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*Mississippi*



**BOOKS FOR SPRING–SUMMER 2018**

*Walking Raddy: The Baby Dolls  
of New Orleans*, page 11



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*Front cover:* *Strut, Baby Doll*. Reproduced with permission of Ruth Owens.

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# Southern Splendor

## Saving Architectural Treasures of the Old South

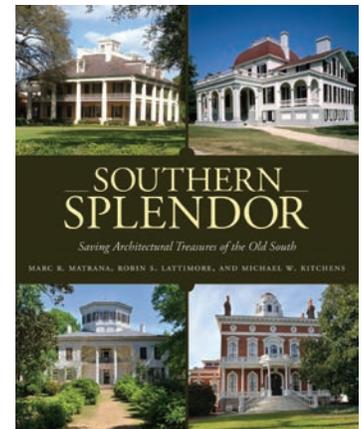
Marc R. Matrana, Robin S. Lattimore, and Michael W. Kitchens



Few things evoke thoughts and memories of the past more than a house from a bygone era, and few places are identified and symbolized more by historic dwellings than the American South. Plantation houses built with columned porticos and wide porches, stout chimneys, large rooms, and sweeping staircases survive as legacies of both a storied and troubled past. These homes are at the heart of a complex web of human relationships that have shaped the social and cultural heritage of the region for generations. Despite their commanding appearance, the region's plantation houses have proven to be fragile relics of history, vulnerable to decay, neglect, and loss. Today, only a small percentage of the South's antebellum treasures survive.

In *Southern Splendor: Saving Architectural Treasures of the Old South*, historians Marc R. Matrana, Robin S. Lattimore, and Michael W. Kitchens explore almost fifty houses built before the Civil War that have been authentically restored or preserved. Methodically examined are restoration efforts that preserve not only homes and other structures, but also the stories of those living in or occupying those homes. The authors discuss the challenges facing specific plantation homes and their preservation.

Featuring over 275 stunning photographs, as well as dozens of firsthand accounts and interviews with those involved in the preservation of these historic properties, *Southern Splendor* describes the leading role the South has played, since the nineteenth century, in the historic preservation movement in this country.



*An illustrated exploration of the legacies and restoration of historic antebellum homes in the South*

MAY, 400 pages (approx.), 8 x 10 inches,  
54 b&w and 227 color illustrations  
Cloth \$40.00T 978-1-4968-1100-4  
Ebook available



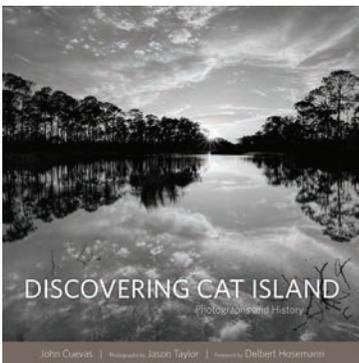
**Marc R. Matrana**, New Orleans, Louisiana, practices medicine at the Ochsner Medical Center and is an active preservationist and historian. He is author of *Lost Plantation: The Rise and Fall of Seven Oaks* and *Lost Plantations of the South*, both published by University Press of Mississippi. **Robin S. Lattimore**, Rutherford, North Carolina, is a high school teacher and author of more than twenty-five books, including *Southern Plantations: The South's Grandest Homes*. In 2013 he was bestowed with North Carolina's Order of the Longleaf Pine. Attorney **Michael W. Kitchens**, Athens, Georgia, is involved in preservation efforts and is author of *Ghosts of Grandeur: Georgia's Lost Antebellum Homes and Plantations*, the 2013 Gold Medal Winner of the Benjamin Franklin Award for Best New Voice in Non-Fiction.

Photographs: (top) Twin winding staircases in the rotunda at Waverly Plantation, courtesy of Michael W. Kitchens; (bottom left) marble tub at Destrehan Plantation, courtesy of Marc R. Matrana

# Discovering Cat Island

## Photographs and History

John Cuevas  
 Photographs by Jason Taylor  
 Foreword by Delbert Hosemann



*A visually stunning photographic tour of Cat Island and its many historical sites*

**APRIL**, 200 pages (approx.), 10 x 10 inches,  
 163 b&w photographs  
 Cloth **\$40.00T** 978-1-4968-1607-8  
 Ebook available

at Island, just off the Mississippi Gulf Coast shoreline, has been home to some of the most dramatic events and remarkable stories in the nation's history. While some of these stories are fact, others are colorful fables passed down through the ages with such conviction they have become true in the hearts and minds of many. Between fact and fiction is the undeniable reality: Cat Island is one of the most historically significant landmarks on the Mississippi Gulf Coast.

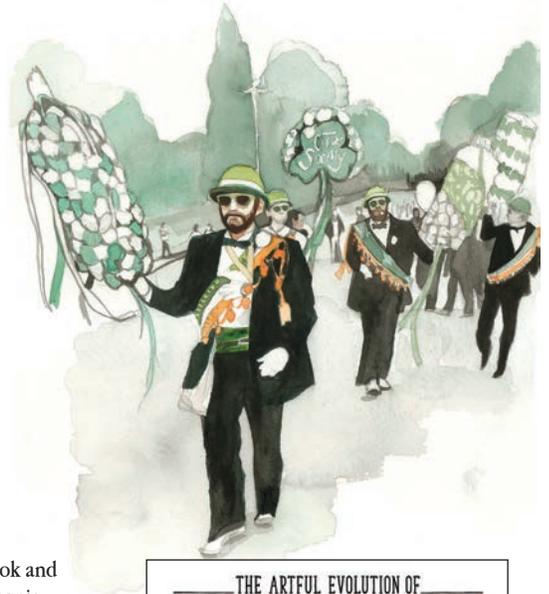
Featuring over 160 black and white photographs by Jason Taylor and a foreword by Mississippi's Secretary of State Delbert Hosemann, John Cuevas's *Discovering Cat Island* guides readers through Cat Island with stories and histories of twenty-nine sites—both real and imagined—of the legendary barrier island. Originally owned by the Cuevas family as part of a Spanish land grant to Juan de Cuevas in 1781, Cat Island boasts a colorful history that includes events related to the notorious pirate Jean Lafitte and the outlaw James Copeland, both of whom were thought to have buried their stolen treasure somewhere on the island; the Battle of New Orleans; and the War of 1812. The island served as one of the staging areas for the Seminole forced to abandon their homes and take part in the Trail of Tears. In the twentieth century the island was a convenient transfer point for gangsters and local bootleggers shipping booze during Prohibition before becoming a US military training camp site during World War II. In 1988 Cat Island became the location of the first oil drilling ever in the Mississippi Sound and in 2010 was one of the islands devastated by the BP Deepwater Horizon oil spill.

**John Cuevas**, Atlanta, Georgia, served as creative director of his own advertising firm in Atlanta for over twenty-five years, where he won gold awards in radio, television, and print advertising. **Jason Taylor**, Kiln, Mississippi, is an artist, photographer, and environmentalist whose work is inspired by his passion for the outdoors and Mississippi Gulf Coast.

Photographs: (top left and top right) by Jason Taylor; (bottom right) courtesy of the National Wildlife Federation

# The Artful Evolution of Hal & Mal's

Malcolm White  
 Illustrated by Ginger Williams Cook  
 Foreword by Robert St. John

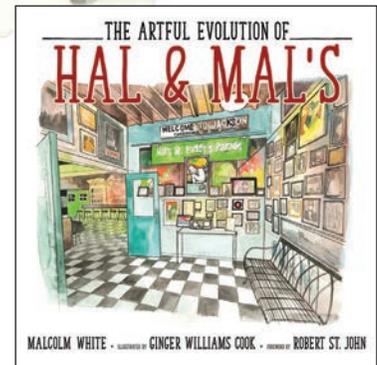


*The Artful Evolution of Hal & Mal's* is a collaboration between artist Ginger Williams Cook and author Malcolm White about the people, the place, and the history of Hal & Mal's, an iconic institution in downtown Jackson, Mississippi.

Featuring beautiful watercolor paintings, the book brings together thirty years of family history, live music performances, and cafe society through graphic designs of old photographs, original illustrations, Hal's legendary recipe cards, and the written word. Opening with a foreword by the renowned author and chef Robert St. John and featuring Ginger's bold and vibrant look at a place she grew up patronizing, *The Artful Evolution of Hal & Mal's* captures the reflective, quirky voice of one half of the dynamic team known to millions as Hal & Mal.

Hal & Mal's was conceived by brothers Hal and Malcolm White. The dream was rooted in a childhood on the Mississippi Gulf Coast, reinforced by years of living and working in New Orleans, and ultimately launched in Jackson in 1985. This gathering place has always been owned and operated by family—now the second and third generations. The multifunctional, southern-soul-soaked rooms are adorned with memorabilia and chock-full of local character; each one also features a stage for live music. The kitchen serves a steady offering of hearty regional staples with a nod toward the Gulf of Mexico.

Hal & Mal's is the most-talked-about upscale honky-tonk in all of Mississippi, where art is made, music plays, and folks gather to share community and celebrate the very best of Mississippi's creative spirit.



*A playful look at one of Mississippi's iconic landmarks*

**MARCH**, 160 pages (approx.), 10 x 10 inches,  
 58 color illustrations  
 Cloth **\$40.00T** 978-1-4968-1203-2  
 Ebook available

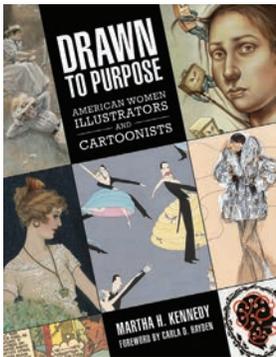


**Malcolm White**, Jackson, Mississippi, is a public servant and entrepreneur who has worked in the fields of food, music, art, and culture for more than forty years. With their extended family, he and his late brother Hal created and lovingly nurtured the evolution of one of Mississippi's most renowned public gathering places. **Ginger Williams Cook**, Jackson, Mississippi, is an artist, mother, and arts educator. Her illustrations have appeared on national publications and products.

## Drawn to Purpose

### American Women Illustrators and Cartoonists

Martha H. Kennedy  
Foreword by Carla D. Hayden



*A study of the immense  
artistic achievements  
of women in American  
illustration*

**MARCH**, 255 pages, 8½ x 11 inches,  
250 color illustrations  
Cloth **\$50.00T** 978-1-4968-1592-7  
Ebook available

Published in partnership with the Library of Congress, *Drawn to Purpose: American Women Illustrators and Cartoonists* presents an overarching survey of women in American illustration, from the late nineteenth into the twenty-first century. Martha H. Kennedy brings special attention to forms that have heretofore received scant notice—cover designs, editorial illustrations, and political cartoons—and reveals the contributions of acclaimed cartoonists and illustrators, along with many whose work has been overlooked.

Featuring over 250 color illustrations, including eye-catching original art from the collections of the Library of Congress, *Drawn to Purpose* provides insight into the personal and professional experiences of eighty women who created these works. Included are artists Roz Chast, Lynda Barry, Lynn Johnston, and Jillian Tamaki. The artists' stories, shaped by their access to artistic training, the impact of marriage and children on careers, and experiences of gender bias in the marketplace, serve as vivid reminders of social change during a period in which the roles and interests of women broadened from the private to the public sphere.

The vast, often neglected, body of artistic achievement by women remains an important part of our visual culture. The lives and work of the women responsible for it merit much further attention than they have received thus far. For readers who care about cartooning and illustration, *Drawn to Purpose* provides valuable insight into this rich heritage.

**Martha H. Kennedy**, Fairfax, Virginia, is curator of popular and applied graphic art in the Prints and Photographs Division at the Library of Congress. She has curated or cocurated nine exhibitions of cartoon and illustration art, assists researchers, and works with colleagues to develop the Library's collections of original graphic art. She has published in *American Art*, the *International Journal of Comic Art*, the *Washington Print Club Quarterly*, and the *Library of Congress Magazine*, as well as in *Cartoon America: Comic Art in the Library of Congress* and *Humor's Edge: Cartoons by Ann Telnaes*.

Illustrations: (left) Trina Robbins, photograph by Jessica Christian, courtesy of Trina Robbins; (top right) "I'm sorry!" by Barbara Shermund, courtesy of the Library of Congress's Prints & Photographs Division; (middle right) *Peggy Bacon* by Aline Fruhaur, courtesy of Deborah Vollmer; (bottom right) *St. Hillary* by Anita Kunz, © 2003 Anita Kunz, courtesy of the Library of Congress's Prints & Photographs Division

## Realizing Our Place

Real Southern Women in a Mythologized Land

Catherine Egley Waggoner and Laura Egley Taylor

What does it mean to be *from* somewhere? Does *place* seep into one's very being like roots making their way through rich soil, shaping a sense of self? In particular, what does it mean to be from a place with a storied past, one mythologized as the very best *and* worst of our nation? Such questions inspired Catherine Egley Waggoner and Laura Egley Taylor, sisters and Delta expatriates themselves, to embark on a trail of conversations through the Mississippi Delta.

Meeting in evocative settings from kitchens and beauty parlors to screened-in porches with fifty-one women—black, Chinese, Lebanese, and white; elderly and young; rich and poor; bisexual and straight—the authors trace the extent to which the historical dimensions of southern womanhood like submissiveness, purity, piety, and domesticity are visible in contemporary Delta women's everyday enactments. Waggoner and Taylor argue that these women do not simply embrace or reject such dimensions, but instead creatively tweak stereotypes in such a way that skillfully legitimizes their authenticity.

Blending academic analysis with colorful excerpts of Delta women's words and including over one hundred striking photographs, Waggoner and Taylor provide an insightful peek into the lives of *real* southern women living in a deeply mythologized land.

**Catherine Egley Waggoner**, Springfield, Ohio, is associate professor and chair of communication at Wittenberg University. She is coauthor of *Making Camp: Rhetorics of*

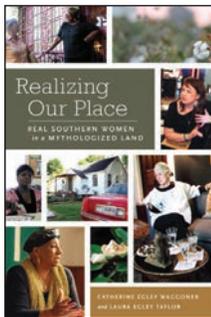
*An examination of the role myths of southern womanhood play in real women's lives in the Mississippi Delta*

*Transgression in U.S. Popular Culture* and recipient of the Wittenberg's 2014 Alumni Association Award for Distinguished Teaching. **Laura Egley Taylor**, Santa Fe, New Mexico, is the Miller Omega Design Coordinator at the Santa Fe Institute, where she runs SFI Press and works to visually interpret complexity science to the general public. She was art director of the award-winning natural parenting magazine *Mothering* until 2011.

**AUGUST**, 208 pages (approx.), 6 x 9 inches, 115 color photographs

Cloth **\$35.00T** 978-1-4968-1758-7

Ebook available



## Picturing Mississippi, 1817–2017

Land of Plenty, Pain, and Promise

Mississippi Museum of Art

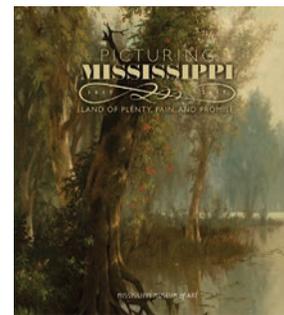
Contributions by Elizabeth Abston, Betsy Bradley, LeRonn Brooks, Mimi Miller, Roger Ward, and Jochen Wierich

This anthology of essays is published in conjunction with the bicentennial of Mississippi statehood and accompanies the exhibition *Picturing Mississippi, 1817–2017: Land of Plenty, Pain, and Promise* organized by the Mississippi Museum of Art. Compiled and edited by Jochen Wierich, a scholar of American studies and American art and chief curator at the Museum, these essays examine

artistic views of Mississippi from statehood to the present.

Essays by multiple authors offer new perspectives on the complex relationship between Mississippi and the visual arts it has inspired. While previous publications have focused on Mississippi art as a regional movement, this book, lavishly illustrated with more than one hundred illustrations, discusses Mississippi as a cultural landscape defined by cross-cultural exchange and conflict.

Broadly organized chronologically from when Mississippi was a territory shaped by Native Americans, African enslaved people, and European settlers to the twenty-first century, these essays probe the many



*A collection of essays that explore the current state of the history of art in Mississippi*

ways in which artists have tried to give meaning to Mississippi as a real and imagined place. Through the wider lens of social and cultural context, *Picturing Mississippi, 1817–2017* follows the deeper issues that connect Mississippi with the arts produced both inside and outside the state boundaries. The collection provides distinct views of the main themes that run through the history of Mississippi art, such as racial justice, identity, memory, and environment.

**Mississippi Museum of Art**, Jackson, Mississippi, is the largest art museum in the state and has been a community-supported institution for more than one hundred years. The Museum boasts an impressive permanent collection of more than 5,000 works of art, in addition to hosting traveling exhibitions from around the world. In 2010, the Museum received the National Medal for Museum Service from the Institute of Museum and Library Services, a federal agency, and in 2017, the Museum was accredited by the American Alliance of Museums.

**AVAILABLE**, 176 pages (approx.), 10 x 11 inches, 150 color illustrations (approx.)

Cloth **\$39.95T** 978-1-887422-26-0

Distributed for the Mississippi Museum of Art

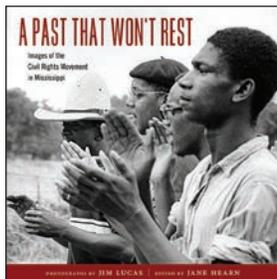
## A Past That Won't Rest

Images of the Civil Rights Movement in Mississippi

Photographs by Jim Lucas  
Edited by Jane Hearn

Contributions by Howard Ball, Peter Edelman, Aram Goudsouzian, Robert E. Lockett Jr., Ellen B. Meacham, Stanley Nelson, and Charles L. Overby

*A Past That Won't Rest: Images of the Civil Rights Movement in Mississippi* collects never-before-published photographs taken by Jim Lucas (1944–1980), an exceptional documentary photographer. His black and white images, taken during 1964 through 1968, depict events from the civil rights movement including



*Incredible photos documenting the struggle for social change in Mississippi*

the search for the missing civil rights workers in Neshoba County, the Meredith March Against Fear, Senator Robert F. Kennedy's visit to the Mississippi Delta, and more. The photographs exemplify Lucas's technical skill and reveal the essential truth in his subjects and the circumstances surrounding them. Lucas had a gift for telling a visual story, an instinctive eye for framing his shots, and a keen human sensibility as a photojournalist. A college student in Jackson, Mississippi, in 1964, he was on his way to becoming a professional photojournalist when Freedom Summer exploded. Lucas

found himself in the middle of events that would command the attention of the whole world. He cultivated his contacts and honed his craft behind the camera as a stringer for *Time* and *Life* magazines as well as the Associated Press. Lucas tragically lost his life in a car accident in 1980, but his photographs have survived and preserve a powerful visual legacy for Mississippi. Over one hundred gorgeously sharp photographs are paired with definitive essays by scholars of the events depicted, thereby adding insight and historical context to the book. Charles L. Overby, a fellow Jacksonian and young journalist at the time, provides a foreword about growing up in that tumultuous era.

**Jim Lucas** (1944–1980) started photographing for the *Jackson Daily News* while he was still in high school. A student at Millsaps College when the nation was focused on Mississippi and the search for three missing civil rights workers, Lucas met and assisted film cameramen from CBS news that summer of 1964. He continued to cover local marches, pickets, planning meetings, and bombings until 1968. Serving in Vietnam in the Army Signal Corps, he was named Military Newsfilm Motion Picture Photographer of the Year in 1969. Returning to Mississippi, he pursued freelance film work and work in motion picture feature films. **Jane Hearn**, Beaufort, South Carolina, was married to Jim Lucas at the time of his death. She archived, edited, and restored these images for a touring exhibition and a website.

**APRIL**, 160 pages (approx.), 9 x 9 inches, 108 b&w photographs  
Cloth \$40.00T 978-1-4968-1651-1  
Ebook available

## Delta Epiphany

Robert F. Kennedy in Mississippi

Ellen B. Meacham

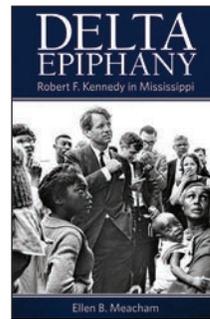
In April 1967, a year before his run for president, Senator Robert F. Kennedy knelt in a crumbling shack in Mississippi trying to coax a response from a listless child. The toddler sat picking at dried rice and beans spilled over the dirt floor as Kennedy, former US attorney general and brother to a president, touched the boy's distended stomach and stroked his face and hair. After several minutes with little response, the senator walked out the back door, wiping away tears.

In *Delta Epiphany: Robert F. Kennedy in Mississippi*, Ellen B. Meacham tells the story of Kennedy's visit to the Delta, while also examining the forces of history, economics, and politics that shaped the lives of the children he met in Mississippi in 1967 and the decades that followed. The book includes thirty-seven powerful photographs, a dozen published here for the first time. Kennedy's visit to the Mississippi Delta as part of a Senate subcommittee investigation of poverty programs lasted only a few hours, but Kennedy, the people he encountered, Mississippi, and the nation felt the impact of that journey for much longer. His visit and its aftermath crystallized many of the domestic issues that later moved Kennedy toward his candidacy for the presidency. Upon his return to Washington, Kennedy immediately began seeking ways to help the children he met on his visit; however, his efforts were frustrated by institutional obstacles and blocked by powerful men who were indifferent and, at times, hostile to the plight of poor black children.

Sadly, we know what happened to Kennedy, but this book also introduces us to three of the children he met on his visit, including the baby on the floor, and finishes their stories. Kennedy talked about what he had seen in Mississippi for the remaining fourteen months of his life. His vision for America was shaped by the plight of the hungry children he encountered there.

**Ellen B. Meacham**, Taylor, Mississippi, has been a journalist for more than twenty years, and her work has appeared in the *New York Times* and many other places. Currently, she teaches journalism at the University of Mississippi. Meacham worked as a news reporter in north Mississippi and at the Charleston, South Carolina, *Post and Courier*. In 2005, she was named an American Press Institute fellow and served her fellowship at the *Baton Rouge Advocate*.

