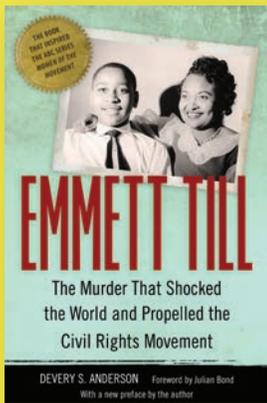




UNIVERSITY PRESS OF MISSISSIPPI
Books for Fall-Winter 2021-2022



Devery Anderson's definitive history of the Emmett Till case inspires an ABC miniseries

The first season of ABC's *Women of the Movement* began filming in and around Greenwood and Sumner, Mississippi, in January 2021. Set to air in 2022, the series will chronicle Mamie Till-Mobley, Emmett Till's mother, who was a pivotal figure in fighting for justice for her son after his brutal murder in 1955. Her bravery in telling his story to the world is often considered the spark that galvanized the American civil rights movement. The project was greenlighted on August 28, 2020, the sixty-fifth anniversary of Till's death.

The miniseries credits and frequently acknowledges Devery Anderson's *Emmett Till: The Murder That Shocked the World and Propelled the Civil Rights Movement*, which was optioned by Rosanna Grace and Nicole Tabs at Serendipity Group Inc. Grace and Tabs shortly after merged with the other groups involved in this project.

Women of the Movement is a multimillion-dollar production inspired by Anderson's book, written and executive produced by Marissa Jo Cerar (*The Handmaid's Tale*, *13 Reasons Why*). The project is executive produced by Jay-Z, Jay Brown, and Tyran "Ty Ty" Smith of Roc Nation; Will Smith and James Lassiter of Overbrook Entertainment; Aaron Kaplan, Dana Honor, and Michael Lohmann from Kapital Entertainment; Rosanna Grace of Serendipity Group Inc.; Alex Foster and John Powers Middleton of the Middleton Media Group; and David Clark at Mazo Partners. The studio is Kapital Entertainment. Gina Prince-Bythewood is directing the first episode of the series, and the rest are directed by Tina Mabry, Julie Dash, and Kasi Lemmons.

Emmett Till: The Murder That Shocked the World and Propelled the Civil Rights Movement is available in paperback with a new cover and a revised and expanded preface from the author. At over 600 pages, and with 35 black & white photographs, it also boasts a foreword by the late Julian Bond. It is available as an ebook as well.

Paperback / \$25.00T / 978-1-4968-1477-7
Race, Rhetoric, and Media Series

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BIOGRAPHY / MISSISSIPPI / SOUTHERN HISTORY

Mississippi Barking

Hurricane Katrina and a Life That Went to the Dogs

Chris McLaughlin

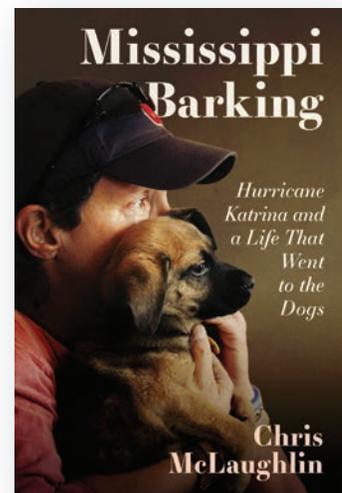
An emotional recounting of animal rescue during the aftermath of one of the nation's worst storms

On August 29, 2005, the worst natural disaster in the history of the United States devastated the city of New Orleans and the Gulf Coast of Louisiana and Mississippi. Like many others in America and around the world, Chris McLaughlin watched the tragedy of Katrina unfold on a television screen from the comfort of her living room on Cape Cod in Massachusetts. In the devastation afterwards, almost 2,000 people and an estimated 250,000 animals had perished.

Miraculously, many pets did manage to survive. But in the months that followed the hurricane, thousands of them were fending for themselves in the ruins of devastated neighborhoods. Their plight triggered a grassroots rescue effort unlike any this country had ever seen, and while relief organizations such as the Red Cross were tending to the human survivors, and movie stars and celebrities were airlifting food and endorsing seven-figure checks, a much smaller and meagerly funded effort was underway to save the four-legged victims. With no prior experience in disaster response and no real grasp of the hell that awaited them, scores of animal lovers, including McLaughlin, made their way to the Gulf Coast to help in any way they could.

Including photos from four-time Pulitzer Prize-winning photojournalist Carol Guzy, *Mississippi Barking* spans the course of two years as McLaughlin and others ventured into the wreckage of the Gulf Coast to rescue the animals left behind. McLaughlin tells the moving stories of the people she met along the way, both those who lost everything to the hurricane and those working beside her rescuing and transporting animals. Within this story of tragedy and cruelty, suffering and ignorance, *Mississippi Barking* also bears witness to selfless acts of bravery and compassion, and the beauty and heroics of those who risked everything to save the animals that could not save themselves.

Chris McLaughlin is founder and executive director of the Animal Rescue Front. A graduate of the University of Massachusetts Boston with a BA in earth sciences, she lives in Massachusetts with two cats. This is her first book.

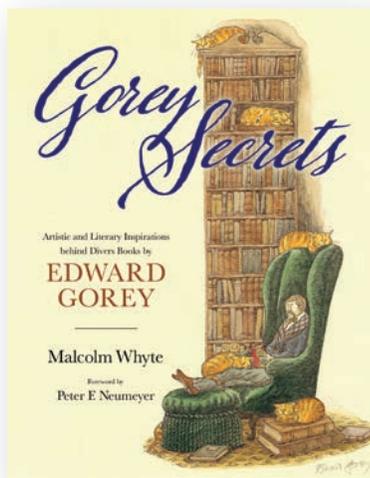


Photographs by Carol Guzy

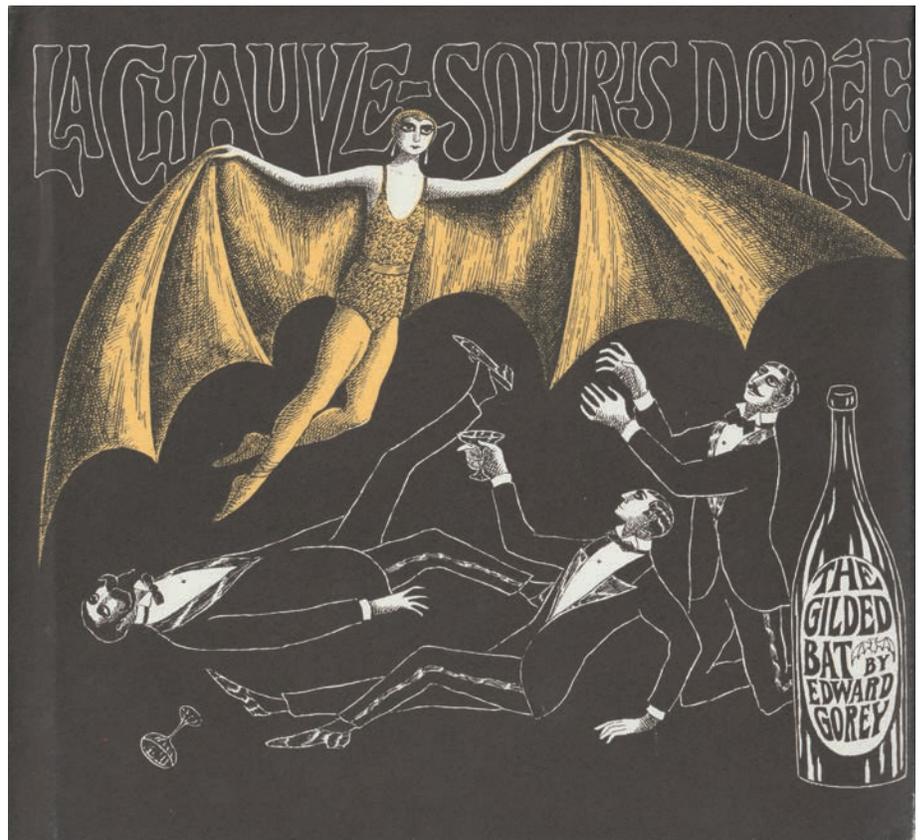
September 208 pages (approx.), 5.5 x 8.5 inches,
54 color illustrations
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Ebook available



A brilliant tour of the bookshelf and galleries that inspired one of the most literate, sophisticated, and wildly funny graphic masters of our time



November 128 pages (approx.), 8.5 x 11 inches,
92 color and b&w illustrations
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Ebook available



BIOGRAPHY / LITERATURE / ART

Gorey Secrets

Artistic and Literary Inspirations behind Divers Books by Edward Gorey
Malcolm Whyte

Foreword by Peter F. Neumeyer

Edward Gorey (1925–2000) was a prolific author and artist. Of the one hundred delightful and fascinating books that Gorey wrote and illustrated, he rarely revealed their specific inspirations or their meanings. Where did his intriguing ideas come from? In *Gorey Secrets: Artistic and Literary Inspirations behind Divers Books by Edward Gorey*, Malcolm Whyte utilizes years of thorough research to tell an engrossing, revealing story about Gorey's unique works.

Exploring a sampling of Gorey's eclectic writings, from *The Beastly Baby* and *The Iron Tonic* to *The Curious Sofa* and *Dracula*, Whyte uncovers influences of Herman Melville, Agatha Christie, Edward Lear, the *I Ching*, William Hogarth, Rene Magritte, Hokusai, French cinema, early toy books, eighteenth-century religious tracts for children, and much more.

With an enlightening preface by Gorey collaborator and scholar Peter F. Neumeyer, *Gorey Secrets* brings important, uncharted insight into the genius of Edward Gorey and is a welcome addition to collections of both the seasoned Gorey reader and those who are just discovering his captivating books.

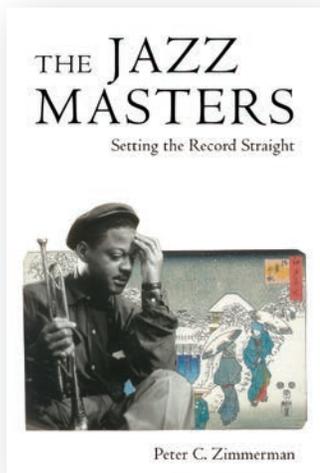
Malcolm Whyte is a graduate of Cornell University and has created more than two hundred books for readers of all ages. He published *Gorey Games* and *Goreyography*, and curated seven exhibitions of Edward Gorey's books, drawings, and graphics, for two of which he wrote and produced catalogs. Whyte is a collector of illustrated books and contemporary American art, including original cartoon art, American Indian art, and old master prints.

Illustrations: Covers from *The Lost Lions*, *The Gilded Bat*, and *The Beastly Baby*, © Edward Gorey Charitable Trust

The Jazz Masters

Setting the Record Straight

Peter C. Zimmerman



*An unprecedented
jam session on
memories and music
from the best in jazz*

November 300 pages (approx.),

6.125 x 9.25 inches, 55 b&w

illustrations

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American Made Music Series

“In *The Jazz Masters*, Peter Zimmerman creates a rarefied environment for the wide range of major musicians whom he interviews to be themselves, and to speak freely from their hearts. What emerges is an honest snapshot of their passion, perseverance, and personality. A welcome addition to music journalism.”

—Pianist Bill Charlap, director of jazz studies at William Paterson University and creative director of the 92nd Street Y’s Jazz in July series

“This is a wonderful book for any music/jazz listener and lover who is curious about the how, why, who, and what concerning the bottom of the sound of the jazz music machine.”

—Ron Carter, professor emeritus of the City College of New York

“*The Jazz Masters: Setting the Record Straight* offers an intimate look at the lives of twenty-one musicians who defined acoustic ‘mainstream’ jazz in profoundly important ways. In thoughtful interviews with each artist, Peter Zimmerman probes their musical worlds . . . From New Orleans, Chicago, Kansas City, and other towns along the Mississippi and its tributaries, artists traveled to New York as the acknowledged Jazz Mecca and built their careers in its clubs and concert halls. This entertaining book is also an invaluable resource that will be welcomed by music lovers.”

—William R. Ferris, professor of history emeritus at University of North Carolina’s Center for the Study of the American South

Peter C. Zimmerman has been a music writer for more than three decades, interviewing everyone from Waylon Jennings to “Bootsy” Collins, and is author of *Tennessee Music: Its People and Places* and *Podunk: Ramblin’ to America’s Small Places in a Dilapidated Delta 88*. He is the longtime editor of Odyssey Guides of Hong Kong and lives in the foothills of New York’s Catskill Mountains.

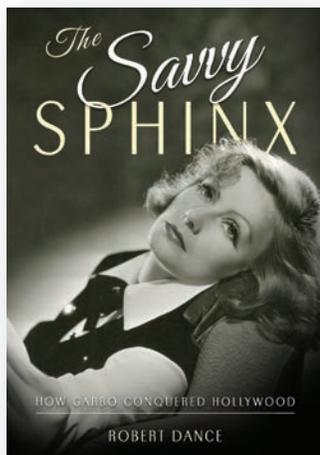
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3

The Savvy Sphinx

How Garbo Conquered Hollywood

Robert Dance



*The in-depth and
revealing story of how
one of the world’s most
famous actors rose
to stardom and then
walked away from
Hollywood*

November 288 pages (approx.), 7 x 10

inches, 137 b&w and color illustrations

Cloth **\$35.00T** 978-1-4968-3328-0

Ebook available

“*The Savvy Sphinx: How Garbo Conquered Hollywood* is an impressive offering that brings together the various aspects of the Garbo legend. Not only does Robert Dance have a sure command of Garbo’s films, but he also writes knowledgeably about Hollywood’s rich history. This comprehensive book will be welcomed by movie lovers as well as libraries and major film collections. Mr. Dance’s stated mission is to ‘chart the rise of Greta Garbo.’ He delivers.”

—Marion Meade, biographer of Buster Keaton and Woody Allen

In *The Savvy Sphinx: How Garbo Conquered Hollywood*, Robert Dance traces the strategy a working-class Swedish teenager employed to enter motion pictures, find her way to America, and ultimately become Hollywood’s most glorious product. Brilliant tactics allowed her to reach Hollywood’s uppermost echelon and made her one of the last century’s most famous people. Greta Garbo was discovered by director Mauritz Stiller, who saw promise in her nascent talent and insisted that she accompany him when he was lured to America by an MGM contract. By twenty she was a movie star and the epitome of glamour. Soon Garbo was among the highest-paid performers, and in many years she occupied the number one position. Unique among studio players, she quickly insisted on and was granted final authority over her scripts, costars, and directors. But Garbo never played the Hollywood game, and by the late twenties her unwillingness to grant interviews, attend premieres, or meet visiting dignitaries won her the sobriquet the Swedish Sphinx.

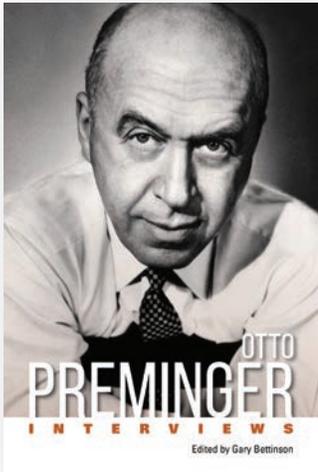
The Savvy Sphinx, which includes over a hundred beautiful images, charts her rise and her long self-imposed exile as the queen who abdicated her Hollywood throne. Garbo was the paramount star produced by the Hollywood studio system, and by the time of her death her legendary status was assured.

Robert Dance is author of *Hollywood Icons* and *Glamour of the Gods* and coauthor of *Garbo: Portraits from Her Private Collection* and *Ruth Harriet Louise and Hollywood Glamour Photography*.

Otto Preminger

Interviews

Edited by Gary Bettinson



*“Making films is my life.
If I don’t make films,
what is there left to do?”*

December 240 pages (approx.),

6 x 9 inches

Printed casebinding **\$99.00S**

978-1-4968-3524-6

Paper **\$25.00T** 978-1-4968-3519-2

Ebook available

Conversations with Filmmakers Series

Otto Preminger (1905–1986), whose Hollywood career spanned the 1930s through the 1970s, is popularly remembered for the acclaimed films he directed, among which are the classic film noir *Laura*, the social-realist melodrama *The Man with the Golden Arm*, the CinemaScope musical *Carmen Jones*, and the riveting courtroom drama *Anatomy of a Murder*. As a screen actor, he forged an indelible impression as a sadistic Nazi in Billy Wilder’s *Stalag 17* and as the diabolical Mr. Freeze in television’s *Batman*.

He is remembered, too, for drastically transforming Hollywood’s industrial practices. With *Exodus*, Preminger broke the Hollywood blacklist, controversially granting screen credit to Dalton Trumbo, one of the exiled “Hollywood Ten.” Preminger, a committed liberal, consistently shattered Hollywood’s conventions. He routinely tackled socially progressive yet risqué subject matter, pressing the Production Code’s limits of permissibility. He mounted Black-cast musicals at a period of intense racial unrest. And he embraced a string of other taboo topics—heroin addiction, rape, incest, homosexuality—that established his reputation as a trailblazer of adult-centered storytelling, an enemy of Hollywood puritanism, and a crusader against censorship.

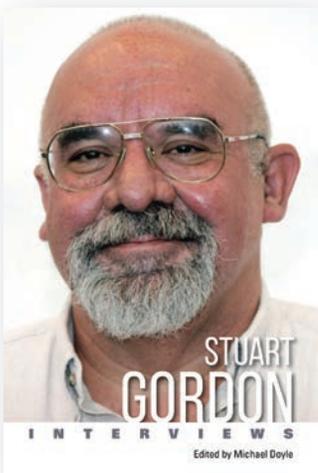
Otto Preminger: Interviews compiles nineteen interviews from across Preminger’s career, providing fascinating insights into the methods and mindset of a wildly polarizing filmmaker. With remarkable candor, Preminger discusses his filmmaking practices, his distinctive film style, his battles against censorship and the Hollywood blacklist, his clashes with film critics, and his turbulent relationships with a host of well-known stars, from Marilyn Monroe and Frank Sinatra to Jane Fonda and John Wayne.

Gary Bettinson is senior lecturer in film studies at Lancaster University. He is author of *The Sensuous Cinema of Wong Kar-wai: Film Poetics and the Aesthetic of Disturbance* and editor-in-chief of the journal *Asian Cinema*. He is also coauthor of *What Is Film Theory? An Introduction to Contemporary Debates*.

