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Back cover: Jones Park Lighthouse, Gulfport, Mississippi; photograph by Timothy T. Isbell

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PHOTOGRAPHY / MISSISSIPPI

The Mississippi Gulf Coast

Timothy T. Isbell

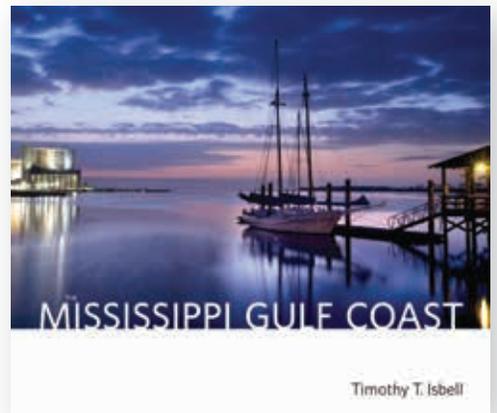
Through more than two hundred stunning photographs, *The Mississippi Gulf Coast* illustrates what visitors and residents alike love about the region—the sunrises and sunsets; the distinctive character of each town along the waterfront; the historic places; the traditional coast cuisine; and the arts, gaming, and watersports.

Passing from the western part of the coast to the east, *The Mississippi Gulf Coast* will refamiliarize some and introduce others to the Coast of Bay St. Louis, Pass Christian, Long Beach, Gulfport, Biloxi, d'Iberville, Ocean Springs, Gautier, Pascagoula, and Moss Point. Through words and images, photographer Timothy T. Isbell provides a brief history of the area, from the first settlers to the waves of immigrants who have helped shape the character and culture of the region, and a reflection of the current state of the Gulf Coast.

The Mississippi Gulf Coast has spent more than a decade recovering from the ruin left in the wake of Hurricane Katrina. During the earliest days following the storm, Isbell was sent out to document the grim aftermath of Katrina. Seeing damage everywhere, he became overwhelmed by the destruction surrounding him and soon wanted to see images of hope and recovery. It was at that point he made a promise to show the “true Mississippi Gulf Coast,” an area known for its natural beauty and spirit. The beautiful photographs in *The Mississippi Gulf Coast* are a testament to renewal in the face of adversity.

TIMOTHY T. ISBELL, Gulfport, Mississippi, is an author and freelance photojournalist. He was a member of the 2006 Pulitzer Prize–winning newsroom of the *Sun Herald* of Biloxi. He has been inducted into the University of Southern Mississippi School of Mass Communication and Journalism Hall of Fame and is a Knight Foundation/National Endowment of the Arts grant recipient for his photographic study of the Vietnamese people of the Mississippi Gulf Coast. He is author and photographer of *Gettysburg: Sentinels of Stone*; *Shiloh and Corinth: Sentinels of Stone*; and *Vicksburg: Sentinels of Stone*, all published by University Press of Mississippi.

A captivating photographic exploration of Mississippi's Gulf Coast



Photographs by Timothy T. Isbell (clockwise from left)—Darwells, Long Beach, Mississippi; neon fish, Pass Christian, Mississippi; boat and approaching storm, Pass Christian, Mississippi

SEPTEMBER 192 pages, 11.5 x 10 inches, 220 color photographs
Cloth **\$40.00** 978-1-4968-1897-3
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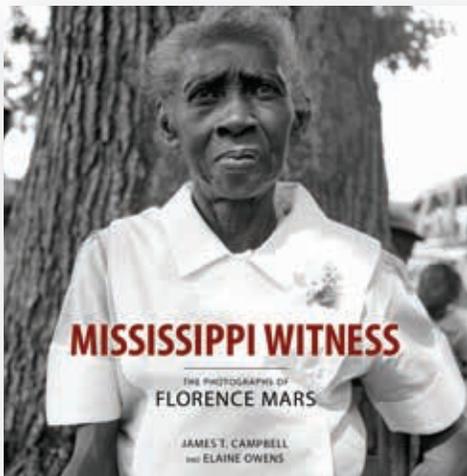
*The singular vision
of a courageous
Mississippi activist*

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Mississippi Witness

The Photographs of Florence Mars

James T. Campbell and Elaine Owens



Photographs by Florence Mars—
Woman with hands on hips, no date;
Annie Tisdale Horne (left) and
generations of (unidentified) women,
Philadelphia, Mississippi, ca. 1955

In June 1964, Neshoba County, Mississippi, provided the setting for one of the most notorious crimes of the civil rights era: the Klan-orchestrated murder of three young voting-rights workers, James Chaney, Michael Schwerner, and Andrew Goodman. Captured on the road between the towns of Philadelphia and Meridian, the three were driven to a remote country crossroads, shot, and buried in an earthen dam, from which their bodies were recovered after a forty-four-day search.

The crime transfixed the nation. As federal investigators and an aroused national press corps descended on Neshoba County, white Mississippians closed ranks, dismissing the men's disappearance as a "hoax" perpetrated by civil rights activists to pave the way for a federal "invasion" of the state. In this climate of furious conformity, only a handful of white Mississippians spoke out. Few did so more openly or courageously than Florence Mars. A fourth-generation Neshoban, Mars braved social ostracism and threats of violence to denounce the murders and decry the climate of fear and intimidation that had overtaken her community. She later recounted her experiences in *Witness in Philadelphia*, one of the classic memoirs of the civil rights era.

Though few remember today, Mars was also a photographer. Shocked by the ferocity of white Mississippians' reaction to the Supreme Court's 1954 ruling against racial segregation, she bought a camera, built a homemade darkroom, and began to take pictures, determined to document a racial order she knew was dying. *Mississippi Witness* features over one hundred of these photographs, most taken in the decade between 1954 and 1964, almost all published here for the first time. While a few depict public events—Mars photographed the 1955 trial of the murderers of Emmett Till—most feature private moments, illuminating the separate and unequal worlds of black and white Mississippians in the final days of Jim Crow.

Powerful and evocative, the photographs in *Mississippi Witness* testify to the abiding dignity of human life even in conditions of cruelty and deprivation, as well as to the singular vision of one of Mississippi's—and the nation's—most extraordinary photographers.

JAMES T. CAMPBELL, Stanford, California, is Edgar E. Robinson Professor in United States History at Stanford University. His previous books include *Middle Passages: African American Journeys to Africa, 1787–2005*. **ELAINE OWENS**, Brandon, Mississippi, recently retired as director of the image/sound archives at the Mississippi Department of Archives and History, where she helped to collect and curate the Florence Mars Collection.

FEBRUARY 176 pages (approx.),
10 x 10 inches, 133 b&w photographs
Cloth **\$40.00T** 978-1-4968-2090-7
Ebook available



CARIBBEAN STUDIES / PHOTOGRAPHY

High Mas

Carnival and the Poetics of Caribbean Culture

Kevin Adonis Browne

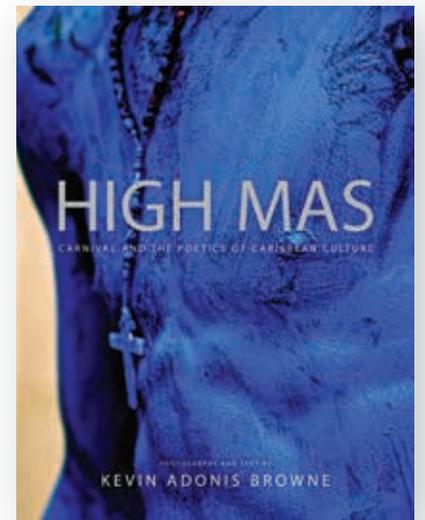
High Mas: Carnival and the Poetics of Caribbean Culture explores Caribbean identity through photography, criticism, and personal narrative. Taking a sophisticated and unapologetically subjective Caribbean point of view, the author delves into Mas—a key feature of Trinidad performance—as an emancipatory practice. The photographs and essays here immerse the viewer in carnival experience as never before. Kevin Adonis Browne divulges how performers are or wish to be perceived, along with how, as the photographer, he is implicated in that dynamic. The resulting interplay encourages an informed, nuanced approach to the imaging of contemporary Caribbeanness.

The first series, “Seeing Blue,” features Blue Devils from the village of Paramin, whose performances signify an important revision of the postemancipatory tradition of Jab Molassie (Molasses Devil) in Trinidad. The second series, “La Femme des Revenants,” chronicles the debut performance of Tracey Sankar La Diabliesse, which reintroduced the “Caribbean femme fatale” to a new audience. The third series, “Moko Jumbies of the South,” looks at Stephanie Kanhai and Jonadiah Gonzales, a pair of stilt walkers from the performance group Touch de Sky from San Fernando in southern Trinidad. “Jouvay Reprised,” the fourth series, follows the political activist group Jouvay Ayiti performing a Mas in the streets of Port of Spain on Emancipation Day in 2015.

Troubling the borders that persist between performer and audience, embodiment and spirituality, culture and self-consciousness, the book interrogates what audiences understand about the role of the participant-observer in public contexts. The book probes the multiple dimensions of vernacular experience, representing the uneasy embrace of tradition; the reappropriation of complementary cultural expressions; and, through Mas performance, suggests an explicit refusal to fully submit to the lingering traumas of slavery, colonialism, and the myth of independence.

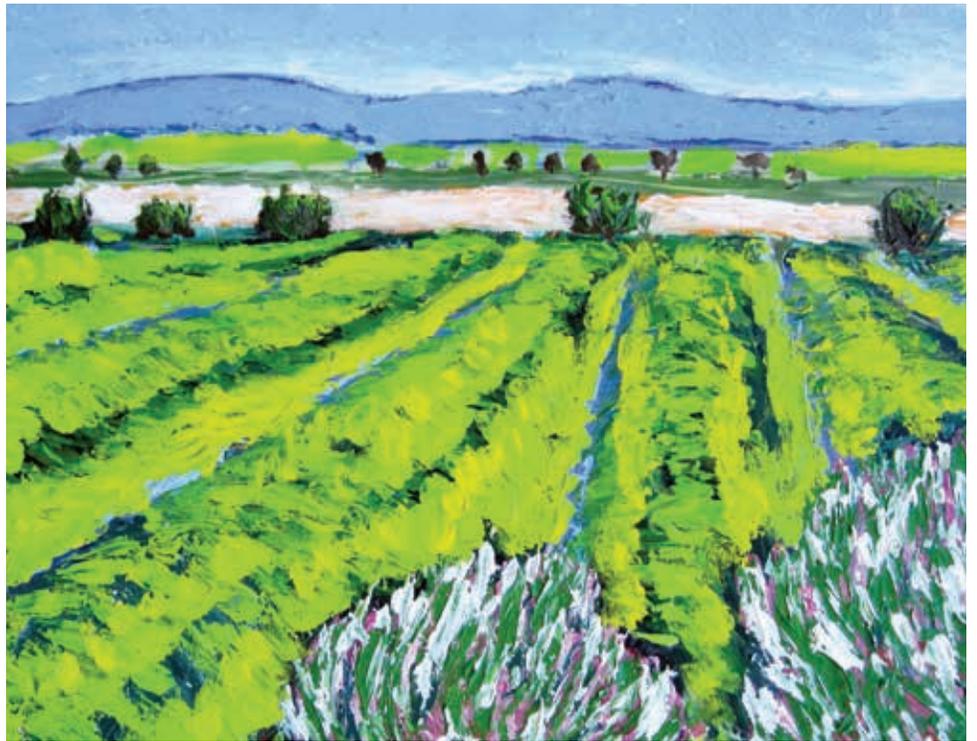
KEVIN ADONIS BROWNE, Trinidad and Tobago, is a photographer, poet, archivist, and scholar of contemporary rhetoric and Caribbean culture. His previous books include *Tropic Tendencies: Rhetoric, Popular Culture, and the Anglophone Caribbean*. He is currently based in Trinidad, where he works at the University of the West Indies–St. Augustine.

Vivid photographs and essays that deliver an extraordinary immersion in Caribbean identity and ritual performance



Photographs by Kevin Adonis Browne—Ashton “Spooky” Fournillier, “Redhead Devils,” Woodbrook, 2016; Tracey Sankar, Victoria Square, Port of Spain, 2015

OCTOBER 256 pages (approx.),
8.5 x 11 inches, 120 color photographs
Cloth **\$50.00S** 978-1-4968-1938-3
Ebook available

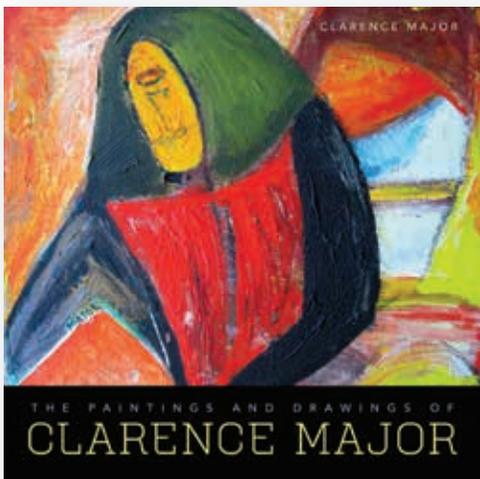


A showcase of the skillful artwork of the renowned artist

ART / AFRICAN AMERICAN STUDIES / MEMOIR

The Paintings and Drawings of Clarence Major

Clarence Major



Paintings by Clarence Major—*Camilla*, 48" x 36", acrylic on canvas, 2010; *Looking Toward Winters*, 16" x 20", acrylic on canvas, 2005

In the first volume to collect the paintings and drawings of Clarence Major, readers are offered six decades of unique, colorful, and compelling canvases and works on paper—works of singular beauty and social relevance. These works represent Major's personal painterly journey of passionate commitment to art.

This generous selection of more than 140 paintings and drawings shows us the melding of rich ideas and fertile images, the braiding of imagination and motif. With their pleasing arrangement of elements, the works come vividly to life. Major often juxtaposes a decorative scheme with his own unique choice of color combinations, reinforced with rigorous brushstrokes that release chromatic energy. The paintings complement and challenge the great traditions of Realism, Impressionism, and Expressionism.

Major is primarily a figurative and landscape painter. Here we find landscapes of singular vitality, rich in color and design, dramatic landscapes, and cityscapes representing, among other things, Major's extensive travels in America and Europe. We are also treated to Major's signature figurative work. In these paintings, he ventures fearlessly into familiar yet unexpected areas of richness.

Also included is an introductory essay, "The Education of a Painter," written by the artist, which further sheds light on and helps to lay a biographical, social, and historical foundation for this essential volume, reflecting a lifetime of serious commitment to painting at its best.

CLARENCE MAJOR, Davis, California, is an American painter whose paintings have been shown in galleries and museums from Boston to California. Major is also an award-winning poet and novelist. He is winner of the 2015 Lifetime Achievement Award in the Fine Arts, presented by the Congressional Black Caucus Foundation.

FEBRUARY 160 pages (approx.),
10 x 10 inches, 158 color illustrations
Cloth **\$50.00T** 978-1-4968-2068-6
Ebook available

Long before anyone had heard of alien cookbooks, gremlins on the wings of airplanes, or places where pig-faced people are considered beautiful, Rod Serling was the most prestigious writer in American television. As creator, host, and primary writer for *The Twilight Zone*, Serling became something more: an American icon. When Serling died in 1975, at the age of fifty, he was the most honored, most outspoken, most recognizable, and likely the most prolific writer in television history.

Though best known for *The Twilight Zone*, Serling wrote over 250 scripts for film and television and won an unmatched six Emmy Awards for dramatic writing for four different series. His filmography includes the acclaimed political thriller *Seven Days in May* and cowriting the original *Planet of the Apes*.

In great detail and including never-published insights drawn directly from Serling's personal correspondence, unpublished writings, speeches, and unproduced scripts, Nicholas Parisi explores Serling's entire, massive body of work. With a foreword by Serling's daughter, Anne Serling, *Rod Serling: His Life, Work, and Imagination* is part biography, part videography, and part critical analysis. It is a painstakingly researched look at *all* of Serling's work—in and out of *The Twilight Zone*.

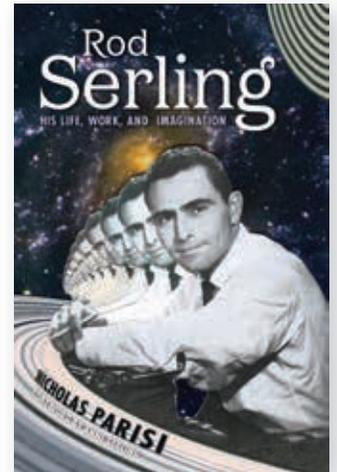
NICHOLAS PARISI, Ronkonkoma, New York, serves on the Board of Directors of the Rod Serling Memorial Foundation, a charitable organization dedicated to preserving and promoting Rod Serling's legacy. He is a former staff writer and editor for *Good Times* magazine in Long Island. He is also a musician and vocalist. In 2010, his former band, Ariocho, released a CD with the Serling-inspired title *Between Light and Shadow* on Retrospect Records.

Rod Serling

His Life, Work, and Imagination

Nicholas Parisi
Foreword by Anne Serling

*The definitive book on
The Twilight Zone's
Rod Serling*



OCTOBER 584 pages (approx.),
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illustrations
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5

Besides Walt Disney, no one seemed more key to the development of animation at the Disney Studios than Ward Kimball (1914–2002). Kimball was Disney's friend and confidant.

In this engaging, cradle-to-grave biography, award-winning author Todd James Pierce explores the life of Ward Kimball, a lead Disney animator who worked on characters such as Mickey Mouse, Donald Duck, Jiminy Cricket, the Cheshire Cat, and the Mad Hatter. Through unpublished excerpts from Kimball's personal writing, material from unpublished interviews, and new information based on interviews conducted by the author, Pierce defines the life of perhaps the most influential animator of the twentieth century.

As well as contributing to classics such as *Snow White and the Seven Dwarfs* and *Pinocchio*, from the late 1940s to the early 1970s, Kimball established a highly graphic, idiosyncratic approach to animation alongside the studio's more recognizable storybook realism. In effect, Ward Kimball became the only animator to run his own in-studio production team largely outside of Walt Disney's direction.

Through Kimball, the studio developed a series of nonfiction animation programs in the 1950s that members of Congress pointed to as paving the way for NASA. The studio also allowed Kimball's work to abandon some ties to conventional animation, looking instead to high art and graphic design as a means of creating new animated forms, which resulted in films that received multiple Academy Award nominations and two awards.

TODD JAMES PIERCE, Orcutt, California, is professor of literature at California Polytechnic State University in San Luis Obispo, California. Pierce is the author of four previous books, including *Newsworld*, which won the Drue Heinz Literature Prize, and *Three Years in Wonderland: The Disney Brothers, C. V. Wood, and the Making of the Great American Theme Park*, the latter published by University Press of Mississippi. His work has appeared in over seventy magazines and journals, including the *Harvard Review*, the *Georgia Review*, and the *North American Review*.

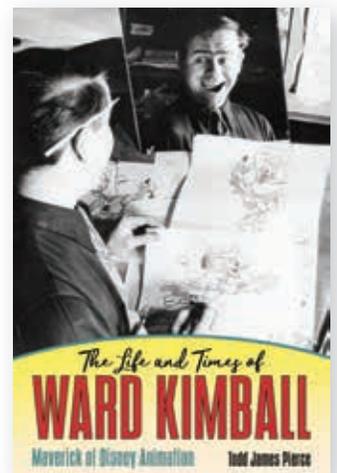
ANIMATION / POPULAR CULTURE / FILM STUDIES

The Life and Times of Ward Kimball

Maverick of Disney Animation

Todd James Pierce

*The first major
biography of the
influential, visionary
Disney animator*



JANUARY 320 pages (approx.),
6 x 9 inches
Cloth **\$30.00T** 978-1-4968-2096-9
Ebook available

The Old Pro Turkey Hunter

Gene Nunnery

New foreword by Michael O. Giles



A classic gem of wisdom and lore from a master sportsman

OCTOBER 176 pages (approx.), 5.5 x 8.5 inches, 29 b&w illustrations
Cloth **\$25.00T** 978-1-4968-1999-4
Ebook available

During his life, Gene Nunnery was recognized as a master turkey hunter and an artisan who crafted unique, almost irresistible turkey calls. In *The Old Pro Turkey Hunter*, the vaunted sportsman shares over fifty years of personal experience in Mississippi and surrounding states, along with the decades-old wisdom of the huntsmen who taught him. Throughout the book, his stories make clear that turkey hunting is more than just killing the bird—it is about matching wits with a wild and savvy adversary. As Nunnery explains, “To me that’s what it’s all about: finding a wise old gobbler who will test your skill as a turkey hunter.”

Through his stories, Nunnery reveals that the true reward for successful turkey hunting lies in winning the contest, not necessarily exterminating the foe. Real sportsmen know that every now and then the turkey should and will elude the hunter. As Nunnery looks back on his extensive career, he analyzes vast differences in practice, old and new. The shift, he decides, came during his last twenty years on the hunt, and that difference has only increased in the decades since this book was originally published.