**APRIL**, 352 pages (approx.), 6 x 9 inches, 37 b&w illustrations, 1 map  
Cloth \$28.00T 978-1-4968-1745-7  
Ebook available



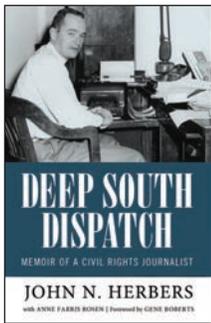
*The story of Robert F. Kennedy's consequential visit to the Mississippi Delta*

## Deep South Dispatch

### Memoir of a Civil Rights Journalist

John N. Herbers with Anne Farris Rosen  
Foreword by Gene Roberts

Former *New York Times* correspondent John N. Herbers (1923–2017), who covered the civil rights movement for more than a decade, has produced *Deep South Dispatch: Memoir of a Civil Rights Journalist*, a compelling story of national and historical significance. Born in the South during a time of entrenched racial segregation, Herbers witnessed a succession of landmark civil rights uprisings that rocked the country, the world, and his own conscience. Herbers's retrospective is a timely and critical illumination on America's current racial dilemmas and ongoing quest for justice.



*A compelling memoir from the front lines of the civil rights movement*

Herbers's reporting began in 1951, when he covered the brutal execution of Willie McGee, a black man convicted for the rape of a white housewife, and the 1955 murder trial of Emmett Till, a black teenager killed for allegedly whistling at a white woman. With immediacy and first-hand detail, Herbers describes the assassination of John F. Kennedy; the death of four black girls in the Birmingham, Alabama, church bombing; extensive travels and interviews with Martin Luther King Jr.; Ku Klux Klan cross-burning rallies and private meetings; the Freedom Summer murders in Philadelphia, Mississippi; and marches and riots in St. Augustine, Florida, and Selma, Alabama, that led to passage of national civil rights legislation.

This account is also a personal journey as Herbers witnessed the movement with the conflicted eyes of a man dedicated to his southern heritage but who also rejected the prescribed laws and mores of a prejudiced society. His story provides a complex understanding of how the southern status quo, in which the white establishment benefited at the expense of African Americans, was transformed by a national outcry for justice.

**John N. Herbers** (1923–2017) worked for more than a decade at United Press International and was a national reporter for the *New York Times* for twenty-five years covering civil rights, national politics, the White House, Congress, urban affairs, Watergate, and the administrations of six presidents. Author of four books, two on civil rights and *No Thank You, Mr. President* and *The New Heartland*, he received numerous awards, including the John Chancellor Award for Excellence in Journalism. **Anne Farris Rosen**, Washington, DC, is the daughter of John Herbers. An award-winning freelance journalist and adjunct professor at the University of Maryland's Philip Merrill College of Journalism, she has worked for the *New York Times*, the *Washington Post*, and the Pew Research Center.

**APRIL**, 250 pages (approx.), 6 x 9 inches, 30 b&w illustrations  
Cloth **\$28.00T** 978-1-4968-1674-0  
Ebook available

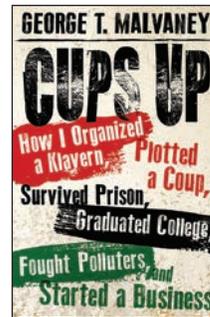
**Willie Morris Books in Memoir and Biography**

## Cups Up

How I Organized a Klavern, Plotted a Coup,  
Survived Prison, Graduated College, Fought Polluters,  
and Started a Business

George T. Malvaney

George T. Malvaney's life epitomizes the old maxim that "You cannot make this stuff up." Combine a young Klansman from Mississippi, an armed coup attempt in the Caribbean, a stay in prison, and a life-changing epiphany, and you have but half of this swashbuckling tale. Throw in the worst man-made ecological disaster in the history of the United States, and you have unleashed Malvaney's full life story. The Klansman, the soldier of fortune, the wild-eyed prisoner transforms into a renowned leader of the Mississippi Gulf Coast cleanup effort in the wake of the BP Deepwater Horizon oil spill.



*A riveting story of perseverance and redemption that proves life is stranger than fiction*

In his too-crazy-not-to-be-true memoir, Malvaney chronicles what easily should be several lifetimes of adventure—and misadventure. Growing up in a close-knit family in Jackson, Mississippi, the young Malvaney preferred woods and swamps to the drudgery of high school. He dropped out, enlisted in the Navy, and shortly afterwards joined the Ku Klux Klan. While onboard, he organized a branch of the Klan, corrupting and endangering his crewmen. After his discharge, he answered a mercenary call to take part in an invasion of Dominica, a Caribbean fiasco known as the "Bayou of Pigs." That madness landed him in a federal penitentiary. And there, somehow, he vowed to turn his life around.

*Cups Up*, a title drawn from the wake-up call shouted at prisoners, is a story of perseverance, cleansing, and redemption. It chronicles the roller coaster life of a high school dropout, ex-Klansman, ex-mercenary, ex-felon, and ex-con, who went on to become a college graduate, a hard-nosed environmental regulator, and a widely respected top executive in a company with more than a thousand employees.

**George T. Malvaney**, Edwards, Mississippi, is best known for his work following British Petroleum's oil spill in 2010. He spent more than fourteen years with a nationally recognized environmental contracting firm overseeing sales, marketing, and field operations. Prior to that, he worked as an environmental scientist at the Mississippi Department of Environmental Quality. Today, he is a partner at Enhanced Environmental and Emergency Services (E3) and Malvaney and Associates.

**MAY**, 192 pages (approx.), 5½ x 8½ inches, 20 b&w illustrations  
Cloth **\$25.00T** 978-1-4968-1679-5  
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**Willie Morris Books in Memoir and Biography**

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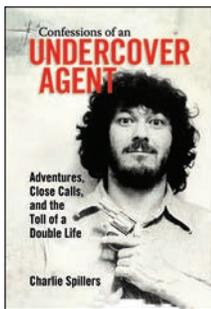
## Confessions of an Undercover Agent

Adventures, Close Calls, and the Toll of a Double Life

Charlie Spillers

“Charlie Spillers is a natural-born storyteller with one hell of a story to tell. This is the real lowdown on southern crime from a man who saw it from the inside. After reading the book, I don’t know if Spillers was brave or just plain crazy. But I loved it. A great read.” —Ace Atkins, *New York Times* bestselling author of *The Forsaken* and *The Redeemers*

“*Confessions of an Undercover Agent* is one of those real-life books you just can’t put down. It is factual yet exciting. It defines all the principles of undercover work and highlights the dangers faced by our brave men and



women who perform undercover duties every day. *Confessions* will put the reader into the very mindset of an undercover officer. If you have never worked undercover, your heart rate will increase and your blood pressure will rise by reading and imagining being in these situations. It will be mandatory reading for all future undercover class students at the Department of Defense’s Regional Counterdrug Training Academy.” —Tim Rutledge, director of training at the Regional Counterdrug Training Academy (RCTA), Naval Air Station, Meridian, Mississippi

*The true story of an ex-Marine who fought crime as an undercover cop, a narcotics agent, and finally a federal prosecutor*

“*Confessions of an Undercover Agent* is a dynamic, compelling, hilarious memoir by a talented new writer. Charlie Spillers tells fascinating adventure stories unequalled in any other modern memoir I’ve read. Spillers delivers with brilliant but painful introspection what living a double life of adventurous deception does to your own character. He shows us how the endless adrenaline rushes of risking your life—and that of your family—

change you.” —John Hailman, author of *From Midnight to Guntown: True Crime Stories from a Federal Prosecutor in Mississippi* and *Return to Guntown: Classic Trials of the Outlaws and Rogues of Faulkner Country*

“*Confessions of an Undercover Agent* stands on the author’s skill as an observer, his remarkable memory, and his ear for the conversation of criminals, told in long scenes with plenty of colorful dialogue. In a time when the police are getting a bad rap, he’s the kind of guy you want on the side of the law. May his exploits live on in the canon of great Mississippi true-crime literature.” —Jamie Kornegay, *Clarion-Ledger*

**Charlie Spillers**, Oxford, Mississippi, a former Marine and narcotics agent, was an assistant US attorney for twenty-three years, which included serving three tours in Iraq for the Department of Justice as the justice attaché for Iraq and as an attorney-advisor to the Iraqi High Tribunal. He also served as an adjunct professor at the University of Mississippi.

**MARCH**, 256 pages, 6 x 9 inches, 34 b&w illustrations

Paper \$18.00T 978-1-4968-1853-9

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Willie Morris Books in Memoir and Biography

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## Teacher

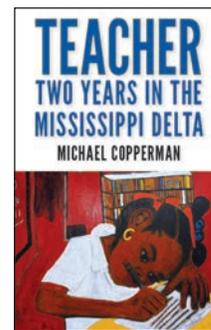
Two Years in the Mississippi Delta

Michael Copperman

“*Teacher* should be required reading for preservice teaching candidates as they prepare for their field placements. They will be challenged to consider their own values.” —Dr. Michael Cormack Jr., chief executive officer of the Barksdale Reading Institute, former elementary school principal, and adjunct professor at the University of Mississippi

“*Teacher* is a very important book for aspiring administrators to read. Through a personal story, Copperman powerfully articulates the struggles of beginning teachers, the profound needs of students, and the system barriers that prevent teachers from meeting these needs. . . . Copperman’s

words in *Teacher* provide a call to action that can’t be ignored by administrators.” —Nancy Golden, former superintendent of Springfield Public Schools and chief education officer for the state of Oregon



*A mesmerizing account of the realities of working with Teach For America in one of the country’s poorest and most challenged regions*

“*Teacher* is a must-read for any teacher candidate who is inspired to help poor students achieve the American Dream. Yet, *Teacher* is not a depressing book. With lyrical prose and many laugh-out-loud stories, Copperman’s account is beautiful as well as sobering.” —Nicole Louie, assistant professor of mathematics education at the University of Texas at El Paso and former middle school mathematics teacher on the south side of Chicago

“The real power of *Teacher* is that Copperman looks out as much as he looks in. He is alive to the place itself, to the horrors and beauties of the Delta, the segregated towns and tangled bayous, and, like any good teacher, Copperman is honest about and careful with the lives and stories of his students.” —Joe Wilkins, professor at Linfield College and author of the memoir *The Mountain and the Fathers: Growing Up on the Big Dry* and the poetry collection *When We Were Birds*

“Copperman’s story is the truth shared by all educators about our best intentions, our naïve betrayals, regrets that hiss in our memories. *Teacher* in itself is the act of teaching. It’s not about naming what’s right or wrong. It’s about what’s real and what we can learn from it.” —Erin Fristad, educator and author of *The Glass Jar*

From 2002 to 2004, **Michael Copperman**, Eugene, Oregon, taught fourth grade in the rural public schools of the Mississippi Delta with Teach For America. Now, he teaches writing to low-income, first-generation college students of diverse backgrounds at the University of Oregon. His work has appeared in the *Sun*, the *Oxford American*, *Guernica*, *Creative Nonfiction*, and *Copper Nickel* and has garnered fellowships and awards from the Munster Literature Centre, the Oregon Arts Commission, Literary Arts, and Bread Loaf Writers’ Conference.

**MARCH**, 224 pages, 6 x 9 inches

Paper \$20.00T 978-1-4968-1854-6

Ebook available

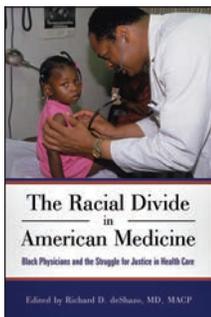
## The Racial Divide in American Medicine

### Black Physicians and the Struggle for Justice in Health Care

Edited by Richard D. deShazo, MD, MACP

Contributions by Richard D. deShazo, John Dittmer, Keydron K. Guinn, Lucius M. Lampton, Wilson F. Minor, Rosemary Moak, Sara B. Parker, Wayne J. Riley, Leigh Baldwin Skipworth, Robert Smith, and William F. Winter

*The Racial Divide in American Medicine* documents the struggle for equity in health and health care by African American citizens and physicians in Mississippi and the



United States. Dr. Richard D. deShazo and the contributors to the volume trace the dark journey from a system of slave hospitals in the state, through Reconstruction, Jim Crow, and the civil rights era, to the present day. They substantiate that current health disparities in the state are directly linked to America's history of separation, neglect, struggle, and disparities.

Contributors reveal details of individual physicians' journeys for recognition both as African Americans and as professionals in Mississippi. Despite discrimination by their white colleagues and threats of violence, a small but fearless group of African American physicians fought for desegregation of American medicine and society. For example, T. R. M. Howard, MD, in the all-black city of Mound Bayou led a private investigation of the Emmett Till murder that helped trigger the civil rights movement. Later, other black

physicians risked their lives and practices to furnish care for white civil rights workers during the civil rights movement.

DeShazo has assembled an accurate account of the lives and experiences of black physicians in Mississippi, one that gives full credit to the actions of these pioneers. DeShazo's introduction and the essays address ongoing isolation and distrust among black and white colleagues in Mississippi. This book will stimulate dialogue, apology, and reconciliation, with the ultimate goal of improving disparities in health and health care and addressing long-standing injustices in our country.

**Richard D. deShazo, MD, MACP**, Jackson, Mississippi, is professor of medicine and pediatrics and Billy S. Guyton Distinguished Professor at University of Mississippi Medical Center. He is a prolific radio commentator on health matters and host of the show *Southern Remedy* on Mississippi Public Broadcasting.

**AUGUST**, 224 pages (approx.), 6 x 9 inches, 60 b&w illustrations, 10 tables  
Cloth \$40.00T 978-1-4968-1768-6  
Ebook available

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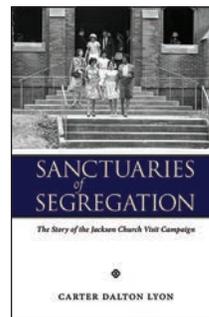
## Sanctuaries of Segregation

### The Story of the Jackson Church Visit Campaign

Carter Dalton Lyon

Winner of the 2017 Eudora Welty Prize

"The moral and religious issues that swirled about the civil rights movement in the early 1960s have rarely been put in richer context than in *Sanctuaries of Segregation*. Lyon's analysis of the fraught relationship between white moderate ministers, many of whom favored racial integration, and their segregationist congregants, who often forced them from



their pulpits, adds a new level of understanding of the moral battles within white southern churches." —Charles Reagan Wilson, professor emeritus of history and southern studies at the University of Mississippi and author of *Flashes of a Southern Spirit: Meanings of the Spirit in the U.S. South*

"This book represents a major achievement. Thanks to Carter Dalton Lyon's deep and impressive research, we now understand the story of the Jackson church visit campaign in detail. This book demonstrates how the effects of this initiative rippled across the country, and it underscores the contradictory but crucial role that white Christianity played during the civil rights years." —Carolyn Renée Dupont, author of *Mississippi Praying: Southern White Evangelicals and the Civil Rights Movement, 1945–1975*

*How motivated Christians confronted the hypocrisy that separated races on the Sabbath*

"With remarkably thorough research, compelling analysis, and captivating narrative, Lyon uncovers another powerful story of the 1960s black freedom struggle and offers extraordinary insight into the perspectives of actors on all sides of the conflict." —Joseph T. Reiff, Shelton Professor of Religion, Emory & Henry College, and author of *Born of Conviction: White Methodists and Mississippi's Closed Society*

"Carter Dalton Lyon's *Sanctuaries of Segregation* is a wonderful addition to the growing literature on the role of 'white' churches during the civil rights movement in the South. Lyon's book helps fill out our knowledge—and our understanding—of this understudied chapter in the civil rights struggle. . . . A must-read for anyone interested in the history of southern churches during the civil rights movement." —Stephen R. Haynes, professor of religious studies, Rhodes College, and author or editor of eleven books including *The Last Segregated Hour: The Memphis Kneel-Ins and the Campaign for Southern Church Desegregation*

**Carter Dalton Lyon**, Memphis, Tennessee, is a native of Lexington, Kentucky. He teaches and chairs the History Department at St. Mary's Episcopal School.

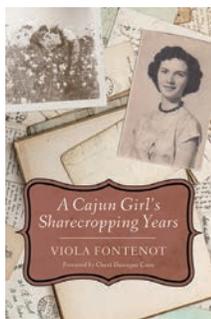
**AVAILABLE**, 374 pages, 6 x 9 inches  
Paper \$28.00T 978-1-4968-1696-2  
Ebook available

## A Cajun Girl's Sharecropping Years

Viola Fontenot

Foreword by Cheré Dastugue Coen

Today sharecropping is history, though during World War II and the Great Depression sharecropping was prevalent in Louisiana's southern parishes. Sharecroppers rented farmland and often a small house, agreeing to pay a one-third share of all profit from the sale of crops grown on the land. Sharecropping shaped Louisiana's rich cultural history, and while there have been books published about sharecropping, they share a predominately male perspective. In *A Cajun Girl's Sharecropping Years*, Viola Fontenot adds the female voice into the story of sharecropping.



*A female perspective  
of sharecropping life*

Spanning from 1937 to 1955, Fontenot describes her life as the daughter of a sharecropper in Church Point, Louisiana, including details of field work as well as the domestic arts and Cajun culture. The account begins with stories from early life, where the family lived off a gravel road near the woods without electricity, running water, or bathrooms, and a mule-drawn wagon was the only means of transportation. To gently introduce the reader to her native language, the author often includes French words along with a succinct definition. This becomes an important part of the story as Fontenot attends primary school, where she experienced prejudice for

speaking French, a forbidden and punishable act. Descriptions of Fontenot's teenage years include stories of going to the *boucherie*; canning blackberries, figs, and pumpkins; using the wood stove to cook dinner; washing and ironing laundry; and making moss mattresses. Also included in the texts are explanations of rural Cajun holiday traditions, courting customs, leisure activities, children's games, and Saturday night house dances for family and neighbors, the *fais do-do*.

**Viola Fontenot**, Lafayette, Louisiana, grew up a sharecropper's daughter. She is a retired assistant vice-president of Tri-Parish Bank. She contributed to *Growing Up in South Louisiana* and is currently working on a children's book, *Le Petit Chaoui du Grand Bois*.

**JULY**, 112 pages (approx.), 5½ x 8½ inches, 24 b&w illustrations

Cloth **\$25.00T** 978-1-4968-1707-5

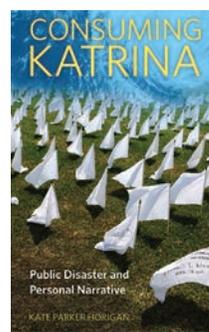
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## Consuming Katrina Public Disaster and Personal Narrative

Kate Parker Horigan

When and under what circumstances are disaster survivors able to speak for themselves in the public arena? In *Consuming Katrina: Public Disaster and Personal Narrative*, author Kate Parker Horigan shows how the public understands and remembers large-scale disasters like Hurricane Katrina, outlining which stories are remembered and why, as well as the impact on public memory and the survivors themselves.

Horigan discusses unique contexts in which personal narratives about the storm are shared, including interviews with survivors, Dave Eggers's *Zeitoun*, Josh Neufeld's *A.D.: New Orleans After the Deluge*, Tia Lessin and Carl Deal's *Trouble the Water*, and public commemoration during Hurricane Katrina's tenth anniversary in New Orleans. In each case, survivors initially present themselves in specific ways, counteracting negative stereotypes that characterize their communities. However, when adapted for public presentation, their stories get reduced back to those stereotypes. As a result, people affected by Katrina continue to be seen in limited terms, as either undeserving or incapable of managing recovery.



*An analysis of  
mismanaged  
representation  
and response after  
disasters*

This project is rooted in Horigan's experiences living in New Orleans before and after Katrina, but it is also a case study illustrating an ongoing problem and an innovative solution: survivors' stories should be shared in a way that includes their own engagement with the processes of narrative production, circulation, and reception. When survivors are seen as agents in their own stories, they will be seen as agents in their own recovery. Having a better grasp on the processes of narration and memory is critical for improved disaster response because the stories that are most widely shared about disaster determine how communities recover.

**Kate Parker Horigan**, Bowling Green, Kentucky, is assistant professor in the Department of Folk Studies and Anthropology at Western Kentucky University and associate editor of the *Journal of American Folklore*.

**JULY**, 144 pages (approx.), 6 x 9 inches, 10 b&w illustrations

Printed casebinding **\$70.00S** 978-1-4968-1788-4

Ebook available

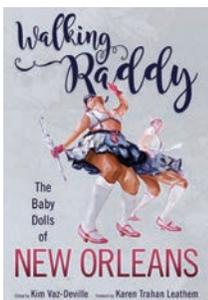
**Folklore Studies in a Multicultural World Series**

## Walking Raddy

The Baby Dolls of New Orleans

Edited by Kim Vaz-Deville  
Foreword by Karen Trahan Leathem

Contributions by Jennifer Atkins, Vashni Balleste, Mora J. Beauchamp-Byrd, Ron Bechet, Melanie Bratcher, Jerry Brock, Ann Bruce, Violet Harrington Bryan, Rachel Carrico, Sarah Anita Clunis, Phillip Colwart, Keith Duncan, Rob Florence, Pamela R. Franco, Daniele Gair, Meryt Harding, Megan Holt, DeriAnne Meilleur Honora, Marielle Jeanpierre, Ulrick Jean-Pierre, Jessica Marie Johnson, Karen La Beau, D. Lammie-Hanson, Karen Trahan Leathem, Charles Lovell, Annie Odell, Ruth Owens, Steve Prince, Nathan "Nu'Awlons Natescott" Haynes Scott, LaKisha Michelle Simmons, Tia L. Smith, Gailene McGhee St. Amand, and Kim Vaz-Deville



*Scholars and artists respond to the modern resurgence of the Baby Doll tradition*

public space and proclaiming through their performance their right to social citizenship.

Essayists draw on interviews, theoretical perspectives, archival material, and historical assessments to describe women's cultural performances that take place on the streets of New Orleans. They recount the history and contemporary resurgence of the Baby Dolls while delving into the larger cultural meaning of the phenomenon. Over 140 color photographs and personal narratives of immersive experiences provide passionate testimony of the impact of the Baby Dolls on their audiences. Fifteen artists offer statements regarding their work documenting and inspired by the tradition as it stimulates their imagination to present a practice that revitalizes the spirit.

**Kim Vaz-Deville**, New Orleans, Louisiana, is professor of education and associate dean of the College of Arts and Sciences at Xavier University of Louisiana. Her book *The "Baby Dolls": Breaking the Race and Gender Barriers of the New Orleans Mardi Gras Tradition* was the basis for the Louisiana State Museum's installation "They Call Me Baby Doll: A Mardi Gras Tradition" and the Young Leadership Council's 2016 One Book One New Orleans selection.