Stuart Gordon

Interviews

Edited by Michael Doyle



*“There is a
side of me that
likes to break
through clichés
and wake people up.
I find that fun.
I think that’s part of
what art is supposed to
do—to make you see or
experience things in ways
that you haven’t before.”*

February 320 pages (approx.),

6 x 9 inches, 1 b&w illustration

Printed casebinding **\$99.00S**

978-1-4968-3773-8

Paper **\$25.00T** 978-1-4968-3774-5

Ebook available

Conversations with Filmmakers Series

Animated by a singularly subversive spirit, the fiendishly intelligent works of Stuart Gordon (1947–2020) are distinguished by their arrant boldness and scab-picking wit. Provocative gems such as *Re-Animator*, *From Beyond*, *Dolls*, *The Pit and the Pendulum*, and *Dagon* consolidated his fearsome reputation as one of the masters of the contemporary horror film, bringing an unfamiliar archness, political complexity, and critical respect to a genre so often bereft of these virtues. A versatile filmmaker, one who resolutely refused to mellow with age, Gordon proved equally adept at crafting pointed science fiction (*Robot Jox*, *Fortress*, *Space Truckers*), sweet-tempered fantasy (*The Wonderful Ice Cream Suit*), and nihilistic thrillers (*King of the Ants*, *Edmond*, *Stuck*), customarily scrubbing the sharply drawn lines between exploitation and arthouse cinema.

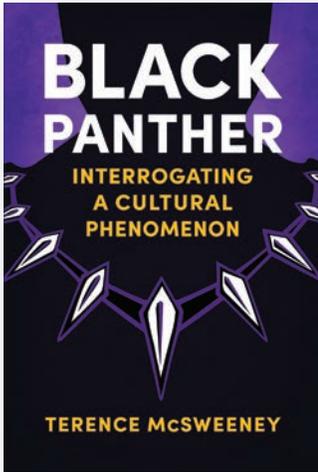
The first collection of interviews ever to be published on the director, *Stuart Gordon: Interviews* contains thirty-six articles spanning a period of fifty years. Bountiful in anecdote and information, these candid conversations chronicle the trajectory of a fascinating career—one that courted controversy from its very beginning. Among the topics Gordon discusses are his youth and early influences, his founding of Chicago’s legendary Organic Theatre (where he collaborated with such luminaries as Ray Bradbury, Kurt Vonnegut, and David Mamet), and his transition into filmmaking where he created a body of work that injected fresh blood into several ailing staples of American cinema. He also reveals details of his working methods, his steadfast relationships with frequent collaborators, his great love for the works of Lovecraft and Poe, and how horror stories can masquerade as sociopolitical commentaries.

Michael Doyle is a journalist who has written for such publications as *Fangoria*, *Rue Morgue*, and *Scream*. He is author of *Larry Cohen: The Stuff of Gods and Monsters* and *Hancock on Hancock*.

Black Panther

Interrogating a Cultural Phenomenon

Terence McSweeney



The first in-depth study of one of Marvel's most successful and culturally impactful films

November 240 pages (approx.),
5.5 x 8.5 inches, 60 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3608-3
Paper **\$20.00T** 978-1-4968-3609-0
Ebook available
Reframing Hollywood

Black Panther is one of the most financially successful and culturally impactful films to emerge from the American film industry in recent years. When it was released in 2018, it broke numerous records and resonated with audiences all around the world in ways that transcended the dimensions of the superhero film. In *Black Panther: Interrogating a Cultural Phenomenon* author Terence McSweeney explores the film from a diverse range of perspectives, seeing it not only as a comic book adaptation and a superhero film, but also a dynamic contribution to the discourse of both African and African American studies.

McSweeney argues that *Black Panther* is one of the defining American films of the last decade and the most remarkable title in the Marvel Cinematic Universe (2008–). The MCU has become the largest film franchise in the history of the medium and has even shaped the contours of the contemporary blockbuster, but the narratives within it have almost exclusively perpetuated largely unambiguous fantasies of American heroism and exceptionalism. In contrast, *Black Panther* complicates this by engaging in an entirely different mythos in its portrayal of an African nation—never colonized by Europe—as the most powerful and technologically advanced in the world. McSweeney charts how and why *Black Panther* became a cultural phenomenon and also a battleground on which a war of meaning was waged at a very particular time in American history.

Terence McSweeney is senior lecturer in film and television studies at Solent University. He is author of *The "War on Terror" and American Film: 9/11 Frames Per Second*; *Avengers Assemble! Critical Perspectives on the Marvel Cinematic Universe*; and *The Contemporary Superhero Film: Projections of Power and Identity*.

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5

ANNOUNCING A NEW SERIES



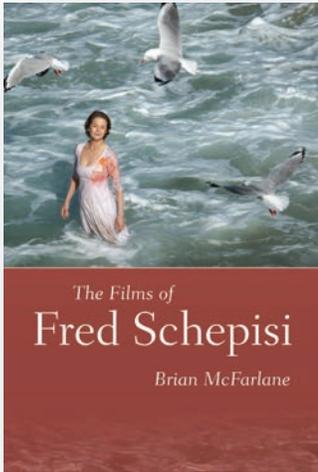
Series editors, Terence McSweeney, Solent University, and Stuart Joy, Solent University

The Reframing Hollywood series will feature dynamic and original short monographs and edited collections, each of which explore a single film of significant cultural impact that has emerged from the American film industry since the turn of the new millennium. These vibrant critical explorations of contemporary American film will offer a stimulating, academic, yet accessible interrogation of a single work from a variety of critical perspectives.

The inaugural volume in the series, *Black Panther: Interrogating a Cultural Phenomenon* by Terence McSweeney, is the first in-depth study of one of Marvel's most successful and culturally influential films. Future volumes in the series will focus on films from such popular genres as science fiction, horror, superhero films, action, comedy, war, animation, and a variety of others. Each contribution is intended to offer challenging, up-to-date, and compelling insights into contemporary American cinema and what it means to the world.

The Films of Fred Schepisi

Brian McFarlane



A thorough treatment of the Australian director's methods, output, and brilliant global arc

December 160 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-3535-2
Paper **\$30.00S** 978-1-4968-3530-7
Ebook available

"The Films of Fred Schepisi fills an important and surprising gap. It draws on new interviews with the subject and much of the popular critical literature on Schepisi, and it is the first work to deal with the entirety of Schepisi's career. Overall, the volume provides an insightful and necessary contribution to the study of both a contemporary director working across different film industries and to Australian cinema during the last fifty years."

—Adrian Danks, associate professor at RMIT University and coeditor of *American-Australian Cinema: Transnational Connections*

"The Films of Fred Schepisi is a lucid, timely introduction to the work of one of Australia's finest and most distinctive filmmakers that explains how he has found a place in world cinema."

—Janet Wilson, professor emerita of English and postcolonial studies at University of Northampton

Fred Schepisi is one of the crucial names associated with the revival of the Australian film industry in the 1970s. *The Films of Fred Schepisi* traces the lead-up to his critical successes in feature filmmaking, via his earlier award-winning success as a producer in advertising commercials in the 1960s.

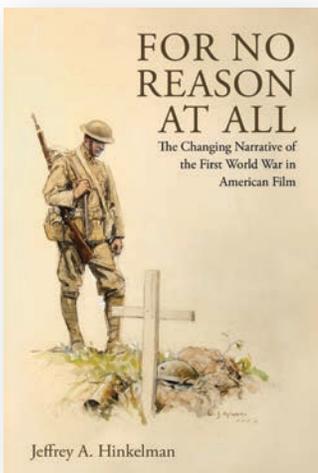
Author Brian McFarlane argues that Schepisi's career is symptomatic of Australian directors who have made their presences felt internationally. McFarlane takes a critical account of Schepisi's film output—including such standouts as *The Chant of Jimmie Blacksmith*, *Plenty*, *Roxanne*, *Six Degrees of Separation*, *A Cry in the Dark/Evil Angels*, and *Last Orders*—and he augments analysis with interviews with the director. McFarlane's study shines a new light on Schepisi's work and his rise to prominence in the global film industry.

Brian McFarlane is associate professor of English at Monash University, Melbourne. He is compiler, editor, and chief author of *The Encyclopedia of British Film*.

For No Reason at All

The Changing Narrative of the First World War in American Film

Jeffrey A. Hinkelman



How Hollywood adopted an antiwar attitude in response to the horrors of World War I

February 288 pages (approx.),
6 x 9 inches, 51 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3694-6
Paper **\$30.00S** 978-1-4968-3693-9
Ebook available

"For No Reason at All is readable, vigorously engaging, and an excellent contribution to the study of the way war has been represented in American culture."

—Owen W. Gilman Jr., author of *The Hell of War Comes Home: Imaginative Texts from the Conflicts in Afghanistan and Iraq*

The years following the signing of the Armistice saw a transformation of traditional attitudes regarding military conflict as America attempted to digest the enormity and futility of the First World War. During these years popular film culture in the United States created new ways of addressing the impact of the war on both individuals and society. Filmmakers with direct experience of combat created works that promoted their own ideas about the depiction of wartime service—ideas that frequently conflicted with established, heroic tropes for the portrayal of warfare on film.

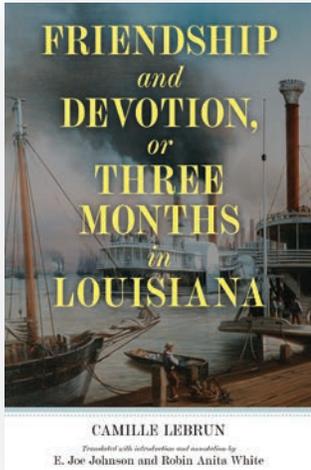
For No Reason at All: The Changing Narrative of the First World War in American Film discusses a variety of Great War-themed films made from 1915 to the present, tracing the changing approaches to the conflict over time. Individual chapters focus on movie antecedents, animated films and comedies, the influence of literary precursors, the African American film industry, women-centered films, and the effect of the Second World War on depictions of the First. Films discussed include *Hearts of the World*, *The Cradle of Courage*, *Birthright*, *The Big Parade*, *She Goes to War*, *Doughboys*, *Young Eagles*, *The Last Flight*, *Broken Lullaby*, *Lafayette Escadrille*, and *Wonder Woman*, among many others.

Jeffrey A. Hinkelman is director of film and visual media studies and senior lecturer in the Carnegie Mellon University English Department, where he has taught for many years. His work has appeared in such publications as *Storyworlds: A Journal of Narrative Studies* and the *Journal of the Midwest Modern Language Association*.

Friendship and Devotion, or Three Months in Louisiana

Camille Lebrun

Translated with introduction and annotation by
E. Joe Johnson and Robin Anita White



*Never before in English,
a travel-adventure novel
of two young women
navigating antebellum
Louisiana*

September 150 pages (approx.),
5.5 x 8.5 inches, 18 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3638-0
Paper **\$25.00T** 978-1-4968-3639-7
Ebook available
Banner Books

“There are not many female voices from this time period in French literature, and none that I am aware of who write about Louisiana. Through the eyes of a French woman, *Friendship and Devotion* offers a new and necessary perspective to the history of antebellum Louisiana and Louisiana French history and culture.”

—David Cheramie, PhD, CEO of the Bayou Vermilion District and former executive director of the Council for the Development of French in Louisiana

“*Friendship and Devotion* stands apart from others of the time because it is written by a female author of note in the 1800s, Camille Lebrun, and because it has, until now, only ever appeared in French. This will be the first chance English readers have to engage with this material—a text representative of what young, educated people would have read at the time that highlights the notion that nineteenth-century writers were very much aware of the injustice of the enslavement system in the US.”

—Shana Walton, coeditor of *Language in Louisiana: Community and Culture*

Parisian Pauline Guyot (1805–1886), who wrote under the nom de plume Camille Lebrun, published many novels, translations, collections of tales, and articles in French magazines of her day. Among her works is the hitherto-untranslated 1845 novel, *Friendship and Devotion, or Three Months in Louisiana*. E. Joe Johnson and Robin Anita White have recovered this work, providing a translation, an accessible introduction, extensive endnote annotations, and period illustrations.

E. Joe Johnson is professor of foreign languages at Clayton State University. He is general editor of *XVIII New Perspectives on the Eighteenth Century*, the annual journal of the Southeastern American Society for Eighteenth-Century Studies. **Robin Anita White** is associate professor of French and English at Nicholls State University. She is editor of a classroom edition of Chateaubriand’s classic novella *Atala*.

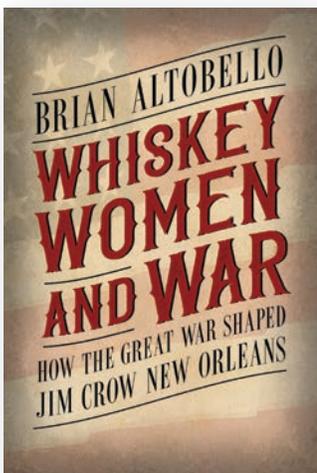
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7

Whiskey, Women, and War

How the Great War Shaped Jim Crow New Orleans

Brian Altobello



*An exciting and
surprising history
of the New Orleans
home front during
World War I*

September 288 pages (approx.),
6 x 9 inches, 19 b&w illustrations
Cloth **\$28.00T** 978-1-4968-3509-3
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“This volume is replete with fresh detail, illuminating the political, personal, social, and cultural elements in a city that grappled with the era’s necessary restraints while it strove to maintain its freer appeal.”

—Miki Pfeffer, independent researcher at the Center for Mark Twain Studies and author of *Southern Ladies and Suffragists: Julia Ward Howe and Women’s Rights at the 1884 New Orleans World’s Fair*

“*Whiskey, Women, and War* stands as the lone text on New Orleans during the pivotal First World War experience. Here is an urban culture in transition torn between the traditions of legal prostitution, free-flowing booze, ethnic pluralism, and local machine politics on one hand and, on the other hand, the Progressive wave of antivice crusades, suffrage campaigns, 100 percent Americanism, and an encroaching federal government.”

—Anthony J. Stanonis, lecturer at Queen’s University Belfast and author of *Creating the Big Easy: New Orleans and the Emergence of Modern Tourism, 1918–1945*

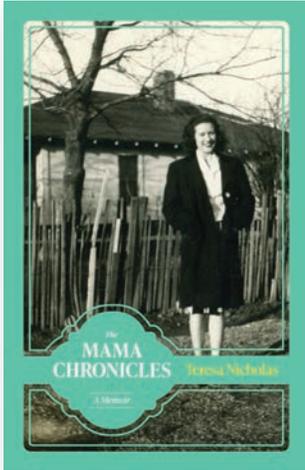
Whiskey, Women, and War: How the Great War Shaped Jim Crow New Orleans surveys the various ways the city confronted the demands of World War I. Author Brian Altobello analyzes the mobilization of the local population in terms of enlistments and war bond sales and addresses the antivice crusade meant to safeguard the American war effort. He studies the political fistfight over women’s suffrage. Finally, he examines race relations in the city, as African Americans were integrated into the city’s war effort and cultural landscape even as Jim Crow was firmly established.

Brian Altobello received his undergraduate and graduate degrees in US history from Louisiana State University. He is an educational consultant in New Orleans–area schools and the author of *Into the Shadows Furious: The Brutal Battle for New Georgia*.

The Mama Chronicles

A Memoir

Teresa Nicholas



A beautifully written memoir of a Mississippi woman learning to reconnect with her aging mother

September 256 pages, 5.5 x 8.5 inches,
5 b&w illustrations
Cloth **\$25.00T** 978-1-4968-3525-3
Ebook available
Willie Morris Books in Memoir and Biography

“*The Mama Chronicles* provides insight into caregiving and coming to terms with parental demise, an issue many people are grappling with as the American population ages. There are many books on caregiving, but few memoirs that invite the reader into a personal story.”

—Sharon Leslie Morgan, author of *Gather at the Table: The Healing Journey of a Daughter of Slavery and a Son of the Slave Trade*

“The connection between mother and daughter is defining, miraculous, maddening, and bone deep. In *The Mama Chronicles*, Teresa Nicholas takes us on her own journey to discover these essential truths. She shares a primal story that resonates with parents and adult children.”

—Ellen Ann Fentress, author of “The Political Lives of Mississippi Women in Black and White”

Growing up in the Delta town of Yazoo City, Mississippi, Teresa Nicholas believed that she and her country-born and -bred mother weren't close. But as her mother's health deteriorated, Nicholas found herself spending more time in the small town she thought she had left behind. Over long afternoons in front of Turner Classic Movies, she grew closer to her mother, coaxing stories from her about her hardscrabble past—until a major stroke threatened to silence her mother's newfound voice. *The Mama Chronicles: A Memoir* is a funny and poignant account of a mother-daughter relationship and, ultimately, a meditation on acceptance and what it means to call a place home.

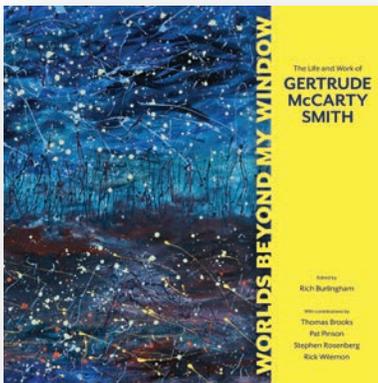
Teresa Nicholas is a freelance writer. For twenty-five years, she worked for Crown Publishers, a division of Random House, most recently as vice president of production. She is author of *Buryin' Daddy: Putting My Lebanese, Catholic, Southern Baptist Childhood to Rest* and *Willie: The Life of Willie Morris*, both published by University Press of Mississippi.

Worlds beyond My Window

The Life and Work of Gertrude McCarty Smith

Edited by Rich Burlingham with contributions by
**Thomas R. Brooks, Pat Pinson, Stephen Rosenberg,
and Rick Wilemon**

Foreword by Tommy King



A kaleidoscope of creativity explodes on the page from one of the South's most underappreciated artists

December 160 pages (approx.),
10 x 10 inches, 180 color illustrations
Cloth **\$40.00T** 978-1-4968-3768-4
Ebook available

Artist, columnist, and poet Gertrude McCarty Smith (1923–2007) of Collins, Mississippi, carried herself as a demure and proper southern lady, yet this was deceiving as she was a prolific creative trailblazer who had collectors and dedicated readers from coast to coast, and even in Europe. She grew up during the Great Depression with only some vivid storytelling and pictures from the family Bible to inspire and kindle her artistic spirit. However, at the age of ten, her career launched when her grandmother coaxed her with a box of crayons to milk the family cow—her seventy-year love affair with the arts was born. Over the years, she would express her creativity in many forms, resulting in thousands of paintings, sculptures, songs, poems, and newspaper columns, and along the way a variety of artful cakes, as she ran a celebrated twenty-five-year cake business. Her art appeared in all shapes, sizes, materials, and “eatability.”

