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Live from the Mississippi Delta showcases a rare collection of photographs and stories about musicians from Robert Plant, B. B. King, and ZZ Top to local guitarists playing gigs on the weekend. Panny Flautt Mayfield, a lifelong Delta resident from Tutwiler and an award-winning journalist, documents multiple decades of blues and gospel music in her native land. Her first book collects over two hundred black-and-white and color photographs from a long career of photographing live music.

The book opens with Robert Plant addressing senior citizens gathered in Tutwiler, to honor their town as the birthplace of the blues. From there, the book proceeds throughout the Delta from juke joints and festivals to blues markers and museums. Mayfield presents images and tales of local icons such as Early Wright, Wade Walton, and the Jelly Roll Kings, as well as international celebrities. She shares intimate photos, including Garth Brooks and Bobby Rush charming elementary school kids in West Tallahatchie, along with insider stories and photos of B. B. King’s Homecoming, the Governor’s Awards, the Delta Blues Museum, the Sunflower and King Biscuit festivals, and a fascinating side trip to the Notodden Norway Blues Festival, which has a rich sister-city relationship with Clarksdale and the Sunflower Festival.

Years ago volunteer tour guide Shirley Fair announced to visitors that there is a church or a juke joint on every corner in Clarksdale. Those demographics are still mostly accurate. Igniting a high-octane finale are photographs taken at iconic juke joints such as Smitty’s Red Top, the Bobo Grocery, the Rivernot Lounge, Po’ Monkey’s, Hopson, Shelby’s Dew Drop Inn, the Rose, Ground Zero, Sarah’s Kitchen, Margaret’s Blue Diamond, and Red’s.

Panny Flautt Mayfield, Clarksdale, Mississippi, a lifelong resident of the Mississippi Delta, is an award-winning journalist who has been photographing blues and gospel musicians at festivals, clubs, churches, and juke joints for decades. Her collections have been exhibited in museums across the United States and Europe and have earned critical acclaim from Aperture magazine. She has been recognized with more than thirty awards of excellence from the Mississippi Press Association, the Associated Press, the Mississippi Film Commission, and the College Public Relations Association of Mississippi.
Unveiling the Muse
The Lost History of Gay Carnival in New Orleans

Howard Philips Smith
Foreword by Henri Schindler

Traditional Carnival has been well documented with a vast array of books published on the subject. However, few of them, if any, mention gay Carnival krewes or the role of gay Carnival within the larger context of the season. Howard Philips Smith corrects this oversight with a beautiful, vibrant, and exciting account of gay Carnival.

Gay krewes were first formed in the late 1950s, growing out of costume parties held by members of the gay community. Their tableau balls were often held in clandestine locations to avoid harassment. Even by the new millennium, gay Carnival remained a hidden and almost lost history. Much of the history and the krewes themselves were devastated by the AIDS crisis. Whether facing police raids in the 1960s or AIDS in the 1980s, the Carnival krewes always came back each season. A culmination of two decades of research, Unveiling the Muse positions this incredible story within its proper place as an amazing and important facet of traditional Carnival.

Based on years of detailed interviews, each of the major gay krewes is represented by an in-depth historical sketch, outlining the founders, moments of brilliance on stage, and a list of all the balls, themes, and royalty. Of critical importance to this history is the colorful ephemera associated with the gay tableau balls. Reproductions of never-before-published brilliantly designed invitations, large-scale commemorative posters, admit cards, and programs add dimension and life to this history. Sketches of elaborate stage sets and costumes as well as photographs of ball costumes and rare memorabilia further enhance descriptions of these tableau balls.

Howard Philips Smith, Los Angeles, California, grew up on a farm in rural Mississippi and attended the University of Southern Mississippi. He began writing about pre-AIDS New Orleans and the gay ball scene during the early 1980s, the so-called Golden Age of Gay Carnival. He lives with his husband and three cats.

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TELLING OUR STORIES
Museum of Mississippi History and Mississippi Civil Rights Museum

Mississippi Department of Archives and History

Contributions by Reuben V. Anderson, Haley Barbour, Kane Ditto, Myrlie Evers, John E. Fleming, Dennis J. Mitchell, and William F. Winter

In December 2017, in celebration of our state's bicentennial, the Mississippi Department of Archives and History will open two state-of-the-art museums—the Museum of Mississippi History and the Mississippi Civil Rights Museum. The Mississippi Museum of History will explore the entire sweep of the state's history. The Mississippi Civil Rights Museum, the first state-operated civil rights museum in the country, will explore the period from 1945 to 1976, when Mississippi was ground zero for the Civil Rights Movement nationally.

This companion book highlights some of the Mississippi stories captured in the two museums. The book also tells the story behind the museum project, honoring those who made these museums possible and celebrating their commitment to making the museums the signature project of Mississippi's bicentennial celebration.

Mississippi's story comes to life through artifacts like a circa-1840 cotton gin, a contemporary Choctaw beaded medallion necklace, a banner from the state's first black Masonic lodge, a boil weevil trap used in Grenada County, a chess set molded from bread by a Freedom Rider at Parchman penitentiary, and a clock that stopped at the moment Hurricane Katrina flooded a Biloxi home. Never before have these objects been gathered together in one place or publication.

Founded in 1902, the Mississippi Department of Archives and History collects and preserves the state's historic resources, sharing them with the public through programs, events, educational outreach, a library, and museums such as the Museum of Mississippi History and the Mississippi Civil Rights Museum.

The definitive guide to the 2 Mississippi Museums

NOVEMBER, 200 pages (approx.), 9 x 9 inches, 156 b&w/color illustrations, foreword, introduction, index
Cloth $25.00T 978-1-4968-1348-0
Ebook available

Photographs (clockwise from left): Fannie Lou Hamer during the March Against Fear through Mississippi, photograph by Jim Peppler, June 1966 (courtesy of the Alabama Department of Archives and History, Montgomery, Alabama). United States flag, hand-spun cotton thread, 1818 (courtesy of the Mississippi Department of Archives and History). Shackles, hand-forged wrought iron, eighteenth century (courtesy of the Mississippi Department of Archives and History). Herring Cache: projectile point, novaculite points, green slate banner stones, Middle Archaic Period, Mississippian Period (courtesy of the Mississippi Department of Archives and History).
Emmett Till
The Murder That Shocked the World and Propelled the Civil Rights Movement

Devery S. Anderson
Foreword by Julian Bond
With a new preface by the author

A gripping reexamination of the abduction and murder that galvanized the civil rights movement

draws on public archives and public collections to present the most detailed account of this horrific story.

Devery S. Anderson’s Emmett Till: The Murder That Shocked the World and Propelled the Civil Rights Movement provides a full and detailed picture of the murder of Emmett Till and its legacy. Mr. Anderson’s book takes readers deep inside the political psyche and cultural mindset of Mississippi at the time. Emmett Till is masterfully researched, drawing on public archives and public collections to present the most detailed account of this horrific story.” — W. Ralph Eubanks, Wall Street Journal

“Drawing on new evidence and interviews with Till’s family members, witnesses to the murder, and reporters who covered the trial that exonerated the accused killers, Anderson offers a very detailed examination of the murder and its significance in the long history of racial abuses in the South under Jim Crow. He concludes with his own theory about the case and its legacy, a fund to investigate cold cases of civil rights murders prior to 1970. Photographs enhance this very thorough and compelling look at the murder that galvanized the civil rights movement and continues to act as a rallying call for racial justice.” — Vanessa Bush, Booklist

Devery S. Anderson, Salt Lake City, Utah, is a graduate of the University of Utah and editor at Signature Books. He has authored or coauthored several books on Mormon history, two of which won the Steven F. Christensen Award for Best Documentary from the Mormon History Association.

Black Boys Burning
The 1959 Fire at the Arkansas Negro Boys Industrial School

Grif Stockley

The devastating, tragic consequences of structural and institutional racism in a segregated boys’ prison work farm

On the morning of March 5, 1959, Luvenia Long was listening to gospel music when a news bulletin interrupted her radio program. Fire had engulfed the Arkansas Negro Boys Industrial School in Wrightsville, thirteen miles outside of Little Rock. Her son Lindsey had been confined there since January 14, after a judge for juveniles found him guilty of stealing from a neighborhood store owner. To her horror, Lindsey was not among the forty-eight boys who had clawed their way through the windows of the dormitory to safety. Instead, he was among the twenty-one boys between the ages of thirteen and seventeen who burned to death.

Black Boys Burning presents a focused explanation of how systemic poverty perpetuated by white supremacy sealed the fate of those students. A careful telling of the history of the school and fire, the book provides readers a fresh understanding of the broad implications of white supremacy. Grif Stockley’s research adds to an evolving understanding of the Jim Crow South, Arkansas’s history, the lawyers who capitalized on this tragedy, and the African American victims.

In hindsight, the disaster at Wrightsville could have been predicted. Immediately after the fire, an unsigned editorial in the Arkansas Democrat predicted. Immediately after the fire, an unsigned editorial in the Arkansas Democrat noted long-term deterioration, including the wiring, of the buildings. After the Central High School Desegregation Crisis in 1957, the boys’ deaths eighteen months later were once again an embarrassment to Arkansas. The fire and its circumstances should have provoked southerners to investigate the realities of their “separate but equal institutions.” However, white supremacy ruled the investigations, and the grand jury declared the event to be an anomaly.

Grif Stockley, Little Rock, Arkansas, has authored several books, including Blood in Their Eyes: The Elaine Race Massacres of 1919; Ruled by Race: Black/White Relations in Arkansas from Slavery to the Present; and Daisy Bates: Civil Rights Crusader from Arkansas, the latter published by University Press of Mississippi. Stockley is recipient of the Arkansas Historical Association’s Lifetime Achievement Award for “pioneering investigations of Arkansas’s racial history.”

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Fragile Grounds
Louisiana’s Endangered Cemeteries

Jessica H. Schexnayder and Mary H. Manhein

A visual treasury of disappearing cemeteries and a call to preserve and document them

Fragile Grounds compiles stories and photographs of endangered cemeteries throughout Louisiana’s coastal zone and beyond. These burial places link the fragile land to the frailty of the state’s threatened community structures. The book highlights the state’s vibrant diversity by showing its unique burial customs and traditions, while it also identifies the urgent need for ongoing documentation of cultural elements at risk.

Cemeteries associated with the culturally rich communities of Louisiana reflect the history and global settlement patterns of the state. Yet many are endangered due to recurring natural and man-made events. Nearly 80 percent of the nation’s coastal land loss occurs in Louisiana. Coastal erosion, sinking land, flooding, storm surge, and sea-level rise have led to an inland migration that threatens to unravel the fabric of Louisiana and, by association, hastens the demise of its burial places.

As people are forced inland, migrants abandon, neglect, or often overlook cemeteries as part of the cultural landscape. In terms of erosion, when the land goes, the cemetery goes with it. Cemeteries fall prey to inland and coastal flooding. As cities grow outward, urban sprawl takes over the landscape. Cemeteries lose out to forces such as expansion, eminent domain, and urban neglect. Not only do cemeteries give comfort for the living, but they also serve as a vital link to the past. Once lost, that past cannot be recovered.

Jessica H. Schexnayder, Denham Springs, Louisiana, is a Louisiana native and is passionate about documenting the people, history, and culture of south Louisiana. Her writing and photography have been featured by the Louisiana State Archives, Louisiana Cultural Vistas, Country Roads, Heart of Louisiana, and Inside New Orleans. Mary H. Manhein, Baton Rouge, Louisiana, is author of The Bone Lady: Life as a Forensic Anthropologist; Trail of Bones: More Cases from the Files of a Forensic Anthropologist; Bone Remains: Cold Cases in Forensic Anthropology, and the mystery novel Floating Souls: The Canal Murders. She is retired director of the Forensic Anthropology and Computer Enhancement Services (FACES) Laboratory at Louisiana State University.

New Orleans Life after Katrina

Ian McNulty

“This is more than a simple ‘storm story’ and joins a tradition of evocative place biographies. The author develops his memoir beyond the events of August 2005 into an examination of what makes a community significant.” —Booklist

“McNulty’s account of the slow human recovery as people remade their lives, while elected officials produced a moribund recovery and continuing scandals, is a paean to the passion of workaday citizens who make the reduced city greater than its political parts.” —Chicago Tribune

“A gifted writer, never overwrought or dramatic as in many Katrina memoirs. McNulty writes with maturity, insight, and in gorgeous color both of the devastation and of a city regaining its charm in ragged spurts.” —Ace Atkins, New York Times bestselling author of The Innocents and Robert B. Parker’s Slow Burn

Ian McNulty, New Orleans, Louisiana, has been writing about the life and culture of New Orleans since 1999 as a reporter, columnist, and author. He is a staff writer for the New Orleans Advocate, where he focuses on the food culture of one of the world’s great food cities, and his radio commentaries air weekly on the New Orleans NPR affiliate. He is also author of Louisiana Rambles: Exploring America’s Cajun and Creole Heartland, published by University Press of Mississippi and named one of the top travel books by the Society of American Travel Writers.

OCTOBER, 172 pages, 6 x 9 inches
Paper $25.00T 978-1-4968-1492-0
Ebook available
NEW ORLEANS REMIX

Jack Sullivan

Since the 1990s, New Orleans has been experiencing its greatest musical renaissance since Louis Armstrong. Brass band, funk, hip hop, Mardi Gras Indian, zydeco, and other styles are rocking the city in new neighborhood bars far from the Bourbon Street tourist scene. Even “neotraditional” jazz players have emerged in startling numbers, making the old sound new for a younger generation.

In this book, Jack Sullivan shines the light on superb artists little known to the general public—Leroy Jones, Shamarr Allen, Kermit Ruffins, Topsy Chapman, Aurora Nealand, the Brass-A-Holics. He introduces as well a surge of female, Asian, and other previously marginalized groups that are making the vibe more inclusive than ever.

New Orleans Remix covers artists who have broken into the national spotlight—the Rebirth Brass Band, Trombone Shorty, Jon Batiste—and many creators who are still little known. Based on dozens of interviews and archival documents, this book delivers their perspectives on how they view their present in relation to a vital past.

