Louisiana story inhabited with recognizable Louisiana characters but presents a sparsely inhabited landscape of possibilities that Louisiana offers instead, one which attempts to reflect the private idiom of emotion in the narrative voice.

**Presenter:** Jerry P. Sanson  
**Title:** The Louisiana Maneuvers: National Impact and Local Consequence  
**Abstract:** This presentation will trace the development of the realization that the United States Army, rated 16th in the world in terms of size and effectiveness at the beginning of World War II, needed intensive training exercises in order to achieve the level of readiness necessary either
to defend the country or to engage in war if that step became necessary. It will also recount the chronology and the importance of the maneuvers at the national level. In addition, it will recount the impact that the army exercises had on central Louisiana, including interaction between the local population and the soldiers, the economic impact, and the problems caused by wear on the roads and bridges that could not be effectively repaired during the war years.

**Presenter:** Boukary Sawadogo  
**Title:** Up-close: African teachers of French in Cajun country  
**Abstract:** Louisiana is known from outside mostly for its *joie de vivre* through celebrations of *Mardi Gras* in New Orleans, and as the most Francophone among the 50 U.S. States. Media coverage of *Mardi Gras* celebrations is widespread, but little is known of the men and women who work behind the scenes to preserve the Francophone character of the area by teaching French language in elementary and secondary schools throughout South Louisiana. These teachers’ work helps sustain Louisiana’s cultural diversity while bridging the gap between an old and young generation of French speakers. The documentary *Bonjour Y'all* sets out to explore the professional and personal experiences of African teachers of French recruited by the Council for the Development of French in Louisiana (CODOFIL) program in South Louisiana. The film presents the interviewees’ perspective on teaching, integration into the community, and their insights into the future of their profession in hard times. My presentation examines how the experiences of one particular group of French teachers in Acadiana (in Lafayette, Opelousas and Lake Charles) shed light on Louisiana’s cultural identity, with French still being an identity marker in local communities today. My talk will also address how the African teachers’ experiences mirror the cultural similarities that South Louisiana shares with Africa.

**Presenter:** Sarah Jane Senette  
**Title:** The Life of Suzanne Bello: Free Women in the Attakapas District and Fluidity in the Louisiana Frontier Experience, 1765 – 1812  
**Abstract:** “The Life of Suzanne Bello: Free Women in the Attakapas District and Fluidity in the Louisiana Frontier Experience, 1765 – 1812” uses the experiences of a female rancher, Suzanne Moreau Bello, as a mechanism for a discussion of women’s socio-economic participation in the Attakapas district. I argue that careful examination of Suzanne Bello’s life, in conjunction with other sources, illuminates how she and free women in the Attakapas district during the Spanish and early American period accumulated property and exerted power through participation in the Louisiana frontier’s fluid socio-economic, legal, and racial structures. Much of this study relies on heretofore untranslated letters and manuscripts combined with the area’s conveyance records. While there are numerous histories of how women in New Orleans impacted society, few historians have studied women in Louisiana’s frontier. Characterized by low population density, racial and ethnic diversity, and fewer women than men, Louisiana’s frontier provided free women with an ideal environment to expand their economic influence. The extensive presence of free persons of color, due to the wide acceptance of coartación and manumission practices in colonial Spain, complicated the relationship between racial and gender based identity. Louisiana’s social structures, and their legal underpinnings, represent a spectrum a shared limitations between persons of color and white women. Beyond providing an empowering vision of Louisiana’s frontier women, this study suggests that the complexity of Louisiana’s racial and ethnic history afforded historically marginalized persons a vehicle for self-determination. The
people in this work are not fictional characters; yet, they challenge many of Louisiana’s persistent stereotypes and tell a very different story than is typical in Louisiana’s history.

**Presenter:** Shirley A. Snyder  
**Title:** How Far for Freedom?  
**Abstract:** I was born and raised in a rural patch of Louisiana, and love the people of this state. I have provided four poems written from that perspective.

**Presenter:** Christopher Stacey  
**Title:** Ezra Bennett and the Life of a Middle Class Antebellum Planter and Storeowner in Central Louisiana, 1815-1860  
**Abstract:** This paper will examine the economic activity of the planter and storeowner, Ezra Bennett. Bennett was a planter and store-owner who lived in Rapides Parish on Bayou Boeuf. The significance of Bennett’s life lies him having “middle class” status in the Antebellum South—very much an under examined group of people in the existing literature. This study will glean from manuscript records, letters, and other personal and public records and will provide a synopsis of the nature of Bennett’s economic activities; the paper will place Bennett and his economic activities within several genres of historiographical debates, including southern identity and the social and economic structure of the antebellum South.