For most of her early career, Gertrude dabbled with a variety of styles—with subjects mostly centered around life in rural Mississippi and her spiritual life. But in 1980 at the age of fifty-seven, she attended her first Mississippi Art Colony at Camp Jacob in Utica. Over the next fifteen years, she would make her pilgrimage twice a year to be inspired by celebrated guest instructors from around the nation and connect with fellow artists. The Colony was a major catalyst, exposing her to new styles, giving her encouragement and freedom to experiment.

This book features more than 150 images, a dozen poems, and insightful essays from New York art dealer Stephen Rosenberg, acclaimed southern cultural scholar and curator Pat Pinson, and artist, curator, and instructor Rick Wilemon, along with a foreword by Tommy King, president of William Carey University, and a chronicle of her life's journey by her son-in-law, Thomas Brooks.

Rich Burlingham is an accomplished writer, producer, director, photographer, and instructor who has been working in film, television, video, and live-event production for forty years.

Rulers of the SEC

Ole Miss and Mississippi State, 1959–1966

James R. Crockett



How two Mississippi universities won 12 of 24 championships to dominate sports and reign supreme in the SEC

September 264 pages (approx.),
5.5 x 8.5 inches, 8 b&w illustrations
Cloth **\$25.00T** 978-1-4968-3555-0
Ebook available

“This book chronicles a unique period in Mississippi athletic history when Mississippi State University and the University of Mississippi were in the upper echelons of the Southeastern Conference in football, baseball, and basketball. James Crockett has done the heavy lifting of research and puts the numbers in the hands of those who most enjoy arguing about these numbers—fans of Mississippi State and Ole Miss.”

—Sid Salter, chief communications officer at Mississippi State University

“*Rulers of the SEC: Ole Miss and Mississippi State, 1959–1966* tells a history of college athletics that is often overlooked outside Oxford and Starkville. People who want to relive the joys of their youth or who want to learn more about the teams they already love will be interested in this book.”

—Nick Suss, Ole Miss sports reporter for the *Clarion-Ledger*

During the years 1959–1966 Mississippi universities dominated the Southeastern Conference (SEC) in the big three sports—basketball, baseball, and football. Of the twenty-four championships that could be earned in those sports, University of Mississippi (Ole Miss) won six and Mississippi State University (MSU) won six.

Picking up in the late fifties, James R. Crockett explores the most decisive wins in each major sport, beginning at the source of these victories: the extraordinary coaches and their interesting personalities. *Rulers of the SEC: Ole Miss and Mississippi State, 1959–1966* enraptures readers with harrowing victories and multiyear, dynastic championships.

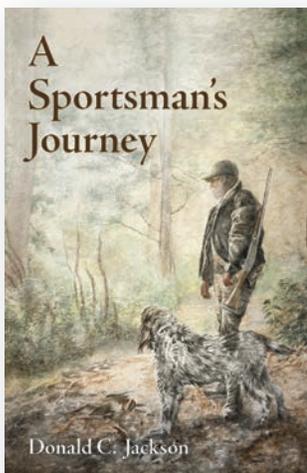
James R. Crockett is professor emeritus at the University of Southern Mississippi and adjunct professor of accountancy at the University of Mississippi. He is author of *Power, Greed, and Hubris: Judicial Bribery in Mississippi*; *Hands in the Till: Embezzlement of Public Monies in Mississippi*; and *Operation Pretense: The FBI's Sting on County Corruption in Mississippi*, all published by University Press of Mississippi.

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9

A Sportsman's Journey

Donald C. Jackson



Expressive reminders of the power and spiritual pull of the natural world

November 248 pages, 5.5 x 8.5 inches
Printed casebinding **\$99.00S**
978-1-4968-3584-0
Paper **\$22.00T** 978-1-4968-3596-3
Ebook available

“These are not your typical hunting and fishing stories. *A Sportsman's Journey* describes the changes in attitude that happen as one grows older. It's suitable for all readers and will be a special read for hunters, fishermen, and outdoor enthusiasts.”

—Cathy Shropshire, executive director emerita of the Mississippi Wildlife Federation

“*A Sportsman's Journey* is superbly written and vividly descriptive. It explores the deeper dimensions of hunting, fishing, and other outdoor pursuits, something not often done in outdoor writing. Don Jackson brings a unique perspective with his wide-ranging background and astonishing breadth of experience. He combines the perspectives of country boy, seminarian, and Indiana Jones, all in one!”

—Ernest Herndon, staff writer and outdoors editor of the *Enterprise-Journal* in McComb, Mississippi, and author of *Canoeing Mississippi* and *Canoeing Louisiana*

A Sportsman's Journey lyrically and spiritually connects readers with the natural world. Donald C. Jackson explores the rhythms and ways of hunting and fishing, particularly in America's Deep South, and in so doing helps readers understand and find meaning in why hunters and anglers venture far afield.

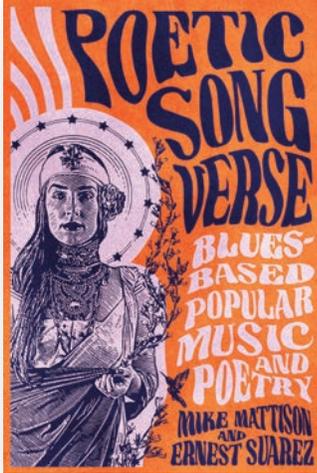
Jackson reveals how all of us depend on the natural world. This book reminds us that rediscovering, resurrecting, and celebrating these primal linkages are the real reasons we explore the world.

Donald C. Jackson is the Sharp Distinguished Professor Emeritus of Fisheries at Mississippi State University. He is a past president of the Mississippi Wildlife Federation and the American Fisheries Society. An avid duck hunter and fisherman, he is the author of *Deeper Currents*, *Tracks*, and *Wilder Ways*, all published by University Press of Mississippi.

Poetic Song Verse

Blues-Based Popular Music and Poetry

Mike Mattison and Ernest Suarez



*A thorough
explication and
revelation of the
literary power in
blues-fueled
songwriting*

November 212 pages (approx.),
6 x 9 inches, 2 b&w illustrations
Printed casebinding **\$99.00S**
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- ★ Represents a major consideration of song lyrics as a literary genre
- ★ Shines a literary light on highly popular musical terrains including rhythm and blues, soul, and post-World War II/1950s rock 'n' roll
- ★ Considers the literary impact of songs by Bessie Smith, Robert Johnson, Charlie Patton, Chuck Berry, Bob Dylan, Joni Mitchell, the Beatles, the Rolling Stones, the Doors, Jimi Hendrix, the Who, Leonard Cohen, Gil Scott-Heron, Bruce Springsteen, Marvin Gaye, Stevie Wonder, Bobbie Gentry, Bill Withers, the Clash, and Lucinda Williams

“Poetic Song Verse is a persuasive argument for the existence of a new galaxy of literary and sound expression; a legal brief of facts, purpose, and context; and a riveting narrative that is both enlightened and inspiring. It is a new way of looking at the development and consequences of twentieth-century popular, contemporaneous music just when you thought that ground raked, overplowed, and consigned to academia. In this book the music lives again and is forever new.”
—John Snyder, five-time Grammy Award winner and founder of Artists House recording company

“Poetic Song Verse by Mike Mattison and Ernest Suarez exposes and critiques how and why time runs the bloodline of American music—blues, folk, rock 'n' roll, R&B, pop, funk, rap, and hip-hop—as it travels the world. And race and racism are not sidestepped in this heartfelt query. The authors not only know and show, but also feel the music; they cinch up all connections, detailing the cross-pollination, as well as venture behind the scenes timely, and existentially. *Poetic Song Verse* reveals the artist reckoning with music in language, whether seeking atonement or praise.”
—Yusef Komunyakaa, Pulitzer Prize-winning poet

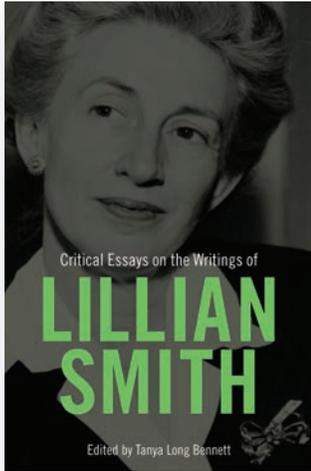
“Poetic Song Verse secures the blues and rock 'n' roll lyrics' signature place in history as a *literary* genre. Mattison and Suarez unravel the threads linking Orpheus, Rimbaud, Walt Whitman, Emily Dickinson, Bessie Smith, Robert Johnson, Charlie Parker, Bob Dylan, Mick Jagger, John Lennon, Jimi Hendrix, Nina Simone, Bruce Springsteen, Joe Strummer, Lucinda Williams, Grandmaster Flash, and many other artists. This book translates the people's story as told by artists.”
—Luther Dickinson, the North Mississippi Allstars

Mike Mattison is a singer, songwriter, and founding member of Scrapomatic and the Tedeschi Trucks Band with whom he has won two Grammy Awards, eight Blues Music Awards from the Blues Music Foundation, and four Canadian Maple Blues Awards. In addition to touring over 150 days each year, he publishes essays and music journalism. **Ernest Suarez** is the David M. O'Connell Professor of English at the Catholic University of America in Washington, DC, and executive director of the Association of Literary Scholars, Critics, and Writers. He was named the Carnegie Foundation Professor of the Year for the District of Columbia and has published widely on southern literature, poetry, and music.

Critical Essays on the Writings of Lillian Smith

Edited by Tanya Long Bennett

Contributions by Tanya Long Bennett, David Brauer, Cameron Williams Crawford, Emily Pierce Cummins, April Conley Kilinski, Justin Mellette, and Wendy Kurant Rollins



The first collection of critical essays to explore the Georgia writer's vast work and activism

November 170 pages (approx.),
5.5 x 8.5 inches
Printed casebinding **\$99.00S**
978-1-4968-3684-7
Paper **\$25.00S** 978-1-4968-3685-4
Ebook available

“*Critical Essays on the Writings of Lillian Smith* is the first book-length study to focus on Smith and the entirety of her work. Situating her artistically within the realm of southern letters by focusing on the artistry and rhetoric of her work instead of just on her social activism, this is a welcome addition to the scholarship on Smith, southern literature, southern history, and southern studies.”

—Matthew Teutsch, director of the Lillian E. Smith Center, Piedmont College

“Lillian Smith has been valued for the powerful ways in which she turned a searchlight on the workings of white supremacy and southern demagoguery, but the contributors to *Critical Essays on the Writings of Lillian Smith* further emphasize Smith’s optimism that the South and the nation could change.”

—Will Brantley, professor of English, Middle Tennessee State University

“*Critical Essays on the Writings of Lillian Smith* addresses a real gap in scholarship on Lillian Smith: the paucity of work that emphasizes her literary achievement as much as her work as an activist. This is an important work of scholarly recovery.”

—Thomas F. Haddock, professor of English, University of Tennessee, Knoxville

Tanya Long Bennett is professor of English at University of North Georgia. She is author of “*I Have Been So Many People*”: A Study of Lee Smith’s Novels, as well as articles on the fiction of Lorraine Lopez and Ana Castillo. She has also published two open education resource first-year composition textbooks.

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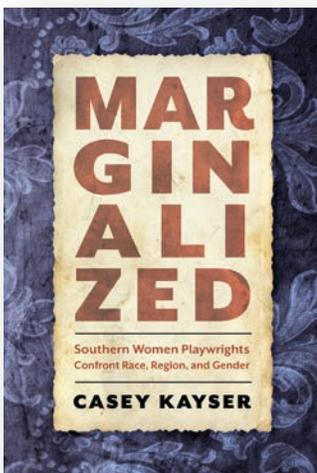
11

SOUTHERN LITERATURE / WOMEN’S STUDIES / AFRICAN AMERICAN STUDIES

Marginalized

Southern Women Playwrights Confront Race, Region, and Gender

Casey Kayser



A close analysis of southern women playwrights

September 182 pages (approx.),
6 x 9 inches, 18 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3590-1
Paper **\$30.00S** 978-1-4968-3591-8
Ebook available

“Nuanced and tempered throughout, *Marginalized: Southern Women Playwrights Confront Race, Region, and Gender* is a provocative study that greatly extends our understanding of the various minefields that southern women writers navigate when they write for the stage.”

—Will Brantley, author of *Feminine Sense in Southern Memoir*

In contrast to other literary genres, drama has received little attention in southern studies, and women playwrights in general receive less recognition than their male counterparts. In *Marginalized: Southern Women Playwrights Confront Race, Region, and Gender*, author Casey Kayser addresses these gaps by examining the work of southern women playwrights, making the argument that representations of the American South on stage are complicated by difficulties of identity, genre, and region.

Through analysis of the dramatic texts, the rhetoric of reviews of productions, as well as what the playwrights themselves have said about their plays and productions, Kayser delineates these challenges and argues that playwrights draw on various conscious strategies in response. These strategies, evident in the work of such playwrights as Pearl Cleage, Sandra Deer, Lillian Hellman, Beth Henley, Marsha Norman, and Shay Youngblood, provide them with the opportunity to lead audiences to reconsider monolithic understandings of northern and southern regions and, ultimately, create new visions of the South.

Casey Kayser is assistant professor at University of Arkansas. She is coeditor of *Carson McCullers in the Twenty-First Century* and *Understanding the Short Fiction of Carson McCullers*. Her work has appeared in the *Journal of Medical Humanities*, *Pedagogy*, *Mississippi Quarterly*, and *Midwestern Folklore*.

Conversations with LeAnne Howe

Edited by Kirstin L. Squint



“A story is active and a story changes the world. A story is changing the world as I write this.”

February 168 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-3644-1
Paper **\$25.00T** 978-1-4968-3645-8
Ebook available
Literary Conversations Series

Conversations with LeAnne Howe is the first collection of interviews with the groundbreaking Choctaw author, whose genre-bending works take place in the US Southeast, Oklahoma, and beyond our national borders to bring Native American characters and themes to the global stage. Best known for her American Book Award-winning novel *Shell Shaker* (2001), LeAnne Howe (b. 1951) is also a poet, playwright, screenwriter, essayist, theorist, and humorist. She has held numerous honors including a Fulbright Distinguished Scholarship in Amman, Jordan, and she was the recipient of the Modern Language Association's first Prize for Studies in Native American Literatures, Cultures, and Languages for her travelogue, *Choctalking on Other Realities* (2013).

Spanning the period from 2002 to 2020, the interviews in this collection delve deeply into Howe's poetics, her innovative critical methodology of tribalography, her personal history, and her position on subjects ranging from the Lone Ranger to Native American mascots. Two previously unpublished interviews, explore unexamined areas of her personal history, including childhood trauma and her incubation as a playwright in the 1980s. These conversations along with 2019's *Occult Poetry Radio* interview also give important insights on the background of Howe's newest critically acclaimed work, *Savage Conversations* (2019), about Mary Todd Lincoln's hallucination of a "Savage Indian" during her time in Bellevue Place sanitarium. Taken as a whole, *Conversations with LeAnne Howe* showcases the development and continued impact of one of the most important Indigenous American writers of the twenty-first century.

Kirstin L. Squint is the Whichard Visiting Distinguished Professor in the Humanities at East Carolina University (2019–2021) and is associate professor of English at High Point University. She is author of *LeAnne Howe at the Intersections of Southern and Native American Literature* and coeditor of *Swamp Souths: Literary and Cultural Ecologies*. She is also a contributor to *Appalachian Reckoning: A Region Responds to "Hillbilly Elegy,"* winner of the 2020 American Book Award for criticism.

Conversations with Dave Eggers

Edited by Scott F. Parker



“The writing I like best is by writers who capture the enormity of the experience of life, everything you can see and feel in life, everything all in one galloping sentence or paragraph.”

January 240 pages (approx.),
6 x 9 inches, 1 b&w illustration
Printed casebinding **\$99.00S**
978-1-4968-3785-1
Paper **\$25.00T** 978-1-4968-3786-8
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Literary Conversations Series

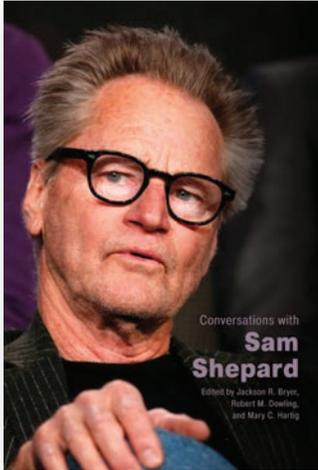
It's been barely twenty years since Dave Eggers (b. 1970) burst onto the American literary scene with the publication of his memoir, *A Heartbreaking Work of Staggering Genius*. In that time, he has gone on to publish several books of fiction, a few more books of nonfiction, a dozen books for children, and many harder-to-classify works. In addition to his authorship, Eggers has established himself as an influential publisher, editor, and designer. He has also founded a publishing company, McSweeney's; two magazines, *Might* and *McSweeney's Quarterly Concern*; and several nonprofit organizations. This whirlwind of productivity, within publishing and beyond, gives Eggers a unique standing among American writers: jack of all trades, master of same.

The interviews contained in *Conversations with Dave Eggers* suggest the range of Eggers's pursuits—a range that is reflected in the variety of the interviews themselves. In addition to the expected interviews with major publications, Eggers engages here with obscure magazines and blogs, trade publications, international publications, student publications, and children from a mentoring program run by one of his nonprofits. To read the interviews in sequence is to witness Eggers's rapid evolution. The cultural hysteria around *Staggering Genius* and Eggers's complicated relationship with celebrity are clear in many of the earlier interviews. From there, as the buzz around him mellows, Eggers responds in kind, allowing writing and his other endeavors to come to the fore of his conversations. Together, these interviews provide valuable insight into a driving force in contemporary American literature.

Scott F. Parker is author of *Being on the Oregon Coast: An Essay on Nature, Solitude, the Creation of Value, and the Art of Human Flourishing* and *A Way Home: Oregon Essays*, as well as editor of *Conversations with Joan Didion* and *Conversations with Ken Kesey*, both published by University Press of Mississippi.

Conversations with Sam Shepard

Edited by Jackson R. Bryer, Robert M. Dowling, and Mary C. Hartig



“I’m always surprised by the similarities between music and writing: the inner structure, tonality, rhythm, harmony.”

October 308 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-3660-1
Paper **\$25.00T** 978-1-4968-3661-8
Ebook available
Literary Conversations Series

A prolific playwright, Sam Shepard (1943–2017) wrote fifty-six produced plays, for which he won many awards, including a Pulitzer Prize. He was also a compelling, Oscar-nominated film actor, appearing in scores of films. Shepard also published seven books of fiction and was a director (directing the premiere productions of ten of his plays as well as two films); a musician (a drummer in three rock bands); a horseman; and a plain-spoken intellectual. The famously private Shepard gave a significant number of interviews over the course of his public life, and the interviewers who respected his boundaries found him to be generous with his time and forthcoming on a wide range of topics.

