



Books for Fall-Winter 2020-2021



OUR MISSION

University Press of Mississippi (UPM) tells stories of scholarly and social importance that impact our state, region, nation, and world. We are committed to equality, inclusivity, and diversity. Working at the forefront of publishing and cultural trends, we publish books that enhance and extend the reputation of our state and its universities.

Founded in 1970, the University Press of Mississippi turns fifty in 2020, and we are proud of our accomplishments. Despite uncertain times, a fiftieth anniversary is an important opportunity to recognize the past and present. Year-to-year, decade-to-decade, UPM has grown in size, output, and reputation. We share these accomplishments in the form of the books in this catalog and on our website at <https://www.upress.state.ms.us/About-the-Press/50th>.

An anniversary, especially one as momentous as the fiftieth, is also an opportunity to look to the future, to plan for the next fifty years. That planning is well underway at UPM with new series, new endowed funds, and a focus on growth. Working with our Board of Directors and with the support of our eight state universities, we are confident about the future of the press and its work. In a challenging publishing environment, UPM has embraced the opportunities presented by new technology, a global marketplace, a thriving regional market, and an ever-changing academic landscape.

Focusing on our mission, and working closely with our authors, customers, booksellers, universities, and all our partners, we are building a press for our region and the world. We look forward to the next fifty years of growth, change, and success. We invite everyone to join us in the excitement of years to come.

—Craig W. Gill, Director

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FAULKNER / LITERATURE / BIOGRAPHY

In Faulkner's Shadow

A Memoir

Lawrence Wells

What happens when you marry into a family that includes a Nobel Prize winner who is arguably the finest American writer of the twentieth century? Lawrence Wells, author of *In Faulkner's Shadow: A Memoir*, fills this lively tale with stories that answer just that. In 1972, Wells married Dean Faulkner, the only niece of William Faulkner, and slowly found himself lost in the Faulkner mystique. While attempting to rebel against the overwhelming influence of his in-laws, Wells had a front-row seat to the various rivalries that sprouted between his wife and the members of her family, each of whom dealt in different ways with the challenges and expectations of carrying on a literary tradition.

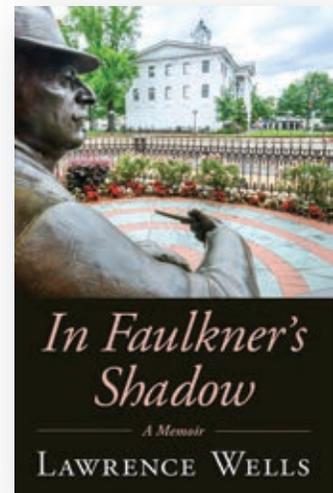
Beyond the family stories, Wells recounts the blossoming of a literary renaissance in Oxford, Mississippi, after William Faulkner's death. Both the town of Oxford and the larger literary world were at a loss as to who would be Faulkner's successor. During these uncertain times, Wells and his wife cofounded Yoknapatawpha Press and the quarterly literary journal the *Faulkner Newsletter and Yoknapatawpha Review*. In his dual role as publisher and author, Wells encountered and befriended Larry Brown, Barry Hannah, Willie Morris, and many other writers. He became both participant and observer to the deeds and misdeeds of a rowdy collection of talented authors living in Faulkner's shadow.

Full of personal insights, this memoir features unforgettable characters and exciting behind-the-scenes moments that reveal much about modern American letters and the southern literary tradition. It is also a love story about a courtship and marriage, and an ode to Dean Faulkner Wells and her family.

Lawrence Wells is the director of Yoknapatawpha Press in Oxford, Mississippi, which he established with his late wife, Dean Faulkner Wells. He cofounded the *Faulkner Newsletter and Yoknapatawpha Review*. Author of two historical novels, *Rommel and the Rebel* and *Let the Band Play Dixie*, Wells was awarded the 2014 Faulkner-Wisdom gold medal for narrative non-fiction at the Words and Music Festival in New Orleans. He scripted the Emmy-winning 1994 PBS regional documentary *Return to the River* narrated by James Earl Jones.

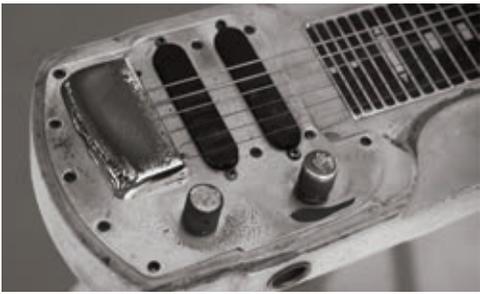
Illustrations, clockwise from left: Photo by Barney Sellers, *Mid-South Magazine*, courtesy of the *Commercial Appeal*; photo courtesy of the Dean and Larry Wells collection; *Square Books* by Glennray Tutor.

An amusing, honest, and sympathetic account of literary rivalries and family feuds in Faulkner's hometown



September 288 pages (approx.), 5.5 x 8.5 inches,
52 color illustrations, 11 b&w illustrations, 1 chart
Cloth **\$25.00** 978-1-4968-2991-7
Ebook available

Willie Morris Books in Memoir and Biography



PHOTOGRAPHY / AFRICAN AMERICAN STUDIES / MUSIC

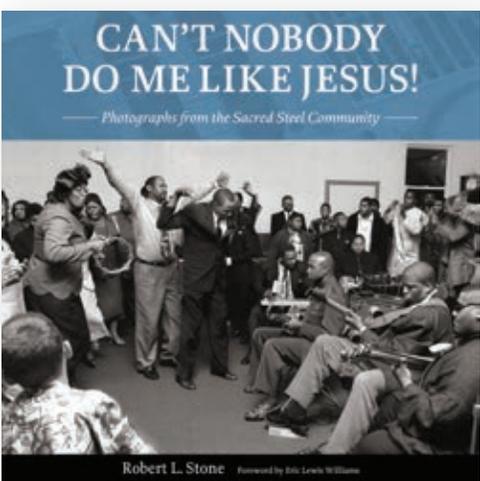
Can't Nobody Do Me Like Jesus!

Photographs from the Sacred Steel Community

Robert L. Stone

Foreword by Eric Lewis Williams

A powerful witness of the electric steel guitar tuned to worship the Lord



December 192 pages (approx.), 10 x 10 inches,
152 b&w photographs
Cloth **\$40.00T** 978-1-4968-3150-7
Ebook available

Folklorist Robert L. Stone presents a rare collection of high-quality documentary photos of the sacred steel guitar musical tradition and the community that supports it. The introductory text and extended photo captions in *Can't Nobody Do Me Like Jesus! Photographs from the Sacred Steel Community* offer the reader an intimate view of this unique tradition of passionately played music that is beloved among fans of American roots music and admired by folklorists, ethnomusicologists, and other scholars.

In 1992, a friend in Hollywood, Florida, introduced Stone to African American musicians who played the electric steel guitar in the African American Holiness-Pentecostal churches House of God and Church of the Living God. With the passion, skill, and unique voice they brought to the instruments, these musicians profoundly impressed Stone. He produced an album for the Florida Folklife Program, which Arhoolie Records licensed and released worldwide. It created a roots music sensation.

In 1996, Stone began to document the tradition beyond Florida. He took the photos in this book from 1992 to 2008 in Georgia, the Carolinas, Tennessee, Mississippi, New York, Pennsylvania, Michigan, and Florida, and at concerts in Italy. The images capture musicians as they play for worship services before spirit-filled believers singing, dancing, shouting, praying, and testifying. Stone gives the viewer much to witness, always presenting his passionate subjects with dignity. His sensitive portrayal of this community attests to the ongoing importance of musical traditions in African American life and worship.

Robert L. Stone is an independent folklorist and photographer based in Gainesville, Florida. He has been documenting the steel guitar tradition of African American Holiness-Pentecostal churches since 1992. Supported by a grant from the National Endowment for the Arts, Stone produced an album for the Florida Folklife Program released by Arhoolie Records as CD 450 *Sacred Steel* in 1997. Stone, continuing his work with Arhoolie, has produced eight more CDs and directed the *Sacred Steel* documentary video. In 2011, the Florida Department of State honored him with the Florida Folk Heritage Award.

Photograph credits: © Robert L. Stone



FOLKLORE / SOUTHERN CULTURE

Alabama Quilts

Wilderness through World War II, 1682–1950

Mary Elizabeth Johnson Huff and Carole Ann King

Foreword by Steve Murray

Alabama Quilts: Wilderness through World War II, 1682–1950 is a look at the quilts of the state from before Alabama was part of the Mississippi Territory through the Second World War—a period of 268 years. The quilts are examined for their cultural context—that is, within the community and time in which they were made, the lives of the makers, and the events for which they were made.

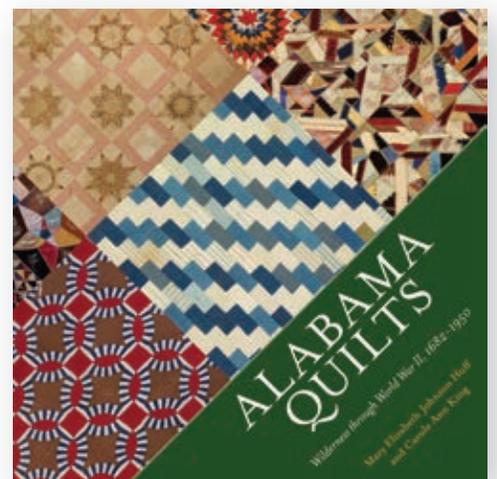
Starting as far back as 1682, with a fragment that research indicates could possibly be the oldest quilt in America, the volume covers quilting in Alabama up through 1950. There are seven sections in the book to represent each time period of quilting in Alabama, and each section discusses the particular factors that influenced the appearance of the quilts, such as migration and population patterns, socioeconomic conditions, political climate, lifestyle paradigms, and historic events. Interwoven in this narrative are the stories of individuals associated with certain quilts, as recorded on quilt documentation forms. The book also includes over 265 beautiful photographs of the quilts and their intricate details.

To make this book possible, authors Mary Elizabeth Johnson Huff and Carole Ann King worked with libraries, historic homes, museums, and quilt guilds around the state of Alabama, spending days on formal quilt documentation, while also holding lectures across the state and informal “quilt sharings.” The efforts of the authors involved so many community people—from historians, preservationists, librarians, textile historians, local historians, museum curators, and genealogists to quilt guild members, quilt shop owners, and quilt owners—making *Alabama Quilts* not only a celebration of the quilting culture within the state but also the many enthusiasts who have played a role in creating and sustaining this important art.

Mary Elizabeth Johnson Huff (1944–2019) was author of numerous books on quilting, including *Martha Skelton: Master Quilter of Mississippi*; *Threading the Generations: A Mississippi Family’s Quilt Legacy*; and *Mississippi Quilts*, all published by University Press of Mississippi. **Carole Ann King** is curator for Landmarks Foundation at Old Alabama Town, a collection of authentically restored nineteenth- and early twentieth-century historic structures in downtown Montgomery.

Photographs, clockwise from left: Alabama Department of Archives and History, Photographs collection, Q5530; photograph courtesy of Alexander G. Reynolds; collection of Andrew Glasgow, photograph by Dave Martin.

The first book to examine the cultural and historical impact of Alabama’s quilting legacy



November 256 pages (approx.),
10 x 10 inches, 256 color illustrations
Cloth **\$60.00S** 978-1-4968-3139-2
Paper **\$40.00T** 978-1-4968-3140-8
Ebook available



LOUISIANA / PHOTOGRAPHY / TOURISM STUDIES

New Orleans in Golden Age Postcards

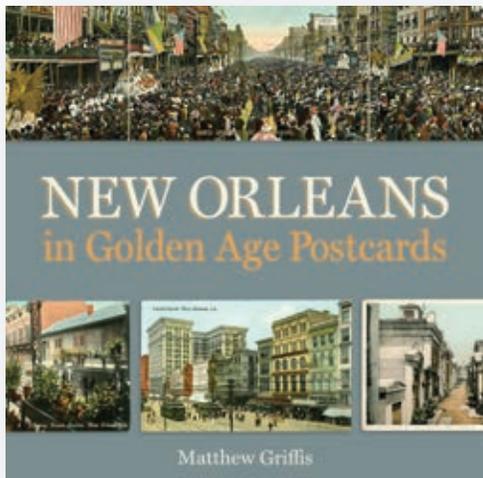
Matthew Griffis

A fascinating tour of historic New Orleans as seen in rare postcards from the early twentieth century

New Orleans in Golden Age Postcards showcases over three hundred vintage postcard images of the city, printed in glorious color. From popular tourist attractions, restaurants, and grand hotels to local businesses, banks, churches, neighborhoods, civic buildings, and parks, the book not only celebrates these cards' visual beauty but also considers their historic value. After providing an overview of the history of postcards in New Orleans, Matthew Griffis expertly arranges and describes the postcards by subject or theme. Focusing on the period from 1900 to 1920, the book is the first to offer information about the cards' many publishers.

More than a century ago, people sent postcards like we make phone calls today. Many also collected postcards, even trading them in groups or clubs. Adorned with colorized views of urban and rural landscapes, postcards offered people a chance to own images of places they lived, visited, or merely dreamed of visiting. Today, these relics remain one of the richest visual records of the last century as they offer a glimpse at the ways a city represented itself. They now appear regularly in art exhibits, blogs, and research collections. Many of the cards in this book have not been widely seen in well over a century, and many of the places and traditions they depict have long since vanished.

Matthew Griffis is associate professor at the University of Southern Mississippi where he teaches in the School of Library and Information Science. He has published on the use of postcards in historical research and presented on New Orleans postcards at the Louisiana Historical Association's annual conference. Griffis saw New Orleans for the first time in 2011 and has since collected over a thousand vintage postcards of the Crescent City.

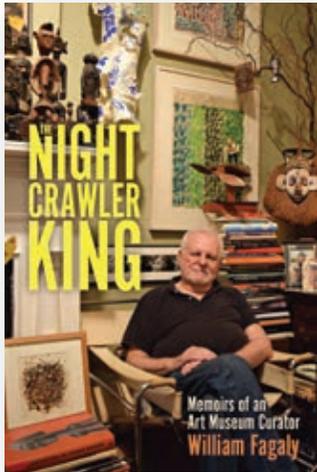


October 416 pages (approx.), 9 x 9 inches,
313 color illustrations
Cloth **\$40.00T** 978-1-4968-3025-8
Ebook available

The Nightcrawler King

Memoirs of an Art Museum Curator

William Fagaly



A moving and fun account of the man who influenced fifty years of growth at the New Orleans Museum of Art

January 336 pages (approx.), 6.125 x 9.25 inches, 40 color illustrations
Cloth **\$28.00T** 978-1-4968-2981-8
Ebook available

Willie Morris Books in Memoir and Biography

While growing up in rural Indiana during World War II, William Fagaly began his first venture—collecting and selling earthworms to locals—from which he was christened with a childhood moniker. *The Nightcrawler King: Memoirs of an Art Museum Curator* is a narrative of Fagaly's life told in two parts: first, his childhood experiences and, second, his transformation into an adult art museum curator and administrator in Louisiana.

With a career that coincided with the dramatic growth of museums in the United States, Fagaly adds a unique perspective to New Orleans history, which highlights Louisiana history and establishes how it resonates around the nation and world. Offering a rare and revealing inside look at how the art world works, Fagaly documents his fifty years of experience of work—unusually spent at a single institution, the New Orleans Museum of Art. During this past half century, he played an active role in the discovery and appreciation of new areas of art, particularly African, self-taught, and avant-garde contemporary. He organized numerous significant art exhibitions that traveled to museums across the country and authored the accompanying catalogs.

Fagaly's cherished memories and the wonderful people who have touched his life are showcased in this memoir—friends, family, university professors, museum colleagues, art historians, visual artists, musicians, art dealers, art collectors, patrons, and partners—even his cats.

William Fagaly is curator emeritus at the New Orleans Museum of Art where he served for fifty years as curator of African art, contemporary art, and self-taught art as well as assistant director for over twenty years. He organized over ninety exhibitions, most with accompanying catalogs.



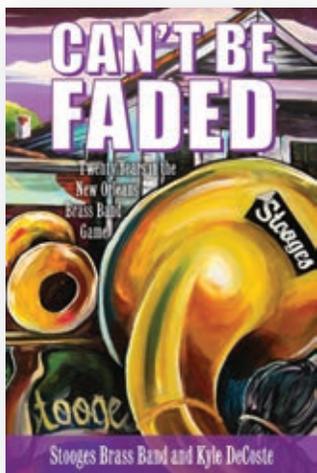
CALL 1.800.737.7788 TOLL FREE

5

Can't Be Faded

Twenty Years in the New Orleans Brass Band Game

Stooges Brass Band and Kyle DeCoste



A collaborative blast of history and inspiration from top-of-the-line musicians

September 272 pages (approx.), 6 x 9 inches, 63 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3003-6

Paper **\$25.00T** 978-1-4968-3004-3
Ebook available

American Made Music Series

The Stooges Brass Band always had big dreams. From playing in the streets of New Orleans in the mid-1990s to playing stages the world over, they have held fast to their goal of raising brass band music and musicians to new heights—professionally and musically. In the intervening years, the band's members have become family, courted controversy, and trained a new generation of musicians, becoming one of the city's top brass bands along the way. Two decades after their founding, they have decided to tell their story.

Can't Be Faded: Twenty Years in the New Orleans Brass Band Game is a collaboration between musician and ethnomusicologist Kyle DeCoste and more than a dozen members of the Stooges Brass Band, past and present. It is the culmination of five years of interviews, research, and writing. Told with humor and candor, it's as much a personal account of the Stooges' careers as it is a story of the city's musicians and, even more generally, a coming-of-age tale about black men in the United States at the turn of the twenty-first century.

DeCoste and the band members take readers into the barrooms, practice rooms, studios, tour vans, and streets where the music is made and brotherhoods are shaped and strengthened. Comprised of lively firsthand accounts and honest dialogue, *Can't Be Faded* is a dynamic approach to collaborative research that offers a sensitive portrait of the humans behind the horns.

The **Stooges Brass Band** is one of the hardest-working brass bands in New Orleans. Founded in 1996, their discography includes *It's About Time* (2003), *Street Music* (2013), and *Thursday Night House Party* (2016). **Kyle DeCoste** is a PhD candidate in ethnomusicology at Columbia University. His articles have appeared in *Ethnomusicology* and the *Journal of Popular Music Studies*.



PHOTOGRAPHY / CIVIL RIGHTS / AFRICAN AMERICAN STUDIES

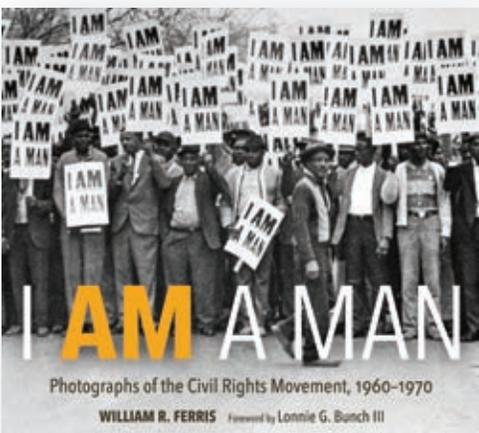
I AM A MAN

Photographs of the Civil Rights Movement, 1960–1970

William R. Ferris

Foreword by Lonnie G. Bunch III

*Unforgettable photographs
from flash points of the
civil rights struggle*



February 145 pages (approx.), 10 x 10 inches,
25 color photographs, 113 b&w photographs
Cloth **\$40.00T** 978-1-4968-3162-0
Ebook available

In the American South, the civil rights movement in the 1960s and the struggle to abolish racial segregation erupted in dramatic scenes at lunch counters, in schools, and in churches. The admission of James Meredith as the first black student to enroll at the University of Mississippi; the march from Selma to Montgomery, Alabama; and the sanitation workers' strike in Memphis—where Martin Luther King was assassinated—rank as cardinal events in black Americans' fight for their civil rights.