The city of New Orleans has always held fiercely to the old even as it invented the new, a secret of its dynamic success. Marching tunes mingled with jazz, traditional jazz with bebop, Mardi Gras Indian percussion with funk, all producing wonderfully bewildering yet viable fusions. This book identifies the unique catalytic power of the city itself. Why did New Orleans spawn America’s greatest vernacular music, and why does its musical fire still burn so fiercely, long after the great jazz eruptions in Chicago, Kansas City, and others declined? How does a tradition remain intensely creative for generations? How has the huge influx of immigrants to New Orleans, especially since Hurricane Katrina, contributed to the city’s current musical harmony? This book seeks answers through the ideas of working musicians who represent very different sensibilities in voices often as eloquent as their music.


OCTOBER, 240 pages (approx.), 6 x 9 inches, 42 b&w illustrations, index
Cloth $28.00T 978-1-4968-1526-2
Ebook available
American Made Music Series

GODFATHER OF THE MUSIC BUSINESS

Morris Levy

Richard Carlin

One of Steven van Zandt’s picks for his ten favorite music books of 2016

“Scrupulously even-handed, Carlin eschews the sensational in favor of sober business history, meticulously detailing key aspects of Levy’s forty-year career.” —Jonathan Karp, Jewish Review of Books

“Richard Carlin has written an eye-opening, behind-the-scenes study of jazz and popular music through the fascinating (and checkered) career of Morris Levy. Digging deep into a variety of sources, Carlin has added fascinating, often highly personal, details to the history of popular music during the latter half of the twentieth century. This is a messy and revealing story, with an assortment of criminal types and sprinkled with many interesting photos.” —Ronald D. Cohen, editor of Alan Lomax, Assistant in Charge: The Library of Congress Letters, 1935–1945, published by University Press of Mississippi

“The FBI always figured Morris Levy was the front man for the syndicate in the record business. This beloved, feared music man finally gets the epic biography he deserves in Richard Carlin’s fascinating Godfather of the Music Business.” —Joel Selvin, author of Here Comes the Night: The Dark Soul of Bert Berns and the Dirty Business of Rhythm and Blues

“Four stars. Richard Carlin’s brilliant research digs up intriguing stories... totally fascinating.” —Fred Dellar, Mojo

“[A] colorful account of that sinister Svengali, Morris Levy... Carlin’s concise narrative successfully arcs Levy’s rags to riches rise.” —Mike Jurkovic, Elmore

Richard Carlin, Glen Ridge, New Jersey, is author of several books on popular music, including Worlds of Sound: The Story of Smithsonian Folkways and Country Music: The People, Places, and Moments That Shaped the Country Style. He also coedited Ain’t Nothing But the Real Thing: How the Apollo Theater Shaped American Entertainment and edited the eight-volume series American Popular Music.

OCTOBER, 312 pages, 6 x 9 inches, 40 b&w illustrations, index
Paper $25.00T 978-1-4968-1480-7
Ebook available
American Made Music Series
“Clarence Bernard Henry has given to American music literature the most beautifully written treatise on the musical accomplishments of the great Quincy Jones. No one has explicated more thoroughly the prodigious, diverse, and unprecedented contributions of Jones. By doing so, Henry has proven that Quincy Jones is unequivocally one of America’s foremost masters of music. This book is a literary masterpiece and should be required reading for all students of American and African American music history.”
—Earl L. Stewart, associate professor in the Department of Black Studies at University of California, Santa Barbara, and author of African American Music: An Introduction

Quincy Jones (b. 1933) is one of the most prolific composers, arrangers, bandleaders, producers, and humanitarians in American music history and the recording and film industries. Among pop music fans he is perhaps most famous for producing Michael Jackson’s album, Thriller. Clarence Bernard Henry focuses on the life, music, career, and legacy of Jones within the social, cultural, historical, and artistic context of American, African American, popular, and world music traditions.

Jones’s career has spanned over sixty years, generating a substantial body of work with over five hundred compositions and arrangements. He broke racial barriers as a composer in the Hollywood film and television industries, producing the best-selling album of all time and receiving numerous Grammy Awards.

He collaborated with an array of musicians and groups such as Louis Armstrong, Duke Ellington, Miles Davis, Ella Fitzgerald, Sarah Vaughan, Frank Sinatra, Clifford Brown, Ray Charles, Michael Jackson, USA for Africa, and many others. Henry shows how Jones has, throughout his career, wholeheartedly embraced philosophies of globalization and cultural diversity in his body of work, collaborations, humanitarian projects, and musical creativity.


SEPTEMBER, 208 pages, 6 x 9 inches, appendices, bibliography, index
Paper $25.00T 978-1-4968-1488-3
Ebook available
American Made Music Series

Bob Dylan is many things to many people. Folk prodigy. Rock poet. Quiet gentleman. Dionysian impresario. Cotton Mather. Stage hog. Each of these Dylan creations comes with its own accessories, including a costume, a hairstyle, a voice, a lyrical register, a metaphysics, an audience, and a library of commentary. Each Bob Dylan joins a collective cast that has made up his persona for over fifty years.

No version of Dylan turns out uncomplicated, but the postmillennial manifestation seems peculiarly contrary—a tireless and enterprising antiquarian; a creator of singular texts and sounds through promiscuous poaching; an artist of innovation and uncanny renewal. This is a Dylan of persistent surrender from and engagement with a world he perceives as broken and enduring, addressing us from a past that is lost yet forever present.

Tearing the World Apart participates in the creation of the postmillennial Bob Dylan by exploring three central records of the twenty-first century—“Love and Theft” (2001), Modern Times (2006), and Tempest (2012)—along with the 2003 film Masked and Anonymous, which Dylan helped write and in which he appears as an actor and musical performer.

The collection of essays does justice to this difficult Bob Dylan by examining his method and effects through a disparate set of viewpoints. Readers will find a variety of critical contexts and cultural perspectives as well as a range of experiences as members of Dylan’s audience. The essays in Tearing the World Apart illuminate, as a prism might, its intransigent subject from enticing and intersecting angles.

Nina Goss, Brooklyn, New York, is a writer and educator. She is coeditor of and contributor to Dylan at Play. Eric Hoffman, Vernon, Connecticut, is a poet and essayist. He is author of Oppen: A Narrative and coeditor of Dave Sim: Conversations; Chester Brown: Conversations; and Seth: Conversations, all published by University Press of Mississippi.

![](image)
**Selling Folk Music**

*An Illustrated History*

Ronald D. Cohen and David Bonner

_Selling Folk Music: An Illustrated History_ highlights commercial sources that reveal the process of how folk music has been packaged and sold to a broad, shifting audience in the United States. Folk music has a varied and complex scope and lineage, including the blues, minstrel tunes, Victorian parlor songs, spirituals and gospel tunes, country and western songs, sea shanties, labor and political songs, calypso, pop folk, folk-rock, ethnic, bluegrass, and more. The genre is of major importance in the broader spectrum of American music, and it is easy to understand why folk music has been marketed as America’s music.

_Selling Folk Music_ presents the public face of folk music in the United States through its commercial promotion and presentation through much of the twentieth century. Included are concert flyers; sheet music; book, songbook, magazine, and album covers; concert posters and flyers; and movie lobby cards and posters, all in their original colors. The 1964 hootenanny craze, for example, spawned such items as a candy bar, pinball machine, bath powder, paper dolls, Halloween costumes, and beach towels.

The almost five hundred images in _Selling Folk Music_ present a new way to catalog the history of folk music while highlighting the transformative nature of the genre. Following the detailed introduction on the history of folk music, illustrations from commercial products make up the bulk of the work, presenting a colorful, complex history of folk music.


JANUARY, 176 pages (approx.), 8 ½ x 11 inches, 497 color illustrations, index Printed casebinding $75.00S 978-1-62846-215-9

Ebook available

American Made Music Series

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**George P. Knauff’s *Virginia Reels* and the History of American Fiddling**

Chris Goertzen

George P. Knauff’s _Virginia Reels_ (1839) was the first collection of southern fiddle tunes and the only substantial one published in the nineteenth century. Knauff’s activity could not anticipate our modern contest-driven fiddle subcultures. But the fate of the _Virginia Reels_ pointed in that direction, suggesting that southern fiddling, after his time, would happen outside of commercial popular culture even though it would sporadically engage that culture. Chris Goertzen uses this seminal collection as the springboard for a fresh exploration of fiddling in America, past and present. He first discusses the life and work of the arranger. Then he explains how this collection was meant to fit into the broad stream of early nineteenth-century music publishing. Goertzen describes the character of these fiddle tunes’ names (and such titles in general), what we can learn about antebellum oral tradition from this collection, and how fiddling relates to blackface minstrelsy.

Throughout the book, the author connects the evidence concerning both repertoire and practice found in the _Virginia Reels_ with current southern fiddling, encompassing styles ranging from straightforward to fancy—old-time styles of the Upper South, exuberant West Virginia styles, and the melodic improvisations of modern contest fiddling. Twenty-six song sheets assist in this discovery. Goertzen incorporates performance descriptions and music terminology into his accessible, engaging prose. Unlike the vast majority of books on American fiddling—regional tune collections or histories—this book presents an extended look at the history of southern fiddling and a close examination of current practices.

**Chris Goertzen,** Slidell, Louisiana, is professor of music history at the University of Southern Mississippi. His earlier books are _Fiddling for Norway: Revival and Identity, Southern Fiddlers and Fiddle Contests_; and _Made in Mexico: Tradition, Tourism, and Political Ferment in Oaxaca_, the latter two published by University Press of Mississippi.

OCTOBER, 256 pages (approx.), 6 x 9 inches, 66 bw illustrations, 6 tables, appendices, bibliography, index Printed casebinding $65.00S 978-1-4968-1427-2

Ebook available

American Made Music Series
JAZZ TRANSATLANTIC, VOLUME I
The African Undercurrent in Twentieth-Century Jazz Culture

Gerhard Kubik

In Jazz Transatlantic, Volume I, renowned scholar Gerhard Kubik takes the reader across the Atlantic from Africa to the Americas and then back in pursuit of the music we call jazz. This first volume explores the term itself and how jazz has been defined and redefined. It also celebrates the phenomena of jazz performance and uncovers hidden gems of jazz history. The volume offers insights gathered during Kubik's extensive field work and based on in-depth interviews with jazz musicians around the Atlantic world. Languages, world views, beliefs, experiences, attitudes, and commodities all play a role. Kubik reveals what is most important—the expertise of individual musical innovators on both sides of the Atlantic, and hidden relationships in their thoughts.

Besides the common African origins of much vocabulary and structure, all the expressions of jazz in Africa share transatlantic family relationships. Within that framework, musicians are creating and re-creating jazz in neverending contacts and exchanges. The first of two volumes, Jazz Transatlantic, Volume I examines this transatlantic history, sociolinguistics, musicology, and the biographical study of personalities in jazz during the twentieth century. This volume traces the African and African American influences on the creation of the jazz sound and traces specific African traditions as they transform into American jazz. Kubik seeks to describe the constant mixing of sources and traditions, so he includes influences of European music in both volumes. These works will become essential and indelible parts of jazz history.

NOVEMBER, 464 pages (approx.), 6 ¾ x 9 ¼ inches, 112 b&w illustrations, bibliography, index
Printed casebinding $75.00S 978-1-62846-230-2
Ebook available
American Made Music Series

Gerhard Kubik, Vienna, Austria, is one of the best-known scholars in the field of ethnomusicology and author of numerous books over a lengthy career. A cultural anthropologist, ethnomusicologist, and psychoanalyst, Kubik researches music, dance, and oral traditions in Africa and the Americas. He is author of Africa and the Blues, also published by University Press of Mississippi.
“[Comics] was a medium that tried to put bits of the past, present, and future all together on a page so they could be apprehended both as a mass and as a flow, or, in more high-faluting words, as a wave and as a particle.”

Editor Jean Braithwaite compiles interviews displaying both Ware’s erudition and his quirky self-deprecation. They span Ware’s career from 1993 to 2015, creating a time-lapse portrait of the artist as he matures. Several of the earliest talks are reprinted from zines now extremely difficult to locate. Braithwaite has selected the best broadcasts and podcasts featuring the interview-shy Ware for this volume, including new transcriptions. An interview with Marnie Ware from 2000 makes for a delightful change of pace, as she offers a generous, supremely lucid attitude toward her husband and his work. Candidly and humorously, she considers married life with a cartoonist in the house. Brand-new interviews with both Chris and Marnie Ware conclude the volume.

Jean Braithwaite, Edinburg, Texas, is associate professor of English at the University of Texas–Rio Grande Valley, where she teaches comics among other courses. Braithwaite is comics editor at riverSedge: A Journal of Art and Literature. Her previous book was a literary memoir, FAT: The Story of My Life with My Body, and she has published in periodicals including the Sun, New York Times, North American Review, and Henry James Review.

Michael Allred (b. 1962) stands out for his blend of spiritual and philosophical approaches with an art style reminiscent of 1960s era superhero comics, which creates a mixture of both postmodernism and nostalgia. His childhood came during an era where pop art and camp embraced elements of kitsch and pastiche and introduced them into the lexicon of popular culture. Allred’s use of both in his work as a cartoonist on his signature comic book Madman in the early 1990s offset the veiled autobiogaphy of his own spiritual journey through Mormonism and struggles with existentialism.

Thematically, Allred’s work deals heavily with the afterlife as his creations struggle with the grander questions—whether his modern Frankenstein hero Madman, cosmic rock ‘n’ roller Red Rocket 7, the undead heroine of iZombie (cocreated with writer Chris Roberson), or the cast of superhero team book The Atomic’s. Allred also enjoys a position in the creator-driven generation that informs the current batch of independent cartoonists and has experienced his own brush with a major Hollywood studio’s aborted film adaptation of Madman. Allred’s other brushes with Hollywood include an independent adaptation of his comic book The G-Men from Hell, an appearance as himself in Kevin Smith’s romantic comedy Chasing Amy (where he provided illustrations for a fictitious comic book), the television adaptation of iZombie, and an ongoing relationship with director Robert Rodriguez on a future Madman film.

Michael Allred: Conversations features several interviews with the cartoonist from the early days of Madman’s success through to his current mainstream work for Marvel Comics. To read them is not only to witness the ever-changing state of the comic book industry, but also to document Allred’s growth as a creative genius.