The selected interviews in *Conversations with Sam Shepard* begin in 1969 when Shepard, already a multiple Obie winner, was twenty-six and end in 2016, eighteen months before his death from complications of ALS at age seventy-three. He speaks candidly of his youth in California, his early days as a playwright in New York City, his professionally formative time in London, his interests and influences, the mythology of the American Dream, his own plays, and more. In *Conversations with Sam Shepard*, the playwright reveals himself in his own words.

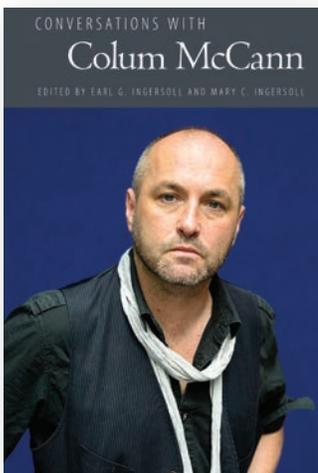
Jackson R. Bryer is professor emeritus of English at the University of Maryland, College Park. He is editor of *Conversations with Lillian Hellman* and *Conversations with Thornton Wilder* and coeditor (with Mary C. Hartig) of *Conversations with August Wilson* and (with Ben Siegel) of *Conversations with Neil Simon*, all published by University Press of Mississippi. **Robert M. Dowling** is professor of English at Central Connecticut State University. He is author of *Eugene O’Neill: A Life in Four Acts*, which was named a Los Angeles Times Book Prize Finalist for biography in 2015. **Mary C. Hartig** is coeditor of *William Inge: Essays and Reminiscences on the Plays and the Man*. She is also coeditor of the *The Facts on File Companion to American Drama*.

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Conversations with Colum McCann

Edited by Earl G. Ingersoll and Mary C. Ingersoll



“What a spectacular gift, really—it should knock us to the ground with humility . . . the fact that we can weave something real out of the imaginative realm.”

NEW IN PAPERBACK

October 242 pages, 6 x 9 inches
Paper **\$25.00T** 978-1-4968-3791-2
Ebook available
Literary Conversations Series

Conversations with Colum McCann brings together eighteen interviews with a world-renowned fiction writer. Ranging from his 1994 literary debut, *Fishing the Sloe-Black River*, to a previously unpublished interview conducted in 2016, these interviews represent the development as well as the continuation of McCann’s interests. The number and length of the later conversations attest to his star-power. *Let the Great World Spin* earned him the National Book Award and promises to become a major motion picture. His most recent novel, *TransAtlantic*, has awed readers with its dynamic yoking of the 1845–46 visit of Frederick Douglass to Ireland, the 1919 first nonstop transatlantic flight of Alcock and Brown, and Senator George Mitchell’s 1998 efforts to achieve a peace accord in Northern Ireland. An extensive interview by scholar Cécile Maudet is included here, as is an interview by John Cusatis, who wrote *Understanding Colum McCann*, the first extensive critical analysis of McCann’s work.

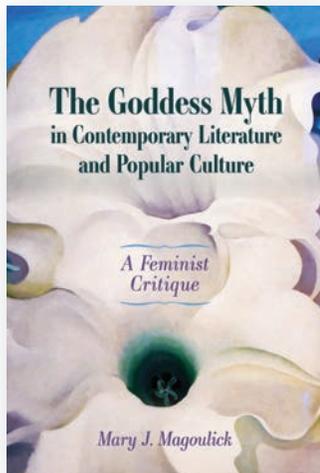
An author who actually enjoys talking about his work, McCann (b. 1965) offers insights into his method of writing, what he hopes to achieve, as well as the challenge of writing each novel to go beyond his accomplishments in the novel before. Readers will note how many of his responses include stories in which he himself is the object of the humor and how often his remarks reveal insights into his character as a man who sees the grittiness of the urban landscape but never loses faith in the strength of ordinary people and their capacity to prevail.

Earl G. Ingersoll is Distinguished Professor Emeritus of English at SUNY College at Brockport. He has written, edited, and coedited many books, including *Conversations with May Sarton*, *Conversations with Rita Dove*, *Conversations with Anthony Burgess* (with Mary C. Ingersoll), and *Conversations with John Banville*, all published by University Press of Mississippi. **Mary C. Ingersoll** was an elementary school teacher who specialized in teaching humanities to gifted students.

The Goddess Myth in Contemporary Literature and Popular Culture

A Feminist Critique

Mary J. Magoulick



An exploration of the troublingly unfeminist roots of goddess characters in popular culture

February 272 pages (approx.),
6.125 x 9.25 inches, 10 b&w
illustrations
Printed casebinding **\$99.00S**
978-1-4968-3706-6
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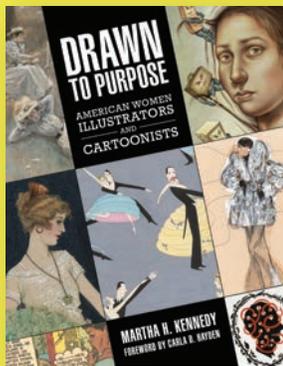
Goddess characters appear to be vibrant feminist heroes in our popular media. However, goddess-focused worlds often prove to be less promising and more regressive than most people initially perceive. The new Goddess Myth in film, television, and fiction often projects worldviews and messages that reflect mostly patriarchal culture (including simplified gender assumptions), in contrast to the feminist, empowering levels many fans and critics observe.

Building on critiques of other skeptical scholars, this feminist, folkloristic approach deepens understanding of how our remythologizing of the ancient past reflects a contemporary worldview and rhetoric. Structures of contemporary goddess myths often fit typical extremes as either vilified, destructive, dark, and chaotic (common in film or television); or romanticized, positive, even utopian (predominant in women's speculative fiction). This goddess spectrum persistently essentializes gender, stereotyping women as emotional, intuitive, sexual, motherly beings (good or bad), precluded from complex potential and fuller natures. Within apparent good-over-evil, pop-culture narrative frames, these goddesses all *suffer* significantly.

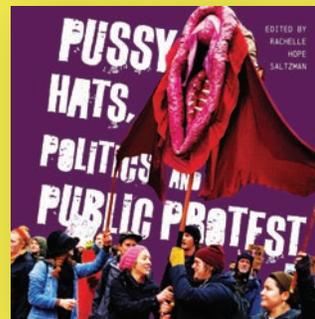
Nevertheless, a few recent intersectional writers, like N. K. Jemisin, break through these dark reflections of contemporary power dynamics to offer complex characters who resist typical simplified, reductionist absolutes to offer messages that resonate with potential for today's world in a mode of "hopepunk." Mythic narratives featuring goddesses often do, but need not, serve merely as ideological mirrors of our culture's still problematically reductionist approach to women and all humanity.

Mary J. Magoulick is professor of English at Georgia College and State University. Her work has been featured in the *Journal of Folklore Research*, the *Journal of American Folklore*, the *Journal of Popular Culture*, and *Digest: A Journal of Foodways & Culture*. She has also been included in the edited volumes *Encyclopedia of Women's Folklore and Folklife*; *The Greenwood Encyclopedia of Folktales and Fairy Tales*; and *Reading Leslie Marmon Silko: Critical Perspectives through "Gardens in the Dunes."*

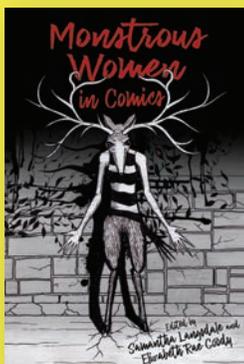
RECENT WOMEN'S STUDIES



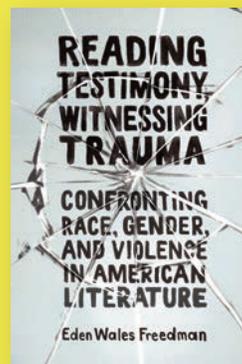
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Martha H. Kennedy
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American Urban Spaces in Science Fiction, Fantasy, and Horror

Edited by Stefan Rabitsch, Michael Fuchs, and Stefan L. Brandt

Contributions by Carl Abbott, Jacob Babb, Marleen S. Barr, Michael Fuchs, John Glover, Stephen Joyce, Sarah Lahm, James McAdams, Cynthia J. Miller, Fernando Gabriel Pagnoni Berns, Chris Pak, María Isabel Pérez Ramos, Stefan Rabitsch, J. Jesse Ramírez, A. Bowdoin Van Riper, Andrew Wasserman, Jeffrey Andrew Weinstock, and Robert Yeates



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in popular culture*

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Metropolis, Gotham City, Mega-City One, Panem's Capitol, the Sprawl, Caprica City—American (and Americanized) urban environments have always been a part of the fantastic imagination. *Fantastic Cities: American Urban Spaces in Science Fiction, Fantasy, and Horror* focuses on the American city as a fantastic geography constrained neither by media nor rigid genre boundaries. *Fantastic Cities* builds on a mix of theoretical and methodological tools that are drawn from criticism of the fantastic, media studies, cultural studies, American studies, and urban studies.

Contributors explore cultural media across many platforms such as Christopher Nolan's Dark Knight Trilogy, the Arkham Asylum video games, the 1935 movie serial *The Phantom Empire*, Kim Stanley Robinson's fiction, Colson Whitehead's novel *Zone One*, the vampire films *Only Lovers Left Alive* and *A Girl Walks Home Alone at Night*, Paolo Bacigalupi's novel *The Water Knife*, some of Kenny Scharf's videos, and Samuel Delany's classic *Dhalgren*. The contributions in *Fantastic Cities* demonstrate that both utopian aspirations for and dystopian anxieties about the American city become literalized in the fantastic city.

Stefan Rabitsch is author of *Star Trek and the British Age of Sail: The Maritime Influence Throughout the Series and the Films* and coeditor of *Set Phasers to Teach! Star Trek in Research and Teaching*. **Michael Fuchs** is coeditor of *Intermedia Games—Games Inter Media: Video Games and Intermediality*; *ConFiguring America: Iconic Figures, Visuality, and the American Identity*; *Placing America: American Culture and Its Spaces*; and *Landscapes of Postmodernity: Concepts and Paradigms of Critical Theory*. **Stefan L. Brandt** is author of *The Culture of Corporeality: Aesthetic Experience and the Embodiment of America, 1945–1960* and coeditor of *Ecomasculinities: Negotiating Male Gender Identity in U.S. Fiction*; *Space Oddities: Difference and Identity in the American City*; *Making National Bodies: Cultural Identity and the Politics of the Body in (Post-)Revolutionary America*; and *Transnational American Studies*.

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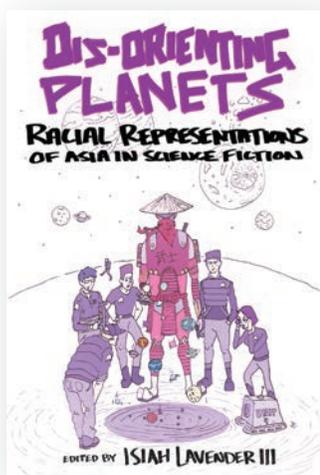
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Dis-Orienting Planets

Racial Representations of Asia in Science Fiction

Edited by Isiah Lavender III

Contributions by Suparno Banerjee, Cait Coker, Jeshua Enriquez, Joan Gordon, Veronica Hollinger, Malisa Kurtz, Isiah Lavender III, Stephanie Li, Bradford Lyau, Uppinder Mehan, Graham J. Murphy, Baryon Tensor Posadas, Amy J. Ransom, Robin Anne Reid, Haerin Shin, Stephen Hong Sohn, Takayuki Tatsumi, and Timothy J. Yamamura



*A star map of the
galactic voyage from
Yellow Peril and
techno-Orientalism
to dazzling stories by
and about Asians*

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“This collection provides valuable insights into the politics of race that continue to affect the production, distribution, and reception of sf as a genre . . . these essays will be invaluable in current discussions of global sf and will leave the reader with the expectation of further disorientation.”
—Bodhisattva Chattopadhyay, *Science Fiction Studies*

“The collection will be of use and of interest to scholars at a range of levels.”
—Katherine E. Bishop, Fafnir, *Nordic Journal of Science Fiction and Fantasy Research*

Isiah Lavender III's *Dis-Orienting Planets: Racial Representations of Asia in Science Fiction* amplifies critical issues surrounding the racial and ethnic dimensions of science fiction. This edited volume explores depictions of Asia and Asians in science fiction literature, film, and fandom with particular regard to China, Japan, India, and Korea.

A follow-up to Lavender's *Black and Brown Planets: The Politics of Race in Science Fiction*, this collection expands on the racial politics governing the renewed visibility of Asia in science fiction. One of the few on this subject, the volume probes Gary Shteyngart's novel *Super Sad True Love Story*, the acclaimed film *Cloud Atlas*, and Guillermo del Toro's monster film *Pacific Rim*, among others. *Dis-Orienting Planets* embarks on a wide-ranging assessment of Asian representations in science fiction, upon the determination that our visions of the future must include all people of color.

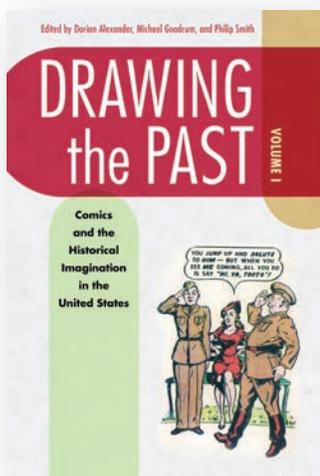
Isiah Lavender III is Sterling Goodman Professor of English at the University of Georgia. He is author of *Race in American Science Fiction and Afrofuturism Rising: The Literary Prehistory of a Movement*; editor of *Black and Brown Planets: The Politics of Race in Science Fiction*, published by University Press of Mississippi; and coeditor of *Literary Afrofuturism in the Twenty-First Century*. He also edits for *Extrapolation*, the oldest science fiction journal.

Drawing the Past, Volume 1

Comics and the Historical Imagination in the United States

Edited by Dorian Alexander, Michael Goodrum,
and Philip Smith

Contributions by Lawrence Abrams, Dorian Alexander, Max Bledstein, Peter Cullen Bryan, Stephen Connor, Matthew J. Costello, Martin Flanagan, Michael Fuchs, Michael Goodrum, Bridget Keown, Kaleb Knoblach, Christina M. Knopf, Martin Lund, Jordan Newton, Stefan Rabitsch, Maryanne Rhett, and Philip Smith



*The first installment
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“This enjoyable collection of essays illustrates America as a fluid construction politically, historically, and culturally. The essays perform a tricky tightrope walk between knowledge of comics and their production, comics form, and history.”

—Joan Ormrod, author of *Wonder Woman: The Female Body and Popular Culture* and editor of the *Journal of Graphic Novels and Comics*

Drawing the Past, Volume 1: Comics and the Historical Imagination in the United States, the first book in a two-volume series, provides a map of current approaches to comics and their engagement with historical representation. The first section of the book on history and form explores the existence, shape, and influence of comics as a medium. The second section concerns the question of trauma, understood both as individual traumas that can shape the relationship between the narrator and object, and historical traumas that invite a reassessment of existing social, economic, and cultural assumptions. The final section on mythic histories delves into ways in which comics add to the mythology of the US.

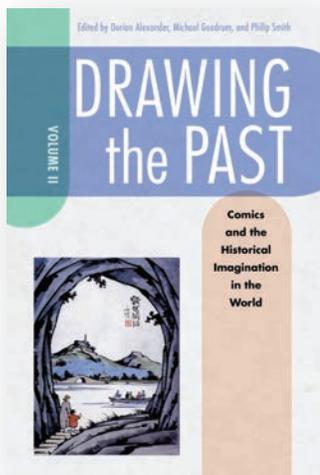
Dorian Alexander is a PhD candidate in English at the University of Washington. They write comics on a variety of topics for *The Nib*. **Michael Goodrum** is senior lecturer in modern history at Canterbury Christ Church University. He is author of *Superheroes and American Self Image: From War to Watergate*. With Philip Smith, he is coauthor of *Printing Terror: American Horror Comics as Cold War Commentary and Critique* and coeditor of “*Firefly*” *Revisited: Essays on Joss Whedon’s Classic Series*. **Philip Smith** is associate chair of liberal arts and professor of English at Savannah College of Art and Design. He is author of *Reading Art Spiegelman* and *Shakespeare in Singapore: Performance, Education, and Culture*. He is coeditor of *The Struggle for Understanding: Elie Wiesel’s Literary Works* and *Gender and the Superhero Narrative*, published by University Press of Mississippi.

Drawing the Past, Volume 2

Comics and the Historical Imagination in the World

Edited by Dorian Alexander, Michael Goodrum,
and Philip Smith

Contributions by Dorian Alexander, Christopher Bishop, David Budgen, Lewis Call, Lillian Céspedes González, Dominic Davies, Sean Eedy, Adam Fotos, Michael Goodrum, Simon Gough, David Hitchcock, Robert Hutton, Iain A. MacInnes, Małgorzata Olsza, Philip Smith, Edward Still, and Jing Zhang



*The conclusion of a
worldwide study
that investigates
the role comics play
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“*Drawing the Past, Volume 2: Comics and the Historical Imagination in the World* approaches nuances and features of history and comics not thought about very frequently in comics/history, i.e., benefits of gaps in knowledge, the colonial present, gutters of history, hair as a method of language, the schism of history and memory, panoramic painting, visual arts as history, alternate pasts. . . . This book is informative, interesting, and academically sound.”

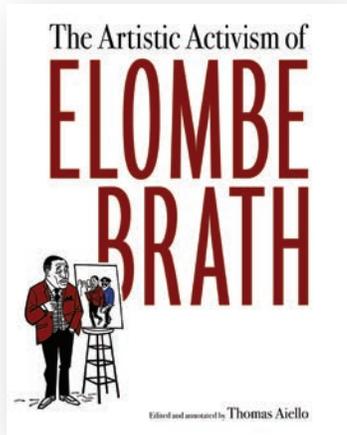
—John A. Lent, founder and editor of the *International Journal of Comic Art*

In *Drawing the Past, Volume 2: Comics and the Historical Imagination in the World*, contributors seek to examine the many ways in which history worldwide has been explored and (re)represented through comics and how history is a complex construction. Through a close analysis of such works as *V for Vendetta*, *Maus*, and *Persopolis*, this volume contends that comics are a form of mediation between sources (both primary and secondary) and the reader. Historical comics are not drawn from memory but offer a nonliteral interpretation of an object (re)constructed in the creator’s mind.