The photographs featured in *I AM A MAN: Photographs of the Civil Rights Movement, 1960–1970* bear witness to the courage of protesters who faced unimaginable violence and brutality as well as the quiet determination of the elderly and the angry commitment of the young. Talented photographers documented that decade and captured both the bravery of civil rights workers and the violence they faced. Most notably, this book features the work of Bob Adelman, Dan Budnik, Doris Derby, Roland Freeman, Danny Lyon, Art Shay, and Ernest Withers. Like the fabled music and tales of the American South, their photographs document the region's past, its people, and the places that shaped their lives.

Protesters in these photographs generated the mighty leverage that eventually transformed a segregated South. The years from 1960 to 1970 unleashed both hope and profound change as desegregation opened public spaces and African Americans secured their rights. The photographs in this volume reveal, as only great photography can, the pivotal moments that changed history, and yet remind us how far we have to go.

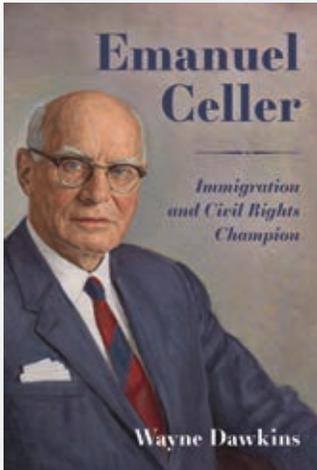
William R. Ferris is the Joel R. Williamson Eminent Professor of History Emeritus at the University of North Carolina at Chapel Hill and the senior associate director emeritus of its Center for the Study of the American South. The former chairman of the National Endowment for the Humanities (1997–2001), Ferris has written or edited ten books, created fifteen documentary films, and his most recent work, *Voices of Mississippi*, won two Grammy Awards for Best Liner Notes and for Best Historical Album in 2019. **Lonnie G. Bunch III** is the fourteenth secretary of the Smithsonian Institution. Bunch served as curator of history and program manager for the California African American Museum in Los Angeles from 1983 to 1989. He is author of *A Fool's Errand: Creating the National Museum of African American History and Culture in the Age of Bush, Obama, and Trump*.

Photograph credits: top right, © Don Sturkey; top left, by Warren Leffler and courtesy of Wikimedia; lower left, courtesy of the Mississippi Department of Archives and History

Emanuel Celler

Immigration and Civil Rights Champion

Wayne Dawkins



The first full-length biography of one of the longest-serving and most productive American politicians

October 240 pages (approx.),
6 x 9 inches, 18 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-0535-5
Paper **\$25.00T** 978-1-4968-2987-0
Ebook available

Congressman Emanuel Celler (1888–1981) was a New York City congressman who served in the United States House of Representatives from 1923 to 1973. Celler's almost fifty-year career was highlighted by his long fight to eliminate national origin quotas as a basis for immigration restrictions and his battles for civil rights legislation. In *Emanuel Celler: Immigration and Civil Rights Champion*, author Wayne Dawkins introduces new readers to a figure integral to our contemporary political system.

Celler's own immigrant background framed his lifelong opposition to immigration restrictions and his corresponding support for reducing barriers for immigrant entry into the United States. After decades of struggle, he proposed and steered through the House the Hart-Celler Act of 1965, which eliminated national origins as a consideration for immigration, profoundly shaping modern America.

Celler was also a consistent advocate for civil rights. As chairman of the House Judiciary Committee from 1949 to 1973 (except for a break from 1953 to 1955), Celler was involved in drafting and passing the Civil Rights Act of 1964, the Voting Rights Act of 1965, and the Civil Rights Act of 1968. During his career he was also deeply involved in landmark antitrust legislation, the establishment of US ties with the state of Israel, and the Gun Control Act of 1968, and was the author of three constitutional amendments, including the 25th that established presidential succession.

Dawkins profiles a complex politician who shaped the central tenets of Democratic Party liberalism for much of the twentieth century and whose work remains central to the nation, and our political debates, today.

Wayne Dawkins is associate professor at Morgan State University in Baltimore, Maryland. A former newspaper reporter and editor, he is author of *Rugged Waters: Black Journalists Swim the Mainstream* and *Black Journalists: The National Association of Black Journalists Story*, as well as a contributor to *Black Voices in Commentary: The Trotter Group* and *My First Year as a Journalist*.



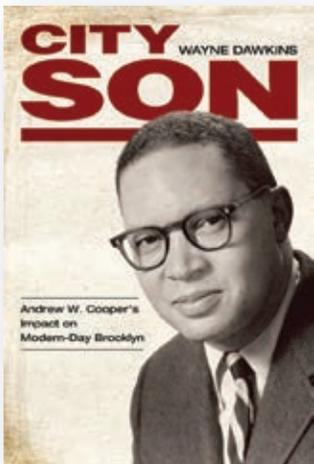
CALL 1.800.737.7788 TOLL FREE

7

City Son

Andrew W. Cooper's Impact on Modern-Day Brooklyn

Wayne Dawkins



The story of an unforgettable African American journalist and his impact on New York City and America

NEW IN PAPERBACK

October 364 pages, 6 x 9 inches,
16 b&w illustrations
Paper **\$25.00T** 978-1-4968-3075-3
Ebook available
Margaret Walker Alexander Series in African American Studies

“Wayne Dawkins devoted seven years to crafting a biography of Cooper, a former beer company employee whom he has called mentor. Dawkins documents the explosive times that helped forge a shift in the political landscape that reached well beyond the borders of Brooklyn, NY.”

—Dailypress.com

“Throughout the newspaper's abbreviated run of 1984–1996, Cooper, named Journalist of the Year by the NABJ in 1987, kept his finger on the pulse of the city, culturally and politically, and on the world stage. Some of the writing talents on its staff are notable for their contributions elsewhere: Utrice C. Leid, Armond White, Hugh Hamilton, Errol Louis, Peter Noel, Anthony Carter Paige, and Simone Joye. . . . As a project started in 2005 upon request by Cooper's widow, Dawkins gives the reader an intimate, candid look at this remarkable man and his dedicated personal mission to speak truth at all costs. It's a first-class effort, revelatory, courageous, and satisfying.”

—African American Literary Book Club

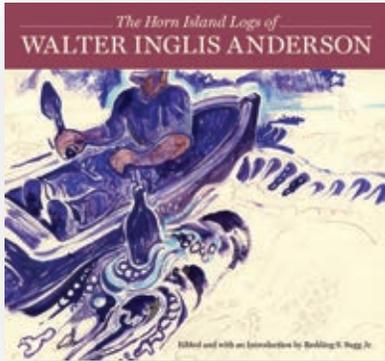
“In *City Son*, author Wayne Dawkins showcases fresh voices within the black Brooklyn community who helped deliver the 1965 mayoral election to John V. Lindsay.”

—Milton Mollen, Lindsay associate, retired judge, and leader of the 1992–94 Mollen commission investigation of police corruption

Wayne Dawkins is associate professor at Morgan State University in Baltimore, Maryland. A former newspaper reporter and editor, he is author of *Rugged Waters: Black Journalists Swim the Mainstream* and *Black Journalists: The National Association of Black Journalists Story*, as well as a contributor to *Black Voices in Commentary: The Trotter Group* and *My First Year as a Journalist*.

The Horn Island Logs of Walter Inglis Anderson

Edited and with an Introduction by Redding S. Sugg Jr.



Now back in print, a revelation of the art and mind of a unique artist alone in the world of nature

October 240 pages, 9.625 x 9 inches
Cloth \$50.00T 978-1-4968-3202-3

Fontainebleau Beach—Wednesday
[March or April, 1959]

"I left Ocean Springs on Tuesday at about half past five. I've had a musical accompaniment of red wings almost ever since. I heard them in the marsh coming down to the boat, then again at Leavell's. Then when I had passed the marsh, beyond the red caboose, the first tree—bursting into flower—was full of them, singing and I suppose gorging on the oak flowers."

Walter Inglis Anderson will astonish you and give you a fresh view of the natural world. Heralded as a major American watercolorist, this reclusive Mississippi artist made periodic sojourns to an undisturbed barrier island in the Gulf of Mexico where he observed and experienced the mysteries of nature.

In this volume Anderson's visionary drawings and watercolors of plants and wildlife enhance his narrative of his solitary time on Horn Island. From his reflections made over a period of twenty years, one discovers the secrets of a fragile and changing ecology and marvels at Anderson's exotic vision.

Available again after great demand, *The Horn Island Logs of Walter Inglis Anderson* reveals the art and the mind of a unique artist alone and lost in the world of nature.

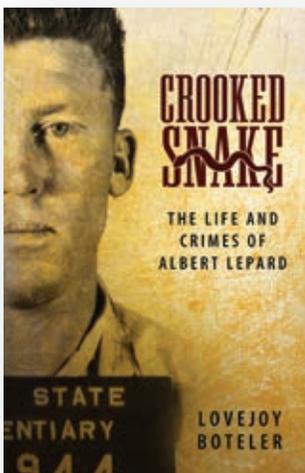
Redding S. Sugg Jr. (1922–2007) wrote *A Painter's Psalm*, a book about Walter Anderson's secret room in which he painted murals celebrating the natural world, a superlative collection of art that was unknown until after Anderson's death. Sugg also edited Walter Anderson's *Illustrations of Epic and Voyage*, published by the University Press of Mississippi.



Crooked Snake

The Life and Crimes of Albert Lepard

Lovejoy Boteler



The true story of a kidnapper's calamitous criminal life as told by the man he abducted

NEW IN PAPERBACK

September 225 pages, 5.5 x 8.5 inches,
16 b&w illustrations
Paper \$18.00T 978-1-4968-3072-2
Ebook available

"Absolutely loving your beautifully written book. Wonderful stuff . . . it's a damn masterpiece!"

—Richard Grant, author of *Dispatches from Pluto*

"If you enjoyed *Cool Hand Luke* and *O Brother, Where Art Thou?* then you are primed to appreciate Lovejoy Boteler's *Crooked Snake*. A sharp, unsentimental book."

—Allen Boyer, author of *Rocky Boyer's War: An Unvarnished History of the Air Blitz that Won the War in the Southwest Pacific*

"A low-down, true Mississippi crime story, populated with prison yards, dusty Delta back roads, country churches, hot-wired trucks, and bloodhounds."

—Jim Dees, author of *The Statue and the Fury*

"A vivid and memorable book—I was riveted. . . . Boteler has a gift for evoking a scene through well-chosen details and dialogue."

—Peter Tonguette, film critic and editor of *Peter Bogdanovich: Interviews*

"In poignant yet captivating style, Lovejoy chronicles his harrowing ordeal on that sweltering afternoon with exquisite detail. *Crooked Snake*—this gripping account of Lovejoy Boteler's kidnapping and his years-long quest to learn more about his captors—is absolutely riveting."

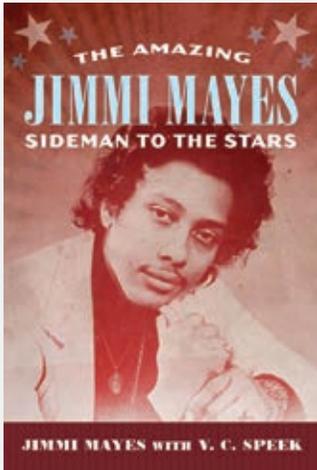
—William F. Winter, former governor of Mississippi

Lovejoy Boteler spent his early years on Riverdale Farms in Grenada County. He received a bachelor of science degree in music from Delta State University. He worked for the Mississippi legislature, as a deckhand on the Mississippi River, and in a rodeo in Colorado. Boteler has also taught construction technology and instrumental music in public schools. He builds custom furniture.

The Amazing Jimmi Mayes

Sideman to the Stars

Jimmi Mayes with V. C. Speek



The unforgettable life story of one amazing musician touring and playing with Jimi Hendrix, Jimmy Reed, Marvin Gaye, and many more

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“As you read this book, it is easy to envision the story of Jimmi Mayes being retold on the big screen. All the elements are there for a movie production—the lure of bright lights, compelling music, sex, drugs, and plenty of star power. At the end, you wish that Mayes had been more forthcoming with his tales so that the book stretched out for another hundred pages. This fascinating saga makes it clear that Mayes was indeed a sideman to the stars. Definitely recommended!”

—Mark Thompson, *Blues Blast Magazine*

“[H]is story is that of a man who has spent most of his life celebrating—music, friendship, good times—and that’s the tone that permeates his book. He sometimes still seems almost awestruck at the breaks he’s gotten, the opportunities he’s had, and the people he’s known and worked with. Mostly, though, he radiates a deep, hard-won contentment.”

—David Whiteis, *Living Blues*

Jimmi Mayes learned his trade as a teenager in the juke joints around Jackson, Mississippi. He went on to perform with many well-known artists, including Little Walter Jacobs, Marvin Gaye, and Martha Reeves and the Vandellas. **V. C. Speek** is author of “*God Has Made Us a Kingdom*”: *James Strang and the Midwest Mormons*. She is a former newspaper reporter and currently works as editor of John Whitmer Books in Independence, Missouri.



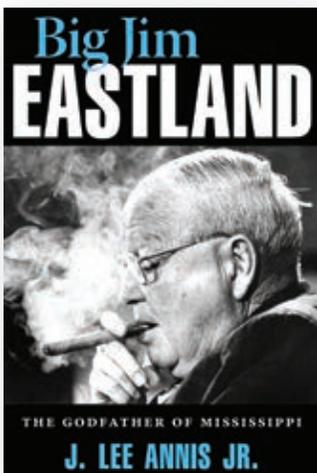
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9

Big Jim Eastland

The Godfather of Mississippi

J. Lee Annis Jr.



The biography of a powerful Mississippi senator rife with contradictions

NEW IN PAPERBACK

January 438 pages, 6 x 9 inches,
19 b&w illustrations
Paper **\$28.00T** 978-1-4968-3084-5
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“James Eastland was one of the most influential and enigmatic figures in twentieth-century southern politics. Lee Annis’s deeply researched book sheds important light not only on Eastland himself but also on the history of civil rights conflict, Cold War politics, and the US Senate.”

—Joseph Crespino, Jimmy Carter Professor of American History at Emory University and author of *Strom Thurmond’s America*

“A complex, southern statesman with a reputation as a blunt dealmaker, Jim Eastland’s larger-than-life persona is masterfully captured in this comprehensive biography by Lee Annis. Filled with intimate quotes and stories, this book is a vivid exploration of Eastland’s legacy, from which there is much to be learned.”

—William H. Frist, MD, former Tennessee senator

“*Big Jim Eastland* is a must-read for those interested in the history of civil rights and Congress through the career of a one-time segregationist senator. As Judiciary Committee chairman and Senate pro tem, Eastland knew power and how to work both sides to get it. Known not only for his ever-present Havana cigar, he was a listener who valued loyalty and maintained close relationships with LBJ and Nixon. Lee Annis’s research and writing make this book a compelling and enjoyable journey.”

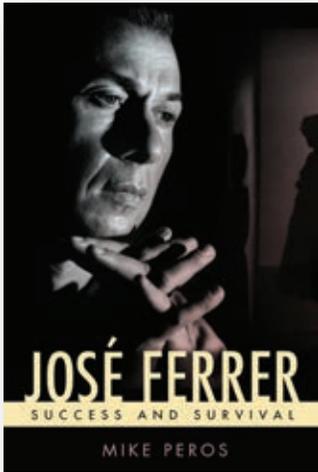
—Connie Morella, former Maryland congresswoman and US ambassador

J. Lee Annis Jr. has taught history at Montgomery College for the past thirty years, and he is currently chairman of the History and Political Science Department at the Rockville campus. He is author of *Howard Baker: Conciliator in an Age of Crisis*, and, with Senator William H. Frist, coauthor of *Tennessee Senators, 1911–2001: Portraits of Leadership in a Century of Change*.

José Ferrer

Success and Survival

Mike Peros



The first major biography of the Puerto Rican director and Tony- and Oscar-winning actor

September 320 pages (approx.), 6 x 9 inches, 31 b&w illustrations
Cloth **\$35.00T** 978-1-4968-1662-7
Ebook available
Hollywood Legends Series

José Ferrer (1912–1992) became the first Puerto Rican actor to win the Best Actor Academy Award for the 1950 film version of *Cyrano de Bergerac*. His portrayal of the lovelorn poet/swordsman had already won him the Tony in 1947, and he would be identified with Cyrano for the rest of his life. Ferrer was a theatrical dynamo; in 1952 he directed *Stalag 17*, *The Fourposter*, and *The Shrike* (which he starred in) on Broadway, while New York City movie marquees were heralding his appearance in *Anything Can Happen*.

At his apex in the 1950s, Ferrer capitalized on his Oscar with such triumphs as *Moulin Rouge* and *The Caine Mutiny*. He soon became a force behind the camera, acting and directing such critically well-received films as *The Shrike* and *The Great Man*. Yet in the late 1950s, such ambitious theatrical productions as *Edwin Booth* and *Juno* were critical and commercial flops, and film studios lost their patience. By the mid-1960s, Ferrer took whatever roles he could get.

He led a turbulent personal life. His first marriage to actress Uta Hagen ended in divorce and scandal. His personal and professional relationship with Paul Robeson landed Ferrer before the House Un-American Activities Committee. Ferrer's marriage to actress/dancer Phyllis Hill was marred by his infidelity, while initial wedded bliss with singer Rosemary Clooney soon eroded. In spite of everything, Ferrer endured and worked practically right up to his death. Proud of his Puerto Rican heritage, he donated his Oscar to the University of Puerto Rico and championed the work of Latino writers. He continuously evolved, stretching his talents. Ferrer's life is an American success story and a testament to reinvention and resilience.

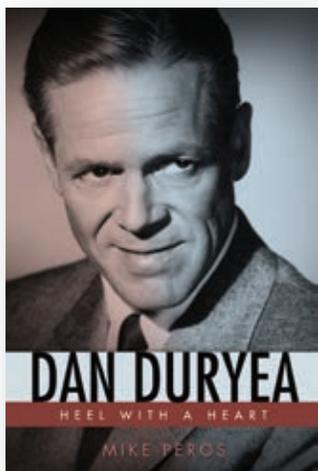
Mike Peros chairs the English Department at Bishop Loughlin High School in Brooklyn, New York. He is author of *Dan Duryea: Heel with a Heart*, published by University Press of Mississippi, and also reviews films for NoHoartsdistrict.com.



Dan Duryea

Heel with a Heart

Mike Peros



The biography of a devoted family man best known for his roles as abusive villains

NEW IN PAPERBACK

September 255 pages, 6 x 9 inches, 65 b&w illustrations
Paper **\$25.00T** 978-1-4968-3073-9
Ebook available
Hollywood Legends Series

“Peros focuses mainly on Duryea’s artistic output, moving the reader through each credit from the actor’s Hollywood debut, *The Little Foxes*, through his final major role, on the prime-time soap *Peyton Place*. Peros writes with the informal enthusiasm of a fan, gifting the reader an exhaustive review of the complete works of Duryea—including true Hollywood classics (*Ball of Fire*, *The Pride of the Yankees*), forgotten flops (*Chicago Calling*), and guest spots on early television shows (*December Bride*, *Wagon Train*).”