Michael O. Giles, Bass Pro staff team member, master turkey hunter, and award-winning outdoors writer and author of *Passion of the Wild*, writes a new foreword that brings the practice of turkey hunting into the present day. Filled with a tested mixture of common sense and specific examples of how master turkey hunters honor their harvest and heritage, *The Old Pro Turkey Hunter* is the perfect companion for the novice or the adept.

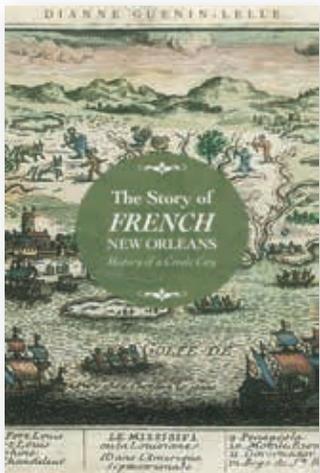
GENE NUNNERY (1911–1992) hunted turkeys in Mississippi and Alabama throughout his life and was recognized by his peers as a master hunter. In addition to *The Old Pro Turkey Hunter* he was the author of *I Will Lift Up Mine Eyes unto the Hills: Mississippi Hill Folk*.

LOUISIANA / SOUTHERN HISTORY / AMERICAN HISTORY

The Story of French New Orleans

History of a Creole City

Dianne Guenin-Lelle



Why New Orleans is considered America’s distinctly French city

NEW IN PAPERBACK

DECEMBER 216 pages, 6 x 9 inches,
1 map
Paper **\$25.00T** 978-1-4968-2030-3
Ebook available

“This study is a must-read for historians, scholars, and teachers of French and Francophone literature, culture, and history. It would be a valuable resource in a course focusing on Francophone culture and history, or the history of French colonialism in the Americas, and in particular Louisiana.”
—Christa C. Jones, *French Review*

What is it about the city of New Orleans? History, location, and culture continue to link it to France while distancing it culturally and symbolically from the United States. This book explores the traces of French language, history, and artistic expression that have been present there over the last three hundred years. This volume focuses on the French, Spanish, and American colonial periods to understand the imprint that French sociocultural dynamic left on the Crescent City.

The migration of Acadians to New Orleans at the time the city became a Spanish dominion and the arrival of Haitian refugees when the city became an American territory oddly reinforced its Francophone identity. However, in the process of establishing itself as an urban space in the antebellum South, the culture of New Orleans became a liability for New Orleans elite after the Louisiana Purchase.

The book analyzes the shared process of creolization occurring in New Orleans and throughout the Caribbean Basin. It suggests “French” New Orleans might be understood as a trope for unscripted “original” Creole social and cultural elements. Since being Creole came to connote African descent, the study suggests that an association with France in the minds of whites allowed for a less racially bound and contested social order within the United States.

DIANNE GUENIN-LELLE, Albion, Michigan, received her PhD in French literature from Louisiana State University and is professor of French at Albion College. She is coauthor, with Ronney Mourad, of *Prison Narratives of Jeanne Guyon and Jeanne Guyon: Selected Writings*. Her work has appeared in such journals as *Louisiana History* and the *French Review*.

“Providing excellent maps and driving instructions. . . . Along the way, Cheseborough provides details on the towns, homes, and grave sites of famous blues musicians, buildings where they played, radio stations, sites of music festivals, and current clubs and restaurants that feature the music. Essential.”
—*Library Journal*

This acclaimed travel guide, hailed as the bible of blues travelers throughout the world, will shepherd the faithful to such shrines as the intersection where Robert Johnson might have made his deal with the devil and the railroad tracks that inspired Howlin' Wolf to moan “Smokestack Lightnin’.” *Blues Traveling* was the first and is the indisputably essential guidebook to Mississippi’s musical places and its blues history.

For this new fourth edition, Steve Cheseborough returned once again to the Delta, revisited all of the locales featured in previous editions of the book, and uncovered fresh destinations. He includes updated material on new festivals, state blues markers, club openings and closings, and many other transformations in the Delta’s ever-lively blues scene. The fourth edition also features new information on the Mississippi Blues Trail, updated information on the many blues sites throughout the Delta, and twenty new photographs.

With photographs, maps, easy-to-follow directions, and an informative, entertaining text, this book will lead the reader in and out of Clarksdale, Greenwood, Helena (Arkansas), Rolling Fork, Jackson, Memphis, Natchez, Bentonia, Rosedale, Itta Bena, and dozens of other locales where generations of blues musicians have lived, traveled, and performed.

STEVE CHESBOROUGH, Portland, Oregon, is an independent scholar and blues musician. His work has been published in *Living Blues*, *Blues Access*, *Mississippi*, and the *Southern Register*.

A pianist, arranger, and composer, William Pursell is a mainstay of the Nashville music scene. He has played jazz in Nashville’s Printer’s Alley with Chet Atkins and Harold Bradley, recorded with Johnny Cash and Patsy Cline, performed with the Nashville Symphony, and composed and arranged popular and classical music.

Pursell’s career, winding like a crooked river between classical and popular genres, encompasses a striking diversity of musical experiences. A series of key choices sent him down different paths, whether it was reenrolling with the Air Force for a second tour of duty, leaving the prestigious Eastman School of Music to tour with an R&B band, or refusing to sign with the Beatles’ agent Sid Bernstein. The story of his life as a working musician is unlike any other—he is not a country musician nor a popular musician nor a classical musician but, instead, an artist who refused to be limited by traditional categories.

Crooked River City is driven by a series of recollections and personal anecdotes Terry Wait Klefstad assembled over a three-year period of interviews with Pursell. His story is one not only of talent, but of dedication and hard work, and of the ins and outs of a working musician in America. This biography fills a crucial gap in Nashville music history for both scholars and music fans.

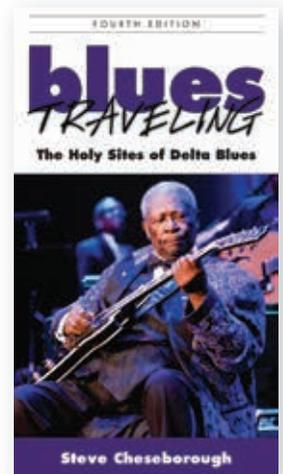
TERRY WAIT KLEFSTAD, Nashville, Tennessee, is associate professor of music at Belmont University. She has written on the music of Béla Bartók and Dmitri Shostakovich. A pianist by training, she specializes in music history of the twentieth century.

Blues Traveling

The Holy Sites of Delta Blues, Fourth Edition

Steve Cheseborough

*The newest edition
of the fundamental
blues travel guide*



OCTOBER 306 pages (approx.), 5 x 9 inches, 72 b&w illustrations, 9 maps
Paper **\$25.00T** 978-1-4968-1300-8
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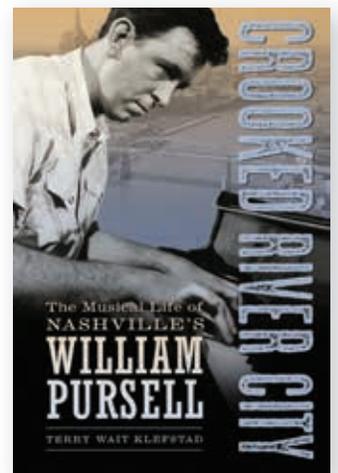
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Crooked River City

The Musical Life of Nashville’s William Pursell

Terry Wait Klefstad

*A biography of one
of Nashville’s most
influential and
unique musicians*

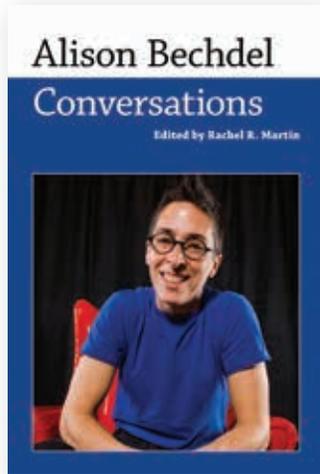


SEPTEMBER 240 pages (approx.), 6 x 9 inches, 52 b&w illustrations, 2 tables
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American Made Music Series

Alison Bechdel

Conversations

Edited by Rachel R. Martin



“What I want is for men to read my work and make the same leap of identity that we [women] have to make when we read one of the 99 percent of comic strips that star straight white men, boys, or animals.”

NOVEMBER 144 pages (approx.),
6 x 9 inches, 19 b&w illustrations
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Conversations with Comic Artists Series

Due to the huge success of her graphic memoir *Fun Home: A Family Tragicomic* in 2006 and its subsequent Tony Award–winning musical adaptation in 2009, Alison Bechdel (b. 1960) has recently become a household name. However, Bechdel, who has won numerous awards including a MacArthur Fellowship, has been writing and drawing comics since the early 1980s. Her comic strip *Dykes to Watch Out For (DTWOF)* stood out as one of the first to depict lesbians in popular culture and is widely hailed as an essential LGBTQ resource.

It is also from this comic strip that the wildly popular Bechdel Test—a test to gauge positive female representation in film—obtained its name. While *DTWOF* secured Bechdel’s role in the comics world and queer community long before her mainstream success, Bechdel now experiences notoriety that few comics artists ever achieve and that women cartoonists have never attained.

Spanning from 1990 to 2017, *Alison Bechdel: Conversations* collects ten interviews that illustrate how Bechdel uses her own life, relationships, and contemporary events to expose the world to what she has referred to as the “fringes of acceptability”—the comics genre as well as queer culture and identity. These interviews reveal her intentionality in the use of characters, plots, structure, and cartooning to draw her readers toward disrupting the status quo.

Starting with her earliest interviews on public access television and in little-known comics and queer presses, Rachel R. Martin traces Bechdel’s career from her days with *DTWOF* to her popularity with *Fun Home* and *Are You My Mother?* This volume includes her “one-off” *DTWOF* strips from November 2016 and March 2017 (not anthologized anywhere else) and in-depth discussions of her laborious creative process as well as upcoming projects.

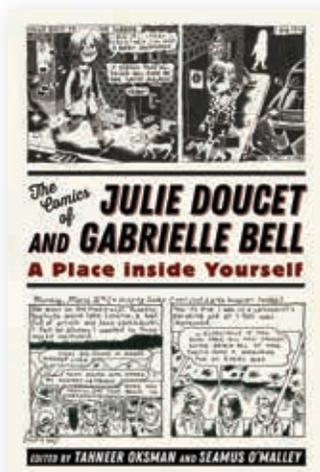
RACHEL R. MARTIN, Broad Run, Virginia, is assistant professor of English and humanities at Northern Virginia Community College in Alexandria, Virginia. She has published scholarly work in *Feminisms in the World of Neil Gaiman: Essays on the Comics, Poetry and Prose* and *Women’s Rights: Reflections in Popular Culture*.

The Comics of Julie Doucet and Gabrielle Bell

A Place inside Yourself

Edited by Tahneer Oksman and Seamus O’Malley

Contributions by Kylie Cardell, Aaron Cometbus, Margaret Galvan, Sarah Hildebrand, Frederik Byrn Köhlert, Tahneer Oksman, Seamus O’Malley, Annie Mok, Dan Nadel, Natalie Pendergast, Sarah Richardson, Jessica Stark, and James Yeh



The first edited volume to juxtapose these female alternative comics artists

JANUARY 240 pages (approx.),
6 x 9 inches, 37 b&w illustrations
Printed casebinding **\$90.00S**
978-1-4968-2057-0
Paper **\$30.00S** 978-1-4968-2109-6
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Critical Approaches to Comics Artists Series

In a self-reflexive way, Julie Doucet’s and Gabrielle Bell’s comics defy easy categorization. In this volume, editors Tahneer Oksman and Seamus O’Malley regard Doucet’s and Bell’s art as actively feminist, not only because they offer women’s perspectives, but because they do so by provocatively bringing up the complicated, multivalent frameworks of such engagements. While each artist has a unique perspective, style, and worldview, the essays in this book investigate their shared investments in formal innovation and experimentation, and in playing with questions of the autobiographical, the fantastic, and the spaces in between.

Doucet is a Canadian underground cartoonist, known for her autobiographical works such as *Dirty Plotte* and *My New York Diary*. Meanwhile, Bell is a British American cartoonist best known for her intensely introspective semiautobiographical comics and graphic memoirs, such as the *Lucky* series and *Cecil and Jordan in New York*. By pairing Doucet alongside Bell, the book recognizes the significance of female networks, and the social and cultural connections, associations, and conditions that shape every work of art.

In addition to original essays, this volume republishes interviews with the artists. By reading Doucet’s and Bell’s comics together in this volume housed in a series devoted to single-creator studies, the book shows how despite the importance of finding “a place inside yourself” to create, this space seems always for better or worse a shared space culled from and subject to surrounding lives, experiences, and subjectivities.

TAHNEER OKSMAN, Brooklyn, New York, is assistant professor of academic writing at Marymount Manhattan College. She is author of *“How Come Boys Get to Keep Their Noses?”: Women and Jewish American Identity in Contemporary Graphic Memoirs*. **SEAMUS O’MALLEY**, New York, New York, is assistant professor of English at Stern College for Women, Yeshiva University. He is author of *Making History New: Modernism and Historical Narrative* and coeditor of *Ford Madox Ford and America*.

For several generations, comics were regarded as a boy's club—created by, for, and about men and boys. In the twenty-first century, however, comics have seen a rise of female creators, characters, and readers.

Throughout the first half of the twentieth century, the medium was enjoyed equally by both sexes, and girls were the protagonists of some of the earliest, most successful, and most influential comics. In *Funny Girls: Guffaws, Guts, and Gender in Classic American Comics*, Michelle Ann Abate examines the important but long-overlooked cadre of young female protagonists in US comics during the first half of the twentieth century. She treats characters ranging from Little Orphan Annie and Nancy to Little Lulu, Little Audrey of the Harvey Girls, and Li'l Tomboy—a group that collectively forms a tradition of funny girls in American comics.

Abate demonstrates the massive popularity these funny girls enjoyed, revealing their unexplored narrative richness, aesthetic complexity, and critical possibility. Much of the humor in these comics arose from questioning gender roles, challenging social manners, and defying the status quo. Further, they embodied powerful points of collection about both the construction and intersection of race, class, gender, and age, as well as popular perceptions about children, representations of girlhood, and changing attitudes regarding youth. Finally, but just as importantly, these strips shed light on another major phenomenon within comics: branding, licensing, and merchandising. Collectively, these comics did far more than provide amusement—they were serious agents for cultural commentary and sociopolitical change.

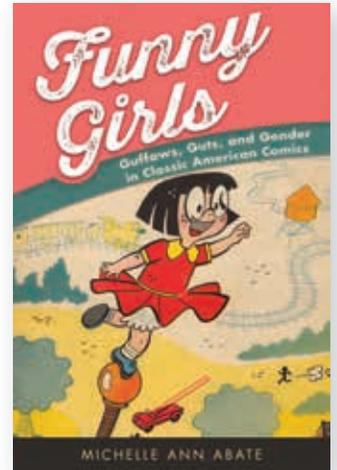
MICHELLE ANN ABATE, Columbus, Ohio, is associate professor of literature for children and young adults at The Ohio State University. She is coeditor with Gwen Athene Tarbox of *Graphic Novels for Children and Young Adults: A Collection of Critical Essays*, published by University Press of Mississippi, and author of four books of literary criticism about children's and young adult literature.

Funny Girls

Guffaws, Guts, and Gender in Classic American Comics

Michelle Ann Abate

The first comprehensive examination of young female protagonists in early American comics



JANUARY 208 pages (approx.),
6 x 9 inches, 49 b&w illustrations
Printed casebinding **\$90.00S**
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The explosive popularity of San Diego's Comic-Con, *Star Wars: The Force Awakens* and *Rogue One*, and Netflix's *Jessica Jones* and *Luke Cage* all signal the tidal change in superhero narratives and mainstreaming of what were once considered niche interests.

Yet just as these areas have become more openly inclusive to an audience beyond heterosexual white men, there has also been an intense backlash, most famously in 2015's Gamergate controversy, when the tension between feminist bloggers, misogynistic gamers, and internet journalists came to a head. The place for gender in superhero narratives now represents a sort of battleground, with important changes in the industry at stake. These seismic shifts—both in the creation of superhero media and in their critical and reader reception—need reassessment not only of the role of women in comics, but also of how American society conceives of masculinity.

Gender and the Superhero Narrative launches ten essays that explore the point where social justice meets the Justice League. Ranging from comics such as *Ms. Marvel*, *Batwoman: Elegy*, and *Bitch Planet* to video games, Netflix, and cosplay, this volume builds a platform for important voices in comics research, engaging with controversy and community to provide deeper insight and thus inspire change.

MICHAEL GOODRUM, Oxford, United Kingdom, is senior lecturer in modern history at Canterbury Christ Church University. He is author of *Superheroes and American Self Image: From War to Watergate* and coeditor of "Firefly" *Revisited: Essays on Joss Whedon's Classic Series*. **TARA PRESCOTT**, Los Angeles, California, is lecturer and faculty in residence at the University of California, Los Angeles. She is author of *Poetic Salvage: Reading Mina Loy*, editor of *Neil Gaiman in the 21st Century: Essays on the Novels, Children's Stories, Online Writings, Comics and Other Works*, and coeditor of *Feminism in the Worlds of Neil Gaiman: Essays on the Comics, Poetry and Prose*. **PHILIP SMITH**, Fort Lauderdale, Florida, is assistant professor in the School of English Studies at the University of the Bahamas. He is author of *Reading Art Spiegelman* and coeditor of "Firefly" *Revisited: Essays on Joss Whedon's Classic Series*.

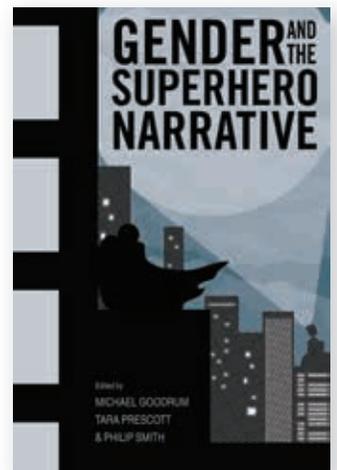
COMICS STUDIES / GENDER STUDIES / POPULAR CULTURE

Gender and the Superhero Narrative

Edited by Michael Goodrum, Tara Prescott, and Philip Smith

Contributions by Dorian Alexander, Janine Coleman, Gabriel Gianola, Mel Gibson, Michael Goodrum, Tim Hanley, Vanessa Hemovich, Christina Knopf, Christopher McGunnigle, Samira Nadkarni, Ryan North, Lisa Perdigao, Tara Prescott, Philip Smith, and Maite Ucaregui

A timely, exciting look at the controversies and changes in the role of gender in comics

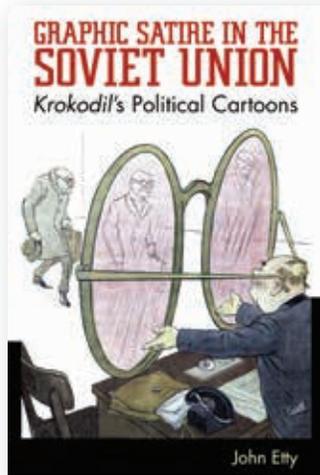


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Graphic Satire in the Soviet Union

Krokodil's Political Cartoons

John Etty



An original study on the little-known but highly influential Russian magazine Krokodil

JANUARY 240 pages (approx.),
6 x 9 inches, 53 b&w illustrations
Printed casebinding **\$90.00S**
978-1-4968-2052-5
Paper **\$30.00S** 978-1-4968-2108-9
Ebook available

After the death of Joseph Stalin, Soviet-era Russia experienced a flourishing artistic movement due to relaxed censorship and new economic growth. In this new atmosphere of freedom, Russia's satirical magazine *Krokodil* (*The Crocodile*) became rejuvenated. John Etty explores Soviet graphic satire through *Krokodil* and its political cartoons. He investigates the forms, production, consumption, and functions of *Krokodil*, focusing on the period from 1954 to 1964.

Krokodil remained the longest-serving and most important satirical journal in the Soviet Union, unique in producing state-sanctioned graphic satirical comment on Soviet and international affairs for over seventy years. Etty's analysis of *Krokodil* extends and enhances our understanding of Soviet graphic satire beyond state-sponsored propaganda.

