Lost Plantations of the South
Marc R. Matrana

The great majority of the South’s plantation homes have been destroyed over time, and many have long been forgotten. In *Lost Plantations of the South*, Marc R. Matrana weaves together photographs, diaries and letters, architectural renderings, and other rare documents to tell the story of sixty of these vanquished estates and the people who once called them home.

From plantations that were destroyed by natural disaster such as Alabama’s Forks of Cypress, to those that were intentionally demolished such as Seven Oaks in Louisiana and Mount Brilliant in Kentucky, Matrana resurrects these lost mansions. Including plantations throughout the South as well as border states, Matrana carefully tracks the histories of each from the earliest days of construction to the often contentious struggles to preserve these irreplaceable historic treasures. *Lost Plantations of the South* explores the root causes of demise and provides understanding and insight on how lessons learned in these sad losses can help prevent future preservation crises. Capturing the voices of masters and mistresses alongside those of slaves, and featuring more than one hundred elegant archival illustrations, this book explores the powerful and complex histories of these cardinal homes across the South.

Born in New Orleans, Louisiana, Marc R. Matrana practices medicine at the Ochsner Medical Center and is an active preservationist and historian. He has published numerous articles and papers and is the author of *Lost Plantation: The Rise and Fall of Seven Oaks*. Visit him on the web at www.MarcMatrana.com.

Related
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**Thomas Jefferson on Wine**

John Hailman

“… A fascinating look at our third president and the evolution of his lifelong love of wine.” — *Wall Street Journal*

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“(Hailman) has done an exhaustive study and provided a valuable window into who Jefferson really was.” — *Wine Spectator*

In *Thomas Jefferson on Wine*, John Hailman celebrates a founding father’s lifelong interest in wine and provides unprecedented insight into Jefferson’s character from this unique perspective. In both his personal and public lives, Jefferson wielded his considerable expertise to influence the drinking habits of his friends, other founding fathers, and the American public away from hard liquor toward the healthier pleasures of wine.

An international wine judge and nationally syndicated wine columnist, Hailman discusses how Jefferson’s tastes developed, which wines and foods he preferred at different stages of his life, and how Jefferson became the greatest wine expert of the early American republic. Hailman explores the third president’s fascination with scores of wines from his student days at Williamsburg to his lengthy retirement years at Monticello, often using Jefferson’s own words from hundreds of immensely readable and surprisingly modern letters on the subject. A new epilogue covers the ongoing saga of the alleged wine swindle involving bottles of Bordeaux purported to belong to Jefferson.

John Hailman divides his time between homes in Oxford, Mississippi, and Merignac in the Charente region of southwest France.

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**The Last Lawyer**

The Fight to Save Death Row Inmates

John Temple

The Last Lawyer is the true, inside story of how an idealistic legal genius and his diverse band of investigators and fellow attorneys fought to overturn a client’s final sentence.

Ken Rose has handled more capital appeals cases than almost any other attorney in the United States. *The Last Lawyer* chronicles Rose’s decade-long defense of Bo Jones, a North Carolina farmhand convicted of a 1987 murder. Rose called this his most frustrating case in twenty-five years, and it was one that received scant attention from judges or journalists. The Jones case bares the thorniest issues surrounding capital punishment. Inadequate legal counsel, mental retardation, mental illness, and sketchy witness testimony stymied Jones’s original defense. Yet for many years, Rose’s advocacy gained no traction, and Bo Jones came within three days of his execution.

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**Notes**

- The definitive account of a great American’s lifelong passion for wine

**September**, 457 pages, 6 x 9 inches,

29 color and 20 b&w illustrations, 1 map,

bibliography, appendices, index

Paper $26.00, 978-1-60473-370-9
MISSISSIPPI POLITICS
Jere Nash and Andy Taggart
Foreword by John Grisham

Originally published in 2006, Mississippi Politics quickly became the definitive work on the state’s recent political history, campaigns, legislative battles, and litigation, as well as how Mississippi shaped and was shaped by national and regional trends.

A central theme of the 2006 edition was the state’s gradual transition from a Democratic surety to a Republican stronghold. For this updated edition, authors Jere Nash and Andy Taggart examine the aftermath of the 2007 gubernatorial and 2008 presidential elections—and all the fireworks in between.

This new edition adds a chapter covering the last two years and includes analyses of the 2007 and 2008 statewide, legislative, and federal elections; the resignations of Senator Trent Lott and Congressman Chip Pickering; the indictments of Richard Scruggs and other prominent lawyers; President Barack Obama’s influence on the state’s 2008 voting dynamics; and the election of House Speaker Billy McCoy.

Jere Nash, a Democrat, is a consultant whose political positions have included executive director of Mississippi First, deputy state auditor, and chief of staff for the Office of the Governor. He has consulted on numerous state and local campaigns. Andy Taggart, a Republican, currently operates his own law firm, focusing on business counseling and consulting with emphasis on government and health. He has served as executive director of the Mississippi Republican Party, chief of staff for the Office of the Governor, and president/CEO of the Mississippi Technology Alliance.

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Winner, 2007 Mississippi Institute of Arts and Letters Nonfiction Award

Winner, 2006 McLemore Prize, awarded by the Mississippi Historical Society to the best book on a subject related to Mississippi history or biography

“A must-read for any serious student of Mississippi politics and a valuable reference for those who will study the subject in years to come. It’s also a heckuva lot of fun.” —Sid Salter, Clarion-Ledger

“No one is better equipped to navigate the perils and the riches of the Mississippi political scene than Jere Nash and Andy Taggart. Their approach is balanced, fair, and narrative—akin to the best of all history writing.” —Nan Graves Goodman, Portico Jackson

NOVEMBER, 432 pages (approx.), 6 x 9 inches
Cloth $35.00T, 978-1-60473-266-5

RELATED
The Measure of Our Days
Writings of William F. Winter
Edited by Andrew P. Mullins Jr.
Cloth $35.00S, 978-1-57806-914-9
Celebrated in media and myth, New Orleans’s French Quarter (Vieux Carré) was the original settlement of what became the city of New Orleans. In Madame Vieux Carré, Scott S. Ellis presents the social and political history of this famous district as it evolved from 1900 through the beginning of the twenty-first century.

