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significance” ever to be found in the play? Why did *Baby Doll*, directed by Kazan in 1956, achieve more notoriety than any other Williams movie? How did its “white-trash aesthetic” place it in a class with Erskine Caldwell’s *God’s Little Acre*, and how did this go over with the censors? Palmer and Bray note that from the outset the movie *Baby Doll* was “a collaborative confection.”

Chapter 6 deals with three of Williams’s films that were significantly accommodated to one of 1950s Hollywood’s most important genres, “the family melodrama”: *Cat on a Hot Tin Roof*, *Sweet Bird of Youth*, and *Suddenly*, *Last Summer*. In Richard Brooks’s film of *Cat* (1958), Maggie is made a more sympathetic character, Brick endorses Maggie’s lie and finds renewed masculinity in her trust, and Big Daddy heals Brick’s psychic wound enabling Brick “to accept the Abrahamian demand to be fruitful and multiply.” In the filming of *Sweet Bird* (1962), Brooks, again the director, turns Chance into a “man on the make” rather than promiscuous or a hustler, and Chance and Heavenly remain “whole” at the end of the movie, capable of having a family life together now that they have successfully cast off her evil father. Sam Spiegel’s direction of the film of *Suddenly* (1959) turns Williams’s play into “a clear-visioned morality play, its finale both an acknowledgment of horrifying evil in the world and a demonstration that this evil need not destroy the innocent.” Obviously, significant accommodations were made to make these “family melodramas” conform to Hollywood ideas of what would be popular with the public and sell seats. The chapter concludes with a short consideration of Williams’s *Period of Adjustment* (1962), asking whether or not this film is “a harmless trifle.”

Chapter 7 celebrates “the transference of notable literary works of the Southern Renaissance to the screen” and underscores the significance

of the featured works of Tennessee Williams as being decisively influential in this genre’s most successful production, *The Long, Hot Summer* (1958), which proved to be an adaptation of several William Faulkner texts. Palmer and Bray are particularly skillful at showing this film’s “shameless borrowings from the era’s most successful Broadway playwright,” Tennessee Williams. Here we also find insightful critical consideration of Williams’s movies *The Last of the Mobile Hot-Shots* (1970, directed by Sidney Lumet), *This Property Is Condemned* (1966, directed by Sydney Pollack), and *The Fugitive Kind* (1959, directed by Sidney Lumet).

Concluding chapter 8 considers how Williams’s properties “became increasingly irrelevant in the 1960’s” as Hollywood lost its traditional audience and began to woo younger and hipper viewers, who were less likely to be pleased by what Williams had to offer. Here we find discussions of Williams’s *The Roman Spring of Mrs. Stone*, *Summer and Smoke*, *Boom!*, and *The Night of the Iguana*. *Iguana* is considered as perhaps the most artistically successful film made from his works. Barton and Bray explain that “as a sophisticated exploration of American modernity and its discontents, it anticipates the more celebrated works of that second wave of auteurs, the directors of the Hollywood Renaissance in the late sixties and early seventies.” How fitting an end to *Hollywood’s Tennessee* is Maxine’s response to Shannon as they descend to the beach, “I’ll get you back up, baby. I’ll get you back up.” Quoting Williams’s own words, Palmer and Bray celebrate Williams’s characters “who are learning to reach the point of utter despair and still go past it with courage.”

A companion volume by Palmer and Bray is to be hoped for, because the films produced since the 1970s, as Palmer and Bray note in their preface, testify “to the still growing popularity of a playwright who, at the time

of his death [1983], had seen his star fall for almost two decades.” In the present volume, these texts appear in an appendix intended only as a reference guide for those interested. Certainly, these later adaptations are worthy of a book-length study of their own, and Palmer and Bray are the critics up to the task.

Indicating that space limitations precluded treatment of much of “the interesting, but critically irrelevant, material discovered while researching *Hollywood’s Tennessee*,” Palmer and Bray allude to the existence of masses of back-up gossip, amusing stories, and surprising trivia surrounding these 15 films. May this archival material, much of which is of popular interest, eventually finally find its way into print perhaps in a less formal, more anecdotal volume.

As they say in *Hollywood of a film that has the potential to earn a fortune*, *Hollywood’s Tennessee* “has legs.” May it inspire a sequel.

Colby H. Kullman

### *Memphis and the Paradox of Place: Globalization in the American South.*

By Wanda Rushing. New Directions in Southern Studies Series. Chapel Hill: University of North Carolina Press, 2009. 272 pages. \$59.95 cloth, \$21.95 paper.