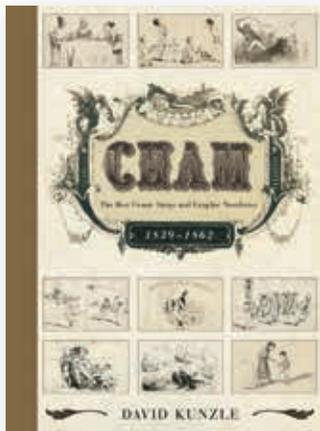
For most of its life, *Krokodil* consisted of a sixteen-page satirical magazine comprising a range of cartoons, photographs, and verbal texts. Authored by professional and nonprofessional contributors and published by *Pravda* in Moscow, it produced state-sanctioned satirical comment on Soviet and international affairs from 1922 onward. Soviet citizens and scholars of the USSR recognized *Krokodil* as the most significant, influential source of Soviet graphic satire. Indeed, the magazine enjoyed an international reputation, and many Americans and Western Europeans, regardless of political affiliation, found the images pointed and witty. Astoundingly, the magazine outlived the USSR but until now has received little scholarly attention.

JOHN ETTY, Auckland, New Zealand, is Head of Faculty (Social Science) and Head of Department (History) at Auckland Grammar School in New Zealand. Etty has published in the edited volumes *Russian Aviation*, *Space Flight and Visual Culture* and *Russian Culture in the Era of Globalisation*, as well as in journals such as *Slavic Review*, *History Review*, the *International Journal of Comic Art*, and *Slovo*.

Cham

The Best Comic Strips and Graphic Novelettes, 1839–1862

David Kunzle



The first modern study of the inexhaustibly humorous, masterful French creator

FEBRUARY 538 pages (approx.),
10 x 13.5 inches, 338 b&w and color
illustrations
Printed casebinding **\$90.00S**
978-1-4968-1618-4
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Cham, real name Count Amédée de Noé and a serious rival to Daumier, may have been the epitome of a *célèbre inconnu*, a famous unknown. He is one much deserving, at last, of this first account of his huge oeuvre as a caricaturist.

This book concentrates on his mastery of the important newcomer to the field of caricature, which we call comic strip, picture story, and graphic novel. The volume features facsimiles of nearly twenty of these from 1839 to 1863 and ranging from one page to forty (this last a parody of Victor Hugo's *Les Misérables*). In addition, summaries and sample illustrations of twenty-seven "minor works" demonstrate that Cham is by far the most important specialist of what was then a new genre in Europe.

Born to an ancient aristocratic family, Cham was from early on wholly dedicated to an art considered far beneath his class. Starting as a disciple of the father of the modern comic strip, Swiss Rodolphe Töpffer, Cham soon launched out on his own, evolving an original form of comedy, his own *comédie humaine*, farcical, absurd, and parodic. His productivity was legendary and comprised all the known genres of caricature, the full-page cartoon lithograph, the thematic seasonal group, weekly and monthly humorous comment (much like the daily newspaper cartoonist today), and a feature called the *Revue Comique*, which made him the supreme graphic journalist of his day.

Hitherto unknown correspondence reveals an attractive personality who was fond of animals and who honored a low-class woman he eventually made his countess. Vaunted comics scholar David Kunzle has created a fitting tribute to Cham's impact and genius.

DAVID KUNZLE, Los Angeles, California, professor emeritus of art history at the University of California, is author of *Father of the Comic Strip: Rodolphe Töpffer; Gustave Doré: Twelve Comic Strips*; and *Rodolphe Töpffer: The Complete Comic Strips*, all published by University Press of Mississippi.

“Murray writes in an engaging, fluid manner and from a clearly evident base of knowledge and experience. . . . *The British Superhero* is an easy book to recommend for those interested in gaining a somewhat different perspective on superhero comic history.”

—Bill Capossere, *Fantasy Literature*

Chris Murray reveals the largely unknown and rather surprising history of the British superhero. It is often thought that Britain did not have its own superheroes, yet Murray demonstrates that there were a great many in Britain and that they were often used as a way to comment on the relationship between Britain and America. Sometimes they emulated the style of American comics, but they also frequently became sites of resistance to perceived American political and cultural hegemony.

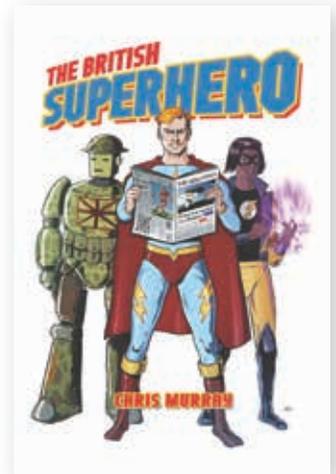
Murray illustrates that the superhero genre is a blend of several influences, and that in British comics these influences were quite different from those in America, resulting in some contrasting approaches to the figure of the superhero. He traces the emergence of British superheroes in the 1940s, the advent of “fake” American comics, and the reformatting of reprinted material. Murray then chronicles the British Invasion of the 1980s and the pivotal roles in American superhero comics and film production held by British artists today. This book will challenge views about British superheroes and the comics creators who fashioned them.

CHRIS MURRAY, Dundee, Scotland, is professor of comics studies at the University of Dundee and director of the Scottish Centre for Comics Studies. Murray is author of *Champions of the Oppressed: Superhero Comics, Popular Culture, and Propaganda in America During World War II*. He is also editor of UniVerse Comics, coeditor of *Studies in Comics* (Intellect), and co-organizer of the International Comics and Graphic Novel conference.

The British Superhero

Chris Murray

Tracking the surprising rise of the British superhero



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JANUARY 318 pages, 6 x 9 inches,

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“This book is a fantastic recollection of the Latino effort to make comics a true intellectual space of knowledge and critical thinking. Fernández L’Hoeste’s book on Lalo Alcaraz opens the heart of the Latino community, bringing a new genealogy of knowledge and political understanding. Alcaraz’s humanistic views on the immigration debate through political cartoons are a true lesson to all Americans who need to relearn the art of compassion and empathy. Humor and sarcasm are keys to reinforcing a stronger democracy, and the Latino way to express thoughts is consolidating the cultural richness of America.”

—Ana Merino, author of *El Cómic Hispánico*; *Chris Ware: la secuencia circular*; and *Fantagraphics: creadores del canon*

“Fernández L’Hoeste’s virtuoso scholarly skills dig deep into the work of one of the most politically incisive writing and drawing artists of our times: Lalo Alcaraz. He blasts his trademark erudition into every nook and cranny of Alcaraz’s tremendous body of work: from his early satirical stand-up performative art to his comic strips and recent writing for Fox’s *Bordertown*. With a magisterial sweep, Fernández L’Hoeste gracefully situates Alcaraz’s oeuvre within a planetary scene of creative revolutionaries from our pre-Columbian pictographic arts to *veteranos* like Gus Arriola, Rius, Quino, and Art Spiegelman as well as contemporaries like Marjane Satrapi, Hector Cantú, Carlos Castellanos, Frank Espinosa, Rafael Navarro, Los Bros Hernandez, and Aaron McGruder. With this masterly scholarly work, our epoch’s greatest word-image satirical creator, Lalo Alcaraz, finally gets his due.”

—Frederick Luis Aldama, author of *Your Brain on Latino Comics: From Gus Arriola to Los Bros Hernandez* and *Latinx Comic Book Storytelling: An Odyssey by Interview*

HÉCTOR D. FERNÁNDEZ L’HOESTE, Avondale Estates, Georgia, is professor of world languages and cultures at Georgia State University in Atlanta. He is author of *Narrativas de representación urbana: un estudio de expresiones culturales de la modernidad latinoamericana* and coeditor of *Redrawing the Nation: National Identity in Latin/o American Comics*, among other books.

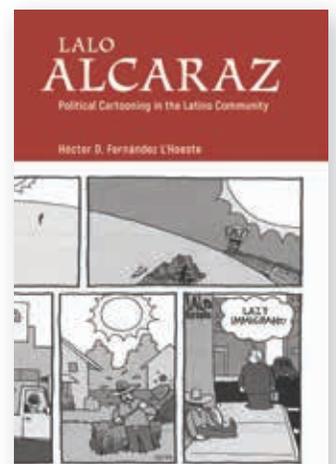
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Lalo Alcaraz

Political Cartooning in the Latino Community

Héctor D. Fernández L’Hoeste

A perceptive study of a bold, prescient voice in Latino comics



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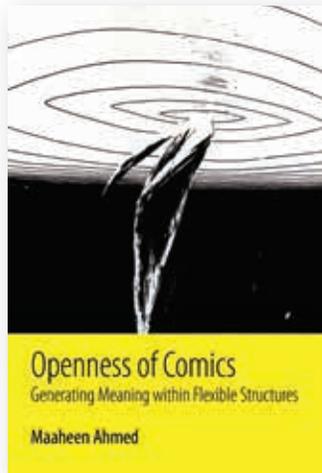
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Great Comics Artists Series

Openness of Comics

Generating Meaning within Flexible Structures

Maaheen Ahmed



How comics generate significance and weave images and words into a narrative art

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FEBRUARY 240 pages, 6 x 9 inches,
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“Openness, and the notions of ambiguity and reader-generated meaning that it encapsulates, is central to the very way comics work. This book presents the concept coherently, before giving a mouth-watering overview of examples that draw upon comics from a wide range of genres, national traditions and languages, and time periods. We are left feeling that we understand comics as we never did before, or at least if we don’t, then we now understand why we don’t understand.”

—Laurence Grove, author, editor, or coeditor of eleven books, including *Comics in French: The European Bande Dessinée in Context* and *Comic Invention: The World’s First Comic, Everything Before, After and Frank Quite*

“Maaheen Ahmed’s *Openness of Comics* is exactly the sort of book comics studies needs. It is theoretically sophisticated, making an original, convincing use of the concept of ‘openness.’ This conceptual breakthrough will be of interest to anyone who thinks about comics and will shape future scholarship. Ahmed also discusses a wide array of American and European comics, many of which have not hitherto received the detailed analysis they deserve. Comics scholarship is coming into its own as a field of study, and this book is on the cutting edge of that field.”

—Jeet Heer, coeditor of *Arguing Comics: Literary Masters on a Popular Medium* and *A Comics Studies Reader*

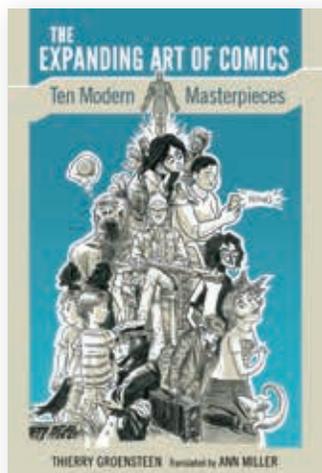
MAAHEEN AHMED, Brussels, Belgium, is assistant professor of literary studies at Ghent University. In addition to contributing to several edited collections, Ahmed is coeditor of *The Cultural Standing of Comics: Ambiguities and Changes*, editor of the special issue of *European Comic Art*, and coeditor of the special issue of *Authorship*, and has published articles in *SCAN: Journal of Media Arts Culture*, *Les Cahiers du GRIT*, *European Journal of American Studies*, and *International Journal of Comic Art*, among others.

The Expanding Art of Comics

Ten Modern Masterpieces

Thierry Groensteen

Translated by Ann Miller



An explication of master works by one of comics studies’ most renowned scholars

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FEBRUARY 252 pages, 6 x 9 inches,
88 b&w illustrations
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“Thierry Groensteen is undoubtedly the leading voice in comics theory of the last decades. This book is a wonderful opportunity to also discover his numerous close-reading skills and qualities. Groensteen’s work has the ideal mix of theoretical framing and analytical sharpness, and his direct yet utterly precise style ideally matches his commitment to an art we’d better start writing with a capital A.”

—Jan Baetens, professor of cultural studies at the University of Leuven and coauthor of *The Graphic Novel: An Introduction*

“Thierry Groensteen brings the eyes of a fierce critic to ten comics that should be on every reader’s shelves. As one of the most acclaimed scholars and theorists of the ninth art, Groensteen in this exciting new translation turns his attention to the evolution of the form through the close reading of some of its most celebrated works: *Watchmen*, *Epileptic*, *Fun Home*, and more. Insightful, eclectic, and wide-ranging, Groensteen demonstrates once again why he is one of the most important comics scholars in the world.”

—Bart Beaty, professor of English at the University of Calgary and author of *Comics Versus Art*

THIERRY GROENSTEEN, Brussels, Belgium, is a comics scholar and translator. He is the author of *The System of Comics* and *Comics and Narration*, published in English by University Press of Mississippi, among other books.

ANN MILLER, Oxford, United Kingdom, is a University Fellow in French at University of Leicester in Leicester, England. She has published widely on French-language comics.

“Brian Cremins’s new book is a marvel: written with keen insight into the subtleties of comics form and careful attention to the complexities of comics history, it is an original, illuminating, and even moving meditation on the place of memory and nostalgia in comics studies and in American culture.”
—Brannon Costello, coeditor of *Comics and the U.S. South* and editor of *Howard Chaykin: Conversations*

“Meticulously researched and superbly written, *Captain Marvel and the Art of Nostalgia* tells the story of the Golden Age of Comics through one of its most controversial superheroes. Brian Cremins demonstrates how the evolution of Fawcett’s Captain Marvel, including companions Mr. Tawny and Steamboat, can greatly expand our understanding of C. C. Beck and Otto Binder’s creative choices, but he doesn’t stop there. Drawing upon Beck’s unpublished critical essays and other rare materials, Cremins asks larger questions about the superhero genre’s origins, about realism and ideology in depictions of World War II, and about the limits of racial imagination in early American comics. Above all, Cremins emphasizes that the dreams of Billy Batson are an unprecedented collaborative effort, not simply between writers, artists, and editors, but also with scores of readers who helped to steer the content in the 1940s and who determine the way Captain Marvel is remembered today.”

—Qiana J. Whitted, coeditor of *Comics and the U.S. South* and author of “A God of Justice?” *The Problem of Evil in Twentieth-Century Black Literature*

BRIAN CREMINS, Chicago, Illinois, is associate professor of English at Harper College. His essays have appeared in the *International Journal of Comic Art*, *Studies in American Humor*, the *Los Angeles Review of Books*, *Alter Ego*, and in the edited collection *Comics and the U.S. South*, published by University Press of Mississippi.

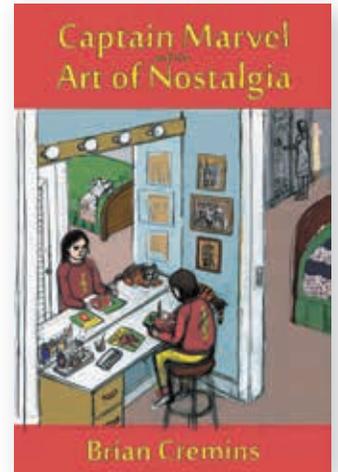
Captain Marvel and the Art of Nostalgia

Brian Cremins

The marvelous story of innovators C. C. Beck and Otto Binder and their mighty American hero

NEW IN PAPERBACK

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Comics and Sacred Texts explores how comics and notions of the sacred interweave new modes of seeing and understanding the sacred. Comics and graphic narratives help readers see religion in the everyday and in depictions of God, in transfigured, heroic selves as much as in the lives of saints and the meters of holy languages. Coeditors Assaf Gamzou and Ken Koltun-Fromm reveal the graphic character of sacred narratives, imagining new vistas for both comics and religious texts.

In both visual and linguistic forms, graphic narratives reveal representational strategies to encounter the sacred in all its ambivalence. Through close readings and critical inquiry, these essays contemplate the intersections between religion and comics in ways that critically expand our ability to think about religious landscapes, rhetorical practices, pictorial representation, and the everyday experiences of the uncanny.

Organized into four sections—Seeing the Sacred in Comics; Reimagining Sacred Texts through Comics; Transfigured Comic Selves, Monsters, and the Body; and The Everyday Sacred in Comics—the essays explore comics and graphic novels ranging from Craig Thompson’s *Habibi* and Marvel’s *X-Men* and *Captain America* to graphic adaptations of religious texts such as 1 Samuel and the Gospel of Mark.

ASSAF GAMZOU, Rehovot, Israel, is director of professional engagement at Beit Hatfutsot, the Museum of the Jewish People, and was previously curator of the Israeli Cartoon Museum and lecturer at Tel Aviv University School of Education. **KEN KOLTUN-FROMM**, Haverford, Pennsylvania, is the Robert and Constance MacCrate Chair in Social Responsibility and professor of religion at Haverford College and author of four books, including *Material Culture and Jewish Thought in America* and *Imagining Jewish Authenticity: Vision and Text in American Jewish Thought*.

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Comics and Sacred Texts

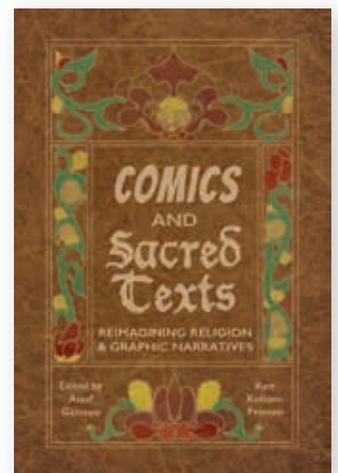
Reimagining Religion and Graphic Narratives

Edited by Assaf Gamzou and Ken Koltun-Fromm

Contributions by Ofra Amihay, Madeline Backus, Samantha Baskind, Elizabeth Rae Coody, Scott S. Elliott, Assaf Gamzou, Susan Handelman, Leah Hochman, Leonard V. Kaplan, Ken Koltun-Fromm, Shiamin Kwa, Samantha Langsdale, A. David Lewis, Karlina McLain, Ranen Omer-Sherman, Joshua Plencner, and Jeffrey L. Richey

How comics, graphic novels, and sacred texts work in concert to expand our sense of the holy

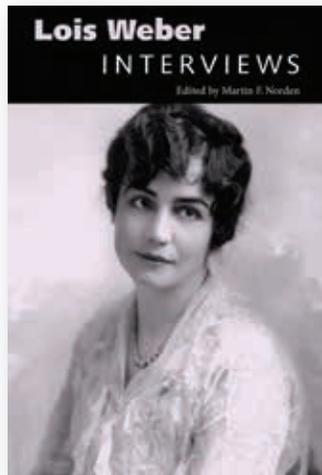
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Lois Weber

Interviews

Edited by Martin F. Norden



"I like to direct, because I believe a woman, more or less intuitively, brings out many of the emotions that are rarely expressed on the screen."

FEBRUARY 272 pages (approx.),

6 x 9 inches

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Conversations with Filmmakers Series

Lois Weber (1879–1939) was one of early Hollywood's most successful screenwriter-directors. A one-time Church Army worker who preached from street corners, Weber began working in the American film industry as an actress around 1908 but quickly ascended to the positions of screenwriter and director.

She wrote, directed, starred in, edited, and titled hundreds of movies during her career and is believed to be the first woman to direct a feature film. At the height of her influence, Weber used her medium to address pressing social issues such as birth control, abortion, capital punishment, poverty, and drug abuse.

She gained international fame in 1915 with her controversial *Hypocrites*, a complex film that featured full female nudity as part of its important moral lesson. Her most famous film, *Where Are My Children?*, was the Universal studio's biggest box-office hit the following year and played to enthusiastic audiences around the globe. These productions and many others contributed to her standing as a truly world-class filmmaker.

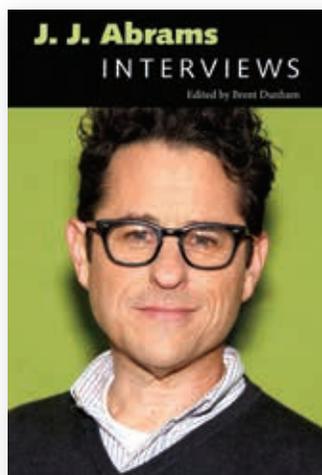
Despite her many successes, Weber was pushed out of the business in the 1930s as a result of Hollywood's institutionalized sexism. Shoved into the corners of film history, she remained a largely forgotten figure for decades. *Lois Weber: Interviews* restores her long-muted voice by reprinting more than sixty items in which she expressed her views on a range of filmic subjects. The volume includes interviews, articles that Weber wrote, the text of a speech she gave, and reconstructed conversations with her Hollywood coworkers. *Lois Weber: Interviews* provides key insights into one of our first great writer-directors, her many films, and the changing business in which she worked.

MARTIN F. NORDEN, Amherst, Massachusetts, teaches film history and screenwriting as professor of communication at the University of Massachusetts Amherst. He has more than one hundred publications to his credit and has presented his film research at dozens of professional conferences across North America and Europe.

J. J. Abrams

Interviews

Edited by Brent Dunham



"Any act of creation is a leap of faith. The fun of it is knowing that it may work."

DECEMBER 240 pages (approx.),

6 x 9 inches

Printed casebinding **\$90.00S**

978-1-4968-2041-9

Paper **\$25.00T** 978-1-4968-2042-6

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Conversations with Filmmakers Series

Jeffrey Jacob "J. J." Abrams (b. 1966) decided to be a filmmaker at the age of eight after his grandfather took him on the back-lot tour of Universal Studios. Throughout his career, Abrams has dedicated his life to storytelling and worked tirelessly to become one of the best-known and most successful creators in Hollywood.