From the immigrants of the 1910s, to the preservationists of the 1930s, to the nightclub workers and owners of the 1950s and the urban revivalists of the 1990s, Madame Vieux Carré examines the many different people who have called the Quarter home, who have defined its character, and who have fought to keep it from being overwhelmed by tourism’s neon and kitsch.

The old French village took on different roles—bastion of the French Creoles, Italian immigrant slum, honky-tonk enclave, literary incubator, working-class community, and tourist playground. The Quarter has been a place of refuge for various groups before they became mainstream Americans.

Although the Vieux Carré has been marketed as a free-wheeling, boozy tourist concept, it exists on many levels for many groups, some with competing agendas. Madame Vieux Carré looks, with unromanticized frankness, at these groups, their intentions, and the future of the South’s most historic and famous neighborhood. The author, a former Quarter resident, combines five years of research, personal experience, and unique interviews to weave an eminently readable history of one of America’s favorite neighborhoods.

Scott S. Ellis is an independent researcher in Panama City, Florida.
Louisiana Fiddlers
Ron Yule
With contributions from Bill Burge, Mary Evans, Kevin S. Fontenot, Shawn Martin, and Billy McGee

Louisiana Fiddlers shines light on sixty-two of the bayou state’s most accomplished fiddlers of the twentieth century. Author Ron Yule outlines the lives and times of these performers, who represent a multitude of fiddling styles including Cajun, country, western swing, zydeco, bluegrass, Irish, contest fiddling, and blues.

Featuring over 150 photographs, this volume provides insight into the “fiddlin’ grounds” of Louisiana. Yule chronicles the musicians’ varied appearances from the stage of the Louisiana Hayride, honky tonks, dancehalls, house dances, radio and television, and festivals, to the front porch and other more casual venues. The brief sketches include observations on musical travels, recordings, and family history.

Nationally acclaimed fiddlers Harry Choates, Dewey Balfa, Dennis McGee, Michael Doucet, Rufus Thibodeaux, and Hadley Castille share space with relatively unknown masters such as Mastern Brack, “Cheese” Read, John W. Daniel, and Fred Beavers. Each player has helped shape the region’s rich musical tradition.

Ron Yule is an independent student of fiddle history and a country fiddler living in DeRidder, Louisiana. His books include When the Fiddle Was King; Iry Lejeune: Wailin’ the Blues Cajun Style; My Fiddlin’ Grounds; and Cajun French Music Association Hall of Fame Book.

The Lakes of Pontchartrain
Their History and Environments
Robert W. Hastings

A vital and volatile part of the New Orleans landscape and lifestyle, the Lake Pontchartrain Basin actually contains three major bodies of water—Lakes Borgne, Pontchartrain, and Maurepas. These make up the Pontchartrain estuary. Robert W. Hastings provides a thorough examination of the historical and environmental research on the basin, with emphasis on its environmental degradation and the efforts to restore and protect this estuarine system. He also explores the current biological condition of the lakes.

Hastings begins with the geological formation of the lakes and the relationship between Native Americans and the water they referred to as Okwa’ta, the “wide water.” From the historical period, he describes the forays of French explorer Pierre Le Moyne D’Iberville in 1699 and traces the environmental history of the basin through the development of the New Orleans metropolitan area. Using the lakes for transportation and then recreation, the surrounding population burgeoned, and this growth resulted in severe water pollution and other environmental problems. In the 1980s the Lake Pontchartrain Basin Foundation led a concerted drive to restore the lakes, an ongoing effort that has proved significant.

Robert W. Hastings is a retired professor of biological sciences from Southeastern Louisiana University currently working for the Auburn University Environmental Institute and the Alabama Natural Heritage Program. His work has appeared in a variety of journals, and his conservation efforts in Louisiana have been recognized with numerous awards.
Shaping Memories
Reflections of African American Women Writers
Edited by Joanne Veal Gabbin

Shaping Memories offers short essays by notable black women writers on pivotal moments that strongly influenced their careers. With contributions from such figures as novelist Paule Marshall, folklorist Daryl Cumber Dance, poets Mari Evans and Camille Dungy, essayist Ethel Morgan Smith, and scholar Maryemma Graham, the anthology provides a thorough overview of the formal concerns and thematic issues facing contemporary black women writers.

Editor Joanne Veal Gabbin offers an introduction that places these writers in the context of American literature in general and African American literature in particular. Each essay includes a headnote summarizing the writer’s career and aesthetic development. In their pieces these women negotiate educational institutions and societal restrictions and find their voices despite racism, sexism, and religious chauvinism. They offer strong testimony to the power of words to heal, transform, and renew.

Joanne Veal Gabbin is executive director of the Furious Flower Poetry Center and professor of English at James Madison University. She is the editor of Furious Flower: African American Poetry from the Black Arts Movement to the Present and the author of Sterling A. Brown: Building the Black Aesthetic Tradition.