Those who are planning a trip to Memphis any time soon, grappling with theoretical questions of how the “global” and “local” are related, or just wanting to know more about the social and cultural dynamics of understudied Southern cities should read Wanda Rushing’s book *Memphis and the Paradox of Place: Globalization in the American South*. Those who do read the book will see Memphis with



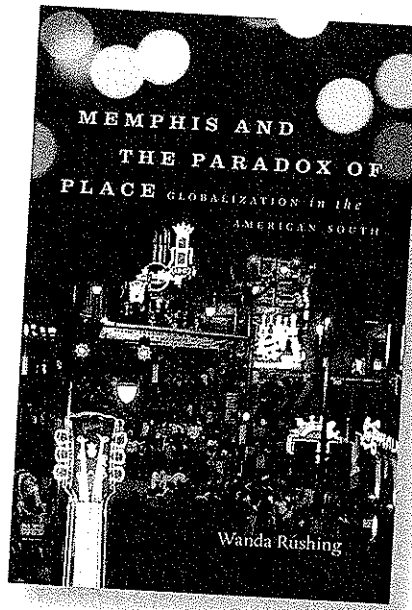
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new eyes. As I was reading, I found myself making a mental list of places or events in Memphis that I wanted to visit again (or for the first time): The acres of “intermodal shipping containers” resting on trucking rigs or delivered by train to the Frank C. Pigeon Industrial Park or the huge FedEx warehouses near the airport—reminders of Memphis’s current (and historical) role as a critical hub for the transportation and distribution of goods; the parade route and midway for the Memphis Kemet Jubilee (formerly known as Cotton Maker’s Jubilee) organized in recognition of African American’s exclusion from the white Carnival Memphis (formerly known as Cotton Carnival)—both rituals designed to enhance civic participation and community engagement, but also reflections of the “perpetuation and contestation of social power”; a stroll down the recently redeveloped Beale Street trying to imagine the “old” Beale street with its mixture of saloons, pool halls, grocery stores, bordellos, a bank, doctors’ and dentists’ offices, churches—all part of a “commercial and cultural center and the unofficial capital of Black America” in the first half of the 20th century; a visit to the Peabody Hotel knowing now that it went out of business in 1975 and was sold at auction for only \$75,000, reopened in 1981, and recently host to a historic 2006 meeting between Chinese officials, Memphis cotton merchants, and FedEx officials working out the details of the sale and delivery of U.S. cotton to China; or a walk around Overton Park with the knowledge that a highway construction project nearly wiped out this old growth forest and neighborhood and that over the years shifting claims from a variety of groups have worked to save “our park.”

This is an academic book informed by a sociological perspective that makes sophisticated arguments about the relationship between the global and local and the importance



of place, but it is also written in an accessible style and will be tempting to Memphis history buffs, or anyone interested in knowing more about Southern cities. Rushing explains that she uses a case study method in order to adequately capture the “narrative power and human interest” that is part and parcel of Memphis’s dynamic history. It is fair to say that she does this very well.

While there are many authors trying to tackle the complexities of globalization and its relationship to our daily lives, the resulting literature is often mired in unsatisfying abstractions and generalizations. This book is not. In the introductory chapter, Rushing provides a very helpful overview of the pitfalls of thinking about the South as a regional “exception” in the U.S. untouched by larger processes of globalization or through the opposite kind of lens that suggests that global forces result in the homogenization of local places and dynamics, making everything the same. Instead, she draws out the complexity of the meaning of place as it shifts over time in the face of unique disruptions (such as the yellow fever epidemic in the 1870s or the sanitation workers’ strike in 1968) and in relation to global economic and cultur-

al flows (immigration, slavery, deindustrialization, et cetera). This book captures the “dynamic tensions between the global and the local in a specific urban location” and calls for our careful attention to place and place building. Rushing writes that “We can think of ‘place’ as uniquely situated in networks of global relations and cultural flows, as well as embedded in accumulated local history and culture.”

Each chapter exposes the reader to an in-depth study of the paradox of place in Memphis. Rushing explores the dynamic process involved in the creation and protest of two unique sites of Memphis commemoration: the Nathan Bedford Forrest statue in Memphis’s Forrest Park (a symbol of the Lost Cause) and the National Civil Rights Museum housed at the Lorraine Hotel, the infamous site of Martin Luther King’s assassination. The paradox is that “objects of commemoration are intended to convey authority, stability, and permanence, but they serve as reminders of disruptions, discontinuities, and divisions.” She examines the class and race dynamics surrounding “the creation, development, and preservation” of Overton Park as they relate to recent efforts to develop Shelby Farms. She provides a fascinating overview of the economic history of Memphis from the time that “Cotton was King,” through deindustrialization, to its current postindustrial redevelopment and recovery. And, of course, Rushing explores Memphis as a site of unique cultural innovation, especially in regards to blues, rock and roll, and soul music. In addition, she introduces us to organizations and festivals (Carnival Memphis and Kemet Jubilee) that have promoted commerce, civic participation, and celebration while also solidifying race, class, and gender divisions in the Memphis community.

