



UNIVERSITY PRESS OF MISSISSIPPI

Books for Spring-Summer 2021



The year 2020 was a complicated one for celebrating an anniversary, especially one as momentous as a fiftieth. Despite tumult, University Press of Mississippi staff and authors took the time, when possible, to reflect on all the Press has accomplished since its founding in 1970. Those accomplishments deserve celebration, and we are proud of the work we have done. Now, with this first catalog of our second fifty years, we look to the future.

The Spring/Summer 2021 catalog features more new titles than any catalog in the history of the Press. These books reflect the central pillars of our list: regional books about Mississippi and the Gulf South, African American studies across multiple disciplines, and popular culture studies. From *Maverick Gardeners* (page 5) to *A de Grummond Primer* (page 1), from *The Mississippi Gulf Coast Seafood Industry* (page 7) to *Twenty-First-Century Southern Writers* (page 7), we have our region covered. New titles in African American studies range from *Toni Morrison and the Natural World* (page 22) to *Slave Revolt on Screen* (page 14) to *Conversations with Angela Davis* (page 20), while the popular culture list features Bob Hope (page 2), Winnie-the-Pooh (page 24), R. Crumb (page 19), David Cronenberg (page 16), and the Dixie Cups (page 9), not to mention *New York City Blues* (page 10) and *Scattered Musics* (page 11) from around the world. The list remains deep and varied, and it is growing.

As we look to the next fifty years, I am confident that the Press will adapt and thrive in an ever-changing publishing world, as it has done since its founding. That confidence rests in the dedicated staff, past and present, who put in the hard work every day to keep the Press going as a business and a cultural force, and in our authors and editors, without whom none of this would be possible. I am proud to be the sixth director in the history of University Press of Mississippi, and I am eager to see what comes next.

—Craig W. Gill, Director

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LITERARY CRITICISM / CHILDREN'S AND YOUNG ADULT LITERATURE

A de Grummond Primer

Highlights of the Children's Literature Collection

Edited by Carolyn J. Brown, Ellen Hunter Ruffin, and Eric L. Tribunella

Contributions by Ann Mulloy Ashmore, Rudine Sims Bishop, Ruth B. Bottigheimer, Jennifer Brannock, Carolyn J. Brown, Ramona Caponegro, Lorinda Cohoon, Carol Edmonston, Paige Gray, Laura Hakala, Andrew Haley, Wm John Hare, Dee Jones, Allison Kaplan, Megan Norcia, Nathalie op de Beeck, Amy Pattee, Deborah Pope, Ellen Hunter Ruffin, Anita Silvey, Danielle Bishop Stoulig, Roger Sutton, Deborah D. Taylor, Eric L. Tribunella, Alexandra Valint, and Laura E. Wasowicz

During the 1960s, a dedicated library science professor named Lena de Grummond initiated a letter-writing campaign to children's authors and illustrators requesting original manuscripts and artwork to share with her students. Now named after de Grummond, this archive of material grew into one of the largest collections of historical and contemporary youth literature in North America with original contributions from more than 1,400 authors and illustrators, as well as over 185,000 volumes.

The first book-length project on the collection, *A de Grummond Primer: Highlights of the Children's Literature Collection* provides a history of de Grummond's work and an introduction to major topics in the field of children's literature. With more than ninety full-color images, it highlights particular strengths of the archive, including extensive holdings of fairy tales, series books, nineteenth-century periodicals, Golden Age illustrated books, Mississippi and southern children's literature, nonfiction, African American children's literature, contemporary children's and young adult authors and illustrators, and more. The book includes contributions from literature and information science scholars, historians, librarians, and archivists—all noted experts on children's literature—and points to the exciting research possibilities of the archive.

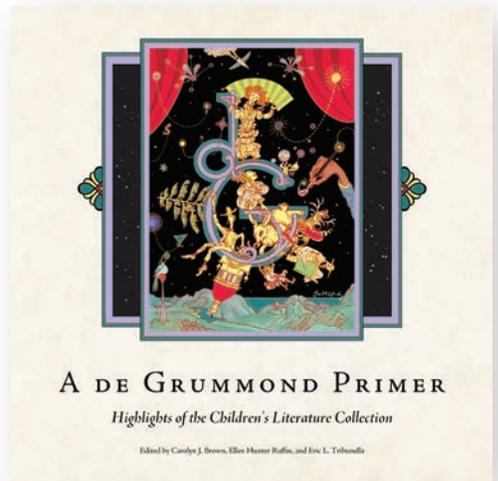
De Grummond could not have realized when she wrote to luminaries like H. A. and Margret Rey, Berta and Elmer Hader, Madeleine L'Engle, J. R. R. Tolkien, Lois Lenski, Garth Williams, and others that their correspondence and contributions would form the foundation for this extraordinary trove now visited by scholars from around the world. Such major authors and illustrators as Ezra Jack Keats, Richard Peck, Rosemary Wells, Angela Johnson, and John Green continued to donate content. In addition, curators, past and present, have acquired both historical and contemporary volumes of literature and criticism.

Carolyn J. Brown is a writer, editor, and independent scholar. She is author of *The Artist's Sketch: A Biography of Painter Kate Freeman Clark* and the award-winning biographies *A Daring Life: A Biography of Eudora Welty* and *Song of My Life: A Biography of Margaret Walker*, all published by University Press of Mississippi. Find her at www.carolynjbrown.net. **Ellen Hunter Ruffin**, associate professor at University of Southern Mississippi, has been curator of the de Grummond Children's Literature Collection since 2006. She has served on the Newbery Medal Committee, the Children's Literature Legacy Award Committee, and the Schneider Family Book Award Committee, among others. **Eric L. Tribunella** is professor of English at the University of Southern Mississippi. He is author of *Melancholia and Maturation: The Use of Trauma in American Children's Literature*; coauthor of *Reading Children's Literature: A Critical Introduction*; and editor of Edward Prime-Stevenson's *Left to Themselves*.

Illustrations from the de Grummond Collection: (top left) A selection of Little Golden Books, photograph by Kelly Dunn. (top right) Original art from *Hazel's Amazing Mother* (1985), written and illustrated by Rosemary Wells, courtesy Rosemary Wells. (middle) Lena de Grummond, undated photo.



A lush introduction to arguably the most extraordinary children's literature archive in North America



April 176 pages (approx.), 9 x 9 inches,
94 color illustrations
Cloth **\$45.00S** 978-1-4968-3339-6
Ebook available



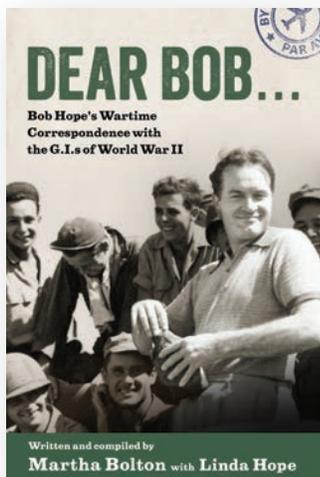
WORLD WAR II / AMERICAN HISTORY / POPULAR CULTURE

Dear Bob ...