—*Publishers Weekly*

“Mr. Peros fills the pages of *Dan Duryea: Heel with a Heart* with detailed synopses of his subject’s more than sixty films and several dozen television appearances—a yeoman’s chronicle that brings welcome attention to some lesser-known Duryea items (such as the recently restored 1949 noir *Too Late for Tears*).”

—Tom Nolan, *Wall Street Journal*

“If you’re looking for a guided chronological tour of Duryea’s career from the moment of his onstage breakthrough . . . complete with a comprehensive overview of his television work, this is an awfully handy piece of work.”

—Nick Pinkerton, *Film Comment*

“Mike Peros’s *Dan Duryea: Heel with a Heart* is an extensively researched career biography of the talented and memorable actor who has, until now, received only minimal critical attention. The book clearly represents a labor of love for its author. . . . It provides useful dates and background information for Duryea’s many roles and charts a clear career trajectory.”

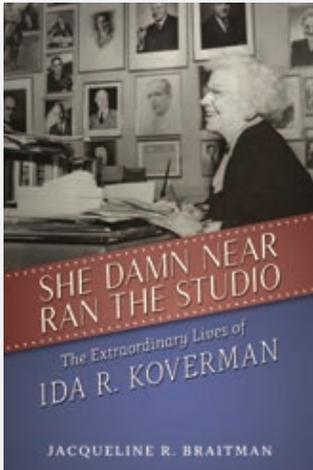
—William Luh, author of *Film Noir*

Mike Peros chairs the English Department at Bishop Loughlin High School. He is author of *José Ferrer: Success and Survival*, published by University Press of Mississippi. He also reviews films for NoHoartsdistrict.com.

She Damn Near Ran the Studio

The Extraordinary Lives of Ida R. Koverman

Jacqueline R. Braitman



*The first biography
of Hollywood's
political
matchmaker,
kingmaker,
and MGM's
movie star maker*

November 352 pages (approx.), 6 x 9 inches, 17 b&w illustrations
Cloth **\$35.00T** 978-1-4968-0619-2
Ebook available
Hollywood Legends Series

Best known as the woman who “ran MGM,” Ida R. Koverman (1876–1954) served as talent scout, mentor, executive secretary, and confidant to American movie mogul Louis B. Mayer for twenty-five years. *She Damn Near Ran the Studio: The Extraordinary Lives of Ida R. Koverman* is the first full account of Koverman’s life and the true story of how she became a formidable politico and a creative powerhouse during Hollywood’s Golden Era.

For nearly a century, Koverman’s legacy has largely rested on a mythical narrative while her more fascinating true-life story has remained an enduring mystery—until now. This story begins with Koverman’s early years in Ohio and the sensational national scandal that forced her escape to New York where she created a new identity and became a leader among a community of women. Her second incarnation came in California where she established herself as a hardcore political operative challenging the state’s progressive impulse. As “the political boss of Los Angeles County,” she was the premiere matchmaker in the courtship between Hollywood and national partisan politics, which, as Mayer’s executive secretary, was epitomized by her third incarnation as “one of the most formidable women in Hollywood.”

Free to adapt her managerial skills and political know-how on behalf of the studio, she quickly drew upon her artistic sensibilities as a talent scout, expanding MGM’s catalog of stars and her own influence on American popular culture. Recognized as “one of the invisible power centers in both MGM and the city of Los Angeles,” she nurtured the city’s burgeoning performing arts by fostering music and musicians and the public financing of them. As the “lioness” of MGM royalty, Ida Koverman was not just a naturalized citizen of the Hollywood kingdom; at times during her long reign, she “damn near ran the studio.”

Jacqueline R. Braitman is a historian of American history who specializes in California women and politics. She is coauthor of *Justice Stanley Mosk: Life at the Center of California Politics and Justice*.



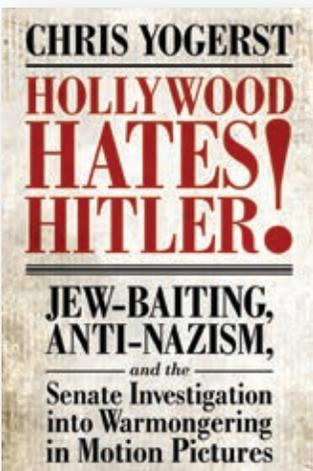
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11

Hollywood Hates Hitler!

Jew-Baiting, Anti-Nazism, and the Senate Investigation into Warmongering in Motion Pictures

Chris Yogerst



*The first
book-length study
of the investigation
into Hollywood's
anti-Nazi films*

September 208 pages (approx.),
6 x 9 inches, 22 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-2975-7
Paper **\$25.00S** 978-1-4968-2976-4
Ebook available

In September 1941, a handful of isolationist senators set out to tarnish Hollywood for warmongering. The United States was largely divided on the possibility of entering the European War, yet the immigrant moguls in Hollywood were acutely aware of the conditions in Europe. After Kristallnacht (the Night of Broken Glass), the gloves came off. Warner Bros. released the first directly anti-Nazi film in 1939 with *Confessions of a Nazi Spy*. Other studios followed with such films as *The Mortal Storm* (MGM), *Man Hunt* (Fox), *The Man I Married* (Fox), and *The Great Dictator* (United Artists). While these films represented a small percentage of Hollywood’s output, senators took aim at the Jews in Hollywood who were supposedly “agitating us for war” and launched an investigation. Studio bosses were ready and willing to stand up against the government to defend their beloved industry. What followed was a complete embarrassment of the United States Senate and a large victory for Hollywood as well as freedom of speech.

Many works of American film history only skim the surface of the 1941 investigation of Hollywood. In *Hollywood Hates Hitler! Jew-Baiting, Anti-Nazism, and the Senate Investigation into Warmongering in Motion Pictures*, author Chris Yogerst examines the years leading up to and through the Senate Investigation into Motion Picture War Propaganda, detailing the isolationist senators’ relationship with the America First movement. Through his use of primary documents and lengthy congressional records, Yogerst paints a picture of the investigation’s daily events both on Capitol Hill and in the national press.

Chris Yogerst is assistant professor of communication in the Department of Arts and Humanities at the University of Wisconsin–Milwaukee. He is author of *From the Headlines to Hollywood: The Birth and Boom of Warner Bros*. His work has appeared in such publications as the *Washington Post*, *Los Angeles Review of Books*, *Journal of American Culture*, and *Historical Journal of Film, Radio, and Television*.

Nichols and May

Interviews

Edited by Robert E. Kapsis



“We found the same things funny; we were both mean and Method. So that was the strength. Also, I found him hilarious.”

—May

“I found her hilarious.”

—Nichols

October 336 pages (approx.),

6 x 9 inches

Printed casebinding **\$99.00S**

978-1-4968-2833-0

Paper **\$25.00T** 978-1-4968-3104-0

Ebook available

Conversations with Filmmakers Series

In the late 1950s, Mike Nichols (1931–2014) and Elaine May (b. 1932) soared to superstar status as a sketch comedy duo in live shows and television. After their 1962 breakup, both went on to long and distinguished careers in other areas of show business—mostly separately, but sporadically together again.

In *Nichols and May: Interviews*, twenty-seven interviews and profiles ranging over more than five decades tell their stories in their own words. Nichols quickly became an A-list stage and film director, while May, like many women in her field, often found herself thwarted in her attempts to make her distinctive voice heard in projects she could control herself. Yet, in recent years, Nichols’s work as a filmmaker has been perhaps unfairly devalued, while May’s accomplishments, particularly as a screenwriter and director, have become more appreciated, leading to her present widespread acceptance as a groundbreaking female artist and a creative genius of and for our time.

Nichols gave numerous interviews during his career, and editor Robert E. Kapsis culled hundreds of potential selections to include in this volume the most revealing and those that focus on his filmmaking career. May, however, was a reluctant interview subject at best. She often subverted the whole interview process, producing instead a hilarious parody or even a comedy sketch—with or without the cooperation of the sometimes-oblivious interviewer. With its contrasting selection of interviews conventional and oddball, this volume is an important contribution to the study of the careers of Nichols and May.

Robert E. Kapsis is professor emeritus of sociology and film studies at Queens College and the Graduate Center of the City University of New York. He is author of *Hitchcock: The Making of a Reputation* and editor of several volumes in the *Conversations with Filmmakers Series*.

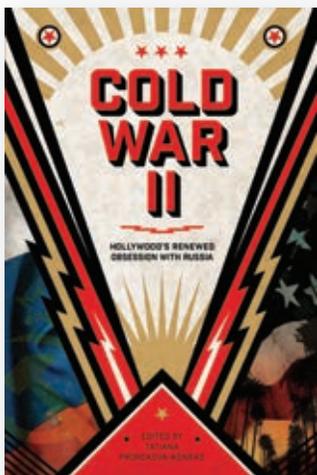


Cold War II

Hollywood’s Renewed Obsession with Russia

Edited by Tatiana Prorokova-Konrad

Contributions by Thomas J. Cobb, Donna A. Gessell, Helena Goscilo, Cyndy Hendershot, Christian Jimenez, David LaRocca, Lori Maguire, Tatiana Prorokova-Konrad, Ian Scott, Vesta Silva, Lucian Tion, Dan Ward, and Jon Wiebel



Essays that critique America’s superiority complex and movies and TV shows that reignite the Cold War

December 272 pages (approx.),

6 x 9 inches

Printed casebinding **\$99.00S**

978-1-4968-3109-5

Paper **\$30.00S** 978-1-4968-3110-1

Ebook available

In recent years, Hollywood cinema has forwarded a growing number of images of the Cold War and entertained a return to memories of conflicts between the USSR and the US, Russians and Americans, and communism and capitalism. *Cold War II: Hollywood’s Renewed Obsession with Russia* explores the reasons for this sudden renewed interest in the Cold War. Essayists examine such films as Guy Ritchie’s *The Man from U.N.C.L.E.*, Steven Spielberg’s *Bridge of Spies*, Ethan Coen and Joel Coen’s *Hail, Caesar!*, David Leitch’s *Atomic Blonde*, Guillermo del Toro’s *The Shape of Water*, Ryan Coogler’s *Black Panther*, and Francis Lawrence’s *Red Sparrow*, among others, as well as such television shows as *Comrade Detective* and *The Americans*.

Contributors to this collection interrogate the revival of the Cold War movie genre from multiple angles and examine the issues of patriotism, national identity, otherness, gender, and corruption. They consider cinematic aesthetics and the ethics of these representations. They reveal how Cold War imagery shapes audiences’ understanding of the period in general and of the relationship between the US and Russia in particular. The authors complicate traditional definitions of the Cold War film and invite readers to discover a new phase in the Cold War movie genre: Cold War II.

Tatiana Prorokova-Konrad is postdoctoral researcher at the Department of English and American Studies at the University of Vienna. She is author of *Docu-Fictions of War: US Interventionism in Film and Literature* and coeditor of *Cultures of War in Graphic Novels: Violence, Trauma, and Memory*.

Kasi Lemmons

Interviews

Edited by Christina N. Baker



“At a certain point I realized—and it became my mission because it was also just inherently true—that all of my art is protest art.”

January 128 pages (approx.),

6 x 9 inches

Printed casebinding **\$99.00S**

978-1-4968-3168-2

Paper **\$25.00T** 978-1-4968-3169-9

Ebook available

Conversations with Filmmakers Series

Beginning with her critically acclaimed independent feature film *Eve's Bayou* (1997), writer-director Kasi Lemmons's mission has been to push the boundaries that exist in Hollywood. With *Eve's Bayou*, her first feature film, Lemmons (b. 1961) accomplished the rare feat of creating a film that was critically successful and one of the highest-grossing independent films of the year. Moreover, the cultural impact of *Eve's Bayou* endures, and in 2018 the film was added to the Library of Congress's National Film Registry as a culturally, historically, or aesthetically significant film. Lemmons's directing credits also include *The Caveman's Valentine*, *Talk to Me*, *Black Nativity*, and, most recently, *Harriet*, making Lemmons one of the most prolific and long-standing women directors in Hollywood.

As a black woman filmmaker and a self-proclaimed black feminist, Lemmons breaks the mold of what is expected of a filmmaker in Hollywood. She began her career in Hollywood as an actor, with roles in numerous television series and high-profile films, including Spike Lee's *School Daze* and Jonathan Demme's Academy Award-winning *The Silence of the Lambs*.

This volume collects fifteen interviews that illuminate Lemmons's distinctive ability to challenge social expectations through film and actualize stories that broaden expectations of cinematic black femaleness and maleness. The interviews reveal Lemmons's passion to create art through film, intimately linked to her mission to protest culturally and structurally imposed limitations and push the boundaries imposed by Hollywood.

Christina N. Baker is associate professor of American multicultural studies at Sonoma State University. She is author of *Contemporary Black Women Filmmakers and the Art of Resistance*, the first book-length analysis of representations of black femaleness in the feature films of black women filmmakers. Her work has been published in such journals as *Sex Roles: A Journal of Research*; *Social Psychology of Education*; *Journal of College Student Development*; the *Urban Review: Issues and Ideas in Public Education*; and *Women, Gender, and Families of Color*.



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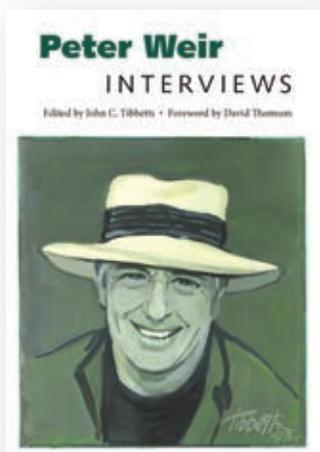
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Peter Weir

Interviews

Edited by John C. Tibbetts

Foreword by David Thomson



“And suddenly, I knew this was somehow meaningful to me in my own life as a film director. Just to be content with the craft and let the art take care of itself.”

NEW IN PAPERBACK

February 303 pages, 6 x 9 inches

Paper **\$25.00T** 978-1-4968-3086-9

Ebook available

Conversations with Filmmakers Series

“It is the sort of historical document which will get more valuable over the years, and we should all be grateful to John C. Tibbetts.”

—Kevin Brownlow

Peter Weir: Interviews is the first volume of interviews to be published on the esteemed Australian director. Although Peter Weir (b. 1944) has acquired a reputation of being guarded about his life and work, these interviews by archivists, journalists, historians, and colleagues reveal him to be a most amiable and forthcoming subject. He is encouraged, even provoked, to tell his own story from his childhood in a Sydney suburb in the 1950s to his apprenticeship in the Australian television industry in the 1960s, his preparations to shoot his first features in the early 1970s, and his international celebrity in Australia and Hollywood. An extensive new interview details his current plans for a new film.

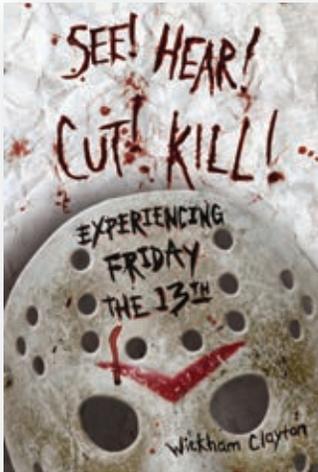
The eighteen interviews collected in the volume discuss Weir's diverse and impressive range of work—his earlier films *Picnic at Hanging Rock*, *The Last Wave*, *Gallipoli*, and *The Year of Living Dangerously*, as well as Academy Award-nominated *Witness*, *Dead Poets Society*, *Green Card*, *The Truman Show*, and *Master and Commander*. This book confirms that the trajectory of Weir's life and work parallels and embodies Australia's own quest to define and express a historical and cultural identity.

John C. Tibbetts is associate professor of film and media studies at the University of Kansas. His books include *The Gothic Imagination: Conversations on Fantasy, Horror, and Science Fiction in the Media*; *Composers in the Movies: Studies in Musical Biography*; *Schumann: A Chorus of Voices*; the three-volume *American Classic Screen*; and (with James M. Welsh) *Douglas Fairbanks and the American Century*, published by University Press of Mississippi.

SEE! HEAR! CUT! KILL!

Experiencing *Friday the 13th*

Wickham Clayton



The first-ever book devoted to close analysis of the modern, multimillion-dollar cult classic franchise

October 256 pages (approx.),
6 x 9 inches, 64 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3031-9
Paper **\$30.00S** 978-1-4968-3032-6
Ebook available

Sean S. Cunningham and Victor Miller's *Friday the 13th* franchise is one of the most successful horror film franchises in history. To date, it includes twelve movies, a television show, comic books, and video games, among other media. In *SEE! HEAR! CUT! KILL! Experiencing "Friday the 13th,"* Wickham Clayton explores several aspects of the films including how the technical aspects relate to the audience, their influence on filmmaking, and the cultural impact of the franchise.

Clayton looks at how perspective is established and communicated within the *Friday the 13th* films, which is central to the way the audience experiences and responds emotionally to these movies. Then he considers how each sequel gives viewers, whether longtime fans or new audiences, a "way in" to the continuous story that runs through the series. Clayton also argues that the series has not developed in isolation. These films relate to contemporary slasher films, the modern horror genre, and critically successful Hollywood films in general. They reflect popular trends of film style and often act as key examples in the genre and beyond.

Wickham Clayton is a lecturer in film production at the University for the Creative Arts in Farnham, United Kingdom. He is coeditor of *Screening Twilight: Critical Approaches to a Cinematic Phenomenon* and editor of *Style and Form in the Hollywood Slasher Film* and *The Bible Onscreen in the New Millennium: New Heart and New Spirit*.

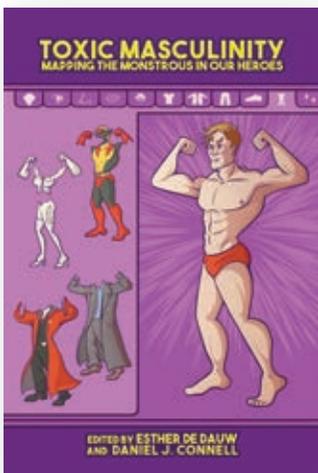


Toxic Masculinity

Mapping the Monstrous in Our Heroes

Edited by Esther De Dauw and Daniel J. Connell

Contributions by Daniel J. Connell, Esther De Dauw, Craig Haslop, Drew Murphy, Richard Reynolds, Janne Salminen, Karen Sugrue, and James C. Taylor



An exciting exploration of the impact of hypermasculinity on the creation of the modern superhero

September 176 pages (approx.),
6 x 9 inches, 19 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-2893-4
Paper **\$30.00S** 978-1-4968-2894-1
Ebook available

The superhero permeates popular culture from comic books to film and television to internet memes, merchandise, and street art. *Toxic Masculinity: Mapping the Monstrous in Our Heroes* asks what kind of men these heroes are and if they are worthy of the unbalanced amount of attention. Contributors to the volume investigate how the (super)hero in popular culture conveys messages about heroism and masculinity, considering the social implications of this narrative within a cultural (re)production of dominant, hegemonic values and the possibility of subaltern ideas, norms, and values to be imagined within that (re)production.