Dorian Alexander is a PhD candidate in English at the University of Washington. They write comics on a variety of topics for *The Nib*. **Michael Goodrum** is senior lecturer in modern history at Canterbury Christ Church University. He is author of *Superheroes and American Self Image: From War to Watergate*. With Philip Smith, he is coauthor of *Printing Terror: American Horror Comics as Cold War Commentary and Critique* and coeditor of “*Firefly*” *Revisited: Essays on Joss Whedon’s Classic Series*. **Philip Smith** is associate chair of liberal arts and professor of English at Savannah College of Art and Design. He is author of *Reading Art Spiegelman* and *Shakespeare in Singapore: Performance, Education, and Culture*. He is coeditor of *The Struggle for Understanding: Elie Wiesel’s Literary Works* and *Gender and the Superhero Narrative*, published by University Press of Mississippi.

The Artistic Activism of Elombe Brath

Edited and annotated by Thomas Aiello



Collected together for the first time, an exploration of the artwork and commentary of a forgotten activist during the civil rights movement

October 240 pages (approx.),
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“The Artistic Activism of Elombe Brath highlights an important Black perspective on the 1960s—one that has been forgotten or intentionally overlooked. The narrative that Martin Luther King Jr. and other civil rights actors were somehow universally loved in the African American community has only recently been replaced by the idea that King and other activists were somehow universally loved by Americans in general. This volume troubles both of those narratives and adds important texture to the turbulent decade.”
—Jonathan Fenderson, author of *Building the Black Arts Movement: Hoyt Fuller and the Cultural Politics of the 1960s*

In 1963, at the height of the southern civil rights movement, Cecil Brathwaite (1936–2014), under the pseudonym Cecil Elombe Brath, published a satire of Black leaders entitled *Color Us Cullud! The American Negro Leadership Official Coloring Book*. The book pillories a variety of Black leaders—from political figures like Adam Clayton Powell and Whitney Young to civil rights activists like Martin Luther King, Bayard Rustin, and John Lewis, and even entertainers like Sammy Davis Jr., Lena Horne, and Dick Gregory—critiquing the inauthenticity of movement leaders while urging a more radical approach to Black activism. Despite the strong illustrations and unique commentary presented in the coloring book, it has virtually disappeared from histories of the movement.

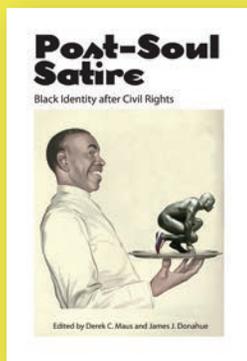
The Artistic Activism of Elombe Brath restores the coloring book and its creator to a place of prominence in the historiography of the Black left. This volume captures and restores a unique perspective on the civil rights movement often omitted from the historiography but vital to understanding its full scope.

Thomas Aiello is associate professor of history and African American studies at Valdosta State University. He is author of several publications, including *The Grapevine of the Black South: The Scott Newspaper Syndicate in the Generation before the Civil Rights Movement*.

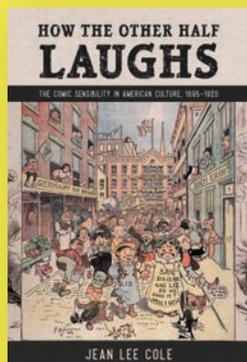
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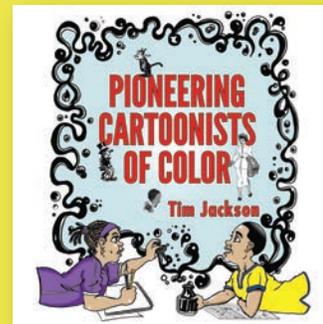
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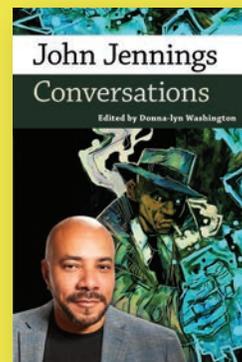
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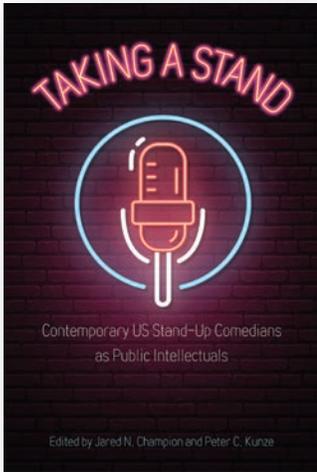
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Taking a Stand

Contemporary US Stand-Up Comedians
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*A comprehensive study
of comedy as social
discourse and how
comedians influence
public opinion*

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“*Taking a Stand* makes a valuable addition to many disciplines, from media studies to gender studies to communication to sociology, not just for the wide breadth of its topics and analysis, but also for the considerable skill with which each chapter is crafted.”

—Ted Gornelos, author of *Popular Culture and the Future of Politics: Cultural Studies and the Tao of “South Park”*

Stand-up comedians have a long history of walking a careful line between serious and playful engagement with social issues: Lenny Bruce questioned the symbolic valence of racial slurs, Dick Gregory took time away from the stage to speak alongside Martin Luther King Jr., and—more recently—Tig Notaro challenged popular notions of damaged or object bodies.

Taking a Stand: Contemporary US Stand-Up Comedians as Public Intellectuals draws together essays that contribute to the analysis of the stand-up-comedian-as-public-intellectual since the 1980s. The chapters explore stand-up comedians as contributors to and shapers of public discourse via their live performances, podcasts, social media presence, and political activism.

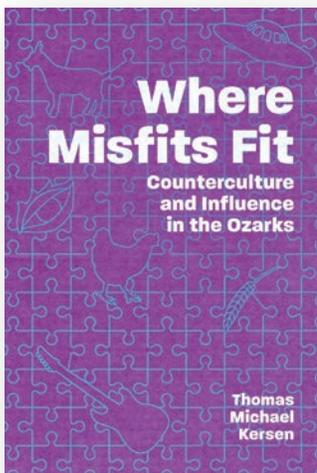
Each chapter highlights a comedian and an ongoing discussion of a cultural issue or expression of a political standpoint: Lisa Lampanelli’s use of problematic postracial humor, Aziz Ansari’s merging of sociology and technology, or Maria Bamford’s emphasis on mental health, to name just a few. *Taking a Stand* offers a starting point for understanding the work stand-up comedians do as well as its reach beyond the stage.

Jared N. Champion is assistant professor of writing and interdisciplinary studies at Mercer University. He is editor of *Cliffs and Challenges: A Young Woman Explores Yosemite, 1915–1917*. **Peter C. Kunze** is visiting assistant professor of communication at Tulane University. He is editor of *The Films of Wes Anderson: Critical Essays on an Indiewood Icon* and *Conversations with Maurice Sendak*, published by University Press of Mississippi.

Where Misfits Fit

Counterculture and Influence in the Ozarks

Thomas Michael Kersen



*How the hardscrabble
borderland frontier of
the Ozarks nurtured
zones of creativity,
community, and cults*

October 230 pages (approx.),
6 x 9 inches, 20 b&w illustrations,
6 maps, 7 tables
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“Thomas Michael Kersen provides a lively and entertaining discussion of multiple facets of Ozark life and culture, focusing on how the idea of the ‘Ozarks’ has been a topic of much debate over the past century.”

—Jared M. Phillips, author of *Hipbillies: Deep Revolution in the Arkansas Ozarks*

Perhaps because the Ozarks were relatively isolated from mainstream American society, or were at least relegated to the margins of it, their identity and culture are liminal and oftentimes counter to mainstream culture. Whatever the case, looking at the Ozarks offers insights into changing ideas about what it means to be an American.

In *Where Misfits Fit: Counterculture and Influence in the Ozarks*, Thomas Michael Kersen explores the people who made a home in the Ozarks and the ways they contributed to American popular culture. Drawing on a wide variety of sources, Kersen argues the area attracts and even nurtures people and groups on the margins of the mainstream. These include UFO enthusiasts, cults, musical troupes, and back-to-the-land groups. Kersen examines how the Ozarks became a haven for creative, innovative, even nutty people to express themselves—a place where community could be reimagined in a variety of ways. It is in these communities that *communitas*, or a deep social connection, emerges. Each of the nine chapters focuses on a facet of the Ozarks, and Kersen often compares two or more cases to generate new insights and questions. Chapters examine real and imagined identity and highlight how the area has contributed to popular culture through analysis of the Eureka Springs energy vortex, fictional characters like Li'l Abner, cultic activity, environmentally minded communes, and the development of rockabilly music and near communal rock bands such as Black Oak Arkansas.

Thomas Michael Kersen is associate professor of sociology at Jackson State University. He earned his PhD from Mississippi State University in 2003.

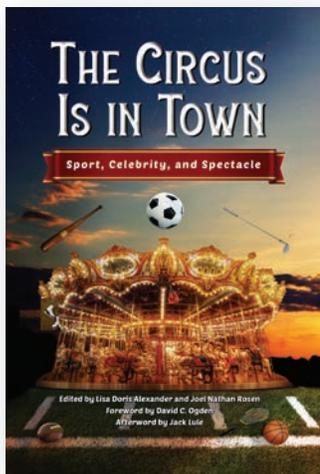
The Circus Is in Town

Sport, Celebrity, and Spectacle

Edited by Lisa Doris Alexander and Joel Nathan Rosen

Foreword by David C. Ogden Afterword by Jack Lule

Contributions by Lisa Doris Alexander, Matthew H. Barton, Andrew C. Billings, Carlton Brick, Ted M. Butryn, Brian Carroll, Arthur T. Challis, Roxane Coche, Curtis M. Harris, Jay Johnson, Melvin Lewis, Jack Lule, Rory Magrath, Matthew A. Masucci, Andrew McIntosh, Jorge E. Moraga, Leigh M. Moscowitz, David C. Ogden, Joel Nathan Rosen, Kevin A. Stein, and Henry Yu



A tracking of the most explosive collisions between athletic reputation and public scandal

January 304 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-3650-2
Paper **\$30.00S** 978-1-4968-3655-7
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In this fifth book on sport and the nature of reputation, editors Lisa Doris Alexander and Joel Nathan Rosen have tasked their contributors with examining reputation from the perspective of celebrity and spectacle, which in some cases can be better defined as scandal. The subjects chronicled in this volume have displayed phenomenal feats of athletic prowess and artistry, and all have faced a controversy or been thrust into a situation that grows from age-old notions of the spectacle. While their individual narratives are engrossing, these stories collectively paint a portrait of sport and spectacle that offers context and clarity.

Written by a range of scholarly contributors from multiple disciplines, *The Circus Is in Town: Sport, Celebrity, and Spectacle* contains careful analysis of such megastars as LeBron James, Tonya Harding, David Beckham, Shaquille O'Neal, Maria Sharapova, and Colin Kaepernick. This final volume of a project that has spanned the first three decades of the twenty-first century looks to sharpen questions regarding how it is that reputations of celebrity athletes are forged, maintained, transformed, repurposed, destroyed, and at times rehabilitated.

Lisa Doris Alexander is associate professor in Wayne State University's Department of African American Studies and author of the books *Expanding the Black Film Canon: Race and Genre across Six Decades* and *When Baseball Isn't White, Straight, and Male: The Media and Difference in the National Pastime*. **Joel Nathan Rosen** is associate professor of sociology and anthropology at Moravian College. He is coauthor of *Black Baseball*, *Black Business: Race Enterprise and the Fate of the Segregated Dollar* and coeditor of *Fame to Infamy: Race, Sport, and the Fall from Grace*; *A Locker Room of Her Own: Celebrity, Sexuality, and Female Athletes*; *Reconstructing Fame: Sport, Race, and Evolving Reputations*; and *More than Cricket and Football: International Sport and the Challenge of Celebrity*, all published by University Press of Mississippi.

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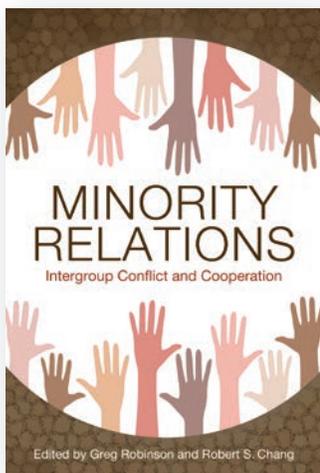
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Minority Relations

Intergroup Conflict and Cooperation

Edited by Greg Robinson and Robert S. Chang

Contributions by Taunya Lovell Banks, Devon W. Carbado, Robert S. Chang, Cheryl Greenberg, Tanya Katerí Hernández, Amanda O. Jenssen, Scott Kurashige, Greg Robinson, Stephen Steinberg, Clarence Walker, and Eric K. Yamamoto



How minority groups negotiate thorny but critical public policy issues in America

NEW IN PAPERBACK

December 302 pages, 6 x 9 inches,
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Ebook available

The question of how relations between marginalized groups are impacted by their common and sometimes competing search for equal rights has become acutely important. Demographic projections make it easy now to imagine a future majority population of color in the United States. *Minority Relations: Intergroup Conflict and Cooperation* sets forth some of the issues involved in the interplay among members of various racial, ethnic, and sexual minorities.

Robert S. Chang initiated the Intergroup Conflict and Cooperation Project and invited historian Greg Robinson to collaborate. The two brought together scholars from different backgrounds and disciplines to engage a set of interrelated questions confronting groups generally considered minorities.

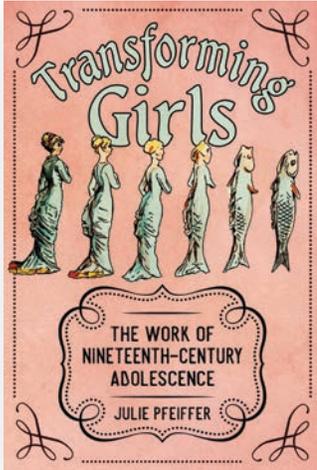
This collection strives to stimulate further thinking and writing by social scientists, legal scholars, and policymakers on interminority connections. Particularly, scholars test the limits of intergroup cooperation and coalition building. For marginalized groups, coalition building seems to offer a pathway to addressing economic discrimination and reaching some measure of justice with regard to opportunities. The need for coalitions also acknowledges a democratic process in which racialized groups face significant difficulty gaining real political power, despite such legislation as the Voting Rights Act.

Greg Robinson, a native of New York City, is professor of history at the Université du Québec à Montréal. His books include the award-winning *After Camp: Portraits of Midcentury Japanese American Life and Politics*; *A Tragedy of Democracy: Japanese Confinement in North America*; and *By Order of the President: FDR and the Internment of Japanese Americans*. **Robert S. Chang** is professor of law and executive director of the Fred T. Korematsu Center for Law and Equality at Seattle University School of Law. He is author of *Disoriented: Asian Americans, Law, and the Nation-State*.

Transforming Girls

The Work of Nineteenth-Century Adolescence

Julie Pfeiffer



A study of nineteenth-century young adult literature that refocuses the history of girls' books and female adolescence in the United States and Germany

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Children's Literature Association Series

"*Transforming Girls* has the potential to shift the way we think about girlhood reading and adolescence while carving out a different kind of conceptual space for adolescent girls—one that fosters growth while embracing the 'messiness' of the transition to adulthood."
—Sarah Wadsworth, author of *In the Company of Books: Literature and Its "Classes" in Nineteenth-Century America*

"By situating the backfisch into a backdrop of well-established texts and critical lenses, Pfeiffer gently but insistently asks scholars to reconsider many of the critical assumptions our understandings of adolescent and nineteenth-century literature have been built upon."
—Ivy Stabell, associate professor of English at Iona College

Transforming Girls: The Work of Nineteenth-Century Adolescence explores the paradox of the nineteenth-century girls' book. On the one hand, early novels for adolescent girls rely on gender binaries and suggest that girls must accommodate and support a patriarchal framework to be happy. On the other, they provide access to imagined worlds in which teens are at the center. The early girls' book frames female adolescence as an opportunity for productive investment in the self.

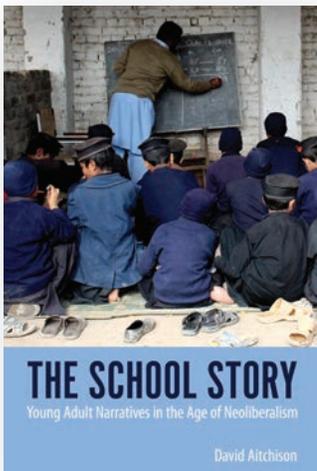
Drawing on best-selling novels in the United States and Germany (where this genre is referred to as *Backfischliteratur*), *Transforming Girls* reframes our understanding of the history of the girls' book and provides insightful readings of forgotten bestsellers. It also outlines an alternate model for imagining adolescence and supporting adolescent girls. The awkward adolescent girl—so popular in mid-nineteenth-century fiction for girls—remains a valuable resource for understanding contemporary girls and stories about them.

Julie Pfeiffer is professor of English at Hollins University. She is editor of *Children's Literature*, the annual of the Children's Literature Association.

The School Story

Young Adult Narratives in the Age of Neoliberalism

David Aitchison



Through the lens of literature and film for and about students, a critique of what neoliberalism unleashed in schools

February 196 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-3762-2
Paper **\$30.00S** 978-1-4968-3763-9
Ebook available
Children's Literature Association Series

"*The School Story* is, quite simply, brilliant. It's intelligent, theoretically grounded, broadly conversant with primary and secondary materials, well researched, and well written. I know of no other book on the school story that is as engaged with the contexts and politics of the genre."
—Beverly Lyon Clark, author of *Kiddie Lit: The Cultural Construction of Children's Literature in America*

The School Story: Young Adult Narratives in the Age of Neoliberalism examines the work of contemporary writers, filmmakers, and critics who, reflecting on the realm of school experience, help to shape dominant ideas of school. David Aitchison looks at serious novels for teens including Laurie Halse Anderson's *Speak* and Faiza Guène's *Kiffe Kiffe Tomorrow*, the light-hearted, middle-grade fiction of Andrew Clements and Tommy Greenwald, and Malala Yousafzai's autobiography for young readers, *I Am Malala*. He also responds to such novels as Sapphire's *Push* and films including *Battle Royale* and *Cooties*. Though ranging widely in their accounts of young life, such stories betray a mounting sense of crisis in education around the world, especially in terms of equity and empowerment.