Bob Hope's Wartime Correspondence with the G.I.s of World War II

Written and compiled by Martha Bolton with Linda Hope

An extraordinary collection of posts to and from the "G.I.s' best friend" and incomparable entertainer



March 328 pages (approx.), 6.125 x 9.25 inches,
278 b&w illustrations
Cloth **\$28.00T** 978-1-4968-3265-8
Ebook available

Illustrations: Courtesy of Bob Hope's personal files

For five decades, comedian, actor, singer, dancer, and entertainer Bob Hope (1903–2003) traveled the world performing before American and Allied troops and putting on morale-boosting USO shows. *Dear Bob . . . : Bob Hope's Wartime Correspondence with the G.I.s of World War II* tells the story of Hope's remarkable service to the fighting men and women of World War II, collecting personal letters, postcards, packages, and more sent back and forth among Hope and the troops and their loved ones back home.

Soldiers, nurses, wives, and parents shared their innermost thoughts, swapped jokes, and commiserated with the "G.I.s' best friend" about war, sacrifice, lonely days, and worrisome, silent nights. The Entertainer of the Century performed for millions of soldiers in person, in films, and over the radio. He visited them in the hospitals and became not just a pal but their link to home. This unforgettable collection of letters and images, many of which remained in Hope's personal files throughout his life and now reside at the Library of Congress, capture a personal side of both writer and recipient in a very special and often-emotional way. This volume heralds the voices of those servicemen and women whom Hope entertained and who, it is clear, delighted and inspired him.

"Showing up for our troops was very important to both Bob and Bing. During the war both men devoted their weekends to performing shows at military bases and hospitals, and they created competitive golf tournaments to raise money for what eventually became the USO. Bob was so beloved that he was made an honorary G.I."

—Kathryn Crosby

"Martha Bolton has given America a precious treasure. These letters reveal the love and respect Bob Hope had for our country's military men and women—a mutual feeling evident on these pages. You realize the true capacity of hope when you read about the impact Mr. Hope had on those facing war. These letters, written from the front lines, battleships, chow halls, and hospital wards, are a testimony to the power of selfless service—both of the military and Mr. Hope."

—Randy Curry, Chaplain (Lieutenant Colonel), US Army



“What a story. Bob Hope was a master of timing and so funny that it was easy to overlook his compassionate heart. On these junkets he understood that many of the boys in his audience would be laughing for the last time in their lives. It was almost a codependent relationship. They both knew what was going on. They were looking into the face of death, and they were laughing. Martha Bolton has captured a great story.”

—Doug Wead, *New York Times* bestselling author and advisor to two presidents

“As a military officer and war veteran, I have witnessed firsthand the effect Bob Hope’s commitment to our troops had on wartime morale. Bob’s bond with the American soldier was undeniable, and his bond with the soldiers of World War II, in particular, was exceptionally strong and poignant. In writing *Dear Bob* . . . Martha Bolton has captured the essence of this bond and, more importantly, preserved it for future generations. It is clearly a work of historical significance.”

—John Harbor, Lieutenant Colonel, US Army Retired

“Bob Hope was renowned for bringing laughter and a touch of home to the servicemen and women serving in battle-torn, remote, almost unpronounceable parts of the world. Martha Bolton’s emotion-packed *Dear Bob* . . . shows how much the troops enjoyed these visits. It also points out how much Mr. Hope appreciated the men and women who sacrificed so much to defend their country. His devotion to them extended far beyond his performances.”

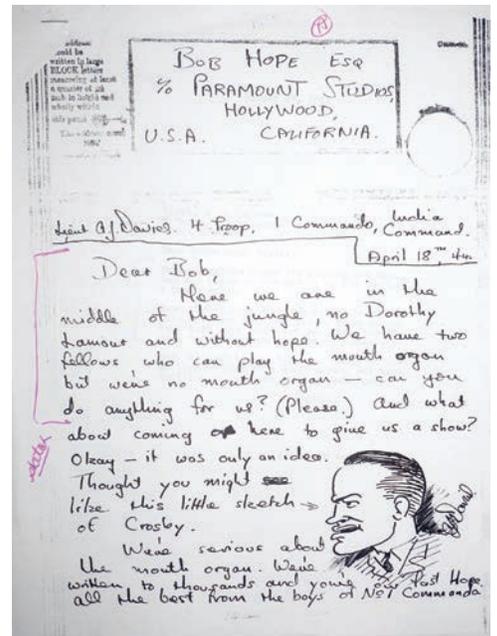
—Gene Perret, four-time Emmy-winning writer for the *Carol Burnett Show* and head writer for Bob Hope

“Bob Hope, the legendary Hollywood entertainer began doing USO shows in 1941 and continued supporting and encouraging troops for the next fifty years. He became the figurehead of tribute from an entire grateful nation, setting the bar very high in his fifty years of entertaining and supporting our troops. The correspondence in *Dear Bob* . . . is further proof of his absolute and unwavering commitment to the American G.I.”

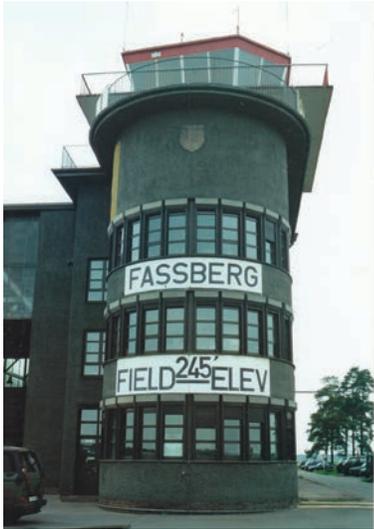
—Gary Sinise, actor, veterans’ advocate, and author of *Grateful American: A Journey from Self to Service*

“These heartfelt, funny, and inspiring letters are a wonderful tribute to the uniquely close relationship that Bob Hope had with all of his fans—especially those who found him a welcome reminder of home on the faraway battlefields of World War II.”

—Richard Zoglin, contributing editor, *Time* magazine, and author of *Hope: Entertainer of the Century*



Martha Bolton was the first woman staff writer for Bob Hope, helping to write his television shows, personal appearances, and military shows for approximately fifteen years. She is an Emmy-nominated writer and the author of eighty-eight books of humor and inspiration. She has received nominations for a Dove Award, WGA Award, and a Golden Scroll Merit Award for Fiction. **Linda Hope**, the eldest child of Bob and Dolores Hope, is a producer and writer, known for *100 Years of Hope and Humor*; *Bob Hope: The First 90 Years*; and *Bob Hope Presents the Chrysler Theatre*.

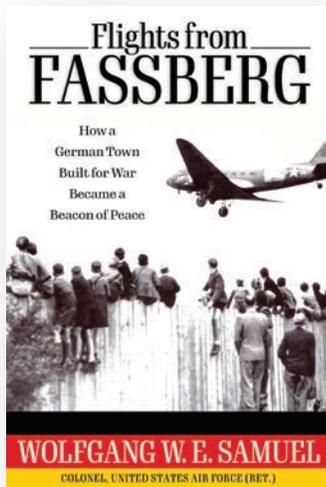


WORLD WAR II / MEMOIR / WORLD HISTORY

Flights from Fassberg

How a German Town Built for War Became a Beacon of Peace
Wolfgang W. E. Samuel, Colonel, US Air Force (Ret.)

A brilliant merging of personal experience and world-changing, historical significance in a hamlet that held the line against Russia



Wolfgang W. E. Samuel interweaves his story and that of his family with the larger history of World War II and the postwar world through a moving recollection and exploration of Fassberg, a small town in Germany few have heard of and fewer remember. Created in 1933 by the Hitler regime to train German aircrews, Fassberg hosted Samuel's father in 1944–45 as an officer in the German air force. As fate and Germany's collapse chased young Wolfgang, Fassberg later became his home as a postwar refugee, frightened, traumatized, hungry, and cold.