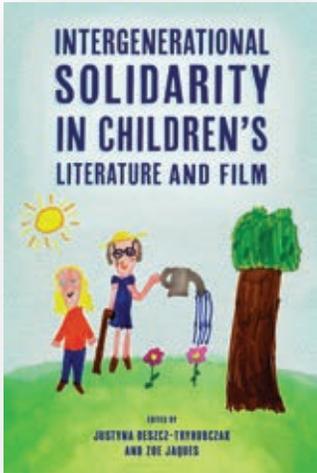
Divided into three sections, the volume takes an interdisciplinary approach, positioning the impact of hypermasculinity on toxic masculinity and the vilification of "other" identities through such mediums as film, TV, and print comic book literature. The first part, "Understanding Super Men," analyzes hegemonic masculinity and the spectrum of hypermasculinity through comics, television, and film, while the second part, "The Monstrous Other," focuses on queer identity and femininity in these same mediums. The final section, "Strategies of Resistance," offers criticism and solutions to the existing lack of diversity through targeted studies on the performance of gender. Ultimately, the volume identifies the ways in which superhero narratives have promulgated and glorified toxic masculinity and offers alternative strategies to consider how characters can resist the hegemonic model and productively demonstrate new masculinities.

Esther De Dauw is a comics scholar who focuses on the intersection of gender and race. Awarded her PhD by the University of Leicester in 2018, she teaches and provides student support at the University of Leicester. Her work has been featured in the *Journal of Graphic Novels*. **Daniel J. Connell** is an independent researcher whose work focuses on deconstructing hypermasculinity in various mediums. His PhD, awarded by Brunel University in 2011, focuses on the hypermasculine phenomenon in the fledgling comic book literary fiction genre.

Intergenerational Solidarity in Children's Literature and Film

Edited by Justyna Deszcz-Tryhubczak and Zoe Jaques

Contributions by Aneesh Barai, Clémentine Beauvais, Justyna Deszcz-Tryhubczak, Terri Doughty, Aneta Dybska, Blanka Grzegorzczak, Zoe Jaques, Vanessa Joosen, Maria Nikolajeva, Marek Oziewicz, Ashley N. Reese, Malini Roy, Sabine Steels, Lucy Stone, Björn Sundmark, Michelle Superle, Nozomi Uematsu, Anastasia Ulanowicz, Helma van Lierop-Debrauwer, and Jean Webb



An examination of the diverse ways in which children's literature and film contribute to intergenerational bonding and solidarity

February 272 pages (approx.), 6 x 9 inches,
8 b&w illustrations, 2 tables
Printed casebinding **\$99.00S**
978-1-4968-3191-0
Paper **\$30.00S** 978-1-4968-3192-7
Ebook available
Children's Literature Association Series

Intergenerational solidarity is a vital element of societal relationships that ensures survival of humanity. It connects generations, fostering transfer of common values, cumulative knowledge, experience, and culture essential to human development. In the face of global aging, changing family structures, family separations, economic insecurity, and political trends pitting young and old against each other, intergenerational solidarity is now, more than ever, a pressing need.

Intergenerational Solidarity in Children's Literature and Film argues that productions for young audiences can stimulate intellectual and emotional connections between generations by representing intergenerational solidarity. For example, one essayist focuses on Disney films, which have shown a long-time commitment to variously highlighting, and then conservatively healing, fissures between generations. However, Disney-Pixar's *Up* and *Coco* instead portray intergenerational alliances—young collaborating with old, the living working alongside the dead—as necessary to achieving goals.

The collection also testifies to the cultural, social, and political significance of children's culture in the development of generational intelligence and empathy towards age-others and positions the field of children's literature studies as a site of intergenerational solidarity, opening possibilities for a new socially consequential inquiry into the culture of childhood.

Justyna Deszcz-Tryhubczak is associate professor of literature and director of the Center for Young People's Literature and Culture at the Institute of English Studies, University of Wrocław, Poland. She is author of *Yes to Solidarity, No to Oppression: Radical Fantasy Fiction and Its Young Readers*. She is a Kosciuszko, Fulbright, and Marie Skłodowska-Curie fellow. She has served as a member of the board of the International Research Society for Children's Literature. **Zoe Jaques** is university senior lecturer in children's literature at University of Cambridge. She is author of *Children's Literature and the Posthuman* and coauthor of *Lewis Carroll's Alice: A Publishing History*.



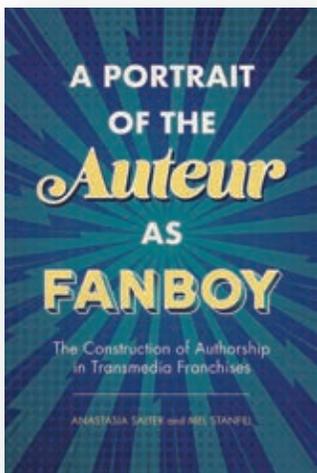
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15

A Portrait of the Auteur as Fanboy

The Construction of Authorship in Transmedia Franchises

Anastasia Salter and Mel Stanfill



A book-length study of the unique relationship between the audience and creators who are considered to be trusted fans

October 224 pages (approx.),
6 x 9 inches, 1 chart
Printed casebinding **\$99.00S**
978-1-4968-3046-3
Paper **\$30.00S** 978-1-4968-3047-0
Ebook available

Increasingly over the past decade, fan credentials on the part of writers, directors, and producers have come to be seen as a guarantee of quality media making—the “fanboy auteur.” Figures like Joss Whedon are both one of “us” and one of “them.” This is a strategy of marketing and branding—it is a claim from the auteur himself or industry PR machines that the presence of an auteur who is also a fan means the product is worth consuming.

In *A Portrait of the Auteur as Fanboy: The Construction of Authorship in Transmedia Franchises*, authors Anastasia Salter and Mel Stanfill examine this phenomenon through a series of case studies featuring fanboys. The volume discusses both popular fanboys, such as J. J. Abrams, Kevin Smith, and Joss Whedon, as well as fangirls like J. K. Rowling, E. L. James, and Patty Jenkins, and dissects how the fanboy-fangirl auteur dichotomy is constructed and defended by popular media and fans in online spaces, and how this discourse has played in maintaining the exclusionary status quo of geek culture.

This book is particularly timely given current discourse, including such incidents as the controversy surrounding Joss Whedon's so-called feminism, the publication of *Harry Potter and the Cursed Child*, and contestation over authorial voices in the DC cinematic universe, as well as broader conversations about toxic masculinity and sexual harassment in Hollywood.

Anastasia Salter is associate professor of games and interactive media at University of Central Florida. Salter is author of *Jane Jensen: Gabriel Knight, Adventure Games, Hidden Objects and What Is Your Quest? From Adventure Games to Interactive Books* and coauthor of *Toxic Geek Masculinity in Media and Flash: Building the Interactive Web*. **Mel Stanfill** is assistant professor with a joint appointment in the programs of texts and technology and games and interactive media at University of Central Florida. Stanfill's work has appeared in *New Media and Society*, *Critical Studies in Media Communication*, *Cinema Journal*, and *Exploiting Fandom: How the Media Industry Seeks to Manipulate Fans*.

Queer Anxieties of Young Adult Literature and Culture

Derritt Mason



*A new perspective
on an explosively
popular subgenre of
young adult media*

January 224 pages (approx.), 6 x 9 inches,
11 b&w illustrations, 1 graph
Printed casebinding **\$99.00S**
978-1-4968-3098-2
Paper **\$30.00S** 978-1-4968-3099-9
Ebook available
Children's Literature Association Series

Young adult literature featuring LGBTQ+ characters is booming. In the 1980s and 1990s, only a handful of such titles were published every year. Recently, these numbers have soared to over one hundred annual releases. Queer characters are also appearing more frequently in film, on television, and in video games. This explosion of queer representation, however, has prompted new forms of longstanding cultural anxieties about adolescent sexuality. What makes for a good “coming out” story? Will increased queer representation in young people’s media teach adolescents the right lessons and help queer teens live better, happier lives? What if these stories harm young people instead of helping them?

In *Queer Anxieties of Young Adult Literature and Culture*, Derritt Mason considers these questions through a range of popular media, including an assortment of young adult books; *Caper in the Castro*, the first-ever queer video game; online fan communities; and popular television series *Glee* and *Big Mouth*. Mason argues themes that generate the most anxiety about adolescent culture—queer visibility, risk taking, HIV/AIDS, dystopia and horror, and the promise that “It Gets Better” and the threat that it might not—challenge us to rethink how we read and engage with young people’s media. Instead of imagining queer young adult literature as a subgenre defined by its visibly queer characters, Mason proposes that we see “queer YA” as a body of transmedia texts with blurry boundaries, one that coheres around affect—specifically, anxiety—instead of content.

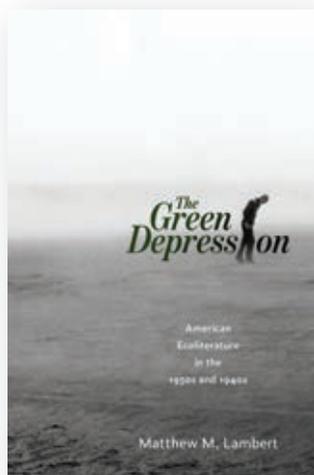
Derritt Mason is associate professor of English at the University of Calgary. He is coeditor of *Queer as Camp: Essays on Summer, Style, and Sexuality*.



The Green Depression

American Ecoliterature in the 1930s and 1940s

Matthew M. Lambert



*A critical
analysis of the
often-understudied
environmentalist
literature of the
mid-twentieth
century*

October 216 pages (approx.),
5.5 x 8.5 inches
Printed casebinding **\$99.00S**
978-1-4968-3040-1
Paper **\$30.00S** 978-1-4968-3041-8
Ebook available

Dust storms. Flooding. The fear of nuclear fallout. While literary critics associate authors of the 1930s and '40s with leftist political and economic thought, they often ignore concern in the period’s literary and cultural works with major environmental crises. To fill this gap in scholarship, author Matthew M. Lambert argues that depression-era authors contributed to the development of modern environmentalist thought in a variety of ways. Writers of the time provided a better understanding of the devastating effects that humans can have on the environment. They also depicted the ecological and cultural value of nonhuman nature, including animal “predators” and “pests.” Finally, they laid the groundwork for “environmental justice” by focusing on the social effects of environmental exploitation.

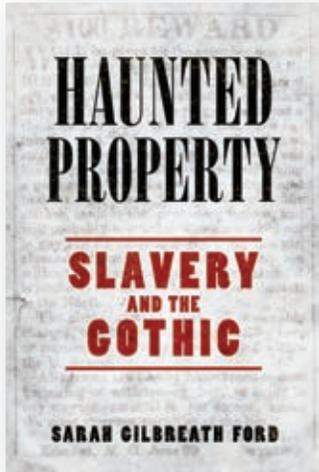
To show the reach of environmentalist thought during the period, the first three chapters of *The Green Depression: American Ecoliterature in the 1930s and 1940s* focus on different geographical landscapes, including the wild, rural, and urban. The fourth and final chapter shifts to debates over the social and environmental effects of technology during the period. In identifying modern environmental ideas and concerns in American literary and cultural works of the 1930s and '40s, *The Green Depression* highlights the importance of depression-era literature in understanding the development of environmentalist thought over the twentieth century. The project also builds upon a growing body of scholarship in ecocriticism that describes the unique contributions African American and other nonwhite authors have made to the environmental justice movement and to our understanding of the natural world.

Matthew M. Lambert is visiting assistant professor at Wabash College, where he teaches courses in twentieth-century American, African American, and environmental literature. His work has appeared in the *Journal of the Midwest Modern Language Association* and *Journal of Popular Film and Television*.

Haunted Property

Slavery and the Gothic

Sarah Gilbreath Ford



A critical examination of the role of property in gothic literature depicting slavery

September 256 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-2969-6
Paper **\$30.00S** 978-1-4968-2970-2
Ebook available

At the heart of America's slave system was the legal definition of people as property. While property ownership is a cornerstone of the American dream, the status of enslaved people supplies a contrasting American nightmare. Sarah Gilbreath Ford considers how writers in works from nineteenth-century slave narratives to twenty-first-century poetry employ gothic tools, such as ghosts and haunted houses, to portray the horrors of this nightmare. *Haunted Property: Slavery and the Gothic* thus reimagines the southern gothic, which has too often been simply equated with the macabre or grotesque and then dismissed as regional.

Although literary critics have argued that the American gothic is driven by the nation's history of racial injustice, what is missing in this critical conversation is the key role of property. Ford argues that out of all of slavery's perils, the definition of people as property is the central impetus for haunting because it allows the perpetration of all other terrors. Property becomes the engine for the white accumulation of wealth and power fueled by the destruction of black personhood.

Specters often linger, however, to claim title, and Ford argues that haunting can be a bid for property ownership. Through examining works by Harriet Jacobs, Hannah Crafts, Mark Twain, Herman Melville, Sherley Anne Williams, William Faulkner, Eudora Welty, Toni Morrison, Octavia Butler, and Natasha Trethewey, Ford reveals how writers can use the gothic to combat legal possession with spectral possession.

Sarah Gilbreath Ford is professor of American literature at Baylor University and director of the Beall Poetry Festival. She is author of *Tracing Southern Storytelling in Black and White*. In 2017 she received the Phoenix Award from the Eudora Welty Society, and in 2019 she was named a Baylor Centennial Professor.



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SOUTHERN LITERATURE / WOMEN'S STUDIES / SOUTHERN CULTURE

Reconsidering Flannery O'Connor

Edited by Alison Arant and Jordan Cofer

Afterword by Marshall Bruce Gentry

Contributions by Lindsay Alexander, Alison Arant, Alicia Matheny Beeson, Eric Bennett, Gina Caison, Jordan Cofer, Doug Davis, Doreen Fowler, Marshall Bruce Gentry, Bruce Henderson, Monica C. Miller, William Murray, Carol Shloss, Alison Staudinger, and Rachel Watson



Fresh approaches to the study of the works of the influential southern writer

December 275 pages (approx.),
6 x 9 inches, 2 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3179-8
Paper **\$30.00S** 978-1-4968-3180-4
Ebook available

The National Endowment for the Humanities has funded two Summer Institutes titled "Reconsidering Flannery O'Connor," which invited scholars to rethink approaches to Flannery O'Connor's work. Drawing largely on research that started as part of the 2014 NEH Institute, this collection shares its title and its mission. Featuring fourteen new essays, *Reconsidering Flannery O'Connor* disrupts a few commonplace assumptions of O'Connor studies while also circling back to some old questions that are due for new attention.

The volume opens with "New Methodologies," which features theoretical approaches not typically associated with O'Connor's fiction in order to gain new insights into her work. The second section, "New Contexts," stretches expectations on literary genre, on popular archetypes in her stories, and on how we should interpret her work. The third section, lovingly called "Strange Bedfellows," puts O'Connor in dialogue with overlooked or neglected conversation partners, while the final section, "O'Connor's Legacy," reconsiders her personal views on creative writing and her wishes regarding the handling of her estate upon death. With these final essays, the collection comes full circle, attesting to the hazards that come from overly relying on O'Connor's interpretation of her own work but also from ignoring her views and desires. Through these reconsiderations, some of which draw on previously unpublished archival material, the collection attests to and promotes the vitality of scholarship on Flannery O'Connor.

Alison Arant is associate professor and department chair in English at Wagner College on Staten Island in New York City. Her work has appeared in *Flannery O'Connor Review*, *Modern Fiction Studies*, *Mississippi Quarterly*, and *Southern Literary Journal*. **Jordan Cofer** is associate provost and professor of English at Georgia College. He is author of *The Gospel According to Flannery O'Connor* and coauthor of *Writing the Nation: A Concise Introduction to American Literature 1865 to Present*.

Conversations with Dana Gioia

Edited by John Zheng



“Like all art, poetry makes us more alert and attentive to the mystery of our own lives.”

January 240 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-3203-0
Paper **\$25.00T** 978-1-4968-3204-7
Ebook available
Literary Conversations Series

Conversations with Dana Gioia is the first collection of interviews with the internationally known poet and public intellectual, covering every stage of his busy, polymathic career. Dana Gioia (b. 1950) has made many contributions to contemporary American literature and culture, including but not limited to crafting a personal poetic style suited to the age; leading the revival of rhyme, meter, and narrative through New Formalism; walling the “intellectual ghetto” of American poetry through his epochal article “Can Poetry Matter?”; helping American poetry move forward by organizing influential conferences; providing public service and initiating nationwide arts projects such as Poetry Out Loud through his leadership of the National Endowment for the Arts; and editing twenty best-selling literary anthologies widely used in American classrooms.

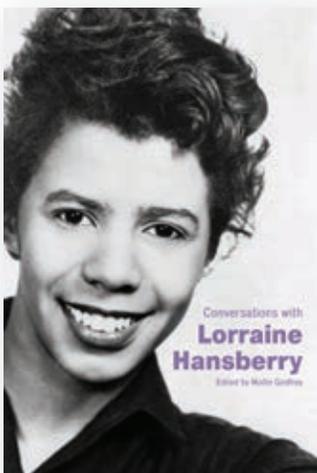
Taken together, the twenty-two collected interviews increase our understanding of Gioia’s poetry and poetics, offer aesthetic pleasure in themselves, and provide a personal encounter with a writer who has made poetry matter. The book presents the actual voice of Dana Gioia, who speaks of his personal and creative life and articulates his unique vision of American culture and poetry.

John Zheng is professor of English at Mississippi Valley State University and editor of *Conversations with Sterling Plump*; *The Other World of Richard Wright: Perspectives on His Haiku*; and *African American Haiku: Cultural Visions*, all published by University Press of Mississippi. His work has also been published in such journals as *African American Review*, *East-West Connections*, *Journal of Ethnic American Literature*, *Paideuma*, and *Southern Quarterly*.



Conversations with Lorraine Hansberry

Edited by Mollie Godfrey



“I can’t imagine a contemporary writer any place in the world today who isn’t in conflict with his world. Personally, I can’t imagine a time in the world when the artist wasn’t in conflict; if he was any kind of an artist, he had to be.”

December 240 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-2963-4
Paper **\$25.00T** 978-1-4968-2964-1
Ebook available
Literary Conversations Series

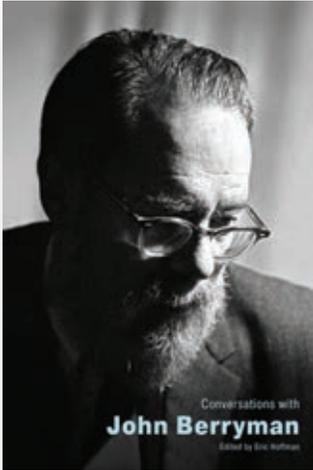
Spanning from the debut of *A Raisin in the Sun* on Broadway in 1959 to her early death from cancer in January 1965, Lorraine Hansberry’s short stint in the public eye changed the landscape of American theater. With *A Raisin in the Sun*, Hansberry (1930–1965) became both the first African American woman to have a play produced on Broadway and the first to win the prestigious New York Drama Critics’ Circle Award. Resonating deeply with the aims of the civil rights movement, *Raisin* also ushered in a new era of black representation on the stage and screen, displacing the cartoonish stereotypes that were the remnants of blackface minstrelsy in favor of complex three-dimensional portrayals of black characters and black life. Hansberry’s public discourse in the aftermath of *Raisin*’s success also disrupted mainstream critical tendencies to diminish the work of black artists, helping pave the way for future work by black playwrights.