Christopher Irving, Richmond, Virginia, is a comic book and popular culture historian. His most recent work includes Leaping Tall Buildings: The Origins of American Comics (with photographer Seth Kushner), the Graphic NYC web project (www.ncgraphic novelists.com), and New York Comics: Une visite guidée de la capitale des comics.
Ed Brubaker (b. 1966) has emerged as one of the most popular, significant figures in art comics since the 1990s. Most famous as the man who killed Captain America in 2007, Brubaker’s work on company-owned properties such as Batman and Captain America and creator-owned series like Criminal and Fatale live up to the usual expectations for the superhero and crime genres. And yet, Brubaker layers his stories with a keen self-awareness, applying his expansive knowledge of American comic book history to invigorate his work and challenge the dividing line between popular entertainment and high art. This collection of interviews explores the sophisticated artist’s work, drawing upon the entire length of the award-winning Brubaker’s career.

With his stints writing Catwoman, Gotham Central, and Daredevil, Brubaker advanced the work of crime comic book writers through superhero stories informed by hard-boiled detective fiction and film noir. During his time on Captain America and his series Sleeper and Incognito, Brubaker revisited the conventions of the espionage thriller. With double agents who lose themselves in their jobs, the stories expose the arbitrary superhero standards of good and evil. In his series Criminal, Brubaker offered complex crime stories and, with a clear sense of the complicated lost world before the Comics Code, rejected crusading critic Fredric Wertham’s myth of the innocence of early comics.

Overall, Brubaker demonstrates his self-conscious methodology in these often little-known and hard-to-find interviews, worthwhile conversations in their own right as well as objects of study for both scholars and researchers.

Ben Katchor (b. 1951) is “the creator of the last great American comic strip.” Katchor’s comic strip Julius Knipl, Real Estate Photograher, which began in 1988, brought him to the attention of the readers of alternative weekly newspapers along with a coterie of artists who have gone on to public acclaim. In the mid-1990s, NPR ran audio versions of several Julius Knipl stories, narrated by Katchor and starring Jerry Stiller in the title role.

An early contributor to RAW, Katchor has contributed to Forward, New Yorker, Slate, and weekly newspapers. He edited and published two issues of Picture Story, which featured his own work, with articles and stories by Peter Blegvad, Jerry Moriarty, and Mark Beyer. In addition to being a dramatist, Katchor has been the subject of profiles in the New Yorker, a recipient of a MacArthur “Genius Grant” and a Guggenheim Fellowship, and a fellow at both the American Academy in Berlin and the New York Public Library.

Katchor’s work is often described as zany or bizarre, and author Douglas Wolk has characterized his work as “one or two notches too far” beyond an absurdist reality. And yet the work resonates with its audience because, as was the case with Knipl’s journey through the wilderness of a decaying city, absurdity was only what was usefully available; absurdity was the reality. Julius Knipl, Real Estate Photographer: Stories presaged the themes of Katchor’s work: a concern with the past, an interest in the intersection of Jewish identity and a secular commercial culture, and the limits and possibilities of urban life.

Benjamin Katchor, Singapore, is a cultural historian at the National University of Singapore, where he is the convenor of American studies. He is author of several books, most recently Superman: The Persistence of an American Icon, and coeditor of Film and Comic Books and The Comics of Charles Schulz: The Good Grief of Modern Life, published by University Press of Mississippi.
A Charlie Brown Religion
Exploring the Spiritual Life and Work of Charles M. Schulz

Stephen J. Lind

“I don’t think anyone has written about my dad and truly captured the essence of his character as completely and thoroughly as Stephen Lind has in this book. His research is commendable and his ability to stay away from judgment and just present the facts in an engaging and sensitive way allowed who my dad was to shine through with brilliance.” —Meredith Schulz Hodges, daughter of Charles M. Schulz

“Throughout my entire life, I have seen my dad’s faith in action. I love that the world will now have a book testifying to Dad’s interest in the life of Jesus Christ. Stephen Lind’s book, A Charlie Brown Religion, will lead you through Dad’s life of faith and love for the Scriptures. Who is Jesus to Charles M. Schulz? After reading this book, you will know.” —Amy Schulz Johnson, daughter of Charles M. Schulz

The book is an opportunity to explore just what was Charles Schulz’s faith like and just how often did he put it in Peanuts, and how did he get away with it?” Lind said. Schulz has been labeled as both an atheist and a fundamentalist, but Lind said Schulz really was neither.” —CBNNews.com

“This is an impressive and welcome contribution to comics studies and in particular to the study of Charles M. Schulz and his beloved Peanuts. The book is very well researched, and it clears up numerous confusions with respect to Schulz’s religious views and how they interacted with his important artistic work.” —Roy T. Cook, professor of philosophy at University of Minnesota

Stephen J. Lind, Lexington, Virginia, is assistant professor of business communication at Washington and Lee University. His work has appeared in scholarly journals such as ImageText, Journal of Religion and Popular Culture, and Journal of Communication and Religion. Further details on his work can be found at www.StephenJLind.com.

OCTOBER, 308 pages, 6 x 9 inches, 57 b&w line illustrations, appendices, bibliography, index
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Great Comics Artists Series

The first spiritual biography of a misunderstood believer, the renowned creator of Peanuts

THE COMICS OF JOE SACCO
Journalism in a Visual World

Edited by Daniel Worden

Contributions by Georgiana Banita, Lan Dong, Ann D’Orazio, Kevin C. Dunn, Alexander Dunst, Jared Gardner, Edward C. Holland, Isabel Macdonald, Brigid Maher, Ben Owen, Rebecca Scherr, Maureen Shay, Marc Singer, Richard Todd Stafford, and Øyvind Vågnes

The Comics of Joe Sacco addresses the range of his award-winning work, from his early comics stories as well as his groundbreaking journalism Palestine and Safe Area to Gorazde to Footnotes in Gaza and his more recent book The Great War, a graphic history of World War I.

First in the new series, Critical Approaches to Comics Artists, this edited volume explores Sacco’s comics journalism and features established and emerging scholars from comics studies, cultural studies, geography, literary studies, political science, and communication studies. Sacco’s work has already found a place in some of the foundational scholarship in comics studies, and this book solidifies his role as one of the most important comics artists today.

Sections focus on how Sacco’s comics journalism critiques and employs the standard of objectivity in mainstream reporting, what aesthetic principles and approaches to lived experience can be found in his comics, how Sacco employs the space of the comics page to map history and war, and the ways that his comics function in the classroom and as human rights activism. The Comics of Joe Sacco offers definitive, exciting approaches to some of the most important—and necessary—comics today, by one of the most acclaimed journalist-artists of our time.

Daniel Worden, Rochester, New York, teaches in the School of Individualized Study at the Rochester Institute of Technology. He is an author of Masculine Style: The American West and Literary Modernism and coeditor of Oil Culture.

NOVEMBER, 294 pages, 6 x 9 inches, 29 b&w illustrations, introduction, appendix, index
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Forging the Past offers a comprehensive account of Seth’s work and the complex interventions it makes into the past. Moving beyond common notions of nostalgia, Daniel Marrone explores the various ways in which Seth’s comics induce readers to participate in forging histories and memories. Marrone discusses collecting, Canadian identity, New Yorker cartoons, authenticity, artifice, and ambiguity—all within the context of comics’ unique structure and texture. Seth’s comics are suffused with longing for the past, but on close examination this longing is revealed to be deeply ambivalent, ironic, and self-aware.

Marrone undertakes the most thorough, sustained investigation of Seth’s work to date, while advancing a broader argument about how comics operate as a literary medium. Included as an appendix is a substantial interview, conducted by the author, in which Seth candidly discusses his work, his peers, and his influences.

Daniel Marrone, Toronto, Canada, teaches English and visual culture. His work has appeared in Studies in Comics, ImageText, and Canadian Review of Contemporary Literature, as well as the anthology The Canadian Alternative.

Forging the Past offers carefully articulated and significant insights into Seth’s work, especially in his comprehensive consideration of all of Seth’s major work to date, most of which has received little critical attention. . . . He is not the first to recognize that Seth’s interest in the past extends well beyond simple nostalgia, but he is the first to devote extensive attention to a troubling of nostalgia as Seth’s defining trait, making instead a case for Seth’s complex and transformative engagement with the past.”—Dominick Grace, associate professor of English at Brescia University College and coeditor with Eric Hoffman of Dave Sim: Conversations; Chester Brown: Conversations; and Seth: Conversations, all published by University Press of Mississippi

THE CANADIAN ALTERNATIVE
Cartoonists, Comics, and Graphic Novels
Edited by Dominick Grace and Eric Hoffman


This overview of the history of Canadian comics explores acclaimed as well as unfamiliar artists. Contributors look at the myriad ways that English-language, Francophone, indigenous, and queer Canadian comics and cartoonists pose alternatives to American comics, to dominant perceptions, even to gender and racial categories.

In contrast to the United States’ melting pot, Canada has been understood to comprise a social, cultural, and ethnic mosaic, with distinct cultural variation as part of its identity. This volume reveals differences that often reflect in highly regional and localized comics such as Paul MacKinnon’s Cape Breton-specific Old Trout Funnies, Michel Rabagliati’s Montreal-based Paul comics, and Kurt Martell and Christopher Merkley’s Thunder Bay–specific zombie apocalypse.

The collection also considers some of the conventionally “alternative” cartoonists, namely Seth, Dave Sim, and Chester Brown. It offers alternate views of the diverse and engaging work of two very different Canadian cartoonists who bring their own alternatives into play: Jeff Lemire in his bridging of Canadian/US and mainstream/alternative sensibilities and Nina Bunjevac in her own blending of realism and fantasy as well as of insider/outsider status. Despite an upsurge in research on Canadian comics, there is still remarkably little written about most major and all minor Canadian cartoonists. This volume provides insight into some of the lesser-known Canadian alternatives still awaiting full exploration.

Dominick Grace, London, Ontario, Canada, associate professor of English at Brescia University College, is author of The Science Fiction of PhyllisGotlieb. Eric Hoffman, Vernon, Connecticut, is author of Oppen: A Narrative, the first biography of poet George Oppen. Together Hoffman and Grace have edited Dave Sim: Conversations; Chester Brown: Conversations; Seth: Conversations; and Jim Shooter: Conversations, all published by University Press of Mississippi.

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GRAPHIC NOVELS AS PHILOSOPHY

Edited by Jeff McLaughlin

Contributions by Eric Bain-Selbo, Jeremy Barris, Maria Botero, Manuel “Mandel” Cabrera Jr., David J. Leichter, Ian MacRae, Alfonso Muñoz-Corcuera, Corry Shores, and Jarkko S. Tuusvuori

In a follow-up to *Comics as Philosophy*, international contributors address two questions: Which philosophical insights, concepts, and tools can shed light on the graphic novel? And how can the graphic novel cast light on the concerns of philosophy? Each contributor ponders a well-known graphic novel to illuminate ways in which philosophy can untangle particular combinations of image and written word for deeper understanding.

Jeff McLaughlin collects a range of essays to examine notable graphic novels within the framework posited by these two questions. One essay discusses how a philosopher discovered that the panels in Jeff Lemire’s *Essex County* do not just replicate a philosophical argument, but they actually give evidence to an argument that could not have existed otherwise. Another essay reveals how Chris Ware’s manipulation of the medium demonstrates an important sense of time and experience. Still another describes why *Maus* tends to be more profound than later works that address the Holocaust because of, not in spite of, the fact that the characters are cartoon animals rather than human.

Other works contemplated include Will Eisner’s *A Contract with God*, Alan Moore’s *V for Vendetta*, Alison Bechdel’s *Fun Home*, and Joe Sacco’s *Postnotes in Gaza*. Mainly, each essay, contributor, graphic novelist, and artist are all doing the same thing: trying to tell us how the world is—at least from their point of view.

Jeff McLaughlin, Kamloops, British Columbia, Canada, is associate professor of philosophy at Thompson Rivers University. He is editor of *Comics as Philosophy* and *Stan Lee: Conversations*, both published by University Press of Mississippi.

SEPTEMBER, 240 pages (approx.), 6 x 9 inches, introduction, index
Printed casebinding $65.00S 978-1-4968-1327-5
Ebook available

THE EXPANDING ART OF COMICS

*Ten Modern Masterpieces*

Thierry Groensteen
Translated by Ann Miller

In *The Expanding Art of Comics*, prominent scholar Thierry Groensteen offers a distinct perspective on important evolutions in comics since the 1960s through close readings of ten seminal works. He covers over half a century of comics production, sampling a single work from the sixties (*Ballad of the Salt Sea* by Hugo Pratt), seventies (*The Airtight Garage of Jerry Cornelius* by Moebius), eighties (*Watchmen* by Alan Moore and Dave Gibbons), and nineties (*Epileptic* by David B.). Then this remarkable critic, scholar, and author of *The System of Comics* and *Comics and Narration* delves into recent masterpieces, such as *Building Stories* by Chris Ware.

Each of these books created an opening, achieved a breakthrough, offered a new narrative model, or took up an emerging tendency and perfected it. Groensteen recaptures the impact with which these works, each in its own way, broke with what had gone before. He regards comics as an expanding art, not only because ground-breaking works such as these are increasing in number, but also because it is an art that has only gradually become aware of its considerable potential and is unquestioningly opening up new expressive terrain.

Thierry Groensteen, Brussels, Belgium, is a prominent comics scholar and author of numerous books including *The System of Comics* and *Comics and Narration*, both published by University Press of Mississippi. He has held a number of prestigious positions over the years: editor of *Les Cahiers de la bande dessinée*; director of the comics museum housed in the Cité internationale de la bande dessinée et de l’image in Angoulême, where he is now a project director and curator; editor in chief of *9ème Art*; founder and editor of a comics collection for Actes Sud and lecturer on the comics masters course at the École européenne supérieure de l’image in Angoulême. Ann Miller, Oxford, United Kingdom, is University Fellow in French at the University of Leicester. Miller is joint editor of *European Comic Art*. She is author of *Reading Bande Dessinée: Critical Approaches to French-language Comic Strip* and coeditor of *Textual Visual Selves: Photography, Film and Comic Art in French Autobiography* and *The French Comics Theory Reader*.