**JUNE**, 368 pages (approx.), 6 x 9 inches, 142 color illustrations  
Printed casebinding **\$90.005** 978-1-4968-1739-6  
Paper **\$30.005** 978-1-4968-1740-2  
Ebook available

## Sweet Spots

In-Between Spaces in New Orleans

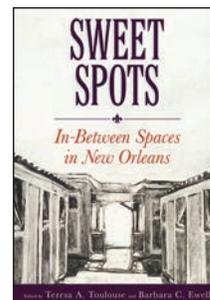
Edited by Teresa A. Toulouse and Barbara C. Ewell

Contributions by Carrie Bernhard, Scott Bernhard, Marilyn R. Brown, Richard Campanella, John P. Clark, Joel Dinerstein, Pableaux Johnson, John P. Klingman, Angel Adams Parham, Bruce Boyd Raeburn, Ruth Salvaggio, Christopher Schaberg, Teresa A. Toulouse, and Beth Willinger

Much has been written about New Orleans's distinctive architecture and urban fabric, as well as the city's art, literature, and music. There is, however, little discussion connecting these features. *Sweet Spots*—a title drawn from jazz musicians'

name for the space "in-between" performers and dancers where music best resonates—provides multiple connections between the city's spaces, its complex culture, and its future.

Drawing on the late Tulane architect Malcolm Heard's ideas about "interstitial" spaces, this collection examines how a variety of literal and represented "in-between" spaces in New Orleans have addressed race, class, gender, community, and environment. As scholars of architecture, art, African American studies, English, history, jazz, philosophy, and sociology, the authors incorporate materials from architectural history and practice, literary texts, paintings, drawings, music, dance, and even statistical analyses. Interstitial space refers not only to functional elements inside and outside of many New Orleans houses—high ceilings, hidden staircases, galleries, and



*A vibrant exploration of the Crescent City's distinctive in-between spaces*

courtyards—but also to compelling spatial relations between the city's houses, streets, and neighborhoods.

Rich with visual materials, *Sweet Spots* reveals the ways that diverse New Orleans spaces take on meanings and accrete stories that promote certain consequences both for those who live in them and for those who read such stories. The volume evokes, preserves, criticizes, and amends understanding of a powerful and often-missed feature of New Orleans's elusive reality.

**Teresa A. Toulouse**, Boulder, Colorado, is professor of English at University of Colorado, Boulder, previously serving as long-time professor of English and director of the American Studies Department at Tulane University in New Orleans. **Barbara C. Ewell**, New Orleans, Louisiana, is former Dorothy Brown Distinguished Professor of English at Loyola University New Orleans, where she taught for three decades.

**JUNE**, 272 pages (approx.), 7 x 10 inches, 99 color illustrations, 1 table  
Printed casebinding **\$90.005** 978-1-4968-1702-0  
Paper **\$30.005** 978-1-4968-1857-7  
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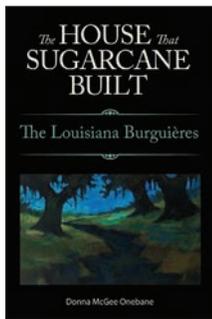
## The House That Sugarcane Built

### The Louisiana Burguières

Donna McGee Onebane

*The House That Sugarcane Built* tells the saga of Jules M. Burguières Sr. and five generations of Louisianans who, after the Civil War, established a sugar empire that has survived into the present.

When twenty-seven-year-old Parisian immigrant Eugène D. Burguières landed at the Port of New Orleans in 1831, one of the oldest Louisiana dynasties began. Seen through the lens of one family, this book traces the Burguières from seventeenth-century France, to nineteenth-century New Orleans and rural south Louisiana and into the twenty-first century. It is also a rich portrait of an American region that has retained its vibrant French culture. As the sweeping narrative of the clan unfolds, so does the story of their family-owned sugar business, the J. M. Burguières Company, as it plays a pivotal role in the expansion of the sugar industry in Louisiana, Florida, and Cuba.



*The multigenerational history of one of Louisiana's oldest dynasties and its empire of sugar and land*

Finally, integral to the story are the complex dynamics and tensions inherent in this family-owned company, revealing both failures and victories in its history of more than 135 years. The J. M. Burguières Company's survival has depended upon each generation safeguarding and nourishing a legacy for the next.

**Donna McGee Onebane**, Lafayette, Louisiana, is a folklorist and a member of the English Department faculty at the University of Louisiana at Lafayette. She was director for the Library of Congress Veterans Oral History Project in Louisiana and Louisiana Voices. Her contributions have appeared in *Louisiana English Journal*, *Louisiana Folklore Miscellany*, and *The Mark Twain Encyclopedia*.

**AVAILABLE**, 272 pages, 6 x 9 inches, 45 b&w illustrations, 3 maps, 2 tables  
Paper **\$25.00T** 978-1-4968-1586-6  
Ebook available

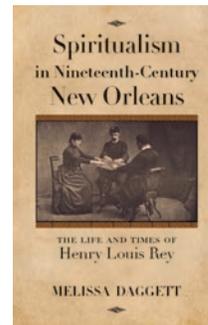
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## Spiritualism in Nineteenth-Century New Orleans

The Life and Times of Henry Louis Rey

Melissa Daggett

"If you've ever wondered about the challenge of telling the story of New Orleans's free people of color, consider the surprising value of a book like Melissa Daggett's *Spiritualism in Nineteenth-Century New Orleans: The Life and Times of Henry Louis Rey*. . . . After exhaustive research that included translating many records from French, author Daggett gained a glimpse into a culture that expressed its hopes, fears, and even activism through words believed to hail from the afterlife." —David Lee Simmons, *The Advocate*



"Ever since seeing the Grandjean Séance Registers at the University of New Orleans decades ago, I wondered when they would be brought to the public's attention. Author Melissa Daggett is to be thanked for skillfully and sensitively doing that." —Mary Gehman, author of *The Free People of Color of New Orleans: An Introduction*

*Extraordinary insight into Creoles of color and their religious culture*

"Melissa Daggett's unrivaled grasp of a voluminous collection of French-language spiritualist texts makes *Spiritualism in Nineteenth-Century New Orleans* a must-read for anyone interested in the city's multifaceted religious culture with its links to the North, the Caribbean, and Europe. With Henry Louis Rey as her focus, the author adds a valuable new chapter to religious studies while making

an important contribution to the historiography of the city's Afro-Creole Francophone community. With this first book-length study of New Orleans spiritualism, Daggett joins a new generation of revisionist scholars who view the movement seriously and consider its vision for the future as important as its concern for the past. As Daggett makes abundantly clear, her history of New Orleans spiritualism and Henry Louis Rey is long overdue." —Caryn Cossé Bell, author of *Revolution, Romanticism, and the Afro-Creole Protest Tradition in Louisiana, 1718–1868*

**Melissa Daggett**, Houston, Texas, and New Orleans, Louisiana, is an instructor of US history at San Jacinto College in Pasadena, Texas. Her work has appeared in *Louisiana History*.

**MAY**, 228 pages, 6 x 9 inches, 18 b&w illustrations, 1 map  
Paper **\$28.00T** 978-1-4968-1837-9  
Ebook available

## The Know Nothings in Louisiana

Marius M. Carriere Jr.

In the 1850s, a startling new political party appeared on the American scene. Both its members and its critics called the new party by various names, but to most it was known as the Know Nothing Party. It reignited political fires over nativism and anti-immigration sentiments. At a time of political uncertainty, with the Whig party on the verge of collapse, the Know Nothings seemed destined to replace them and perhaps become a political fixture.

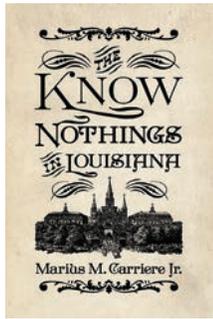
Historian Marius M. Carriere Jr. tracks the rise and fall of the Know Nothing movement in Louisiana, outlining not only the history of the party as it is usually known, but also explaining how the party's unique permeation in Louisiana contrasted with the Know Nothings' expansion nationally and elsewhere in the South. For example, many Roman Catholics in the state joined the Know Nothings, even though the party was nationally known as anti-Catholic.

While historians have largely concentrated on the Know Nothing's success in the North, Carriere furnishes a new context for the evolution of a national political movement at odds with its Louisiana constituents. Through statistics on various elections and demographics of Louisiana politicians, Carriere forms a detailed account of Louisiana's Know Nothing Party. The national and rapidly changing Louisiana political landscape yielded surprising, credible leverage for the Know Nothing movement. Slavery, Carriere argues, also played a crucial difference between southern and northern Know Nothing ideals. Carriere delineates the

eventual downfall of the Know Nothing Party, while offering new perspectives on a nativist movement, which has appeared once again in a changing, divided country.

**Marius M. Carriere Jr.**, Memphis, Tennessee, is professor of history at Christian Brothers University. In addition to entries in the *Tennessee Encyclopedia of History and Culture*, he has published essays in edited volumes as well as articles in *Journal of Mississippi History*, *Tennessee Historical Quarterly*, and *Louisiana History*.

**JUNE**, 208 pages (approx.), 6 x 9 inches, 3 b&w illustrations, 1 map, 41 tables  
Printed casebinding **\$70.00S** 978-1-4968-1684-9  
Ebook available



*A surprising history of political success for the nativist, anti-Catholic movement*

## Chita

A Memory of Last Island

Lafcadio Hearn

Edited by Delia LaBarre

Introduction by Jefferson Humphries



On August 10, 1856, the Gulf of Mexico reared up and hurled itself over Last Island, near New Orleans. The storm essentially split the island in half and swept much of it away, including its inhabitants, wealthy vacationers, and its resort hotel. There were few survivors.

Lafcadio Hearn used these basic historical facts to create *Chita*. Originally published in 1889, this novella is a minor masterpiece that is by turns mysterious, mesmerizing, and tragic.

In the aftermath of the storm, a Spanish fisherman wades into the Gulf to pick through debris. Among the bodies, he finds one that is yet alive, a young Creole girl. Her parents are presumed to have died in the storm.

Raised by the fisherman's family, Chita grows into a strong, independent young woman. Her story is counterpointed by that of her lost father, a doctor who thinks that his daughter is dead and, as a result, devotes himself to helping others in need. When he comes to Last Island to help stem a yellow fever epidemic, he encounters Chita. The consequences are devastating.

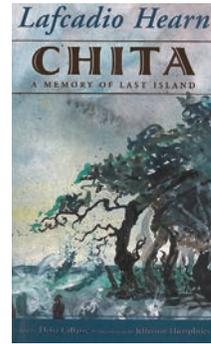
This beautifully lush, ornately styled tale of south Louisiana in the nineteenth century is a haunting novel that is both impressionistic in its evocation of nature and realistic in its characterizations and depictions of life in this region.

Jefferson Humphries's introduction puts *Chita* in perspective, gives an overview of critical reactions to the novel from its

initial publication to the present, and provides a capsule biography of Hearn and a commentary on the stylistic influences on his work.

**Lafcadio Hearn** (1850–1904) was a writer, critic, amateur engraver, and journalist. He wrote extensively about the cultures of Louisiana and is considered the first major Western chronicler of Japanese culture. He is also author of *La Cuisine Creole: A Collection of Culinary Recipes*, *Gombo Zbebes*, and *Glimpses of Unfamiliar Japan*. **Delia LaBarre** is an independent scholar of Lafcadio Hearn and Louisiana culture. **Jefferson Humphries** (1955–2014) was chair of French studies at Louisiana State University and is author of *The Puritan and the Cynic: The Literary Moralist in America and France*.

**JULY**, 138 pages, 6 x 9 inches  
Paper **\$25.00S** 978-1-4968-1838-6  
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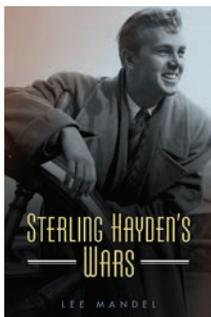


*A lush, evocative novel about a mysterious girl who survives a devastating hurricane in old Louisiana*

## Sterling Hayden's Wars

Lee Mandel

A master sailor when he was barely in his twenties, Sterling Hayden (1916–1986) became an overnight film star despite having no training in acting. After starring in two major films, he quit Hollywood and trained as a commando in Europe. Hayden joined the OSS and fought in the Balkans and Mediterranean, earning a Silver Star for his distinguished service. Hayden's wartime admiration for the Yugoslavian Partisans led to a brief membership in the Communist Party after the war, and this would come back to haunt him when he was called to testify in front of the House Un-American Activities Committee (HUAC) where he became the first star to name names.



*A biography of a master sailor, war hero, and one of the most unusual and troubled stars of the Golden Era of Hollywood*

and writing. He is author of two previous books and has appeared on the History Channel twice as a result of his work on the health history of President John F. Kennedy.

MAY, 368 pages (approx.), 6 x 9 inches, 21 b&w illustrations

Cloth \$35.00T 978-1-4968-1697-9

Ebook available

Hollywood Legends Series

After returning to Hollywood, Hayden's film career flourished as he starred in several films including *The Asphalt Jungle*, *Denver and Rio Grande*, and *The Killing*. His personal life, however, descended into chaos. His bitter custody battle with his second wife led to his well-publicized and controversial kidnapping of their four children for a voyage to Tahiti. Increasing alcohol and substance abuse would take its toll, but Hayden's career would be revived as a character actor in such classics as *Dr. Strangelove* and *The Godfather*. In addition, he proved to be an excellent author, penning two international bestsellers.

Despite these achievements, his later years were characterized by depression, self-doubt, alcoholism, and substance abuse. His life was metaphorically a series of wars, including the most difficult of them all—the war that Sterling Hayden fought with himself.

**Lee Mandel**, Suffolk, Virginia, is a retired US Navy physician with a passion for history

## That Was Entertainment

The Golden Age of the MGM Musical

Bernard F. Dick

*That Was Entertainment: The Golden Age of the MGM Musical* traces the development of the MGM musical from *The Broadway Melody* (1929) through its heyday in the 1940s and 1950s and its decline in the 1960s, culminating in the notorious 1970 MGM auction when Judy Garland's ruby slippers from *The Wizard of Oz*, Charlton Heston's chariot from *Ben-Hur*, and Fred Astaire's trousers and dress shirt from *Royal Wedding* vanished to the highest bidders.

*That Was Entertainment* uniquely reconstructs the life of Arthur Freed, whose unit at MGM became the gold standard against which the musicals of other studios were measured. Without Freed, Judy Garland, Gene Kelly, Fred Astaire, Ann Miller, Betty Garrett, Cyd Charisse, Arlene Dahl, Vera-Ellen, Lucille Bremer, Gloria DeHaven, Howard Keel, and June Allyson would never have had the signature films that established them as movie legends.

MGM's past is its present. No other studio produced such a range of musicals that are still shown today on television and all of which are covered in this volume, from integrated musicals in which song and dance were seamlessly embedded in the plot (*Meet Me in St. Louis* and *Seven Brides for Seven Brothers*) to revues (*The Hollywood Revue of 1929* and *Ziegfeld Follies*); original musicals (*Singin' in the Rain*, *Easter Parade*, and *It's Always Fair Weather*); adaptations of Broadway shows (*Girl Crazy*, *On the Town*, *Show Boat*, *Kiss Me Kate*, *Brigadoon*, *Kismet*, and *Bells Are Ringing*); musical versions of novels and plays (*Gigi*, *The Pirate*, and *Summer Holiday*); operettas (the films of Jeanette MacDonald and Nelson Eddy); mythico-historical biographies of composers (Johann Strauss Jr. in *The Great Waltz* and Sigmund Romberg in *Deep in My Heart*); and musicals featuring songwriting teams (Rodgers and Hart in *Words and Music* and Kalmar and Ruby in *Three Little Words*), opera stars (Enrico Caruso in *The Great Caruso* and Marjorie Lawrence in *Interrupted Melody*), and pop singers (Ruth Etting in *Love Me or Leave Me*). Also covered is the water ballet musical—in a class by itself—with Ester Williams starring as MGM's resident mermaid. This is a book for longtime lovers of the movie musical and those discovering the genre for the first time.

*The extraordinary story of Arthur Freed and the mighty musical genius of MGM*

**Bernard F. Dick**, Teaneck, New Jersey, holds a doctorate in classics from Fordham University. He is author of five books previously published by University Press of Mississippi, most recently *The Screen Is Red: Hollywood, Communism, and the Cold War*.

JUNE, 312 pages (approx.), 6 x 9 inches, 32 b&w illustrations

Cloth \$35.00T 978-1-4968-1733-4

Ebook available

## Magnificent Obsession

The Outrageous History of Film Buffs, Collectors, Scholars, and Fanatics

Anthony Slide

In *Magnificent Obsession: The Outrageous History of Film Buffs, Collectors, Scholars, and Fanatics*, author Anthony Slide looks at the way film has dominated the minds and lives of film buffs, film collectors, film academics, and just plain fans of past movies. Based on the author's more than fifty years in the field and his personal, up-front knowledge of the subject, chapters provide unique documentation on film buffs who once created a livelihood from their hobby, including long-forgotten Chaw Mank and the vast array of film



*An all-embracing history of fans and film buffs from the Silent Era to today*

clubs that he headed and New York radio and television sensation Joe Franklin. The history of fans and their fan clubs are discussed, as well as the first and only periodical, *Films in Review*, which catered both to film scholars and film buffs. The histories of several legendary film collectors such as David Bradley and Herb Graff are featured, as is Hollywood's Silent Movie Theatre, where film buffs found a home from the 1940s onwards, sharing it with drug dealers, male prostitutes, fantasists, and hit men.

relatively gentle and kind individuals to the obsessive, sometimes overbearing, and often self-important film buffs of today.

*Magnificent Obsession* is vast in its approach, discussing the entire history of the phenomenon of the film buff from the early 1910s through the present and documenting the manner in which film buffs have changed—thanks to the internet—from

**Anthony Slide**, Studio City, California, is a provocative film scholar, historian, and writer who has authored or edited more than 250 books on the history of popular entertainment. Among his books are *She Could Be Chaplin! The Comedic Brilliance of Alice Howell*; *Hollywood Unknowns: A History of Extras, Bit Players, and Stand-Ins*; and *Inside the Hollywood Fan Magazine: A History of Star Makers, Fabricators, and Gossip Mongers*, all published by University Press of Mississippi. He has received many awards and, as recently as 2016, *The Guardian* named "It's the Pictures That Got Small": *Charles Brackett on Billy Wilder and Hollywood's Golden Age* as one of the Best Books of the Year.

**MARCH**, 248 pages (approx.), 7 x 10 inches, 63 b&w illustrations  
Cloth \$35.00T 978-1-4968-1053-3  
Ebook available

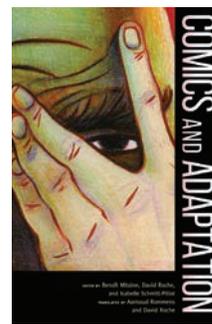
## Comics and Adaptation

Edited by Benoît Mitaine, David Roche, and Isabelle Schmitt-Pitiot

Translated by Aarnoud Rommens and David Roche

Contributions by Jan Baetens, Alain Boillat, Philippe Bourdier, Laura Caraballo, Thomas Faye, Pierre Floquet, Jean-Paul Gabilliet, Christophe Gelly, Nicolas Labarre, Benoît Mitaine, David Roche, Isabelle Schmitt-Pitiot, Dick Tomasovic, and Shannon Wells-Lassagne

Both comics studies and adaptation studies have grown separately over the past twenty years. Yet there are few in-depth studies of comic books and adaptations together. Available



*How comics are adapted from literary sources as well as brought to the screen*

for the first time in English, this collection pores over the phenomenon of comic books and adaptation, sifting through comics as both sources and results of adaptation. Essays shed light on the many ways adaptation studies inform research on comic books and content adapted from them. Contributors concentrate on fidelity to the source materials, comparative analysis, forms of media, adaptation and myth, adaptation and intertextuality, as well as adaptation and ideology.

After an introduction that assesses adaptation studies as a framework, the book examines comics adaptations of literary texts as more than just illustrations of their sources. Essayists then focus on adaptations of comics, often from a transmedia perspective. Case studies analyze both famous and lesser-known American, Belgian, French, Italian, and Spanish comics.

Essays investigate specific works, such as Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, the Castilian epic poem *Poema de Mio Cid*, Ray Bradbury's *Martian Chronicles*, French comics artist Jacques Tardi's adaptation *120, rue de la Gare*, and Frank Miller's *Sin City*. In addition to Marvel Comics' blockbusters, topics include various uses of adaptation, comic book adaptations of literary texts, narrative deconstruction of performance and comic book art, and many more.

**Benoît Mitaine**, Avignon, France, is associate professor of Spanish at the Université de Bourgogne, Dijon, France. He is coeditor of *Lignes de front: Guerre et totalitarisme dans la bande dessinée* and *Autobiographismes: bande dessinée et représentation de soi*. **David Roche**, Montpellier, France, is professor of film studies at the Université Toulouse–Jean Jaurès, France. He is author of *L'Imagination malsaine* and *Making and Remaking Horror in the 1970s and 2000s: Why Don't They Do It Like They Used To?*, and editor of *Russell Banks: Conversations*, the latter two published by University Press of Mississippi. **Isabelle Schmitt-Pitiot**, Couchey, France, is associate professor of English at the Université de Bourgogne, Dijon, France. She has coedited *Intimacy in Cinema: Critical Essays on English-Language Films* and published widely on English-language cinema.

**JULY**, 240 pages (approx.), 6 x 9 inches, 36 b&w illustrations  
Printed casebinding \$70.00S 978-1-4968-0337-5  
Ebook available

## Gary Larson and *The Far Side*

Kerry D. Soper

Kerry D. Soper reminds us of *The Far Side*'s groundbreaking qualities and cultural significance in *Gary Larson and "The Far Side."* In the 1980s, Gary Larson (b. 1950) shook up a staid comics page by introducing a set of aesthetic devices, comedic tones, and philosophical frames that challenged and delighted many readers, even while upsetting and confusing others. His irreverent, single panels served as an alternative reality to the tame comedy of the family-friendly newspaper comics page, as well as the pervasive, button-down consumerism and conformity of the Reagan era.