Conversations with Lorraine Hansberry is the first volume to collect all of her substantive interviews in one place, including many radio and television interviews that have never before appeared in print. The twenty-one interviews collected here—ranging from just before the Broadway premier of *A Raisin in the Sun* to less than six months before Hansberry’s death—offer an incredible window into Hansberry’s aesthetic and political thought. In these conversations, Hansberry explores many of the questions most often put to black writers of the mid-twentieth century—including everything from her thinking about the relationship between art and protest, university and particularity, and realism and naturalism, to her sense of the relationship between black intellectuals and the black masses, integration and Black Nationalism, and African American and Pan-African liberation. Taken together, these interviews reveal the insight, intensity, and eloquence that made Hansberry such a transformative figure in American letters.

Mollie Godfrey is associate professor of English at James Madison University. She is coeditor of *Neo-Passing: Performing Identity after Jim Crow*.

Conversations with John Berryman

Edited by Eric Hoffman



“Art is created out of ordeal and crisis.”

February 240 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-2634-3
Paper **\$25.00T** 978-1-4968-2633-6
Ebook available
Literary Conversations Series

The poetry of John Berryman (1914–1972) is primarily concerned with the self in response to the rapid social, political, sexual, racial, and technological transformations of the twentieth century, and their impact on the psyche and spirit, both individual and collective. He was just as likely to find inspiration in his local newspaper as he did from the poetry of Hopkins or Milton. In fact, in contrast to the popular perception of Berryman drunkenly composing strange, dreamlike, abstract, esoteric poems, Berryman was intensely aware of craft. His best work routinely utilizes a variety of rhetorical styles, shifting effortlessly from the lyric to the prosaic.

For Berryman, poetry was nothing less than a vocation, a mission, and a way of life. Though he desired fame, he acknowledged its relative unimportance when he stated that the “important thing is that your work is something no one else can do.” As a result, Berryman very rarely granted interviews—“I teach and I write,” he explained, “I’m not copy”—yet when he did the results were always captivating. Collected in *Conversations with John Berryman* are all of Berryman’s major interviews, personality pieces, profiles, and local interest items, where interviewers attempt to unravel him, as both Berryman and his interlocutors struggle to find value in poetry in a fallen world.

Eric Hoffman is author of *Oppen: A Narrative*. He also coedited (with Dominick Grace) *Dave Sim: Conversations*; *Chester Brown: Conversations*; and *Seth: Conversations*, all published by University Press of Mississippi. He is author of several books of poetry, most recently *This Thin Mean: New Selected Poems*; *Presence of Life*; and *Losses of Life*.

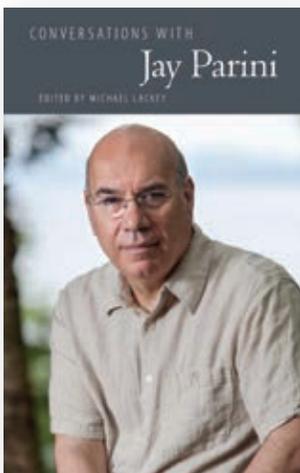


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Conversations with Jay Parini

Edited by Michael Lackey



“I don’t know what any historian imagines he or she is doing except creating a work of fiction.”

NEW IN PAPERBACK

November 188 pages, 6 x 9 inches
Paper **\$25.00T** 978-1-4968-3078-4
Ebook available
Literary Conversations Series

Jay Parini (b. 1948) is best known for his novel about Leo Tolstoy’s last year, *The Last Station*, which has been translated into more than twenty-five languages and made into a Hollywood film. But he has also published numerous volumes of poetry; biographies of William Faulkner, Robert Frost, and John Steinbeck; novels; and literary and cultural criticism. This book contains the most important interviews with the former Guggenheim fellow; a former Fowler Hamilton Fellow at Christ Church, Oxford; and a former fellow of the Institute for Advanced Studies at the University of London.

Parini’s work is valuable not just because of its high quality and intellectual range. Parini’s life and writings often seem like a seminar table, with friends gathered, talking and trading stories. He has openly written poems in conversation with writers he knew personally: Robert Penn Warren, Gore Vidal, Jorge Luis Borges, and others. He has, in his own life, kept an ongoing conversation with many literary friends over the years—Alastair Reid, Seamus Heaney, Anne Stevenson, Ann Beattie, Julia Alvarez, Peter Ackroyd, A. N. Wilson, and countless others.

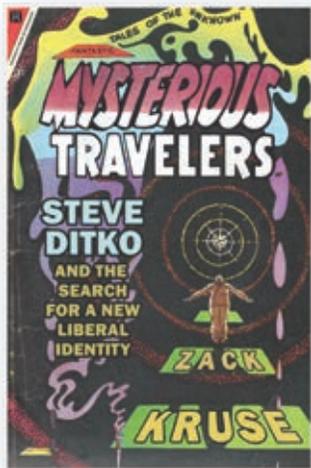
These interviews offer a more comprehensive understanding of Parini’s work as a poet, scholar, public intellectual, literary critic, intellectual historian, biographer, novelist, and biographical novelist. More importantly, these interviews will contribute to our understanding of the history of ideas, the condition of knowledge, and the state of literature, all of which Parini has played an important role in shaping.

Michael Lackey is professor of English and Distinguished McKnight University Professor at the University of Minnesota, Morris. He has authored and edited nine books, mostly about the origins and evolution of the genre of biofiction. He is editor of *Conversations with Joanna Scott*, published by University Press of Mississippi.

Mysterious Travelers

Steve Ditko and the Search for a New Liberal Identity

Zack Kruse



How a creator transformed the hero and forever forged a brooding bond between philosophy and comics

February 304 pages (approx.),
6 x 9 inches, 42 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3053-1
Paper **\$30.00S** 978-1-4968-3054-8
Ebook available
Great Comics Artists Series

Steve Ditko (1927–2018) is one of the most important contributors to American comic books. As the cocreator of Spider-Man and sole creator of Doctor Strange, Ditko made an indelible mark on American popular culture. *Mysterious Travelers: Steve Ditko and the Search for a New Liberal Identity* resets the conversation about his heady and powerful work. Always inward facing, Ditko's narratives employed superhero and supernatural fantasy in the service of self-examination, and with characters like the Question, Mr. A, and Static, Ditko turned ordinary superhero comics into philosophic treatises. Many of Ditko's philosophy-driven comics show a clear debt to ideas found in Ayn Rand's Objectivism. Unfortunately, readers often reduce Ditko's work to a mouthpiece for Rand's vision. *Mysterious Travelers* unsettles this notion.

In this book, Zack Kruse argues that Ditko's philosophy draws on a complicated network of ideas that is best understood as mystic liberalism. Although Ditko is not the originator of mystic liberalism, his comics provide a unique window into how such an ideology operates in popular media. Examining selections of Ditko's output from 1953 to 1986, Kruse demonstrates how Ditko's comics provide insight into a unique strand of American thought that has had a lasting impact.

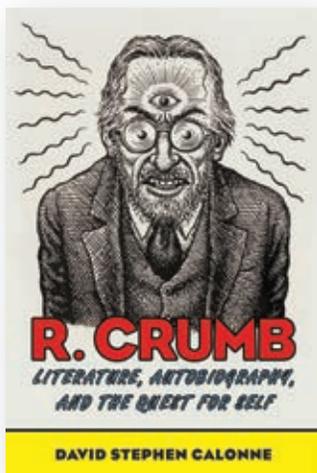
Zack Kruse is a scholar of comics and American literature. His essays have been published in *Inks: The Journal of the Comics Studies Society*, *Studies in Comics*, and *Critique: Studies in Contemporary Fiction*. His comic strip, *Mystery Solved!*, appeared in *Skeptical Inquirer*, and he is a regular contributor to a number of comic book podcasts.



R. Crumb

Literature, Autobiography, and the Quest for Self

David Stephen Calonne



A thorough engagement with the literary, spiritual, and intellectual underpinnings of a great comic creator

February 272 pages (approx.),
6 x 9 inches, 45 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3185-9
Paper **\$30.00S** 978-1-4968-3186-6
Ebook available

Robert Crumb (b. 1943) read widely and deeply a long roster of authors including Robert Louis Stevenson, Charles Dickens, J. D. Salinger, Jack Kerouac, William S. Burroughs, and Allen Ginsberg, as well as religious classics including biblical, Buddhist, Hindu, and Gnostic texts. Crumb's genius, according to author David Stephen Calonne, lies in his ability to absorb a variety of literary, artistic, and spiritual traditions and incorporate them within an original, American mode of discourse that seeks to reveal his personal search for the meaning of life.

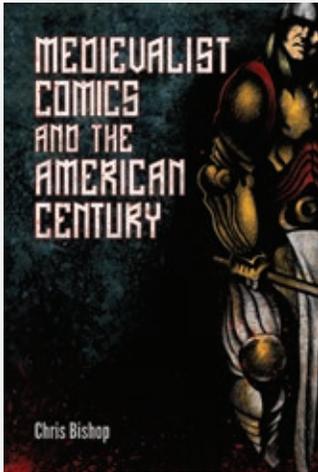
R. Crumb: Literature, Autobiography, and the Quest for Self contains six chapters that chart Crumb's intellectual trajectory and explore the recurring philosophical themes that permeate his depictions of literary and biographical works and the ways he responds to them through innovative, dazzling compositional techniques.

Calonne explores the ways Crumb develops concepts of solitude, despair, desire, and conflict as aspects of the quest for self in his engagement with the book of Genesis and works by Franz Kafka, Jean-Paul Sartre, the Beats, Charles Bukowski, and Philip K. Dick, as well as Crumb's illustrations of biographies of musicians Jelly Roll Morton and Charley Patton. Calonne demonstrates how Crumb's love for literature led him to attempt an extremely faithful rendering of the texts he admired while at the same time highlighting for his readers the particular hidden philosophical meanings he found most significant in his own autobiographical quest for identity and his authentic self.

David Stephen Calonne is senior lecturer in the Department of English Language and Literature at Eastern Michigan University. He is author of several works, including *William Saroyan: My Real Work Is Being*; *The Spiritual Imagination of the Beats*; *Diane di Prima: Visionary Poetics and the Hidden Religions*; and biographies of Charles Bukowski and Henry Miller. Calonne is also the editor of *Conversations with Gary Snyder* and *Conversations with Allen Ginsberg*, both published by University Press of Mississippi.

Medievalist Comics and the American Century

Chris Bishop



*Why so many
American comics
fans avidly follow
medieval heroes*

NEW IN PAPERBACK

January 244 pages, 6 x 9 inches
Paper **\$30.005** 978-1-4968-3083-8
Ebook available

“Bishop’s writing style is clear and concise. . . . The book will be of interest to scholars of both comics and popularized medievalism, as well as those interested in the reception of popular culture.”

—Marina Gerzić, *Parergon*

“The extent to which the medieval has in many ways played a crucial role in the construction of the modern is an area of investigation that has attracted increasing attention from scholars in recent decades. Focusing on a range of American comic books, Chris Bishop examines the reception history complexities of their impact on popular culture. The Arthurianism of *Prince Valiant*, the Robin Hood origins of *The Green Arrow*, the response to Germanic immigration of *The Mighty Thor*, the underlying feminist discourse of *Red Sonja*, and the ‘modernity transported to the Middle Ages’ of *Northlanders* can all be understood as a search for contemporary identity, one in which the pressures of consumerism and sociopolitical realities are underlying forces. *Medievalist Comics and the American Century* breaks new ground in our understanding of the cultural history of western societies and does so in a way that is both enlightening and provocative.”

—Martin Arnold, reader in Old Northern Studies at the University of Hull and author of *Thor: Myth to Marvel*, a Times Literary Supplement Book of the Year, 2011

Chris Bishop teaches classics at the Australian National University. He has published widely on the history of late antiquity and the early Middle Ages, as well as on comic book studies. In 2012 Bishop was awarded a Kluge Fellowship at the Library of Congress for his research.



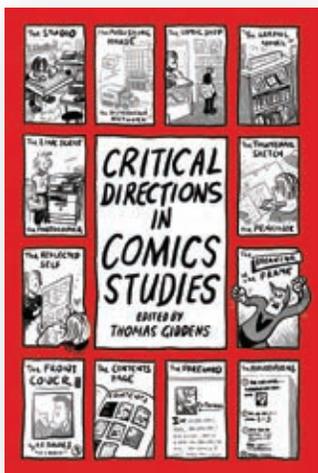
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Critical Directions in Comics Studies

Edited by Thomas Giddens

Contributions by Paul Fisher Davies, Lisa DeTora, Yasemin J. Erden, Adam Gearey, Thomas Giddens, Peter Goodrich, Maggie Gray, Matthew J. A. Green, Vladislav Maksimov, Timothy D. Peters, Christopher Pizzino, Nicola Streeten, and Lydia Wysocki



*An examination
of the cutting-edge
critical engagement
in the field of modern
comics studies*

September 320 pages (approx.),
6 x 9 inches, 63 b&w illustrations
Printed casebinding **\$99.005**
978-1-4968-2899-6
Paper **\$30.005** 978-1-4968-2900-9
Ebook available

Recent decades have seen comics studies blossom, but within the ecosystems of this growth, dominant assumptions have taken root—assumptions around the particular methods used to approach the comics form, the ways we should read comics, how its “system” works, and the disciplinary relationships that surround this evolving area of study. But other perspectives have also begun to flourish. These approaches question the reliance on structural linguistics and the tools of English and cultural studies in the examination and understanding of comics.

In this edited collection, scholars from a variety of disciplines examine comics by addressing materiality and form as well as the wider economic and political contexts of comics’ creation and reception. Through this lens, influenced by poststructuralist theories, contributors explore and elaborate other possibilities for working with comics as a critical resource, consolidating the emergence of these alternative modes of engagement in a single text. This opens comics studies to a wider array of resources, perspectives, and modes of engagement.

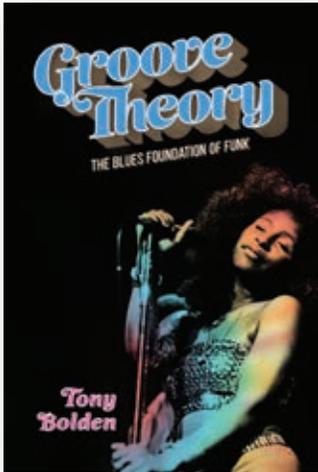
Included in this volume are essays on a range of comics and illustrations as well as considerations of such popular comics as *Deadpool*, *Daredevil*, and *V for Vendetta*, and analyses of comics production, medical illustrations, and original comics. Some contributions even unfold in the form of comics panels.

Thomas Giddens is lecturer in law at the University of Dundee, Scotland. He founded the Graphic Justice Research Alliance and is author of *On Comics and Legal Aesthetics*, editor of *Graphic Justice: Intersections of Comics and Law*, and coeditor of *Law and Justice in Japanese Popular Culture: From Crime Fighting Robots to Duelling Pocket Monsters*. His research focuses on critical, comics, and cultural legal studies, with particular interests in aesthetics, epistemology, and visuality.

Groove Theory

The Blues Foundation of Funk

Tony Bolden



The first in-depth intellectual history of funk music and its growth out of the blues tradition

November 256 pages (approx.),
6 x 9 inches, 9 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3052-4
Paper **\$30.00S** 978-1-4968-3060-9
Ebook available
American Made Music Series

Tony Bolden presents an innovative history of funk music focused on the performers, regarding them as intellectuals who fashioned a new aesthetic. Utilizing musicology, literary studies, performance studies, and African American intellectual history, Bolden explores what it means for music, or any cultural artifact, to be funky. Multitudes of African American musicians and dancers created aesthetic frameworks with artistic principles and cultural politics that proved transformative. Bolden approaches the study of funk and black musicians by examining aesthetics, poetics, cultural history, and intellectual history. The study traces the concept of funk from early blues culture to a metamorphosis into a full-fledged artistic framework and a named musical genre in the 1970s, and thereby Bolden presents an alternative reading of the blues tradition.

In part one of this two-part book, Bolden undertakes a theoretical examination of the development of funk and the historical conditions in which black artists reimagined their music. In part two, he provides historical and biographical studies of key funk artists, all of whom transfigured elements of blues tradition into new styles and visions.

Funk artists, like their blues relatives, tended to contest and contextualize racialized notions of blackness, sexualized notions of gender, and bourgeois notions of artistic value. Funk artists displayed contempt for the status quo and conveyed alternative stylistic concepts and social perspectives through multimedia expression. Bolden argues that on this road to cultural recognition, funk accentuated many of the qualities of black expression that had been stigmatized throughout much of American history.

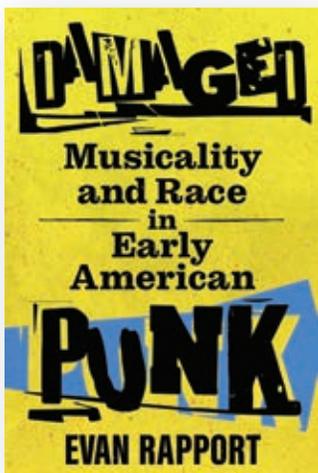
Tony Bolden is associate professor of African and African American studies at the University of Kansas. His teaching and research interests include African American music, African American literature, cultural studies, African literature, and ethnic American literature. He has published extensively on funk and blues.



Damaged

Musicality and Race in Early American Punk

Evan Rapport



The first book-length account of American punk as a musical style

December 352 pages (approx.),
6.125 x 9.25 inches, 20 b&w illustrations, 25 music examples
Printed casebinding **\$99.00S**
978-1-4968-3121-7
Paper **\$30.00S** 978-1-4968-3122-4
Ebook available
American Made Music Series

Damaged: Musicality and Race in Early American Punk is the first book-length portrait of punk as a musical style with an emphasis on how punk developed in relation to changing ideas of race in American society from the late 1960s to the early 1980s. Drawing on musical analysis, archival research, and new interviews, *Damaged* provides fresh interpretations of race and American society during this period and illuminates the contemporary importance of that era.

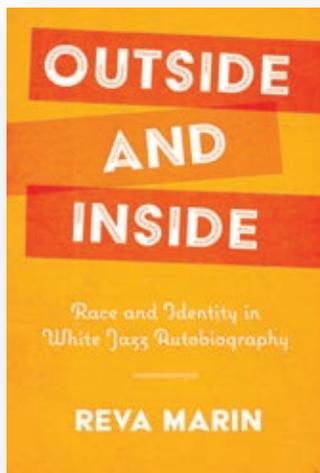
Author Evan Rapport outlines the ways in which punk developed out of dramatic changes to America's cities and suburbs in the postwar era, especially with respect to race. The musical styles that led to punk included transformations to blues resources, experimental visions of the American musical past, and bold reworkings of the rock-and-roll and rhythm-and-blues sounds of the late 1950s and early 1960s, revealing a historically oriented approach to rock that is strikingly different from the common myths and conceptions about punk. Following these approaches, punk itself reflected new versions of older exchanges between the US and the UK, the changing environments of American suburbs and cities, and a shift from the expressions of older baby boomers to that of younger musicians belonging to Generation X. Throughout the book, Rapport also explores the discourses and contradictory narratives of punk history, which are often in direct conflict with the world that is captured in historical documents and revealed through musical analysis.

Evan Rapport is associate professor of ethnomusicology at The New School. His previous book is *Greeted with Smiles: Bukharian Jewish Music and Musicians in New York*, about the musical life of Jewish immigrants from Central Asia. He has also published on settings of Persian poetry, arrangements of George Gershwin's concert works, and the idea of ethnic music in New York.