NOVEMBER, 240 pages (approx.), 6 x 9 inches, 88 b&w illustrations, introduction, index
Printed casebinding $65.00S 978-1-4968-0802-8
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Beyond Bombshells
The New Action Heroine in Popular Culture

Jeffrey A. Brown

Beyond Bombshells analyzes the cultural importance of strong women in a variety of current media forms. Action heroines are now more popular in movies, comic books, television, and literature than they have ever been. Their spectacular presence represents shifting ideas about female agency, power, and sexuality. Beyond Bombshells explores how action heroines reveal and reconfigure perceptions about how and why women are capable of physically dominating roles in modern fiction, indicating the various strategies used to contain and/or exploit female violence.

Focusing on a range of successful and controversial recent heroines in the mass media, including Katniss Everdeen from The Hunger Games books and movies, Lisbeth Salander from The Girl with the Dragon Tattoo novels and films, and Hit-Girl from the Kick-Ass movies and comic books, Jeffrey A. Brown argues that the role of action heroine reveals evolving beliefs about femininity. While women in action roles are still heavily sexualized and objectified, they also challenge preconceived myths about normal or culturally appropriate gender behavior. The ascribed sexuality of modern heroines remains Brown’s consistent theme, particularly how objectification intersects with issues of racial stereotyping, romantic fantasies, images of violent adolescent and preadolescent girls, and neoliberal feminist revolutionary parables.

Individual chapters study the gendered dynamics of torture in movies and comic books, television, animation, and advertising to act your age, or not of what it means in literature, film, and advertising. The role of women in partnerships with male colleagues, young women as well as revolutionary leaders in dystopic societies, adolescent sexuality and romance in action narratives, the historical import of nonwhite heroines, and how modern African American, Asian, and Latina heroines both challenge and are restricted by longstanding racial stereotypes.

Jeffrey A. Brown, Bowling Green, Ohio, is a professor in the Department of Popular Culture at Bowling Green State University. He is author of Black Superheroines, Milestone Comics, and Their Fans and Dangerous Curves: Action Heroines, Gender, Fetishism, and Popular Culture, both published by University Press of Mississippi.

FEBRUARY, 274 pages, 6 x 9 inches, 26 b&w illustrations, bibliography, index
Paper $30.00S 978-1-4968-1466-1
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Connecting Childhood and Old Age in Popular Media

Edited by Vanessa Joosen

Contributions by Gökçe Elf Baykal, Lincoln Geraghty, Verónica Gottau, Vanessa Joosen, Sung-Ae Lee, Cecilia Lindgren, Mayako Murai, Emily Murphy, Mariano Narodowski, Johanna Sjöberg, Anna Sparrman, Ingrid Tomkowiak, Helma van Lierop-Debrauw, Ilgım Veryeri Alaca, and Elisabeth Wesseling

Media narratives in popular culture often assign interchangeable characteristics to childhood and old age, presuming a resemblance between children and the elderly. These designations in media can have far-reaching repercussions in shaping not only language, but also cognitive activity and behavior. The meaning attached to biological, numerical age—even the mere fact that we calculate a numerical age at all—is culturally determined, as is the way people “act their age.”

With populations aging all around the world, awareness of intergenerational relationships and associations surrounding old age is becoming urgent. Connecting Childhood and Old Age in Popular Media caters to this urgency and contributes to age literacy by supplying insights into the connection between childhood and senescence to show that people are aged by culture.

Treating classic stories like the Brothers Grimm’s fairy tales and Heidi; pop culture hits like The Simpsons and Mad Men; and international productions, such as Turkish television cartoons and South Korean films, contributors explore the recurrent idea that “children are like old people,” as well as other relationships between children and elderly characters as constructed in literature and media from the mid-nineteenth century to the present. This volume deals with fiction and analyzes language as well as verbally sparse, visual productions, including children’s literature, film, television, animation, and advertising.

Vanessa Joosen, Antwerp, Belgium, is professor of English literature and children’s literature at the University of Antwerp. She is author of Critical and Creative Perspectives on Fairy Tales, which won an ALA Choice Award for Outstanding Academic Publication. She is coeditor, with Gillian Lathey, of Grimm’s Tales around the Globe, which received the Children’s Literature Association Honor Award for Edited Book.

JANUARY, 240 pages (approx.), 6 x 9 inches, 18 b&w illustrations, 6 tables, index
Printed casebinding $65.00S 978-1-4968-1516-3
Ebook available
Margarethe von Trotta
Interviews
Edited by Monika Raesch

“Every person is a kaleidoscope of characteristics, talents, interests, emotions. Everybody is so many possible persons in one.”

Margarethe von Trotta (b. 1942) entered the film industry in the only way she could in the 1960s—as an actress. Throughout her career, von Trotta added thirty-two acting credits to her name; however, these credits came to a halt in 1975. Her ambition had always been to be a movie director. Though she viewed acting as a detour, it allowed her to be in the right place at the right time, and through her line of work she met such important directors as Rainer Werner Fassbinder and Volker Schlöndorf. The latter would eventually provide her with the opportunity to codirect her first film, Die Verlorenen Ebre der Katharina Blum (The Lost Honor of Katharina Blum) in 1975. The debut’s success ensured von Trotta’s future in the film industry and launched her accomplished film directing career.

In Margarethe von Trotta: Interviews, volume editor Monika Raesch furnishes twenty-four illuminating interviews with the auteur. Spanning three decades, from the mid-1980s until today, the interviews reveal not only von Trotta’s life in the film industry, but also evolving roles of and opportunities provided to women over that time period. This collection of interviews presents the different dimensions of von Trotta through the lenses of film critics, scholars, and journalists. The volume offers essential reading for anyone seeking a better understanding of an iconic female movie director at a time when this possibility for women just emerged.

Monika Raesch, Boston, Massachusetts, is associate professor of film studies and video production and chair of the Communication and Journalism Department at Suffolk University. A native of Germany, she is author of The Kiarostami Brand: Creation of a Film Auteur and has published articles in such journals as the Journal of Film and Video and Feminist Media Studies.

FEBRUARY, 224 pages (approx.), 6 x 9 inches, introduction, chronology, filmography, index
Printed casebinding $60.00S 978-1-4968-1561-3
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Conversations with Filmmakers Series

Blake Edwards
Interviews
Edited by Gabriella Oldham

“I have a lot of trouble characterizing my approach, since my genesis goes back to the screwballs. I don’t want to come up with a theory for comedy.”

Blake Edwards (1922–2010) was a multitalented, versatile director constantly exploring who he was, not only in filmmaking but also in life. Often typecast as a comedy director, he also created westerns, thrillers, musicals, and heart-wrenching dramas. His strength as a filmmaker came from his ability to be a triple threat—writer, director, and producer—allowing him full control of his films, especially when the studio system failed him.

Blake Edwards: Interviews highlights how the filmmaker created the hugely successful Pink Panther franchise; his long partnership with award-winning composer Henry Mancini; his principles of comedy as influenced by the comic greats of film history, especially silent comedies; his decades-long marriage and film collaborations with Julie Andrews; and his unique philosophy of life. Continually testing his abilities as a writer, which he considered himself to be above all other professions, Edwards did not hesitate to strip comedy from films that clearly and purposefully explored other genres with sharp, dramatic insight. He created thrilling suspense (Experiment in Terror); rugged westerns (Wild Rovers); riveting drama (Days of Wine and Roses); and bittersweet romance (Breakfast at Tiffany’s). He also created musicals, namely Darling Lili and Victor/Victoria, showcasing the talents of Andrews. In fact, many of these films have been considered some of Edwards’s finest in his appreciable career.

Reinventing himself throughout his sixty-year career, Edwards found new outlets of expression that fueled his creativity to the very end. This long-overdue collection of published interviews explores the ups and downs—and ups again—of a sometimes flawed but always gifted and often surprising filmmaker.

Gabriella Oldham, New York, New York, has compiled two volumes of interviews with film editors—First Cut: Conversations with Film Editors and First Cut 2: More Conversations with Film Editors—and an exploration of Buster Keaton’s silent short comedies. Her recent publications include John Cassavetes: Interviews, published by University Press of Mississippi, and the biography Harry Langdon: King of Silent Comedy.

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**CHRONICLE OF A CAMERA**

*The Arriflex 35 in North America, 1945–1972*

Norris Pope

“Norris Pope’s *Chronicle of a Camera* reads oddly like a thriller documenting how a collection of ornery and independent visual storytellers used a remarkable tool, the Arriflex II, to change how films are made and to change what kinds of films are possible in America. *Chronicle of a Camera* should be essential reading for anyone interested in how independent narrative cinema became a reality in the United States.”

—Charles V. Eidsvik, author of *Cineliiteracy: Film Among the Arts*

This volume provides a history of the most consequential 35mm motion picture camera introduced in North America in the quarter century following the Second World War: the Arriflex 35. It traces the North American history of this camera from 1945 through 1972—when the first lightweight, self-blimped 35mm cameras became available.

*Chronicle of a Camera* emphasizes theatrical film production, documenting the Arriflex’s increasingly important role in expanding the range of production choices, styles, and even content of American motion pictures in this period. The book’s exploration culminates most strikingly in examples found in feature films dating from the 1960s and early 1970s, including a number of films associated with what came to be known as the Hollywood New Wave. The author shows that the Arriflex prompted important innovation in three key areas: it greatly facilitated and encouraged location shooting; it gave cinematographers new options for intensifying visual style and content; and it stimulated low-budget and independent production. Films in which the Arriflex played an absolutely central role include *Bullitt*, *The French Connection*, and, most significantly, *Easy Rider*. Using an Arriflex for car-mounted shots, hand-held shots, and zoom-lens shots led to greater cinematic realism and personal expression.

Norris Pope, Palo Alto, California, is program director for scholarly publishing at Stanford University Press. The author of *Dickens and Charity*, he has a doctorate in modern history from Oxford University. He owns—and often uses—an Arriflex 35.

**FEBRUARY, 308 pages, 6 x 9 inches, 35 b&w illustrations, filmography, index**

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**THE SCREEN IS RED**

*Hollywood, Communism, and the Cold War*

Bernard F. Dick

“Bernard Dick’s *The Screen Is Red* is an important and valuable addition to an already crowded field. It stands out because of its erudition and its encyclopedic scope. It is also beautifully contextualized, immensely readable, and judicious in its analyses.”

—Phillip Deery, author of *Red Apple: Communism and McCarthyism in Cold War New York*

“A superbly rendered account of a time in American history all too reminiscent of the toxic rhetoric so much in the air today. Drawing on philosophy, literary theory, and a comprehensive knowledge of cinema, Bernard Dick provides a vivid, crystal-clear report of media and society always in partnership and at bay.”

—Paul Levinson, author of *The Plot to Save Socrates and McLuhan in an Age of Social Media*

Bernard F. Dick, Teaneck, New Jersey, attended the University of Scranton and Fordham University, from which he received a PhD in classical philology. He has taught classics, world literature, film, and writing during his fifty years in higher education. He has also written a number of books, including *Forever Mame: The Life of Rosalind Russell*, *Claudette Colbert: She Walked in Beauty*, and *Hollywood Madonna: Loretta Young* in University Press of Mississippi’s Hollywood Legends Series.

**FEBRUARY, 308 pages, 6 x 9 inches, 35 b&w illustrations, filmography, index**

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Mississippi’s Pioneering Conservationist

Dorothy Shawhan
Edited and with contributions by Marion Barnwell and Libby Hartfield

Conservationist Fannye Cook (1889–1964) was the most widely known scientist in Mississippi and was nationally known as the go-to person for biological information or wildlife specimens from the state. This biography celebrates the environmentalist instrumental in the creation of the Mississippi Game and Fish Commission (now called the Mississippi Department of Wildlife, Fisheries, and Parks) and the Mississippi Museum of Natural Science.

To accomplish this feat, Cook led an extensive grassroots effort to implement game laws and protect the state’s environment. In 1926 she began traveling the state at her own expense, speaking at county fairs, schools, and clubs, and to county boards of supervisors on the status of wildlife populations and the need for management. Eventually she collected a diverse group of supporters from across the state. Due to these efforts, the legislature created the Mississippi Game and Fish Commission in 1932. Thanks to the formation of the Works Progress Administration in 1935, Cook received a WPA grant to conduct a comprehensive plant and animal survey of Mississippi. Under this program, eighteen museums were established within the state, and another one in Jackson, which served as the hub for public education and scientific research.

Fannye Cook served as director of the Mississippi Museum of Natural Science until her retirement in 1958. During her tenure, she published many bulletins, pamphlets, scientific papers, and the extensive book, *Freshwater Fishes of Mississippi.*

Dorothy Shawhan (1942–2014) was an outstanding educator and writer. She taught at Delta State University in Cleveland, Mississippi, where she chaired the Division of Languages and Literature from 1991 to 2006. She published widely in literary and scholarly journals and authored four books, including the widely popular novel *Lizzie,* based on the life of a Mississippi governor’s daughter, and coauthored a biography, *Lucy Somerville Howorth: New Deal Lawyer, Politician, and Feminist from the South.* Marion Barnwell, Jackson, Mississippi, is professor emerita of English at Delta State University. Libby Hartfield, Bolton, Mississippi, is director emerita of the Mississippi Museum of Natural Science.
SUNDAYS DOWN SOUTH
A Pastor’s Stories

James O. Chatham

“This is not a religious book,” notes Chatham, a pastor with a social conscience who gives us stories about the lives of poor people struggling ‘to live in the sunshine’ in four southern locations. Poignantly addressing daily life, these cultural pictures tell tales of heroism and tragedy, ingenuity and vanity, triumph and foolishness. Along the way, Chatham observes that moral purpose and conviction are essential for survival and that ‘the most sturdy and courageous hearts often come in very plain packaging.’ Chatham explains that his churches were always ‘more concerned with life in the present than with life in the hereafter,’ and his stories reveal him to have a listening heart that only judges the outside world insofar as it promises and never delivers.” —Library Journal

“This southern Presbyterian minister collects uplifting stories he has heard and experienced. Chatham gathers his stories from parishes in Virginia, Mississippi, North Carolina, and Kentucky; and many of the tales relate how folks overcame difficult odds. Other stories convey the homespun philosophy of people such as Mr. Cecil, a high-school history teacher in Fayette, Mississippi, who holds forth on mid-1960s segregation, or Miss Susie, an 87-year-old Fayette lady whose tales of reaching out to poor folks are remarkably heartwarming. As the stories move into the 1980s and 1990s and into more cosmopolitan areas, such as Winston-Salem, North Carolina, and Louisville, Kentucky, helping troubled youth and drug addicts becomes a common topic. The centerpiece of the latter portion of the book is Chatham’s experiences with two Louisville congregations, one white, the other black. All this is related in a friendly, Mayberry-esque style.” —Booklist

James O. Chatham, Asheville, North Carolina, is pastor emeritus of Highland Presbyterian Church, Louisville, Kentucky, where he served for twenty-five years. He is the author of several books, including Matching and Dispatching: Wedding and Funeral Stories of a Battle-Toughened Pastor and editor of Faith Grows by Risk: Stories from the Life of Kentucky Refugee Ministries.