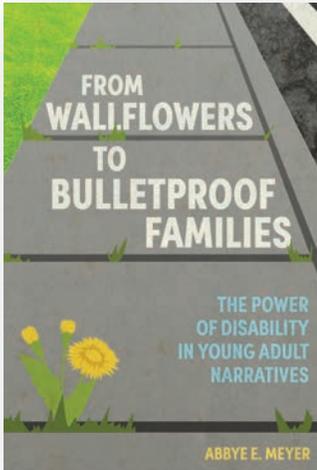
This book considers what it means when learning and success are measured more and more by entrepreneurship, competitive individualism, and marketplace gains. *The School Story* offers provocative insights into a genre that speaks profoundly to the increasingly precarious position of education in the twenty-first century.

A graduate of the writing programs at the University of Glasgow and Boston University, **David Aitchison** earned his PhD in American literature and history from the University of Wisconsin–Madison in 2012. He is an independent scholar based in Chicago, where he teaches for Chicago Public Schools.

From Wallflowers to Bulletproof Families

The Power of Disability in Young Adult Narratives

Abbye E. Meyer



*How young adult stories
interrogate and enrich
our understandings of
what disability means*

February 156 pages (approx.),

5.5 x 8.5 inches

Printed casebinding **\$99.00S**

978-1-4968-3756-1

Paper **\$30.00S** 978-1-4968-3757-8

Ebook available

Children's Literature Association Series

"From Wallflowers to Bulletproof Families is an important book that brings several threads of study into conversation: mental illness, physical disability, and adolescence. Abbye E. Meyer makes the intriguing—and yes, potentially radical—argument that we need to resist the division of mind and body when thinking about disability."

—Anna Mae Duane, author of *Educated for Freedom: The Incredible Story of Two Fugitive Schoolboys Who Grew Up to Change a Nation*

Uses of disability in literature are often problematic and harmful to disabled people. This is also true, of course, in children's and young adult literature, but interestingly, when disability is paired and confused with adolescence in narratives, interesting, complex arcs often arise. In *From Wallflowers to Bulletproof Families: The Power of Disability in Young Adult Narratives*, author Abbye E. Meyer examines different ways authors use and portray disability in literature. She demonstrates how narratives about and for young adults differ from the norm. With a distinctive young adult voice based in disability, these narratives allow for readings that conflate and complicate both adolescence and disability.

Throughout, Meyer examines common representations of disability and more importantly, the ways that young adult narratives expose these tropes and explicitly challenge harmful messages they might otherwise reinforce. The analysis offered expands to include narratives in other media: nonfiction essays and memoirs, songs, television series, films, and digital narratives. These contemporary works, affected by digital media, combine elements of literary criticism, narrative expression, disability theory, and political activism to create and represent the solidarity of family-like communities.

Abbye E. Meyer is assistant professor of English at Simmons University. Her work has appeared in the *Children's Literature Association Quarterly*, and she contributed to *Lessons in Disability: Essays on Teaching with Young Adult Literature*.

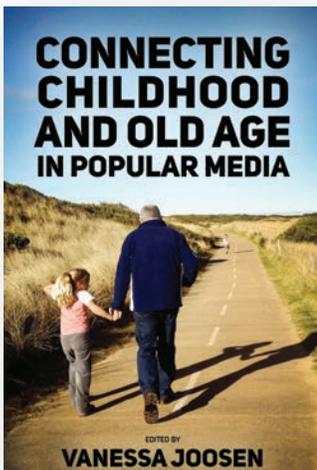
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21

Connecting Childhood and Old Age in Popular Media

Edited by Vanessa Joosen

Contributions by Gökçe Elif 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-Debrauwer, Ilgim Ververi Alaca, and Elisabeth Wesseling



*Penetrating analysis
of what it means
in literature, film,
animation, and
advertising to act
your age, or not*

NEW IN PAPERBACK

January 266 pages, 6 x 9 inches,

18 b&w illustrations, 6 tables

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"As a whole, the collection has much to offer, not only in terms of its development of our understanding of the connections between childhood and old age, but also in terms of developing our understanding of how thematic similarities play out in different media."

—Lydia Kokkola, *International Research Society for Children's Literature*

"The articles are a wonderful collection from international scholars from Eastern nations—Japan, South Korea, and Taiwan—as well as from the West—Holland, the United States, Belgium, and France. It features intercultural perspectives—fairy tales/folktales, children's books, television, film, and advertising; and contemporary popular culture (television series such as *The Simpsons* and *Mad Men*) . . . as well as classical texts, like Johanna Spyri's *Heidi* and Japanese fairy tales—demonstrating a wide scope. . . . And the writing is inviting, scholarly, and readerly."

—Roni Natov, professor of English at Brooklyn College of the City University of New York and author of *The Poetics of Childhood*

"The collection is a timely intervention into discussions of intergenerational relationships and ageism that will be of great interest to scholars and others engaged in cultural studies, children's literature, and age studies."

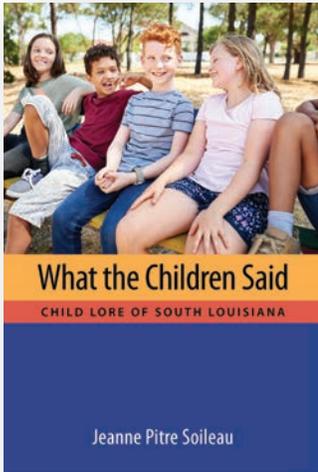
—John Stephens, editor of *The Routledge Companion to International Children's Literature and Subjectivity in Asian Children's Literature and Film: Global Theories and Implications*

Vanessa Joosen 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 was named a *Choice Outstanding Academic Title*, and coeditor of *Grimm's Tales around the Globe: The Dynamics of Their International Reception*, which received the Children's Literature Association Honor Award for Edited Book.

What the Children Said

Child Lore of South Louisiana

Jeanne Pitre Soileau



A deep exploration of children's play and its impact on learning, race, history, and sexuality

September 262 pages (approx.),

6 x 9 inches, 1 map

Printed casebinding **\$99.00S**

978-1-4968-3573-4

Paper **\$30.00S** 978-1-4968-3574-1

Ebook available

Cultures of Childhood

“*What the Children Said* is a significant contribution to the field of children’s folklore scholarship. Anthropologists, folklorists, and educators, as well as a curious public will find it of interest.”

—Anna R. Beresin, author of *The Art of Play: Recess and the Practice of Invention*

Jeanne Pitre Soileau, winner of the 2018 Chicago Folklore Prize and the Opie Prize, vividly presents children’s voices in *What the Children Said: Child Lore of South Louisiana*. Including over six hundred handclaps, chants, jokes, jump-rope rhymes, cheers, taunts, and teases, this book takes the reader through a fifty-year history of child speech as it has influenced children’s lives.

What the Children Said affirms that children’s play in south Louisiana is acquired along a network of summer camps, schoolyards, church gatherings, and sleepovers with friends. When children travel, they obtain new games and rhymes, and bring them home. The volume also reveals, in the words of the children themselves, how young people deal with racism and sexism. The children argue and outshout one another, policing their own conversations, stating their own prejudices, and vying with one another for dominion.

Though collected in the areas of New Orleans, Baton Rouge, and Lafayette, Louisiana, this volume shows how south Louisiana child lore is connected to other English-speaking places: England, Scotland, Ireland, Australia, and New Zealand, as well as the rest of the United States.

Jeanne Pitre Soileau is author of *Yo’ Mama, Mary Mack, and Boudreaux and Thibodeaux: Louisiana Children’s Folklore and Play*, published by University Press of Mississippi. She spent fifty years accumulating recordings of children as they answered a short list of questions related to their verbal play. Her study of schoolyard conversations is a treasure trove of children’s networking, speech play, group policing, and imaginative sparring.

ANNOUNCING A NEW SERIES



Series editor, Susan Honeyman,
University of Nebraska

The University Press of Mississippi is announcing a new series. The Cultures of Childhood series collects, revives, and recontextualizes archival youth voices from the past, and brings new or unpublished sources into print. Works in the series will celebrate the expansive contours of interdisciplinary childhood studies, which increasingly identifies and brings actual children’s voices from the margins into the mainstream.

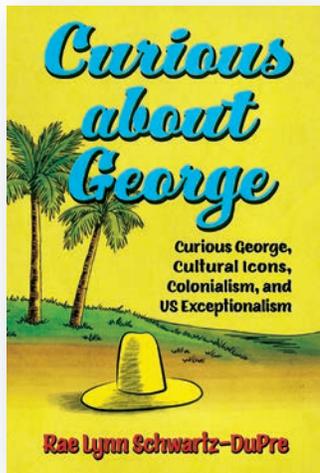
Traditional to experimental methods are welcome, especially those that require archival “primary sources” authentically authored or recording youth voices—in diaries, memoir, ethnography, public history, childlore, court records, marginalia in scouting manuals, news media, advice columns, interactive periodicals, fan-club paraphernalia, shipping manifests, prison journals, case studies, artwork, and storytelling.

Howard Zinn wrote that “collection of records, papers, and memoirs, as well as oral history, is biased toward the important and powerful people of the society, tending to ignore the impotent and obscure: we learn most about the rich, not the poor; the successful, not the failures; the old, not the young” (*Midwestern Archivist* 2.2, p. 21). Visibility projects like this series are necessary in tipping such a skewed perspective. Opportunities for finding authentic accounts of youth experience abound in public archives and private collections, yet they remain tucked into obscurity due to a century of increased sentimental silencing of young members in society.

Curious about George

Curious George, Cultural Icons, Colonialism,
and US Exceptionalism

Rae Lynn Schwartz-DuPre



*The first
book-length study
of one of literature's
most valuable,
ubiquitous children's
characters*

December 204 pages (approx.),
6.125 x 9.25 inches, 1 b&w illustration
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Race, Rhetoric, and Media Series

“Well-written and approachable, this is a very enjoyable book to read. *Curious about George* will be a go-to book for those interested in colonial research in the field of communication.”

—Kent Ono, author of *Contemporary Media Culture and the Remnants of a Colonial Past*

“In *Curious about George*, Rae Lynn Schwartz-DuPre demonstrates the value of rhetorical and postcolonial criticism of popular culture and builds a rhetorical theory that illustrates how cultural icons operate and become immunized from criticism. This is a well-researched and theoretically sophisticated reading of the *Curious George* series.”

—Casey Kelly, author of *Apocalypse Man: The Death Drive and the Rhetoric of White Masculine Victimhood*

In 1940, Hans Augusto Rey and Margret Rey built two bikes, packed what they could, and fled wartime Paris. Among the possessions they escaped with was a manuscript that would later become one of the most celebrated books in children's literature—*Curious George*. Since his debut in 1941, the mischievous icon has only grown in popularity. After being captured in Africa by the Man in the Yellow Hat and taken to live in the big city's zoo, Curious George became a symbol of curiosity, adventure, and exploration. In *Curious about George: Curious George, Cultural Icons, Colonialism, and US Exceptionalism*, author Rae Lynn Schwartz-DuPre argues that the beloved character also performs within a narrative of racism, colonialism, and heroism.

Rae Lynn Schwartz-DuPre is professor of communication studies and women, gender, and sexuality studies at Western Washington University. She is editor of *Communicating Colonialism: Readings on Postcolonial Theory(s) and Communication*.

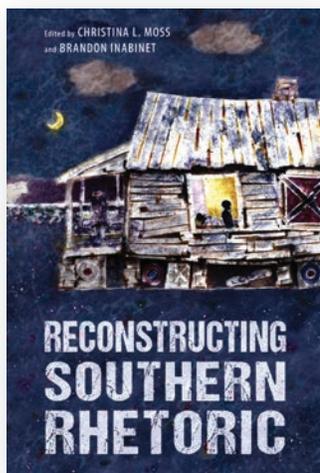
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Reconstructing Southern Rhetoric

Edited by Christina L. Moss and Brandon Inabinet

Contributions by Whitney Jordan Adams, Wendy Atkins-Sayre, Jason Edward Black, Patricia G. Davis, Cassidy D. Ellis, Megan Fitzmaurice, Michael L. Forst, Jeremy R. Grossman, Cynthia P. King, Julia M. Medhurst, Ryan Neville-Shepard, Jonathan M. Smith, Ashli Quesinberry Stokes, Dave Tell, and Carolyn Walcott



*A collection of new
essays that redefine
and restructure how
communication scholars
study the South*

November 320 pages (approx.),
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Race, Rhetoric, and Media Series

“*Reconstructing Southern Rhetoric* makes important contributions to the various ways in which southern identity is communicated to a variety of audiences. Each chapter addresses the impact that race has on cultural conceptualizations of what it means to be from the southern US. This book is exceptionally timely and essential. Collectively, these chapters contribute to efforts that scholars are making in advancing our public discourse about race.”

—Tina M. Harris, Manship-Maynard Endowed Chair of Race, Media, & Cultural Literacy, Louisiana State University

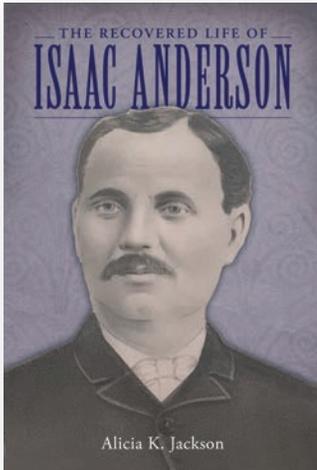
Southern rhetoric is communication's oldest regional study. During its initial invention, the discipline was founded to justify the study of rhetoric in a field of white male scholars analyzing significant speeches by other white men, yielding research that added to myths of Lost Cause ideology and a uniquely oratorical culture. *Reconstructing Southern Rhetoric* reveals that southern rhetoric is fluid and migrates beyond geography, is constructed in weak counterpublic formation against legitimated power, creates a region that is not monolithic, and warrants activism and healing.

Contributors to the volume examine such topics as political campaign strategies, memorial and museum experiences, television and music influences, commemoration protests, and ethnographic experiences in the South.

Christina L. Moss is assistant professor of communication at the University of Memphis. Her work has appeared in such publications as *Rhetoric Review*, *Howard Journal of Communications*, and the *Southern Communication Journal*. **Brandon Inabinet** is associate professor of communication studies and cochair of the Task Force on Slavery and Justice at Furman University. His work has appeared in such publications as *Rhetoric Review*, *Public Culture*, and the *Southern Communication Journal*.

The Recovered Life of Isaac Anderson

Alicia K. Jackson



The story of an enslaved man who became a Georgia state senator, helped found a church, and led his people to promise and hope

December 256 pages (approx.),
6 x 9 inches, 16 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3514-7
Paper **\$25.00S** 978-1-4968-3513-0
Ebook available

“The Recovered Life of Isaac Anderson is a deeply researched, compelling narrative of Reconstruction-era Black political participation and religious development brought to life through the biography of Colored Methodist Episcopal minister Rev. Isaac Anderson. Covering the major themes of Black religious and political life after emancipation, including freed people’s engagements with the Freedman’s Bureau, the establishment of independent Black churches, convict leasing, and Black exodus, this volume revises narratives about the racial politics of the CME Church, while further illuminating the well-established narrative of Black churches as a catalyst for Black political participation and Black politics.”

—Nicole Turner, assistant professor of religious studies, Yale University

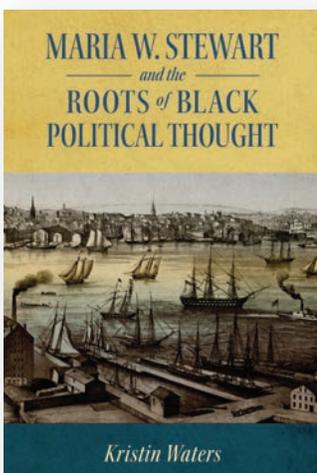
Owned by his father, Isaac Harold Anderson (1835–1906) was born enslaved but went on to become a wealthy businessman, grocer, politician, publisher, and religious leader in the African American community in the state of Georgia. Elected to the state senate, Anderson replaced his white father there, and later shepherded his people as a founding member and leader of the Colored Methodist Episcopal church. He helped support the establishment of Lane College in Jackson, Tennessee, and helped freed people leave Georgia for safe havens in northern Mississippi and Arkansas. Eventually under threat to his life, Anderson fled to Arkansas, and then later still, to Holly Springs, Mississippi.

Much of Anderson’s unique story has been lost to history—until now. In *The Recovered Life of Isaac Anderson*, author Alicia K. Jackson presents a biography of Anderson and in it a microhistory of Black religious life and politics after emancipation.

Alicia K. Jackson is associate professor of history at Covenant College. She earned her PhD from the University of Mississippi and is a contributor to *Southern Religion*, *Southern Culture: Essays Honoring Charles Reagan Wilson*, published by University Press of Mississippi.

Maria W. Stewart and the Roots of Black Political Thought

Kristin Waters



A biography of a trailblazer for abolition, gender equality, and social justice

November 320 pages (approx.),
6.125 x 9.25 inches, 15 b&w illustrations
Printed casebinding **\$99.00S**
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Margaret Walker Alexander Series in African American Studies

Maria W. Stewart and the Roots of Black Political Thought tells a crucial, almost-forgotten story of African Americans of early nineteenth-century America. In 1833, Maria Stewart (1803–1879) told a gathering at the African Masonic Hall on Boston’s Beacon Hill: “African rights and liberty is a subject that ought to fire the breast of every free man of color in these United States.” She exhorted her audience to embrace the idea that the founding principles of the nation must extend to people of color. Otherwise those truths are merely the hypocritical expression of an ungodly white power, a travesty of original democratic ideals. Like her mentor, David Walker, Stewart illustrated the practical inconsistencies of classical liberalism as enacted in the US and delivered a call to action for ending racism and addressing gender discrimination.

Between 1831 and 1833, Stewart’s *intellectual productions*, as she called them, ranged across topics from true emancipation for African Americans, the Black convention movement, the hypocrisy of white Christianity, Black liberation theology, and gender inequity. Along with Walker’s *Appeal to the Coloured Citizens of the World*, her body of work constitutes a significant foundation for a moral and political theory that is finding new resonance today—insurrectionist ethics.

In this work of recovery, author Kristin Waters examines the roots of Black political activism in the petition movement; Prince Hall and the creation of the first Black masonic lodges; the Black Baptist movement spearheaded by the brothers Thomas, Benjamin, and Nathaniel Paul; writings; sermons; and the practices of festival days, through the story of this remarkable but largely unheralded woman and pioneering public intellectual.