*Memphis and the Paradox of Place: Globalization in the American South* leaves the reader with a range of con-

crete and complex examples of the ways that global processes and historical change are played out in specific local contexts. Other scholars interested in studying globalization, the South, or the intersections between the two would do well to follow Rushing's lead and prioritize the importance of a sociological understanding of "place" in their work.

Kirsten Dellinger

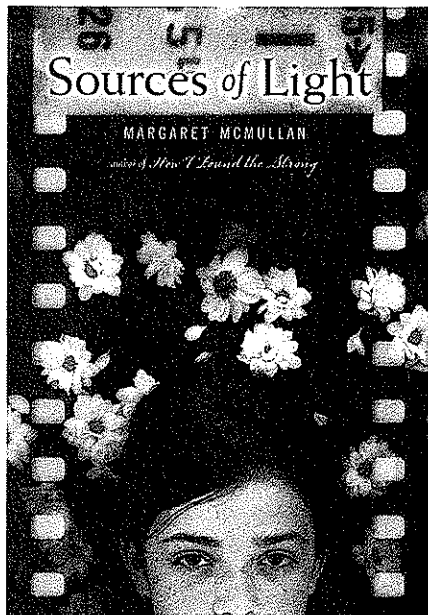
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### *Sources of Light.*

By Margaret McMullan.  
New York: Houghton Mifflin  
Harcourt, 2010. 240 pages,  
\$15.00 cloth.

Samantha "Sam" Thomas is 14 years old when she moves to Jackson, Mississippi, with her mother in the summer of 1962. A self-proclaimed Army brat, Sam is used to celebrating around the country every few years, but this move is more permanent: it follows the death of her father, who was killed in action in Vietnam. Her mother, Martha, takes a position teaching art history in a local college (those of us familiar with Jackson might assume this to be Millsaps), and the two tuck themselves into a leafy subdivision in an attempt to get on with their lives minus a father and a husband. But a quiet existence is out of the question, what with the deafening buzz of cicadas making it "nearly impossible to roller-skate, climb a tree, or generally do anything a person would want to do outside."

At her high school, Sam is an out-cast dressed in her cousin's tatty hand-me-downs, and her teacher, Miss Jenkins ("old and skinny, with peach fuzz hairs on her upper lip"), takes an almost instant disliking to her new pupil. However, it's only a matter of time before she meets the boy of her dreams, Stone McLemore, two years older with a driver's license, "Elvis



lips," and "a strong man's neck, not a boy's neck at all." Unfortunately, Sam and her mother quickly discover that Stone's parents do not share their same open-mindedness when it comes to the race issue, and after Martha Thomas gives an art lecture at the all-black Tougaloo College in town (her picture splashed across the front page of the Jackson *Clarion-Ledger* the next day), Sam and her mother are officially branded as agitators and become victims of threats and graffiti.

Early in the novel, Sam's mother befriends Perry Walker, a former war photographer for *Life* magazine and photography instructor at her college, who is white but lives in an all-black part of Jackson and came to Mississippi originally to encourage black people to register to vote. Though Sam at first resists his attempts at friendship (and courtship of her mother), Perry gives Sam a camera and teaches her about finding the sources of light. "A person can shoot from her head," Perry tells her, "and she can shoot from the heart. The best pictures are both." From that point on, Sam manages to hide behind her camera, the way Perry tells her to. Hiding is something Sam understands. "This I liked. This I got."

With camera in hand, Sam flits through the novel trying to sort out how she is a part of what's happening in Jackson during 1962 and 1963. She's confused by the role the Thomases' black housekeeper, Willa Mae, must play when the two go shopping in town, her school-teachers encourage their students "not to think so hard" about things, she's afraid of rumblings from a new "country club KKK" known as the Citizens' Council and the lists of people they watch, she's jealous of her mostly well-off classmates, particularly the most popular girl at school (and Stone's sister), Mary Alice, who wears a bra and doesn't "even try to hide the outlines the straps made." And then there's Stone himself. One day they're kissing in the hallway and then practically the very next, Sam sees Stone and his father protesting a black voter registration in McComb, and Mr. McLemore beating a black woman outside a drugstore in downtown Jackson during a sit-in riot. Sam can't quite decide what side Stone is on (it's difficult for the reader to decide, as well), and it will take a violent act caught on film that nearly crumbles Sam and her mother's world for her to make that choice.

*Sources of Light* is a book that will introduce young readers to the civil rights movement in a way history lessons just can't: through the mind and heart of an extraordinary teenage girl who happens to brush up against perhaps the most important part of Mississippi's past. By reading Sam Thomas's experiences in Jackson during 1962 and 1963, young people can see, through her eyes and camera lens, the violence and the fear that became a daily part of life for adults, yes, but especially for children. Sam's story comes at a time when those who witnessed the movement firsthand are growing older and many of the stories might be lost unless they are told immediately.

I feel like it's fair to say that I do have one problem with *Sources of*