**Presenter:** Shirley A. (Holly) Stave  
**Title:** Gumbo Ya-Ya: Motherhood in *The Divine Secrets of the Ya-Ya Sisterhood*  
**Abstract:** Rebecca Wells’ celebrated novel, *The Divine Secrets of the Ya-Ya Sisterhood*, focuses primarily on mother-daughter conflicts within three generations of one Louisiana family. However, as becomes immediately apparent, motherhood within this particular Louisiana Catholic family is indeed a gumbo ya-ya, a fusion of elements that is far from simple or linear, an entanglement that resists easy closure and denies complete reconciliation. Obviously, the first mothers to consider are the biological ones. However, it becomes immediately apparent that they themselves are hopelessly entangled, not merely with their own biological mothers, but with the same two forms of “other mothers” that typify Louisiana upper-middle class families—the Black caregivers who provide food, comfort, and sometimes rescue from the ferocity of the birth mothers, and the Holy Mother, the divine presence to whom women, especially, pray in times of need and distress. In both Vivi and her daughter Sidda’s lives, the triangulation of abusive biological mother, nurturing Black caregiver, and inscrutable divine mother leads to identity crisis and paralysis. While Vivi never reconciles with her biological mother, she and her daughter Sidda arrive at mutual forgiveness and affirmation, mediated by their emergent perceptions of the Holy Mother. Whereas Buggy, Vivi’s mother, adores a primarily sorrowing Mary who at most can intercede with her son, Vivi and Sidda both reconceptualize Her as a primeval Queen of Heaven, envisioned most typically by both women as a loving, generous, laughing moon goddess. Recognizing the divine love she has unconditionally experienced all her life, Sidda is finally able to claim, “My mother is not the Holy Lady...My mother’s love is not perfect. My mother’s love is good enough.” The black caregiver is, however, a more vexed figure in the lives of the two women. Susan Tucker, in her book *Telling Memories Among Southern Women*, documents the psychological hardships faced by white children when they collided with societal racial stereotypes. On the one hand, these children revered and respected their black caregivers, seeing them as sources of solace and protection, but also as forces to be
reckoned with; on the other hand, at some point these children came to view their caregivers through the eyes of their biological parents, as (poorly paid) servants who belonged to a reviled race. Both Vivi and Sidda undergo the process that Tucker articulates. While Sidda, a professional removed from the South, astutely assesses her relationship with her Black caregivers, Vivi represses conscious exploration of the entire situation. Instead, her understanding reveals itself through her fantasies and her dreams, in which her caregivers typically take the form of animals. At the novel’s joyous conclusion, however, both Vivi and Sidda overlook the significance of their “Black mothers”. In this respect, the novel accurately depicts the lived Southern white woman’s experience, in which the movement to adulthood requires a sort of cultural amnesia regarding the entirely of the childhood experience.

**Presenter:** Elaine Riley Taylor  
**Title:** Elder Knowledge and Cultural Wisdom  
**Abstract:** Over time, elder knowledge has been traditionally construed as a resource for cultural wisdom in the form of understandings passed down from one generation to the next. Such practices ensured the continuation of the “skills, relationships, and activities” that the next generations needed to survive (Bowers, 2005, p. 17). While, traditionally, it has been elders to whom a culture looked for the guidance of wisdom, this is a practice that is increasingly diminishing within contemporary Western societies. The phenomenon of “eldering” is a human pattern of behavior that is a part of what C.A. Bowers refers to as the commons, i.e., “the natural systems (water, air, soil, forests, oceans, etc.) and the cultural patterns and traditions (intergenerational knowledge ranging from growing and preparing food, medicinal practices, arts, crafts, ceremonies, etc.) that are shared without cost by all members of the community” (www.cabowers.net, retrieved 7/20/2011). Carried within language, “intergenerational knowledge” has long been the basis of a community’s traditions of self-sufficiency and systems of mutual support. In that regard, language is one of the commons at risk of disappearing as Westernizing practices flatten cultural contours and homogenize human differences. As these patterns are lost, so is a significant portion of the culture, itself. It is the end, Bowers (2003) warns, of the “community of memory” of past generations. This presentation explores the role of "eldering" within Louisiana cultures and its relationship to the sustainability of natural and cultural systems.