THE MEASURE OF OUR DAYS
Writings of William F. Winter

Edited by Andrew P. Mullins, Jr.

“During his six decades of public service and involvement, Governor Winter often delivered speeches extemporaneously. Those of us associated with him during his career believed that there was no record of his speeches or a very scattered collection at best. However, what we did know then, and what has remained true throughout his life, is that he never used a speech writer. Every speech he has made regardless of the issue or the occasion has been written by him.

William Winter often speaks the truth as he sees it in poetic fashion in hopes of advancing his beloved state and its citizens on the issues he views as most important. As a leader he has given his opinions on what is best for Mississippi, the South, and the nation above the fray of partisan politics—the dictionary definition of a statesman.

The selections in this book serve as the testimony of one of Mississippi’s finest statesmen—one who has served and continues to serve his state, region, and country for over sixty years. His outstanding service to both public and private entities has been extraordinary since he first entered the armed services in 1943. This publication embodies his wisdom and his remarkable contributions.” —from the preface by Andrew P. Mullins, Jr.

William F. Winter, Jackson, Mississippi, practices law in the Jones Walker Law Firm. Andrew P. Mullins, Jr., Oxford, Mississippi, is chief of staff to the chancellor emeritus at the University of Mississippi and assistant director of the Mississippi Teacher Corps.

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Shocking testimonials of the brutality committed against those fighting for freedom

At the height of the civil rights movement in Mississippi, as hundreds of volunteers prepared for the 1964 Freedom Summer Project, the Council of Federated Organizations (COFO) compiled hundreds of statements from activists and everyday citizens who endured police abuse and vigilante violence. Fifty-seven of those testimonies appear in Mississippi Black Paper. The statements recount how white officials and everyday citizens employed assassinations, beatings, harassment, and petty meanness to block any change in the state’s segregated status quo.

The testimonies in Mississippi Black Paper come from well-known civil rights heroes such as Fannie Lou Hamer, Aaron Henry, and Rita Schwerner, but the book also brings new voices and stories to the fore. Alongside these iconic names appear grassroots activists and everyday people who endured racial terror and harassment for challenging, sometimes in seemingly imperceptible ways, the state’s white supremacy.

This new edition includes the original foreword by Reinhold Niebuhr and the original introduction by Mississippi journalist Hodding Carter III, as well as Jason Morgan Ward’s new introduction that places the book in its context as a vital source in the history of the civil rights movement.

Reinhold Niebuhr (1892–1971) was an American theologian, ethicist, public intellectual, political commentator, and professor at Union Theological Seminary. Hodding Carter III, Starkville, Mississippi, is an American journalist and politician. He is professor emeritus of public policy at University of North Carolina at Chapel Hill. Carter worked for eighteen years as a reporter and editor for the Delta Democrat-Times of Greenville, Mississippi, owned by his father. Jason Morgan Ward is associate professor of history at Mississippi State University. He is author of Hanging Bridge: Racial Violence and America’s Civil Rights Century and Defending White Democracy: The Making of a Segregationist Movement and the Remaking of Racial Politics, 1936–1965.

SEPTEMBER, 176 pages (approx.), 5½ x 8½ inches, foreword, introduction Printed casebinding $85.00S 978-1-4968-1342-8 Paper $30.00S 978-1-4968-1343-5 Ebook available Civil Rights in Mississippi Series

NEW IN
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Septembers

Lines Were Drawn
Remembering Court-Ordered Integration at a Mississippi High School

Edited by Teena F. Horn, Alan Huffman, and John Griffin Jones

“This book points out the grim reality of how an uncompromising resistance to school desegregation was met with a more massive political and judicial response, resulting in a devil’s brew of conflict that for a time threatened the very existence of effective public education in Mississippi. Now as a result of the experience of those years, we can reflect on the admirable courage of those confused but committed students and their teachers who learned and taught some very wise lessons that provide us with guidelines for future racial progress and reconciliation.” —William F. Winter, fifty-seventh governor of Mississippi

“In this inspiring and bittersweet memoir, graduates of Murrah High School look back on their role in the school desegregation crisis of the early 1970s. This important book speaks to our condition today, and it should be required reading for both educators and public officials.” —John Dittmer, author of Local People: The Struggle for Civil Rights in Mississippi

“If I could choose one book of 2016 to create dialogue, Lines Were Drawn would be it. Lines Were Drawn begs people to share their thoughts about the value of public education, the importance of equal opportunity, and the need to engage with those of different backgrounds and experiences. These concerns entail the essence of American democracy.” —Jay Wiener, Clarion-Ledger

Teena F. Horn, Houston, Mississippi, is a wife, mother, dentist, small business owner, and farmer in rural Mississippi. Alan Huffman, Bolton, Mississippi, is a freelance journalist and author of five other nonfiction books including Mississippi in Africa: The Saga of the Slaves of Prospect Hill Plantation and Their Legacy in Liberia and Ten Point: Deer Camp in the Mississippi Delta, both published by University Press of Mississippi. He has appeared on NPR and numerous other radio shows, The Daily Show with Jon Stewart, PBS, Fox News, and other national TV shows. John Griffin Jones, Jackson, Mississippi, is a trial lawyer, author, and father. He is the interviewer/editor of Mississippi Writers Talking and Mississippi Writers Talking II, both published by University Press of Mississippi, and numerous law-related publications.

SEPTEMBER, 304 pages, 6 x 9 inches, 52 b&w illustrations, appendix, index Paper $25.00S 978-1-4968-1481-4 Ebook available
CARTER G. WOODSON
History, the Black Press, and Public Relations
Burnis R. Morris

This study reveals how historian Carter G. Woodson (1875–1950) used the black press and modern public-relations techniques to popularize black history during the first half of the twentieth century. Explanations for Woodson’s success with the modern black history movement usually include his training, deep-rooted principles, and single-minded determination. Often overlooked, however, is Woodson’s skillful use of newspapers in developing and executing a public-education campaign built on truth, accuracy, fairness, and education. Burnis R. Morris explains how Woodson attracted mostly favorable news coverage for his history movement due to his deep understanding of the newspapers’ business and editorial models as well as his public relations skills, which helped him merge the interests of the black press with his cause.

Woodson’s publicity tactics, combined with access to the audiences granted him by the press, enabled him to drive the black history movement—particularly observance of Negro History Week and fundraising activities. Morris analyzes Woodson’s periodicals, newspaper articles, letters, and other archived documents describing Woodson’s partnership with the black press and his role as a publicist. This rarely explored side of Woodson, who was often called the “Father of Black History,” reintroduces Woodson’s lost image as a leading cultural icon who used his celebrity in multiple roles as an opinion journalist, newsmaker, and publicist of black history to bring veneration to a disrespected subject. During his active professional career, 1915–1950, Woodson merged his interests and the interests of the black newspapers. His cause became their cause.

Burnis R. Morris, Huntington, West Virginia, is the Carter G. Woodson Professor in Marshall University’s W. Page Pitt School of Journalism and Mass Communications, where he has taught courses in reporting, editing, diversity, mass media history, and public relations. He also created and directed for more than a decade the Fourth Estate and the Third Sector, a national training program for journalists who cover tax-exempt organizations and philanthropy.

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BLACK INTELLECTUAL THOUGHT IN MODERN AMERICA
A Historical Perspective
Edited by Brian D. Behnken, Gregory D. Smithers, and Simon Wendt
Contributions by Tunde Adeleke, Brian D. Behnken, Minkah Makalani, Benita Roth, Gregory D. Smithers, Simon Wendt, and Danielle L. Wiggins

Black intellectualism has been misunderstood by the American public and by scholars for generations. Historically maligned by their peers and by the lay public as inauthentic or illegitimate, black intellectuals have found their work misused, ignored, or discarded. Black intellectuals have also been reductively placed into one or two main categories: they are usually deemed liberal or, less frequently, as conservative. The contributors to this volume explore several prominent intellectuals, from left-leaning leaders such as W. E. B. Du Bois to conservative intellectuals like Thomas Sowell, from well-known black feminists such as Patricia Hill Collins to Marxists like Claudia Jones, to underscore the variety of black intellectual thought in the United States. Contributors also situate the development of the lines of black intellectual thought within the broader history from which these trends emerged. The result gathers essays that offer entry into a host of rich intellectual traditions.

Brian D. Behnken, Ames, Iowa, is associate professor in the Department of History and the US Latino/a Studies Program at Iowa State University. He is author of Fighting Their Own Battles: Mexican Americans, African Americans, and the Struggle for Civil Rights in Texas and, with Gregory Smithers, Racism in American Popular Media: From Aunt Jemima to the Frito Bandito. Gregory D. Smithers, Richmond, Virginia, is associate professor of history at Virginia Commonwealth University. He is author of several books, including Slave Breeding: Sex, Violence, and Memory in African American History and The Cherokee Diaspora: An Indigenous History of Migration, Resettlement, and Identity. Simon Wendt, Frankfurt, Germany, is assistant professor of American studies at the University of Frankfurt. He is author of The Spirit and the Shotgun: Armed Resistance and the Struggle for Civil Rights and coeditor of several books, including Globalizing Lynching History: Vigilantism and Extralegal Punishment from an International Perspective.

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Margaret Walker Alexander Series in African American Studies
CONVERSATIONS WITH EDMUND WHITE

Edited by Will Brantley and Nancy McGuire Roche

Conversations with Edmund White brings together twenty-one interviews with an author known for chronicling gay culture. Ranging from a 1982 discussion of his early works to a new and unpublished interview conducted in 2016, these interviews highlight White’s predilections, his major achievements, and the pivotal moments of his long, varied career.

Since the 1973 publication of his first novel, Forgetting Elena, Edmund White (b. 1940) has become a major figure in literature and gay culture. White is, however, more than just a celebrated gay writer. He is an international man of letters, and his work crosses several genres. White’s fiction includes an autobiographical trilogy—A Boy’s Own Story, The Beautiful Room Is Empty, and The Farewell Symphony—along with more recent novels such as Jack Holmes and His Friend and Our Young Man. White’s love of French literature and culture is evident in biographies of Jean Genet, Marcel Proust, and Arthur Rimbaud, and his antipathy to American Puritanism suffuses his collected essays and memoirs and is on full display in two early nonfiction works that helped define the era of gay liberation: The Joy of Gay Sex, coauthored with Charles Silverstein, and States of Desire: Travels in Gay America.

A professor of creative writing at Princeton University, White has earned many distinctions, including the National Book Critics Circle Award and the Lambda Literary Foundation’s Pioneer Award. White has been a generous interviewer, sharing his time and insights not only with major publications such as the Paris Review, but also with smaller online publications for more limited audiences. A lively commentator, White has never been afraid to speak his mind, even when the result has been public feuds with literary peers on both sides of the Atlantic.

Will Brantley, Nashville, Tennessee, is professor of English at Middle Tennessee State University. He is author of Feminine Sense in Southern Memoir and editor of Conversations with Pauline Kael, both published by University Press of Mississippi. Nancy McGuire Roche, Nashville, Tennessee, is lecturer at Vanderbilt University. She is author of Cinema in Revolt: Censorship Reform in 1960s British and American Film.

LITERATURE | BIOGRAPHY | LGBTQ STUDIES

CONVERSATIONS WITH JOAN DIDION

Edited by Scott F. Parker

Joan Didion (b. 1934) is an American icon. Her essays, particularly those in Slouching Towards Bethlehem and The White Album, have resonated in American culture to a degree unmatched over the past half century. Two generations of writers have taken her as the measure of what it means to write personal essays. No one writes about California, the sixties, media narratives, cultural mythology, or migrants without taking Didion into account. She has also written five novels; several screenplays with her husband, John Gregory Dunne; and three late-in-life memoirs, including The Year of Magical Thinking and Blue Nights, which have brought her a new wave of renown.

Conversations with Joan Didion features seventeen interviews with the author spanning decades, continents, and genres. Didion reflects on her childhood in Sacramento, her time at Berkeley (both as a student and later as a visiting professor), New York, and Hollywood; her marriage to Dunne; and of course her writing. Didion describes her methods of writing, the ways in which the various genres she has worked in inform one another, and the concerns that have motivated her to write.


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UNIVERSITY PRESS OF MISSISSIPPI
Conversations with Gary Snyder

Edited by David Stephen Calonne

Gary Snyder (b. 1930) is one of the most distinguished American poets, remarkable both for his long and productive career and for his equal contributions to literature and environmental thought. His childhood in the Pacific Northwest profoundly shaped his sensibility due to his contact with Native American culture and his early awareness of the destruction of the environment by corporations. Although he emerged from the San Francisco Renaissance with writers such as Kenneth Rexroth, Robert Duncan, and William Everson, he became associated with the Beats due to his friendships with Allen Ginsberg and Jack Kerouac, who included a portrait of Snyder as Japhy Ryder in his novel The Dharma Bums. After graduating from Reed College, Snyder became deeply involved with Zen Buddhism, and he spent twelve years in Japan immersed in study.

Conversations with Gary Snyder collects interviews from 1961 to 2015 and charts his developing environmental philosophy and his wide-ranging interests in ecology, Buddhism, Native American studies, history, and mythology. The book also demonstrates the ways Snyder has returned throughout his career to key ideas such as the extended family, shamanism, poetics, visionary experience, and caring for the environment as well as his relationship to the Beat movement. Because the book contains interviews spanning more than fifty years, the reader witnesses how Snyder has evolved and grown both as a poet and philosopher of humanity’s proper relationship to the cosmos while remaining committed to the issues that preoccupied him as a young man.