SEPTEMBER, 240 pages (approx.),
6 x 9 inches, introduction
Cloth $30.00T, 978-1-60473-274-0

Carl Gutherz
Poetic Vision and Academic Ideals
Memphis Brooks Museum of Art
Edited by Marilyn Masler and Marina Pacini
With contributions from Sally Webster, Kristin Schwain, and Stanton Thomas

Carl Gutherz (1844–1907), a Memphis artist of international note, lived and worked in the Mississippi Valley in the second half of the nineteenth century. After training at the École des Beaux-Arts in Paris, he began his career as an artist and teacher in St. Louis, helping establish the St. Louis School and Museum of Fine Arts. He later returned to Paris, where he attended the Académie Julian and showed annually in the Paris Salon for over ten years. He spent the last years of his life in Washington, D.C., and participated in the American mural movement, which included executing a series of ceiling panels for the Library of Congress.

At the height of his career in France, Gutherz produced large-scale works that were a synthesis of Christian imagery and symbolist concepts. In America, he produced portraits, Civil War canvases, and landscapes that reflect the culture and history of the mid-South and the Mississippi Valley.

Carl Gutherz: Poetic Vision and Academic Ideals contains a biography and a series of essays that explore the relationship between Gutherz’s work and his personal experiences, his philosophical beliefs, and his academic training. Based largely on the extensive collection of artwork, journals, and archival material in the collection of the Memphis Brooks Museum of Art, it offers an overview of Gutherz’s activities in Memphis, St. Louis, and Washington, D.C., and his achievements as an expatriate painter in France.

Marilyn Masler is the associate registrar at the Memphis Brooks Museum of Art and a contributing author of Tennessee Encyclopedia of History and Culture; Creating Traditions, Expanding Horizons: A History of Tennessee Art; and other publications. Marina Pacini is the museum’s chief curator and author of Philadelphia: A Guide to Art-Related Archival Materials.

AVAILABLE, 200 pages (approx.),
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RELATED
Photographs from the Memphis World, 1949–1964
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José Alaniz explores the problematic publication history of *komiks*—an art form much-maligned as “bourgeois” mass diversion before, during, and after the collapse of the USSR—with an emphasis on the last twenty years. Using archival research, interviews with major artists and publishers, and close readings of several works, *Komiks: Comic Art in Russia* provides heretofore unavailable access to the country’s rich—but unknown—comics heritage. The study examines the dizzying experimental comics of the late Czarist and early revolutionary era, caricature from the satirical journal *Krokodil*, and the postwar series *Petia Ryzhik* (the “Russian Tintin”). Detailed case studies include the Perestroika-era KOM studio, the first devoted to comics in the Soviet Union; post-Soviet comics in contemporary art; autobiography and the work of Nikolai Maslov; and women’s comics by such artists as Lena Uzhinova, Namida, and Re-I. Alaniz examines such issues as anti-Americanism, censorship, the rise of consumerism, globalization (e.g., in Russian manga), the impact of the internet, and the hard-won establishment of a comics subculture in Russia.

*Komiks* have often borne the brunt of ideological change—thriving in summers of relative freedom, freezing in hard winters of official disdain. This volume covers the art form’s origins in religious icon-making and book illustration, and later the immensely popular *lubok* or woodblock print. Alaniz reveals comics’ vilification and marginalization under the Communists, the art form’s economic struggles, and its eventual internet “migration” in the post-Soviet era. This book shows that Russian comics, as with the people who made them, never had a “normal life.”

**José Alaniz** is associate professor of Slavic languages and literatures and comparative literature at the University of Washington, Seattle. His work has appeared in the *International Journal of Comic Art, Comics Journal, Studies in Russian and Soviet Cinema, Ulbandus*, and other periodicals.
Errol Morris: Interviews is an irreverent and humorous collection of conversations with the acclaimed documentary filmmaker. Morris (b. 1948) has created some of America's most innovative, lasting cinematic works. Generations of filmmakers, scholars, cinephiles, and film fans turn again and again to such works as *The Thin Blue Line; Fast, Cheap and Out of Control; Academy Award–winner The Fog of War;* and *Standard Operating Procedure.*

Throughout his career—which has included stints as a private eye, film programmer, and commercial director—Morris has honed a unique formal and technical cinematic approach. A Morris film is characterized by intense personal interviews; dramatic re-creations; a haunting, modernist musical atmosphere; and a keen sense of complexity, irony, and black humor. With each new film, Morris challenges and redefines what a documentary can be. This volume features startling interviews from throughout his career, as well as intimate, never-before-published discussions.

**Livia Bloom** is a film curator and a contributor to the collection *Imagining Reality: The Faber Book of Documentary.* Her writing is published regularly in *Cinema Scope.*

“**My rule of thumb is leave people alone, let them talk, and in two or three minutes they’ll show you how crazy they really are.**”

**Errol Morris Interviews**
Edited by Livia Bloom

**William Wyler Interviews**
Edited by Gabriel Miller

**William Wyler (1902–1981)** was one of the most honored and successful directors from Hollywood’s golden age. One of the film industry’s most influential artists, he received three Academy Awards, twelve nominations for his direction and five nominations for his work as a producer. No film director in history has guided more actors to Academy Award nominations (thirty-one). During his fifty-year career, he directed some of Hollywood’s most enduring films—among them *Ben-Hur, The Best Years of Our Lives, Funny Girl, Jezebel, The Letter, The Little Foxes, Mrs. Miniver, Roman Holiday,* and *Wuthering Heights.*

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“I could hardly call myself an auteur—although I’m one of the few American directors who can pronounce the word correctly.”

William Wyler: Interviews spans his career and includes three previously unpublished exchanges. Despite the accolades, Wyler has not received the kind of academic and critical appraisal lavished on contemporaries such as John Ford, Orson Welles, Frank Capra, George Stevens, and Billy Wilder. In his later interviews he seems good-natured about this neglect, but it clearly rankled. He dismisses detractors by explaining that he was always interested in trying out new forms, variety being more important to him than mining the same territory.