Outside and Inside

Race and Identity in White Jazz Autobiography

Reva Marin



A unique, insider perspective on race relations in a great American music

October 296 pages (approx.),
6 x 9 inches, 30 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-2997-9
Paper **\$30.00S** 978-1-4968-2998-6
Ebook available
American Made Music Series

Outside and Inside: Representations of Race and Identity in White Jazz Autobiography is the first full-length study of key autobiographies of white jazz musicians. White musicians from a wide range of musical, social, and economic backgrounds looked to black music and culture as the model on which to form their personal identities and their identities as professional musicians. Their accounts illustrate the triumphs and failures of jazz inter-racialism. As they describe their relationships with black musicians who are their teachers and peers, white jazz autobiographers display the contradictory attitudes of reverence and entitlement, and deference and insensitivity that remain part of the white response to black culture to the present day.

Outside and Inside features insights into the development of jazz styles and culture in the urban meccas of twentieth-century jazz in New Orleans, Chicago, New York, and Los Angeles. Reva Marin considers the autobiographies of sixteen white male jazz instrumentalists, including renowned swing-era bandleaders Benny Goodman, Artie Shaw, and Charlie Barnet; reed instrumentalists Mezz Mezzrow, Bob Wilber, and Bud Freeman; trumpeters Max Kaminsky and Wingy Manone; guitarist Steve Jordan; pianists Art Hodes and Don Asher; saxophonist Art Pepper; guitarist and bandleader Eddie Condon; and New Orleans-style clarinetist Tom Sancton.

While critical race theory informs this work, Marin argues that viewing these texts simply through the lens of white privilege does not do justice to the kind of sustained relationships with black music and culture described in the accounts of white jazz autobiographers. Marin opens new paths for study of race relations and racial, ethnic, and gender identity formation in jazz studies.

Reva Marin is author of *Oscar: The Life and Music of Oscar Peterson*, a finalist for the 2004 Norma Fleck Award for Canadian Children's Non-Fiction, and "Representations of Identity in Jewish Jazz Autobiography," published in the *Canadian Review of American Studies*.



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23

Chocolate Surrealism

Music, Movement, Memory, and History in the Circum-Caribbean

Njoroge M. Njoroge



A vibrant take on the global connections empowering Caribbean music and its global transferences

NEW IN PAPERBACK

November 205 pages, 6 x 9 inches
Paper **\$30.00S** 978-1-4968-3077-7
Ebook available
Caribbean Studies Series

"Urging us to hear the resonance of Afro-diasporic polyrhythms across multiple tempos of resistance, accommodation, creolization, and transculturation, Njoroge M. Njoroge puts music right in the center of critical historical analysis. Entangling key lineages of theory from Marxism to phenomenology, his way of listening provides a sustained argument for an audible politics of blackness."

—Steven Feld, Distinguished Professor Emeritus of Anthropology and Music at University of New Mexico

In *Chocolate Surrealism*, Njoroge M. Njoroge highlights connections among the production, performance, and reception of popular music at critical historical junctures in the late nineteenth and twentieth centuries. The author sifts different origins and styles to place socio-musical movements into a larger historical framework.

Calypso reigned during the turbulent interwar period and the ensuing crises of capitalism. The Cuban rumba/son complex enlivened the postwar era of American empire. Jazz exploded in the Bandung period and the rise of decolonization. And, lastly, Nuyorican Salsa coincided with the period of the civil rights movement and the beginnings of black/brown power. Njoroge illuminates musics of the circum-Caribbean as culturally and conceptually integrated within the larger history of the region. He pays close attention to the fractures, fragmentations, and historical particularities that both unite and divide the region's sounds. At the same time, he engages with a larger discussion of the Atlantic world.

Njoroge M. Njoroge is associate professor in the Department of History at the University of Hawaii, Manoa. He works on musics of the African diaspora, Caribbean and Latin American history, Marxism, and critical theory.

Soul in Seoul

African American Popular Music and K-pop

Crystal S. Anderson



How the global sensation of K-pop and Korean hip hop draw on and expand R&B traditions

September 224 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-3009-8
Paper **\$30.00S** 978-1-4968-3010-4
Ebook available

K-pop (Korean popular music) reigns as one of the most popular music genres in the world today, a phenomenon that appeals to listeners of all ages and nationalities. In *Soul in Seoul: African American Popular Music and K-pop*, Crystal S. Anderson examines the most important and often overlooked aspect of K-pop: the music itself. She demonstrates how contemporary K-pop references and incorporates musical and performative elements of African American popular music culture as well as the ways that fans outside of Korea understand these references.

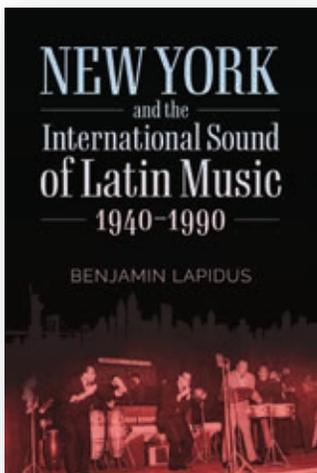
K-pop emerged in the 1990s with immediate global aspirations, combining musical elements from Korean and foreign cultures, particularly rhythm and blues genres of black American popular music. Korean solo artists and groups borrow from and cite instrumentation and vocals of R&B genres, especially hip hop. They also enhance the R&B tradition by utilizing Korean musical strategies. These musical citational practices are deemed authentic by global fans who function as part of K-pop's music press and promotional apparatus. K-pop artists also cite elements of African American performance in Korean music videos. These disrupt stereotyped representations of Asian and African American performers. Through this process K-pop has arguably become a branch of a global R&B tradition. Anderson argues that Korean pop groups participate in that tradition through cultural work that enacts a global form of crossover and by maintaining forms of authenticity that cannot be faked, and furthermore propel the R&B tradition beyond the black-white binary.

Crystal S. Anderson is affiliate faculty in Korean studies, Department of Modern and Classical Languages at George Mason University. She is author of *Beyond "The Chinese Connection": Contemporary Afro-Asian Cultural Production*, published by University Press of Mississippi. Her work has appeared in *African American Review*, *Ethnic Studies Review*, and *Extrapolation*.



New York and the International Sound of Latin Music, 1940–1990

Benjamin Lapidus



An assessment, celebration, and careful notation of the extraordinary melting pot of Latin music

January 392 pages (approx.), 6.125 x 9.25 inches, 61 b&w illustrations, 27 musical examples
Printed casebinding **\$99.00S**
978-1-4968-3128-6
Paper **\$30.00S** 978-1-4968-3129-3
Ebook available
American Made Music Series

New York City has long been a generative nexus for the transnational Latin music scene. Currently, there is no other place in the Americas where such large numbers of people from throughout the Caribbean come together to make music. In this book, Benjamin Lapidus seeks to recognize all of those musicians under one mighty musical sound, especially those who have historically gone unnoticed.

Based on archival research, oral histories, interviews, and musicological analysis, Lapidus examines how interethnic collaboration among musicians, composers, dancers, instrument builders, and music teachers in New York City set a standard for the study, creation, performance, and innovation of Latin music. Musicians specializing in Spanish Caribbean music in New York cultivated a sound that was grounded in tradition, including classical, jazz, and Spanish Caribbean folkloric music. For the first time, Lapidus studies this sound in detail and in its context. He offers a fresh understanding of how musicians made and formally transmitted Spanish Caribbean popular music in New York City from 1940 to 1990.

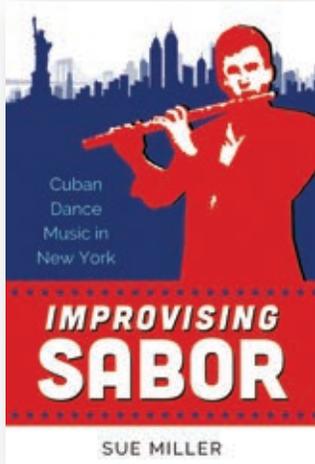
Without diminishing the historical facts of segregation and racism the musicians experienced, Lapidus treats music as a unifying force. By giving recognition to those musicians who helped bridge the gap between cultural and musical backgrounds, he recognizes the impact of entire ethnic groups who helped change music in New York. The study of these individual musicians through interviews and musical transcriptions helps to characterize the specific and identifiable New York City Latin music aesthetic that has come to be emulated internationally.

Benjamin Lapidus is a Grammy-nominated musician and professor at John Jay College of Criminal Justice, CUNY, and The Graduate Center. As a scholar he has published widely on Latin music, and he has performed and recorded throughout the world as a bandleader and supporting musician.

Improvising Sabor

Cuban Dance Music in New York

Sue Miller



*The first thorough
exploration of the
innovative, flute-driven
Cuban dance music of
New York, charanga*

February 256 pages (approx.),
6 x 9 inches, 37 b&w illustrations,
8 tables, and 121 musical notations
Printed casebinding **\$99.00S**
978-1-4968-3215-3
Paper **\$30.00S** 978-1-4968-3216-0
Ebook available

Improvising Sabor: Cuban Dance Music in New York begins in 1960s New York and examines in rich detail the playing styles and international influence of important figures in US Latin music. Such innovators as José Fajardo, Johnny Pacheco, George Castro, and Eddy Zervigón dazzled the Palladium ballroom and other Latin music venues in those crucial years. Author Sue Miller focuses on the Cuban flute style in light of its transformations in the US after the 1959 revolution and within the vibrant context of 1960s New York.

While much about Latin jazz and salsa has been written, this book focuses on the relatively unexplored New York charangas that were performing during the *chachachá* and *pachanga* craze of the early sixties. Indeed, many accounts cut straight from the 1950s and the *mambo* to the *bugalú's* development in the late 1960s with little mention of the *chachachá* and *pachanga's* popularity in the mid-twentieth century. *Improvising Sabor* addresses not only this lost and ignored history, but contends with issues of race, class, and identity while evaluating differences in style between players from prerevolution Cuban charangas and those of 1960s New York.

Through comprehensive explorations and transcriptions of numerous musical examples as well as interviews with and commentary from Latin musicians, *Improvising Sabor* highlights a specific *sabor* that is rooted in both Cuban dance music forms and the rich performance culture of Latin New York. The distinctive styles generated by these musicians sparked compelling points of departure and influence.

Sue Miller is Reader in Music at Leeds Beckett University and bandleader of Charanga del Norte, and has several books on music to her name. These books include *Cuban Flute Style: Interpretation and Improvisation*, which is the predecessor to the current volume.



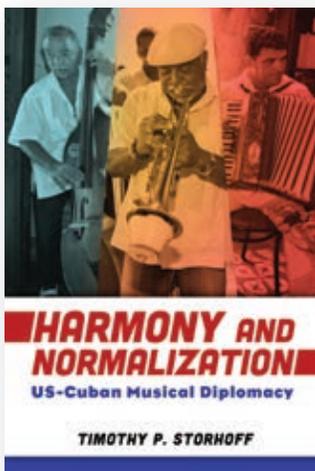
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25

Harmony and Normalization

US-Cuban Musical Diplomacy

Timothy P. Storhoff



*How policy can
transform music and
how musicians and
performances create
lasting bonds*

November 210 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-3087-6
Paper **\$30.00S** 978-1-4968-3088-3
Ebook available

Harmony and Normalization: US-Cuban Musical Diplomacy explores the channels of musical exchange between Cuba and the United States during the eight-year presidency of Barack Obama, who eased the musical embargo of the island and restored relations with Cuba. Musical exchanges during this period act as a lens through which to view not only US-Cuban musical relations but also the larger political, economic, and cultural implications of musical dialogue between these two nations. Policy shifts in the wake of Raúl Castro assuming the Cuban presidency and the election of President Obama allowed performers to traverse the Florida Straits more easily than in the recent past and encouraged them to act as musical ambassadors. Their performances served as a testing ground for political change that anticipated normalized relations.

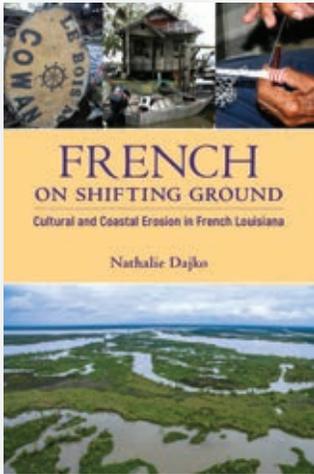
While government actors debated these changes, music forged connections between individuals on both sides of the Florida Straits. In this first book on the subject since Obama's presidency, musicologist Timothy P. Storhoff describes how, after specific policy changes, musicians were some of the first to take advantage of new opportunities for travel, push the boundaries of new regulations, and expose both the possibilities and limitations of licensing musical exchange. Through the analysis of both official and unofficial musical diplomacy efforts, including the Havana Jazz Festival, the National Symphony Orchestra of Cuba's first US tour, the Minnesota Orchestra's trip to Havana, and the author's own experiences in Cuba, this ethnography demonstrates how performances reflect aspirations for stronger transnational ties and a common desire to restore the once-thriving US-Cuban musical relationship.

Timothy P. Storhoff is an ethnomusicologist and arts administrator. He currently works in the field of orchestra fundraising, and his research focuses on how government policy impacts music making in the United States.

French on Shifting Ground

Cultural and Coastal Erosion in South Louisiana

Nathalie Dajko



An intensive study of the disappearance of land and language in Louisiana

December 176 pages (approx.), 6 x 9 inches, 25 b&w illustrations, 54 charts
 Printed casebinding **\$99.00S**
 978-1-4968-3064-7
 Paper **\$25.00S** 978-1-4968-3093-7
 Ebook available
America's Third Coast Series

In *French on Shifting Ground: Cultural and Coastal Erosion in South Louisiana*, Nathalie Dajko introduces readers to the lower Lafourche Basin, Louisiana, where the land, a language, and a way of life are at risk due to climate change, environmental disaster, and coastal erosion. Louisiana French is endangered all around the state, but in the lower Lafourche Basin the shift to English is accompanied by the equally rapid disappearance of the land on which its speakers live.

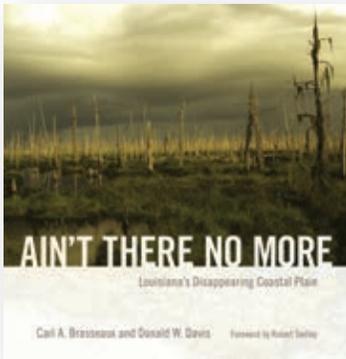
French on Shifting Ground allows both scholars and the general public to get an overview of how rich and diverse the French language in Louisiana is, and serves as a key reminder that Louisiana serves as a prime repository for Native and heritage languages, ranking among the strongest preservation regions in the southern and eastern US. Nathalie Dajko outlines the development of French in the region, highlighting the features that make it unique in the world and including the first published comparison of the way it is spoken by the local American Indian and Cajun populations.

She then weaves together evidence from multiple lines of linguistic research, years of extensive participant observation, and personal narratives from the residents themselves to illustrate the ways in which language—in this case French—is as fundamental to the creation of place as is the physical landscape. It is a story at once scholarly and personal: the loss of the land and the concomitant loss of the language have implications for the academic community as well as for the people whose cultures—and identities—are literally at stake.

Nathalie Dajko is assistant professor of anthropology at Tulane University, New Orleans, where she studies Louisiana's French and English varieties. She has published in the *Journal of Linguistic Anthropology*, *Language in Society*, and in several edited volumes, in both French and English. She is coeditor of *Language in Louisiana: Community and Culture*, published by University Press of Mississippi.



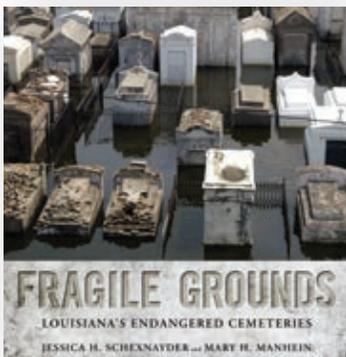
ALSO IN AMERICA'S THIRD COAST SERIES



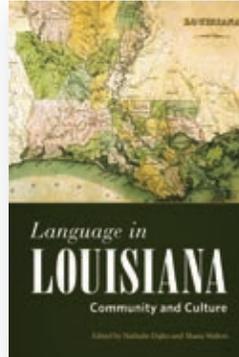
Ain't There No More
Louisiana's Disappearing Coastal Plain
 Carl A. Brasseaux and Donald W. Davis
 Foreword by Robert Twilley
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 Jessica H. Schexnayder and Mary H. Manhein
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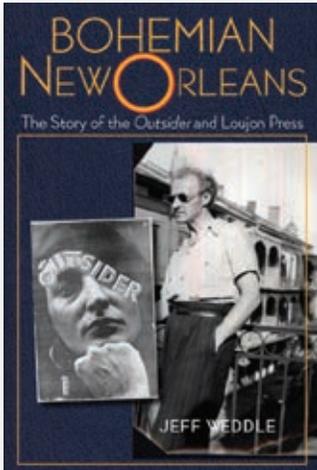


Language in Louisiana
Community and Culture
 Edited by Nathalie Dajko and Shana Walton
 Introduction by Connie Eble
 Paper **\$30.00S** 978-1-4968-2387-8
 Ebook available

Bohemian New Orleans

The Story of the *Outsider* and Loujon Press

Jeff Weddle



The history of a small but mighty publisher in the vanguard of the small press revolution

NEW IN PAPERBACK

January 240 pages, 6 x 9 inches, 20 b&w illustrations
Paper **\$25.00S** 978-1-4968-3082-1

Winner of the 2007 Welty Prize

In 1960, Jon Edgar and Louise “Gypsy Lou” Webb founded Loujon Press on Royal Street in New Orleans’s French Quarter. The small publishing house quickly became a giant. Heralded by the *Village Voice* and the *New York Times* as one of the best of its day, the *Outsider*, the press’s literary review, featured, among others, Charles Bukowski, Allen Ginsberg, Lawrence Ferlinghetti, Robert Creeley, Denise Levertov, and Walter Lowenfels. Loujon published books by Henry Miller and two early poetry collections by Bukowski.

Bohemian New Orleans traces the development of this courageous imprint and examines its place within the small press revolution of the 1960s.

Drawing on correspondence from many who were published in the *Outsider*, back issues of the *Outsider*, contemporary reviews, promotional materials, and interviews, Jeff Weddle shows how the press’s mandarin insistence on production quality and its eclectic editorial taste made its work nonpareil among peers in the underground. Throughout, *Bohemian New Orleans* reveals the messy, complex, and vagabond spirit of a lost literary age.

Jeff Weddle is associate professor of library and information studies at the University of Alabama. He is author of several poetry collections and one collection of short fiction, and coauthor of *The Librarian’s Guide to Negotiation: Winning Strategies for the Digital Age*. His work has appeared in *Publishing History* and *Beat Scene*.



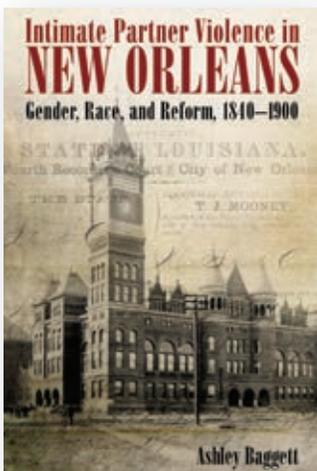
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27

Intimate Partner Violence in New Orleans

Gender, Race, and Reform, 1840–1900

Ashley Baggett



The history of the challenges faced by women of all races in the Crescent City

NEW IN PAPERBACK

December 225 pages, 6 x 9 inches, 1 b&w illustration, 2 maps, 6 tables
Paper **\$30.00S** 978-1-4968-3080-7
Ebook available

“A fuller picture of working-class and black women’s lives than might otherwise have been possible.”