The thirty interviews collected in this volume span Abrams's entire career, covering his many projects from television and film to video games and theater. The volume also includes a 1982 article about Abrams as a teen sensation whose short film *High Voltage* won the Audience Award at a local film festival and garnered the attention of Steven Spielberg.

Beginning his career as a screenwriter on films like *Regarding Henry* and *Armageddon*, Abrams transitioned into a TV mogul with hit shows like *Alias* and *Lost*. Known for his imaginative work across several genres, from science fiction and horror to action and drama, Abrams's most successful films include *Mission: Impossible III*; *Star Trek*; and *Star Wars: The Force Awakens*, which went on to become the highest-grossing film of all time in the United States. His production company, Bad Robot, has produced innovative genre projects like *Cloverfield* and *Westworld*. Abrams also cowrote a novel with Doug Dorst called *S.*, and, most recently, he produced the Broadway run of *The Play That Went Wrong*.

In conversations with major publications and independent blogs, Abrams discusses his long-standing collaborations with others in the field, explains his affinity for mystery, and describes his approach to creating films like those he gravitated to as a child, revealing that the award-winning director-writer-producer is a fan before he is a filmmaker.

BRENT DUNHAM, Montebello, California, is an independent film scholar. His work has been published in the *International Journal of Technology, Knowledge, and Society*. He is editor of *Danny Boyle: Interviews* and *James Cameron: Interviews*, both published by University Press of Mississippi.

Fans and critics alike perceive Wong Kar-wai (b. 1958) as an enigma. His dark glasses, his nonlinear narrations, and his high expectations for actors all contribute to an assumption that he only makes art for a few highbrow critics. However, Wong's interviews show this Hong Kong auteur is candid about the art of filmmaking, even surprising his interlocutors by suggesting his films are commercial and made for a popular audience.

Wong's achievements nevertheless feel like art-house cinema. His third film, *Chungking Express*, introduced him to a global audience captivated by the quick and quirky editing style. His Cannes award-winning films *Happy Together* and *In the Mood for Love* confirmed an audience beyond the greater Chinese market. His latest film, *The Grandmaster*, depicts the life of a kung fu master by breaking away from the martial arts genre. In each of these films, Wong Kar-wai's signature style—experimental, emotive, character-driven, and timeless—remains apparent throughout.

This volume includes interviews that appear in English for the first time, including some that appeared in Hong Kong magazines now out of print. The interviews cover every feature film from Wong's debut *As Tears Go By* to his 2013 *The Grandmaster*.

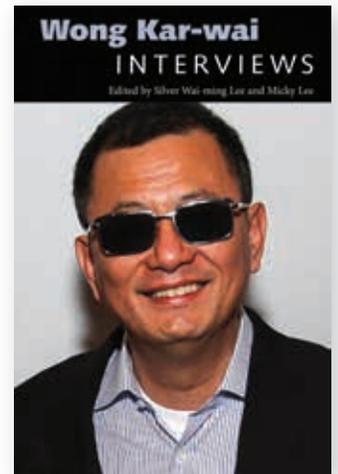
SILVER WAI-MING LEE, Hong Kong, China, earned his master of philosophy in cultural studies at the Chinese University of Hong Kong. He is a film critic and researcher of the cinema of Hong Kong, China, and Taiwan. **MICKY LEE**, Somerville, Massachusetts, is associate professor of media studies at Suffolk University in Boston. A Hong Kong native, she is author of *Free Information? The Case against Google* and coauthor of *Understanding the Business of Global Media in the Digital Age*.

Wong Kar-wai

Interviews

Edited by Silver Wai-ming Lee and Micky Lee

“My films are developed from characters, and that allows for more possibilities.”



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The long and prolific career of Steven Soderbergh (b. 1963) defies easy categorization. From his breakout beginnings in 1989 with *sex, lies, and videotape* to 2013, when he retired from big-screen movie-making to focus on other pursuits including television, the director's output resembles nothing less than an elaborate experiment. Soderbergh's Hollywood vehicles such as the *Ocean's Eleven* movies, *Contagion*, and *Magic Mike* appear just as risky and outside-the-box as low-budget exercises such as *Schizopolis*, *Bubble*, and *The Girlfriend Experience*.

This edition details key career moments: his creative crisis surrounding his fourth film, *The Underneath*; his rejuvenation with the ultra-low-budget free-style *Schizopolis*; the mainstream achievements *Erin Brockovich*, *Traffic*, and the *Ocean's Eleven* films; and his continuing dedication to pushing his craft forward with films as diverse as conspiracy thrillers, sexy dramas, and biopics on Che Guevara and Liberace.

Spanning twenty-five years, these conversations reveal Soderbergh to be as self-effacing and lighthearted in his later more established years as he was when just beginning to make movies. He comes across as a man undaunted by the glitz and power of Hollywood, remaining, above all, a truly independent filmmaker unafraid to get his hands dirty and pick up the camera himself.

ANTHONY KAUFMAN, Evanston, Illinois, is assistant professor at The New School and a film journalist. He has written for the *New York Times*, *Los Angeles Times*, *Chicago Tribune*, *Village Voice*, *Slate*, *Variety*, *Wall Street Journal*, and other publications.

Steven Soderbergh

Interviews, Revised and Updated

Edited by Anthony Kaufman

“I’ve always had one foot in and one foot out of Hollywood.”



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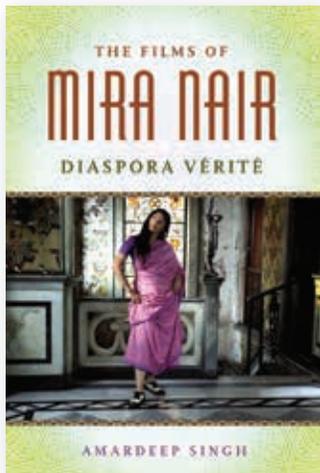
DECEMBER 264 pages, 6 x 9 inches
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The Films of Mira Nair

Diaspora Vérité

Amardeep Singh



The first full-length study of the Indian American filmmaker's extraordinary cinema

OCTOBER 232 pages (approx.),
6 x 9 inches, 50 b&w illustrations
Printed casebinding **\$90.00S**
978-1-4968-1911-6
Paper **\$30.00S** 978-1-4968-2116-4
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The Films of Mira Nair: Diaspora Vérité presents the first, full-length scholarly study of her cinema. Mira Nair has broken new ground as both a feminist filmmaker and an Indian filmmaker. Several of her works, especially those related to the South Asian diaspora, have been influential around the globe.

Amardeep Singh delves into the complexities of Nair's films from 1981 to 2016, offering critical commentary on all of Nair's major works, including her early documentary projects as well as shorts. The subtitle, "diaspora vérité," alludes to Singh's primary theme: Nair's filmmaking project is driven aesthetically by her background in the documentary realist tradition (*cinéma vérité*) and thematically by her interest in the lives of migrants and diasporic populations. Mainly, Nair's filmmaking intends to document imaginatively the experiences of diasporic communities.

Nair's focus on the diasporic appears in the long list of her films that have explored the subject, such as *Mississippi Masala*, *So Far from India*, *Monsoon Wedding*, *The Perez Family*, *My Own Country*, *The Namesake*, and *The Reluctant Fundamentalist*. However, a version of the diasporic sensibility also emerges even in films with an apparently different scope, such as Nair's adaptation of Thackeray's *Vanity Fair*.

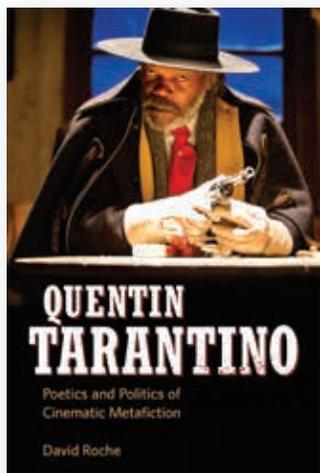
Nair began her career as a documentary filmmaker in the early 1980s. While Nair now has largely moved away from the documentary format in favor of making fictional feature films, Singh shows that a documentary realist style remains active in her subsequent fictional cinema.

AMARDEEP SINGH, Plymouth Meeting, Pennsylvania, is associate professor of English at Lehigh University and author of *Literary Secularism: Religion and Modernity in Twentieth-Century Fiction*. His work has appeared in *The Encyclopedia of Postcolonial Studies*, *South Asian Review*, *Literary Compass*, and *Journal of Postcolonial Writing*.

Quentin Tarantino

Poetics and Politics of Cinematic Metafiction

David Roche



The first in-depth study of metafiction in Tarantino's films

SEPTEMBER 352 pages (approx.),
6 x 9 inches, 78 b&w illustrations
Printed casebinding **\$90.00S**
978-1-4968-1916-1
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Quentin Tarantino's films beg to be considered metafiction: metacommentaries that engage with the history of cultural representations and exalt the aesthetic, ethical, and political potential of creation as re-re-creation and resignification.

Covering all eight of Quentin Tarantino's films according to certain themes, David Roche combines cultural studies and neoformalist approaches to highlight how closely the films' poetics and politics are intertwined. Each in-depth chapter focuses on a salient feature, some which have drawn much attention (history, race, gender, violence), others less so (narrative structure, style, music, theatricality).

Roche sets Tarantino's films firmly in the legacy of Howard Hawks, Jean-Luc Godard, Sergio Leone, and the New Hollywood, revising the image of a cool pop-culture purveyor that the American director cultivated at the beginning of his career. Roche emphasizes the breadth and depth of his films' engagement with culture, highbrow and lowbrow, screen and print, American, East Asian, and European.

DAVID ROCHE, Montpellier, France, is professor of film studies at the Université Toulouse–Jean Jaurès, France. He is author of *Making and Remaking Horror in the 1970s and 2000s: Why Don't They Do It Like They Used To?*, editor of *Conversations with Russell Banks*, and coeditor of *Comics and Adaptation*, all three published by University Press of Mississippi.

Bumpy Road: The Making, Flop, and Revival of "Two-Lane Blacktop" chronicles the genesis, production, box-office debacle, resurrection, near-canonization, and lasting influence of director Monte Hellman's 1971 existentialist car-racing movie. Hellman's unconventional choices for the film included casting three nonactors—musicians James Taylor and Dennis Wilson, as well as his girlfriend, Laurie Bird—in lead roles; shooting the movie in sequence from west to east on Route 66; and refusing to show the actors the full script, instead giving each his or her lines for the day.

Before its release, *Esquire* put the film on its cover as the magazine's choice for movie of the year and printed the entire screenplay. Audiences anticipated that *Two-Lane Blacktop* would be an action-packed car-racing movie but were disappointed when nobody won or even finished the race, no one got the girl, the two leading men barely spoke, and the leading lady was foul-mouthed and promiscuous. Universal Studios Chairman Lew Wasserman found the film subversive and refused to release it on video.

Years after it flopped, however, the movie soared in stature, and it is now revered by such contemporary directors as Quentin Tarantino and Richard Linklater. It was included in the National Film Registry and was released on DVD and Blu-ray by the prestigious Criterion Collection and the highly regarded Masters of Cinema series.

Author Sylvia Townsend conducts a comprehensive examination of the film, its reception, and the resurgence of interest it has more recently generated. Interviewing individuals involved in and influenced by the film, including James Taylor, Richard Linklater, Gary Kurtz, and scriptwriter Rudy Wurlitzer, Townsend provides an inside look at the cult classic.

SYLVIA TOWNSEND, Los Angeles, California, became interested in films in the late 1960s. She worked as an intern at the *Hollywood Reporter*, then as a journalist and grant writer, and now she writes about film. Her work has appeared in a wide variety of publications, from the *Los Angeles Times* to *World Cinema Paradise*.

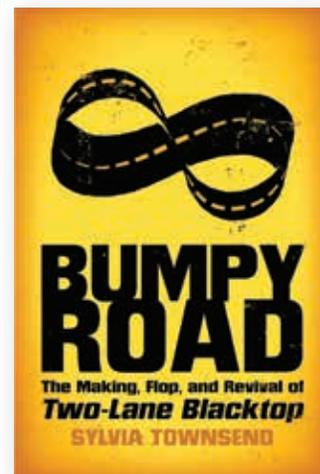
Bumpy Road

The Making, Flop, and Revival of *Two-Lane Blacktop*

Sylvia Townsend

A captivating account of the turbulent journey from box-office disaster to classic American road film

JANUARY 240 pages (approx.),
6 x 9 inches, 29 b&w illustrations
Printed casebinding **\$90.00S**
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"Panel to the Screen provides a convincing, well-written, and persuasively argued 'poetics' of the often-complex film-comics interaction. Morton is particularly good at showing how and why stylistic aesthetics, industrial organization, and adaptation theories must be considered alongside each other, in order to grasp the full significance of the comics-to-film creative enterprise."

—John T. Caldwell, author of *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television*

"Morton's meticulous exploration of stylistic remediation in Sin City is particularly stunning, as he traces the filmmakers' painstaking efforts to translate the graphic style and formal properties of Frank Miller's revered 1991 comic book—its panels, speed lines, flat compositions, high contrast, low-key lighting, and multiframe—onto the movie screen."

—Denise Mann, professor, Department of Film, Television, and Digital Media, UCLA

"In Panel to the Screen, Drew Morton provides a nuanced account of why these films look the way they do as producers adopt a range of strategies for the cinematic remediation and translation of comics, and in turn, he considers how comic artists absorb devices from Hollywood. . . . This groundbreaking book moves from one rich and compelling case study to the next and will be essential reading for anyone interested in comics, films, and the relationship between them."

—Henry Jenkins, author of *Convergence Culture: Where Old and New Media Collide*

DREW MORTON, Los Angeles, California, is associate professor of mass communication at Texas A&M University–Texarkana. His publications have appeared in *Animation: An Interdisciplinary Journal*; *Cinema Journal*; *[in]Transition*; *Journal of Graphic Novels and Comics*; and *Studies in Comics*. He is cofounder and coeditor of *[in]Transition*, the award-winning journal devoted to videographic criticism.

COMICS STUDIES / FILM STUDIES / POPULAR CULTURE

Panel to the Screen

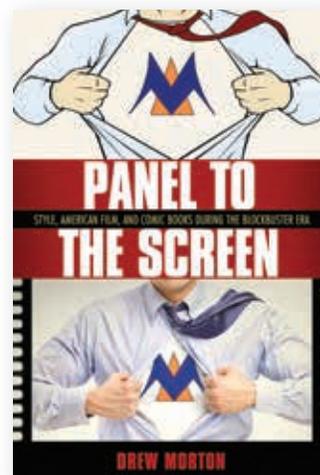
Style, American Film, and Comic Books during the Blockbuster Era

Drew Morton

A unique exploration of adaptation theory and how one dramatic visual style affects another

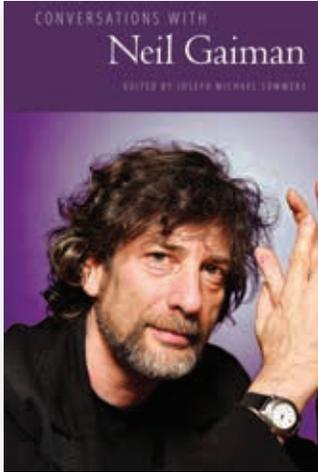
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Conversations with Neil Gaiman

Edited by Joseph Michael Sommers



“I’m the kind of writer that tells stories. I don’t think of myself as being in any particular box. If I had to ‘genre myself,’ I’d say, ‘I suppose I’m an imaginative writer.’”

SEPTEMBER 240 pages (approx.),
6 x 9 inches
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Literary Conversations Series

Neil Gaiman (b. 1960) currently reigns in the literary world as one of the most critically decorated and popular authors of the last fifty years. Perhaps best known as the writer of the Harvey, Eisner, and World Fantasy–award winning DC/Vertigo series, *The Sandman*, Gaiman quickly became equally renowned in literary circles for works such as *Neverwhere*, *Coraline*, *American Gods*, as well as the Newbery and Carnegie Medal–winning *The Graveyard Book*. For adults, for children, for the comics reader to the viewer of the BBC’s *Doctor Who*, Gaiman’s writing has crossed the borders of virtually all media and every language, making him a celebrity on a worldwide scale.

The interviews presented here span the length of his career, beginning with his first formal interview by the BBC at the age of seven and ending with a new, unpublished interview held in 2017. They cover topics as wide and varied as a young Gaiman’s thoughts on Scientology and managing anger, learning the comics trade from Alan Moore, and being on the clock virtually 24/7.

What emerges is a complicated picture of a man who seems fully assembled from the start of his career, but only came to feel comfortable in his own skin and voice far later in life. The man who brought Morpheus from the folds of his imagination into the world shares his dreams and aspirations from different points in his life, including informing readers where he plans to take them next.

JOSEPH MICHAEL SOMMERS, Mount Pleasant, Michigan, is professor of English at Central Michigan University where he regularly teaches course-work in comics, children’s literature, and popular culture. His work has been published in academic journals, anthologies, and encyclopedias alike. He has written, edited, and coedited books such as *Sexual Ideology in the Works of Alan Moore: Critical Essays on the Graphic Novels*; *Game on, Hollywood! Essays on the Intersection of Video Games and Cinema*; *Critical Insights: The American Comic Book*; and *Critical Insights: Neil Gaiman*.

Conversations with Gish Jen

Edited by John Zheng and Biling Chen



“I have more of a sense of wanting to open things up for other people. A writer makes a cultural space. And that cultural space can be very helpful.”

NOVEMBER 192 pages (approx.),
6 x 9 inches
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Literary Conversations Series

Conversations with Gish Jen is the first collection of interviews with the renowned contemporary American author Gish Jen (b. 1955), whose acclaimed fiction and nonfiction have fascinated American readers for more than thirty years. The conversations in this book offer first-hand information not only about Jen’s authorial intentions, but also about her life as a daughter of Chinese immigrants. Spanning more than two decades, beginning in 1991 and ending with a new, unpublished interview from 2017, these interviews provide readers a sense of Jen’s development as a novelist and cultural critic.

Jen’s insights into the merits and drawbacks of Eastern and Western cultures, including American individualism and exceptionalism and Asian interdependent mindset and living principles, provide us with keys to understanding the identity struggles of the author herself as well as her fictional characters. The comparative approach Jen adopts in her comments on such topics as education, politics, business, religion, and concepts of creativity and success provokes readers to reflect on their relationships with themselves, with the society in which they live, and with the rest of the world. At the heart of these conversations is Jen’s sense of humor, which makes the book a joyful read for both scholars and casual fans of her work.

JOHN ZHENG, Greenwood, Mississippi, is professor of English at Mississippi Valley State University and editor of *The Other World of Richard Wright: Perspectives on His Haiku* and *African American Haiku: Cultural Visions*, both published by University Press of Mississippi. His work has also been published in numerous journals including *African American Review*, *East-West Connections*, *Journal of Ethnic American Literature*, *Paideuma*, and *Southern Quarterly*. **BILING CHEN**, Conway, Arkansas, is associate professor of English and affiliated faculty member of Asian studies at the University of Central Arkansas. Her work has been published in such journals as the *Journal of Ethnic American Literature*, *East-West Connections*, the *Canadian Journal of Irish Studies*, and *Notes on Modern Irish Literature*.

Conversations with Madeleine L'Engle is the first collection of interviews with the beloved children's book author best known for her 1962 Newbery Award-winning novel, *A Wrinkle in Time*. However, Madeleine L'Engle's accomplishments as a writer spread far beyond children's literature. Beginning her career as a literary novelist for adults, L'Engle (1918–2007) continued to write fiction for both young and old long after *A Wrinkle in Time*. In her sixties, she published personal memoirs and devotional texts that explored her relationship with religion. At the time of her death, L'Engle was mourned by fans of her children's books and the larger Christian community.

L'Engle's books, as well as her life, were often marked by contradictions. A consummate storyteller, L'Engle carefully crafted and performed a public self-image via her interviews. Weaving through the documentable facts in these interviews are partial lies, misdirections, and wish-fulfillment fantasies. But, when read against her fictions, these "truths" can help us see L'Engle more deeply—what she wanted for herself and for her children, what she believed about good and evil, and what she thought was the right way and the wrong way to be a family—than if she had been able to articulate the truth more directly.

The thirteen interviews collected here reveal an amazing feat of authorial self-fashioning, as L'Engle transformed from novelist to children's author to Christian writer and attempted to craft a public persona that would speak to each of these different audiences in meaningful, yet not painfully revealing, ways.

JACKIE C. HORNE, Cambridge, Massachusetts, is coeditor of *Kenneth Grahame's "The Wind in the Willows": A Children's Classic at 100* and *Frances Hodgson Burnett's "The Secret Garden": A Children's Classic at 100*, both of which have been honored by the Children's Literature Association for best scholarly edited collection of the year. She is also author of *History and the Construction of the Child in Early British Children's Literature*.