Gabriel Miller is professor of English at Rutgers University, Newark. He has published books on Daniels Fuchs, John Irving, Clifford Odets, and Fred Zinnemann, and is the author of The Films of Martin Ritt: Fanfare for the Common Man (University Press of Mississippi).

DECEMBER, 253 pages (approx.), 6 x 9 inches, introduction, chronology, filmography, index
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“The people sometimes criticize some documentary filmmakers for making a personal film, but the strongest works of art are personal.”

In Albert and David Maysles: Interviews, editor Keith Beattie has compiled a wide-ranging collection in which the brothers, together and separately, discuss all aspects of their filmmaking—the nature of collaboration, technical matters, contextual considerations, and more. They recount a personal history of cinéma vérité and modern documentary filmmaking.

The prolific joint career of the brothers has defined documentary filmmaking in the United States. From their first films in the late 1950s until the recent films of Albert Maysles (b. 1926), the brothers’ pioneering development of the “direct cinema,” or cinéma vérité, style of documentary filmmaking has significantly altered the ways in which the world appears in nonfiction representations. Their influential movies—including the early feature Salesman, the renowned foundational rock concert film Gimme Shelter, and the dual biography Grey Gardens—have affected the aesthetics of fiction filmmaking as well. Since the death of David Maysles (1931–1987), Albert Maysles has continued to make films and has further contributed to the development of the documentary form.

Keith Beattie is a faculty member of arts at Deakin University, Melbourne (Australia). He is the author of Documentary Screens: Non-Fiction Film and Television and Documentary Display: Re-Viewing Nonfiction Film and Video, and coeditor of The Cinema of Australia and New Zealand.

FEBRUARY, 224 pages (approx.), 6 x 9 inches, introduction, chronology, filmography, index
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Soon after Kingsley Amis (1922–1995) published his first novel, *Lucky Jim*, in 1954, he became an object of literary and journalistic scrutiny. This attention would continue until his last days, four decades and forty books later. *Conversations with Kingsley Amis* includes both the first and last interviews Amis gave. Celebrated by reviewers and critics for his wit and irreverence, Amis rose to the occasion whenever interviewed. His clever and common-sense views covered everything from the state of the novel and current intellectual trends to the circumstances of his domestic life.

Not many writers can hold the interest of inquisitors from both *Penthouse* and the *Economist* as Amis does. Not many writers, for that matter, articulate views worth recording on sexual relations, about which Amis is something of a failed expert, and on the modern university, about which he could claim a greater authority. English periodicals of all varieties sought out Amis for his opinions on culture, both high and low. Along the way, Amis also entertained literary interrogators from the *Paris Review* and other journals, including talks with a number of distinguished men of letters such as Clive James, Michael Barber, and John Mortimer.

Thomas DePietro, a widely published book critic based in Eastchester, New York, is editor of *Conversations with Don DeLillo* (University Press of Mississippi).

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In *Conversations with Sherman Alexie*, the writer displays the same passion, dynamic sense of humor, and sharp observational skills that characterize his work. The interviews—ranging from 1993 to 2007—feature Alexie speaking candidly about the ideas and themes behind poetry collections (*I Would Steal Horses, First Indian on the Moon*), short story collections (*The Lone Ranger and Tonto Fistfight in Heaven, Ten Little Indians*), novels (*Indian Killer, Reservation Blues*), and screenplays (*Smoke Signals*).

Coeur d’Alene through his father and Spokane through his mother, Alexie grew up in Wellpinit on the Spokane Indian Reservation in eastern Washington. Reservation life is a central concern in his work, as are politics, love, contemporary literature, city living (he now lives in Seattle), and his beloved sport of basketball. Alexie’s wit, polemical engagement, and willingness to confront received notions have made him one of the most popular American Indian writers today.

Nancy J. Peterson is associate professor of English and American studies at Purdue University. She is the author of *Beloved: Character Studies and Against Amnesia: Contemporary Women Writers and the Crises of Historical Memory*.

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“All sorts of tragic experiences have comic capsules secreted in them.”

—Michael Barber, and John Mortimer
Octavia Butler (1947–2006) spent the majority of her prolific career as the only major black female author of science fiction. Winner of both the Nebula and Hugo Awards as well as a MacArthur “genius” grant, the first for a science fiction writer, Butler created worlds that challenged notions of race, sex, gender, and humanity. Whether in the postapocalyptic future of the Parable stories, in the human inability to assimilate change and difference in the Xenogenesis books, or in the destructive sense of superiority in the Patternist series, Butler held up a mirror, reflecting what is beautiful, corrupt, worthwhile, and damning about the world we inhabit.

In interviews ranging from 1980 until just before her sudden death in 2006, Conversations with Octavia Butler reveals a writer very much aware of herself as the “rare bird” of science fiction even as she shows frustration with the constant question, “How does it feel to be the only one?” Whether discussing humanity’s biological imperatives or the difference between science fiction and fantasy or the plight of the working poor in America, Butler emerges in these interviews as funny, intelligent, complicated, and intensely original.

Conseula Francis is associate professor of English and director of African American studies at the College of Charleston. Her work has been published in the Langston Hughes Review.

“I write about people who do extraordinary things. It just turned out that it was called science fiction.”