Built for war, Fassberg made its next mark as a harbinger of the new Cold War, serving as one of the operating bases for Allied aircraft during the Berlin Airlift in 1948. With the end of the Berlin Crisis, the airbase and town faced a dire future. When the Royal Air Force declared the airbase surplus to its needs, it also signed the place's death warrant, yet increasing Cold War tensions salvaged both base and town. Fassberg transformed again, this time into a forward operating base for NATO aircraft, including a fighter flown by Wolfgang Samuel's son.

Both personal revelation and world history, replete with tales from pilots, mechanics, and all those whose lives intersected there, *Flights from Fassberg* provides context to the Berlin Airlift and its strategic impact, the development of NATO, and the establishment of the West German nation. The little town built for war survived to serve as a refuge for a lasting peace.

Wolfgang W. E. Samuel, Colonel, US Air Force (Ret.), was born in Germany in 1935 and immigrated to the United States in 1951 at age sixteen with an eighth-grade education and no English-language skills. Upon graduation from the University of Colorado, he was commissioned 2nd Lieutenant in the US Air Force, then flew over one hundred strategic reconnaissance missions against the Soviet Union during the Cold War. His first book *German Boy: A Refugee's Story* garnered favorable reviews from the *New York Times* and numerous other outlets. He is author of eight books published by University Press of Mississippi.

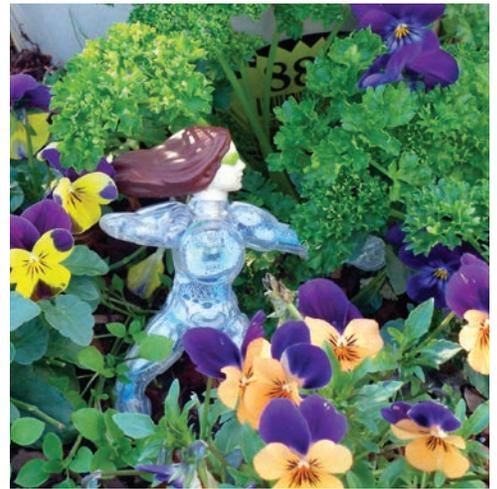
April 256 pages (approx.), 6.125 x 9.25 inches,
125 b&w illustrations

Cloth **\$29.95** 978-1-4968-3364-8

Ebook available

Willie Morris Books in Memoir and Biography

Photographs: (clockwise from left) Courtesy of the author, courtesy of Charles W. Samuel, and courtesy of the author



GARDENING / OUTDOORS

Maverick Gardeners

Dr. Dirt and Other Determined Independent Gardeners

Felder Rushing

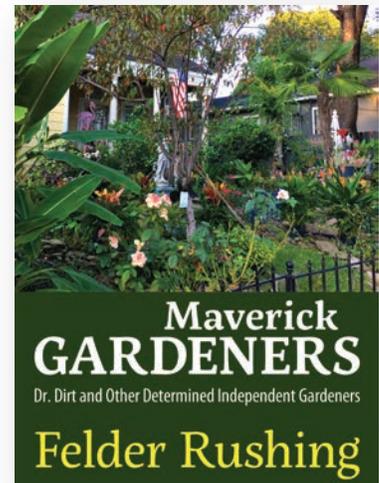
“Be forewarned that this book honors people like the woman in my hometown who paints the numbers of her favorite NASCAR drivers on her elephant ears, and a Tokyo gardener with over a hundred bonsai plants.” So says renowned garden journalist Felder Rushing in his new book *Maverick Gardeners: Dr. Dirt and Other Determined Independent Gardeners*. In this book, Felder delves deeply into the psychology of what motivates and sustains the Keepers of the Garden Flame.

For thousands of years, a loosely connected web of unique, nontraditional gardeners has bonded people across race, culture, language, and other social conventions through sharing unique plants and stories. Found in nearly every neighborhood worldwide, these “determined independent gardeners” (DIGrs) are typically nonjoiners who garden simply and exuberantly, eschewing customary horticultural standards in their amateur pursuits of personal bliss.

Included in *Maverick Gardeners* are classic “passalong plant” lists, a dollop of how-to, numerous color photographs, and thought-provoking essays on quintessential tools, sharing with others, getting away with wildflowers in suburbia, and organizing a plant swap. The centerpiece of this unique gardening journey is the no-holds-barred story of a ten-year cross-cultural collaboration between the horticulturist author and a flamboyant rebellious gardener who called himself Dirt. Through swapping plants and garden lore—and rubbing shoulders with fellow DIGrs—they unraveled their shared humanity. From the practical to the inspiring, *Maverick Gardeners* is the perfect book for those nonconformist souls who see no sense in trying to fit in and follow the footpaths of others.

Felder Rushing is an eleventh-generation American gardener, a nonstuffy horticulturist who travels the world looking for simple garden approaches, which he promotes in his newspaper columns, books, magazine articles, and NPR radio program. The author of over twenty books and founder of Slow Gardening, he was named by *Southern Living* as one of “25 people most likely to change the South.”

A fun and exciting inside look at unique DIGrs across the world



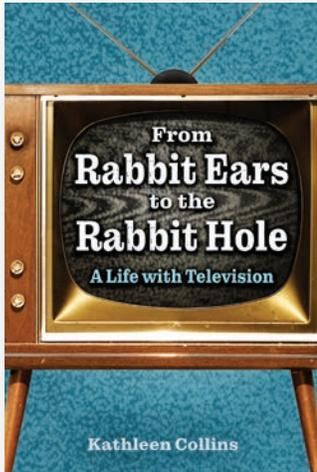
March 200 pages (approx.), 6 x 8 inches,
100 color photographs
Printed casebinding **\$99.00S**
978-1-4968-3221-4
Paper **\$20.00T** 978-1-4968-3271-9
Ebook available

Photographs: Courtesy of Felder Rushing

From Rabbit Ears to the Rabbit Hole

A Life with Television

Kathleen Collins



*A personal narrative
about growing up
with the golden age
of television*

March 204 pages, 5.5 x 8.5 inches
Cloth **\$28.00T** 978-1-4968-3229-0
Ebook available

For the past several years, critics have been describing the present era as both “the end of television” and one of “peak TV,” referring to the unprecedented quality and volume and the waning of old technologies, formats, and habits. Television’s projections and reflections have significantly contributed to who we are individually and culturally. *From Rabbit Ears to the Rabbit Hole: A Life with Television* reveals the reflections of a TV scholar and fan analyzing how her life as a consumer of television has intersected with the cultural and technological evolution of the medium itself. In a narrative bridging television studies, memoir, and comic, literary nonfiction, Kathleen Collins takes readers alongside her from the 1960s through to the present, reminiscing and commiserating about some of what has transpired over the last five decades in the US, in media culture, and in what constitutes a shared cultural history.

In a personal, critical, and entertaining meditation on her relationship with TV—as avid consumer and critic—she considers the concept and institution of TV as well as reminiscing about beloved, derided, or completely forgotten content. She describes the shifting role of TV in her life, in a progression that is far from unique, but rather representative of a largely collective experience. It affords a parallel coming of age, that of the author and her coprotagonist, television. By turns playful and serious, wry and poignant, it is a testament to the profound and positive effect TV can have on a life and, by extrapolation, on the culture.