—Joan R. Gundersen, *Journal of American History*

“This important, highly original contribution to southern history reveals yet another ugly feature of Jim Crow: it cut short a brief period of reform about domestic violence. At the height of the lynching epidemic of the 1890s, the white press and legal authorities redefined domestic violence as a black-only problem, which they then used to control, punish, and disenfranchise black men.”

—Elizabeth Pleck, professor of history emerita, University of Illinois, Urbana-Champaign

“In all, this study refocuses the subject of the law, of the courts, and of violence toward women (and men) in a new and revealing light, important to a full understanding of changes that took place over two generations.”

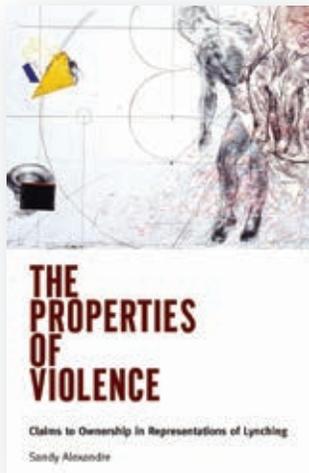
—Loren Schweninger, *American Historical Review*

Ashley Baggett is assistant professor of history at North Dakota State University. She is also affiliate faculty in the women and gender studies program and associate faculty in the School of Education at NDSU.

The Properties of Violence

Claims to Ownership in Representations of Lynching

Sandy Alexandre



A study in the representative forms of lynching violence and their effects

NEW IN PAPERBACK

October 248 pages, 6 x 9 inches, 13 b&w illustrations, 1 table
Paper **\$30.00S** 978-1-4968-3074-6
Ebook available

The Properties of Violence: Claims to Ownership in Representations of Lynching focuses on two connected issues: representations of lynching in late nineteenth- and twentieth-century American photographs, poetry, and fiction; and the effects of those representations. Alexandre compellingly shows how putting representations of lynching in dialogue with the history of lynching uncovers the profound investment of African American literature—as an enterprise that continually seeks to create conceptual spaces for the disenfranchised culture it represents—in matters of property, territory, and the natural environment. Through studies ranging from lynching photographs to Toni Morrison’s Pulitzer Prize–winning novel, *Beloved*, the book demonstrates how representations of lynching demand that we engage and discuss various forms of possession and dispossession.

The multiple meanings of the word “representation” are familiar to literary critics, but Alexandre’s book insists that its other key term, “effects,” also needs to be understood in both of its primary senses. On the one hand, it indicates the social and cultural repercussions of how lynching was portrayed, namely, what effects its representations had. On the other hand, the word signals, too, the possessions or what we might call the personal effects conjured up by these representations. These possessions were not only material—as for example property in land or the things one owned. The effects of representation also included diverse, less tangible but no less real possessions shared by individuals and groups: the aura of a lynching site, the ideological construction of white womanhood, or the seemingly default capacity of lynching iconography to encapsulate the history of ostensibly all forms of violence against black people.

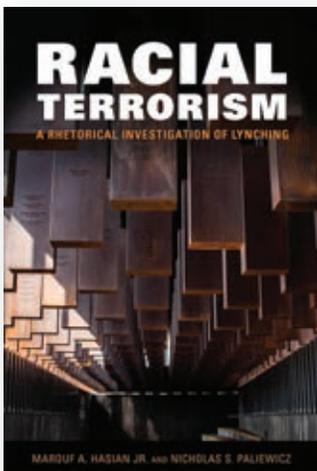
Sandy Alexandre is associate professor of literature at the Massachusetts Institute of Technology. Her work has been published in *Virginia Quarterly Review*, *Transition*, *Modern Drama*, the *Journal of American Drama and Theatre*, *Mississippi Quarterly*, *Criticism*, and *Signs: Journal of Women in Culture & Society*.



Racial Terrorism

A Rhetorical Investigation of Lynching

Marouf A. Hasian Jr. and Nicholas S. Paliewicz



How the Equal Justice Initiative, the Legacy Museum, and the National Memorial for Peace and Justice confront racial violence in America

January 304 pages (approx.),
6 x 9 inches, 19 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3174-3
Paper **\$30.00S** 978-1-4968-3175-0
Ebook available
Race, Rhetoric, and Media Series

In December 2018, the United States Senate unanimously passed the nation’s first antilynching act, the Justice for Victims of Lynching Act. For the first time in US history, legislators, representing the American people, classified lynching as a federal hate crime.

While lynching histories and memories have received attention among communication scholars and some interdisciplinary studies of traditional civil rights memorials exist, contemporary studies often fail to examine the politicized nature of the spaces. This volume represents the first investigation of the National Memorial for Peace and Justice and the Legacy Museum, both of which strategically make clear the various links between America’s history of racial terror and contemporary mass incarceration conditions, the mistreatment of juveniles, and capital punishment.

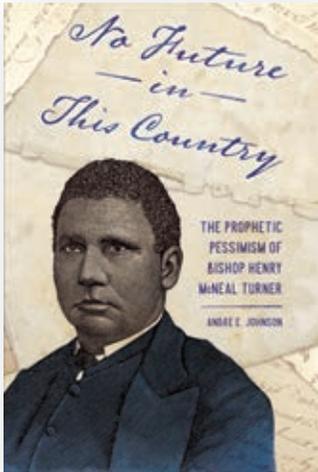
Racial Terrorism: A Rhetorical Investigation of Lynching focuses on several key social agents and organizations that played vital roles in the public and legal consciousness raising that finally led to the passage of the act. Marouf A. Hasian Jr. and Nicholas S. Paliewicz argue that the advocacy of attorney Bryan Stevenson, the work of the Equal Justice Initiative (EJI), and the efforts of curators at Montgomery’s new Legacy Museum all contributed to the formation of a rhetorical culture that set the stage at last for this hallmark lynching legislation. The authors examine how the EJI uses spaces of remembrance to confront audiences with race-conscious messages and measure to what extent those messages are successful.

Marouf A. Hasian Jr. is distinguished professor of communication at the University of Utah. He is author of *Restorative Justice, Humanitarian Rhetorics, and Public Memories of Colonial Camp Cultures*. **Nicholas S. Paliewicz** is assistant professor in the Department of Communication at the University of Louisville. His work has appeared in such publications as *Environmental Communication: A Journal of Nature and Culture*; *Southern Communication Journal*; and *Popular Communication: The International Journal of Media and Culture*.

No Future in This Country

The Prophetic Pessimism of Bishop Henry McNeal Turner

Andre E. Johnson



*A critical study of
the career of the
nineteenth-century
bishop*

November 208 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-3070-8
Paper **\$30.00S** 978-1-4968-3069-2
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Race, Rhetoric, and Media Series

No Future in This Country: The Prophetic Pessimism of Bishop Henry McNeal Turner is a history of the career of Bishop Henry McNeal Turner (1834–1915), specifically focusing on his work from 1896 to 1915. Drawing on the copious amount of material from Turner’s speeches, editorial, and open and private letters, Andre E. Johnson tells a story of how Turner provided rhetorical leadership during a period in which America defaulted on many of the rights and privileges gained for African Americans during Reconstruction. Unlike many of his contemporaries during this period, Turner did not opt to proclaim an optimistic view of race relations. Instead, Johnson argues that Turner adopted a prophetic persona of a pessimistic prophet who not only spoke truth to power but, in so doing, also challenged and pushed African Americans to believe in themselves.

At this time in his life, Turner had no confidence in American institutions or that the American people would live up to the promises outlined in their sacred documents. While he argued that emigration was the only way for African Americans to retain their “personhood” status, he also would come to believe that African Americans would never emigrate to Africa. He argued that many African Americans were so oppressed and so stripped of agency because they were surrounded by continued negative assessments of their personhood that belief in emigration was not possible. Turner’s position limited his rhetorical options, but by adopting a pessimistic prophetic voice that bore witness to the atrocities African Americans faced, Turner found space for his oratory, which reflected itself within the lament tradition of prophecy.

Andre E. Johnson is associate professor of rhetoric and media studies at the University of Memphis. He is director of the Henry McNeal Turner Project, a digital humanities project curating the writings of Bishop Henry McNeal Turner.

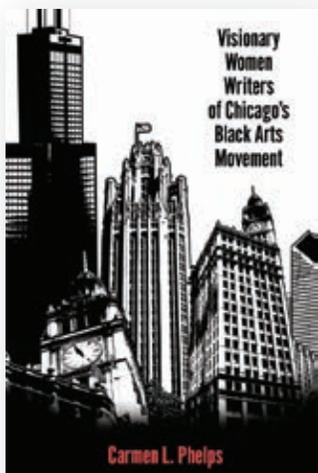


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Visionary Women Writers of Chicago’s Black Arts Movement

Carmen L. Phelps



*A study that highlights
the central role African
American women writers
played in creating the
lasting impact and image
of the movement*

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“Phelps opens up new space in the study of African American women’s poetry and black feminism. She reconsiders the Chicago Black Arts Movement and its legacies by foregrounding the productive nature of tension as African American women poets move with and push against the flow of the black (male) aesthetic. This long-overdue book deepens our understanding of the role of the Black Arts Movement in the formation of post-1960s African American women’s literature.”

—Margo Natalie Crawford, author of *Dilution Anxiety and the Black Phallus* and coeditor of *New Thoughts on the Black Arts Movement*

“*Visionary Women Writers of Chicago’s Black Arts Movement* fills a gap in contemporary scholarship on the women writers of the Chicago Black Arts Movement. Its discussion of OBAC and of Johari Amini, Carolyn Rodgers, and Angela Jackson begins to untangle the complex subtleties of that movement—its paradoxes, its challenges, its achievements, and its legacy. Indeed, it is required reading for scholars interested in contemporary black women’s poetry specifically and in the Black Arts Movement more generally.”

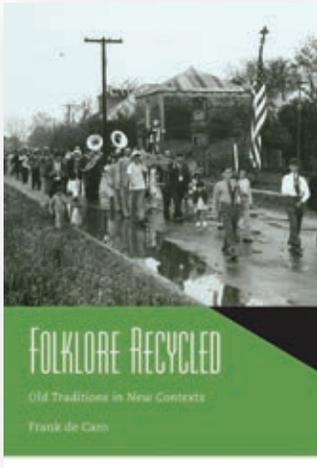
—Dana A. Williams, professor of African American literature at Howard University

Carmen L. Phelps is assistant professor of African American literature at the University of Toledo. Her work has appeared in *Living the Funk*, *Journal of Lesbian Studies*, and the *African American Review*.

Folklore Recycled

Old Traditions in New Contexts

Frank de Caro



How the study of folklore has moved beyond oral traditions into creative realms where it is repurposed and transformed

NEW IN PAPERBACK

October 242 pages, 6 x 9 inches,
17 b&w illustrations
Paper **\$30.00S** 978-1-4968-3076-0
Ebook available

“The essay topics have the potential to attract those interested in, inter alia, modern fiction, American history, and art and craft.”

—William Roberts, *Folklore*

Folklore Recycled: Old Traditions in New Contexts starts from the proposition that folklore—usually thought of in its historical social context as “oral tradition”—is easily appropriated and recycled into other contexts. That is, writers may use folklore in their fiction or poetry, taking plots, as an example, from a folktale. Visual artists may concentrate on depicting folk figures or events, like a ritual or a ceremony. Tourism officials may promote a place through advertising its traditional ways. Folklore may play a role in intellectual conceptualizations, as when nationalists use folklore to promote symbolic unity.

Folklore Recycled discusses the larger issue of folklore being recycled into nonfolk contexts and proceeds to look at a number of instances of repurposing. Colson Whitehead’s novel *John Henry Days* is a literary text that recycles folklore but does so in a manner that examines a number of other uses of the American folk figure John Henry. The nineteenth-century members of the Louisiana branch of the American Folklore Society and the author Lyle Saxon in the twentieth century used African American folklore to establish personal connections to the world of the southern plantation and buttress their own social status. The writer Lafcadio Hearn wrote about folklore to strengthen his insider credentials wherever he lived. All of the examples throughout the book demonstrate the durability and continued relevance of folklore in every context it appears.

Frank de Caro (1943–2020) was professor emeritus at Louisiana State University. He is the award-winning author of numerous books on folklore, including (with Leslie A. Wade and Robin Roberts) *Downtown Mardi Gras: New Carnival Practices in Post-Katrina New Orleans*, published by University Press of Mississippi.

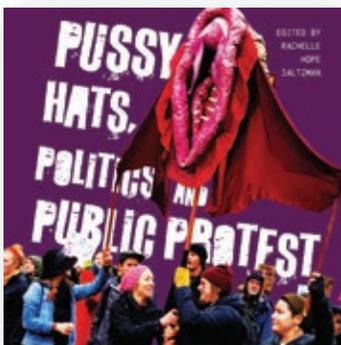


WOMEN’S STUDIES / FOLKLORE / POLITICS

Pussy Hats, Politics, and Public Protest

Edited by Rachelle Hope Saltzman

Contributions by Susan Eleuterio, Andrea Glass, Rachelle Hope Saltzman, Jack Santino, Patricia E. Sawin, and Adam Zolkover



A timely exploration of grassroots political protest in the age of Trump

November 140 pages (approx.),
8.5 x 8.5 inches, 126 color illustrations
Printed casebinding **\$99.00S**
978-1-4968-3156-9
Paper **\$25.00T** 978-1-4968-3157-6
Ebook available

The 2016 US presidential campaign and its aftermath provoked an array of protests notable for their use of humor, puns, memes, and graphic language. During the campaign, a video surfaced of then-candidate Donald Trump’s lewd use of the word “pussy”; in response, many women have made the issue and the term central to the public debate about women’s bodies and their political, social, and economic rights. Focusing on the women-centered aspects of the protests that started with the 2017 Women’s March, *Pussy Hats, Politics, and Public Protest* deals with the very public nature of that surprising, grassroots spectacle and explores the relationship between the personal and the political in the protests.

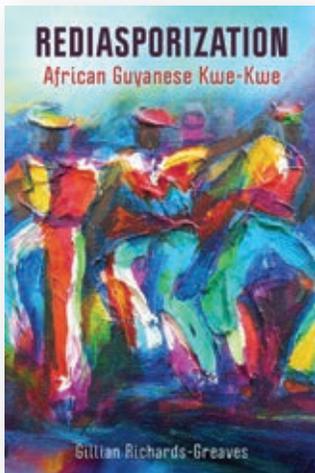
Contributors to this edited collection use a folkloristic lens to engage with the signs, memes, handmade pussy hats, and other items of material culture that proliferated during the march and in subsequent public protests. Contributors explore how this march and others throughout history have employed the social critique functions and features of carnival to stage public protests; how different generations interacted and acted in the march; how perspectives on inclusion and citizenship influenced and motivated participation; how women-owned businesses and their dedicated patrons interacted with the election, the march, and subsequent protests; how popular belief affects actions and reactions, regardless of some objective notion of truth; and how traditionally female crafts and gifting behavior strengthened and united those involved in the march.

Rachelle Hope (Riki) Saltzman is executive director of the Oregon Folklife Network and lecturer in the University of Oregon’s Folklore and Public Culture program. Since 1982, Saltzman has worked as a public folklorist, most notably at the Iowa Arts Council and the Bureau of Florida Folklife Programs. She is author of *A Lark for the Sake of Their Country: The 1926 General Strike Volunteers in Folklore and Memory*.

Rediasporization

African Guyanese Kwe-Kwe

Gillian Richards-Greaves



The astonishing transformation of an African tradition that distinguishes a second American Guyanese diasporization

December 160 pages (approx.), 5.5 x 8.5 inches, 16 b&w illustrations, 2 tables
 Printed casebinding **\$99.005**
 978-1-4968-3115-6
 Paper **\$30.005** 978-1-4968-3116-3
 Ebook available

Every year on the Friday before Labor Day, Guyanese from all over the world convene in Brooklyn, New York, to celebrate the accidental tradition of Come to My Kwe-Kwe and to connect or reconnect with other Guyanese. Since the fall of 2005, they have celebrated Come to My Kwe-Kwe (more recently, Kwe-Kwe Night), a reenactment of a uniquely African Guyanese prewedding ritual called kweh-kweh, also known as karkalay, mayan, kweh-keh, or pele. Come to My Kwe-Kwe has increasingly become a symbol of African Guyanese-ness.

In this volume, *Rediasporization: African Guyanese Kwe-Kwe*, Gillian Richards-Greaves examines the role of Come to My Kwe-Kwe in the construction of a secondary African Guyanese diaspora (a rediasporization) in New York City. She explores how African Guyanese in the United States draw on the ritual to articulate their tripartite cultural identities: African, Guyanese, and American. This work also investigates the factors that affect African Guyanese perceptions of their racial and gendered selves, and how these perceptions, in turn, impact their engagement with African-influenced cultural performances like Come to My Kwe-Kwe. This work demonstrates how the malleability of this celebration allows African Guyanese to negotiate, highlight, conceal, and even sometimes reject complex, shifting, overlapping, and contextual identities. Ultimately, this work explores how these performances in the United States facilitate African Guyanese transformation from an imagined community to a tangible community.

Gillian Richards-Greaves is associate professor of anthropology at Coastal Carolina University. Over many years, she conducted multisite, transnational, and comparative research among African Guyanese in New York City and Guyana, where she examined the role of kweh-kweh ritual performance on African Guyanese's ethnic identity negotiations and rediasporization in New York City.

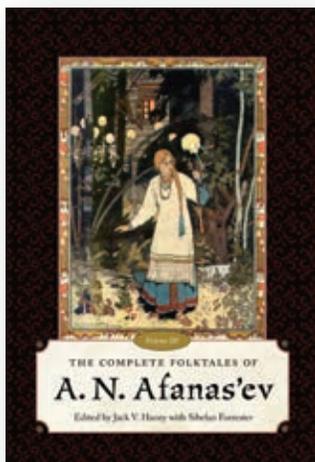


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The Complete Folktales of A. N. Afanas'ev, Volume III

Edited by Jack V. Haney with Sibelan Forrester



The long-awaited final volume of the series dedicated to collecting tales from the Russian Grimm

February 535 pages (approx.), 6 x 9 inches
 Printed casebinding **\$99.005**
 978-1-4968-2409-7
 Paper **\$40.005** 978-1-4968-3197-2
 Ebook available

Up to now, there has been no complete English-language version of the Russian folktales of A. N. Afanas'ev. This translation is based on L. G. Barag and N. V. Novikov's edition, widely regarded as the authoritative Russian-language edition. The present edition includes commentaries to each tale as well as its international classification number. This third volume contains 305 tales, those numbered 319–579, as well as forty-five additional tales from among those denied publication by the Russian censors.

The folktales of A. N. Afanas'ev represent the largest single collection of folktales in any European language and perhaps in the world. Widely regarded as the Russian Grimm, Afanas'ev collected folktales from throughout the Russian Empire in what are now regarded as the three East Slavic languages, Belarusian, Russian, and Ukrainian. In his lifetime, Afanas'ev published more than 575 tales in his most popular and best-known work, *Narodnye russkie skazki*.