In this first full study of Larson's art, Soper follows the arc of the cartoonist's life and career, describing the aesthetic and comedic qualities of his work, probing the business-side of his success, and exploring how *The Far Side* brand as a whole—with its iconic characters and accompanying set of comedic and philosophical frames—connected with its core readers. In effect, Larson reinvented his medium by creatively working within, pushing against, and often breaking past institutional, aesthetic, comedic, and philosophical parameters.

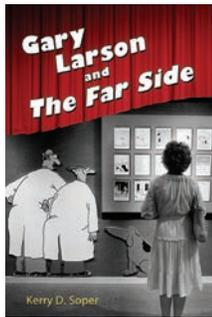
Due to the comic's great success, it opened the door for additional alternative voices in comics and other popular mediums. With its intentionally awkward, minimalistic lines and its morbid humor, *The Far Side* expanded Americans' comedic palette and inspired up-and-coming cartoonists, comedians, and filmmakers. Soper re-creates the cultural climate and media landscape in which *The Far Side* first appeared and thrived, then assesses how it impacted worldviews and shaped the comedic sensibilities of a generation of cartoonists, comedy writers, and everyday fans.

**Kerry D. Soper**, Orem, Utah, is professor in the Department of Comparative Arts and Letters at Brigham Young University. He is author of *Garry Trudeau: "Doodlesbury" and the Aesthetics of Satire* and *We Go Pogo: Walt Kelly, Politics, and American Satire*, both published by University Press of Mississippi. A longtime fan of *The Far Side*, Soper also occasionally publishes cartoons and short satirical pieces in the *Chronicle of Higher Education* and other venues.

**AUGUST**, 224 pages (approx.), 6 x 9 inches, 60 b&w illustrations  
Printed casebinding **\$90.00S** 978-1-4968-1728-0  
Paper **\$25.00T** 978-1-4968-1763-1

Ebook available

**Great Comics Artists Series**



*The first critical assessment of an American icon's lasting achievement*



## The Comics of Charles Schulz

The Good Grief of Modern Life

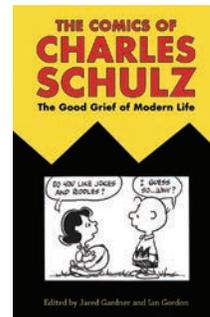
Edited by Jared Gardner and Ian Gordon

Contributions by Leonie Brialey, M. J. Clarke, Roy T. Cook, Joseph J. Darowski, Jared Gardner, Ian Gordon, Gene Kannenberg Jr., Christopher P. Lehman, Anne C. McCarthy, Ben Novotny Owen, Lara Saguisag, Ben Saunders, Jeffrey O. Segrave, and Michael Tisserand

"Charles M. Schulz, many of us believe, was the greatest cartoonist of the twentieth century, but it is inarguable that the characters in his comic strip, *Peanuts*, have become icons of American culture. Just how powerful

and influential they were can be partially measured by the lucid and thoughtful essays in this intelligently edited volume in the Critical Approaches to Comics Artists Series. They set a high standard for the critical analyses and scholarly appreciations sure to follow."

—M. Thomas Inge, author or editor of many volumes, including *My Life with Charlie Brown* and *Charles M. Schulz: Conversations*



*An unparalleled gathering of research devoted to one of the world's most influential comic strips*

"Over half a century after its debut, Charles Schulz's deceptively sophisticated *Peanuts* art continues to impact readers and cultures worldwide. Gardner and Gordon's *The Comics of Charles Schulz* treats Schulz's iconic property with the sophistication and care it deserves. At once insightful and enjoyable, the volume is a valuable addition not just to an understanding of *Peanuts* but also to comics studies, literary analysis, and beyond."

—Stephen J. Lind, author of *A Charlie Brown Religion: Exploring the Spiritual Life and Work of Charles M. Schulz*

**Jared Gardner**, Columbus, Ohio, is professor of English at The Ohio State University. He is author of *Master Plots: Race and the Founding of an American Literature, 1787–1845*; *Projections: Comics and the History of Twenty-First-Century Storytelling*; and *The Rise and Fall of Early American Magazine Culture*. **Ian Gordon**, Singapore, is professor of American history at the National University of Singapore. He is author of *Comic Strips and Consumer Culture, 1890–1945* and *Superman: The Persistence of an American Icon*. He is also coeditor of *Comics and Ideology* and *Film and Comic Books* and editor of *Ben Katchor: Conversations*, the latter two published by University Press of Mississippi.

**APRIL**, 228 pages, 6 x 9 inches, 34 b&w illustrations  
Paper **\$25.00T** 978-1-4968-1847-8  
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**Critical Approaches to Comics Artists Series**

New in  
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## The Comics of Hergé

When the Lines Are Not So Clear

Edited by Joe Sutliff Sanders

Contributions by Jônathas Miranda de Araújo, Jan Baetens, Jim Casey, Hugo Frey, Kenan Kocak, Andrei Molotiu, Annick Pellegrin, Benjamin Picado, Joe Sutliff Sanders, Vanessa Meikle Schulman, Matthew Screech, Guillaume de Syon, and Gwen Athene Tarbox

"After five decades of critical discussions on Hergé and *Tintin*, is there anything left to say on the most famous French-language comics creator and his acclaimed body of work? *The Comics of Hergé* answers the challenge of venturing new interpretations of a classic yet endlessly inspiring corpus. Drawing from multiple fields of enquiry—philosophy, aesthetics, psychology, narratology, history, poetics, musicology, sociology, film studies, art history, myth analysis, politics, and comics theory—the contributions included in Sanders's collection re-examine the visual, ideological, and storytelling devices at play in one of the most 'iconic' creations in comics history and their influence on post-Hergéan *ligne claire* experimentations. The chapters with a thematic approach (appraising the recurrence of motifs ranging from the nothingness prevalent in *Tintin in Tibet* to the mechanical modernity and narrative acceleration of Hergé's airplanes) complement those that offer new considerations on Hergé's aesthetics (his stylistic evolution, his narrative

patterns, his representation of violence, his late predilection for simulacra and reflexivity), as well as those that explore the posterity of Hergéan tropes and iconography. As a whole, this collection sheds new light on an author whose work emerges here once again not as a critical terminus, but as a source of enduring fascination." —Fabrice Leroy, professor of French and Francophone studies at the University of Louisiana at Lafayette, comics scholar, and author of *Sfar So Far: Identity, History, Fantasy, and Mimesis in Joann Sfar's Graphic Novels*

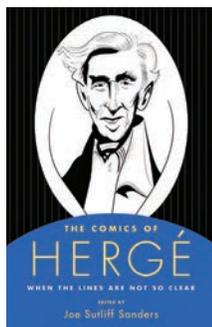
**Joe Sutliff Sanders**, Manhattan, Kansas, is associate professor in the children's literature track of the English Department at Kansas State University. He is author of *Disciplining Girls: Understanding the Origins of the Classic Orphan Girl Story*, coeditor of a collection of essays on *The Secret Garden*, and former Fulbright Fellow at the University of Luxembourg.

**MARCH**, 224 pages, 6 x 9 inches, 15 b&w illustrations

Paper **\$30.005** 978-1-4968-1849-2

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**Critical Approaches to Comics Artists Series**



*A wide-ranging critical engagement with the creator of Tintin*

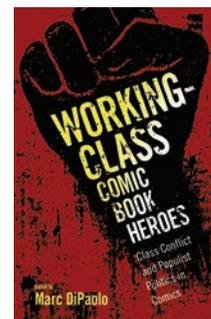
## Working-Class Comic Book Heroes

Class Conflict and Populist Politics in Comics

Edited by Marc DiPaolo

Contributions by Phil Bevin, Blair Davis, Mark DiPaolo, Michele Fazio, James Gifford, Kelly Kanayama, Orion Ussner Kidder, Christina M. Knopf, Kevin Michael Scott, Andrew Alan Smith, and Terrence R. Wandtke

In comic books, superhero stories often depict working-class characters who struggle to make ends meet, lead fulfilling lives, and remain faithful to themselves and their own personal code of ethics. *Working-Class Comic Book Heroes: Class Conflict and Populist Politics in Comics* examines working-class superheroes and other protagonists who populate heroic narratives in serialized comic books. Essayists analyze and deconstruct these figures, viewing their roles as fictional stand-ins for real-world blue-collar characters.



*The first book to tackle the blue-collar hero and working class creators*

Informed by new working-class studies, the book also discusses how often working-class writers and artists created these characters. Notably Jack Kirby, a working-class Jewish artist, created several of the most recognizable working-class superheroes, including Captain America and the Thing. Contributors weigh industry histories and marketing concerns as well as the fan community's changing attitudes towards class signifiers in superhero adventures.

The often financially strapped Spider-Man proves to be a touchstone figure in many of these essays. Grant Morrison's Superman, Marvel's Shamrock, Alan Moore and David Lloyd's *V for Vendetta*, and *The Walking Dead* receive thoughtful treatment. While there have been many scholarly works concerned with issues of race and gender in comics, this book stands as the first to deal explicitly with issues of class, cultural capital, and economics as its main themes.

**Marc DiPaolo**, Weatherford, Oklahoma, is assistant professor of English at Southwestern Oklahoma State University. He is author of *Fire & Snow: Climate Fiction from the Inklings to "Game of Thrones"*; *War, Politics and Superheroes: Ethics and Propaganda in Comics and Film*; and *Emma Adapted: Jane Austen's Heroine from Book to Film*. He has edited five collections of scholarly essays on intersections of film, literature, politics, and religion, and has been interviewed on NPR and BBC 4.

**MAY**, 240 pages (approx.), 6 x 9 inches, 45 b&w illustrations

Printed casebinding **\$90.005** 978-1-4968-1664-1

Paper **\$30.005** 978-1-4968-1818-8

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## Jim Shooter

### Conversations

Edited by Jason Sacks, Eric Hoffman, and Dominick Grace

As an American comic book writer, editor, and businessman, Jim Shooter (b. 1951) remains among the most important figures in the history of the medium. Starting in 1966 at the age of fourteen, Shooter, as the young protégé of verbally abusive DC editor Mort Weisinger, helped introduce themes and character development more commonly associated with DC competitor Marvel Comics. Shooter created several characters for the Legion of Super-Heroes, introduced Superman's villain the Parasite, and jointly devised the first race between the Flash and Superman.

When he later ascended to editor-in-chief at Marvel Comics, the com-

pany, indeed the medium as a whole, was moribund. Yet by the time Shooter left the company a mere decade later, the industry had again achieved considerable commercial viability, with Marvel dominating the market. Shooter enjoyed many successes during his tenure, such as Chris Claremont and John Byrne's run on the *Uncanny X-Men*, Byrne's work on the *Fantastic Four*, Frank Miller's *Daredevil* stories, Walt Simonson's crafting of Norse mythology in *Thor*, and Roger Stern's runs on *Avengers* and *The Amazing Spider-Man*, as well as his own successes writing *Secret Wars* and *Secret Wars II*. After a rift at Marvel, Shooter then helped lead Valiant Comics into one of the most iconic comic book companies of the 1990s, before moving to start-up companies Defiant and Broadway Comics.

Interviews collected in this book span Shooter's career. Included here is a 1969 interview that shows a restless teenager; the 1973 interview that returned Shooter to comics; a discussion from 1980 during his pinnacle at Marvel; and two conversations from his time at Valiant and Defiant Comics. At the close, an extensive, original interview encompasses Shooter's full career.

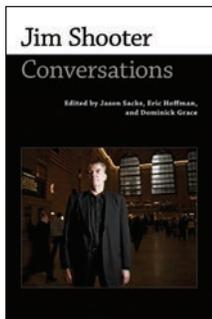
**Jason Sacks**, Everett, Washington, is author of many books of comics history, including *American Comic Book Chronicles: The 1970s*; *Thriller: 7 Seconds to Save the World*; and the forthcoming *American Comic Book Chronicles: The 1990s*. **Eric Hoffman**, Vernon, Connecticut, is author of *Oppen: A Narrative*. **Dominick Grace**, London, Ontario, Canada, is author of *The Science Fiction of Phyllis Gottlieb: A Critical Reading*. Hoffman and Grace coedited *Dave Sim: Conversations*; *Chester Brown: Conversations*; and *Seth: Conversations*, all published by University Press of Mississippi.

JULY, 250 pages, 6 x 9 inches, 21 b&w illustrations

Paper \$25.00T 978-1-4968-1846-1

Ebook available

Conversations with Comic Artists Series



*"I think that if you're an editor, and you do what's right, you occasionally have to say 'no' to people. To the good people, the professionals, that's fine. But the people who are 'backs,' they won't like that."*

New in  
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## Peter Kuper

### Conversations

Edited by Kent Worcester

Peter Kuper (b. 1958), one of America's leading cartoonists, has created work recognized around the world. His art has graced the pages and covers of numerous magazines and newspapers, including *Time*, the *New Yorker*, *Mother Jones*, and the *New York Times*. He is also a longtime contributor to *Mad* magazine, where he has been writing and drawing *Spy vs. Spy* for nearly two decades. He is the cofounder and coeditor of *World War 3 Illustrated*, the cutting-edge magazine devoted to political graphic art. Along with two dozen images, this volume features ten lively, informative interviews with Kuper. The book also includes a quartet of revealing interviews with underground comix legends R. Crumb and Vaughn

Bodé, *Mad* magazine publisher William Gaines, and Jack Kirby, co-creator of mainstream superheroes from the Avengers to the Fantastic Four. These were conducted by Kuper and fellow artist Seth Tobocman in the early 1970s, when they were teenagers.

Kuper's graphic novels have explored the medium from comics journalism and autobiography to fiction and literary adaptation. Most of the interviews collected in this book are either previously unpublished or long out of print, and they address such varied topics as the nuts and bolts of creating graphic novels, world travels, teaching at Harvard University, Hollywood deal-making, climate change, *Spy vs. Spy*, New York City in the 1970s and 1980s, *Mad* magazine, and *World War 3 Illustrated*. Among the works examined herein are his books *The System*, *Sticks and Stones*, *Stop Forgetting to Remember*, *Diario de Oaxaca*, and adaptations of Franz Kafka's *The Metamorphosis* and Upton Sinclair's *The Jungle*.

Kuper also discusses his recently published opus, the 328-page *Ruins*, inspired by his experiences in Oaxaca, Mexico, which won the 2016 Eisner Award Winner for Best Graphic Album.

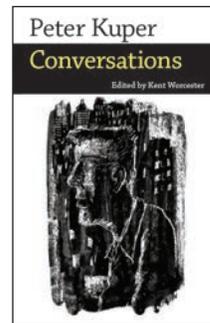
**Kent Worcester**, Bronx, New York, is professor of political science at Marymount Manhattan College. His most recent books are *Peter Bagge: Conversations*; *The Superhero Reader* (coedited with Charles Hatfield and Jeet Heer); *A Comics Studies Reader* (coedited with Jeet Heer); and *Arguing Comics: Literary Masters on a Popular Medium* (coedited with Jeet Heer), all published by University Press of Mississippi.

JUNE, 246 pages, 6 x 9 inches, 24 b&w illustrations

Paper \$25.00T 978-1-4968-1845-4

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Conversations with Comic Artists Series



*"Throughout my career I've tried to defy what people—especially non-comic readers—presume about the form."*

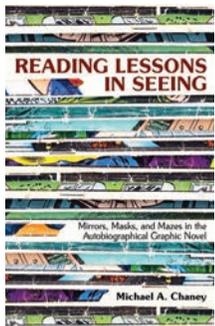
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## Reading Lessons in Seeing

Mirrors, Masks, and Mazes in the  
Autobiographical Graphic Novel

Michael A. Chaney

“Chaney’s sophisticated application of theory from several fields to autobiographical comics reveals just how rich in effect and meaning these comics can be and precisely why this is so in each case that he analyzes.” —Stephen E. Tabachnick, professor of English at the University of Memphis and author, editor, and coeditor of numerous books, including *Teaching the Graphic Novel*



*How embedded  
methods of creation  
dynamically affect  
meaning in comics*

“*Reading Lessons in Seeing* stands out because it is unafraid to be suggestive; it is evocatively and often quite beautifully written; and it draws on critical theory, philosophy, and psychoanalysis with sophistication. Chaney argues that comics teach their viewers how they ought to be read. In elucidating how comics form makes abstractions of identity visible, he proposes, significantly, that comics present a new compact of textual engagement.” —Hillary L. Chute, author of *Disaster Drawn: Visual Witness, Comics, and Documentary Form*

Literary scholar Michael A. Chaney examines graphic novels to illustrate that in form and function they inform readers on how they ought to be read. His arguments result in an innovative analysis of the various knowledges that comics produce and the methods artists and writers employ to convey them. Theoretically eclectic, this study attends to the lessons taught by both the form and content of today’s most celebrated graphic novels.

**Michael A. Chaney**, White River Junction, Vermont, is associate professor of English at Dartmouth College and chair of the African and African American studies program. He is author of *Fugitive Vision: Slave Image and Black Identity in Antebellum Narrative* and editor of *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*.

MAY, 226 pages, 6 x 9 inches, 37 b&w illustrations

Paper \$30.00S 978-1-4968-1850-8

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## The 10 Cent War

Comic Books, Propaganda,  
and World War II

Edited by Trischa Goodnow and James J. Kimble

Contributions by Derek T. Buescher, Travis L. Cox, Trischa Goodnow, Jon Judy, John R. Katsion, James J. Kimble, Christina M. Knopf, Steven E. Martin, Brad Palmer, Elliott Sawyer, Deborah Clark Vance, David E. Wilt, and Zou Yizheng

“*The 10 Cent War* revisits the iconic conventions of the World War II comic book—the pin-up girl heroine, the demonized Japanese antagonist, and the titular male superhero and his boyish-but-stalwart sidekick—and demonstrates that everything we think we already



*The story of how the  
comic book industry  
anticipated the fight  
against fascism  
and helped sustain  
America’s war effort*

know about Golden Age comics needs reassessment. The contributing scholars provide fascinating close readings of both famous and obscure works, placing them in historical context and showing that these ‘funnybooks’ still have much to teach us about war, propaganda, and race and gender relations that remain relevant to our own time.” —Marc DiPaolo, author of *War, Politics and Superheroes: Ethics and Propaganda in Comics and Film*

One of the most overlooked aspects of the Allied war effort involved a surprising initiative—comic book propaganda. Even before Pearl Harbor, the comic book industry enlisted its formidable army of artists, writers, and editors to dramatize the conflict for readers of every age and interest. Comic book superheroes and everyday characters modeled positive behaviors and encouraged readers to keep scrapping. Ultimately, those characters proved to be persuasive icons in the war’s most colorful and indelible propaganda campaign. *The 10 Cent War* presents a riveting analysis of how different types of comic books and comic book characters supplied reasons and means to support the war. The contributors demonstrate that, free of government control, these appeals produced this overall imperative. The book discusses the role of such major characters as Superman, Wonder Woman, and Uncle Sam along with a host of such minor characters as kid gangs and superhero sidekicks. It even considers novelty and small presses, providing a well-rounded look at the many ways that comic books served as popular propaganda.

**Trischa Goodnow**, Monroe, Oregon, is professor of speech communication in the School of Arts and Communication at Oregon State University and has published books on parliamentary debate and *The Daily Show with Jon Stewart*. **James J. Kimble**, East Hanover, New Jersey, associate professor of communication and the arts at Seton Hall University, is author of *Mobilizing the Home Front: War Bonds and Domestic Propaganda* and *Prairie Forge: The Extraordinary Story of the Nebraska Scrap Metal Drive of World War II*, as well as writer and coproducer of the feature documentary *Scrappers: How the Heartland Won World War II*.

APRIL, 266 pages, 6 x 9 inches, 20 b&w illustrations, 2 tables

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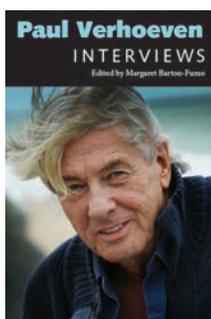
## Paul Verhoeven

### Interviews

Edited by Margaret Barton-Fumo

After a robust career in the Netherlands as the country's most successful director, Paul Verhoeven (b. 1938) built an impressive career in the United States with such controversial blockbusters as *RoboCop*, *Total Recall*, *Basic Instinct*, *Starship Troopers*, and *Showgirls* before returning home to direct 2006's *Black Book*. After a recent stint as a reality television judge in the Netherlands, Verhoeven returned to the big screen with his first feature film in a decade, *Elle*, starring Isabelle Huppert.

Verhoeven, who holds an advanced degree in mathematics and physics, boasts a fascinating background. Traversing Hollywood, the Dutch film industry, and now French filmmaking, the interviews in this volume reveal a complex, often ambiguous figure, as well as a director of immense talent.



*"There is more to be said about despair than there is about happiness. And I'm not talking about what I'd prefer in real life but when it comes to dramaturgy."*

*Paul Verhoeven: Interviews* covers every phase of the director's career, beginning with six newly translated Dutch newspaper interviews dating back to 1968 and ending with a set of previously unpublished interviews dedicated to his most recent work. He experimented with crowd-sourced filmmaking for the television show *The Entertainment Experience*, which resulted in the film *Tricked*, as well as his latest feature *Elle*. Editor Margaret Barton-Fumo includes "Sex, Cinema, and Showgirls," a long out-of-print essay by Verhoeven on his most controversial film, accompanied by pages of original storyboards from this and some of Verhoeven's other films. Finally, Barton-Fumo allots due attention to the director's little-known lifelong fascination with the historical Jesus Christ. Verhoeven is the only non-theologian member of the exclusive Westar Institute and author of the book *Jesus of Nazareth*.

**Margaret Barton-Fumo**, Brooklyn, New York, has contributed to *Film Comment* since 2006. She has interviewed such directors, actors, and musicians as Brian De Palma, Alejandro Jodorowsky, James Gray, Andrzej Zulawski, Harry Dean Stanton, and Paul Williams.