David Stephen Calonne, Ann Arbor, Michigan, is lecturer at Eastern Michigan University. He is author of several works, including The Spiritual Imagination of the Beats and biographies of Charles Bukowski and Henry Miller, and editor of four volumes of uncollected Bukowski stories and essays.

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Conversations with Percival Everett

Edited by Joe Weixlmann

For the first eighteen years of his career, Percival Everett (b. 1956) managed to fly under the radar of the literary establishment. He followed his artistic vision down a variety of unconventional paths, including his preference for releasing his books through independent publishers. But with the publication of his novel erasure in 2001, his literary talent could no longer be kept under wraps. The author of more than twenty-five books, Everett has established himself as one of America’s—and arguably the world’s—premier twenty-first-century fiction writers. Among his many honors are Hurston/Wright Legacy Awards for erasure and I Am Not Sidney Poitier and three prominent awards for Wounded—the PEN Center USA Literary Award for Fiction, France’s Prix Lucioles des Libraires, and Italy’s Premio Valombrosa Gregor von Rezzori Prize.

Interviews collected in this volume—several of which appear in print or in English translation for the first time—display Everett’s abundant wit as well as the independence of thought that has led to his work’s being described as “characteristically uncharacteristic.” At one moment he speaks with great sophistication about the fact that African American authors are forced to overcome constraining expectations about their subject matter that white writers are not. And in the next he talks about training mules or quips about Jim Crow, a pet bird Everett had on his ranch outside Los Angeles. Everett discusses race and gender, his ecological interests, the real and mythic American West, the eclectic nature of his work, the craft of writing, language and linguistic theory, and much more.

Joe Weixlmann, Clayton, Missouri, is professor of English at Saint Louis University. He has written and edited several books, and his work has appeared in African American Review, MELUS, Modern Fiction Studies, Southern Quarterly, and other periodicals.

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READING IN THE DARK
Horror in Children’s Literature and Culture

Contributions by Rebecca A. Brown, Justine Gieni, Holly Harper, Emily L. Hiltz, A. Robin Hoffman, Kirsten Kowalewski, Peter C. Kunze, Jorie Lagerwey, Nick Levey, Jessica R. McCort, and Janani Subramanian

“Reading in the Dark is an ambitious reconfiguring of horror and children’s literature, reaching back to our earliest texts and pretexts.” —Joe Sutliff Sanders, associate professor of children’s literature at Kansas State University

Reading in the Dark fills a gap in criticism devoted to children’s popular culture by concentrating on horror, an often-neglected genre. These scholars explore the intersection between horror, popular culture, and children’s cultural productions, including picture books, fairy tales, young adult literature, television, and monster movies.

Refusing to write off the horror genre as campy, trite, or deforming, these essays instead recognize many of the texts and films categorized as “scary” as among those most widely consumed by children and young adults. In addition, scholars consider how adult horror has been domesticated by children’s literature and culture. The collection investigates both the constructive and the troublesome aspects of scary books, movies, and television shows targeted toward children and young adults. It considers the complex mechanisms by which these texts communicate overt messages and hidden agendas, and it treats as well the readers’ experiences of such mechanisms.

Jessica R. McCort, Washington, Pennsylvania, is assistant professor and coordinator of the Writing Intensive Program at Point Park University in Pittsburgh, Pennsylvania. Her work has appeared in a variety of journals and edited volumes.

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Children’s Literature Association Series

OZ BEHIND THE IRON CURTAIN
Aleksandr Volkov and His “Magic Land” Series

Erika Haber

In 1939, Aleksandr Volkov (1891–1977) published *Wizard of the Emerald City*, a revised version of L. Frank Baum’s *The Wonderful Wizard of Oz*. Only a line on the copyright page explained the book as a “reworking” of the American story. Readers credited Volkov as author rather than translator. Volkov, an unknown and inexperienced author before World War II, tried to break into the politically charged field of Soviet children’s literature with an American fairy tale. During the height of Stalin’s purges, Volkov adapted and published this fairy tale in the Soviet Union despite enormous, sometimes deadly, obstacles.

Marketed as Volkov’s original work, *Wizard of the Emerald City* spawned a series that was translated into more than a dozen languages and became a staple of Soviet popular culture, not unlike Baum’s fourteen-volume Oz series in the United States. Volkov’s books inspired a television series, plays, films, musicals, animated cartoons, and a museum. Today, children’s authors and fans continue to add volumes to the *Magic Land* series. Several generations of Soviet Russian and Eastern European children grew up with Volkov’s writings, yet know little about the author and even less about his American source, L. Frank Baum. Most Americans have never heard of Volkov and know nothing of his impact in the Soviet Union, and those who do know of him regard his efforts as plagiarism.

Erika Haber demonstrates how the works of both Baum and Volkov evolved from being popular children’s literature and became compelling and enduring cultural icons in both the US and USSR/Russia, despite being dismissed and ignored by critics, scholars, and librarians for many years.

Erika Haber, Fayetteville, New York, is associate professor of Russian language, literature, and culture at Syracuse University. She is author of several volumes, including *The Myth of the Non-Russian: Iskander and Aitmatov’s Magical Universe*.

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**BETWEEN GENERATIONS**

**Collaborative Authorship in the Golden Age of Children's Literature**

Victoria Ford Smith

*Between Generations* is a multidisciplinary volume that reframes children as powerful forces in the production of their own literature and culture by uncovering a tradition of creative, collaborative partnerships between adults and children in nineteenth- and early twentieth-century England. The intergenerational collaborations documented here provide the foundations for some of the most popular Victorian literature for children, from Margaret Gatty's *Aunt Judy's Tales* to Robert Louis Stevenson's *Treasure Island*. Examining the publication histories of both canonical and lesser-known Golden Age texts reveals that children collaborated with adult authors as active listeners, coauthors, critics, illustrators, and even small-scale publishers. These literary collaborations were part of a growing interest in child agency evident in cultural, social, and scientific discourses of the time. *Between Generations* puts these creative partnerships in conversation with collaborations in other fields, including child study, educational policy, library history, and toy culture. Taken together, these collaborations illuminate how Victorians used new critical approaches to childhood to theorize young people as viable social actors. Smith's work not only recognizes Victorian children as literary collaborators but also interrogates how those creative partnerships reflect and influence adult-child relationships in the world beyond books. *Between Generations* breaks the critical impasse that understands children's literature and children themselves as products of adult desire and revises common constructions of childhood that frequently and often errantly resign the young to passivity or powerlessness.

**Victoria Ford Smith**, Manchester, Connecticut, is assistant professor of English at the University of Connecticut, where she teaches courses on children's, young adult, and British literature and culture. Her work has appeared in *Children's Literature*, *Children's Literature Association Quarterly*, and *Dickens Studies Annual*, and she serves as book review coeditor for *The Lion and the Unicorn*.

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**Children's Literature Association Series**

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**ELEANOR CAMERON**

**Dimensions of Amazement**

Paul V. Allen

Foreword by Gregory Maguire

Eleanor Cameron (1912–1996) was an innovative and genre-defying author of children's fiction and children's literature criticism. From her beginnings as a librarian, Cameron went on to become a prominent and respected voice in children's literature, writing one of the most beloved children's science fiction novels of all time, *The Wonderful Flight to the Mushroom Planet*, and later winning the National Book Award for her time fantasy *The Court of the Stone Children*.

In addition, Eleanor Cameron played an often vocal role in critical debates about children's literature. She was one of the first authors to take up literary criticism of children's novels and published two influential books of criticism, including *The Green and Burning Tree*. One of Cameron's most notable acts of criticism came in 1973, when she wrote a scathing critique of Roald Dahl's *Charlie and the Chocolate Factory*. Dahl responded in kind, and the result was a fiery imbroglio within the pages of the *Horn Book Magazine*. Yet despite her many accomplishments, most of Cameron's books went out of print by the end of her life, and her star faded.

This biography aims to reinsert Cameron into the conversation by taking an in-depth look at her tumultuous early life in Ohio and California, her unforgettable forceful personality and criticism, and her graceful, heartfelt novels. The biography includes detailed analysis of the creative process behind each of her published works and how Cameron's feminism, environmentalism, and strong sense of ethics are reflected in and represented by her writings. Drawn from over twenty interviews, thousands of letters, and several unpublished manuscripts in her personal papers, *Eleanor Cameron: Dimensions of Amazement* is a tour of the most exciting and creative periods of American children's literature through the experience of one of its valiant purveyors and champions.

**Paul V. Allen**, Normal, Illinois, is a National Board Certified teacher of first and second grade emerging readers. He lives with his wife and two sons. *Eleanor Cameron: Dimensions of Amazement* is his first book.

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A revelation of the powerful alternative to sexism offered by children’s literature

Over twenty years after the publication of her groundbreaking work, Waking Sleeping Beauty: Feminist Voices in Children’s Novels, Roberta Seelinger Trites returns to analyze how literature for the young still provides one outlet in which feminists can offer girls an alternative to sexism. Supplementing her previous work in the linguistic turn, Trites employs methodologies from the material turn to demonstrate how feminist thinking has influenced literature for the young in the last two decades. She interrogates how material feminism can expand our understanding of maturation and gender—especially girlhood—as represented in narratives for preadolescents and adolescents.

Twenty-First-Century Feminisms in Children’s and Adolescent Literature applies principles behind material feminisms, such as ecofeminism, intersectionality, and the ethics of care, to analyze important feminist thinking that permeates twenty-first-century publishing for youth. The structure moves from examinations of the individual to examinations of the individual in social, environmental, and interpersonal contexts. The book deploys ecofeminism and the posthuman to investigate how embodied individuals interact with the environment and via the extension of feminist ethics how people interact with each other romantically and sexually.

Throughout the book, Trites explores issues of identity, gender, race, class, age, and sexuality in a wide range of literature for young readers, such as Kate DiCamillo’s Flora and Ulysses, Jacqueline Woodson’s Brown Girl Dreaming, and Rainbow Rowell’s Eleanor & Park. She demonstrates how shifting cultural perceptions of feminism affect what is happening both in publishing for the young and in the academic study of literature for children and adolescents.

Roberta Seelinger Trites, Bloomington, Illinois, is Distinguished Professor of English at Illinois State University, where she has taught children’s and adolescent literature since 1991. She is author and coeditor of many works, including Waking Sleeping Beauty: Feminist Voices in Children’s Novels and Literary Conceptualizations of Growth in Adolescent Literature. She has served as president of the Children’s Literature Association and as editor of Children’s Literature Association Quarterly.

How some women find their greatest powers narrating after death

The supernatural has become extraordinarily popular in literature, television, and film. Vampires, zombies, werewolves, witches, and wizards have become staples of entertainment industries, and many of these figures have received extensive critical attention. But one figure has remained in the shadows—the female ghost. Inherently liminal, often literally invisible, the female ghost has nevertheless appeared in all genres. Subversive Spirits: The Female Ghost in British and American Popular Culture brings this figure into the light, exploring her cultural significance in a variety of media from 1926 to 2014. Robin Roberts argues that the female ghost is well worth studying for what she can tell us about feminine subjectivity in cultural contexts.

Subversive Spirits examines appearances of the female ghost in heritage sites, theater, Hollywood film, literature, and television in the United States and the United Kingdom. What holds these disparate female ghosts together is their uncanny ability to disrupt, illuminate, and challenge gendered assumptions. As with other supernatural figures, the female ghost changes over time, especially responding to changes in gender roles.

Roberts’s analysis begins with comedic female ghosts in literature and film and moves into horror by examining the successful play The Woman in Black and the legend of the weeping woman, La Llorona. Roberts then situates the canonical works of Maxine Hong Kingston and Toni Morrison in the tradition of the female ghost to explore how the ghost is used to portray the struggle and pain of women of color. Roberts further analyzes heritage sites that use the female ghost as the friendly and inviting narrator for tourists. The book concludes with a comparison of the British and American versions of the television hit Being Human, where the female ghost expands her influence to become a mother and savior to all humanity.

Robin Roberts, New Orleans, Louisiana, is professor of English and gender studies at the University of Arkansas, Fayetteville. She is author of five books on gender and popular culture, including Anne McCaffrey: A Life with Dragons and Ladies First: Women in Music Videos, both published by University Press of Mississippi.

JANUARY, 192 pages (approx.), 6 x 9 inches, bibliography, index
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CALL: 1.800.737.7788 TOLL-FREE
Ashley Baggett uncovers the voices of abused women who utilized the legal system in New Orleans to address their grievances from the antebellum era to the end of the nineteenth century. Poring over 26,000 records, Baggett analyzes 421 criminal cases involving intimate partner violence—physical or emotional abuse of a partner in a romantic relationship—revealing a significant demand among women, the community, and the courts for reform in the postbellum decades.

Before the Civil War, some challenges and limits to the male privilege of chastisement existed, but the gendered power structure and the veil of privacy for families in the courts largely shielded abusers from criminal prosecution. However, the war upended gender expectations and increased female autonomy, leading to the demand for and brief recognition of women’s right to be free from violence. Baggett demonstrates how postbellum decades offered a fleeting opportunity for change before the gender and racial expectations hardened with the rise of Jim Crow.

Her findings reveal previously unseen dimensions of women’s lives both inside and outside legal marriage and women’s attempts to renegotiate power in relationships. Highlighting the lived experiences of these women, Baggett tracks how gender, race, and location worked together to define and redefine gender expectations and legal rights. Moreover, she demonstrates recognition of women’s legal personhood as well as differences between northern and southern states’ trajectories in response to intimate partner violence during the nineteenth century.

Ashley Baggett, Moorhead, Minnesota, is assistant professor of history at North Dakota State University. She is also affiliate faculty in the Women and Gender Studies Department and associate faculty in the School of Education at NDSU.