**Presenter:** Mary Linn Wernet  
**Title:** Visiting Louisiana Writers of Cammie G. Henry’s Melrose Plantation  
**Abstract:** Melrose Plantation, located along the Cane River in the Southern portion of Natchitoches Parish, Louisiana, was a gift to Cammie Garrett Henry and John Hampton Henry by John's father Joseph Henry in late 1890s. In March 1918, John Hampton died. After the death of her husband, Cammie turned the farming operations over to a manager and later to her son Joseph Henry. She then turned her attention to learning as much as possible about Louisiana's Literature, culture, history and home crafts. By the mid-1920s, Cammie Henry began inviting writers and artists to Melrose and encouraged these visitors to stay for extended periods of time thus creating her own colony of writers and artists until her death in 1948. Louisiana authors Lyle Saxon, Caroline Dormon and Ada Jack Carver were among the most welcomed and adored quests of Cammie G. Henry. This presentation will highlight the writers who visited Melrose, introduce the audience to the interconnected relationships these writers had with one another and provide an overview of the scope and size of letters, manuscripts, photographs, scrapbooks
bound volumes and published works that may be further explored in the Cammie G. Henry Research Center.

**Presenter:** Arthur S. Williams  
**Title:** The Literary Friendship of Lyle Saxon, Ada Jack Carver, and Caroline Dormon  
**Abstract:** In the 1920s and ’30s Lyle Saxon, Ada Jack Carver, and Caroline Dormon were all members of Cammie Henry’s inner circle at Melrose Plantation. With Mrs. Henry serving as a centripetal social and personal force, the three forged (or, in the case of Carver-Dormon, expanded) nourishing personal and professional friendships. Saxon brought Dormon’s collection *Sand-Hill Tales* to the attention of New York editors and provided advice and assistance toward publication of her book *Wild Flowers of Louisiana*. Dormon, in return, served as publicist for both Saxon and Carver by writing profiles for *Holland’s: the Magazine of the South*. After Carver’s marriage and removal to Minden, Louisiana, Carver and Dormon continued to correspond, visit, and support each other’s careers, though Dormon fashioned a literary aesthetic quite different from the local color practiced by her former college roommate. Although the three friends never succeeded in their ambition to publish their works together, they did forge a shared personal symbol in the mythological centaur that finds expression in Saxon’s story “The Centaur Plays Croquet” and in Dormon’s poem “The Captured Centaur,” a reply to Saxon’s short story.

**Presenter:** Oona Zbitkovskis  
**Title:** Southern Inspired Poetry  
**Abstract:** This is a collection of poetry inspired by Louisiana and the surrounding South. Poems for both children and adults will be presented, although the themes for either often overlap.

**Presenter:** Maria Zeringue  
**Title:** Cajun Cultural Practices and Preservation in the Prairie and Bayou Regions of Acadiana  
**Abstract:** In South Louisiana, 22 parishes make up the region of Acadiana, or what is more commonly known as the “Cajun Triangle.” Like the rest of the state of Louisiana, Acadiana is not an entirely homogeneous place. The vibrant Cajun culture that exists in Louisiana varies across the parishes from the southwestern end (the prairie region) to the southeastern end (the bayou region.) In the Southwestern part of the state, Lafayette is considered the center of Cajun music, culture and tourism. For the purposes of this presentation, I will explore smaller communities surrounding Lafayette, such as Eunice, Mamou and Church Point, as well as Cajun communities of the bayou region in Lafourche parish, such as Thibodaux, Cut Off, and Larose, to examine the cultural practices and preservation of Cajun folk traditions in these two regions. In order to quantify and assess cultural practices and preservation of local francophone traditions in the prairie and bayou regions, I will consider the presence of folk craft and Cajun language courses in these communities and explore the availability of French- and Cajun-themed events—such as festivals, fairs, French tables, and Cajun music jam sessions—in each town. In the case of Lafourche Parish, I will consider in particular the disappearance of several cultural, Catholic church-sponsored festivals as the result of a decree from Bishop Warren Boudreaux in 1987. In this presentation, I will also undertake a comparison between the prairie region and the bayou region of Acadiana in order to examine the similarities and differences in cultural practices and events in these two regions and to determine whether the preservation of culture by way of community events is more prevalent in one of these areas than in the other.