Conversations with Samuel R. Delany
Edited by Carl Freedman

A key figure in modern science fiction and fantasy, Samuel R. Delany (b. 1942) is also one of the most acclaimed figures in contemporary literary theory and gay/lesbian literature. As a gay African American writer, Delany’s cerebral, experimental prose crosses lines of genre, gender, sexuality, and class. Several of his works—Dhalgren, The Einstein Intersection, Babel-17, Stars in My Pocket like Grains of Sand, and the Nevèrÿon quartet—are considered landmarks of “new wave” science fiction. His essays and critical works approach a wide variety of subjects from a perspective that is both resolutely philosophical and deeply provocative.

Conversations with Samuel R. Delany collects interviews with the writer from 1980 to 2007. Delany considers the interview an especially fruitful form for the generation of ideas, and he has made it an integral part of his own work. In fact, two of his critical works are collections of interviews and correspondence. He insists that all interviews with him be written correspondence so that he is allowed the time and space to deliberate on each response. As a result, the conversations presented here are as rigorously constructed, elusive, and intellectually stimulating as his essays.

Carl Freedman is professor of English at Louisiana State University and the author of Critical Theory and Science Fiction; The Incomplete Projects: Marxism, Modernity, and the Politics of Culture; and George Orwell: A Study in Ideology and Literary Form.

“I’m interested in characters only as each is a locus for allowing certain sorts of sentences to be uttered—by the character or about the character.”
Seventh-day Adventists and the Civil Rights Movement
Samuel G. London, Jr.

Seventh-day Adventists and the Civil Rights Movement is the first in-depth study of the denomination’s participation in civil rights politics. It considers the extent to which the denomination’s theology influenced how its members responded. This book explores why a brave few Adventists became social and political activists, and why a majority of the faithful eschewed the movement.

Samuel G. London, Jr., provides a clear yet critical understanding of the history and theology of the Seventh-day Adventist Church while highlighting the contributions of its members to political reform. Community awareness, the example of early Adventist pioneers, liberationist interpretations of the Bible, as well as various intellectual and theological justifications motivated the civil rights activities of some Adventists. For those who participated in the civil rights movement, these factors superseded the conservative ideology and theology that came to dominate the church after the passing of its founders. Covering the end of the 1800s through the 1970s, the book discusses how Christian fundamentalism, the curse of Ham, the philosophy of Booker T. Washington, pragmatism, the aversion to ecumenism and the Social Gospel, belief in the separation of church and state, and American individualism converged to impact Adventist sociopolitical thought.

Samuel G. London, Jr., is assistant professor of history at the University of Bridgeport in Connecticut.

OCTOBER, 192 pages (approx.), 6 x 9 inches, bibliography, index
Cloth $50.00S, 978-1-60473-272-6

RELATED
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Smart Ball
Marketing the Myth and Managing the Reality of Major League Baseball
Robert F. Lewis II

Smart Ball follows Major League Baseball’s history as a sport, a domestic monopoly, a neocolonial power, and an international business. MLB’s challenge has been to market its popular mythology as the national pastime with pastoral, populist roots while addressing the management challenges of competing with other sports and diversions in a burgeoning global economy.

Baseball researcher Robert F. Lewis II argues that MLB for years abused its legal insulation and monopoly status through arrogant treatment of its fans and players and static management of its business. As its privileged position eroded in the face of increased competition from other sports and union resistance, it awakened to its perilous predicament and began aggressively courting athletes and fans at home and abroad.

Using a detailed marketing analysis and applying the principles of a “smart power” model, the author assesses MLB’s progression as a global business brand that continues to appeal to a consumer’s sense of an idyllic past in the midst of a fast-paced, and often violent, present.

A retired corporate executive, Robert F. Lewis II has a doctorate from the University of New Mexico where he teaches part time. He has published in Outside the Lines, the journal of the Society of American Baseball Research.

JANUARY, 176 pages (approx.), 6 x 9 inches, bibliography, index
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Edited by David C. Ogden and Joel Nathan Rosen
Afterword by Jack Lule
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Stories of Oprah
The Oprahfication of American Culture

Edited by Trystan T. Cotten and Kimberly Springer

Stories of Oprah is a collection of essays that explores Oprah Winfrey’s broad reach as an industry and media brand. Contributors analyze a number of topics touching on the ways in which her cultural output shapes contemporary America. The volume examines how Oprah has fashioned a persona—which emphasizes her rural, poverty-stricken roots over other factors—that helps her popularize her unique blend of New Age spirituality, neoliberal politics, and African American preaching. She packages New Age spirituality through the rhetoric of race, gender, and the black preacher tradition. Oprah’s Book Club has reshaped literary publishing, bringing Toni Morrison, William Faulkner, and Cormac McCarthy to a broad number of readers. Her brand extends worldwide through the internet. In this volume writers analyze her positions on teen sexuality, gender, race, and politics, and the impact of Winfrey’s confessional mode on mainstream television news.

The book also addresses twenty-first-century issues, showing Winfrey’s influence on how Americans and Europeans responded to 9/11, and how Harpo Productions created a deracialized film adaptation of Zora Neale Hurston’s classic novel Their Eyes Were Watching God in 2005. Throughout, Stories of Oprah challenges readers to reflect on how Oprah the Industry has reshaped America’s culture, history, and politics.

Trystan T. Cotten is assistant professor of African American studies at California State University, Stanislaus. With Christa Davis Acampora, Cotten edited Cultural Sites of Critical Insight: Philosophy, Aesthetics, and African American and Native Women’s Writings and (Un)Making Race, Re-making Soul: Transforming Aesthetics and the Practice of Freedom. Kimberly Springer is senior lecturer in American studies at King’s College London. She is the author of Living for the Revolution: Black Feminist Organizations, 1968–1980 and editor of Still Lifting, Still Climbing: Contemporary African American Women’s Activism.