JUNE, 278 pages, 6 x 9 inches, 32 b&w illustrations

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Conversations with Filmmakers Series



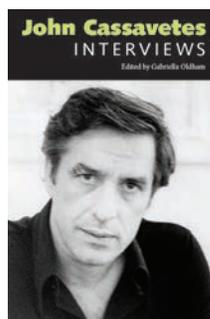
## John Cassavetes

### Interviews

Edited by Gabriella Oldham

"Oldham . . . identifies the essences of this pioneer: an actor's director 'who felt compelled to let his actors unleash their potentials, shape their own cinematic realities, and play them out naturally on the screen'; . . . a specialist 'in men-women relationships and their emotional dysfunctions'; . . . and always an artist 'with almost child-like admissions of a belief in humanity's better self' and 'a surprising naiveté he transferred to his characters, both male and female.'"

—Kurt Brokaw, *The Independent*



*"As an artist I feel that we must try different things—but above all we must dare to fail."*

American filmmaker John Cassavetes (1929–1989) made only nine independent films during a quarter century, but those films affected the cinema culture of the 1960s to the 1980s in unprecedented ways. With a close nucleus of actors and crew members on his team, including his wife Gena Rowlands, Peter Falk, and Ben Gazzara, Cassavetes created films that explored the gritty side of human relationships. He staunchly advocated the right of actors and filmmakers to full artistic freedom over their work. Attracting both fervent admirers and harsh critics, Cassavetes's films have garnered prestigious awards in the US and Europe and continue to evoke strong reactions.

Starting in New York with his first film *Shadows*, Cassavetes moved on to the West Coast with *Faces*, *Husbands*, *Minnie and Moskowitz*, *A Woman Under the Influence*, *The Killing of a Chinese Bookie*, *Opening Night*, *Gloria*, and *Love Streams*. He also directed several studio films, which often rankled his independent streak that rebelled against a loss of artistic freedom. Cassavetes's work in the theater and his performances in numerous television programs and films, including *The Dirty Dozen* and *Rosemary's Baby*, made him, as a director, fiercely protective of his actors' right to self-expression.

**Gabriella Oldham**, New York, New York, is a writer and educator with a passion for film. Her books include *First Cut: Conversations with Film Editors*; *First Cut 2: More Conversations with Film Editors*; *Keaton's Silent Shorts: Beyond the Laughter*; and *Blake Edwards: Interviews*, published by University Press of Mississippi.

JULY, 188 pages, 6 x 9 inches

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## David O. Russell

Interviews

Edited by Holly Willis

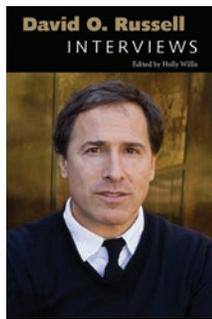
David O. Russell (b. 1958) boasts a diverse body of work as a writer and director, spanning multiple genres and featuring radically differing aesthetic styles. While his early work comically explored taboo subjects with unerring directness, he has also investigated politics with explosive satire. In his most recent films, including *American Hustle* and *Silver Linings Playbook*, Russell examines characters and situations that are at once everyday and also extraordinary. Whatever the project, Russell is driven to explore the idiosyncrasies that make each character human, and he extends that curiosity to explore what makes each actor unique. His attentiveness to his cast members has

earned him the label of “actor’s director,” due in no small part to the many nominations and awards earned by a long list of Hollywood stars in his movies.

Russell has also become one of our era’s most interesting formal stylists as he adopts a visual design appropriate to each of his film’s thematic concerns. The result may be a color palette resembling the washed-out pages of a newspaper achieved by manipulating the film stock for *Three Kings* or the tumultuous opening of *The Fighter* when an audacious, roving camera plunges viewers straight into the story from the very first shots of the film. Rather than building a signature style, Russell has instead tested the varied possibilities of cinematic expression.

This career-spanning volume features conversations with scholars and journalists as well as filmmakers. Speaking to directors like Alexander Payne and Spike Jonze, Russell contextualizes each of his films, offers an intimate account of his evolving writing and directing process, and opens his life to reveal how a remarkable body of work has come to be.

**Holly Willis**, Marina del Rey, California, is professor in the School of Cinematic Arts at the University of Southern California, where she also serves as the chair of the Division of Media Arts + Practice. She is author of *Fast Forward: The Future(s) of the Cinematic Arts* and *New Digital Cinema: Reinventing the Moving Image*, as well as editor of *The New Ecology of Things* and *RES* magazine, cofounder of *Filmmaker Magazine*, and cocurator of experimental media festival RESFEST.



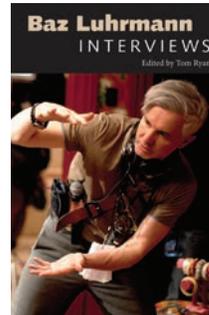
*“Cinema is looking at people: Every aspect of their hearts, their emotions, their clothing, their closets, their bathrooms, their food, their lovemaking, the way they comb their hair. I want you to become very intimate with them because these people are the music of the movie.”*

**AUGUST**, 240 pages (approx.), 6 x 9 inches  
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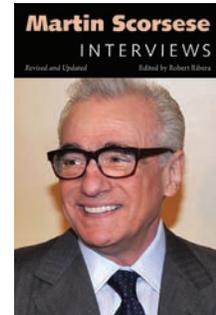
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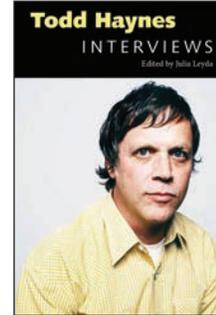
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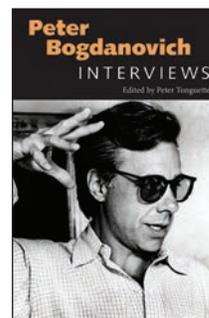
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## Monsters in the Machine

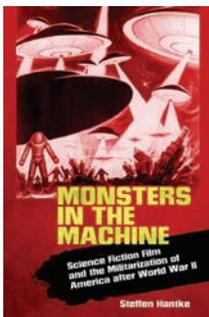
Science Fiction Film and the Militarization of America after World War II

Steffen Hantke

“Hantke offers a solid overview of the numerous films in the horror science fiction genre of the 1950s and their cultural effect on the period. . . . Comprehensive, richly detailed, and expertly written, this book abounds with surprising insights.” —G. A. Foster, *CHOICE*

“A vital and engaging look at the political contexts surrounding 1950s sci-fi films. Hantke showcases the importance of neglected films like

*Invasion U.S.A.* and *I Married a Monster from Outer Space* while expertly tracing new patterns across the genre.” —Blair Davis, author of *The Battle for the Bs: 1950s Hollywood and the Rebirth of Low-Budget Cinema*



*How science fiction reinvigorated the horror film to express and soothe Cold War fears*

“With admirable scope and lucidity, *Monsters in the Machine* insightfully analyzes sci-fi films of the postwar period to expose the cultural politics and political ethos of an era dominated by the aura of World War II and the nuclear shadow it cast over Henry Luce’s ‘American Century.’ Providing rich touchstones for the major tensions and contradictions that informed the grotesque mechanisms of the Cold War, *Monsters in the Machine* should be required reading for any course on American Cold War culture.”

—Alan Nadel, author of *Containment*

*Culture: American Narratives, Postmodernism, and the Atomic Age* and *Flatlining on the Field of Dreams: Cultural Narratives in the Films of President Reagan’s America*

**Steffen Hantke**, Seoul, South Korea, has written on contemporary literature, film, and culture. He is author of *Conspiracy and Paranoia in Contemporary American Fiction: The Works of Don DeLillo and Joseph McElroy*, as well as editor of *Horror Film: Creating and Marketing Fear* and *American Horror Film: The Genre at the Turn of the Millennium*, both published by University Press of Mississippi.

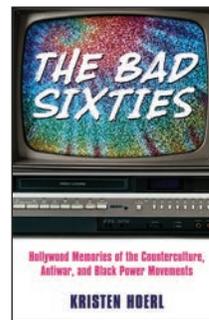
**APRIL**, 242 pages, 6 x 9 inches, 58 b&w illustrations  
Paper **\$30.00S** 978-1-4968-1826-3  
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## The Bad Sixties

Hollywood Memories of the Counterculture, Antiwar, and Black Power Movements

Kristen Hoerl

Ongoing interest in the turmoil of the 1960s clearly demonstrates how these social conflicts continue to affect contemporary politics. In *The Bad Sixties: Hollywood Memories of the Counterculture, Antiwar, and Black Power Movements*, Kristen Hoerl focuses on fictionalized portrayals of 1960s activism in popular television and film. Hoerl shows how Hollywood has perpetuated politics deploring the detrimental consequences of the 1960s on traditional American values. During the decade, people collectively raised fundamental questions about the limits of democracy under capitalism. But Hollywood has proved dismissive, if not adversarial, to the role of dissent in fostering progressive social change.



*An exposure of how mainstream film and television wills flower power and diffuses the potency of protest*

Film and television are salient resources of shared understanding for audiences born after the 1960s because movies and television programs are the most accessible visual medium for observing the decade’s social movements. Hoerl indicates that a variety of television programs, such as *Family Ties*, *The Wonder Years*, and *Law and Order*, along with Hollywood films, including *Forrest Gump*, have reinforced images of the “bad sixties.” These stories portray a period in which urban riots, antiwar protests, sexual experimentation, drug abuse, and feminism led to national division and moral decay. According to Hoerl, these messages supply distorted civics lessons about what we should value and how we might legitimately participate in our democracy.

These warped messages contribute to “selective amnesia,” a term that stresses how popular media renders radical ideas and political projects null or nonexistent. Selective amnesia removes the spectacular events and figures that define the late-1960s from their motives and context, flattening their meaning into reductive stereotypes. Despite popular television and film, Hoerl explains, memory of 1960s activism still offers a potent resource for imagining how we can strive collectively to achieve social justice and equality.

**Kristen Hoerl**, Lincoln, Nebraska, is associate professor of communication studies at the University of Nebraska–Lincoln. Hoerl is editor of *Women’s Studies in Communication* and has published in such journals as *Communication and Critical/Cultural Studies*, the *Quarterly Journal of Speech*, *Critical Studies in Media Communication*, and *Communication, Culture & Critique*.

**JULY**, 192 pages (approx.), 6 x 9 inches, 6 b&w illustrations  
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## The Woman Fantastic in Contemporary American Media Culture

Edited by Elyce Rae Helford, Shiloh Carroll, Sarah Gray,  
and Michael R. Howard II

Contributions by Marleen S. Barr, Shiloh Carroll, Sarah Gray, Elyce Rae Helford, Michael R. Howard II, Ewan Kirkland, Nicola Mann, Megan McDonough, Alex Naylor, Rhonda Nicol, Joan Ormrod, J. Richard Stevens, Tosha Taylor, Katharine A. Wagner, and Rhonda V. Wilcox



*How the incredible heroine has evolved and shaped television, film, comic books, and literature*

“As recent internet debates and debacles (e.g., the hijacking of the Hugo Awards) have shown, feminism has had to refight old wars in new media battlefields, such as comics, games, and the poisoned pixels of internet discourse. Elyce Rae Helford, Shiloh Carroll, Sarah Gray, and Michael R. Howard II have assembled a set of fascinating readings on what they call the ‘women fantastic,’ which includes fantastic women like Buffy and Wonder Woman but also the entire field of the fantastic as a discourse in dialogue with gender. The articles gathered here touch on topics ranging from corporate media empires to fan resistance and from body modification to virtual identities.” —Brian Attebery, editor of the *Journal of the Fantastic in the Arts* and author of *Stories about Stories: Fantasy and the Remaking of Myth* and *Decoding Gender in Science Fiction*

“A lively and engaging collection that explores the meaning of strong female figures in popular culture. From She-Hulk to Sansa Stark, this book analyzes the images, plots, and cultural significance of characters we love. You will see the female fantastic in a new way after reading this book.” —Robin Roberts, author of books on gender and popular culture, including *Anne McCaffrey: A Life with Dragons*; *Ladies First: Women in Music Videos*; and *Subversive Spirits: The Female Ghost in British and American Popular Culture*

**Elyce Rae Helford**, Murfreesboro, Tennessee, is professor of English and faculty in women’s and gender studies at Middle Tennessee State University. **Shiloh Carroll**, Murfreesboro, Tennessee, is instructor in the writing center at Middle Tennessee State University. **Sarah Gray**, Langston, Oklahoma, is assistant professor of English at Langston University. **Michael R. Howard II**, Langston, Oklahoma, is associate professor and writing center director at Langston University. Howard is also assistant professor and Writing Center Director at Langston College. Carroll, Gray, and Howard organized the conference “Catwoman to Katniss: Villainesses and Heroines in Science Fiction.”

**MARCH**, 226 pages, 6 x 9 inches, 11 b&w illustrations  
Paper **\$30.00S** 978-1-4968-1851-5  
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## Alternate Roots

Ethnicity, Race, and Identity in Genealogy Media

Christine Scodari

In recent years, the media has attributed the surge of people eagerly studying family trees to the aging of baby boomers, a sense of mortality, a proliferation of internet genealogy sites, and a growing pride in ethnicity. New genealogy-themed television series and internet-driven genetic ancestry testing services have also flourished, capitalizing on this new popularity and on the mapping of the human genome. But what’s really happening here, and what does this mean for sometimes volatile conceptions of race and ethnicity?

In *Alternate Roots*, Christine Scodari engages with genealogical texts and practices, such as the classic television series *Roots*, DNA testing for

genetic ancestry, Ancestry.com, and Henry Louis Gates’s and other television series related to genealogy. She lays out how family historians can understand intersections and historical and ongoing relations of power related to the ethnicity, race, class, and/or gender of their ancestors as well as to members of other groups. Perspectives on hybridity and intersectionality make connections not only between and among identities, but also between local findings and broader contexts that might, given only cursory attention, seem tangential to chronicling a family history.

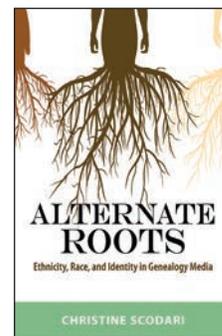
Given the genealogy-related media institutions, tools, texts, practices, and technologies currently available, Scodari’s study probes the viability of a critical genealogy based upon race, ethnicity, and

intersectional identities. She delves into the implications of adoption, orientation, and migration while also investigating her own Italian and Italian American ancestry, examining the racial, ethnic experiences of her forebears and positioning them within larger contexts. Filling gaps in the research on genealogical media in relation to race and ethnicity, Scodari mobilizes cultural studies, media studies, and her own genealogical practices in a critical pursuit to interrogate key issues bound up in the creation of family history.

**Christine Scodari**, Boca Raton, Florida, is professor at Florida Atlantic University and author of *Serial Monogamy: Soap Opera, Lifespan, and the Gendered Politics of Fantasy*. She has published many articles, including an award-winner on genealogy television in the *Journal of American Culture* and a chapter in the edited volume *Aging, Media, and Culture*.

**JULY**, 160 pages (approx.), 6 x 9 inches, 14 b&w illustrations, 2 tables  
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**Race, Rhetoric, and Media Series**



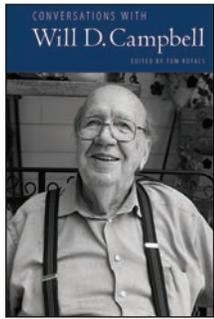
*How popular media cultivates genealogy but buries its cultural context*

## Conversations with Will D. Campbell

Edited by Tom Royals

*Conversations with Will D. Campbell* is the first collection of interviews with the southern preacher, activist, and author best known for his involvement with the civil rights movement. Ranging from a 1971 discussion about religion and ending with a previously unpublished interview conducted in 2009, these twelve interviews give insight to Campbell's unique religious beliefs and highlight pivotal moments of his career.

Will D. Campbell (1924–2013) was born poor in rural Mississippi and became an ordained minister when he was barely seventeen years old. After serving in the Army during World War II, Campbell ministered in a variety of positions, including a pastorate in Louisiana, as religious director at the University of Mississippi, and as a race relations consultant for the National Council of Churches. Along the way, Campbell worked with civil rights figures, Klansmen, Black Panthers, and country music icons, believing all were equal in the eyes of God. Throughout his career, Campbell drew attention for criticizing the institutional churches and supporting women's rights, gay rights, and school desegregation.



*“We are all bastards, but God loves us anyway.”*

From 1962 through 2012, Campbell published over fifteen books including novels, biographies, and memoirs. His first book, *Race and the Renewal of the Church*, introduced his theories of reconciliation and the failures of institutional churches. His best-known work, *Brother to a Dragonfly*, was a National Book Award finalist.

**Tom Royals**, Jackson, Mississippi, is a retired lawyer. He received his BA from Millsaps College and his JD from the University of Mississippi.

**APRIL**, 160 pages (approx.), 6 x 9 inches  
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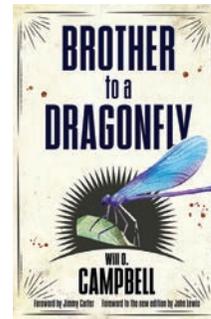
## Brother to a Dragonfly

Will D. Campbell

Foreword by Jimmy Carter

Foreword to the new edition by John Lewis

In *Brother to a Dragonfly*, Will D. Campbell writes about his life growing up poor in Amite County, Mississippi, during the 1930s alongside his older brother, Joe. Though they grew up in a close-knit family and cared for each other, the two went on to lead very different lives. After serving together in World War II, Will became a highly educated Baptist minister who later became a major figure in the early years of the civil rights movement, and Joe became a pharmacist who developed a substance abuse problem that ultimately took his life.



*The National Book Award–nominated memoir of a preacher, author, and civil rights activist*

*Brother to a Dragonfly* also serves as a historical record. Though Will's love and dedication to his brother are the primary story, interwoven throughout the narrative is the story of the Jim Crow South and the civil rights movement. Will is present through many of the most pivotal moments in history—he was one of four people who escorted black students integrating the Little Rock public schools; he was the only white person present at the founding of the SCLC; he helped CORE and SNCC Freedom Riders integrate interstate bus travel; he joined Dr. Martin Luther King Jr.'s campaign of boycotts, sit-ins, and marches in Birmingham; and he was at the Lorraine Motel the night Dr. King was assassinated.

Will's accomplishments, however, never take the spotlight from his brother, and as his relationship with Joe evolves, so does Will's faith. Featuring a new foreword by Congressman John Lewis, this book brings back to print the combined lives of Will Campbell—Will the brother and Will the preacher.

**Will D. Campbell** (1924–2013) was a Mississippi-born, Tennessee-based Baptist preacher, activist, author, lecturer, and farmer. Author of over fifteen books, he won the Lillian Smith Prize, Lyndhurst Prize, and an Alex Haley Award; was a finalist for the National Book Award; and received the National Endowment for the Humanities medal from President Bill Clinton.

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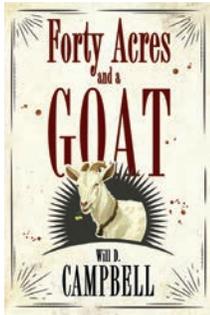
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## Forty Acres and a Goat

Will D. Campbell

“A personality that manages to be reverent and revolutionary all at once.”  
—*People*

“It’s people like Will Campbell and Andy Young, Charles Morgan and John Lewis who have brought the South as far as it’s come in the past quarter-century. . . . They have been ‘inside agitators’ of the best sort, and they have agitated their fellow Southerners into realizing much of what is good and noble in them.” —Jonathan Yardley, *New York Times*



*A call with no steeple  
from the preacher  
with no pulpit*

style of ministry and a maverick relationship with God, land, and all his fellow pilgrims.

**Will D. Campbell** (1924–2013) was a Mississippi-born, Tennessee-based Baptist preacher, activist, author, lecturer, and farmer. Author of over fifteen books, he won the Lillian Smith Prize, Lyndhurst Prize, and an Alex Haley Award; was a finalist for the National Book Award; and received the National Endowment for the Humanities medal from President Bill Clinton.

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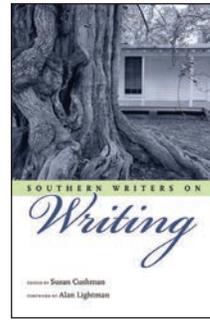
In *Forty Acres and a Goat*, Will D. Campbell picks up where the award-winning *Brother to a Dragonfly* leaves off, accounting his adventures during the tumultuous civil rights era. As he navigates through the explosive 1960s, including pivotal moments like the integration of Little Rock High School and the assassination of Dr. Martin Luther King Jr., Brother Will finds his faith challenged. To further complicate matters, a series of jobs did not pan out as expected—pastorate in Louisiana, director of religious life at the University of Mississippi, and with the National Council of Churches—leaving Brother Will “with a call but no steeple.” In an effort to find his place as a preacher, he moves his family to a farm in rural Tennessee and fashions his own unique

## Southern Writers on Writing

Edited by Susan Cushman  
Foreword by Alan Lightman

Contributions by Julie Cantrell, Katherine Clark, Susan Cushman, Jim Dees, Clyde Edgerton, W. Ralph Eubanks, John M. Floyd, Joe Formichella, Patti Callahan Henry, Jennifer Horne, Ravi Howard, Suzanne Hudson, River Jordan, Harrison Scott Key, Cassandra King, Alan Lightman, Sonja Livingston, Corey Mesler, Niles Reddick, Wendy Reed, RP Saffire, Nicole Seitz, Lee Smith, Michael Farris Smith, Sally Palmer Thomason, Jacqueline Allen Trimble, M. O. Walsh, and Claude Wilkinson

“This is no stodgy how-to book. *Southern Writers on Writing* is overflowing with good, strong voices—funny, caustic, compelling, and—yes—absurd. The writers Susan Cushman has assembled here understand this craft. They have endured the suffering that leads to great prose appearing so damn effortless. This collection is essential reading for emerging writers—as well as any fan of modern southern fiction.” —Neil White, author of *In the Sanctuary of Outcasts*



*A collection of essays  
for writers, readers,  
and lovers of all  
things southern*

Mississippi, Alabama, Louisiana, Tennessee, Georgia, South Carolina, North Carolina, Virginia, and Florida.

Contributors like Lee Smith, Michael Farris Smith, W. Ralph Eubanks, and Harrison Scott Key, among others, explore issues like race, politics, and family and the apex of those issues colliding. It discusses landscapes, voices in the South, and how writers write. The anthology is divided into six sections, including “Becoming a Writer”; “Becoming a Southern Writer”; “Place, Politics, People”; “Writing about Race”; “The Craft of Writing”; and “A Little Help from My Friends.”