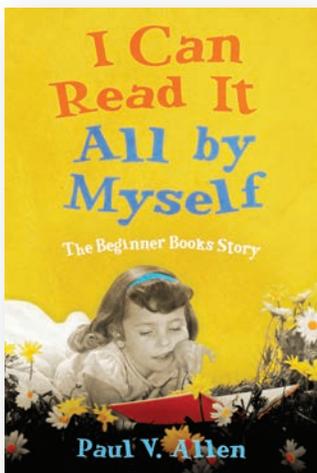
Kathleen Collins is professor and librarian at John Jay College of Criminal Justice in New York City. She is author of *Watching What We Eat: The Evolution of Television Cooking Shows* and *Dr. Joyce Brothers: The Founding Mother of TV Psychology*. Her work has also appeared in the *Journal of Popular Film and Television*, *Critical Studies in Television*, *Journalism & Mass Communication Quarterly*, and *Camera Obscura: Feminism, Culture, and Media Studies*.

CHILDREN’S AND YOUNG ADULT LITERATURE /
LITERATURE / POPULAR CULTURE

I Can Read It All by Myself

The Beginner Books Story

Paul V. Allen



*A first-of-its-kind
history of Ted Geisel
and the beloved
children’s book series
he created*

May 326 pages (approx.), 6 x 9 inches,
47 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3404-1
Paper **\$30.00T** 978-1-4968-3405-8
Ebook available

In the late 1950s, Ted Geisel took on the challenge of creating a book using only 250 unique first-grade words, something that aspiring readers would have both the *ability* and the *desire* to read. The result was an unlikely children’s classic, *The Cat in the Hat*. But Geisel didn’t stop there. Using *The Cat in the Hat* as a template, he teamed with Helen Geisel and Phyllis Cerf to create Beginner Books, a whole new category of readers that combined research-based literacy practices with the logical insanity of Dr. Seuss.

The books were an enormous success, giving the world such authors and illustrators as P. D. Eastman, Roy McKie, and Stan and Jan Berenstain, and such beloved bestsellers as *Are You My Mother?*; *Go, Dog. Go!*; *Put Me in the Zoo*; and *Green Eggs and Ham*.

The story of Beginner Books—and Ted Geisel’s role as “president, policymaker, and editor” of the line for thirty years—has been told briefly in various biographies of Dr. Seuss, but *I Can Read It All by Myself: The Beginner Books Story* presents it in full detail for the first time. Drawn from archival research and dozens of brand-new interviews, *I Can Read It All by Myself* explores the origins, philosophies, and operations of Beginner Books from *The Cat in the Hat* in 1957 to 2019’s *A Skunk in My Bunk*, and reveals the often-fascinating lives of the writers and illustrators who created them.

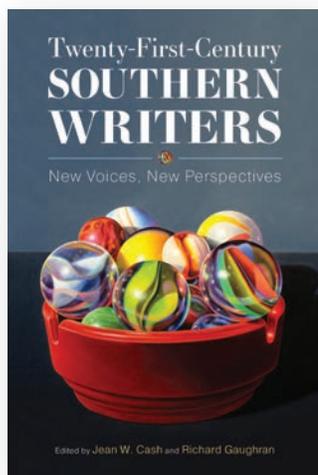
Paul V. Allen is a literacy specialist at the elementary school level. He is author of *The Hopefuls: Chasing a Rock ’n’ Roll Dream in the Minnesota Music Scene* and *Eleanor Cameron: Dimensions of Amazement*, the latter published by University Press of Mississippi.

Twenty-First-Century Southern Writers

New Voices, New Perspectives

Edited by Jean W. Cash and Richard Gaughran

Contributions by Destiny O. Birdsong, Jean W. Cash, Kevin Catalano, Amanda Dean Freeman, David Gates, Richard Gaughran, Rebecca Godwin, Joan Wylie Hall, Dixon Hearne, Phillip Howerton, Emily D. Langhorne, Shawn E. Miller, Melody Pritchard, Nick Ripatrazzone, Bes Stark Spangler, Scott Hamilton Suter, Melanie Benson Taylor, Jay Varner, and Scott D. Yarbrough



*A new anthology
featuring contemporary
and up-and-coming
southern fiction writers*

April 168 pages (approx.), 6 x 9 inches,
19 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3333-4
Paper **\$25.00T** 978-1-4968-3334-1
Ebook available

Twenty-First-Century Southern Writers: New Voices, New Perspectives, an anthology of critical essays, introduces a new group of fiction writers from the American South. These fresh voices, like their twentieth-century predecessors, examine what it means to be a southerner in the modern world.

These writers' works cover wide-ranging subjects and themes: the history of the region, the continued problems of the working-class South, the racial divisions that have continued, the violence of the modern world, and the difficulties of establishing a spiritual identity in a modern context. The approaches and styles vary from writer to writer, with realistic, place-centered description as the foundation of many of their works. They have also created new perspectives regarding point of view, and some have moved toward the inclusion of "magic realism" and even science fiction in their work.

The nineteen essays in *Twenty-First-Century Southern Writers* feature a handful of fiction writers who are already well known, such as National Book Award-winner Jesmyn Ward, Tayari Jones, Michael Farris Smith, and Inman Majors. Others deserve greater recognition, and, in many cases, works in this anthology will be the first pieces of analysis dedicated to writers and their work. *Twenty-First-Century Southern Writers* aims to alert scholars of southern literature, as well as the reading public, to an exciting and varied group of writers, while laying a foundation for future examination of these works.

Jean W. Cash is professor emerita of English at James Madison University. She is author of biographies of Flannery O'Connor and Larry Brown and coeditor of two previous collections of essays on Larry Brown and "Rough South" literature. **Richard Gaughran** is associate professor of English at James Madison University in Harrisonburg, Virginia. Recent publications include work on the Coen Brothers, an article on contemporary films of the American South, and another on Don DeLillo's *The Names*.

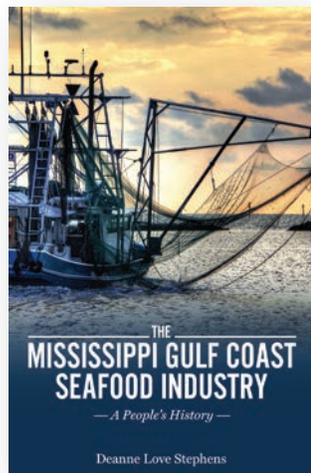
CALL 1.800.737.7788 TOLL FREE

7

The Mississippi Gulf Coast Seafood Industry

A People's History

Deanne Love Stephens



*The first complete history
of Mississippi's seafood
industry and those who
harvested and processed
this coastal bounty*

June 176 pages (approx.), 6 x 9 inches,
52 b&w illustrations, 2 tables
Cloth **\$28.00T** 978-1-4968-3350-1
Ebook available
America's Third Coast Series

The seafood industry on the coast of Mississippi has attracted waves of immigrants and other workers—oftentimes folks who were either already acquainted with maritime livelihoods or those who quickly adapted to the resources of the region. For generations the industry has provided employment and sustenance to Coast peoples. Deanne Love Stephens tells their stories and identifies key populations who have worked this harvest. Oyster and shrimp processing were the most significant of these trades, and much of the Gulf Coast's history follows these two delicacies. Harvesting, processing, and marketing oyster and shrimp products built the Mississippi seafood industry and powered the growth of the entire coastal region.