People Get Ready
African American and Caribbean Cultural Exchange

Kevin Meehan

Throughout this book, Kevin Meehan offers historical and theoretical readings of Caribbean and African American interaction from the 1700s to the present. By analyzing travel narratives, histories, creative collaborations, and political exchanges, he traces the development of African American/Caribbean dialogue through the lives and works of four key individuals: historian Arthur Schomburg, writer/archivist Zora Neale Hurston, poet Jayne Cortez, and politician Jean-Bertrand Aristide.

People Get Ready examines how these influential figures have reevaluated popular culture, revised the relationship between intellectuals and everyday people, and transformed practices ranging from librarianship and anthropology to poetry and broadcast journalism. This discourse, Meehan notes, is not free of contradictions, and misunderstandings arise on both sides. In addition to noting dialogues of unity, People Get Ready focuses on instances of intellectual elitism, sexism, color prejudice, imperialism, national chauvinism, and other forms of mutual disdain that continue to limit African American and Caribbean solidarity.

Kevin Meehan is associate professor of English at University of Central Florida. He has published in African American Review, American Literature, Callaloo, and elsewhere.
Memphis Boys:
The Story of American Studios
Roben Jones

Memphis Boys chronicles the story of the rhythm section at Chips Moman’s American Studios from 1964, when the group began working together, until 1972, when Moman shut down the studio and moved the entire operation to Atlanta. Utilizing extensive interviews with Moman and the group, as well as additional comments from the songwriters, sound engineers, and office staff, author Roben Jones creates a collective biography combined with a business history and a critical analysis of important recordings. She reveals how the personalities of the core group meshed, how they regarded newcomers, and how their personal and musical philosophies blended with Moman’s vision to create timeless music based on themes of suffering and sorrow.

Recording sessions with the Gentrys, Aretha Franklin, Wilson Pickett, the Box Tops, Joe Tex, Neil Diamond, B. J. Thomas, Dionne Warwick, and many others come alive in this book. Jones provides the stories behind memorable songs composed by group writers, such as “The Letter,” “Dark End of the Street,” “Do Right Woman,” “Breakfast in Bed,” and “You Were Always on My Mind.” Featuring photographs, personal profiles, and a suggested listening section, Memphis Boys details a significant phase of American music and the impact of one studio.

Roben Jones of Gallipolis, Ohio, has published poetry in various magazines and in Wild Sweet Notes: Fifty Years of West Virginia Poetry, 1950–1999.

Richard Dyer-Bennet:
The Last Minstrel
Paul O. Jenkins

In the 1940s and ’50s, Richard Dyer-Bennet (1913–1991) was among the best known and most respected folk singers in America. Paul O. Jenkins tells, for the first time, the story of Dyer-Bennet, often referred to as the “Twentieth-Century Minstrel.” Dyer-Bennet’s approach to singing sounded almost foreign to many American listeners. The folk artist followed a musical tradition in danger of dying out. The Swede Sven Scholander was the last European proponent of minstrelsy and served as Dyer-Bennet’s inspiration after the young singer traveled to Stockholm to meet him one year before Scholander’s death.

Dyer-Bennet’s achievements were many. Nine years after his meeting with Scholander, he became the first solo performer of his kind to appear in Carnegie Hall. This book argues Dyer-Bennet helped pave the way for the folk boom of the mid-1950s and early 1960s, finding his influence in the work of Joan Baez, Judy Collins, and many others. It also posits strong evidence that Dyer-Bennet would certainly be much better known today had his career not been interrupted midstream by the anticommunist, Red-scare blacklist and its ban on his performances.

Paul O. Jenkins is the director of library services at College of Mount St. Joseph in Cincinnati, Ohio. He has published articles in Old-Time Herald and College and Research Libraries News. He received the New York Times Academic Librarian Award in 2006.

Richard Dyer-Bennet
The Last Minstrel
Paul O. Jenkins

A biography of the first solo folk musician to play Carnegie Hall and a staunch preserver of European styles

Photograph—“Aretha Now” session, 1968, courtesy Jimmy Johnson and Jimmy Johnson Music

Photograph—Richard Dyer-Bennet, courtesy Clemens Kalischer

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American Made Music Series

Photograph—Richard Dyer-Bennet, courtesy Jim Menzel

Photograph—Richard Dyer-Bennet, courtesy Clemens Kalischer
Wilbur C. Sweatman (1882–1961) is one of the most important, yet unheralded, African American musicians involved in the transition of ragtime into jazz in the early twentieth century. In That's Got 'Em!, Mark Berresford tracks this energetic pioneer over a seven-decade career. His talent transformed every genre of black music before the advent of rock and roll—“pickaninny” bands, minstrelsy, circus sideshows, vaudeville (both black and white), night clubs, and cabarets. Sweatman was the first African American musician to be offered a long-term recording contract, and he dazzled listeners with jazz clarinet solos before the Original Dixieland Jazz Band’s so-called “first jazz records.” Sweatman toured the vaudeville circuit for over twenty years and presented African American music to white music lovers without resorting to the hitherto obligatory “plantation” costumes and blackface makeup. His bands were a fertile breeding ground of young jazz talent, featuring such future stars as Duke Ellington, Coleman Hawkins, and Jimmie Lunceford. Sweatman subsequently played pioneering roles in radio and recording production. His high profile and sterling reputation in both the black and white entertainment communities made him a natural choice for administering the estate of Scott Joplin and other notable black performers and composers.

That's Got 'Em! is the first full-length biography of this pivotal figure in black popular culture, providing a compelling account of his life and times.

Mark Berresford is a writer, rare record dealer, and editor of VJM's Jazz & Blues Mart, the world's oldest jazz and blues record trade magazine. He is the author of Parry Thomas and Pendine and coauthor of Black Swan: The Record Label of the Harlem Renaissance.