Dancing on the Color Line: African American Tricksters in Nineteenth-Century American Literature

Gretchen Martin

“Dancing on the Color Line explores the familiar world of nineteenth-century US writing about race to defamiliarize it by suggesting its hybrid nature. Through Martin’s careful readings, well-known figures emerge as deeply influenced by the aesthetics and techniques of African American storytelling, and their literature reveals multiple trickster figures who turn a critical eye on the white power that frames them.” —Kathryn McKee, McMullan Associate Professor of Southern Studies and English at the University of Mississippi and coeditor of American Cinema and the Southern Imaginary

“A dancing on the Color Line is a significant contribution to nineteenth-century American literary and cultural studies. Original, illuminating, and meticulously researched, Martin’s book examines texts of John Pendleton Kennedy, Harriet Beecher Stowe, Herman Melville, Joel Chandler Harris, and Mark Twain, showing how these writers assimilated and employed black aesthetic strategies of ‘signifying’ and ‘double voice’ associated with the trickster figure.” —Ed Piacentino, emeritus professor of English at High Point University and editor of Southern Frontier Humor: New Approaches, published by University Press of Mississippi

“Martin has proven to be one of our most important scholars in American humor and culture. Wherever she focuses her attention, and brings to bear her critical intelligence, new insights and useful ideas emerge. Dancing on the Color Line is a thoughtful and enlightening study of the African American trickster figure. The result is a solid contribution to both African American studies and our understanding of the continuously complex nature of American humor.” —M. Thomas Inge, Blackwell Professor of Humanities at Randolph-Macon College and author of many works on American humor, southern culture, comic art, and William Faulkner


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PRISON POWER
How Prison Influenced the Movement for Black Liberation
Lisa M. Corrigan

"Many locate the massive expansion of the prison-industrial complex and the criminalization of black and brown communities in the policies of the Reagan administration. Lisa Corrigan's fantastic new book turns our attention rightfully to the 1960s and offers us an incredible look at how repression of both the civil rights movement and the Black Power movement laid the groundwork for what is commonly called 'mass incarceration' today. For anyone who wants to understand a longer historical context of police violence and state repression today in relation to Black Lives Matter and its various iterations, Prison Power is absolutely essential reading." —Karma R. Chávez, associate professor of Mexican American and Latinx/a studies, University of Texas at Austin and author of Queer Migration Politics: Activist Rhetoric and Coalitional Possibilities

Lisa M. Corrigan, Fayetteville, Arkansas, is an associate professor of communication, director of the gender studies program, and affiliate faculty in African and African American studies and in Latin American studies at the University of Arkansas.

OCTOBER, 210 pages, 6 x 9 inches, index
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Race, Rhetoric, and Media Series

RICHARD WRIGHT
Writing America at Home and from Abroad
Edited by Virginia Whatley Smith

"The works of Richard Wright, one of the most important American writers and thinkers of the twentieth century, continue to raise pointed questions about the exceptional history of our nation and to illuminate the difficulty of finding answers about which we might have consensus. Richard Wright Writing America at Home and from Abroad comprises penetrating, scholarly essays on his fiction and poetry. Virginia Whatley Smith's editorial choice of arranging them to address the pre-exile (1930–1947) and expatriate (1947–1960) years of Wright's career was wise because significant aspects of continuity and change in Wright's queries about what it means to be an American are appropriately framed. Using a heterogeneous array of theory and methods, the contributors advance scholarship by exploring what Smith aptly calls 'the prescient nature of Wright's mind.' In this sense, the book is a valuable guide for new directions in the study of Wright's tentative but haunting conclusions about life in his native land, a guide from which students, teachers, and other interested readers can benefit for many years." —Jerry W. Ward Jr., cofounder of the Richard Wright Circle; honorary professor (2015–2017) at Central China Normal University; author of The Katrina Papers: A Journal of Trauma and Recovery and The China Lectures; and editor of The Richard Wright Encyclopedia

"This anthology brings together a provocative and illuminating set of essays by a group of international scholars on Wright’s writing in general, on his depiction of criminality, and on his deployment of the haiku form in particular. These essays are a welcome addition to the existing Wright scholarship." —Abdul R. JanMohamed, professor of English, University of California, Berkeley, and author of The Death-Bound-Subject: Richard Wright’s Archaeology of Death

Virginia Whatley Smith, Smyrna, Georgia, is a retired associate professor of English at the University of Alabama at Birmingham. She is editor of Richard Wright’s Travel Writings: New Reflections, published by University Press of Mississippi.

JANUARY, 250 pages, 6 x 9 inches, introduction, index
Paper $30.00S 978-1-4968-1491-3
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**Anywhere But Here**
*Black Intellectuals in the Atlantic World and Beyond*

Edited by Kendahl Radcliffe, Jennifer Scott, and Anja Werner


*Anywhe*re *But Here* brings together new scholarship on the cross-cultural experiences of intellectuals of African descent since the eighteenth century. The book embraces historian Paul Gilroy’s prominent thesis in *The Black Atlantic: Modernity and Double-Consciousness* and posits arguments beyond *The Black Atlantic’s* traditional organization and symbolism. Contributions are arranged into three sections that highlight the motivations and characteristics connecting a certain set of agents, thinkers, and intellectuals: the first, Re-ordering Worldviews: Rebellious Thinkers, Poets, Writers, and Political Architects; the second, Crafting Connections: Strategic and Ideological Alliances; and the third, Cultural Mastery in Foreign Spaces: Evolving Visions of Home and Identity.

These essays expand categories and suggest patterns at play that have united individuals and communities across the African diaspora. They highlight the stories of people who, from their intercultural and often marginalized positions, challenged the status quo, created strategic (and at times, unexpected) international alliances, cultivated expertise and cultural fluency abroad, as well as crafted physical and intellectual spaces for their self-expression and dignity to thrive.

Kendahl Radcliffe, Long Beach, California, is lecturer of African American studies at the University of California, Los Angeles, and assistant professor of history at El Camino College, Compton Center. Jennifer Scott, Brooklyn, New York, is assistant professor at the New School for Public Engagement, Parsons School of Art and Design History and Theory, and Pratt Institute Graduate School of Arts and Design. Anja Werner works with the Institute for the History and Ethics of Medicine at the Martin Luther University of Halle-Wittenberg in Germany. Among her major publications is *The Transatlantic World of Higher Education: Americans at German Universities, 1776–1914*.

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**Prefiguring Postblackness**
*Cultural Memory, Drama, and the African American Freedom Struggle of the 1960s*

Carol Bunch Davis

“Prefiguring Postblackness is an original, thorough, and consequential monograph that will alter contemporary discussions of what scholars have dubbed a ‘postblack’ cultural moment following the civil rights era, in which a singular and coherent notion of black identity that unified the Freedom Struggles of the twentieth century gives way to a notion of blackness riven with internal differences—of gender, of class, of nationality, of sexuality, of age, of an endless list of specificity. Finding incipient traces of a postblack sensibility in mid-century African American drama, Davis unmoors discussions of black representation that have developed, especially since the election of President Barack Obama, and shows that they have a deep history. Doing so, she tells us something new about both our current moment and the history that preceded it. *Prefiguring Postblackness* announces Davis as a significant theorist of African American identity and a major theater historian.” —Shane Vogel, author of *The Scene of Harlem Cabaret: Race, Sexuality, Performance*

“Prefiguring Postblackness provides an astute reading of postblackness in plays which predate the Post-Soul Aesthetic. The Post-Soul Aesthetic is conceived of as a post—civil rights phenomenon, yet Davis analyzes plays such as *A Raisin in the Sun, Dutchman, The Great White Hope*, *Wine in the Wilderness*, and *No Place to Be Somebody: A Black Comedy* as texts out of time which prefigure postblackness by critiquing racial uplift ideology and reimagining prescriptive notions of black authenticity. *Prefiguring Postblackness* is a very important and timely contribution to our field, which pushes our discussions in important new directions.”

—Venetria K. Patton, author of *The Grasp That Reaches beyond the Grave: The Ancestral Call in Black Women’s Texts and Women in Chains: The Legacy of Slavery in Black Women’s Fiction*

Carol Bunch Davis, Galveston, Texas, is assistant professor of English at Texas A&M University at Galveston. Her work has appeared in *MELUS* and *Black Arts Quarterly*.

**NOVEMBER, 220 pages, 6 x 9 inches, 13 b&w illustrations, bibliography, index**

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Civil War Humor

Cameron C. Nickels

“The author provides thorough documentation, crowding his pages with potent graphics, plentiful anecdotes, and examples of doggerel verse—all uncovered in his research. Avoiding critical analysis and abstract theorizing, always a problem in discussions of humor, Nickels has amassed a trove of material focused on concrete objects. Readers who want to draw their own conclusions by immersion in primary materials will love this accessible presentation, which is valuable to audiences ranging from academic to casual (including Civil War buffs). Highly recommended.”
—D. E. Sloane, CHOICE

“The beauty of Civil War Humor is in Nickels’s contextualization. By situating these songs and cartoons among the politics and customs of the time, Nickels ensures that readers ‘get’ the jokes both for their humor and their significant role as cultural artifacts. … Its readability, coupled with its depth of research and ample illustrations, make Civil War Humor appealing for classroom use, academic audiences, and anyone interested in the armies and experience of the Civil War. Moreover, it is humorous itself, and serves as a timely reminder of the measures societies take to cope with the sobering aspects of warfare.”
—Robert C. Poister, Civil War History

Civil War Humor offers a rich and diverse collection of primary materials, many previously unknown to scholars, even of the Civil War. An equal opportunity literary historian, Cameron Nickels presents not only a balanced treatment of the artifacts he features but also provides a reasoned analysis of these materials and always within apt historically contextual perspectives. Useful, entertaining, and reliably researched, Civil War Humor will remain not only the standard resource but also will stimulate further investigation on the subject.”
—Ed Piacento, The Register of the Kentucky Historical Society

Cameron C. Nickels, Staunton, Virginia, is professor emeritus of English at James Madison University and is author of New England Humor: From the Revolutionary War to the Civil War.

February, 180 pages, 7 x 10 inches, introduction, 54 b&w illustrations, 8 color illustrations, bibliography, index
Paper $25.00T 978-1-4968-1469-2
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The Limits of Loyalty

Ordinary People in Civil War Mississippi

Jarret Ruminski

Jarret Ruminski examines ordinary lives in Confederate-controlled Mississippi to show how military occupation and the ravages of war tested the meaning of loyalty during America’s greatest rift. The extent of southern loyalty to the Confederate States of America has remained a subject of historical contention that has resulted in two conflicting conclusions: one, southern patriotism was either strong enough to carry the Confederacy to the brink of victory, or two, it was so weak that the Confederacy was doomed to crumble from internal discord. Mississippi, the home state of Confederate President Jefferson Davis, should have been a hotbed of Confederate patriotism. The reality was much more complicated.

Ruminski breaks the weak/strong loyalty impasse by looking at how people from different backgrounds—women and men, white and black, enslaved and free, rich and poor—negotiated the shifting contours of loyalty in a state where Union occupation turned everyday activities into potential tests of patriotism. While the Confederate government demanded total national loyalty from its citizenry, this study focuses on wartime activities such as swearing the Union oath, illegally trading with the Union army, and deserting from the Confederate army to show how Mississippians acted on multiple loyalties to self, family, and nation. Ruminski also probes the relationship between race and loyalty to indicate how an internal war between slaves and slaveholders defined Mississippi’s social development well into the twentieth century.

Jarret Ruminski, Toronto, Canada, is a freelance writer, researcher, and consultant. His work has appeared in the Journal of the Civil War Era. He writes regularly about history, politics, and culture at www.thatdevilhistory.com.

October, 288 pages (approx.), 6 x 9 inches, 22 b&w illustrations, 2 tables, appendices, bibliography, index
Printed casebinding $65.00S 978-1-4968-1396-1
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Sowing the Wind
The Mississippi Constitutional Convention of 1890

Dorothy Overstreet Pratt

In 1890, Mississippi called a convention to rewrite its constitution. That convention became the singular event that marked the state’s transition from the nineteenth century to the twentieth and set the path for the state for decades to come. The primary purpose of the convention was to disfranchise African American voters as well as some poor whites. The result was a document that transformed the state for the next century. In Sowing the Wind, Dorothy Overstreet Pratt traces the decision to call that convention, examines the delegates’ decisions, and analyzes the impact of their new constitution.

Pratt argues the constitution produced a new social structure, which pivoted the state’s culture from a class-based system to one centered upon race. Though state leaders had not anticipated this change, they were savvy in their manipulation of the issues. The new constitution effectively filled the goal of disfranchisement. Moreover, unlike the constitutions of many other southern states, it held up against attack for over seventy years. It also hindered the state socially and economically well into the twentieth century.

Dorothy Overstreet Pratt, Carmel, Indiana, is professor emerita of history at the University of South Carolina and previously taught at the University of Notre Dame, where she served as assistant dean in the College of Arts and Letters.

DECEMBER, 336 pages (approx.), 6 x 9 inches, 10 b&w illustrations, 1 map, bibliography, index
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European Empires in the American South
Colonial and Environmental Encounters

Edited by Joseph P. Ward

Contributions by Allison Margaret Bigelow, Denise I. Bossy, Aledandra Dubcovsky, Alexandre Dubé, Kathleen DuVal, Jonathan Eacott, Travis Glasson, Christopher Morris, Robert Olwell, Joshua Piker, and Joseph P. Ward

European Empires in the American South examines the process of European expansion into a region that has come to be known as the American South. After Europeans began to cross the Atlantic with confidence, they interacted for three hundred years with one another, with the native people of the region, and with enslaved Africans in ways that made the South a significant arena of imperial ambition. As such, it was one of several similarly contested regions around the Atlantic basin. Without claiming that the South was unique during the colonial era, these essays make clear the region’s integral importance for anyone seeking to shed new light on the long-term process of global social, cultural, and economic integration.

For those who are curious about how the broad processes of historical change influenced particular people and places, the contributors offer key examples of colonial encounter. This volume includes essays on all three imperial powers, Spain, Britain, and France, and their imperial projects in the American South. Engaging profitably—from the European perspective at least—with Native Americans proved key to these colonial schemes. While the consequences of Indian encounters with European invaders have long remained a principal feature of historical research, this volume advances and expands knowledge of Native Americans in the South amid the Atlantic World.