**Susan Cushman**, Memphis, Tennessee, was codirector of the 2013 and 2010 Creative Nonfiction Conferences in Oxford, Mississippi, and director of the Memphis Creative Nonfiction Workshop in 2011. She is author of *Tangles and Plaques: A Mother and Daughter Face Alzheimer’s* and *Cherry Bomb* and editor of *A Second Blooming: Becoming the Women We Are Meant to Be*. Her writing has appeared in many anthologies and journals.

**MAY**, 192 pages (approx.), 6 x 9 inches

Cloth **\$28.00T** 978-1-4968-1500-2

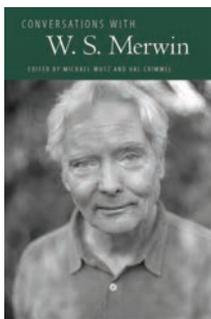
Ebook available



## Conversations with W. S. Merwin

Edited by Michael Wutz and Hal Crimmel

*Conversations with W. S. Merwin* is the first collection of interviews with former United States Poet Laureate W. S. Merwin (b. 1927). Spanning almost six decades of conversations, the collection touches on such topics as Merwin's early influences (Robert Graves and Ezra Pound), his location within the twin poles of Walt Whitman and Henry David Thoreau, and his extraordinary work as a translator, as well as his decades-long interest in environmental conservation. Anticipating the current sustainability movement and the debates surrounding major and minor literatures, Merwin was, and still is, a visionary.



*"I think poetry's about what can't be said. And I think that language emerges out of what could not be said. Out of this desperate desire to utter something, to express something inexpressible."*

At age eighty-eight, he is among the most distinguished poets, translators, and thinkers in the United States. A major link between the period of literary modernism and its contemporary extensions, Merwin has been a force in American letters for many decades, and his translations from the Spanish, French, Italian, Japanese, and other languages have earned him unanimous praise and admiration. Merwin also wrote at the forefront of literature's environmental advocacy and early on articulated concerns about ecology and sustainability.

*Conversations with W. S. Merwin* offers insight into the various dimensions of Merwin's thought by treating his interviews as a self-standing category in his oeuvre. More than casual narratives that interpret the occasional poem or relay an occasional experience, they afford literary and cultural historians a view into the larger through-lines of Merwin's thinking.

**Michael Wutz**, Ogden, Utah, is Rodney H. Brady Distinguished Professor of English at Weber State University and editor of *Weber—The Contemporary West*. **Hal Crimmel**, Salt Lake City, Utah, is Rodney H. Brady Distinguished Professor of English at Weber

State University and founding cochair of WSU's Environmental Issues Committee.

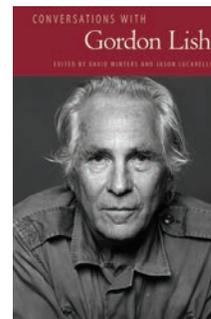
**MAY**, 246 pages, 6 x 9 inches  
Paper **\$25.00T** 978-1-4968-1841-6  
Ebook available  
**Literary Conversations Series**

## Conversations with Gordon Lish

Edited by David Winters and Jason Lucarelli

*Known as "Captain Fiction,"* Gordon Lish (b. 1934) is among the most influential—and controversial—figures in modern American letters. As an editor at *Esquire* (1969–1977), Alfred A. Knopf (1977–1995), and *The Quarterly* (1987–1995) and as a teacher both in and outside the university system, he has worked closely with many of the most pioneering writers of recent times, including Raymond Carver, Don DeLillo, Barry Hannah, Amy Hempel, Sam Lipsyte, and Ben Marcus. A prolific author of stories and novels, Lish has also won a cult following for his own fiction, earning comparisons with Gertrude Stein and Samuel Beckett.

*Conversations with Gordon Lish* collects all of Lish's major interviews, covering the entire span of his extraordinary career. Ranging from 1965 to 2015, these interviews document his pivotal role in the period's defining developments: the impact of the Californian counterculture, the rise and decline of so-called literary "minimalism," dramatic transformations in book and magazine publishing, and the ongoing growth of creative writing instruction. Over time, Lish—a self-described "dynamic conversationalist"—forges an evolving conversation not only with his interviewees, but with the central trends of twentieth-century literary history.



*"For me it's not hard to make a sentence. It's hard to let the sentence stand."*

This book will be essential reading not only for students and fans of contemporary fiction, but for writers too: included are several interviews in which Lish discusses his secretive private writing classes. Indeed, these pieces themselves amount to a masterclass in Lishian literary language—each is a work of art in its own right.

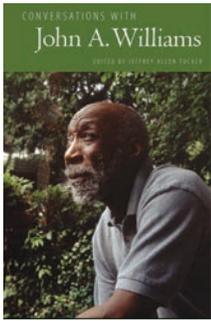
**David Winters**, Cambridge, United Kingdom, is a critic and historian of contemporary American fiction and the authorized biographer of Gordon Lish. His writing has appeared in the *Guardian*, the *Times Literary Supplement*, the *Los Angeles Review of Books*, and numerous other publications. He is a research fellow at Fitzwilliam College, Cambridge, and coeditor-in-chief of *3:AM Magazine*. **Jason Lucarelli**, Philadelphia, Pennsylvania, is a writer whose book reviews, author interviews, and fiction have appeared in *Numéro Cinq*, the *Literarian*, *3:AM Magazine*, *Litro*, *Squawk Back*, and *NANO Fiction*.

**JUNE**, 176 pages (approx.), 6 x 9 inches  
Printed casebinding **\$90.00S** 978-1-4968-1625-2  
Paper **\$25.00T** 978-1-4968-1816-4  
Ebook available  
**Literary Conversations Series**

## Conversations with John A. Williams

Edited by Jeffrey Allen Tucker

One of the most prolific African American authors of his time, John A. Williams (1925–2015) made his mark as a journalist, educator, and writer. Having worked for *Newsweek*, *Ebony*, and *Jet* magazines, Williams went on to write twelve novels and numerous works of nonfiction. A vital link between the Black Arts movement and the previous era, Williams crafted works of fiction that relied on historical research as much as his own finely honed skills. From *The Man Who Cried I Am*, a roman à clef about expatriate African American writers in Europe, to *Clifford's Blues*, a Holocaust novel told in the form of the diary entries of a gay, black, jazz pianist in Dachau, these representations of black experiences marginalized from official histories make him one of our most important writers.



*“Basically, I write because I feel that I must. I’m trying to understand. I’m trying to explain. I’m trying to, I suppose, guide, advise, support, warn, perhaps even threaten.”*

*Conversations with John A. Williams* collects twenty-three interviews with the three-time winner of the American Book Award, beginning with a discussion in 1969 of his early works and ending with a previously unpublished interview from 2005. Gathered from print periodicals as well as radio and television programs, these interviews address a range of topics, including antiblack violence, Williams’s WWII naval service, race and publishing, interracial romance, Martin Luther King Jr., growing up in Syracuse, the Prix de Rome scandal, traveling in Africa and Europe, and his reputation as an angry black writer. The conversations prove valuable given how often Williams drew from his own life and career for his fiction. They display the integrity, social engagement, and artistic vision that make him a writer to be reckoned with.

**Jeffrey Allen Tucker**, Rochester, New York, is associate professor in the Department of English at the University of Rochester. He is

author of *A Sense of Wonder: Samuel R. Delany, Race, Identity, and Difference* and coeditor of *Race Consciousness: African-American Studies for the New Century*.

**MARCH**, 288 pages (approx.), 6 x 9 inches

Printed casebinding **\$90.00S** 978-1-4968-1536-1

Paper **\$25.00T** 978-1-4968-1817-1

Ebook available

**Literary Conversations Series**

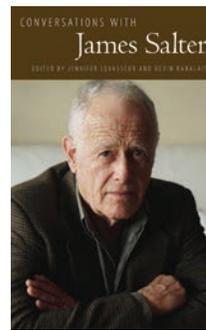
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## Conversations with James Salter

Edited by Jennifer Levasseur and Kevin Rabalais

James Salter (1925–2015) has been known throughout his career as a writer’s writer, acclaimed by such literary greats as Susan Sontag, Richard Ford, John Banville, and Peter Matthiessen for his lyrical prose, his insightful and daring explorations of sex, and his examinations of the inner lives of women and men.

*Conversations with James Salter* collects interviews published from 1972 to 2014 with the award-winning author of *The Hunters*, *A Sport and a Pastime*, *Light Years*, and *All That Is*. Gathered here are his earliest interviews following acclaimed but moderately selling novels, conversations covering his work as a screenwriter and award-winning director, and interviews charting his explosive popularity after publishing *All That Is*, his first novel after a gap of thirty-four years. These conversations chart Salter’s progression as a writer, his love affair with France, his military past as a fighter pilot, and his lyrical explorations of gender relations.



*“There came a time when I felt I was not going to be satisfied with life unless I could write. So I did what was essential for me, or else perhaps the most important part of me would have perished.”*

The collection contains interviews from Sweden, France, and Argentina appearing for the first time in English. Included as well are published conversations from the United States, Canada, and Australia, some of which are significantly extended versions, giving this collection an international scope of Salter’s wide-ranging career and his place in world literature.

**Jennifer Levasseur** and **Kevin Rabalais**, Louisiana natives now living in Australia, coedited *Novel Voices: 17 Award-Winning Novelists on How to Write, Edit, and Get Published*. Their work has appeared in *Tin House*, *Glimmer Train Stories*, *Kenyon Review*, and *Brick*. Jennifer Levasseur coedited Walker Percy’s *“The Moviegoer” at Fifty: New Takes on an Iconic American Novel*. Kevin Rabalais is author of the award-winning novel *The Landscape of Desire*. Their literary website, [www.sacredtrespasses.com](http://www.sacredtrespasses.com), features interviews, essays, photography, reviews, and original new work.

**JUNE**, 258 pages, 6 x 9 inches

Paper **\$25.00T** 978-1-4968-1842-3

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**Literary Conversations Series**

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## Conversations with Edwidge Danticat

Edited by Maxine Lavon Montgomery

This volume sheds a much-needed light on Edwidge Danticat (b. 1969) and her ability to depict timely issues in sparkling prose that delves deep into the borderlands, an uncharted in-between space located outside fixed geographic, cultural, and ideological bounds. Prevalent throughout many interviews here is Danticat's expressed determination not only to reveal Haitian immigrant experience, but also to make that nuanced culture and its vibrant traditions accessible to a wide audience.

These interviews coincide with Edwidge Danticat's evolving artistic vision, her steady book publication, and her expanding roles as fiction writer, essayist, memoirist, documentarian, young adult book author, editor, songwriter, cultural critic, and political commentator. Dating from her appearance on the literary scene at the age of twenty-five, the many interviews that she has granted attest to not only her productivity, but also her accessibility to scholars, teachers, writers, and journalists eager for knowledge about her vision. Included in this volume are interviews that range from 2000, covering the publication of her debut work of fiction, *Breath, Eyes, Memory*, to a personal interview conducted with the volume editor in 2016. In that conversation, which appears for the first time as part of this collection, Danticat provides insight into little-known aspects of her life, art, and politics.

Her candid interviews carry out a careful stripping away of preconceived notions of Danticat, disclosing the private and public life of a first-class writer and intellectual whose countless achievements have assured her an enduring place within contemporary world letters.

**Maxine Lavon Montgomery**, Tallahassee, Florida, is professor of English at Florida State

University, where she teaches courses in Africana, American multi-ethnic, and women's literature. She is coeditor of the forthcoming title *New Critical Essays on Toni Morrison's "God Help the Child"* and author of the forthcoming title *A Circle of One: Rituals of Black Girlhood in Africana Women's Novels*. She is also editor of *Conversations with Gloria Naylor*, published by University Press of Mississippi.

MAY, 264 pages, 6 x 9 inches  
Paper \$25.00T 978-1-4968-1840-9  
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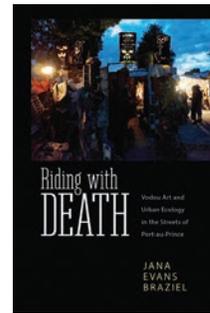
*"I want readers, both Haitian and American kids of other backgrounds, to understand that there have been times before when Haitian and American history have intersected."*

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## Riding with Death Vodou Art and Urban Ecology in the Streets of Port-au-Prince

Jana Evans Braziel

"Jana Evans Braziel's *Riding with Death* takes us from the forties to the present in her original exploration of the hallucinatory assemblages that the artists of the Grand Rue have drawn from the recycled urban trash of Port-au-Prince. Objects charged with magical and supernatural meaning but improvised from the twisted, rusting materials abandoned by global capitalism are analyzed in terms of what she calls 'Vodou bricolage.' *Riding with Death* is outstanding in its use of theories of imaginative dwelling in urban space to position Haiti in the art historical context of the Americas." —J. Michael Dash, professor of French, New York University



*The extraordinary story of sculptors and their incredible creations in Haiti*

On the southern end of the Grand Rue, a major thoroughfare that runs through the center of Port-au-Prince, waits the Haitian capital's automobile repair district. This veritable junkyard of steel and rubber, recycled parts, old tires, and scrap metal might seem an unlikely foundry for art. Yet, on the street's opposite end thrives the Grand Rue Galerie, a working studio of assembled art and sculptures wrought from the refuse.

Established by artists André Eugène and Jean Hérard Celeur in the late 1990s, the Grand Rue's urban environmental aesthetics—defined by motifs of machinic urbanism, Vodou bricolage, the postprimitivist altermodern, and performative politics—radically challenge ideas about consumption, waste, and environmental hazards, as well as consider

innovative solutions to these problems in the midst of poverty, insufficient social welfare, and lack of access to arts, education, and basic needs.

In *Riding with Death*, Jana Evans Braziel explores the urban environmental aesthetics of the Grand Rue sculptors and the beautifully constructed sculptures they have designed from salvaged automobile parts, rubber tires, carved wood, and other recycled materials. Through first-person accounts and fieldwork, Braziel constructs an urban ecological framework for understanding these sculptures amid environmental degradation and grinding poverty. Above all, Braziel presents Haitian artists who live on the most challenged Caribbean island, yet who thrive as creators reinventing refuse as art and resisting the abjection of their circumstances.

**Jana Evans Braziel**, Cincinnati, Ohio, is Western College Endowed Professor and chair of the Department of Global and Intercultural Studies at Miami University. She has coedited five volumes and is author of *Duvalier's Ghosts: Race, Diaspora, and U.S. Imperialism in Haitian Literatures*; *Caribbean Genesis: Jamaica Kincaid and the Writing of New Worlds*; *Artists, Performers, and Black Masculinity in the Haitian Diaspora*; and *Diaspora: An Introduction*.

JUNE, 272 pages, 6 x 9 inches, 41 b&w illustrations  
Paper \$30.00S 978-1-4968-1852-2  
Ebook available  
Caribbean Studies Series

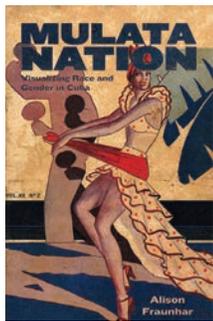
## Mulata Nation

Visualizing Race and Gender in Cuba

Alison Fraunhar

Repeatedly and powerfully throughout Cuban history, the mulata, a woman of mixed racial identity, features prominently in Cuban visual and performative culture. Tracing the figure, Alison Fraunhar looks at the representation and performance in both elite and popular culture. She also tracks how characteristics associated with these women have accrued across the Atlantic world.

Widely understood to embody the bridge between European subject and African other, the mulata contains the sensuality attributed to Africans in a body more closely resembling the European ideal of beauty. This symbol bears far-reaching implications, with shifting, contradictory



*A vivid exploration of the key role played by multi-racial women in visualizing and performing Cuban identity*

cultural meanings in Cuba. Fraunhar explores these complex paradigms, how, why, and for whom the image was useful, and how it was both subverted and asserted from the colonial period to the present. From the early seventeenth century through Cuban independence in 1899 up to the late revolutionary era, Fraunhar illustrates the ambiguous figure's role in nationhood, citizenship, and commercialism. She analyzes images including key examples of nineteenth-century graphic arts, avant-garde painting and magazine covers of the Republican era, cabaret and film performance, and contemporary iterations of gender.

Fraunhar's study stands out for attending to the phenomenon of *mulataje* not only in elite production such as painting, but also in popular forms: popular theater, print culture, later films, and other media where stereotypes take hold. Indeed, in contemporary

Cuba, *mulataje* remains a popular theme with Cubans as well as foreigners in drag shows, reflecting queerness in visual culture.

**Alison Fraunhar**, Chicago, Illinois, is associate professor of art and design at Saint Xavier University. She has published many articles on Cuban art in such publications as *Women's Art Journal*; *Emergences: Journal for the Study of Media & Composite Cultures*; *Latin American Cinema: Essays on Modernity, Gender and National Identity*; and *Hispanic Research Journal*.

**AUGUST**, 248 pages (approx.), 6 x 9 inches, 58 color illustrations

Printed casebinding **\$70.005** 978-1-4968-1443-2

Ebook available

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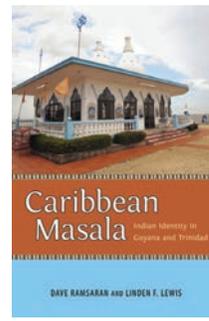
## Caribbean Masala

Indian Identity in Guyana and Trinidad

Dave Ramsaran and Linden F. Lewis

In 1833, the abolition of slavery in the British Empire led to the import of exploited South Asian indentured workers in the Caribbean under extreme oppression. Dave Ramsaran and Linden F. Lewis concentrate on the Indian descendants' processes of mixing, assimilating, and adapting while trying desperately to hold on to that which marks a group of people as distinct.

In some ways, the lived experience of the Indian community in Guyana and Trinidad represents a cultural contradiction of belonging and non-belonging. In other parts of the Caribbean, people of Indian descent seem so absorbed by the more dominant African culture and through intermarriage that Indo-Caribbean heritage seems less central.



*How Indian descendants maintained their culture and grew their influence in the Caribbean*

In this collaboration based on focus groups, in-depth interviews, and observation, sociologists Ramsaran and Lewis lay out a context within which to develop a broader view of Indians in Guyana and Trinidad, a numerical majority in both countries. They address issues of race and ethnicity but move beyond these familiar aspects to track such factors as ritual, gender, family, and daily life. Ramsaran and Lewis gauge not only an unrelenting process of assimilative creolization on these descendants of India, but also the resilience of this culture in the face of modernization and globalization.

**Dave Ramsaran**, Lewisburg, Pennsylvania, professor of sociology at Susquehanna University, is author of *Breaking the Bonds of Indentureship: Indo-Trinidadians in Business*

and coauthor of *Hip Hop and Inequality: Searching for the Real Slim Shady*. He recently edited *Contradictory Existence: Neoliberalism and Democracy in the Caribbean*. **Linden F. Lewis**, Lewisburg, Pennsylvania, is associate dean of social sciences and professor of sociology at Bucknell University. He is editor of *The Culture of Gender and Sexuality in the Caribbean* and *Caribbean Sovereignty, Development and Democracy in an Age of Globalization* as well as the coeditor of *Color, Hair, and Bone: Race in the Twenty-first Century*.

**JULY**, 144 pages (approx.), 6 x 9 inches, 9 b&w illustrations

Printed casebinding **\$70.005** 978-1-4968-1804-1

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**Caribbean Studies Series**



## Mississippi John Hurt

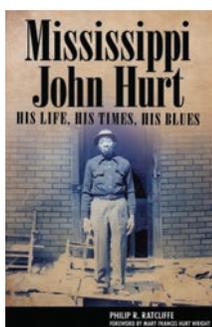
His Life, His Times, His Blues

Philip R. Ratcliffe

Foreword by Mary Frances Hurt Wright

*Winner, Best History, 2012 Association for Recorded Sound Collections Award for Excellence in Historical Recorded Sound Research*

When Mississippi John Hurt (1892–1966) was “rediscovered” by blues revivalists in 1963, his musicianship and recordings transformed popular notions of prewar country blues. At seventy-one he moved to Washington, DC, from Avalon, Mississippi, and became a live-wire connection to a powerful, authentic past. His intricate and lively style made him the most sought-after musician among the many talents the revival brought to light.



*The first biography of the blues revival's most influential and authentic musician*

*Mississippi John Hurt* provides this legendary creator's life story for the first time. Biographer Philip R. Ratcliffe traces Hurt's roots to the moment his mother Mary Jane McCain and his father Isom Hurt were freed from slavery. Anecdotes from Hurt's childhood and teenage years include the destiny-making moment when his mother purchased his first guitar for \$1.50 when he was only nine years old. Stories from his neighbors and friends, both of his wives, and his extended family round out the community picture of Avalon. US census records, Hurt's first marriage record in 1916, images of his first autographed LP record, and excerpts

from personal letters written in his own hand provide treasures for fans. Ratcliffe details Hurt's musical influences and the origins of his style and repertoire. The author also relates numerous stories from the time of his success, drawing on published sources and many hours of interviews with people who knew Hurt well, including the late Jerry Ricks, Pat Sky, Stefan Grossman, Max Ochs, Dick Spottswood, and the late Mike Stewart. In addition, some of the last photographs taken of the legendary musician are featured for the first time in *Mississippi John Hurt*.

**Philip R. Ratcliffe** is an independent ecological land-use consultant, a musician, and an ardent blues fan.

**MAY**, 328 pages, 6 x 9 inches, 40 b&w photographs, 3 maps, 10 tables

Paper **\$30.00T** 978-1-4968-1835-5

Ebook available

**American Made Music Series**

## The Jazz Pilgrimage of Gerald Wilson

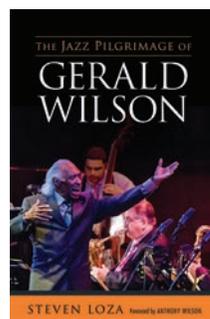
Steven Loza

Foreword by Anthony Wilson

Jazz great Gerald Wilson (1918–2014), born in Shelby, Mississippi, left a global legacy of paramount significance through his progressive musical ideas and his orchestra's consistent influence on international jazz. Aided greatly by interviews that bring Wilson's voice to the story, Steven Loza presents a perspective on what the musician and composer called his “jazz pilgrimage.”