This book is the first to offer a broad view of the many ethnic groups and distinct populations who toiled in the oyster and shrimp industries. Relying heavily upon contemporary newspapers, oral histories, and interviews to create a rich picture of the industry and its workers, the author presents the history of laboring people who daily toiled in factories and often went unheard and unrecognized.

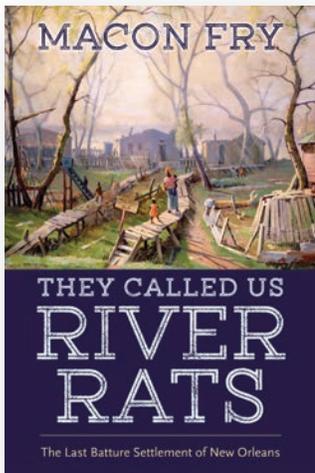
Stephens provides an overview of significant early developments and the beginnings of the industry, considering the development of railroad expansion, lighthouse construction, and ice technology. She covers significant state and federal legislation that both defined and protected marine resources, illustrating the depth of the industry's importance as Mississippians wrestled with adequate protective measures to preserve oyster and shrimp resources throughout the nineteenth and twentieth centuries.

Deanne Love Stephens is professor of history at the University of Southern Mississippi. She is author of *Plague Among the Magnolias: The 1878 Yellow Fever Epidemic in Mississippi*.

They Called Us River Rats

The Last Batture Settlement of New Orleans

Macon Fry



A celebration of those independent people who call the fringes of the mighty Mississippi home

May 176 pages (approx.), 6 x 9 inches,
73 b&w illustrations
Cloth **\$25.00T** 978-1-4968-3307-5
Ebook available

They Called Us River Rats: The Last Batture Settlement of New Orleans is the previously untold story of perhaps the oldest outsider settlement in America, an invisible community on the annually flooded shores of the Mississippi River. This community exists in the place between the normal high and low water line of the Mississippi River, a zone known in Louisiana as the *batture*. For the better part of two centuries, batture dwellers such as Macon Fry have raised shanty-boats on stilts, built water-adapted homes, foraged, fished, and survived using the skills a river teaches.

Until now the stories of this way of life have existed only in the memories of those who have lived here. Beginning in 2000, Fry set about recording the stories of all the old batture dwellers he could find: maritime workers, willow furniture makers, fishermen, artists, and river shrimpers. Along the way, Fry uncovered fascinating tales of fortune tellers, faith healers, and wild bird trappers who defiantly lived on the river.

They Called Us River Rats also explores the troubled relationship between people inside the levees, the often-reviled batture folks, and the river itself. It traces the struggle between batture folks and city authorities, the commercial interests that claimed the river, and Louisiana's most powerful politicians. These conflicts have ended in legal battles, displacement, incarceration, and even lynching.

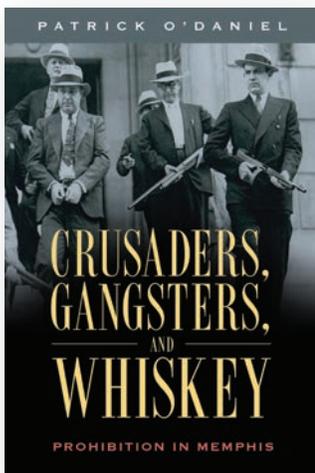
Today Fry is among the senior generation of "River Rats" living in a vestigial colony of twelve "camps" on New Orleans's river batture, the last riparian settlement on the Lower Mississippi and a contrarian, independent space outside urban zoning, planning, and flood protection.

Macon Fry is an author, writer, and educator. Fry arrived in New Orleans in 1981 to record and write about the unique culture and folkways of south Louisiana. For the past thirty years he has lived on the watery fringe of New Orleans, occupying a self-built stilt house over the Mississippi River, hidden by the huge levees that keep the city dry.

Crusaders, Gangsters, and Whiskey

Prohibition in Memphis

Patrick O'Daniel



A lively, full history of Memphis during the Prohibition era

NEW IN PAPERBACK

May 312 pages, 6 x 9 inches,
54 b&w illustrations, 5 maps
Paper **\$25.00T** 978-1-4968-3453-9
Ebook available

"An impressive and valuable addition to the small library of Memphis histories has arrived in the form of *Crusaders, Gangsters, and Whiskey: Prohibition in Memphis* by Patrick O'Daniel. . . . This book should be on the shelf of everyone interested in Memphis and Mid-South history."
—*The Best Times*

"This book is the definitive work on Prohibition in Memphis, Tennessee. O'Daniel has impressively re-created scenes from this time through excellent descriptive detail, writing, and research."

—Elizabeth Gritter, author of *River of Hope: Black Politics and the Memphis Freedom Movement, 1865–1954*

"Before O'Daniel's *Crusaders, Gangsters, and Whiskey: Prohibition in Memphis*, we knew little of how the prohibition of alcohol affected the urban centers of the American South. With clear analysis and narrative skill, O'Daniel brings to life the colorful characters who tried to either enforce or evade the antiquor laws of Tennessee and the United States. The story is a fascinating one, and we are fortunate that O'Daniel has turned his attention to such an important era in American history."

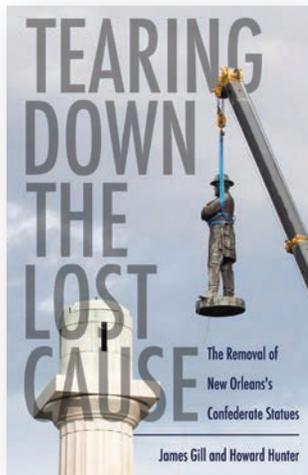
—G. Wayne Dowdy, author of *Mayor Crump Don't Like It: Machine Politics in Memphis*

Patrick O'Daniel is executive director of library services for Southwest Tennessee Community College. He is the author of *When the Levee Breaks: Memphis and the Mississippi Valley Flood of 1927*; *Memphis and the Superflood of 1937: High Water Blues*; and *Historic Photos of Memphis*. He has published articles in *West Tennessee Historical Society Papers*.

Tearing Down the Lost Cause

The Removal of New Orleans's Confederate Statues

James Gill and Howard Hunter



*How New Orleans
became a
Confederate city
after the war,
and how citizens tore
those symbols down*

May 176 pages (approx.), 6 x 9 inches,
25 b&w illustrations
Cloth **\$25.00T** 978-1-4968-3332-7
Ebook available

In *Tearing Down the Lost Cause: The Removal of New Orleans's Confederate Statues* James Gill and Howard Hunter examine New Orleans's complicated relationship with the history of the Confederacy pre- and post-Civil War. The authors open and close their manuscript with the dramatic removal of the city's Confederate statues.

On the eve of the Civil War, New Orleans was far more cosmopolitan than Southern, with its sizable population of immigrants, Northern-born businessmen, and white and Black Creoles. Ambivalent about secession and war, the city bore divided loyalties between the Confederacy and the Union. However, by 1880 New Orleans rivaled Richmond as a bastion of the Lost Cause. After Appomattox, a significant number of Confederate veterans moved into the city, giving elites the backing to form a Confederate civic culture.

While it's fair to say that the three Confederate monuments and the white supremacist Liberty Monument all came out of this dangerous nostalgia, the authors argue that each monument embodies its own story and mirrors the city and the times. While the book is a narrative of the rise and fall of the four monuments, it is also about a city engaging history. Gill and Hunter contextualize these statues rather than polarize, interviewing people who are on both sides including citizens, academics, public intellectuals, and former mayor Mitch Landrieu. Using the statues as a lens, the authors construct a compelling narrative that provides a larger cultural history of the city.