OCTOBER, 240 pages (approx.), 6 x 9 inches, 4 b&w illustrations, 2 maps, 1 table, bibliography, index
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GROWING UP ASIAN AMERICAN IN YOUNG ADULT FICTION

Edited by Ymitri Mathison

Contributions by Hena Ahmad, Linda Pierce Allen, Mary J. Henderson Couzelis, Sarah Park Dahlen, Lan Dong, Tomo Hattori, Jennifer Ho, Ymitri Mathison, Leah Milne, Joy Takako Taylor, and Traise Yamamoto

Essays exploring how Asian American adolescents form identity in YA fiction

Often referred to as the model minority, Asian American children and adolescents feel pressured to perform academically and be disinterested in sports, with the exception of martial arts. Boys are often stereotyped as physically unattractive nerds and girls as petite and beautiful. Many Americans remain unaware of the diversity of ethnicities and races the term Asian American comprises, with Asian American adolescents proving to be more invisible than adults. As a result, Asian American adolescents are continually searching for their identity and own place in American society. For these kids, being or considered to be American becomes a challenge in itself as they assert their Asian and American identities; claim their own ethnic identity, be they immigrant or American-born; and negotiate their ethnic communities.

The contributors to Growing Up Asian American in Young Adult Fiction focus on moving beyond stereotypes to examine how Asian American children and adolescents define their unique identities. Chapters focus on primary texts from many ethnicities, such as Chinese, Korean, Filipino, Japanese, Vietnamese, South Asian, and Hawaiian. Individual chapters, crossing cultural, linguistic, and racial boundaries, negotiate the complex terrain of Asian American children’s and teenagers’ identities. Chapters cover such topics as internalized racism and self-loathing; hyper-sexualization of Asian American females in graphic novels; interracial friendships; transnational adoptions and birth searches; food as a means of assimilation and resistance; commodity racism and the tourist gaze; the hostile and alienating environment generated by the War on Terror; and many other topics.

Ymitri Mathison, Houston, Texas, is associate professor of English at Prairie View A&M University. She has published book chapters and articles on nineteenth- and early twentieth-century British children’s fiction and twentieth-century British Asian literature.

AFRICAN AMERICAN STUDIES | ASIAN AMERICAN STUDIES | POPULAR CULTURE

BLASIAN INVASION
Racial Mixing in the Celebrity Industrial Complex

Myra S. Washington

Myra S. Washington probes the social construction of race through the mixed-race identity of Blasians, people of Black and Asian ancestry. She looks at the construction of the identifier Blasian and how this term went from being undefined to forming a significant role in popular media. Today Blasian has emerged as not just an identity Black/Asian mixed-race people can claim, but also a popular brand within the industry and a signifier in the culture at large. Washington tracks the transformation of Blasian from being an unmentioned category to a recognized status applied to other Blasian figures in media.

Blasians have been neglected as a meaningful category of people in research, despite an extensive history of Black and Asian interactions within the United States and abroad. Washington explains that even though Americans have mixed in every way possible, racial mixing is framed in certain ways, which almost always seem to involve Whiteness. Unsurprisingly, media discourses about Blasians mostly conform to usual scripts already created, reproduced, and familiar to audiences about monoracial Blacks and Asians.

In the first book on this subject, Washington regards Blasians as belonging to more than one community, given their multiple histories and experiences. Moving beyond dominant rhetoric, she does not harp on defining or categorizing mixed race, but instead recognizes the multiplicities of Blasians and the process by which they obtain meaning. Washington uses celebrities, including Kimora Lee, Dwayne Johnson, Hines Ward, and Tiger Woods, to highlight how they challenge and destabilize current racial debate, create spaces for themselves, and change the narratives that frame multiracial people. Finally, Washington asserts Blasians as not only evidence for the fluidity of identities, but also for the limitations of reductive racial binaries.

Myra S. Washington, Albuquerque, New Mexico, is assistant professor in the Department of Communication and Journalism at the University of New Mexico. Washington has contributed an essay to the edited collection Introduction to Communication Studies: Translating Communication Scholarship into Meaningful Practice and has published articles in Communication, Culture & Critique and Howard Journal of Communications.

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This book tells a distinct story of Indians in the Caribbean—one concentrated not only on archival records and institutions, but also on the voices of the people and the ways in which they define themselves and the world around them. Through oral history and ethnography, Lomarsh Roopnarine explores previously marginalized Indians in the Caribbean and their distinct social dynamics and histories, including the French Caribbean and other islands with smaller South Asian populations. He pursues a comparative approach with inclusive themes that cut across the Caribbean.

In 1833, the abolition of slavery in the British Empire led to the import of exploited South Asian indentured workers in the Caribbean. Today India bears little relevance to most of these Caribbean Indians. Yet, Caribbean Indians have developed an in-between status, shaped by South Asian customs such as religion, music, folklore, migration, new identities, and Bollywood films. They do not seem akin to Indians in India, nor are they like Caribbean Creoles, or mixed-race Caribbeans. Instead, they have merged India and the Caribbean to produce a distinct, dynamic local entity.

The book does not neglect the arrival of nonindentured Indians in the Caribbean since the early 1900s. These people came to the Caribbean without an indentured contract or after indentured emancipation but have formed significant communities in Barbados, the US Virgin Islands, and Jamaica. Drawing upon over twenty-five years of research in the Caribbean and North America, Roopnarine contributes a thorough analysis of the Indo-Caribbean, among the first to look at the entire Indian diaspora across the Caribbean.

Lomarsh Roopnarine, Jackson, Mississippi, originally from Guyana, is professor of Caribbean and Latin American history at Jackson State University. Roopnarine, published widely in the area of South Asian diaspora in the Caribbean, is author of *Indo-Caribbean Indenture: Resistance and Accommodation and Indian Indenture in the Danish West Indies, 1863–1873*. He has written articles in many regional and international journals that focus on the Caribbean and Latin America.
World War I and Southern Modernism

David A. Davis

When the United States entered World War I, parts of the country had developed industries, urban cultures, and democratic political systems, but the South lagged behind, remaining an impoverished, agriculture region. Despite New South boosterism, the culture of the early twentieth-century South was comparatively artistically arid. Yet, southern writers dominated the literary marketplace by the 1920s and 1930s.

World War I brought southerners into contact with modernity before the South fully modernized. This shortfall created an inherent tension between the region's existing agricultural social structure and the processes of modernization, leading to distal modernism, a form of writing that combines elements of modernism to depict non-modern social structures. Critics have struggled to formulate explanations for the eruption of modern southern literature, sometimes called the Southern Renaissance.

Pinpointing World War I as the catalyst, David A. Davis argues southern modernism was not a self-generating outburst of writing, but a response to the disruptions modernity generated in the region. In World War I and Southern Modernism, Davis examines dozens of works of literature by writers, including William Faulkner, Ellen Glasgow, and Claude McKay, that depict the South during the war. Topics explored in the book include contact between the North and the South, southerners who served in combat, and the developing southern economy. Davis also provides a new lens for this argument, taking a closer look at African Americans in the military and changing gender roles.

David A. Davis, Macon, Georgia, is director of fellowships and scholarships, associate professor of English, and associate director of the Spencer B. King, Jr. Center for Southern Studies at Mercer University. He is coeditor, with Tara Powell, of Writing in the Kitchen: Essays on Southern Literature and Foodways, published by University Press of Mississippi.

DECEMBER, 240 pages (approx.), 6 x 9 inches, bibliography, index
Printed casebinding $65.00S 978-1-4968-1541-5
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The Hell of War Comes Home
Imaginative Texts from the Conflicts in Afghanistan and Iraq

Owen W. Gilman Jr.

Owen W. Gilman Jr. stresses the US experience of war in the twenty-first century and argues that wherever and whenever there is war, there will be imaginative responses to it, especially the recent wars in Afghanistan and Iraq. Since the trauma of September 11, the experience of Americans at war has been rendered honestly and fully in a wide range of texts—creative nonfiction and journalism, film, poetry, and fiction. These responses, Gilman contends, have packed a lot of power and measure up even to World War II's literature and film.

Like few other books, Gilman's volume studies these new texts—among them Kevin Powers's debut novel The Yellow Birds and Phil Klay's short stories Redeployment, along with the films The Hurt Locker, American Sniper, and Billy Lynn's Long Halftime Walk. For perspective, Gilman also looks at some touchstones from the Vietnam War. Compared to a few of the big Vietnam books and films, this new material has mostly been read and watched by small audiences and generated less discussion.

Gilman exposes the circumstances in American culture currently preventing literature and film of our recent wars from making a significant impact. He contends that Americans' inclination to demand distraction limits learning from these compelling responses to war in the past decade. According to Gilman, where there should be clarity and depth of knowledge, we instead face misunderstanding and the anguish endured by veterans betrayed by war and our lack of understanding.


FEBRUARY, 256 pages (approx.), 6 x 9 inches, bibliography, index
Printed casebinding $65.00S 978-1-4968-1576-7
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Teaching the Works of Eudora Welty
Twenty-First-Century Approaches

Edited by Mae Miller Claxton and Julia Eichelberger

Contributions by Jacob Agner, Sharon Baris, Carolyn Brown, Lee Anne Bryan, Keith Cartwright, Stuart Christie, Mae Miller Claxton, Virginia Ottley Craighill, David A. Davis, Susan Donaldson, Julia Eichelberger, Kevin Eyster, Dolores Flores-Silva, Sarah Ford, Stephen Fuller, Dawn Gilchrist, Rebecca L. Harrison, Casey Kayser, Michael Kreyling, Ebony Lumumba, Suzanne Marrs, Pearl Amelia McHaney, David McWhirter, Laura Sloan Patterson, Harriet Pollock, Gary Richards, Christin Marie Taylor, Annette Trefzer, Alec Valentine, Adrienne Akins Warfield, Keri Watson, and Amy Weldon

Too often Eudora Welty is known to the general public as Miss Welty, a “perfect lady” who wrote affectionate portraits of her home region. Yet recent scholarship has amply demonstrated a richer complexity. Welty was an innovative artist with cosmopolitan sensibilities and progressive politics, a woman who maintained close friendships with artists and intellectuals throughout the world, a writer as unafraid to experiment as she was to level her pen at the worst human foibles.

The essays collected in Teaching the Works of Eudora Welty seek to move Welty beyond a discussion of region and reflect new scholarship that remaps her work onto a larger canvas. The book offers ways to help twenty-first-century readers navigate Welty’s challenging and intricate narratives. It provides answers to questions many teachers will have: Why should I study a writer who documents white privilege? Why should I give this “regional” writer space on an already crowded syllabus? Why should I teach Welty if I do not study the South? How can I help my students make sense of her modernist narratives? How can Welty’s texts help me teach my students about literary theory, about gender and disability, about cultures and societies with which my students are unfamiliar?

Mae Miller Claxton, Asheville, North Carolina, is associate professor at Western Carolina University. Julia Eichelberger, Charleston, South Carolina, is Marybelle Higgins Howe Professor of Southern Literature at the College of Charleston. In 2016 she was honored with the Phoenix Award for her contributions to scholarship on Eudora Welty.

FEBRUARY, 224 pages (approx.), 6 x 9 inches, 19 b&w illustrations, introduction, bibliography, index
Printed casebinding $85.00S 978-1-4968-1453-1
Paper $30.00S 978-1-4968-1463-0
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FAULKNER IN THE TWENTY-FIRST CENTURY

Edited by Robert W. Hamblin and Ann J. Abadie

Contributions by Deborah N. Cohn, Leigh Anne Duck, Robert W. Hamblin, Michael Kreyling, Barbara Ladd, Walter Benn Michaels, Patrick O’Donnell, Theresa M. Towner, Annette Trefzer, and Karl F. Zender

Faulkner in the Twenty-first Century presents the thoughts of ten noted Faulkner scholars who spoke at the twenty-seventh annual Faulkner and Yoknapatawpha Conference at the University of Mississippi. Theresa M. Towner attacks the traditional classification of Faulkner’s works as “major” and “minor” and argues that this causes the neglect of other significant works and characters. Michael Kreyling uses photographs of Faulkner to analyze the interrelationships of Faulkner’s texts with the politics and culture of Mississippi.

Within the tragic fates of such characters as Quentin Compson, Gail Hightower, and Rosa Coldfield, Leigh Ann Duck finds an inability to cope with painful memories. Patrick O’Donnell examines the use of the future tense and Faulkner’s growing skepticism of history as a linear progression. To postmodern critics who denigrate “The Fire and the Hearth,” Karl F. Zender offers a rebuttal. Walter Benn Michaels contends that in Faulkner’s South, and indeed the United States as a whole, the question of racial identification tends to overpower all other issues. Faulkner’s recurring interest in frontier life and values inspires Robert W. Hamblin’s piece.

Robert W. Hamblin, Cape Girardeau, Missouri, is professor emeritus of English and founding director of the Center for Faulkner Studies at Southeast Missouri State University. He has authored or edited nineteen books on Faulkner, including A William Faulkner Encyclopedia; Myself and the World: A Biography of William Faulkner; and My Life with Faulkner and Brodsky. Ann J. Abadie, Oxford, Mississippi, is former associate director of the Center for the Study of Southern Culture at the University of Mississippi and coeditor of numerous scholarly collections from the Faulkner and Yoknapatawpha Conference.

FEBRUARY, 200 pages, 6 x 9 inches, introduction, index
Paper $30.00S 978-1-4968-1478-4
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Faulkner and Yoknapatawpha Series
How the Man of Steel leapt from panels and storyboards into folklore and myth

Superman rose from popular culture—comic books, newspaper strips, radio, television, novels, and movies—but people have so embraced the character that he has now become part of folklore. This transition from popular to folk culture signals the importance of Superman to fans and to a larger American populace. Superman’s story has become a myth dramatizing identity, morality, and politics.

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Cultural Representation and the Smithsonian Folklife Festival

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Contributions by Robert Baron, Betty Belanus, Olivia Cadaval, James I. Deutsch, C. Kurt Dewhurst, James Early, Amy Horowitz, Marjorie Hunt, Richard Kennedy, Sojin Kim, Marsha MacDowell, Diana Baird N’Diaye, Jeff Place, Frank Proschan, Jack Santino, Daniel E. Sheehy, Cynthia L. Vidaurre, and Steve Zeitlin

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*Diverse Voices*

Edited by Elizabeth Tucker and Ellen McHale

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