Wilson uniquely adapted Latin influences into his jazz palette, incorporating many Cuban and Brazilian inflections as well as those of Mexican and Spanish styling. Throughout the book, Loza refers to Wilson's compositions and arrangements, including their historical contexts and motivations. Loza provides savvy musical readings and analysis of the repertoire. He concludes by reflecting upon Wilson's ideas on the place of jazz culture in America, its place in society and politics, its origins, and its future.

With a foreword written by Wilson's son, Anthony, and such sources as essays, record notes, interviews, and Wilson's own reflections, the biography represents the artist's ideas with all their philosophical, historical, and cultural dimensions. Beyond merely documenting Wilson's many awards and recognitions, this book ushers readers into the heart and soul of a jazz creator. Wilson emerges a unique and proud African American artist whose tunes became a mosaic of the world.



*The journey of an innovative musical legend who fused Latin sounds and jazz*

**Steven Loza**, Culver City, California, is professor and chair of ethnomusicology at University of California, Los Angeles. He is author of *Barrio Rhythm: Mexican American Music in Los Angeles* and *Tito Puente and the Making of Latin Music*, as well as multiple musical anthologies. In addition to his extensive research and publications, Loza has performed jazz and Latin jazz, recorded two CDs, and produced numerous concerts and arts festivals internationally.

**MARCH**, 176 pages (approx.), 5½ x 8½ inches, 15 musical examples, 4 tables

Printed casebinding **\$90.00S** 978-1-4968-1602-3

Paper **\$25.00T** 978-1-4968-1738-9

Ebook available

**American Made Music Series**

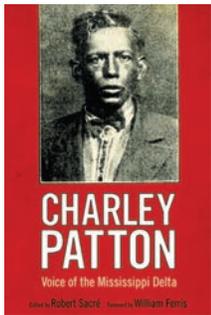
## Charley Patton

Voice of the Mississippi Delta

Edited by Robert Sacré  
Foreword by William Ferris

Contributions by Luther Allison, John Broven, Daniel Droixhe, David Evans, William Ferris, Jim O'Neal, Mike Rowe, Robert Sacré, Arnold Shaw, and Dick Shurman

Fifty years after Charley Patton's death in 1934, a team of blues experts gathered five thousand miles from Dockery Farms at the University of Liege in Belgium to honor the life and music of the most influential artist of the Mississippi Delta blues. This volume brings together essays from that international symposium on Charley Patton and Mississippi blues traditions, influences, and comparisons. Originally published by Presses Universitaires de Liège in Belgium, this collection has been revised and updated with a new foreword by William Ferris, new images added, and some essays translated into English for the first time.



*Spirited takes on a blues powerhouse and his legacy*

Patton's personal life and his recorded music bear witness to how he endured and prevailed in his struggle as a black man during the early twentieth century. Within this volume, that story offers hope and wonder. Organized in two parts—"Origins and Traditions" and "Comparison with Other Regional Styles and Mutual Influence"—the essays create an invaluable resource on the life and music of this early master. Written by a distinguished group of scholars, these pieces secure the legacy of Charley Patton as the fountainhead of Mississippi Delta blues.

**Robert Sacré**, Liege, Belgium, worked in Africa in the 1960s and '70s, where he took an interest in Western African music and the roots of African American music. Since 1983, he has taught the Story of African American Music & Literature at the University of Liege. He has conducted field trips nearly every year since 1975 to the US, researching blues, R&B, black gospel, and folk styles. He is author of articles in journals of musicology, entries in blues and gospel encyclopedias, and books for many publishers in America and abroad.

**JUNE**, 256 pages (approx.), 6 x 9 inches, 24 b&w illustrations

Printed casebinding **\$90.005** 978-1-4968-1613-9

Paper **\$30.005** 978-1-4968-1856-0

Ebook available

**American Made Music Series**

## The Blue Sky Boys

Dick Spottswood

During the 1940s, country music was rapidly evolving from traditional songs and string band styles to honky-tonk, western swing, and bluegrass, via radio, records, and film. The Blue Sky Boys, brothers Bill (1917–2008) and Earl (1919–1998) Bolick, resisted the trend, preferring to perform folk and parlor songs, southern hymns, and new compositions that enhanced their trademark intimacy and warmth. They were still in their teens when they became professional musicians to avoid laboring in Depression-era North Carolina cotton mills. Their instantly recognizable style was fully formed by 1936, when even their first records captured soulful harmonies accented



*A tale of two North Carolina brothers whose old songs and vocal harmonies captivated southern radio audiences for generations*

with spare guitar and mandolin accompaniments. They inspired imitators, but none could duplicate the Blue Sky Boys' emotional appeal or their distinctive Catawba County accents. Even their last records in the 1970s retained their unique magical sound decades after other country brother duets had come and gone.

In this absorbing account, Dick Spottswood combines excerpts from Bill Bolick's numerous spoken interviews and written accounts of his music, life, and career into a single narrative that presents much of the story in Bill's own voice. Spottswood reveals fascinating nuggets about broadcasting, recording, and surviving in the 1930s world of country music. He describes how the growing industry both aided and thwarted the Bolick brothers' career, and how World War II nearly finished it. The book features a complete, extensively annotated list of Blue Sky Boys songs, an updated discography that includes surviving unpublished records, and dozens of vintage photos and sheet music covers.

**Dick Spottswood**, Naples, Florida, is a musicologist, historian, and the producer and online host of *The Dick Spottswood Show*, aka the *Obsolete Music Hour*. He is author of numerous books, including *Banjo on the Mountain: Wade Mainer's First Hundred Years*, published by University Press of Mississippi.

**MARCH**, 256 pages (approx.), 6 x 9 inches, 71 b&w illustrations

Printed casebinding **\$90.005** 978-1-4968-1640-5

Paper **\$30.005** 978-1-4968-1641-2

Ebook available

**American Made Music Series**

## Jazz in China

### From Dance Hall Music to Individual Freedom of Expression

Eugene Marlow

“Is there jazz in China?” This is the question that sent author Eugene Marlow on his quest to uncover the history of jazz in China. Marlow traces China’s introduction to jazz in the early 1920s, its interruption by Chinese leadership under Mao in 1949, and its rejuvenation in the early 1980s with the start of China’s opening to the world under Premier Deng Xiaoping.

Covering a span of almost one hundred years, Marlow focuses on a variety of subjects—the musicians who initiated jazz performances in China, the means by which jazz was incorporated into Chinese culture, and the musicians and venues that now present jazz performances.

Featuring unique, face-to-face interviews with leading indigenous jazz musicians in Beijing and Shanghai, plus interviews with club owners, promoters, expatriates, and even diplomats, Marlow marks the evolution of jazz in China as it parallels China’s social, economic, and political evolution through the twentieth and into the twenty-first century. Also featured is an interview with one of the extant members of the Jimmy King Big Band of the 1940s, one of the first major all-Chinese jazz big bands in Shanghai.

Ultimately, *Jazz in China: From Dance Hall Music to Individual Freedom of Expression* is a cultural history that reveals the inexorable evolution of a democratic form of music in a Communist state.

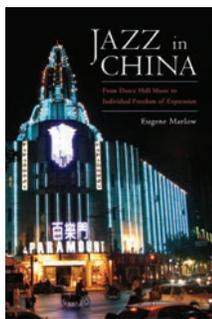
**Eugene Marlow**, Brooklyn, New York, is an award-winning composer, producer, performer, author, journalist, and educator. He has written eight books dealing with communications, technology, and culture and more than four hundred articles and chapters published in professional and academic journals in the United States, Germany, Greece, Japan, China, and Russia. He is currently a professor at Baruch College, City University of New York, where he teaches courses in media and culture.

**AUGUST**, 288 pages (approx.), 6 x 9 inches, 2 tables

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*A monumental study of the history of jazz in China from its beginnings to today*

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## Stephen Sondheim and the Reinvention of the American Musical

Robert L. McLaughlin

“This is a lively and elegant account of the ways in which Sondheim and his collaborators deconstruct the realist master narratives that shaped ‘golden age’ Broadway musicals in creating the first postmodern musicals. McLaughlin’s penetrating new readings of Sondheim’s musicals represent an illuminating analysis of the changing dramaturgical principles that have dominated American musical theater from Rodgers and Hammerstein to Jason Robert Brown. *Stephen Sondheim and the Reinvention*

*of the American Musical* will surely be required reading for students and scholars of modern musical theater.” —Robert Gordon, professor of drama and director of the Pinter Centre for Performance and Creative Writing at Goldsmiths, University of London

“How I wish I’d had *Stephen Sondheim and the Reinvention of the American Musical* before I did eleven productions of Sondheim musicals. Grateful to have it now. McLaughlin asks, answers, and fires new synapses both beautifully and economically. A must-read for any Sondheim lover.” —Christianne Tisdale, acclaimed theater, film, and television actress

“An astonishing achievement. If McLaughlin had been a neurosurgeon, he could not have gone into Stephen Sondheim’s brain any better than he does in this remarkable and readable book. McLaughlin is so precise and illuminating that we come away having even more respect for Sondheim than we had when we started the book.”

—Peter Filichia, author of *Broadway Musicals: The Biggest Hit and the Biggest Flop of the Season, 1959 to 2009*

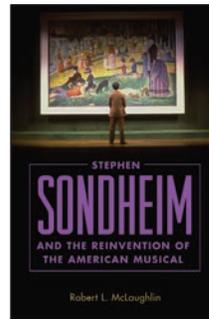
“Finally, an investigation of Sondheim’s work that is as rigorous and profound as the artist it celebrates.” —Manoel Felciano, Tony-nominated for Best Featured Actor, 2006 Broadway revival of *Sweeney Todd: The Demon Barber of Fleet Street*

**Robert L. McLaughlin**, Bloomington, Illinois, is professor of English at Illinois State University. He is coauthor of *We’ll Always Have the Movies: American Cinema during World War II* and editor of *Innovations: An Anthology of Modern and Contemporary Fiction*.

**APRIL**, 316 pages, 6 x 9 inches, 10 b&w illustrations

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*How the preeminent Broadway composer bridged the gap between Rodgers and Hammerstein and postmodernism*

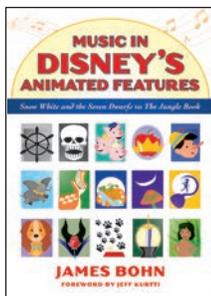
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## Music in Disney's Animated Features

*Snow White and the Seven Dwarfs  
to The Jungle Book*

James Bohn  
Foreword by Jeff Kurtti

"Music was the narrative engine and emotional heart of the golden age of Disney animation. James Bohn's thorough research and astute musical insights provide a perceptive exploration of the unforgettable songs and memorable scores, and they celebrate the careers of the often-overlooked songsmiths and composers who provided the soundtrack to four decades of Disney screen magic." —Brian Sibley, writer, broadcaster, and animation historian



*A composer's brilliant study on how Walt Disney revolutionized the use of music in film*

"For anyone who has a serious interest in the history of film music, and especially the creation and evolution of music in Walt Disney's animated films, Jim Bohn's carefully and comprehensively researched book is a fascinating internal look at the creative collaborators and the techniques they invented to provide a unique way of combining music with the animated image. . . . He provides an engrossing and privileged look at the way so much venerable music came to be." —Bruce Broughton, Emmy Award-winning film and TV composer

"James Bohn's insightful book provides a unique view of Disney music and the influence it had on Walt's storytelling. The Old Maestro was not a trained musician and

could not play or read music. Yet, Walt was well aware of the film score. As both an animator and musician, I naturally found Bohn's book a delightful read. I think you will as well." —Floyd Norman, Disney animator and story development artist

"A much-welcomed and much-needed exploration of one of the world's most significant musical influences for almost a century. Bohn deftly treads a fine line between conversation and erudition, offering a brisk, entertaining journey as well as a scholarly deep dive into the sharps and flats of Walt-era animation music—exploring how it serves its specific source material, often transcends it, and sustains its effectiveness regardless of changing times and tastes." —Greg Ehrbar, TV writer, commentator, and coauthor of *Mouse Tracks: The Story of Walt Disney Records*

**James Bohn**, New Bedford, Massachusetts, is a composer and scholar on the faculty at Stonehill College and Bridgewater State University. His music has been performed internationally as well as throughout the United States and has appeared on several recording labels. He is author of numerous articles and a book on composer Lejaren Hiller.

**MARCH**, 312 pages, 6 x 9 inches, 58 musical examples, 12 b&w illustrations, 5 tables

Paper **\$30.005** 978-1-4968-1833-1

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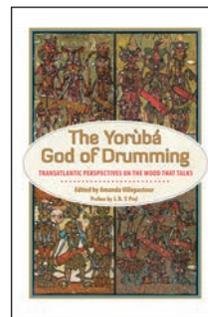
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## The Yorùbá God of Drumming

Transatlantic Perspectives on the  
Wood That Talks

Edited by Amanda Villepastour  
Preface by J. D. Y. Peel

Contributions by Akínsolá A. Akiwowo, K. Noel Amherd, John Amira, Kawolèyin Àyángbékún, Kevin M. Delgado, David Font-Navarrete, Katherine J. Hagedorn, Debra L. Klein, Fernando Leobons, Michael D. Marcuzzi, John Àyánsoolá Abíódún Ògúnlèye, J. D. Y. Peel, Alberto Quintero, Kenneth Schweitzer, and Amanda Villepastour



*From scholars and practitioners, a collaborative collection about the power of the orisha of drumming*

*Recipient of the Commendation Book Prize 2016 from the British Forum for Ethnomusicology*

"*The Yorùbá God of Drumming* is a multifaceted book with an emphasis on collaboration, deeply immersed in Yorùbá studies. It shows meticulous attention to detail and is densely referenced, with a strong sense of passion for the subject. It supports writing from practitioners whose voices might otherwise not be heard, including them as the authors rather than informants, showing impressive editorial skill in making this a coherent book while retaining a diversity of experience and communication styles."

—British Forum for Ethnomusicology

"This volume is a remarkable collection of essays, in which scholars of diverse disciplines, nationalities, and regional specializations study transatlantic Yorùbá music and religion through the lens of the spiritual power invested in its drums. The result is a uniquely broad and nuanced portrait of a powerful expressive tradition that has thrived vigorously in the New World, even as it struggles to survive in its ancestral homeland." —Peter Manuel, professor of ethnomusicology, Graduate Center of the City University of New York

"Far more than providing yet another addition to the genre of 'single orisha volumes,' Villepastour's collection raises the bar for such enterprises. In focusing on perhaps the most mysterious and ill-understood entity in the circum-Atlantic congeries of ritual practices that hark back to what, by the late nineteenth century, gradually became known as Yorùbá religion, *The Yorùbá God of Drumming* presents both a major empirical contribution and a model for integrating the voices and perspectives of scholars and practitioners/musicians alike." —Stephan Palmié, professor of anthropology and social sciences, University of Chicago

**Amanda Villepastour**, Cardiff, United Kingdom, is lecturer in the School of Music at Cardiff University. She is author of *Ancient Text Messages of the Yorùbá Bata Drum: Cracking the Code*.

**AUGUST**, 338 pages, 6 x 9 inches, 16 b&w photographs, 9 figures, 4 tables

Paper **\$30.005** 978-1-4968-1834-8

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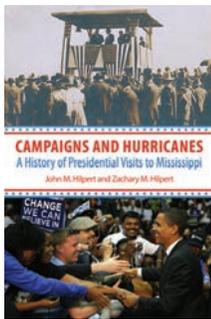
## Campaigns and Hurricanes

### A History of Presidential Visits to Mississippi

John M. Hilpert and Zachary M. Hilpert

When William McKinley traveled to Mississippi in 1901, he became the first US president to visit the state while in office. Though twenty-four men served as president prior to McKinley, none of them included Mississippi in their travel plans.

Presidents in the twentieth and twenty-first centuries have a better record of visiting Mississippi. There were forty-five presidential trips to the state between 1901 and 2016. Thirty-three communities hosted one or more of the sixty-nine stops the presidents made during those visits. George W. Bush is the unrivaled champion when it comes to the number and frequency of presidential visits. During eight years in office, he visited Mississippi nineteen times, fourteen of those during the state's recovery from Hurricane Katrina.



*The definitive guide to every presidential visit to the state of Mississippi*

*Campaigns and Hurricanes: A History of Presidential Visits to Mississippi* traces the presidential visits from William McKinley to Barack Obama and sets each visit into its historical context. Readers will learn that of the forty-five visits made to Mississippi by sitting presidents, eighteen were for disaster recovery, eleven were to campaign, eight were in support of policy proposals, three were purely recreational, and five had singular purposes—for example, university commencement ceremonies or military inspections. Mixed in the history of these visits are anecdotes and discussions of issues, trends, politics, and the people shaping the moments that brought US presidents to Mississippi.

*Campaigns and Hurricanes: A History of Presidential Visits to Mississippi* traces the presidential visits from William McKinley to Barack Obama and sets each visit into its historical context. Readers will learn that of the forty-five visits made to Mississippi by sitting presidents, eighteen were for disaster recovery, eleven were to campaign, eight were in support of policy proposals, three were purely recreational, and five had singular purposes—for example, university commencement ceremonies or military inspections. Mixed in the history of these visits are anecdotes and discussions of issues, trends, politics, and the people shaping the moments that brought US presidents to Mississippi.

**John M. Hilpert**, Sioux Falls, South Dakota, spent more than thirty-five years in higher education, serving almost two decades as a university president. He is author of *American Cyclone: Theodore Roosevelt and His 1900 Whistle-Stop Campaign*, published by University Press of Mississippi. **Zachary M. Hilpert**, Richmond, Virginia, is assistant professor in the Department of Focused Inquiry at Virginia Commonwealth University.

**MARCH**, 240 pages (approx.), 6 x 9 inches, 13 b&w illustrations  
Cloth **\$40.00S** 978-1-4968-1646-7  
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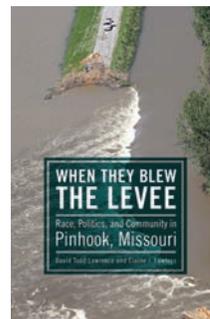
## When They Blew the Levee

### Race, Politics, and Community in Pinhook, Missouri

David Todd Lawrence and Elaine J. Lawless

In 2011, the Midwest suffered devastating floods. Due to the flooding, the US Army Corps of Engineers activated the Birds Point–New Madrid Floodway, one of the flood prevention mechanisms of the Mississippi Rivers and Tributaries Project. This levee breach was intended to divert water in order to save the town of Cairo, Illinois, but in the process, it completely destroyed the small African American town of Pinhook, Missouri.

In *When They Blew the Levee: Race, Politics, and Community in Pinhook, Missouri*, authors David Todd Lawrence and Elaine J. Lawless examine two conflicting narratives about the flood—one promoted by



*How invisible citizens preserve their community when their town is destroyed*

the Corps of Engineers that boasts the success of the levee breach and the flood diversion, and the other gleaned from displaced Pinhook residents, who, in oral narratives, tell a different story of neglect and indifference on the part of government officials. Receiving inadequate warning and no evacuation assistance during the breach, residents lost everything. Still after more than six years, displaced Pinhook residents have yet to receive restitution and funding for relocation and reconstruction of their town. The authors' research traces a long history of discrimination and neglect of the rights of the Pinhook community, beginning with their migration from the Deep South to southeast Missouri, through purchasing and farming the land, and up to the Birds Point levee breach nearly eighty years later. The residents' stories relate what it has been like to be dispersed in other

small towns, living with relatives and friends while trying to negotiate the bureaucracy surrounding Federal Emergency Management Agency and State Emergency Management Agency assistance programs.

Ultimately, the stories of displaced citizens of Pinhook reveal a strong African American community, whose bonds were developed over time and through shared traditions, a community persisting despite extremely difficult circumstances.

**David Todd Lawrence**, St. Paul, Minnesota, is associate professor of English at University of St. Thomas. His work has appeared in *Journal of the Midwest Modern Language Association*; *The Griot: Official Journal of the Southern Conference on African American Studies*; and *Southern Folklore*. **Elaine J. Lawless**, Columbia, Missouri, is professor emerita at University of Missouri. She is author of six books and coauthor of *Troubling Violence: A Performance Project*, published by University Press of Mississippi. Together Lawrence and Lawless produced the documentary film *Taking Pinhook*, available on YouTube or at [www.RebuildPinhook.org](http://www.RebuildPinhook.org).

**JULY**, 224 pages (approx.), 6 x 9 inches, 23 b&w illustrations  
Printed casebinding **\$90.00S** 978-1-4968-1773-0  
Paper **\$25.00T** 978-1-4968-1815-7  
Ebook available

## No Small Thing

### The 1963 Mississippi Freedom Vote

William H. Lawson

The Mississippi Freedom Vote in 1963 consisted of an integrated citizens' campaign for civil rights. With candidates Aaron Henry, a black pharmacist from Clarksdale for governor, and Reverend Edwin King, a college chaplain from Vicksburg for lieutenant governor, the Freedom Vote ran a platform aimed at obtaining votes, justice, jobs, and education for blacks in the Magnolia State.

Through speeches, photographs, media coverage, and campaign materials, William H. Lawson examines the rhetoric and methods of the Mississippi Freedom Vote. Lawson looks at the vote itself rather than the already much-studied events surrounding it, an emphasis new in scholarship. Even though the actual campaign was carried out from October 13 to November 4, the Freedom Vote's impact far transcended those few weeks in the fall. Campaign manager Bob Moses rightly calls the Freedom Vote "one of the most unique voting campaigns in American history." Lawson demonstrates that the Freedom Vote remains a key moment in the history of civil rights in Mississippi, one that grew out of a rich tradition of protest and direct action.

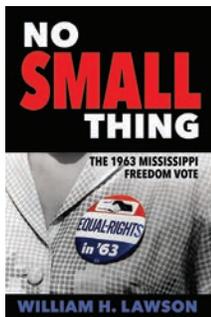
Though the campaign is overshadowed by other major events in the arc of the civil rights movement, Lawson regards the Mississippi Freedom Vote as an early and crucial exercise of citizenship in a lineage of racial protest during the 1960s. While more attention has been paid to the March on Washington and the protests in Birmingham or to the assassination of John F. Kennedy and

the Freedom Summer murders, this book yields a long-overdue, in-depth analysis of this crucial movement.