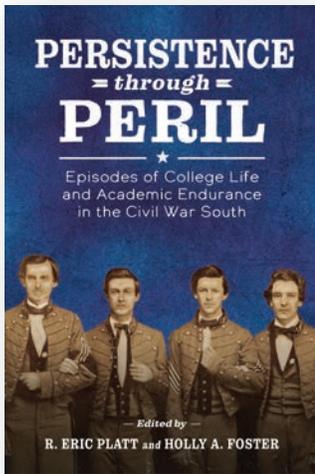
Kristin Waters is professor emerita at Worcester State University and resident scholar at the Women’s Studies Research Center at Brandeis University. She is author of *Women and Men Political Theorists: Enlightened Conversations* and coeditor of *Black Women’s Intellectual Traditions: Speaking Their Minds*.

Persistence through Peril

Episodes of College Life and Academic Endurance
in the Civil War South

Edited by **R. Eric Platt** and **Holly A. Foster**

Contributions by Christian K. Anderson, Marcia Bennett, Lauren Yarnell Bradshaw, Holly A. Foster, Tiffany Greer, Don Holmes, Donovan L. Johnson, Lauren Lassabe, Sarah Mangrum, R. Eric Platt, Courtney L. Robinson, David E. Taylor, Zachary A. Turner, Michael M. Wallace, and Rhonda Kemp Webb



*How eleven institutions
remained open and
maintained the mission
of higher education
during a national
cataclysm*

October 256 pages (approx.),
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Paper **\$30.00S** 978-1-4968-3504-8
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“*Persistence through Peril* provides a range of in-depth examinations of life at Southern colleges that remained open during (most of) the Civil War. Its most significant achievement is the usage of the rich set of archival resources that the various contributors have explored.”

—Joan M. Johnson, director of faculty at Northwestern University and cofounder of the Newberry Seminar on Women and Gender at the Newberry Library in Chicago

To date, most texts regarding higher education in the Civil War South focus on the widespread closure of academies. In contrast, *Persistence through Peril* brings to life several case histories of Southern colleges and universities that persisted. Contributors tell these stories via the lived experiences of students, community members, professors, and administrators. These institutions—“The Citadel” South Carolina Military Academy, Mercer University, Mississippi College, the University of North Carolina, Spring Hill College, Trinity College of Duke University, Tuskegee Female College, the University of Virginia, the Virginia Military Institute, Wesleyan Female College, and Wofford College—continued to operate despite low student numbers, encumbered resources, and faculty ranks stripped bare by conscription or voluntary enlistment.

R. Eric Platt is associate professor of higher and adult education and chair of the Department of Leadership at the University of Memphis. He is author of *Sacrifice and Survival: Identity, Mission, and Jesuit Higher Education in the American South* and *Educating the Sons of Sugar: Jefferson College and the Creole Planter Class of South Louisiana*. **Holly A. Foster** is assistant professor of higher education and student affairs at the University of Southern Mississippi. Her work has appeared in such publications as the *Journal of Cases in Educational Leadership*, *History of Education Quarterly*, and *Journal of Access Services*.

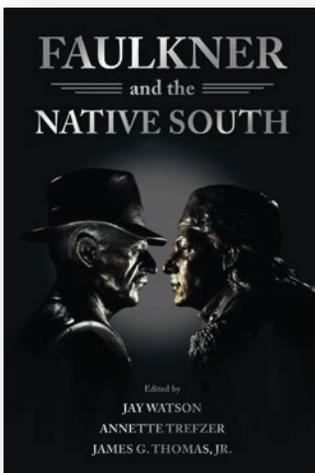
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Faulkner and the Native South

Edited by **Jay Watson**, **Annette Trefzer**, and
James G. Thomas, Jr.

Contributions by Eric Gary Anderson, Melanie R. Anderson, Jodi A. Byrd, Gina Caison, Robbie Ethridge, Patricia Galloway, LeAnne Howe, John Wharton Lowe, Katherine M. B. Osburn, Melanie Benson Taylor, Annette Trefzer, and Jay Watson



*An exploration of
the Nobel laureate's
engagement with Native
Americans and the
ways in which Native
American writing
illuminates Faulkner*

NEW IN PAPERBACK

February 258 pages, 6 x 9 inches,
11 b&w illustrations, 2 tables
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Faulkner and Yoknapatawpha Series

“Stemming from the 2016 Faulkner and Yoknapatawpha conference of the same title, *Faulkner and the Native South* makes a cogent, illuminating, and timely contribution to the distinct but overlapping fields of southern studies and Native studies. Published in a moment of rising nativism, the collection gives readers a valuable opportunity to reflect on the history of those who are truly indigenous to the region about which William Faulkner wrote.”

—Greg Chase, *Journal of Southern History*

From new insights into the Chickasaw sources and far-reaching implications of Faulkner’s fictional place-name “Yoknapatawpha” to discussions that reveal the potential for indigenous land-, family-, and story-based methodologies to deepen understanding of Faulkner’s fiction (including but not limited to the novels and stories he devoted explicitly to Native American topics), the eleven essays of this volume advance the critical analysis of Faulkner’s Native South and the Native South’s Faulkner. Critics push beyond assessments of the historical accuracy of his Native representations and the colonial hybridity of his Indian characters. Essayists turn instead to indigenous intellectual culture for new models, problems, and questions to bring to Faulkner studies.

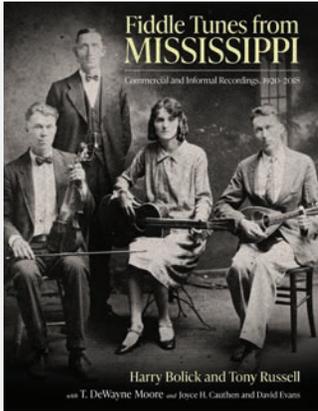
Jay Watson is Howry Professor of Faulkner Studies and professor of English at the University of Mississippi. His many publications include *Forensic Fictions: The Lawyer Figure in Faulkner* and *William Faulkner and the Faces of Modernity*. **Annette Trefzer** is professor of English at the University of Mississippi. She is author of *Disturbing Indians: The Archaeology of Southern Fiction*, and her work has appeared in many journals. **James G. Thomas, Jr.**, is associate director at the University of Mississippi’s Center for the Study of Southern Culture, editor of multiple works on southern literature, and coeditor of *The New Encyclopedia of Southern Culture* and *The Mississippi Encyclopedia*.

Fiddle Tunes from Mississippi

Commercial and Informal Recordings, 1920–2018

Harry Bolick and Tony Russell

with T. DeWayne Moore and Joyce H. Cauthen and David Evans



*270 musical examples
plus biographies and
photographs completing
a vibrant picture of
Mississippi's fiddle
tradition*

October 448 pages (approx.),
8.5 x 11 inches, 129 illustrations,
270 musical examples
Printed casebinding **\$110.00S**
978-1-4968-3579-6
Paper **\$40.00S** 978-1-4968-3589-5
Ebook available
American Made Music Series

“*Fiddle Tunes from Mississippi: Commercial and Informal Recordings, 1920–2018* is the obvious complement to Harry Bolick’s previous collection of Mississippi fiddle tunes. Bolick and his confederates have conjoined archival materials, newspaper articles and such, and interviews in a digestible, intriguing way. Those who loved the first big book on Mississippi fiddling will love this one too.”

—Chris Goertzen, professor of music history and world music at the University of Southern Mississippi and author of *George P. Knauff’s “Virginia Reels” and the History of American Fiddling* and *American Antebellum Fiddling*

Beginning with Tony Russell’s original mid-1970s fieldwork as a reference, and later working with Russell, Harry Bolick located and transcribed all of the Mississippi 78 rpm string band recordings. Some of the recording artists like the Leake County Revelers, Hoyt Ming and His Pep Steppers, and Narmour & Smith had been well known. Others, like the Collier Trio, were obscure. Previously unheard recordings and stories, unseen photographs, and discoveries of nearly unknown fiddlers, such as Jabe Dillon, John Gatwood, Claude Kennedy, and Homer Grice, followed.

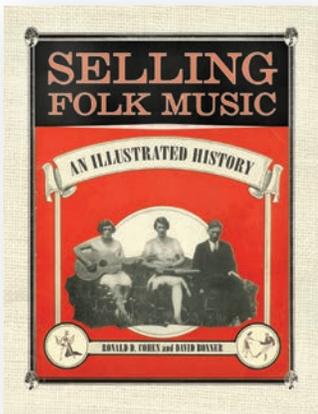
Two hundred and seventy musical examples of tunes supplement the biographies and photographs of the thirty-five artists documented here. Music comes from commercial recordings and small pressings of 78 rpm, 45 rpm, and LP records; collector’s field recordings; and the musicians’ own home tape and disc recordings.

Harry Bolick has for the last thirty years been a fiddler, performer, and recording artist. He is author of *Mississippi Fiddle Tunes and Songs from the 1930s*, published by University Press of Mississippi. **Tony Russell** is author of *Country Music Originals: The Legends and the Lost*; the encyclopedic *Country Music Records: A Discography, 1921–1942*; numerous liner notes to CDs and LPs; and many articles documenting the early history of American country music.

Selling Folk Music

An Illustrated History

Ronald D. Cohen and David Bonner



*A colorful account of the
history of folk music told
through the images that
sold the music*

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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, calypsos, 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.

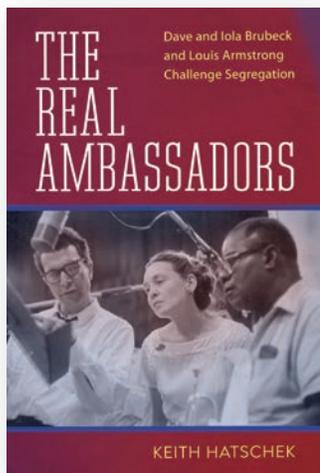
Ronald D. Cohen is professor emeritus of history at Indiana University, Northwest. He has received numerous awards including a Grammy nomination for *The Best of Broadside* liner notes in 2001. His books include *Rainbow Quest: The Folk Music Revival and American Society, 1940–1970*; *Alan Lomax: Selected Writings, 1934–1997*; and *Alan Lomax, Assistant in Charge: The Library of Congress Letters, 1935–1945*, published by University Press of Mississippi. **David Bonner** is a copywriter. He received the ARSC Award for Excellence, Best History, in 2009 for his book *Revolutionizing Children’s Records: The Young People’s Records and Children’s Record Guild Series, 1946–1977*.

The Real Ambassadors

Dave and Iola Brubeck and Louis Armstrong

Challenge Segregation

Keith Hatschek



*The full story of
an incredible
collaboration among
the Brubecks and
Armstrong to create
jazz's most
amazing musical*

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American Made Music Series

Keith Hatschek tells the story of three determined artists, Louis Armstrong, Dave Brubeck, and Iola Brubeck, and the stand they took against segregation by writing and performing a jazz musical titled *The Real Ambassadors*. First conceived by the Brubecks in 1956, the musical's journey to the stage for its 1962 premiere tracks extraordinary twists and turns across the backdrop of the civil rights movement. A variety of colorful characters, from Broadway impresarios to gang-connected managers, surface in the compelling storyline.

During the Cold War, the US State Department enlisted some of America's greatest musicians to serve as jazz ambassadors, touring the world to trumpet a so-called "free society." Honored as celebrities abroad, the jazz ambassadors, who were overwhelmingly African Americans, returned home to racial discrimination and deferred dreams. The Brubecks used this double standard as the central message for the musical, deploying humor and pathos to share perspectives on American values.

On September 23, 1962, *The Real Ambassadors*' stunning debut moved a packed arena at the Monterey Jazz Festival to laughter, joy, and tears. Although critics unanimously hailed the performance, it sadly became a footnote in cast members' bios. The enormous cost of reassembling the star-studded cast made the creation impossible to stage and tour. However, *The Real Ambassadors: Dave and Iola Brubeck and Louis Armstrong Challenge Segregation* caps this jazz story by detailing how the show was triumphantly revived in 2014 by Jazz at Lincoln Center. This reaffirmed the musical's place as an integral part of America's jazz history.

Keith Hatschek is author of three other books on the music industry and has directed the music management program at University of the Pacific for twenty years. Prior to becoming an educator, he spent twenty-five years in the music business as a musician, producer, studio owner, and marketing executive.

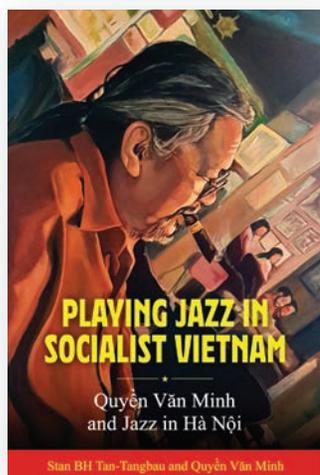
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27

Playing Jazz in Socialist Vietnam

Quyền Văn Minh and Jazz in Hà Nội

Stan BH Tan-Tangbau and Quyền Văn Minh



*The inspiring story
of the godfather of
Vietnamese jazz*

December 320 pages (approx.),
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"Stan BH Tan-Tangbau paints a very vivid and moving portrait of Quyền Văn Minh. *Playing Jazz in Socialist Vietnam: Quyền Văn Minh and Jazz in Hà Nội* opens a very new way for us to understand, research, and write about Vietnam and deserves to be included in the must-read list for resources about Vietnam studies."

—Nguyen Van Chinh, associate professor and head of development anthropology at the University of Social Sciences and Humanities, VNU, Hanoi

Quyền Văn Minh (b. 1954) is not only a jazz saxophonist and lecturer at the prestigious Vietnam National Academy of Music, but he is also one of the most preeminent jazz musicians in Vietnam. Considered a pioneer in the country, Minh is often publicly recognized as the "godfather of Vietnamese jazz." *Playing Jazz in Socialist Vietnam* tells the story of the music as it intertwined with Minh's own narrative. Stan BH Tan-Tangbau details Minh's life story, telling how Minh pioneered jazz as an original genre even while navigating the trials and tribulations of a fervent socialist revolution, of the ideological battle that was the Cold War, of Vietnam's war against the United States, and of the political changes during the Đổi Mới period between the mid-1980s and the 1990s.

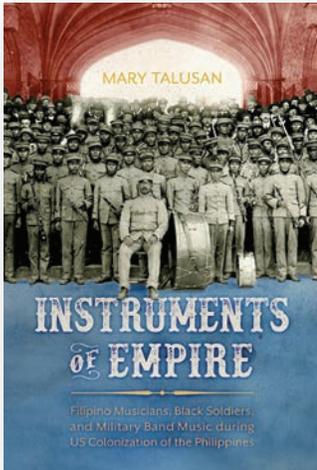
Minh's endeavors kickstarted the momentum, from his breakthroughs performing jazz in public, teaching jazz both formally and informally, and contributing to the shaping of an original Vietnamese voice to stand out among the many styles in the jazz world.

Stan BH Tan-Tangbau has published in such journals as *Jazz Perspectives*, *Collaborative Anthropologies*, *Journal of Narrative Politics*, and the *Journal of Vietnamese Studies*. **Quyền Văn Minh** is recipient of the Eminent Artist Award from the Socialist Republic of Vietnam and has recorded ten jazz albums to date. Owner and resident principal musician of Binh Minh Jazz Club in Hà Nội, he teaches at the Vietnam National Academy of Music.

Instruments of Empire

Filipino Musicians, Black Soldiers, and Military Band Music during US Colonization of the Philippines

Mary Talusan



How a Philippine military band and their Black conductor dazzled America while soothing its racial anxieties

September 272 pages (approx.),
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“Instruments of Empire is the first book-length study of the historic Philippine Constabulary Band, a military band (and, in their later years, an orchestra) led by African American US military officer and bandleader Lt. Walter H. Loving. Talusan’s work beautifully lays out for us how these Filipino musicians and their work teach us to listen against the ‘imperial ear’ and, in the process, apprehend the deep significance of the Philippine Constabulary Band’s early twentieth-century musical and everyday performances until today.”

—Christine Balance, author of *Tropical Renditions: Making Musical Scenes in Filipino America*

At the turn of the twentieth century, the United States extended its empire into the Philippines while subjugating Black Americans in the Jim Crow South. And yet, one of the most popular musical acts was a band of “little brown men,” Filipino musicians led by an African American conductor playing European and American music. The Philippine Constabulary Band and Lt. Walter H. Loving entertained thousands in concert halls and world’s fairs, held a place of honor in William Howard Taft’s presidential parade, and garnered praise by bandmaster John Philip Sousa—all the while facing beliefs and policies that Filipinos and African Americans were “uncivilized.”

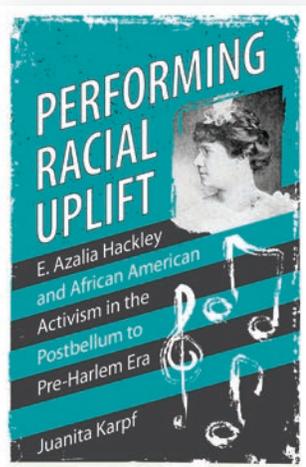
Author Mary Talusan draws on hundreds of newspaper accounts and exclusive interviews with band members and their descendants to compose the story from the band’s own voices. The heretofore untold story of the Philippine Constabulary Band offers a unique opportunity to examine the limits and porousness of America’s racial ideologies.

Mary Talusan is assistant professor of Asian-Pacific studies at California State University, Dominguez Hills. She is coeditor of *Our Culture Resounds, Our Future Reveals: A Legacy of Filipino American Performing Arts in California* and performs with the Pakaraguian Kulintang Ensemble.

Performing Racial Uplift

E. Azalia Hackley and African American Activism in the Postbellum to Pre-Harlem Era

Juanita Karpf



A groundbreaking rediscovery of a classically trained innovator and powerful teacher who set milestones for African American singers and musicians

January 224 pages (approx.),
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and 13 musical examples
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Margaret Walker Alexander Series in African American Studies

In *Performing Racial Uplift: E. Azalia Hackley and African American Activism in the Postbellum to Pre-Harlem Era*, Juanita Karpf rediscovers the career of Black activist E. Azalia Hackley (1867–1922), a concert artist, nationally famous music teacher, and charismatic lecturer. Growing up in Black Detroit, she began touring as a pianist and soprano soloist while only in her teens. By the late 1910s, she had toured coast-to-coast, earning glowing reviews. Her concert repertoire consisted of an innovative blend of spirituals, popular ballads, virtuosic showstoppers, and classical pieces. She also taught music while on tour and visited several hundred Black schools, churches, and communities during her career. She traveled overseas and, in London and Paris, studied singing with William Shakespeare and Jean de Reszke—two of the classical music world’s most renowned teachers.

Her acceptance into these famous studios confirmed her extraordinary musicianship, a “first” for an African American singer. She founded the Normal Vocal Institute in Chicago, the first music school founded by a Black performer to offer teacher training to aspiring African American musicians.