Maurice Sendak (1928–2012) stands out as one of the most respected, influential authors of the twentieth century. Though primarily known as a children's book writer and illustrator, he did not limit himself to these areas. He saw himself first and foremost as an artist. In this collection of interviews, Sendak presents himself as a writer, illustrator, set designer, and librettist. From his early work with Randall Jarrell and Ruth Krauss through his later work with Tony Kushner and Spike Jonze, Sendak worked as a collaborator with a passion for the arts.

The interviews here, many of which are hard to find or previously unpublished, span from 1966 through 2011. They show not only Sendak's shifting artistic interests, but also changes in how he understood himself and his craft. What emerges is a portrait of an author and an artist who was alternately solemn and playful, congenial and irascible, sophisticated and populist. The man who showed millions of children and adults alike what's cooking in the night kitchen and where the wild things are, Sendak remains an American original who redefined the picture book and changed children's literature—and its readers—forever.

PETER C. KUNZE, Austin, Texas, holds a PhD in English from Florida State University and a PhD in media studies from the University of Texas at Austin. His research on children's culture has appeared in *Black Camera*, *Children's Literature Association Quarterly*, and *The Lion and the Unicorn*.

Conversations with Madeleine L'Engle

Edited by Jackie C. Horne

"I'm speaking largely to people who haven't found their answers. . . . I haven't found it all yet. It's a great, wide, marvelous unknown."

DECEMBER 224 pages (approx.),
6 x 9 inches
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LITERATURE / BIOGRAPHY / CHILDREN'S AND YOUNG ADULT LITERATURE

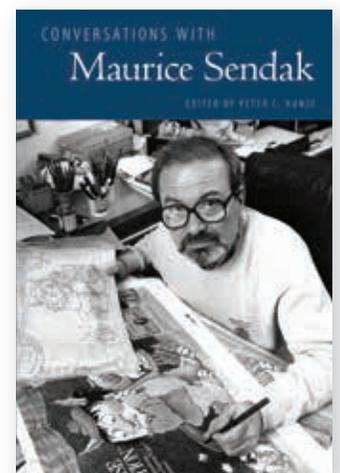
Conversations with Maurice Sendak

Edited by Peter C. Kunze

"You cannot write for children. They're much too complicated. You can only write books that are of interest to them."

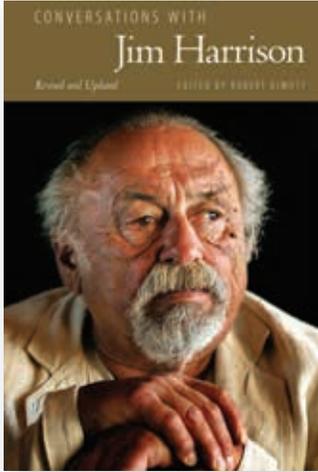
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Paper **\$25.00T** 978-1-4968-0886-8
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Literary Conversations Series



Conversations with Jim Harrison, Revised and Updated

Edited by Robert DeMott



*“That’s my only defense
against this world: to build
a sentence out of it.”*

JANUARY 320 pages (approx.),
6 x 9 inches
Printed casebinding **\$90.00S**
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Literary Conversations Series

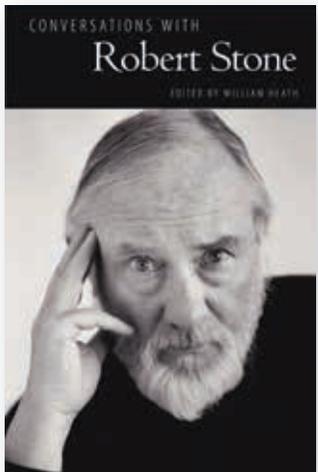
Conversations with Jim Harrison, Revised and Updated offers a judicious selection of interviews spanning the writing career of Jim Harrison (1937–2016) from its beginnings in the 1960s to the last interview he gave weeks before his death in March 2016. Harrison labeled himself and lived as a “quadra schizoid” writer. He worked in fiction, poetry, nonfiction, and screenwriting, and he published more than forty books that attracted an international following. These interviews supply a lively narrative of his progress as a major contemporary American author.

This collection showcases Harrison’s pet peeves, his candor and humility, his sense of humor, and his patience. Harrison’s does not shy from his authorial obsessions, especially his efforts to hone the novella, for which he is considered a contemporary master, or the frequency with which he defied polite narrative conventions and created memorable, resolute female characters. Each conversation attests to the depth and range of Harrison’s considerable intellectual and political preoccupations, his fierce social and ecological conscience, his aesthetic beliefs, and his stylistic orientations in poetry and prose.

ROBERT DEMOTT, Athens, Ohio, enjoyed a twenty-year friendship with the late Jim Harrison. DeMott is Edwin and Ruth Kennedy Distinguished Professor Emeritus at Ohio University, where he taught American literature for forty-five years, won many teaching awards, and published numerous books.

Conversations with Robert Stone

Edited by William Heath



*“My message is not
despair; my message is,
find out how bad it gets
and begin from there. . . .
The very act of writing is
a positive act.”*

NEW IN PAPERBACK

SEPTEMBER 238 pages, 6 x 9 inches
Paper **\$25.00T** 978-1-4968-2021-1
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Literary Conversations Series

Ever since *A Hall of Mirrors* depicted the wild side of New Orleans in the 1960s, Robert Stone (1937–2015) has situated novels where America has shattered and the action is at a pitch. In *Dog Soldiers*, he covered the Vietnam War and drug smuggling. *A Flag for Sunrise* captured revolutionary discontent in Central America. *Children of Light* exposed the crass values of Hollywood. *Outerbridge Reach* depicted how existential angst can lead to a longing for heroic transcendence. The clash of religions in Jerusalem drove *Damascus Gate*. Traditional town-gown tensions amid twenty-first-century culture wars propelled *Death of the Black-Haired Girl*.

Stone’s reputation rests on his mastery of the craft of fiction. These interviews are replete with insights about the creative process as he responds with disarming honesty to probing questions about his major works. Stone also has fascinating things to say about his remarkable life—a schizophrenic mother, a stint in the navy, his involvement with Ken Kesey’s Merry Pranksters, and his presence at the creation of the counterculture. From the publication of *A Hall of Mirrors* until his death in 2015, Stone was a major figure in American literature.

WILLIAM HEATH, Frederick, Maryland, is professor emeritus of English at Mount Saint Mary’s University. He is author of a book of poems, *The Walking Man*; three novels, *The Children Bob Moses Led*, *Blacksnake’s Path: The True Adventures of William Wells*, and *Devil Dancer*; and a work of history, *William Wells and the Struggle for the Old Northwest*.

Conversations with Vladimir Nabokov brings together candid, revealing interviews with one of the twentieth century's master prose writers. Vladimir Nabokov (1899–1977) was a Russian American scientist, poet, translator, and professor of literature. Critics throughout the world celebrated him for developing the luminous and enigmatic style that advanced the boundaries of modern literature more than any author since James Joyce. In a career that spanned over six decades, he produced dozens of iconic works, including *Lolita*, *Pale Fire*, *Invitation of a Small Boat*, and his classic autobiography, *Invitation of a Small Boat*.

The twenty-eight interviews and profiles in this collection were drawn from Nabokov's numerous print and broadcast appearances over a period of nineteen years. Beginning with the controversy surrounding the American publication of *Lolita* in 1958, he offers trenchant, witty views on society, literature, education, the role of the author, and a range of other topics. He discusses the numerous literary and symbolic allusions in his work, his use of parody and satire, as well as analyses of his own literary influences.

Nabokov also provided a detailed portrait of his life—from his aristocratic childhood in prerevolutionary Russia, education at Cambridge, apprenticeship as an émigré writer in the capitals of Europe, to his decision in 1940 to immigrate to the United States, where he achieved renown and garnered an international readership. The interviews in this collection are essential for seeking a clearer understanding of the life and work of an author who was pivotal in shaping the landscape of contemporary fiction.

ROBERT GOLLA, Beverly Hills, California, is editor of several nonfiction publications, including *The Greatest Speeches of World War II* and *Conversations with Michael Crichton*, published by University Press of Mississippi.

Conversations with Vladimir Nabokov

Edited by Robert Golla

“An artist is original. He first assimilates his experience and then re-creates and invents a world in his book.”

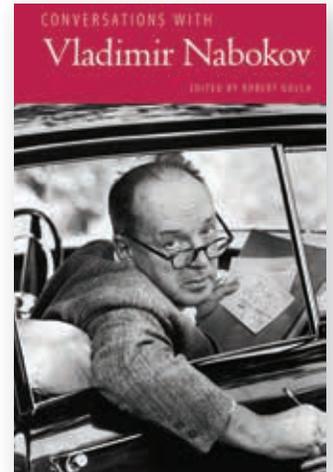
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Literary Conversations Series



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21

“Who’s afraid of Edna O’Brien?” asks an early interviewer in *Conversations with Edna O’Brien*. With over fifty years of published novels, biographies, plays, telecasts, short stories, and more, it is hard not to be intimidated by her. An acclaimed and controversial Irish writer, O’Brien (b. 1930) saw her early works, starting in 1960 with *The Country Girls*, banned and burned in Ireland, but often read in secret. Her contemporary work continues to spark debates on the rigors and challenges of Catholic conservatism and the struggle for women to make a place for themselves in the world without anxiety and guilt. The raw nerve of emotion at the heart of her lyrical prose provokes readers, challenges politicians, and proves difficult for critics to place her.

In these interviews, O’Brien finds her own critical voice and moves interviewers away from a focus on her life as the “once infamous Edna” toward a focus on her works. Parallels between Edna O’Brien and her literary muse and mentor, James Joyce, are often cited in interviews such as Philip Roth’s description of *The Country Girls* as a “rural *Dubliners*.” While Joyce is the centerpiece of O’Brien’s literary pantheon, allusions to writers such as Shakespeare, Chekhov, Beckett, and Woolf become a medium for her critical voice. *Conversations with contemporary writers Philip Roth and Glenn Patterson* reveal Edna O’Brien’s sense of herself as a contemporary writer. The final interview included here, with BBC personality William Crawley at Queen’s University Belfast is a synthesis of her acceptance and fame as an Irish writer and an Irish woman and an affirmation of her literary authority.

ALICE HUGHES KERSNOWSKI, San Antonio, Texas, is professor of English at St. Mary’s University. She is coeditor of *Conversations with Henry Miller*, published by University Press of Mississippi.

Conversations with Edna O’Brien

Edited by Alice Hughes Kersnowski

“I am suspicious of this word ‘art’—what does it mean?—I write serious books about real life. Language is my tool. I want words to breathe on the page, but feeling is my agenda.”

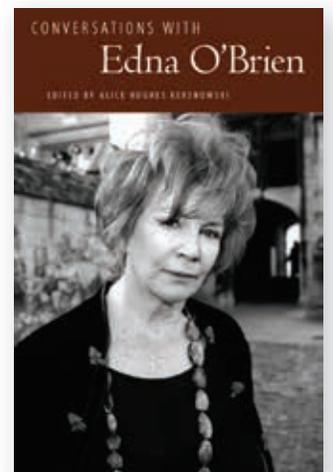
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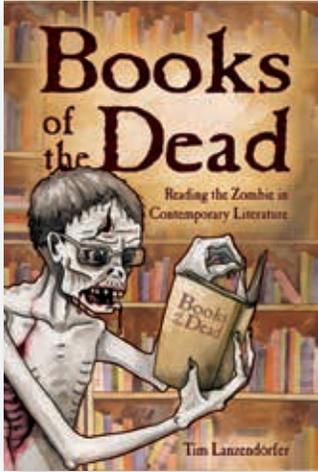
Literary Conversations Series



Books of the Dead

Reading the Zombie in Contemporary Literature

Tim Lanzendörfer



From The Walking Dead to World War Z, a serious study of the zombie in literature

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The zombie has cropped up in many forms—in film, in television, and as a cultural phenomenon in zombie walks and zombie awareness months—but few books have looked at what the zombie means in fiction.

Tim Lanzendörfer fills this gap by looking at a number of zombie novels, short stories, and comics, and probing what the zombie represents in contemporary literature. Lanzendörfer brings together the most recent critical discussion of zombies and applies it to a selection of key texts including Max Brooks's *World War Z*, Colson Whitehead's *Zone One*, Junot Diaz's short story "Monstro," Robert Kirkman's comic series *The Walking Dead*, and Seth Grahame-Smith's *Pride and Prejudice and Zombies*. Within the context of broader literary culture, Lanzendörfer makes the case for reading these texts with care and openness in their own right.

Lanzendörfer contends that what zombies do is less important than what becomes possible when they are around. Indeed, they seem less interesting as metaphors for the various ways the world could end than they do as vehicles for how the world might exist in a different and often better form.

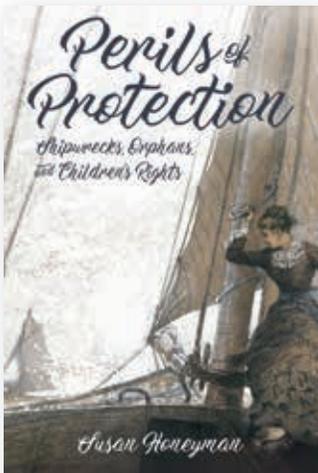
TIM LANZENDÖRFER, Frankfurt, Germany, is assistant professor of American studies at the Obama Institute for Transnational American Studies at the University of Mainz, Germany. His book, *The Professionalization of the American Magazine: Periodicals, Biography, and Nationalism in the Early Republic*, won the 2013–2014 Research Society for American Periodicals' Book Prize, which recognizes the best title published by an academic press in the field of American periodical studies.

CHILDREN'S AND YOUNG ADULT LITERATURE /
CHILDHOOD STUDIES / POPULAR CULTURE

Perils of Protection

Shipwrecks, Orphans, and Children's Rights

Susan Honeyman



An analysis of children's rights in literature

JANUARY 240 pages (approx.),
6 x 9 inches, 26 b&w illustrations
Printed casebinding **\$90.00S**
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Children's Literature Association Series

Unrecognized in the United States and resisted in many wealthy, industrialized nations, children's rights to participation and self-determination are easily disregarded in the name of protection. In literature, the needs of children are often obscured by protectionist narratives, which redirect attention to parents by mythologizing the supposed innocence, victimization, and vulnerability of children rather than potential agency.

In *Perils of Protection: Shipwrecks, Orphans, and Children's Rights*, author Susan Honeyman traces how the best of intentions to protect children can nonetheless hurt them when leaving them unprepared to act on their own behalf. Honeyman utilizes literary parallels and discursive analysis to highlight the unchecked protectionism that has left minors increasingly isolated in dwindling social units and vulnerable to multiple injustices made possible by eroded or unrecognized participatory rights.

Each chapter centers on a perilous pattern in a different context: "women and children first" rescue hierarchies, geographic restriction, abandonment, censorship, and illness. Analysis from adventures real and fictionalized will offer the reader high jinx and heroism at sea, the rush of risk, finding new families, resisting censorship through discovering shared political identity, and breaking the pretenses of sentimentality.

SUSAN HONEYMAN, Kearney, Nebraska, is professor of English at the University of Nebraska. She is author of *Elusive Childhood: Impossible Representations in Modern Fiction*; *Consuming Agency in Fairy Tales, Childlore, and Folkliterature*; and *Child Pain, Migraine, and Invisible Disability*.

Millions of southerners left the South in the twentieth century in a mass migration that has, in many ways, rewoven the fabric of American society on cultural, political, and economic levels. Because the movements of southerners—and people in general—are controlled not only by physical boundaries marked on a map but also by narratives that define movement, narrative is central in building and sustaining borders and in breaking them down. In *Leaving the South: Border Crossing Narratives and the Remaking of Southern Identity*, author Mary Weaks-Baxter analyzes narratives by and about those who left the South and how those narratives have remade what it means to be southern.

Drawing from a broad range of narratives, including literature, newspaper articles, art, and music, Weaks-Baxter outlines how these displacement narratives challenged concepts of southern nationhood and redefined southern identity. Close attention is paid to how depictions of the South, particularly in the media and popular culture, prompted southerners to leave the region and changed perceptions of southerners to outsiders as well as how southerners saw themselves. Through an examination of narrative, Weaks-Baxter reveals the profound effect gender, race, and class have on the nature of the migrant's journey, the adjustment of the migrant, and the ultimate decision of the migrant either to stay put or return home, and connects the history of border crossings to the issues being considered in today's national landscape.

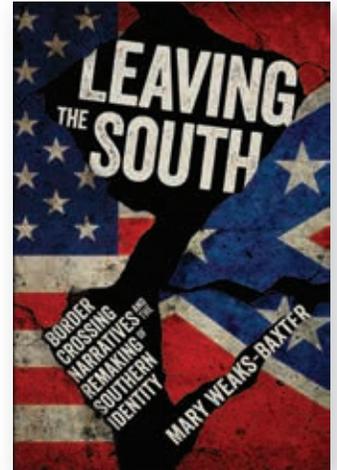
MARY WEAKS-BAXTER, Roscoe, Illinois, is Andrew Sherratt Professor at Rockford University. She is author of *Reclaiming the American Farmer: The Reinvention of a Regional Mythology in Twentieth-Century Southern Writing* and coeditor of *The History of Southern Women's Literature and Southern Women's Writing: Colonial to Contemporary*.

Leaving the South

Border Crossing Narratives and the Remaking of Southern Identity

Mary Weaks-Baxter

How narratives about mass migration from the South reconstructed southern identity



DECEMBER 224 pages (approx.),
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23

Occasions is a celebration of the short works of one of America's most beloved writers. To mark the centennial of Eudora Welty's birth, Pearl Amelia McHaney has collected more than sixty pieces by Welty (1909–2001) that are largely unknown and have not been reprinted since their first appearances in magazines, journals, newsletters, and newspapers.

The gathering includes one of Welty's earliest stories, "Acrobats in the Park"; a self-analysis of her art printed in the *Twenty Photographs* portfolio; a recipe for Aunt Beck's Chicken Pie served up in the novel *Losing Battles*; and a parody of Edmund Wilson's scurrilous *New Yorker* review of one of William Faulkner's late novels. These occasional essays, tributes, stories, and comments will delight readers and reveal more of the genius of a favorite author deeply engaged with her people and their customs.

In these pieces Welty put pen to paper for just causes: electing honorable officials, selling war bonds, and promoting reading and the arts. Her sophistication and insight resonate in tributes to Isak Dinesen, Flannery O'Connor, and Walker Percy; in reviews of sculpture, painting, dance, and photography; and in her candid remarks about her Pulitzer Prize-winning novel, *The Optimist's Daughter*. Her sly humor emerges in "Women!! Make Turban in Own Home!," a delightful parody of projects suggested in *Popular Mechanics*. Written between the 1930s and the 1990s, these fictions, essays, commemorations, reviews, and salutes reveal the sparkling imagination of a celebrated writer who continues her hold on a wide audience through these newfound pleasures.

EUDORA WELTY (1909–2001) is author of many critically acclaimed novels and short stories. **PEARL AMELIA MCHANEY**, Decatur, Georgia, is Kenneth M. England Professor of Southern Literature at Georgia State University. She has edited multiple volumes of Eudora Welty's work, including *Eudora Welty as Photographer*; *A Writer's Eye: Collected Book Reviews*; and *A Tyrannous Eye: Eudora Welty's Nonfiction and Photographs*, all published by University Press of Mississippi.

LITERATURE / ESSAYS

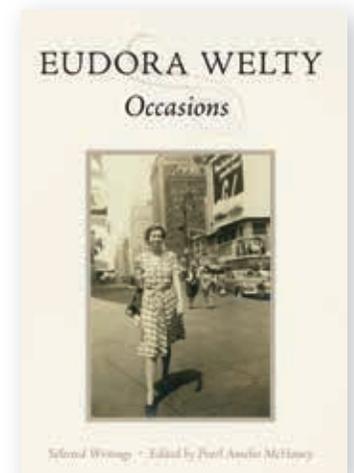
Occasions

Selected Writings

Eudora Welty

Edited by Pearl Amelia McHaney

A treasury of hard-to-find stories, essays, tributes, and humor from a literary master

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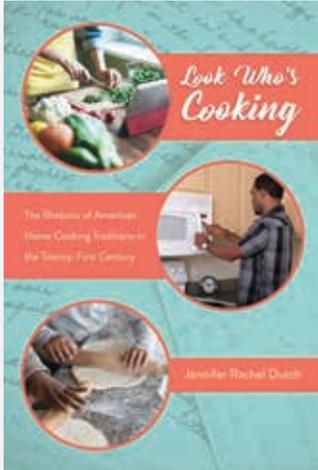
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NORTH AMERICA ONLY

Look Who's Cooking

The Rhetoric of American Home Cooking Traditions in the Twenty-First Century

Jennifer Rachel Dutch



An exploration of home cooking in the twenty-first century

SEPTEMBER 192 pages (approx.),
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Folklore Studies in a Multicultural World Series

Home cooking is a multibillion-dollar industry that includes cookbooks, kitchen gadgets, high-end appliances, specialty ingredients, and more. Cooking-themed programming flourishes on television, inspiring a wide array of celebrity chef-branded goods even as self-described “foodies” seek authenticity by pickling, preserving, and canning foods in their own home kitchens. Despite this, claims that “no one has time to cook anymore” are common, lamenting the slow extinction of traditional American home cooking in the twenty-first century.