**William H. Lawson**, Alameda, California, is assistant professor in the Department of Communication at California State University, East Bay. He has published in such journals as *Communication Law Review*, *Southern Communication Journal*, and *Advances in the History of Rhetoric*.

**APRIL**, 208 pages (approx.), 6 x 9 inches, 8 b&w illustrations  
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Margaret Walker Alexander Series in African American Studies



*A history that redefines the beginning of the fight for black suffrage*

## Southern White Ministers and the Civil Rights Movement

Elaine Allen Lehtreck

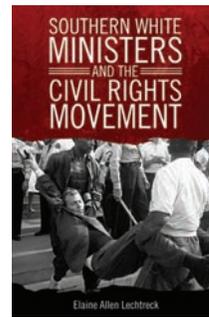
In 1963, the Sunday after four black girls were killed by a bomb in a Birmingham church, George William Floyd, a Church of Christ minister, preached a sermon based on the Golden Rule. He pronounced that Jesus Christ was asking Christians to view the bombing from the perspective of their black neighbors and asserted, "We don't realize it yet, but because Martin Luther King Jr. is preaching nonviolence, which is Jesus's way, someday Martin Luther King Jr. will be seen as the best friend the white man in the South has ever had." During the sermon, members of the congregation yelled, "You devil, you!" and, immediately, Floyd was dismissed. Although not every antisegregation white minister was as outspoken as Pastor Floyd, many signed petitions, organized interracial groups, or preached gently from a gospel of love and justice. Those who spoke and acted outright on behalf of the civil rights movement were harassed, beaten, and even jailed.

Based on interviews and personal memoirs, *Southern White Ministers and the Civil Rights Movement* traces the efforts of these clergymen who—deeply moved by the struggle of African Americans—looked for ways to reconcile the history of discrimination and slavery with Christian principles and to help their black neighbors. While many understand the role political leaders on national stages played in challenging the status quo of the South, this book reveals the significant

contribution of these ministers in breaking down segregation through preaching a message of love.

**Elaine Allen Lehtreck**, Stamford, Connecticut, taught history at Lauralton Hall and the University of Montevallo in Alabama.

**JUNE**, 384 pages (approx.), 6 x 9 inches, 22 b&w illustrations, 1 table  
Printed casebinding **\$90.00S** 978-1-4968-1752-5  
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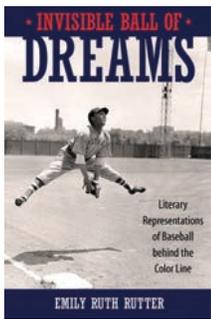
*A study of white ministers who risked their pulpits and lives to challenge southern society*

## Invisible Ball of Dreams

### Literary Representations of Baseball behind the Color Line

Emily Ruth Rutter

Although many Americans think of Jackie Robinson when considering the story of segregation in baseball, a long history of tragedies and triumphs precede Robinson's momentous debut with the Brooklyn Dodgers. From the pioneering Cuban Giants (1885–1915) to the Negro Leagues (1920–1960), black baseball was a long-standing staple of African American communities. While many of its artifacts and statistics are lost, black baseball figured vibrantly in films, novels, plays, and poems. In *Invisible Ball of Dreams*:



*How movies, novels, plays, films, and poems fill the archival gaps in black baseball's story*

*Literary Representations of Baseball behind the Color Line*, author Emily Ruth Rutter examines wide-ranging representations of this history by William Brashler, Jerome Charyn, August Wilson, Gloria Naylor, Harmony Holiday, Kevin King, Kadir Nelson, and Denzel Washington, among others.

Reading representations across the literary color line, Rutter opens a propitious space for exploring black cultural pride and residual frustrations with racial hypocrisies on the one hand and the benefits and limitations of white empathy on the other. Exploring these topics is necessary to the project of enriching the archives of segregated baseball in particular and African American cultural history more generally.

**Emily Ruth Rutter**, Indianapolis, Indiana, is assistant professor of English at Ball State University. Her work has appeared in *A Cambridge History of Twentieth-Century American Women's Poetry*, *African American Review*, *South Atlantic Review*, *Studies in American Culture*, *MELUS*, and *Aethlon*.

*bridge History of Twentieth-Century American Women's Poetry*, *African American Review*, *South Atlantic Review*, *Studies in American Culture*, *MELUS*, and *Aethlon*.

MAY, 192 pages (approx.), 6 x 9 inches

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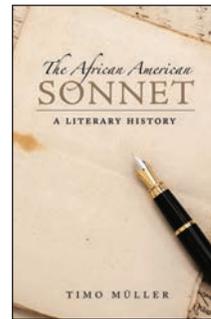
## The African American Sonnet

### A Literary History

Timo Müller

Some of the best known African American poems are sonnets: Claude McKay's "If We Must Die," Countee Cullen's "Yet Do I Marvel," Gwendolyn Brooks's "First fight. Then fiddle." Yet few readers realize that these poems are part of a rich tradition that formed after the Civil War and comprises more than a thousand sonnets by African American poets. Paul Laurence Dunbar, Jean Toomer, Langston Hughes, Margaret Walker, and Rita Dove all wrote sonnets.

Based on extensive archival research, *The African American Sonnet: A Literary History* traces this forgotten tradition from the nineteenth century to the present. Timo Müller uses sonnets to open up fresh perspectives on African American literary history. He examines the struggle over the legacy of the Civil War, the trajectories of Harlem Renaissance protest, the tensions between folk art and transnational perspectives in the thirties, the vernacular modernism of the postwar period, the cultural nationalism of the Black Arts movement, and disruptive strategies of recent experimental poetry.



*A thoughtful survey of striking poems from the Civil War to the present*

In this book, Müller examines the inventive strategies African American poets devised to occupy and reshape a form overwhelmingly associated with Europe. In the tightly circumscribed space of sonnets, these poets mounted evocative challenges to the discursive and material boundaries they confronted.

**Timo Müller**, Augsburg, Germany, is assistant professor in the Department of American Studies at the University of Augsburg. He is author of *The Self as Object in Modernist Fiction: James, Joyce, Hemingway* and the coeditor of *English and American Studies: Theory and Practice* and *Literature, Ecology, Ethics: Recent Trends in Ecocriticism*. He has published articles in various English and German journals, including *American Literature*, *Arizona Quarterly*, and *Twentieth-Century Literature*.

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## This Woman's Work

The Writing and Activism of  
Bebe Moore Campbell

Osizwe Raena Jamila Harwell

"In *This Woman's Work*, Osizwe Raena Jamila Harwell provides readers with the first full-length study of the work of Bebe Moore Campbell, the prolific, immensely popular, and politically engaged writer whose career was cut short by her untimely death a decade ago. Through her insightful textual analyses and her careful theorizing of black feminist activism, Harwell brilliantly shows the subtle yet forceful ways Campbell's deeply felt convictions found expression in her fiction. *This Woman's Work* will prompt scholars and general readers alike to explore or revisit Campbell's extraordinary body of work and to consider the complex

relationship between politics and cultural production." —Valerie Smith, president of Swarthmore College, author of *Toni Morrison: Writing the Moral Imagination*, and coeditor (with Adrienne Brown) of *Race and Real Estate*

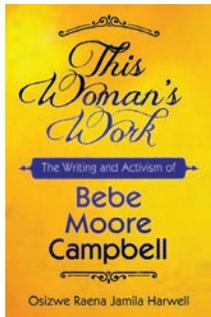
"Bravo to Osizwe Harwell for elevating the status of Bebe Moore Campbell to her rightful place as an icon of contemporary womanist and black feminist literary genius and activism! Campbell's exemplification of writing-as-activism and writing-as-healing have contributed to the survival and thriving of many, and Harwell has brilliantly elucidated the political and psychological value of Campbell's multi-level engagement with 'everyday folk.' Because of Harwell's scholarship on Campbell, we can now advance the cause

of mental health activism as social justice activism with greater authority and sensitivity, at the same time as we uplift those authors whose gift is to transform the lives of diverse readerships through sophisticated yet relatable storytelling." —Layli Maparyan, Katherine Stone Kaufmann '67 Executive Director of the Wellesley Centers for Women at Wellesley College and author of *The Womanist Reader* and *The Womanist Idea*

**Osizwe Raena Jamila Harwell**, Atlanta, Georgia, received her PhD in African American studies at Temple University. She is a veteran educator, consultant, and public scholar, whose work examines contemporary black women's activism, contemporary black fiction, and Africana gender and sexuality studies. She is a contributor to *Womanism Rising: Womanist Studies Is Here!*

JULY, 220 pages, 6 x 9 inches  
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Margaret Walker Alexander Series in African American Studies



*A critical biography  
of the novelist and  
champion for mental  
health issues*

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## Faulkner and the Black Literatures of the Americas

Edited by Jay Watson and James G. Thomas, Jr.

Contributions by Ted Atkinson, Thadious M. Davis, Matthew Dischinger, Dotty Dye, Chiyuma Elliott, Doreen Fowler, Joseph Fruscione, T. Austin Graham, Rachel Eliza Griffiths, Derrick Harriell, Lisa Hinrichsen, Randall Horton, George Hutchinson, Andrew B. Leiter, John Wharton Lowe, Jamaal May, Ben Robbins, Tim A. Ryan, Sharon Eve Sarthou, Jenna Sciuto, James Smethurst, and Jay Watson

At the turn of the millennium, the Martinican novelist Édouard Glissant offered the bold prediction that "Faulkner's oeuvre will be made complete when it is revisited and made vital by

African Americans," a goal that "will be achieved by a radically 'other' reading." In the spirit of Glissant's prediction, this collection places William Faulkner's literary oeuvre in dialogue with a hemispheric canon of black writing from the United States and the Caribbean. The volume's seventeen essays and poetry selections chart lines of engagement, dialogue, and reciprocal resonance between Faulkner and his black precursors, contemporaries, and successors in the Americas.

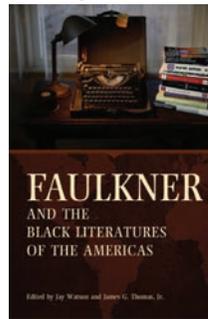
Contributors place Faulkner's work in illuminating conversation with writings by Paul Laurence Dunbar, W. E. B. Du Bois, James Weldon Johnson, Jean Toomer, Nella Larsen, Claude McKay, Ralph Ellison, James Baldwin, Ernest J. Gaines, Marie Vieux-Chauvet, Toni Morrison, Edwidge Danticat, Randall Kenan, Edward P. Jones, and Natasha Trethewey, along with the musical artistry of Mississippi bluesman Charley Patton.

In addition, five contemporary African American poets offer their own creative responses to Faulkner's writings, characters, verbal art, and historical example. In these ways, the volume develops a comparative approach to the Faulkner oeuvre that goes beyond the compelling but limiting question of influence—who read whom, whose works draw from whose—to explore the confluences between Faulkner and black writing in the hemisphere.

**Jay Watson**, Oxford, Mississippi, is Howry Professor of Faulkner Studies and professor of English at the University of Mississippi. He directs the annual Faulkner and Yoknapatawpha Conference, and his many publications include *Fifty Years after Faulkner*, *Faulkner's Geographies*, *Faulkner and Whiteness*, and *Conversations with Larry Brown*, all from University Press of Mississippi. **James G. Thomas, Jr.**, Oxford, Mississippi, is associate director for publications at the Center for the Study of Southern Culture. He is editor of *Conversations with Barry Hannah*; coeditor of several Faulkner volumes, including *Faulkner and History*; and associate editor of *The Mississippi Encyclopedia*, all published by University Press of Mississippi.

JULY, 300 pages, 6 x 9 inches  
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Faulkner and Yoknapatawpha Series



*The dynamic inter-  
play between the  
work of the Nobel  
laureate and black  
writers*

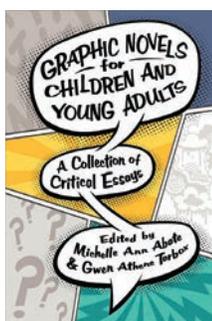
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## Graphic Novels for Children and Young Adults

A Collection of Critical Essays

Edited by Michelle Ann Abate and Gwen Athene Tarbox

Contributions by Michelle Ann Abate, Eti Berland, Rebecca A. Brown, Christiane Buuck, Joanna C. Davis-McElligatt, Rachel Dean-Ruzicka, Karly Marie Grice, Mary Beth Hines, Krystal Howard, Aaron Kashtan, Michael L. Kersulov, Catherine Kyle, David E. Low, Anuja Madan, Meghann Meeusen, Rachel L. Rickard Rebellino, Rebecca Rupert, Cathy Ryan, Joe Sutliff Sanders, Joseph Michael Sommers, Marni Stanley, Gwen Athene Tarbox, Sarah Thaller, Annette Wannamaker, and Lance Weldy



An examination  
of the tremendous  
influence and power  
of US comics for  
youth in the twenty-  
first century

“An essential resource for anyone interested in children’s and young adult literature. Expertly curated, this volume not only features diverse essays on diverse topics, it also tells the story of comics’ return to childhood, in a sense—its contemporary reinvestment in child readers and collaborators. Highly recommended.” —Kenneth Kidd, president of the Children’s Literature Association and author of *Making American Boys: Boyology and the Feral Tale* and *Freud in Oz: At the Intersections of Psychoanalysis and Children’s Literature*

“*Graphic Novels for Children and Young Adults* is an indispensable collection for scholars and teachers working in children’s literature and culture. Walk into any bookstore and you will see that children’s comics are a major force in the reading lives of young people today. What Abate and Tarbox present

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**Michelle Ann Abate**, Columbus, Ohio, is associate professor of literature for children and young adults at The Ohio State University. She is author of *The Big Smallness: Niche Marketing, the American Culture Wars, and the New Children’s Literature*. **Gwen Athene Tarbox**, Kalamazoo, Michigan, is professor of English and an affiliate in gender and women’s studies at Western Michigan University. She is author of *The Clubwomen’s Daughters: Collectivist Impulses in Progressive-era Girls’ Fiction, 1890–1940* and of a forthcoming volume on children’s comics.

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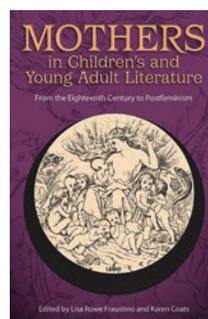
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From the Eighteenth Century to Postfeminism

Edited by Lisa Rowe Fraustino and Karen Coats

Contributions by Robin Calland, Lauren Causey, Karen Coats, Sara K. Day, Lisa Rowe Fraustino, Dorina K. Lazo Gilmore, Anna Katrina Gutierrez, Adrienne Kertzer, Kouen Kim, Alexandra Kotanko, Jennifer Mitchell, Mary Jeanette Moran, Julie Pfeiffer, and Donelle Ruwe

“*Mothers in Children’s and Young Adult Literature* is an exciting—even brilliant—collection of diverse criticism on a surprisingly understudied topic. The thirteen astute essays chosen by Lisa Rowe Fraustino and Karen Coats use a wide array of theoretical approaches to investigate topics that range from innovation in an eighteenth-century book for toddlers to animal mothering in picture books to the postfeminism of recent young adult novels.” —Beverly Lyon Clark, author of *Kiddie Lit: The Cultural Construction of Children’s Literature in America*



From didactic  
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to *Coraline* and *The  
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engagement with  
the vital figure of the  
mother

Living or dead, present or absent, sadly dysfunctional or merrily adequate, the figure of the mother bears enormous freight across a child’s emotional and intellectual life. Given the vital role literary mothers play in books for young readers, it is remarkable how little scholarly attention has been paid to the representation of mothers outside of fairy tales and beyond studies of gender stereotypes. This collection of thirteen essays begins to fill a critical gap by bringing together a range of theoretical perspectives by a rich mix of senior scholars and new voices.

The range of critical approaches in this volume will provide multiple inroads for scholars to investigate richer readings of mothers in children’s and young adult literature.

**Lisa Rowe Fraustino**, Ashford, Connecticut, is professor and chair of the Department of English at Eastern Connecticut State University. She has edited three collections of short fiction for young adults and authored several books for young readers, including the 2010 Milkweed Prize winner, *The Hole in the Wall*. **Karen Coats**, Normal, Illinois, is professor of English at Illinois State University. She is author of *The Bloomsbury Introduction to Children’s and Young Adult Literature*; *Looking Glass and Neverlands: Lacan, Desire, and Subjectivity in Children’s Literature*; and *Children’s Literature and the Developing Reader* and coeditor of *Handbook of Research on Children’s and Young Adult Literature* and *The Gothic in Children’s Literature: Haunting the Borders*.

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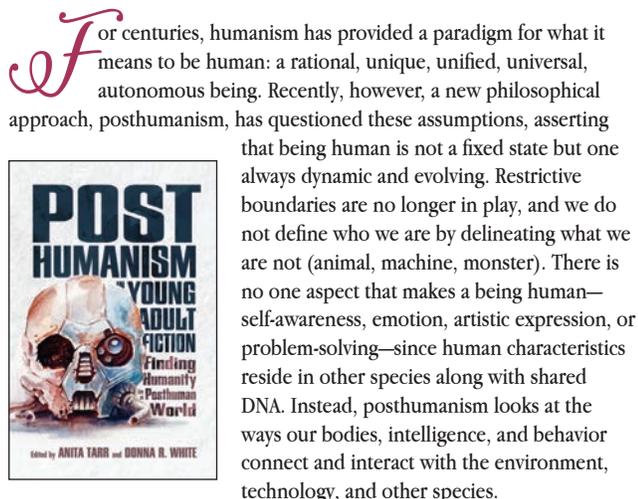
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**Anita Tarr**, Okatie, South Carolina, is a retired professor of English at Illinois State University. Her work has appeared in *Children's Literature Association Quarterly* and *The Lion and the Unicorn*, among others.

**Donna R. White**, Russellville, Arkansas, is professor of English at Arkansas Tech University. She is coeditor of *Kenneth Grahame's "The Wind in the Willows": A Children's Classic at 100*, winner of the Children's Literature Association's Edited Book Award in 2012.

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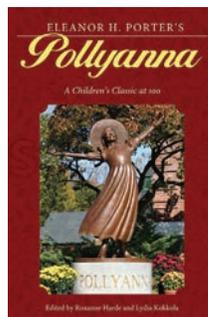
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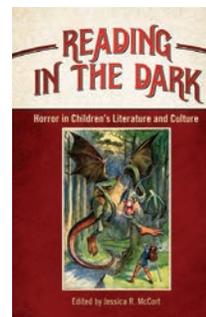
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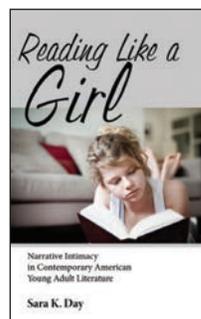
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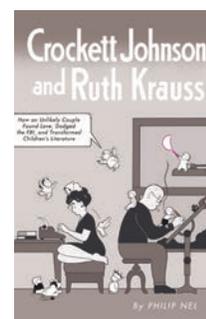
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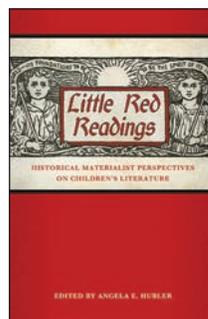
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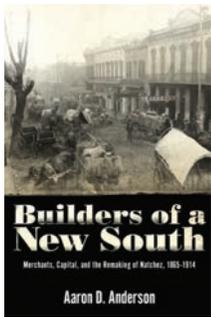
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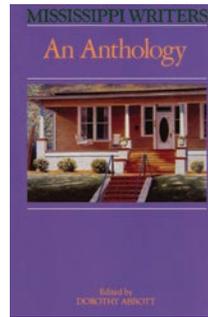
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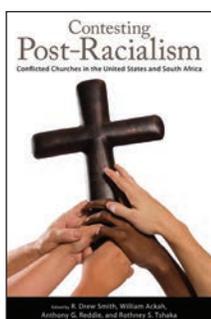
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**Stephen Middleton**, Starkville, Mississippi, is professor of history and director of African American studies at Mississippi State University. He is author of *The Black Laws: Race and the Legal Process in Ohio, 1787–1860*. **David R. Roediger**, Lawrence, Kansas, is Foundation Professor of American studies and history at University of Kansas. He is author of *Seizing Freedom: Slave Emancipation and Liberty for All*. **Donald M. Shaffer**, Starkville, Mississippi, is associate professor of African American studies and English at Mississippi State University. His work has appeared in the *Southern Literary Journal* and the *Western Journal of Black Studies*.

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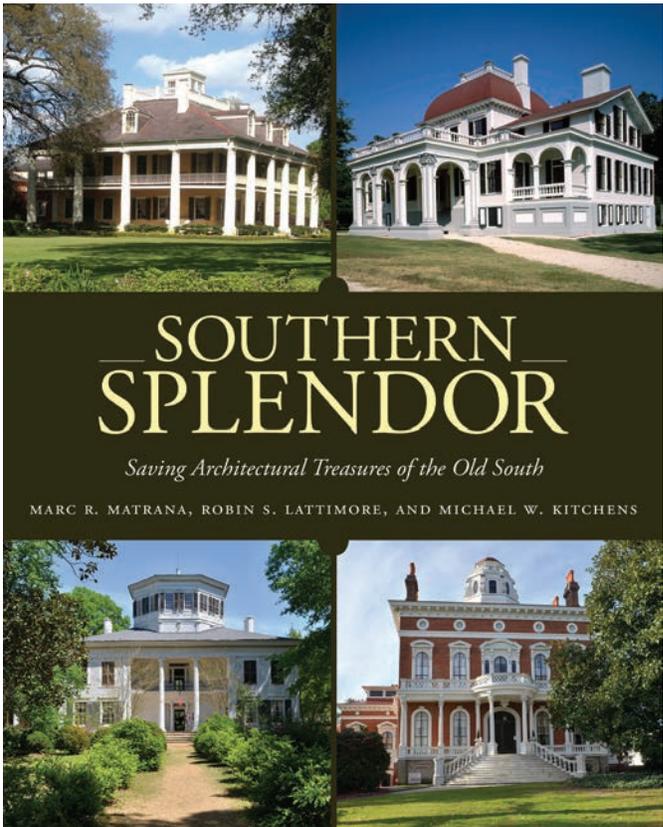
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