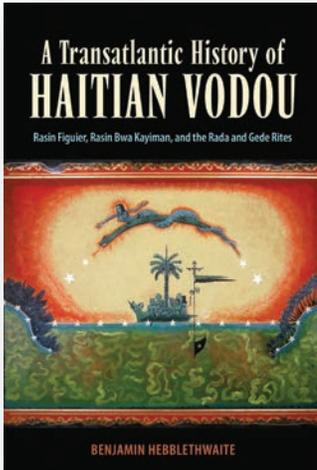
Hackley’s activist philosophy was unique. Unlike most activists of her era, she did not align herself unequivocally with either Booker T. Washington or W. E. B. Du Bois. Instead, she created her own mediatory philosophical approach. To carry out her agenda, she harnessed such strategies as giving music lessons to large audiences and delivering lectures on the ecumenical religious movement known as New Thought. In this book, Karpf reclaims Hackley’s legacy and details the talent, energy, determination, and unprecedented worldview she brought to the cause of racial uplift.

Juanita Karpf played cello professionally, taught music in grades K-12, and held positions at the University of Georgia, Oberlin College, and Case Western Reserve University. Her research has appeared in such publications as *American Music*, *Black Music Research Journal*, and *Popular Music and Society*.

A Transatlantic History of Haitian Vodou

Rasin Figuier, Rasin Bwa Kayiman,
and the Rada and Gede Rites

Benjamin Hebblethwaite



A unique historical examination of Haitian Vodou's political and religious origins

October 272 pages (approx.),
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“*A Transatlantic History of Haitian Vodou* makes an original contribution to the fields of Haitian studies, ethnomusicology, comparative religion, and Africana studies. At the center of the book is a transcription of lyrics from two albums of vodou music released in 2004. In themselves, these lyrics in Haitian Kreyol with English translations by the author will be useful as primary sources for scholars and valuable listening aids for world music fans, but the book offers much more.”

—Kevin Meehan, professor of English and Caribbean studies at the University of Central Florida, owner of Sugar City Music, and author of *People Get Ready: African American and Caribbean Cultural Exchange*

Connecting four centuries of political, social, and religious history with fieldwork and language documentation, *A Transatlantic History of Haitian Vodou* analyzes Haitian Vodou's African origins, transmission to Saint-Domingue, and promulgation through song in contemporary Haiti.

Split into two sections, the African chapters focus on history, economics, and culture in Dahomey, Allada, and Hueda. The Haitian chapters focus on Vodou's Rada Rite (from Allada) and Gede Rite (from Abomey) through the songs of Rasin Figuier's *Vodou Lakay* and Rasin Bwa Kayiman's *Guede*, legendary *rasin* compact discs. All the songs on the discs are analyzed with a method dubbed “Vodou hermeneutics” that harnesses history, religious studies, linguistics, literary criticism, and ethnomusicology in order to advance a scholarly approach to Vodou songs.

Benjamin Hebblethwaite is associate professor in the Department of Languages, Literatures, and Cultures at the University of Florida. He is author of *Vodou Songs in Haitian Creole and English* and coeditor of *Stirring the Pot of Haitian History* and *Une saison en enfer. Yon sezon matchyavel: En français et en créole haïtien*.

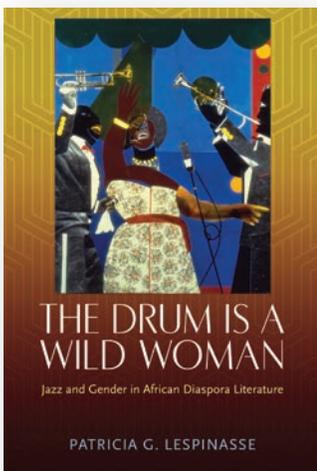
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The Drum Is a Wild Woman

Jazz and Gender in African Diaspora Literature

Patricia G. Lespinasse



A repositioning, reinvention, and reclamation of jazz writing by powerful women writers

January 128 pages (approx.), 6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-3603-8
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In 1957, Duke Ellington released the influential album *A Drum Is a Woman*. This musical allegory revealed the implicit truth about the role of women in jazz discourse—jilted by the musician and replaced by the drum. Further, the album's cover displays an image of a woman sitting atop a drum, depicting the way in which the drum literally obscures the female body, turning the subject into an object. This objectification of women leads to a critical reading of the role of women in jazz music: If the drum can take the place of a woman, then a woman can also take the place of a drum.

The Drum Is a Wild Woman: Jazz and Gender in African Diaspora Literature challenges that image but also defines a counter-tradition within women's writing that involves the reinvention and reclamation of a modern jazz discourse. Despite their alienation from bebop, women have found jazz music empowering and have demonstrated this power in various ways. *The Drum Is a Wild Woman* explores the complex relationship between women and jazz music in recent African diasporic literature. The book examines how women writers from the African diaspora have challenged and revised major tropes and concerns of jazz literature since the bebop era in the mid-1940s.

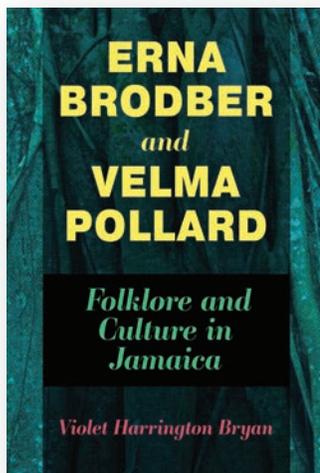
This book breaks new ground by comparing the politics of resistance alongside moments of improvisation by examining recurring literary motifs—cry-and-response, the Wild Woman, and the jazz moment—in jazz novels, short stories, and poetry, comparing works by Ann Petry, Gayl Jones, Toni Morrison, Paule Marshall, Edwidge Danticat, and Maya Angelou with pieces by Albert Murray, Ralph Ellison, James Baldwin, and Ellington. Within an interdisciplinary and transnational context, Lespinasse foregrounds the vexed negotiations around gender and jazz discourse.

Patricia G. Lespinasse is associate editor of *The New Black Renaissance: The Souls Anthology of Critical African-American Studies*. At State University of New York at Binghamton, she is director of undergraduate studies and associate professor of Africana studies and African American and African diaspora literature.

Erna Brodber and Velma Pollard

Folklore and Culture in Jamaica

Violet Harrington Bryan



*An exploration of
two sisters' writings
that emphasizes
Jamaica from a
local perspective*

December 144 pages (approx.),
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Erna Brodber and Velma Pollard, two sister-writers born and raised in Jamaica, re-create imagined and lived homelands in their literature by commemorating the history, culture, and religion of the Caribbean. Velma Pollard was born in St. Catherine, Jamaica. By the time she was three, her parents had moved to Woodside, St. Mary, in northeast Jamaica, where her sister, Erna, was born. Even though they both travel widely and often, the sisters both still live in Jamaica.

The sisters write about their home village of Woodside in St. Mary Parish, Jamaica, occasionally moving the settings of their fiction and poetry to other regions of Jamaica and various Caribbean islands, as well as other parts of the diaspora in the United States, Canada, and England. The role of women in the patriarchal society of Jamaica and much of the Caribbean is also a subject of the sisters' writing. Growing up in what Brodber calls the kumbla, the protective but restrictive environment of many women in the Anglo-Caribbean, is an important theme in their fiction. In her fiction, Pollard discusses the gender gaps in employment and the demands of marriage and the special contributions of women to family and community.

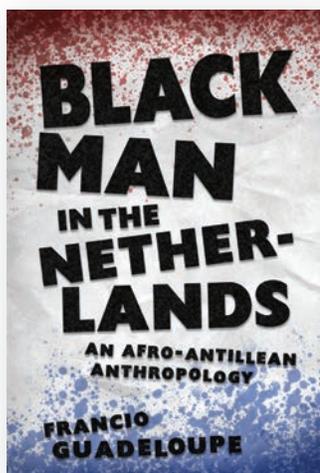
Many scholars have also explored the significance of spirit in Brodber's work, including the topics of "spirit theft," "spirit possession," and spirits existing through time, from Africa to the present. Brodber's narratives also show communication between the living and the dead, from *Jane and Louisa* (1980) to *Nothing's Mat* (2014). Yet, few scholars have examined Brodber's work on par with her sister's writing. Drawing upon interviews with the authors, this is the first book to give Brodber and Pollard their due and study the sisters' important contributions.

Violet Harrington Bryan is professor emerita of English at Xavier University of Louisiana. She is author of *The Myth of New Orleans in Literature: Dialogues of Race and Gender*, and her work has appeared in such journals as *American Scholar*, *College Language Association Journal*, and *Louisiana Literature*.

Black Man in the Netherlands

An Afro-Antillean Anthropology

Francio Guadeloupe



*A memoir and
anthropological
annunciation of
how antiracism is
transforming the
Caribbean and the
Old World*

January 192 pages (approx.),
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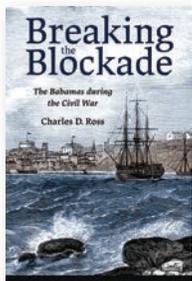
Francio Guadeloupe has lived in both the Dutch Antilles and the Netherlands. An anthropologist by vocation, he is a keen observer by honed habit. In his new book, he wields both personal and anthropological observations. Simultaneously memoir and astute exploration, *Black Man in the Netherlands* charts Guadeloupe's coming of age and adulthood in a Dutch world and movingly makes a global contribution to the understanding of anti-Black racism.

Guadeloupe identifies the intersections among urban popular culture, racism, and multiculturalism in youth culture in the Netherlands and the wider Dutch Kingdom. He probes the degrees to which traditional ethnic division collapses before a rising Dutch polyethnicity. What comes to light, given the ethnic multiplicity that Afro-Antilleans live, is their extraordinarily successful work in forging an antiracist Dutch identity via urban popular culture. This alternative way of being Dutch welcomes the Black experience as global and increasingly local Black artists find fame and even idolization.

Black Man in the Netherlands is a vivid extension of renowned critical race studies by such Marxist theorists as Achille Mbembe, Paul Gilroy, Stuart Hall, and C. L. R. James, and it bears a palpable connection to such Black Atlantic artists as Peter Tosh, Juan Luis Guerra, and KRS-One. Guadeloupe explores the complexities of Black life in the Netherlands and shows that within their means, Afro-Antilleans often effectively contest Dutch racism in civic and work life.

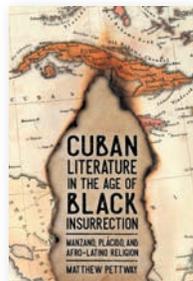
Francio Guadeloupe is senior researcher at the Royal Netherlands Institute for Southeast Asian and Caribbean Studies. He also teaches anthropology at the University of Amsterdam. He is author of *Chanting Down the New Jerusalem: Calypso, Christianity, and Capitalism in the Caribbean* and *Adieu aan de nikkers, koelies en makambas: een pleidooi voor de deconstructie van raciaal denken binnen de Nederlandse Caraïbistiek* and coauthor of *Zo zijn onze manieren . . . visies op multiculturaliteit in Nederland*.

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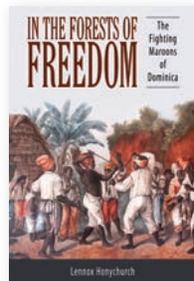
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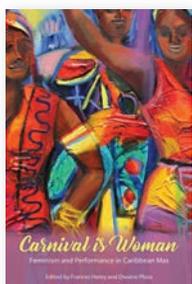
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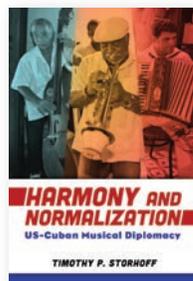
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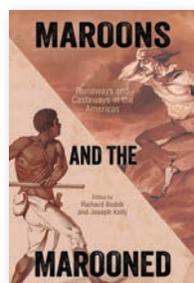
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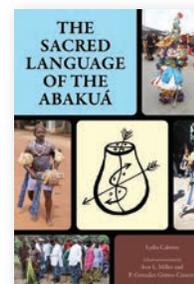
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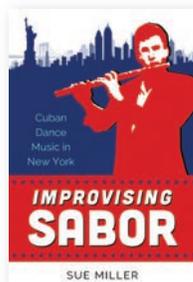
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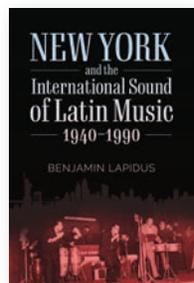
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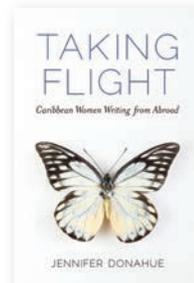
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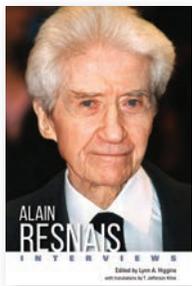
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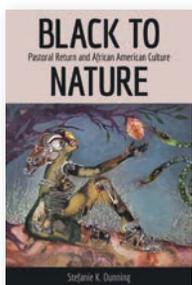
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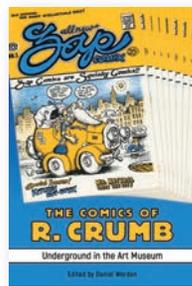
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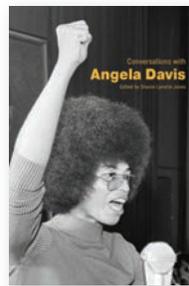
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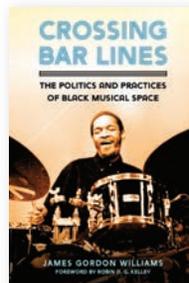
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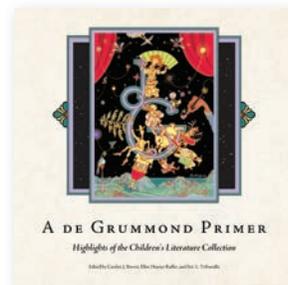
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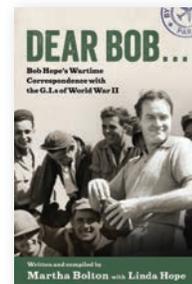
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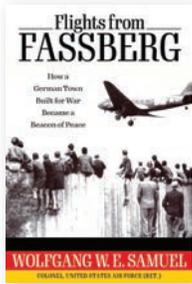
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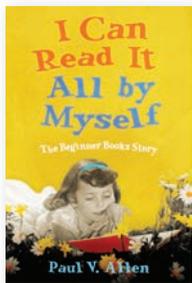
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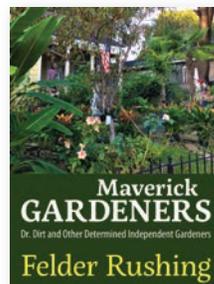
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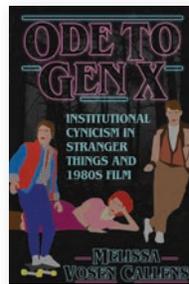
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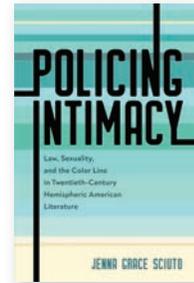
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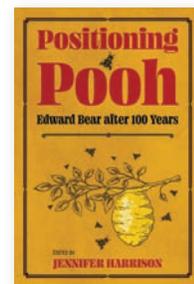
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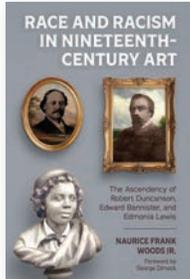
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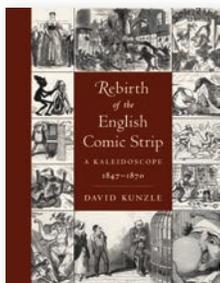
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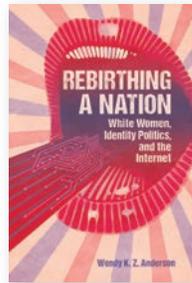
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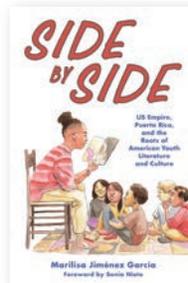
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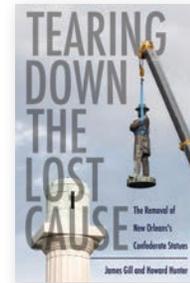
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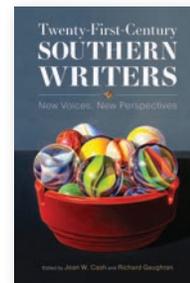
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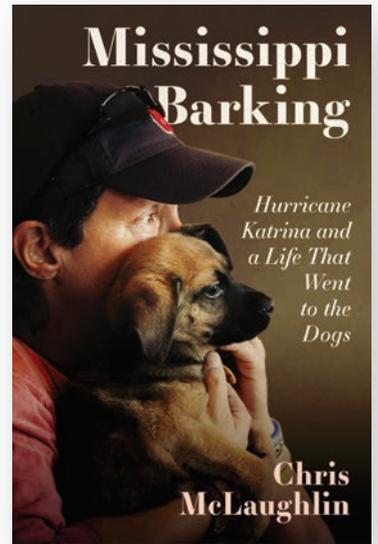
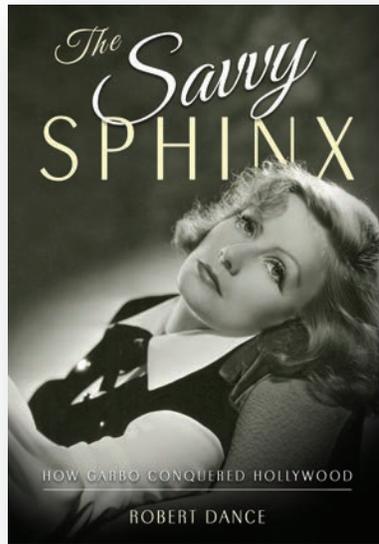
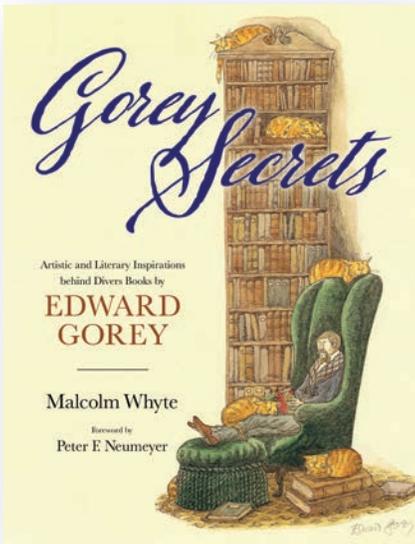
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