James Gill is a writer and columnist who worked for the *Times-Picayune* in New Orleans, Louisiana, before joining the staff of *The Advocate*. He is author of *Lords of Misrule: Mardi Gras and the Politics of Race in New Orleans*, published by University Press of Mississippi. **Howard Hunter** is a native of New Orleans and history teacher of thirty-six years. He has published articles on New Orleans and the Civil War for both academic and general audiences. He is past president of the Louisiana Historical Society.

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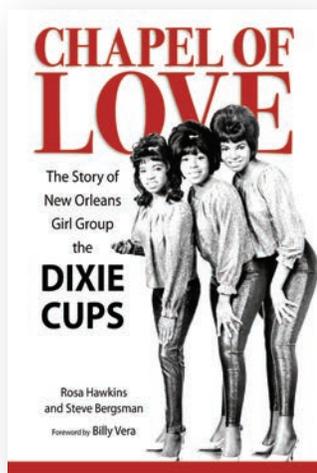
9

Chapel of Love

The Story of New Orleans Girl Group the Dixie Cups

Rosa Hawkins and Steve Bergsman

Foreword by Billy Vera



*A tale of three
African American
teenagers who
conquered the
music world*

June 176 pages (approx.), 6 x 9 inches,
21 b&w illustrations
Cloth **\$25.00T** 978-1-4968-2956-6
Ebook available
American Made Music Series

In 1963, sisters Barbara Ann and Rosa Lee Hawkins and their cousin Joan Marie Johnson traveled from the segregated South to New York City under the auspices of their manager, former pop singer Joe Jones. With their wonderful harmonies, they were an immediate success. To this day, the Dixie Cups' greatest hit, "Chapel of Love," is considered one of the best songs of the past sixty years.

The Dixie Cups seemed to have the world on a string. Their songs were lively and popular, singing on such topics as love, romance, and Mardi Gras, including the classic "Iko Iko." Behind the stage curtain, however, their real-life story was one of cruel exploitation by their manager, who continued to harass the women long after they finally broke away from his thievery and assault. Of the three young women, no one suffered more than the youngest, Rosa Hawkins, who was barely out of high school when the New Orleans teens were discovered and relocated to New York City. At the peak of their success, Rosa was a naïve songstress entrapped in a world of abuse and manipulation.

Chapel of Love: The Story of New Orleans Girl Group the Dixie Cups explores the ups and downs of one of the most successful girl groups of the early 1960s. Telling their story for the first time, in their own words, *Chapel of Love* reintroduces the Louisiana Music Hall of Famers to a new audience.

Rosa Hawkins was one of the three original members of the Dixie Cups. She still performs with the group today. **Steve Bergsman** is a longtime journalist who has written over a dozen books. His most recent book was a biography of Screamin' Jay Hawkins.

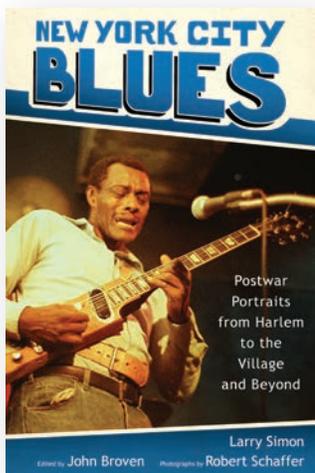
New York City Blues

Postwar Portraits from Harlem to the Village and Beyond

Larry Simon

Edited by John Broven

Photographs by Robert Schaffer



A lively and detailed exploration of the history of the blues from the 1940s to the 1990s in the City That Never Sleeps

August 304 pages (approx.), 6.125 x 9.25 inches, 163 b&w illustrations
 Printed casebinding **\$99.00S**
 978-1-4968-3471-3
 Paper **\$28.00T** 978-1-4968-3499-7
 Ebook available
American Made Music Series

A first-ever book on the subject, *New York City Blues: Postwar Portraits from Harlem to the Village and Beyond* offers a deep dive into the blues venues and performers in the city from the 1940s through the 1990s. Interviews recall the daily and performing lives of working musicians, songwriters, and producers. The interviewees capture their voices—many sadly deceased—and reveal the changes in styles, the connections between performers, and the evolution of New York blues.

New York City Blues is an oral history conveyed through the words of the performers themselves and through the photographs of Robert Schaffer, supplemented by the input of Val Wilmer, Paul Harris, and Richard Tapp. The book also features the work of award-winning author and blues scholar John Broven. Along with writing a history of New York blues for the introduction, Broven contributes interviews with Rose Marie McCoy, “Doc” Pomus, Billy Butler, and Billy Bland. Some of the artists interviewed by Larry Simon include Paul Oscher, John Hammond Jr., Rosco Gordon, Larry Dale, Bob Gaddy, “Wild” Jimmy Spruill, and Bobby Robinson. Also featured are over 160 photographs, including those by respected photographers Anton Mikofsky, Wilmer, and Harris, that provide a vivid visual history of the music and the times from Harlem to Greenwich Village and neighboring areas.

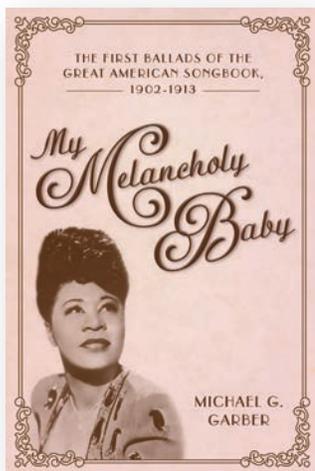
New York City Blues delivers an in-depth introduction to the rich variety, sounds, and styles that made up the often-overlooked New York City blues scene.

Larry Simon is a Brooklyn-born guitarist and composer who has recorded and toured with many of today’s leading jazz and blues artists, including those interviewed in this book. **John Broven** is an original *Blues Unlimited* writer and author of *Rhythm and Blues in New Orleans*; *South to Louisiana: The Music of the Cajun Bayous*; and *Record Makers and Breakers*. **Robert Schaffer** is a photographer and writer whose images have appeared in *Time Out* and the Japanese edition of *Cosmopolitan*.

My Melancholy Baby

The First Ballads of the Great American Songbook, 1902–1913

Michael G. Garber



A thorough exploration of early pop ballads in the American Songbook and how they still resonate

July 336 pages (approx.), 6.125 x 9.25 inches, 42 b&w illustrations, 52 musical examples
 Printed casebinding **\$99.00S**
 978-1-4968-3429-4
 Paper **\$30.00S** 978-1-4968-3430-0
 Ebook available
American Made Music Series

Ten songs, from “Bill Bailey, Won’t You Please Come Home” (1902) to “You Made Me Love You” (1913), ignited the development of the classic pop ballad. In this exploration of how the style of the Great American Songbook evolved, Michael G. Garber unveils the complicated, often-hidden origins of these enduring, pioneering works. He riffs on colorful stories that amplify the rising of an American folk art composed by innovators both famous and obscure. Songwriters, and also the publishers, arrangers, and performers, achieved together a collective genius that moved hearts worldwide to song.

These classic ballads originated all over the nation—Louisiana, Colorado, Illinois, Michigan—and then the Tin Pan Alley industry, centered in New York, made the tunes unforgettable sensations. From ragtime to bop, cabaret to radio, new styles of music and modes for its dissemination invented and reinvented the intimate, personal American love ballad, creating something both swinging and tender. Rendered by Frank Sinatra, Ella Fitzgerald, and a host of others, recordings and movies carried these songs across the globe.