The Berimbau: Soul of Brazilian Music

Eric A. Galm

The Brazilian berimbau, a musical bow, is most commonly associated with the energetic martial art/dance/game of capoeira. This study explores the berimbau's stature from the 1950s to the present in diverse musical genres including bossa nova, samba-reggae, MPB (Popular Brazilian Music), electronic dance music, Brazilian art music, and more. Berimbau music spans oral and recorded historical traditions, connects Latin America to Africa, juxtaposes the sacred and profane, and unites nationally constructed notions of Brazilian identity across seemingly impenetrable barriers. The Berimbau: Soul of Brazilian Music is the first work that considers the berimbau beyond the context of capoeira, and explores the bow's emergence as a national symbol. Throughout, this book engages and analyzes intersections of musical traditions in the Black Atlantic, North American popular music, and the rise of global jazz. This book is an accessible introduction to Brazilian music for musicians, Latin American scholars, capoeira practitioners, and other people who are interested in Brazil's music and culture.

Eric A. Galm is an assistant professor of music at Trinity College in Hartford, Connecticut. He is the recipient of a Fulbright Grant for Research in Brazil.

January, 224 pages (approx.), 6 x 9 inches, 25 b&w illustrations, bibliography, discography, glossary, appendix, index
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Illustration courtesy Raqhel Coelho

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On Floods and Photo Ops
How Herbert Hoover and George W. Bush Exploited Catastrophes

Paul Martin Lester

Residents Herbert Clark Hoover and George Walker Bush were challenged many times during their political careers. On Floods and Photo Ops: How Herbert Hoover and George W. Bush Exploited Catastrophes focuses on the visual record of two such tests: the relief efforts led by Commerce Secretary Hoover during the 1927 Mississippi River flood and the Bush team’s response to Hurricane Katrina. By concentrating on these two historic events, Paul Martin Lester discusses political photography, particularly the use of photo ops during catastrophes. He illuminates the evolution of a genre and explores the differences and similarities between these two American politicians. Hoover and Bush reached the pinnacle of political achievement, only to lose in the court of popular opinion.

From two photo ops that occurred almost eighty years apart, Lester offers a model for close readings and comparisons of images in practicing visual history. Under Lester’s examination, these otherwise unremarkable photographs speak volumes about political response to natural disasters. From two photo ops

Paul Martin Lester is a professor of communications at California State University, Fullerton. He is the author of Visual Communication: Images with Messages and Photojournalism: An Ethical Approach and coeditor of Images That Injure: Pictorial Stereotypes in the Media.

Lewis Hine as Social Critic

Kate Sampsell-Willmann

This is one of the first full-length examinations of Lewis W. Hine (1878–1940), the intellectual and aesthetic father of social documentary photography. Kate Sampsell-Willmann assesses Hine’s output through the lens of his photographs, his political and philosophical ideologies, and his social and aesthetic commitments to the dignity of labor and workers.

Using Hine’s images, published articles, and private correspondence, Lewis Hine as Social Critic places the artist within the context of the Progressive Era and its associated movements and periodicals, such as the Works Progress Administration, Tennessee Valley Authority, the Chicago School of Social Work, and Rex Tugwell’s American Economic Life and the Means of Its Improvement. This intellectual history, heavily illustrated with Hine’s photography, compares his career and concerns with other prominent photographers of the day—Jacob Riis, Alfred Stieglitz, Paul Strand, Walker Evans, Dorothea Lange, and Margaret Bourke-White.

Through detailed analysis of how Hine’s images and texts intersected with concepts of urban history and social democracy, this volume reestablishes the artist’s intellectual preeminence in the development of American photography as socially conscious art.

Kate Sampsell-Willmann is a visiting assistant professor of history at Georgetown University’s School of Foreign Service in Qatar. Her work has appeared in the Journal of the Gilded Age and Progressive Era, History of Photography, and American Quarterly.

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In this classic work of Mississippi history, Nollie W. Hickman relates the felling of great forests of longleaf pine in a southern state where lumbering became a mighty industry. *Mississippi Harvest* records the arduous transportation of logs to the mills, at first by oxcart and water and later by rail. It details how the naval stores trade flourished through the production of turpentine, pitch, and rosin and through the expansion of exports, which furnished France with spars for sailing vessels. The book tracks the impact of the Civil War on southern lumbering, the tragedy of denuded lands, and, finally, the renewal of resources through reforestation.

Born into a family of lumbermen, Hickman acquired firsthand knowledge of forest industries. Later, as a student of history, he devoted years of painstaking work to gathering materials on lumbering. His information comes from many sources including interviews with loggers, rafters, sawmill and turpentine workers, and company managers, and from company records, land records, diaries, old newspapers, lumber trade journals, and government documents.

While the author’s purpose is to share the history of a natural resource, he also gives the reader the panorama of Mississippi. *Mississippi Harvest* interprets the state’s people, agriculture, industry, government, politics, economy, and culture through the lens of one of the state’s earliest and most lasting economic engines.

Nollie W. Hickman (1912–1987) taught at Perkinston Junior College (now Mississippi Gulf Coast Community College) and Northeast Louisiana State College (now University of Louisiana at Monroe).