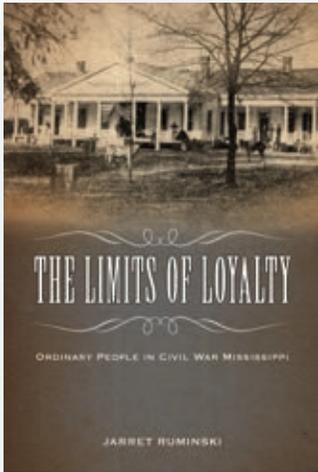
In addition to this basic collection, he prepared a volume of Russian legends, many on religious themes; a collection of mildly obscene tales, *Russkie zavetnye skazki*; and voluminous writings on Slavic folklife and mythology. His works were subject to the strict censorship of ecclesiastical and state authorities that lasted until the demise of the Soviet Union in the 1990s. Overwhelmingly, his particular emendations were stylistic, while those of the censors mostly concerned content.

Jack V. Haney (1940–2015) was professor emeritus of Slavic languages and literatures at the University of Washington, a Rhodes Scholar, and the translator and editor of *An Anthology of Russian Folktales*; *The Complete Russian Folktales*; *Long, Long Tales from the Russian North*; and *The Complete Folktales of A. N. Afanas'ev, Volumes I and II*, the latter three published by University Press of Mississippi. **Sibelan Forrester** is professor of Russian at Swarthmore College, author of *Baba Yaga: The Wild Witch of the East in Russian Fairy Tales*, published by University Press of Mississippi, and coeditor of *Engendering Slavic Literatures*.

The Limits of Loyalty

Ordinary People in Civil War Mississippi

Jarret Ruminski



*A reinterpretation
of how ordinary
citizens navigated life
during wartime*

NEW IN PAPERBACK

November 305 pages, 6 x 9 inches,
22 b&w illustrations, 2 tables
Paper **\$30.005** 978-1-4968-3079-1
Ebook available

“*The Limits of Loyalty* is a welcome addition to the scholarship on Mississippians’ experiences in the Civil War.”

—Heidi Amelia-Anne Weber, *Journal of Southern History*

“Jarret Ruminski has provided yet another layer of study to a growing body of scholarship on the Mississippi home front during the Civil War. He reminds us in convincing fashion and well-written prose, and adds more detail to the argument than ever before, that Confederate Mississippi was not the bastion of Confederatism so long assumed, but was an enormously complicated environment ravaged by divided and multiple loyalties, often at the same time.”

—Timothy B. Smith, author of *Mississippi in the Civil War: The Home Front* and *Shiloh: Conquer or Perish*

“How could a person who traded with the Union enemy still be considered a loyal Confederate? Jarret Ruminski reveals the answer in this novel and nuanced study of common people in Mississippi during the Civil War and the complicated way that the needs of the individual might at times supersede those of the many. This wonderfully researched and thoughtfully argued study gives readers insight into the way that human beings act out and follow loyalties under the duress of wartime.”

—William Blair, Walter L. and Helen P. Ferree Professor of American History and director of the Richards Civil War Era Center at Pennsylvania State University

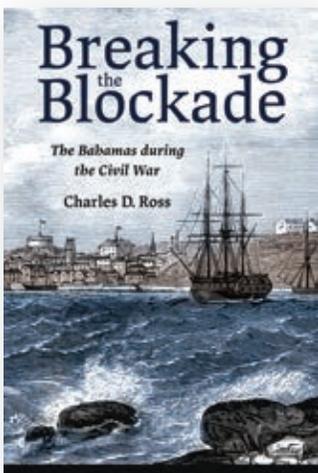
Jarret Ruminski is a freelance writer, researcher, and consultant. His work has appeared in the *Journal of the Civil War Era*. He writes regularly about history, politics, and culture at www.thatdevilhistory.com.



Breaking the Blockade

The Bahamas during the Civil War

Charles D. Ross



*A book-length
study of the often
unexplored great
carnival of the
Civil War*

January 256 pages (approx.),
6 x 9 inches, 30 b&w illustrations
Printed casebinding **\$99.005**
978-1-4968-3134-7
Paper **\$30.005** 978-1-4968-3135-4
Ebook available

On April 16, 1861, President Abraham Lincoln issued a blockade of the Confederate coastline. The largely agrarian South did not have the industrial base to succeed in a protracted conflict. What it did have—and what England and other foreign countries wanted—was cotton and tobacco. Industrious men soon began to connect the dots between Confederate and British needs. As the blockade grew, the blockade runners became quite ingenious in finding ways around the barriers.

Boats worked their way back and forth from the Confederacy to Nassau and England, and everyone from scoundrels to naval officers wanted a piece of the action. Poor men became rich in a single transaction, and dances and drinking—from the posh Royal Victoria hotel to the boarding houses lining the harbor—were the order of the day. British, United States, and Confederate sailors intermingled in the streets, eyeing each other warily as boats snuck in and out of Nassau. But it was all to come crashing down as the blockade finally tightened and the final Confederate ports were captured.

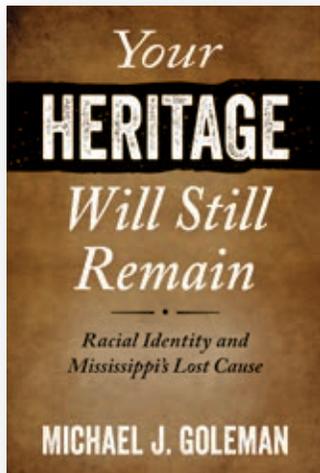
The story of this great carnival has been mentioned in a variety of sources but never examined in detail. *Breaking the Blockade: The Bahamas during the Civil War* focuses on the political dynamics and tensions that existed between the United States Consular Service, the governor of the Bahamas, and the representatives of the southern and English firms making a large profit off the blockade. Filled with intrigue, drama, and colorful characters, this is an important Civil War story that has not yet been told.

Charles D. Ross is professor of physics at Longwood University. He is author of *Trial by Fire: Science, Technology, and the Civil War* and *Civil War Acoustic Shadows* and coauthor of *Never for Want of Powder: The Confederate Powder Works in Augusta, Georgia*.

Your Heritage Will Still Remain

Racial Identity and Mississippi's Lost Cause

Michael J. Goleman



How black and white Mississippians strove to define themselves and restrain each other

NEW IN PAPERBACK

February 186 pages, 6 x 9 inches
Paper **\$30.005** 978-1-4968-3085-2
Ebook available

“Insightful and accessible.”

—Margaret M. Mulrooney, *Journal of Southern History*

“*Your Heritage Will Still Remain* wisely puts the development of the Lost Cause in the context of antebellum politics, Confederate nationalism, the battles of Reconstruction and redemption, and, most importantly, of persistent racial divisions. In the process, it offers a fascinating view of how, in the Lost Cause, Mississippi’s white conservatives portrayed themselves in opposition to African Americans rather than northerners and thereby sustained their identity as both southerners and Americans—an important and often overlooked insight. In the process, Goleman argues, the Lost Cause created a white, conservative social identity that persists in Mississippi today. His book provides Mississippians and anyone interested in understanding southern identity much to think about.”

—Gaines Foster, LSU Foundation M. J. Foster Professor of History and author of *Ghosts of the Confederacy: Defeat, the Lost Cause, and the Emergence of the New South, 1865–1913*

“Using Mississippi as his focal point, Michael J. Goleman provides a sagacious analysis of white southern nationalism’s formation. Goleman’s book is thoroughly researched, well-arranged, carefully written, and readable. Indeed, Goleman’s work is an important contribution to many different fields of historical scholarship.”

—John Kyle Day, associate professor of history, University of Arkansas at Monticello, and author of *The Southern Manifesto: Massive Resistance and the Fight to Preserve Segregation*

Michael J. Goleman earned his PhD in United States history from Mississippi State University with specializations in southern history and agricultural, rural, and environmental history. He currently teaches at Somerset Community College.



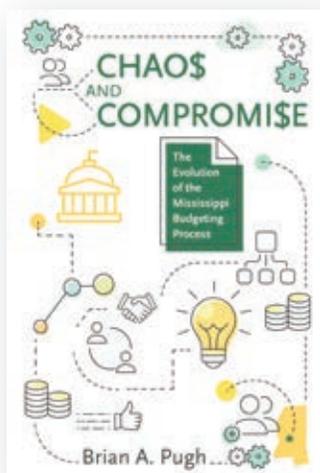
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Chaos and Compromise

The Evolution of the Mississippi Budgeting Process

Brian A. Pugh



A thorough assay of the painstaking process that delivers a state budget

November 192 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.005**
978-1-4968-3019-7
Paper **\$25.005** 978-1-4968-3024-1
Ebook available

Chaos and Compromise: The Evolution of the Mississippi Budgeting Process takes the topic of budgeting and makes it exciting, and not just for political junkies. Instead of focusing on numbers, this book looks at the policymakers responsible for the budget. Brian A. Pugh provides a historical perspective on the decisions and actions of legislators and governors going back more than a century.

Pugh reviews how Mississippi’s budget making evolved and sifts legislation and litigation as well as those legislators and governors responsible for developing this process. Significant legislation covered includes the passage of Senate Bill 356, which gave the governor the authority to prepare and submit a budget recommendation in 1918; the passage of the Administrative Reorganization Act of 1984; the passage of the Budget Reform Act of 1992; and the passage of the Financial and Operational Responses That Invigorate Future Years Act (FORTIFY) during the First Extraordinary Session of 2017. The first two chapters provide a historical perspective and give the reader an understanding of how legislation and litigation contributed. The book also covers interventions by the courts, which led to the unprecedented separation of powers case *Alexander v. State of Mississippi by and Through Allain* (1983).

In addition to discussing important laws and legislators, Pugh takes a detailed look at six of Mississippi’s recent governors—Bill Allain, Ray Mabus, Kirk Fordice, Ronnie Musgrove, Haley Barbour, and Phil Bryant—to examine their methods for getting the legislature to include their ideas in the often anguished process of making a budget.

Brian A. Pugh currently serves as executive director of the Stennis Center for Public Service and as adjunct professor at Mississippi State University. Prior to working at the Stennis Center, Pugh worked in state government for over a decade for the Mississippi Department of Finance and Administration, the Governor’s Office, and the Legislative Budget Office.

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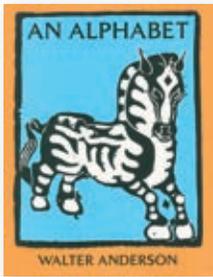
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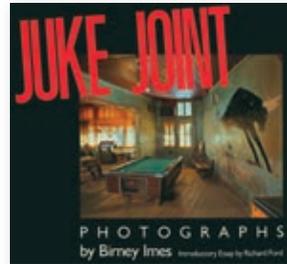
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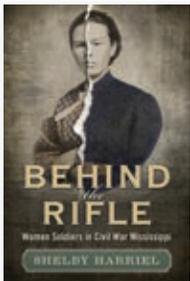
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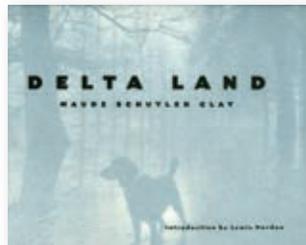
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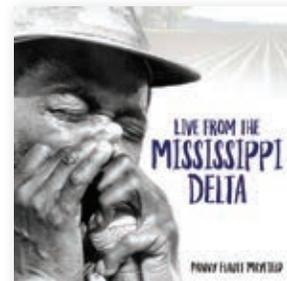
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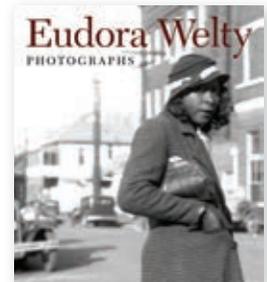
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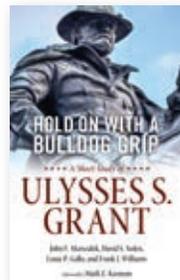
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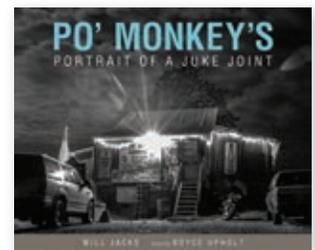
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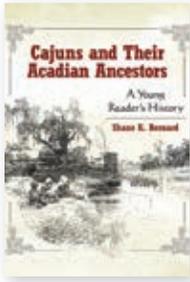


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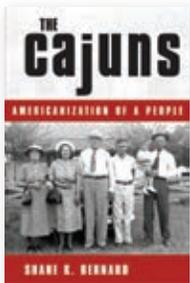
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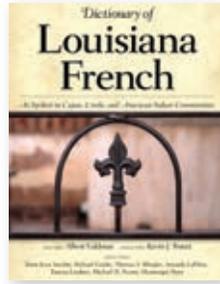
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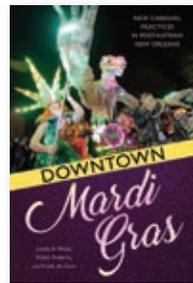
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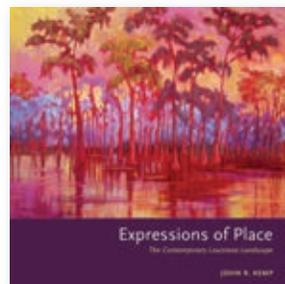
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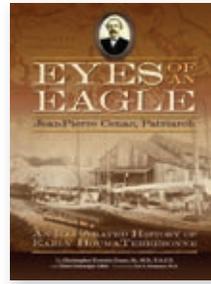
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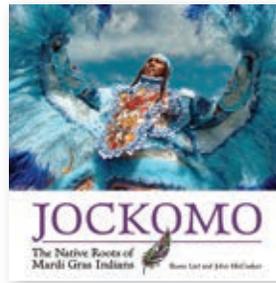
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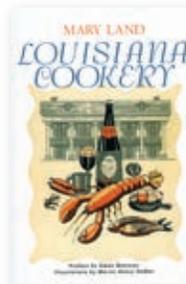
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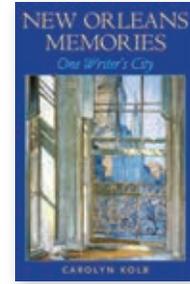
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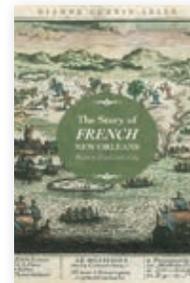
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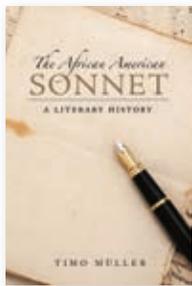
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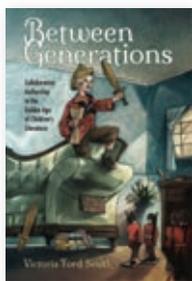
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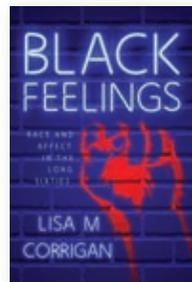
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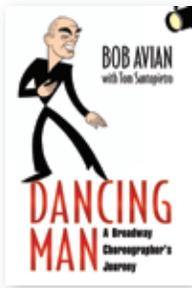
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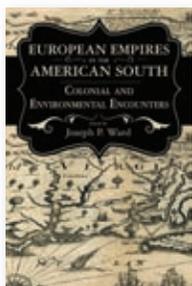
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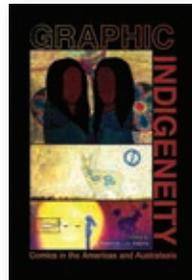


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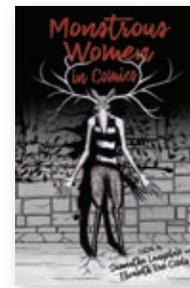
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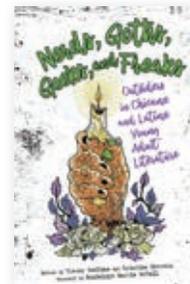


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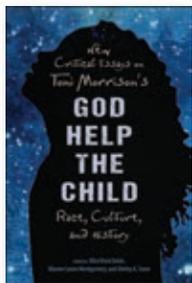
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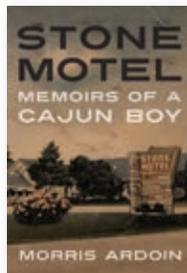
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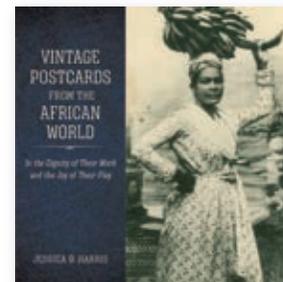
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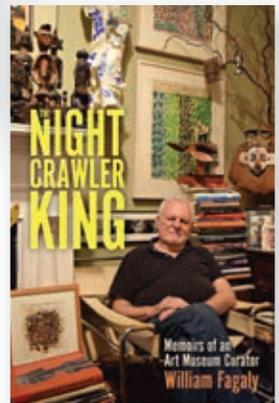
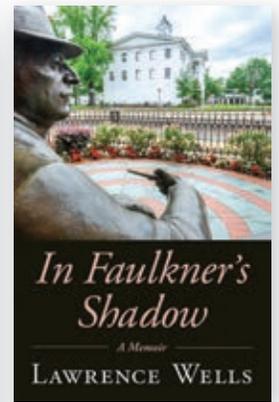
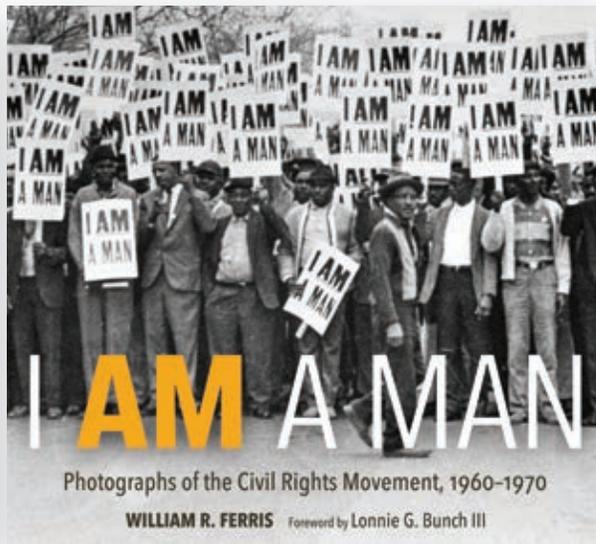
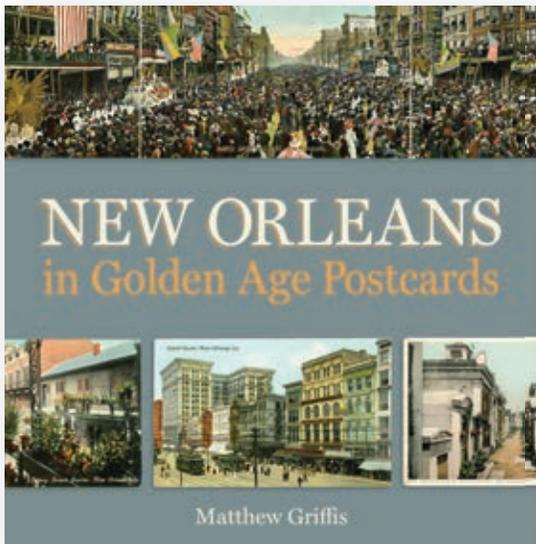
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