In *Look Who's Cooking: The Rhetoric of American Home Cooking Traditions in the Twenty-First Century*, author Jennifer Rachel Dutch explores the death of home cooking, revealing how modern changes transformed cooking at home from an odious chore into a concept imbued with deep meanings associated with home, family, and community.

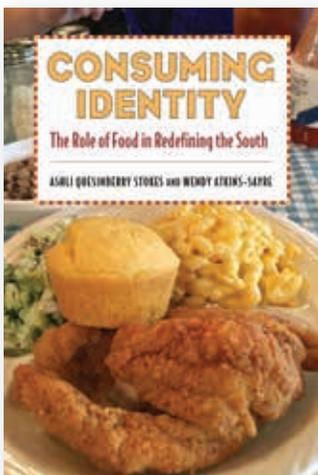
Drawing on a wide array of texts—cookbooks, advertising, YouTube videos, and more—Dutch analyzes the many manifestations of traditional cooking in America today. She argues that what is missing from the discourse around home cooking is an understanding of skills and recipes as a form of folklore. Dutch's research reveals that home cooking is a powerful vessel that Americans fill with meaning because it represents both the continuity of the past and adaptability to the present. Home cooking is about much more than what is for dinner; it's about forging a connection to the past, displaying the self in the present, and leaving a lasting legacy for the future.

JENNIFER RACHEL DUTCH, York, Nebraska, is assistant professor of English and chair of the English Department at York College. Her work has appeared in *Digest: A Journal of Foodways and Culture*.

Consuming Identity

The Role of Food in Redefining the South

Ashli Quesinberry Stokes and Wendy Atkins-Sayre



How food serves as a rhetorical catalyst for discussion in a culture that loves to eat, share, and talk

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“This engaging contribution to the growing body of work in critical southern food studies takes readers on a tour of iconic southern eating establishments, offering vicarious tastes of regional foods alongside illuminating rhetorical analysis. The authors demonstrate that food can be used to tell powerful stories about who we are and who we wish we could be. The authors offer a compelling vision for regional progress, speculating that communion around the table might help heal past wounds and build a more equitable future.”
—Jennifer Jensen Wallach, author or editor of seven books including most recently *The Routledge History of American Foodways*

“An ambitious attempt to reveal the utility of understanding food and food practices as a form of rhetoric and the corresponding analytical tools a rhetorical analysis imparts. *Consuming Identity* makes a novel contribution.”
—Emma McDonell, *Food, Culture & Society*

“*Consuming Identity* is unquestionably optimistic in its view of southern food's potential to inject new, more inclusive narratives into the stories that constitute southern identity on the individual and collective level. From white tablecloth restaurants to no-frills barbecue joints, curators of eating experiences have ample tools to animate guests to embrace a common southern identity that unifies rather than divides.”
—Jenna Mason, Southern Foodways Alliance

ASHLI QUESINBERRY STOKES, Charlotte, North Carolina, is associate professor in communication studies and director of the Center for the Study of the New South at University of North Carolina–Charlotte. She is coauthor of *Global Public Relations: Spanning Borders, Spanning Cultures*. **WENDY ATKINS-SAYRE**, Hattiesburg, Mississippi, is associate professor in communication studies and director of the Speaking Center at the University of Southern Mississippi. She is coeditor of *Communicating Advice: Peer Tutoring and Communication Practice*.

Lewis Island in Lambertville, New Jersey, is the site of the Lewis Fishery, the last haul seine American shad fishery on the nontidal Delaware River. The Lewis family has fished in the same spot since 1888 and operated the fishery through five generations. The extended Lewis family, its fishery's crew, and the Lambertville community connect with people throughout the region, including environmentalists concerned about the river. It was a Lewis who raised the alarm and helped resurrect a polluted river and its biosphere. While this once exclusively masculine activity is central to the tiny island, today men, women, and children fish, living out a sense of place, belonging, and sustainability.

In *Another Haul: Narrative Stewardship and Cultural Sustainability at the Lewis Family Fishery*, author Charlie Groth highlights the traditional, vernacular, and everyday cultural expressions of the family and crew to understand how community, culture, and the environment intersect. Groth argues there is a system of narrative here that combines verbal activities and everyday activities.

On the basis of over two decades of participation and observation, interviews, surveys, and a wide variety of published sources, Groth identifies a phenomenon she calls "narrative stewardship." This narrative system, emphasizing place, community, and commitment, in turn, encourages environmental and cultural stewardship, tradition, and community. Intricate and embedded, the system appears invisible, but careful study unpacks and untangles how people, often unconsciously, foster sustainability. Though an ethnography of an occupation, the volume encourages readers to consider what arises as special about all cultures and what needs to be seen and preserved.

CHARLIE GROTH, Lambertville, New Jersey, teaches cultural anthropology and research writing at Bucks County Community College. A native of New Jersey, she, her husband, and two daughters are members of the Lewis Fishery crew.

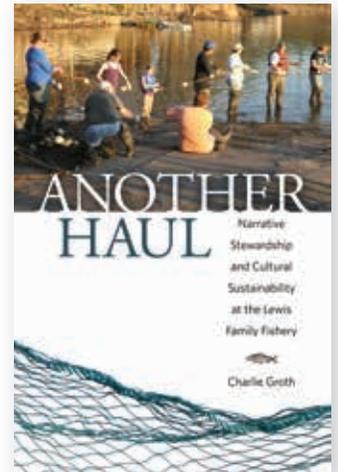
Another Haul

Narrative Stewardship and Cultural Sustainability at the Lewis Family Fishery

Charlie Groth

A record catch of place, lore, tradition, and family connection with environment

FEBRUARY 272 pages (approx.),
6 x 9 inches, 26 b&w illustrations,
1 map, 1 table
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25

"Catchin' babies" was merely one aspect of the broad role of African American midwives in the twentieth-century South. Yet, little has been written about the type of care they provided or how midwifery and maternity care evolved under the increasing presence of local and federal health care structures.

Using evidence from nursing, medical, and public health journals of the era; primary sources from state and county departments of health; and personal accounts from varied practitioners, *Delivered by Midwives: African American Midwifery in the Twentieth-Century South* provides a new perspective on the childbirth experience of African American women and their maternity care providers during the twentieth century. Author Jenny M. Luke moves beyond the usual racial dichotomies to expose a more complex shift in childbirth culture, revealing the changing expectations and agency of African American women in their rejection of a two-tier maternity care system and their demands to be part of an inclusive, desegregated society.

Moreover, Luke illuminates valuable aspects of a maternity care model previously discarded in the name of progress. High maternal and infant mortality rates led to the passage of the Sheppard-Towner Maternity and Infancy Protection Act in 1921. This marked the first attempt by the federal government to improve the welfare of mothers and babies. Almost a century later, concern about maternal mortality and persistent racial disparities have forced a reassessment. Elements of the long-abandoned care model are being reincorporated into modern practice, answering current health care dilemmas by heeding lessons from the past.

JENNY M. LUKE, Grapevine, Texas, was a British-trained nurse-midwife before earning advanced degrees in history from the University of Texas at Arlington. She lives in North Texas with her husband and has two grown children.

AFRICAN AMERICAN STUDIES / WOMEN'S STUDIES / SOUTHERN HISTORY

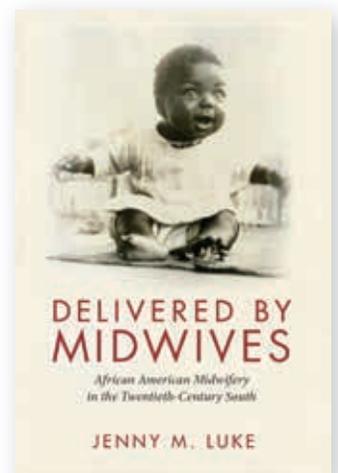
Delivered by Midwives

African American Midwifery in the Twentieth-Century South

Jenny M. Luke

A history of African American childbirth experience and midwifery's renewed value in combating health disparities

OCTOBER 176 pages (approx.),
6 x 9 inches, 22 b&w illustrations
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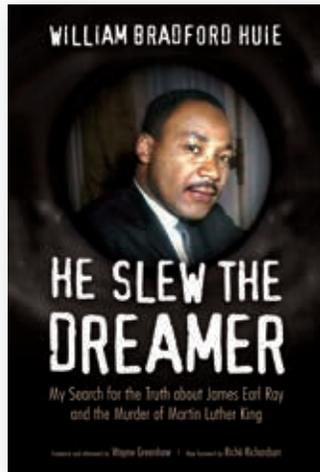
He Slew the Dreamer

My Search for the Truth about James Earl Ray
and the Murder of Martin Luther King

William Bradford Huie

Foreword and afterword by Wayne Greenhaw

New foreword by Riché Richardson



A legendary investigative journalist's powerful reckoning of fact, fiction, and wild conspiracies about the great crusader's murder

NOVEMBER 240 pages (approx.),
6 x 9 inches
Printed casebinding **\$90.00S**
978-1-4968-2062-4
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Ebook available

Author William Bradford Huie was one of the most celebrated figures of twentieth-century journalism. A pioneer of “checkbook journalism,” he sought the truth in controversial stories when the truth was hard to come by. In the case of James Earl Ray, Huie paid Ray and his original attorneys \$40,000 for cooperation in explaining his movements in the months before Martin Luther King’s assassination and up to Ray’s arrest weeks later in London. Huie became a major figure in the investigation of King’s assassination and was one of the few persons able to communicate with Ray during that time.

Huie, a friend of King, writes that he went into his investigation of Ray believing that a conspiracy was behind King’s murder. But after retracing Ray’s movements through California, Louisiana, Mexico, Canada, Atlanta, Birmingham, Memphis, and London, Huie came to believe that James Earl Ray was a pathetic petty criminal who hated African Americans and sought to make a name for himself by murdering King. *He Slew the Dreamer* was originally published in 1970 soon after Ray went to prison and was republished in 1977, but was out of print until the 1997 edition, published with the cooperation of Huie’s widow.

This new edition features an essay by scholar Riché Richardson that provides fresh insight, and it includes the 1977 prologue, which Huie wrote countering charges by members of Congress, the King family, and others who claimed the FBI had aided and abetted Ray.

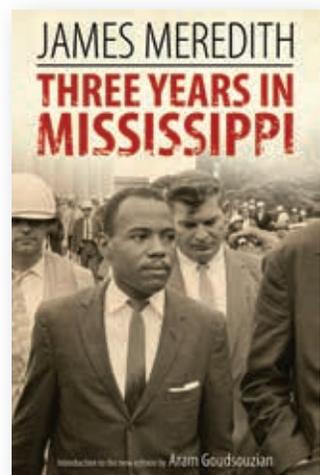
In 1970, 1977, 1997, and now, *He Slew the Dreamer* offers a remarkably detailed examination of the available evidence at the time the murder occurred and an invaluable resource to current debates over the King assassination.

WILLIAM BRADFORD HUIE (1910–1986), a journalist, investigative reporter, editor, television host, and novelist, wrote hundreds of newspaper and magazine articles as well as over twenty books, including *The Americanization of Emily*, *The Execution of Private Slovik*, *The Revolt of Mamie Stover*, *Mud on the Stars* (all made into films), and *Wolf Whistle*, the story of the Emmett Till lynching. He is author of *Three Lives for Mississippi*, published by University Press of Mississippi.

Three Years in Mississippi

James Meredith

Introduction to the new edition by Aram Goudsouzian



The first-person account of a daring, extraordinary blow against segregation

FEBRUARY 336 pages (approx.),
5.5 x 8.5 inches
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978-1-4968-2101-0
Paper **\$30.00S** 978-1-4968-2106-5
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Civil Rights in Mississippi Series

On October 1, 1962, James Meredith was the first African American student to enroll at the University of Mississippi. Preceded by violent rioting resulting in two deaths and a lengthy court battle that made it all the way to the Supreme Court, his admission was a pivotal moment in civil rights history. Citing his “divine responsibility” to end white supremacy, Meredith risked everything to attend Ole Miss. In doing so, he paved the way for integration across the country.

Originally published in 1966, more than ten years after the Supreme Court ended segregation in public schools in *Brown v. Board of Education*, Meredith describes his intense struggle to attend an all-white university and break down long-held race barriers in one of the most conservative states in the country. This first-person account offers a glimpse into a crucial point in civil rights history and the determination and courage of a man facing unfathomable odds.

Reprinted for the first time, this volume features a new introduction by historian Aram Goudsouzian.

JAMES MEREDITH, Jackson, Mississippi, was born on a small farm in Mississippi in 1933 and served in the United States Air Force for nine years. Meredith risked his life when he successfully applied federal law and became the first black student at the University of Mississippi. He earned a law degree at Columbia University Law School and became an entrepreneur, speaker, and activist. He is also author of *A Mission from God: A Memoir and Challenge for America*.

After the 1954 *Brown v. Board of Education* ruling, no state fought longer or harder to preserve segregated schools than Mississippi. This massive resistance came to a crashing halt in October 1969 when the Supreme Court ruled in *Alexander v. Holmes Board of Education* that “the obligation of every school district is to terminate dual school systems at once and to operate now and hereafter only unitary schools.”

Thirty of the thirty-three Mississippi districts named in the case were ordered to open as desegregated schools after Christmas break. With little guidance from state officials and no formal training or experience in effective school desegregation processes, ordinary people were thrown into extraordinary circumstances. However, their stories have been largely ignored in desegregation literature.

Based on meticulous archival research and oral history interviews with over one hundred parents, teachers, students, principals, superintendents, community leaders, and school board members, Natalie G. Adams and James H. Adams explore the arduous and complex task of implementing school desegregation. How were bus routes determined? Who lost their position as principal? Who was assigned to what classes?

Without losing sight of the important macro forces in precipitating social change, the authors shift attention to how the daily work of “just trying to have school” helped shape the contours of school desegregation in communities still living with decisions made fifty years ago.

NATALIE G. ADAMS, Tuscaloosa, Alabama, is director of New College and professor of social and cultural studies in education at the University of Alabama. She is coauthor of *Cheerleader!: An American Icon* and co-editor of *Geographies of Girlhood: Identities In-Between*. **JAMES H. ADAMS**, Tuscaloosa, Alabama, is professor of instructional systems and workforce development at Mississippi State University. He has published articles in the *Journal of Career and Technical Education*, the *International Journal of Instructional Media*, the *Journal of Interactive Learning Research*, and the *Journal of Critical Education Policy Studies*.

This book reveals why Aaron Henry (1922–1997) should be acknowledged, in the ranks of Fannie Lou Hamer and Medgar Evers, as a truly influential crusader.

Long before many of his contemporaries, he was a civil rights activist, but he preferred to stay out of the limelight. A certified pharmacist and owner of Fourth Street Drug Store in Clarksdale, he considered himself a down-home businessman who must not leave Mississippi. Although he was a key figure in bringing Head Start, housing, employment, and health service to his state, his tact and his quiet diplomacy garnered him less attention than more radical protesters received.

He became state president of the NAACP in 1959 and was able, more than any previous leader, to unite Mississippi blacks, despite diversities of age, ideology, and class, in confronting white supremacy. He spearheaded the formation of the Mississippi Freedom Democratic Party and the Council of Federated Organizations (COFO). Some activists criticized him for urging protesters to take the middle ground between the NAACP’s conservative position and SNCC’s militant activism.

Facing recurring death threats, thirty-three jailings, and Klan bombings of his home and drugstore, Henry remained stalwart and courageous.

Constance Curry has shaped this personal narrative of a brave and underacknowledged man who helped change his state forever. To his candid story, transcribed from interviews Henry gave two young historians in 1965, Curry adds new material from her own interviews with his family, friends, and political associates. Henry’s prophetic voice documents a momentous period in African American history that extends from the Great Depression through the civil rights movement in the pivotal 1960s.

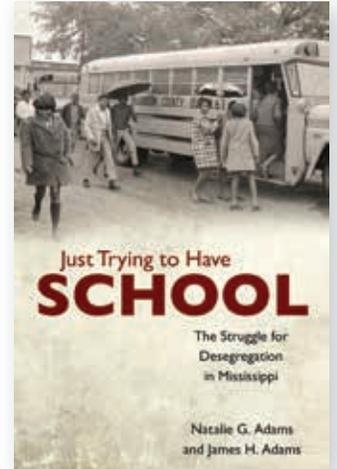
CONSTANCE CURRY, Atlanta, Georgia, is attorney and author or coauthor of six books, including *Silver Rights*, winner of the Lillian Smith Book Award. Her work focuses on people who were active in the civil rights movement of the 1960s.

Just Trying to Have School

The Struggle for Desegregation in Mississippi

Natalie G. Adams and James H. Adams

A study of the history of desegregation in Mississippi schools



NOVEMBER 320 pages (approx.),
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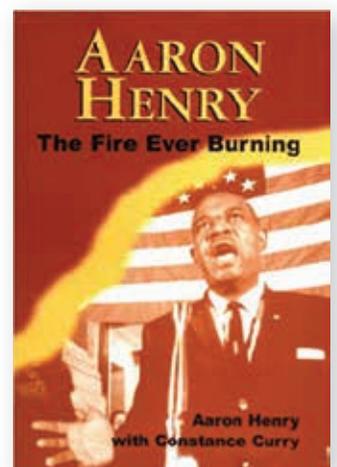
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Aaron Henry

The Fire Ever Burning

Aaron Henry with Constance Curry
Introduction by John Dittmer

The memoir of a fearless black leader in the civil rights struggle in Mississippi



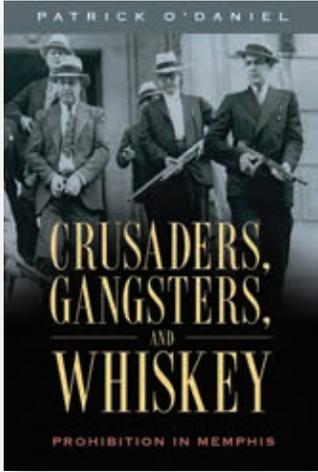
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Margaret Walker Alexander Series in African American Studies

Crusaders, Gangsters, and Whiskey

Prohibition in Memphis

Patrick O'Daniel



A lively, full history of Memphis during the Prohibition era

NOVEMBER 272 pages (approx.),
6 x 9 inches, 59 b&w illustrations
Cloth **\$35.00T** 978-1-4968-2004-4
Ebook available

Prohibition, with all its crime, corruption, and cultural upheaval, ran its course after thirteen years in most of the rest of the country—but not in Memphis, where it lasted thirty years. Patrick O'Daniel takes a fresh look at those responsible for the rise and fall of Prohibition, its effect on Memphis, and the impact events in the city made on the rest of the state and country.

Prohibition remains perhaps the most important issue to affect Memphis after the Civil War. It affected politics, religion, crime, the economy, and health, along with race and class. In Memphis, bootlegging bore a particular character shaped by its urban environment and the rural background of the city's inhabitants. Religious fundamentalists and the Ku Klux Klan supported Prohibition, while the rebellious youth of the Jazz Age fought against it. Poor and working-class people took the brunt of Prohibition, while the wealthy skirted the law. Like the War on Drugs today, African Americans, immigrants, and poor whites made easy targets for law enforcement due to their lack of resources and effective legal counsel.

Based on news reports and documents, O'Daniel's lively account distills long-forgotten gangsters, criminal organizations, and crusaders whose actions shaped the character of Memphis well into the twentieth century.

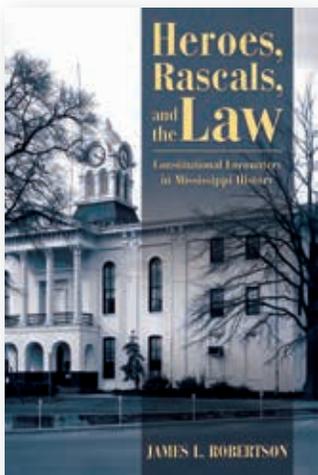
PATRICK O'DANIEL, Memphis, Tennessee, is a professional librarian and historical researcher who worked for the Memphis Public Library and Information Center. There he spent nine years in the history/social sciences department working with archival and genealogical collections. O'Daniel is the author of *When the Levee Breaks: Memphis and the Mississippi Valley Flood of 1927*; *Memphis and the Superflood of 1937: High Water Blues*; and *Historic Photos of Memphis*. He has published articles in *West Tennessee Historical Society Papers*.