*Mississippi Harvest*

Lumbering in the Longleaf Pine Belt, 1840–1915

Nollie W. Hickman
Working the Field: Accounts from French Louisiana
Jacques Henry and Sara Le Menestrel

Working the Field: Accounts from French Louisiana records reflections on the fieldwork conducted in French Louisiana by a group of anthropologists and folklorists from Louisiana, the United States, Canada, and France between the 1970s and 2000. Contributors cast a critical look at the core anthropological concepts of field, informants, and knowledge. Reassessing, they propose that the field, identities, and knowledge acquired are not set entities but rather are a matter of construction. Personal profiles of the researchers (native or outsider, activist or academic, man or woman, black or white) contribute to frame the investigations. Essays also illustrate the shifting of these identities during and after the research in response to personal, relational, and political circumstances. This volume is a vital addition to the body of work on French Louisiana and Cajun and Creole culture, and it provides an understanding of the true nature of anthropological fieldwork that is of great value to anyone attempting to research in a modern setting.

Jacques Henry is an associate professor of anthropology and sociology at the University of Louisiana at Lafayette and coauthor of Blue Collar Bayou: Louisiana Cajuns in the New Economy of Ethnicity. Sara Le Menestrel is a research fellow at CNRS (National Center for Scientific Research) in Paris, France. She is coauthor of Vivre la guinguette and author of La voie des Cadiens: Tourisme et identité en Louisiane.

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Unexpected Places: Relocating Nineteenth-Century African American Literature
Eric Gardner

In January of 1861, on the eve of both the Civil War and the first publication of the African Methodist Episcopal Church’s Christian Recorder, John Mifflin Brown wrote to the paper praising its editor Elisha Weaver: "It takes our Western boys to lead off. I am proud of your paper.” Weaver’s story, though, like many of the contributions of early black literature outside of the urban Northeast, has almost vanished. Unexpected Places: Relocating Nineteenth-Century African American Literature recovers the work of early African American authors and editors such as Weaver who have been left off maps drawn by historians and literary critics. Individual chapters restore to consideration black literary locations in antebellum St. Louis, antebellum Indiana, Reconstruction-era San Francisco, and several sites tied to the Philadelphia-based Recorder during and after the Civil War.

In conversation with both archival sources and contemporary scholarship, Unexpected Places calls for a large-scale remapping of the early African American literary landscape. In addition to revisiting such better-known writers as William Wells Brown, Maria Stewart, and Hannah Crafts, Unexpected Places offers the first critical considerations of important figures including William Jay Greenly, Jennie Carter, Polly Wash, and Lizzie Hart. The book’s discussion of physical locations leads naturally to careful study of how region is tied to genre, authorship, publication circumstances, the black press, domestic and nascent black nationalist ideologies, and black mobility in the nineteenth century.

Eric Gardner is professor and chair of the English department at Saginaw Valley State University. He is the editor of Jennie Carter: A Black Journalist of the Early West (University Press of Mississippi).

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Margaret Walker Alexander Series in African American Studies

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The Case against Afrocentrism

Tunde Adeleke

Postcolonial discourses on African Diaspora history and relations have traditionally focused intensely on highlighting the common experiences and links between black Africans and African Americans. This is especially true of Afrocentric scholars and supporters who use Africa to construct and validate a monolithic, racial, and culturally essentialist worldview. Publications by Afrocentric scholars such as Molefi Asante, Marimba Ani, Maulana Karenga, and the late John Henrik Clarke have emphasized the centrality of Africa to the construction of Afrocentric essentialism. In the last fifteen years, however, countervailing critical scholarship has challenged essentialist interpretations of Diaspora history. Critics such as Stephen Howe, Yaacov Shavit, and Clarence Walker have questioned and refuted the intellectual and cultural underpinnings of Afrocentric essentialist ideology.

Tunde Adeleke deconstructs Afrocentric essentialism by illuminating and interrogating the problematic situation of Africa as the foundation of a racialized worldwide African Diaspora. He attempts to fill an intellectual gap by analyzing the contradictions in Afrocentric representations of the continent. These include multiple, conflicting, and ambivalent portraits of Africa; the use of the continent as a global, unifying identity for all blacks; the de-emphasizing and nullification of New World acculturation; and the ahistoristic construction of a monolithic African Diaspora worldwide.

A shot across the bow of Pan-African claims of a unified African culture

A study of one of the earliest organized slave rebellions in colonial America and its far-reaching effects

Tunde Adeleke is the director of the African and African American Studies Program at Iowa State University. He is the author of UnAmerican Africans: Nineteenth-Century Black Nationalists and the Civilizing Mission and has published articles in several academic journals.

OCTOBER, 224 pages (approx.), 6 x 9 inches, bibliography, index
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Calling Out Liberty

The Stono Slave Rebellion and the Universal Struggle for Human Rights

Jack Shuler

On Sunday, September 9, 1739, twenty Kongolese slaves armed themselves by breaking into a storehouse near the Stono River south of Charleston, South Carolina. They killed twenty-three white colonists, joined forces with other slaves, and marched toward Spanish Florida. There they expected to find freedom. One report claims the rebels were overheard shouting, “Liberty!” Before the day ended, however, the rebellion was crushed, and afterwards many surviving rebels were executed. South Carolina rapidly responded with a comprehensive slave code. The Negro Act reinforced white power through laws meant to control the ability of slaves to communicate and congregate. It was an important model for many slaveholding colonies and states, and its tenets greatly inhibited African American access to the public sphere for years to come.

The Stono Rebellion serves as a touchstone for Calling Out Liberty, an exploration of human rights in early America. Expanding upon historical analyses of this rebellion, Jack Shuler suggests a relationship between the Stono rebels and human rights discourse in early American literature. Though human rights scholars and policy makers usually offer the European Enlightenment as the source of contemporary ideas about human rights, this book repositions the sources of these important and often challenged American ideals.

Jack Shuler is assistant professor of English at Denison University. His work has appeared in the Columbia Journal of American Studies, South Carolina Review, Fast Capitalism, and Reconstruction: Studies in Contemporary Culture.

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