Using previously underexamined sources, Garber demonstrates how these songs shaped the music industry and the lives of ordinary Americans. Besides covering famous composers like Irving Berlin, this history also introduces such little-known figures as Maybelle Watson, who had to sue to get credit and royalties for creating the central content of the lyric for “My Melancholy Baby.” African American Frank Williams contributed to the seminal “Some of These Days” but was forgotten for decades. The ten ballads explored here permanently transformed American popular song.

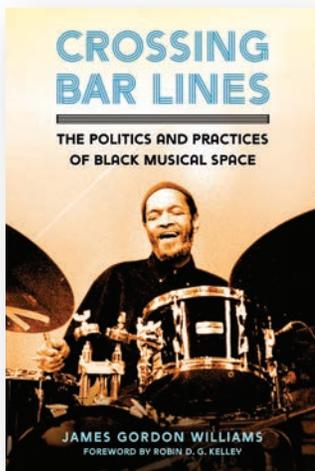
Michael G. Garber is an interdisciplinary historian and analyst of the performing arts and media, and a specialist in Tin Pan Alley and the American musical on stage and screen. He is a research fellow of the University of Winchester and lectures internationally.

Crossing Bar Lines

The Politics and Practices of Black Musical Space

James Gordon Williams

Foreword by Robin D. G. Kelley



*A sounding of positions
and space in the
brilliant work of African
American improvisers*

March 204 pages, 6 x 9 inches, 10 musical examples, 1 table

Printed casebinding **\$99.00S**

978-1-4968-3210-8

Paper **\$30.00S** 978-1-4968-3211-5

Ebook available

In *Crossing Bar Lines: The Politics and Practices of Black Musical Space* James Gordon Williams reframes the nature and purpose of jazz improvisation to illuminate the cultural work being done by five creative musicians between 2005 and 2019. The political thought of five African American improvisers—trumpeters Terence Blanchard and Ambrose Akinmusire, drummers Billy Higgins and Terri Lyne Carrington, and pianist Andrew Hill—is documented through insightful, multilayered case studies that make explicit how these musicians articulate their positionality in broader society.

Informed by Black feminist thought, these case studies unite around the theory of Black musical space that comes from the lived experiences of African Americans as they improvise through daily life. The central argument builds upon the idea of space-making and the geographic imagination in Black Geographies theory. Williams considers how these musicians interface with contemporary social movements like Black Lives Matter, build alternative institutional models that challenge gender imbalance in improvisation culture, and practice improvisation as joyful affirmation of Black value and mobility. Both Terence Blanchard and Ambrose Akinmusire innovate musical strategies to address systemic violence. Billy Higgins's performance is discussed through the framework of breath to understand his politics of inclusive space. Terri Lyne Carrington confronts patriarchy in jazz culture through her Social Science music project. The work of Andrew Hill is examined through the context of his street theory, revealing his political stance on performance and pedagogy. All readers will be elevated by this innovative and timely book that speaks to issues that continue to shape the lives of African Americans today.

James Gordon Williams is a transdisciplinary musician and scholar in critical improvisation studies and popular music studies. He has collaborated with artists as varied as Cauleen Smith, Gregory Porter, and Fred Moten and performed at jazz festivals around the world. Williams is assistant professor at Syracuse University.

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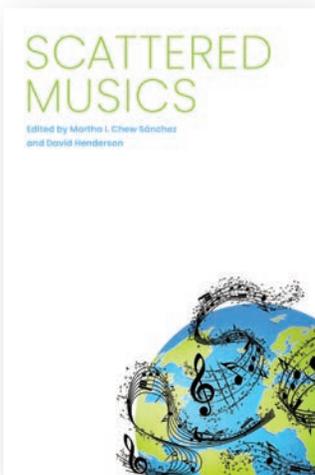
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Scattered Musics

Edited by Martha I. Chew Sánchez

and David Henderson

Contributions by Nilanjana Bhattacharjya, Benjamin Burkhart, Ivy Chevers, Martha I. Chew Sánchez, Athena Elafros, William García-Medina, Sara Goek, Eyvind Kang, Junko Oba, Juan David Rubio Restrepo, and Gareth Dylan Smith



*A world tour of the
expected yet unexpected
transformations of
music and musicians
on the move*

April 240 pages (approx.), 6 x 9 inches,

10 b&w illustrations

Printed casebinding **\$99.00S**

978-1-4968-3236-8

Paper **\$30.00S** 978-1-4968-3235-1

Ebook available

In *Scattered Musics*, editors Martha I. Chew Sánchez and David Henderson, along with a range of authors from a variety of scholarly backgrounds, consider the musics that diaspora and migrant populations are inspired to create, how musics and musicians travel, and how they change in transit. The authors cover a lot of ground: *cumbia* in Mexico, *música sertaneja* in Japan, hip-hop in Canada, Irish music in the US and the UK, reggae and dancehall in Germany, and more. Diasporic groups transform the musical expressions of their home countries as well as those in their host communities. The studies collected here show how these transformations are ways of grappling with ever-changing patterns of movement. Different diasporas hold their homelands in different regards. Some communities try to re-create home away from home in musical performances, while others use music to critique and redefine their senses of home. Through music, people seek to reconstruct and refine collective memory and a collective sense of place.

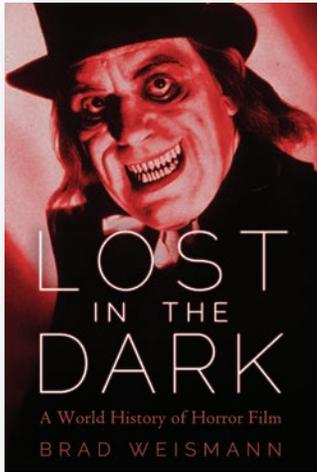
The essays in this volume—by sociologists, historians, ethnomusicologists, and others—explore these questions in ways that are theoretically sophisticated yet readable, making evident the complexities of musical and social phenomena in diaspora and migrant populations. As the opening paragraph of the introduction to the volume observes, “What remains when people have been scattered apart is a strong urge to gather together, to collect.” At few times in our lives has that ever been more apparent than right now.

Martha I. Chew Sánchez is associate professor and chair of the Caribbean, Latino, and Latin American Studies Program at St. Lawrence University. She is author of *Corridos in Migrant Memory*. **David Henderson** is associate professor and chair of the Department of Music at St. Lawrence University. His work has been published in *Ethnomusicology*, *Asian Music*, and *Popular Music and Society*, and he is coeditor of *Mementos, Artifacts, and Hallucinations from the Ethnographer's Tent*.

Lost in the Dark

A World History of Horror Film

Brad Weismann



A comprehensive and fun overview of moviegoers' favorite genre

May 256 pages (approx.), 6 x 9 inches,
60 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3322-8
Paper **\$25.00T** 978-1-4968-3321-1
Ebook available

Two horror films were nominated for the Academy Award for Best Picture in 2018, and one of them—*The Shape of Water*—won. Since 1990, the production of horror films has risen exponentially worldwide, and in 2013, horror films earned an estimated \$400 million in ticket sales. Horror has long been the most popular film genre, and more horror movies have been made than any other kind. We need them. We need to be scared, test ourselves, laugh inappropriately, scream, and flinch. We need to get through them and come out, blinking, still in one piece.