MISSISSIPPI / SOUTHERN HISTORY / LEGAL HISTORY

Heroes, Rascals, and the Law

Constitutional Encounters in Mississippi History

James L. Robertson



Tales of a people's great, disgraceful, and mundane constitutional encounters

DECEMBER 624 pages (approx.),
6 x 9 inches
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“As a law student at Ole Miss, I was easily bored with the study of constitutional law. However, I did not have the benefit of studying under a gifted storyteller like Jimmy Robertson (he taught me federal procedure). This collection is a delightful romp through the highs and lows of Mississippi's struggle to govern itself.”

—John Grisham

James L. Robertson focuses on folk encountering their constitutions and laws, in their courthouses and country stores, and in their daily lives, animating otherwise dry and inaccessible parchments. Robertson begins at statehood and continues through war and depression, well into the 1940s. He tells of slaves petitioning for freedom, populist sentiments fueling abnegation of the rule of law, the state's many schemes for enticing Yankee capital to lift a people from poverty, and its sometimes tragic, always colorful romance with whiskey after the demise of national Prohibition. Each story is sprinkled with fascinating but heretofore unearthed facts and circumstances.

Robertson delves into the prejudices and practices of the times, local landscapes, and daily life and its dependence on our social compact. He offers the unique perspective of a judge, lawyer, scholar, and history buff, each role having tempered the lessons of the others. He focuses on a people, enriching encounters most know little about. Tales of understanding and humanity covering 130 years of heroes, rascals, and ordinary folk—with a bundle of engaging surprises—leave the reader pretty sure there's nothing quite like Mississippi history told by a sage observer.

JAMES L. ROBERTSON, Jackson, Mississippi, is a practicing lawyer and active life member of the American Law Institute. A graduate of the Harvard Law School, he served on the Supreme Court of Mississippi for ten years and taught law at the University of Mississippi and elsewhere.

This resource produces the first comprehensive history of the state's federal courts from the inception of the Mississippi Territory to the late twentieth century. Using archival material and legal documents, David M. Hargrove untangles the state's complex legal history, which includes slavery and secession, the Civil War and Reconstruction, Jim Crow and civil rights.

In this important overview of the United States courts in Mississippi, Hargrove surveys the state's federal judiciary as it rules on key issues in Mississippi's past. He examines the court as it mediates conflict between regional and national agendas as well as protects constitutional rights of the state's African American citizens during the Reconstruction and civil rights eras.

Hargrove traces how political activities of the state's federal judges affected public perceptions of an independent judiciary. Growing demands for federal judicial and law enforcement infrastructure, he notes, called for courthouses that remain iconic presences in the state's largest cities.

Hargrove presents detailed judicial biographies of judges who shaped Mississippi's federal bench. Commissioned by the state's federal judiciary to write the book, he offers balanced perspectives on jurists whose reputations have suffered in hindsight, while illuminating the achievements of those who have received little public recognition.

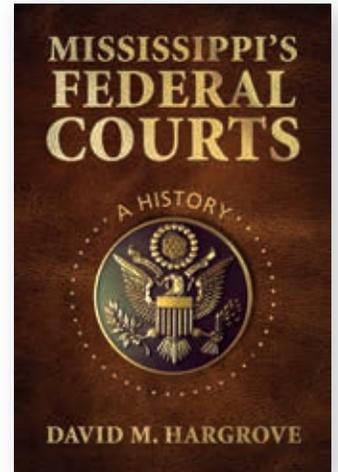
DAVID M. HARGROVE, Winterset, Iowa, is director of the Gibson Memorial Library in Creston. He earned a PhD in history from the University of Mississippi, where he also worked as the circulation manager at the Grisham Law Library. He has published in *The New Encyclopedia of Southern Culture* and *Mississippi Law Journal*.

Mississippi's Federal Courts

A History

David M. Hargrove

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Mark Newman draws on a vast range of archives and many interviews to uncover for the first time the complex response of African American and white Catholics across the South to desegregation. In the late nineteenth and first half of the twentieth century, the southern Catholic Church contributed to segregation by confining African Americans to the back of white churches and to black-only schools and churches. However, in the twentieth century, papal adoption and dissemination of the doctrine of the Mystical Body of Christ, pressure from some black and white Catholics, and secular change brought by the civil rights movement increasingly led the Church to address racial discrimination both inside and outside its walls.

Far from monolithic, white Catholics in the South split between a moderate segregationist majority and minorities of hard-line segregationists and progressive racial egalitarians. While some bishops felt no discomfort with segregation, prelates appointed from the late 1940s onward tended to be more supportive of religious and secular change. Some bishops in the peripheral South began desegregation before or in anticipation of secular change while elsewhere, especially in the Deep South, they often tied changes in the Catholic churches to secular desegregation.

African American Catholics were diverse and more active in the civil rights movement than has often been assumed. While some black Catholics challenged racism in the Church, many were conflicted about the manner of Catholic desegregation generally imposed by closing valued black institutions. Tracing its impact through the early 1990s, Newman reveals how desegregation shook congregations but seldom brought about genuine integration.

MARK NEWMAN, Edinburgh, United Kingdom, is reader in history at the University of Edinburgh. He is author of four other books, including the prize-winning *Getting Right with God: Southern Baptists and Desegregation, 1945–1995*, and over twenty-five articles and essays.

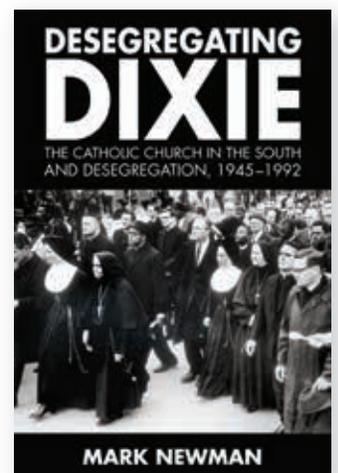
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Desegregating Dixie

The Catholic Church in the South and Desegregation, 1945–1992

Mark Newman

How a universal church adapted to and resisted powerful calls for transformation

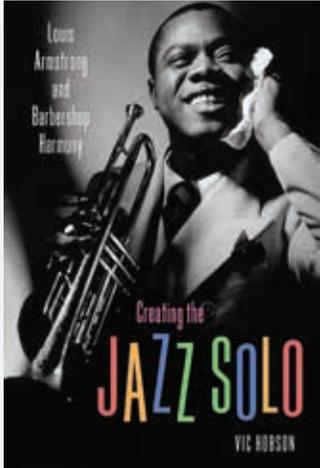


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Creating the Jazz Solo

Louis Armstrong and Barbershop Harmony

Vic Hobson



A powerful statement on Armstrong's pathway to creativity and his transformation of jazz

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American Made Music Series

Throughout his life, Louis Armstrong tried to explain how singing with a barbershop quartet on the streets of New Orleans was foundational to his musicianship. Until now, there has been no in-depth inquiry into what he meant when he said, “I figure singing and playing is the same,” or “Singing was more into my blood than the trumpet.” *Creating the Jazz Solo: Louis Armstrong and Barbershop Harmony* shows that Armstrong understood exactly the relationship between what he sang and what he played, and that he meant these comments to be taken literally: he was singing through his horn.

To describe the relationship between what Armstrong sang and played, author Vic Hobson discusses elements of music theory with a style accessible even to readers with little or no musical background. Jazz is a music that is often performed by people with limited formal musical education. Armstrong did not analyze what he played in theoretical terms. Instead, he thought about it in terms of the voices in a barbershop quartet.

Understanding how Armstrong, and other pioneer jazz musicians of his generation, learned to play jazz and how he used his background of singing in a quartet to develop the jazz solo has fundamental implications for the teaching of jazz history and performance today. This assertive book provides an approachable foundation for current musicians to unlock the magic and understand jazz the Louis Armstrong way.

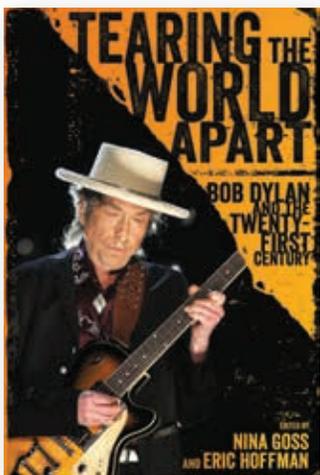
VIC HOBSON, Essex, England, was awarded a Kluge Scholarship to the Library of Congress in 2007 and a Woest Fellowship to the Historic New Orleans Collection in 2009. A trustee for the National Jazz Archive, his own work has appeared in *American Music*, *Jazz Perspectives*, and the *Jazz Archivist*. He is author of *Creating Jazz Counterpoint: New Orleans, Barbershop Harmony, and the Blues*, also published by University Press of Mississippi.

Tearing the World Apart

Bob Dylan and the Twenty-First Century

Edited by Nina Goss and Eric Hoffman

Contributions by Alberto Brodesco, James Cody, Andrea Cossu, Anne Margaret Daniel, Jesper Doolard, Nina Goss, Jonathan Hodgers, Eric Hoffman, Jamie Lorentzen, Fahri Öz, Nick Smart, and Thad Williamson



Essays examining the Nobel laureate's work in the new millennium

NEW IN PAPERBACK

NOVEMBER 202 pages, 6 x 9 inches
Paper **\$30.00S** 978-1-4968-2014-3
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American Made Music Series

“Tearing the World Apart offers eleven lively ways of looking at millennial Dylan. Each essay, like a good Dylan song, stands on its own merits and suggests rich trails to follow. First-person observations, close readings of Dylan’s music and film, and contagious joy dance together between the book’s covers. I learned much, took many notes, went down some new trails, and sang along the way.”

—David Gaines, author of *In Dylan Town: A Fan’s Life*

Bob Dylan is many things to many people. Folk prodigy. Rock poet. Quiet gentleman. Dionysian impresario. Cotton Mather. Each Bob Dylan joins a collective cast that has made up his persona for over fifty years.

No version of Dylan is uncomplicated, but the postmillennial manifestation seems peculiarly contrary—a tireless and enterprising antiquarian; a creator of singular texts and sounds through promiscuous poaching; an artist of innovation and renewal. This is a Dylan of persistent surrender from and engagement with a world he perceives as broken.

Tearing the World Apart participates in the creation of the postmillennial Bob Dylan by exploring three records of the twenty-first century—“*Love and Theft*,” *Modern Times*, and *Tempest*—along with the film *Masked and Anonymous*.

These essays do justice to this difficult Bob Dylan by examining his method and effects through a disparate set of viewpoints. Readers will find a variety of critical contexts and cultural perspectives as well as a range of experiences as members of Dylan’s audience. *Tearing the World Apart* illuminates the intransigent subject from enticing and intersecting angles.

NINA GOSS, Brooklyn, New York, is a writer and educator. She is coeditor of and contributor to *Dylan at Play*. **ERIC HOFFMAN**, Vernon, Connecticut, is a poet and essayist. He is author of *Open: A Narrative* and coeditor of *Dave Sim: Conversations*; *Chester Brown: Conversations*; and *Seth: Conversations*, all published by University Press of Mississippi.

Despite a substantial artistic legacy, there has never been a book devoted to Greek music in America until now. Those seeking to learn about this vibrant and exciting music were forced to seek out individual essays, often published in obscure or ephemeral sources. This volume provides a singular platform for understanding the scope, practice, and development of Greek music in America through essays and profiles written by principal scholars in the field.

Greece developed a rich variety of traditional, popular, and art music that diasporic Greeks brought with them to America. In Greek American communities, music was and continues to be an essential component of most social activities. Music links the past to the present, the distant to the near, and bonds the community with an embrace of memories and narrative. From 1896 to 1942, more than a thousand Greek recordings in many genres were made in the United States, and thousands more have appeared since then. These encompass not only Greek traditional music from all regions, but also emerging urban genres, stylistic changes, and new songs of social commentary. *Greek Music in America* includes essays on all of these topics as well as history and genre, places and venues, the recording business, and profiles of individual musicians. This book is required reading for anyone who cares about Greek music in America, whether scholar, fan, or performer.

TINA BUCUVALAS, Tarpon Springs, Florida, is curator of art and historical resources with the City of Tarpon Springs. Formerly president of the Florida Folklore Society, she served as state folklorist and director of the Florida Folklife Program of the Florida Department of State. Her many books include *Just Above the Water: Florida Folk Art*; *South Florida Folklife*; and *The Florida Folklife Reader*, all published by University Press of Mississippi.

Greek Music in America

Edited by Tina Bucuvalas

Contributions by Tina Bucuvalas, Anna Caraveli, Aydin Chaloupka, Sotirios (Sam) Chianis, Frank Desby, Stavros K. Frangos, Stathis Gauntlett, Joseph G. Graziosi, Gail Holst-Warhaft, Michael G. Kaloyanides, Panayotis League, Roderick Conway Morris, National Endowment for the Arts/National Heritage Fellows, Nick Pappas, Meletios Pouliopoulos, Anthony Shay, David Soffa, Dick Spottswood, Jim Stoyhoff, and Anna Lomax Wood

A long-overdue study that samples all the genres, sounds, and contributions of the Greek music diaspora



DECEMBER 464 pages (approx.),
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In October 1999, eleven Antilleans attended the service held to commemorate the 150th anniversary of Frédéric Chopin's death. This service, held in the Warsaw church where the composer's heart is kept in an urn, was an opportunity for these Antilleans to express their debt of gratitude to Chopin, whose influence is central to Antillean music history. Press coverage of this event caused Dutch novelist and author Jan Brokken to start writing this book, based on notes he took while living on Curaçao from 1993 to 2002.

Anyone hoping to discover an overlooked chapter of Caribbean music and music history will be amply rewarded with this Dutch-Caribbean perspective on the pan-Caribbean process of creolization. On Curaçao, the history and legacy of slavery shaped culture and music, affecting all of the New World. Brokken's portraits of prominent Dutch Antillean composers are interspersed with cultural and music history. He puts the Dutch Caribbean's contributions into a broader context by also examining the nineteenth-century works by pianist Louis Moreau Gottschalk from New Orleans and Manuel Saumell from Cuba. Brokken explores the African component of Dutch Antillean music—examining the history of the rhythm and music known as *tambú* as well as American jazz pianist Chick Corea's fascination with the tumba rhythm from Curaçao. The book ends with a discussion of how recent Dutch Caribbean adaptations of European dance forms have shifted from a classical approach to contemporary forms of Latin jazz.

JAN BROKKEN, Amsterdam, The Netherlands, was a journalist for several major Dutch papers. He is the author of the critically acclaimed and best-selling novels *The Blind Passengers*, *The Sad Champion*, *Jungle Rudy*, *In the Poet's House*, and *Baltic Souls*. His works have been translated into several languages. **SCOTT ROLLINS**, Amsterdam, The Netherlands, has been a cultural entrepreneur in music, literature, and film for more than forty years. He has published three volumes of poetry and is translator of *Boom's Blues: Music, Journalism, and Friendship in Wartime*, also published by University Press of Mississippi.

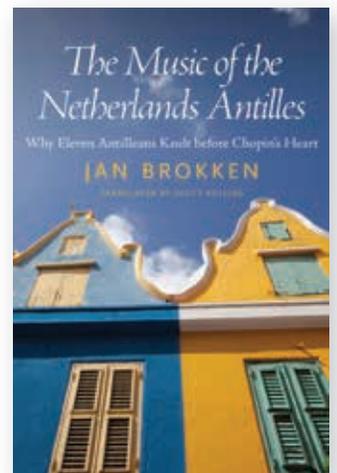
The Music of the Netherlands Antilles

Why Eleven Antilleans Knelt before Chopin's Heart

Jan Brokken

Translated by Scott Rollins

An exploration of an overlooked Caribbean musical tradition and the European, African, and New World influences that created it



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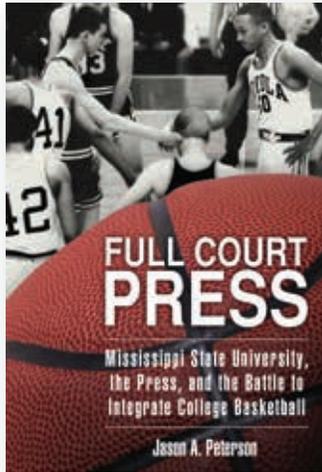
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Jason A. Peterson



How basketball loosened the grip of segregation and its proponents in the media

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Race, Rhetoric, and Media Series

“Peterson’s research and presentation of how the 1960s press handled this segregation issue in print is extensive and informative. . . . Recommended. All readers.”

—*CHOICE* magazine

“The celebrity phenomena of, say, LeBron James and Stephen Curry owe their possibility to a roster of names few outside of the state of Mississippi have ever heard: Coolidge Ball, Wilbert Jordan Jr., Larry Fry, and Jerry Jenkins. These barrier breakers integrated the hardwoods of the Magnolia State against the entrenched and well-funded wishes of the state’s power elites. It’s a little-known story. Fortunately, Jason A. Peterson decided to tell it and to ground that story in the archives of Mississippi’s many daily and weekly newspapers. The result is an important chronicle compellingly told. African American history, which is to say American history, is better off for it.”

—Brian Carroll, author of *The Black Press and Black Baseball, 1915–1955: A Devil’s Bargain* and *When to Stop the Cheering? The Black Press, the Black Community, and the Integration of Professional Baseball*

“This well-researched investigation is a welcome contribution to the ever-expanding body of scholarship documenting Mississippi’s long struggle for civil rights. . . . With insightful analysis and carefully crafted argument, Jason Peterson reminds us that sports and their media culture have long been a window through which both Mississippi and the nation perceive their ideas about race and inclusion.”

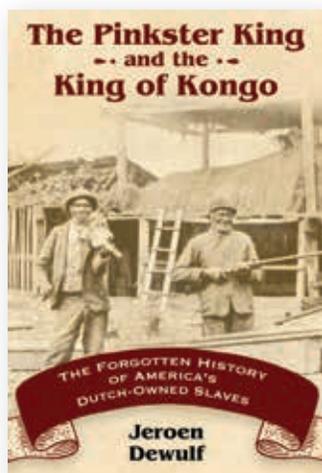
—Kevin D. Greene, codirector of the Center for Oral History and Cultural Heritage at the University of Southern Mississippi

JASON A. PETERSON, Charleston, South Carolina, is assistant professor of communication at Charleston Southern University. A former journalist and public relations practitioner, Peterson’s work has been published in *American Journalism: A Journal of Media History* and in the book *From Jack Johnson to LeBron James: Sports, Media, and the Color Line*.

The Pinkster King and the King of Kongo

The Forgotten History of America’s Dutch-Owned Slaves

Jeroen Dewulf



A recovery of the transformative significance of Pentecost celebrations and fraternal orders on African American identity

NEW IN PAPERBACK

NOVEMBER 292 pages, 6 x 9 inches,
12 b&w illustrations
Paper **\$30.00S** 978-1-4968-2027-3
Ebook available

“Jeroen Dewulf has created an attractive new paradigm for the historical analysis of slavery in North America. It rejects the traditional view that the process of cultural assimilation of Blacks to European standards occurred exclusively within the North American context. It also contradicts the thesis of all earlier experts that the Pinkster festival—the most prominent ritual in African American slave communities from the seventeenth to the nineteenth century—had its roots in Holland and had been a syncretic Dutch–African American phenomenon forged in the Hudson Valley. This is a work of solid erudition and of exhaustive and extremely difficult research.”

—Walter Prevenier, coauthor of *Honor, Vengeance, and Social Trouble: Pardon Letters in the Burgundian Low Countries*

“Pinkster (Pentecost) was one of the great but seldom recalled early African American holidays. Jeroen Dewulf’s rich, deeply researched, nuanced study will revive its memory. *The Pinkster King and the King of Kongo* is a significant addition to understanding black American culture and is important for any student of American folklore.”

—Graham Russell Gao Hodges, George Dorland Langdon Jr. Professor of History and Africana & Latin American Studies, Colgate University

JEROEN DEWULF, Berkeley, California, is associate professor of Dutch studies at the University of California, Berkeley, and director of Berkeley’s Institute of European Studies. For his research on the early Dutch history of New York and the first slave community on Manhattan, he was distinguished with the Hendricks Award, the Clague and Carol Van Slyke Prize, and the Robert O. Collins Award in African Studies.

“Morris’s work represents a breakthrough in taking Carter G. Woodson seriously as a personality and an institution builder. Most notably we learn how he used the press to transform the Association for the Study of Negro Life and History into the force that reshaped the celebration of Negro History, turning it into the most vibrant celebration of public history in America. A must-read for anyone who wants to understand Woodson.”

—Daryl Michael Scott, professor of history, Howard University, and editor of *Carter G. Woodson’s Appeal*

This study reveals how Carter G. Woodson (1875–1950) used the black press and modern public-relations techniques to popularize black history during the first half of the twentieth century. Often overlooked is Woodson’s skillful use of newspapers in developing and executing a public-education campaign built on truth, accuracy, and fairness. Burnis R. Morris explains how Woodson attracted mostly favorable news coverage for his history movement due to his deep understanding of the newspapers’ business and editorial models as well as his public-relations skills.

Woodson’s publicity tactics, combined with access to the audiences granted by the press, enabled him to drive the black history movement—particularly observance of Negro History Week and fundraising activities. This rarely explored side of Woodson, who was often called the “Father of Black History,” reintroduces Woodson’s lost image as a leading cultural icon who used his celebrity in multiple roles as an opinion journalist, newsmaker, and publicist of black history.

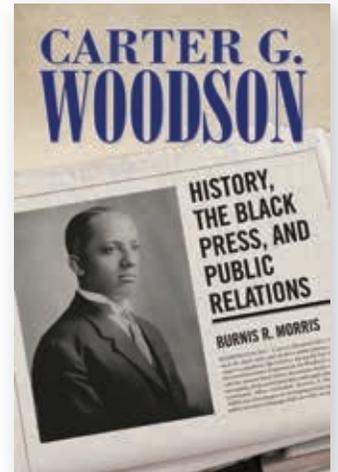
BURNIS R. MORRIS, Huntington, West Virginia, is the Carter G. Woodson Professor in Marshall University’s W. Page Pitt School of Journalism and Mass Communications, where he has taught courses in reporting, editing, diversity, mass media history, and public relations. He also created and directed for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

Carter G. Woodson

History, the Black Press, and Public Relations

Burnis R. Morris

*A recognition of how
the Father of Black
History harnessed
publicity power*



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OCTOBER 202 pages, 6 x 9 inches,
10 b&w illustrations, 10 tables
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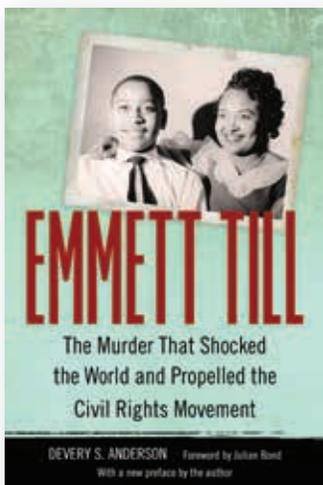
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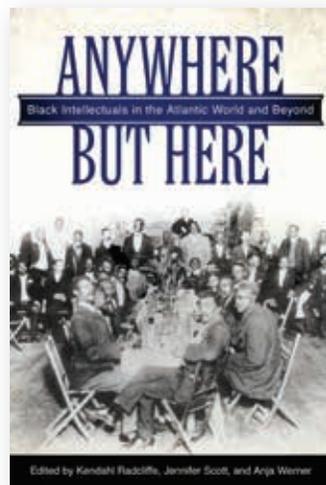
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African American Studies

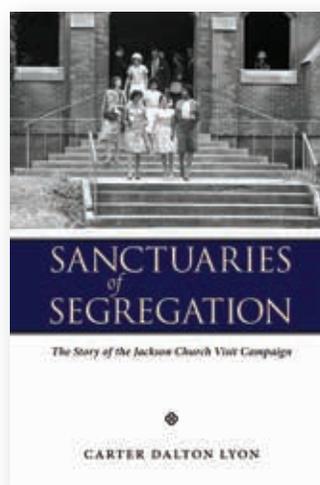
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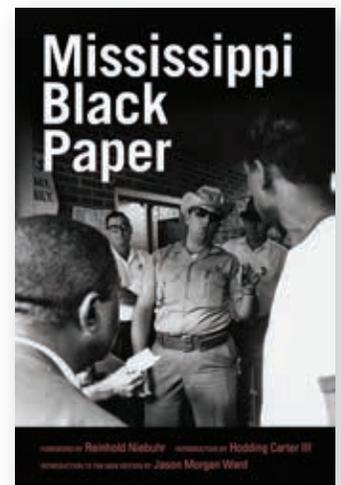
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Anywhere But Here
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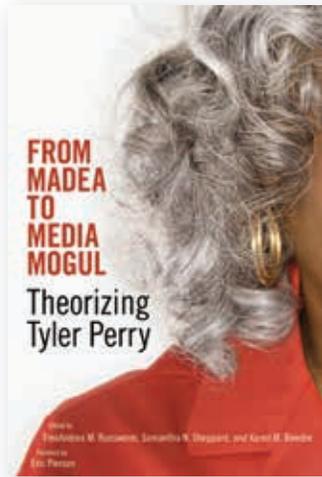
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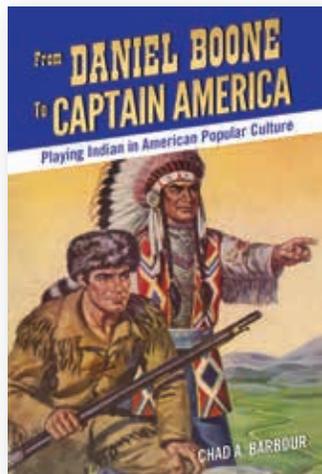
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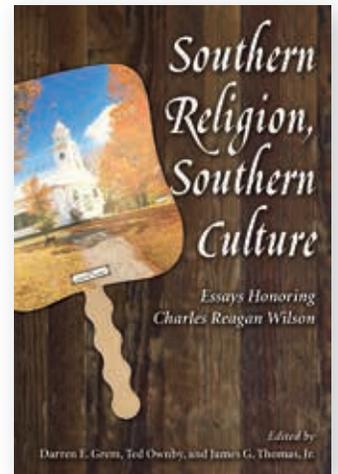
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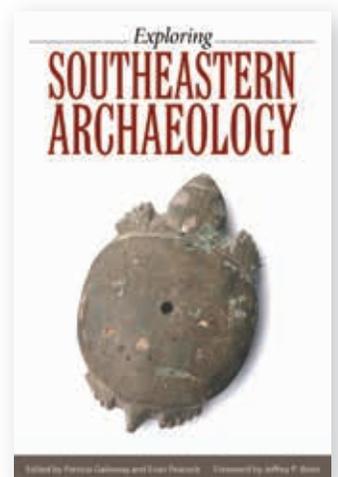
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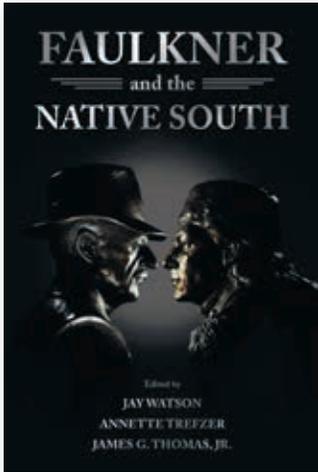
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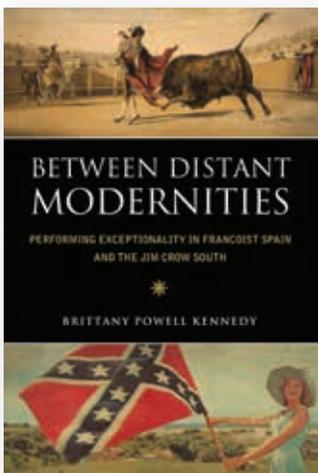
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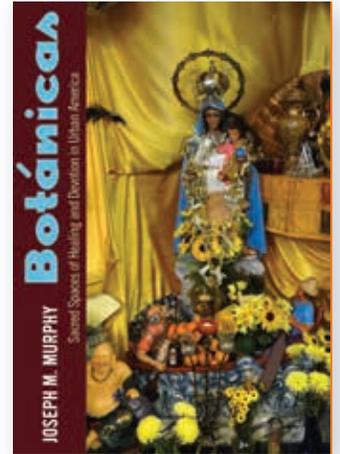
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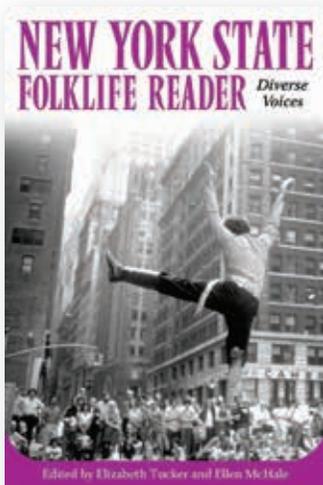
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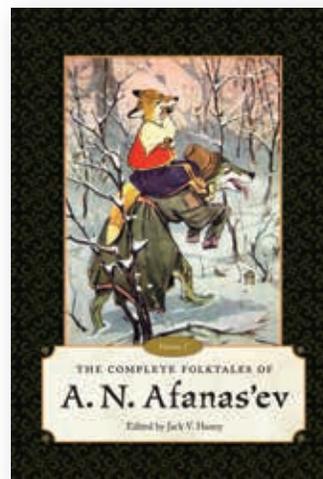
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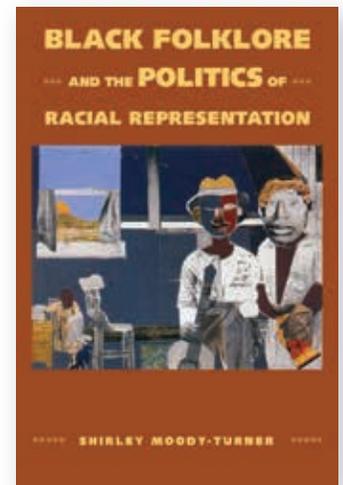
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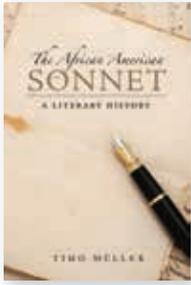
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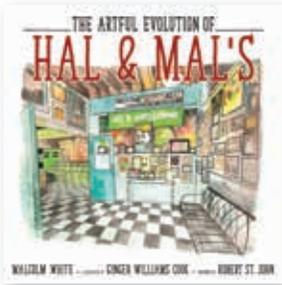
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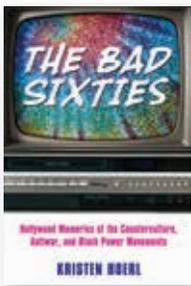
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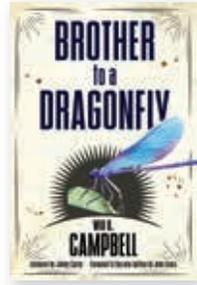
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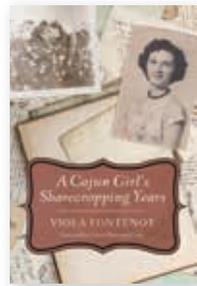
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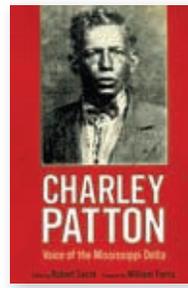
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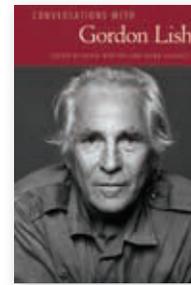
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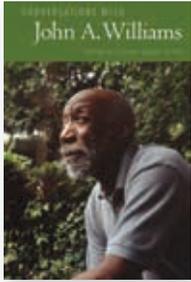
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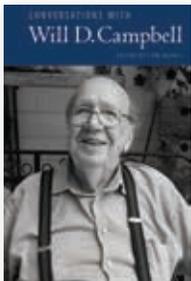
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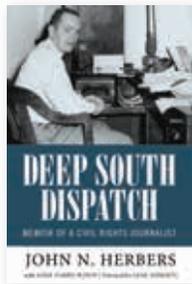
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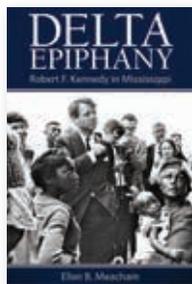


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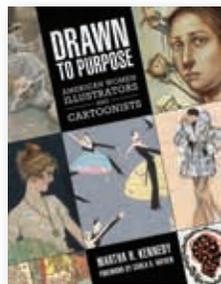
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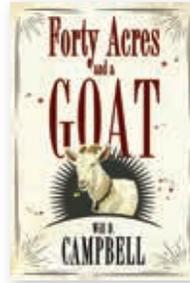
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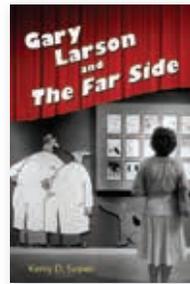
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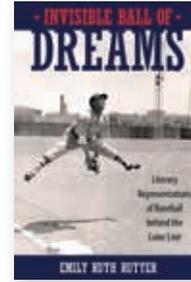
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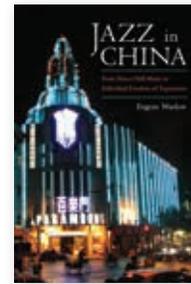
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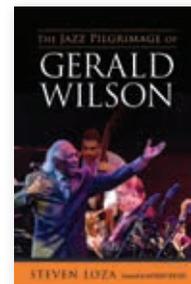
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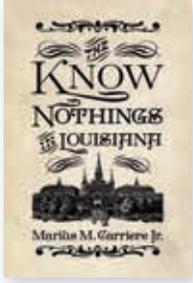
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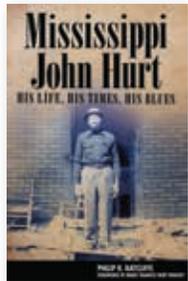
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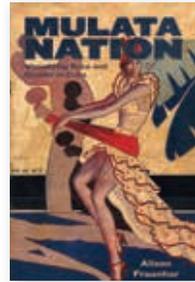
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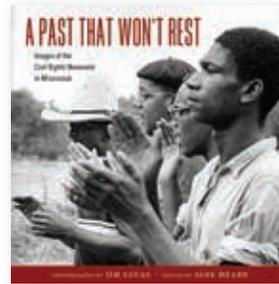


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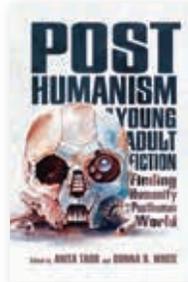
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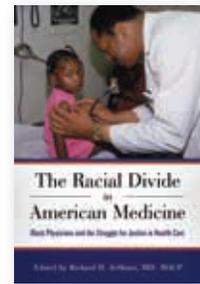


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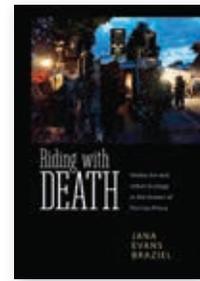
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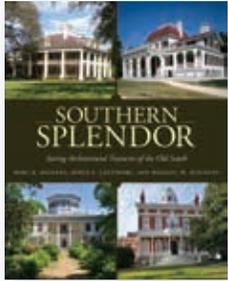
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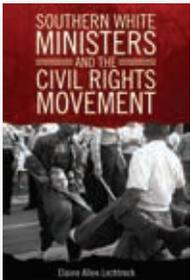
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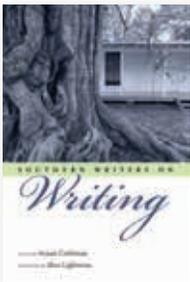
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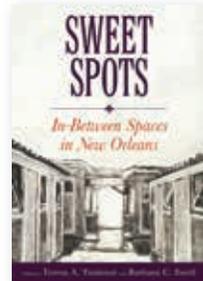
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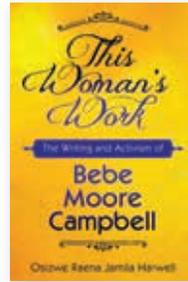
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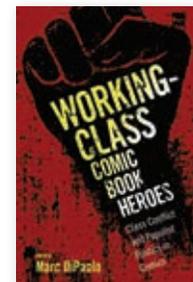
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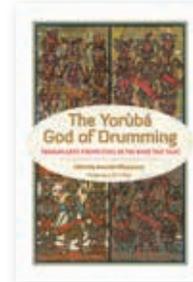
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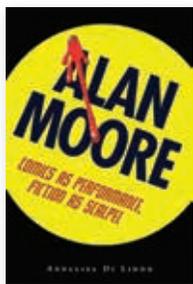
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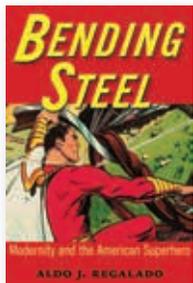
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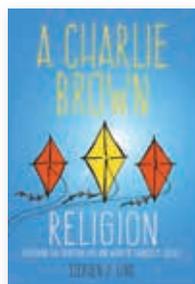


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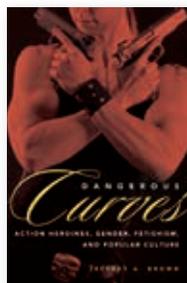
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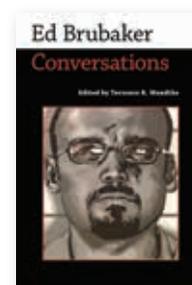
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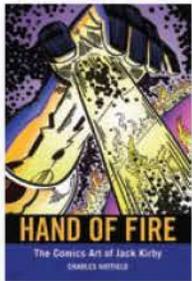
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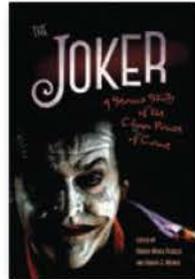
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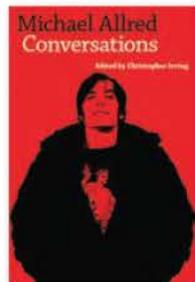
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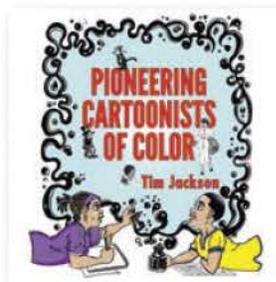
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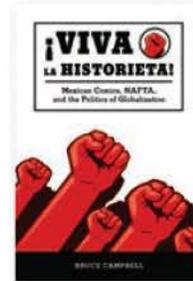
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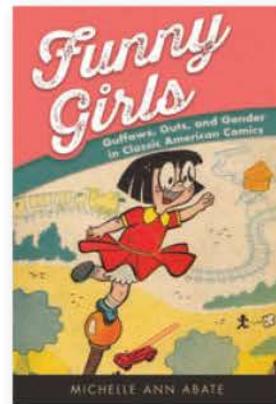
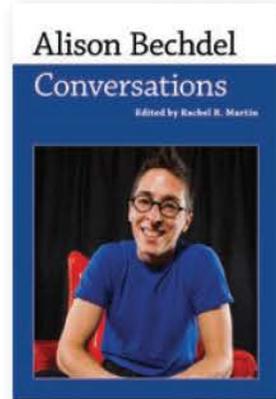
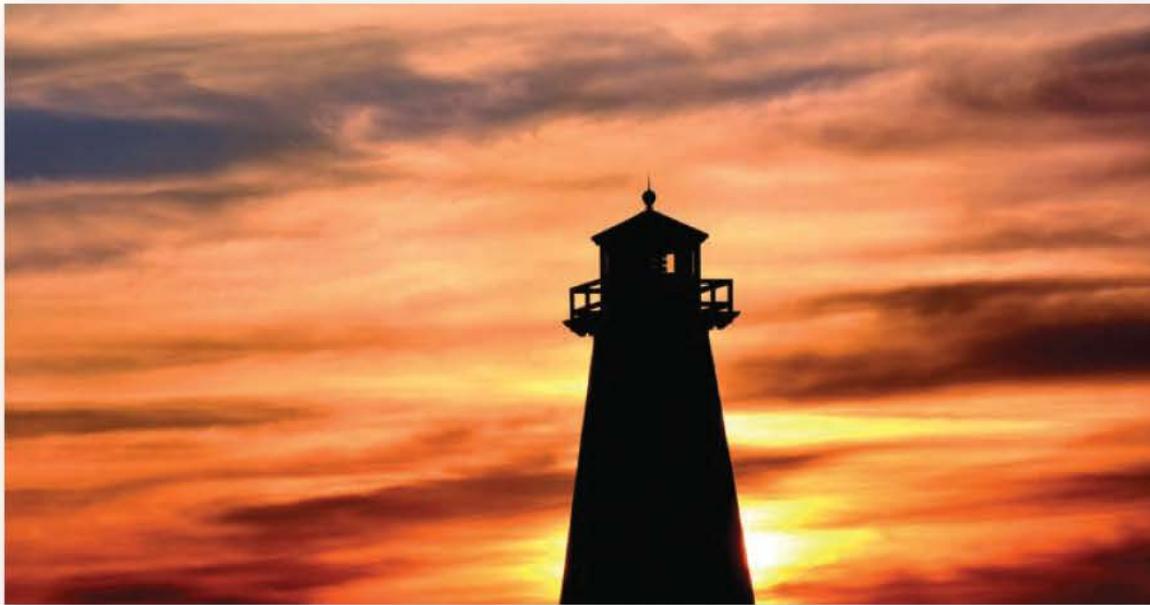
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