Lost in the Dark: A World History of Horror Film is a straightforward history written for the general reader and student that can serve as a comprehensive entry-level reference work. The volume provides a general introduction to the genre, serves as a guidebook to its film highlights, and celebrates its practitioners, trends, and stories. Starting with silent-era horror films and ending with 2020's *The Invisible Man*, *Lost in the Dark* looks at decades of horror movies.

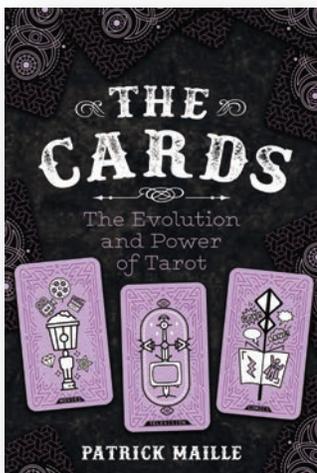
Author Brad Weismann covers such topics as the roots of horror in literature and art, monster movies, B-movies, the destruction of the American censorship system, international horror, torture porn, zombies, horror comedies, horror in the new millennium, and critical reception of modern horror. A sweeping survey that doesn't scrimp on details, *Lost in the Dark* is sure to satisfy both the curious and the completist.

Brad Weismann is an award-winning writer and editor. His work has appeared in such publications as *Senses of Cinema*, *Film International*, *Backstage*, *Muso*, *Parterre*, *5280*, *EnCompass*, and in the volume *100 Years of Soviet Cinema*. He was selected by the Library of Congress to contribute explanatory essays to its National Recording Registry.

The Cards

The Evolution and Power of Tarot

Patrick Maille



A readable and extensive history of the development and evolution of Tarot and its place in culture

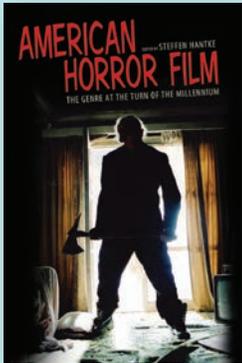
April 260 pages (approx.), 6 x 9 inches,
44 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3299-3
Paper **\$25.00T** 978-1-4968-3300-6
Ebook available

Tarot cards have been around since the Renaissance and have become increasingly popular in recent years, often due to their prevalence in popular culture. While Tarot means many different things to many different people, the cards somehow strike universal chords that can resonate through popular culture. The symbolism within the cards, and the cards as symbols themselves, make Tarot an excellent device for the media of popular culture in numerous ways. They make horror movies scarier. They make paintings more provocative. They provide illustrative structure to comics and can establish the traits of television characters.

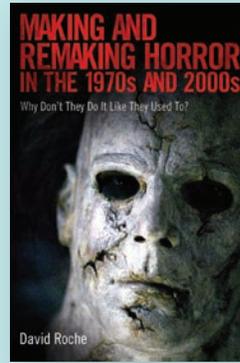
The Cards: The Evolution and Power of Tarot begins with an extensive review of the history of Tarot from its roots as a game to its supposed connection to ancient Egyptian magic, through its place in secret societies, and to its current use in meditation and psychology. This section ends with an examination of the people who make up today's tarot community. Then, specific areas of popular culture—art, television, movies, and comics—are each given a chapter in which to survey the use of Tarot. Author Patrick Maille analyzes such works as *Deadpool*, *Books of Magic* by Neil Gaiman, Disney's *Haunted Mansion*, *Sherlock Holmes: Game of Shadows*, *The Andy Griffith Show*, *Buffy the Vampire Slayer*, and *King of the Hill*. The cards are evocative images in their own right, but the mystical fascination they inspire makes them a fantastic tool to be used in our favorite shows and stories.

Patrick Maille is professor of history at Oklahoma Panhandle State University.

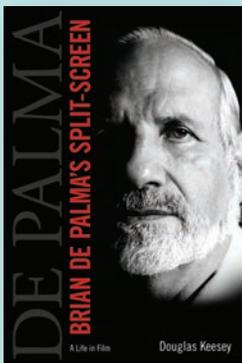
RECENT HORROR



American Horror Film
The Genre at the Turn of the Millennium
Edited by Steffen Hantke
Paper **\$30.00S**
978-1-61703-830-3
Ebook available



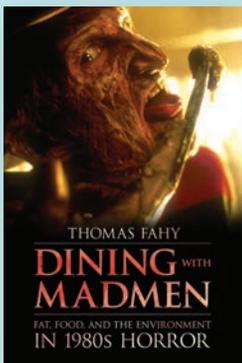
Making and Remaking Horror in the 1970s and 2000s
Why Don't They Do It Like They Used To?
David Roche
Paper **\$30.00S**
978-1-4968-0254-5
Ebook available



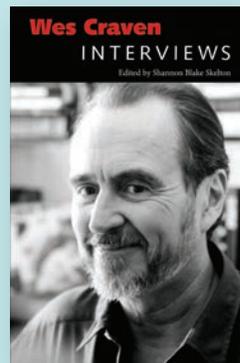
Brian De Palma's Split-Screen
A Life in Film
Douglas Keesey
Paper **\$30.00S**
978-1-4968-0972-8
Ebook available



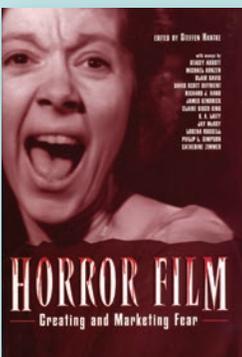
SEE! HEAR! CUT! KILL!
Experiencing "Friday the 13th"
Wickham Clayton
Paper **\$30.00S**
978-1-4968-3032-6
Ebook available



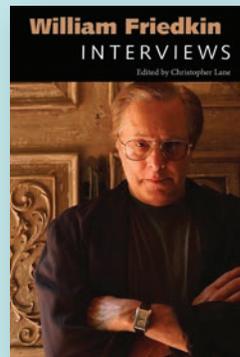
Dining with Madmen
Fat, Food, and the Environment in 1980s Horror
Thomas Fahy
Paper **\$30.00S**
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Ebook available



Wes Craven
Interviews
Edited by Shannon Blake Skelton
Paper **\$25.00T**
978-1-4968-2610-7
Ebook available
Conversations with Filmmakers Series



Horror Film
Creating and Marketing Fear
Edited by Steffen Hantke
Paper **\$25.00S**
978-1-60473-376-1
Ebook available



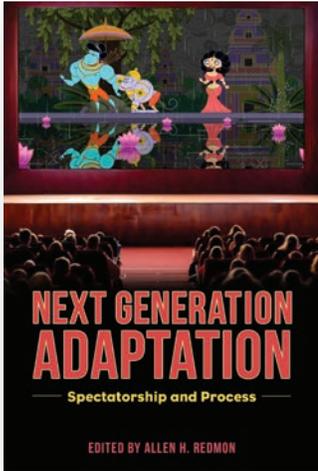
William Friedkin
Interviews
Edited by Christopher Lane
Paper **\$25.00T**
978-1-4968-2708-1
Ebook available
Conversations with Filmmakers Series

Next Generation Adaptation

Spectatorship and Process

Edited by Allen H. Redmon

Contributions by Zoe Bursztajn-Illingworth, Marc DiPaolo, Emine Akkūlah Doğan, Caroline Eades, Noelle Hedgcock, Tina Olsin Lent, Rashmila Maiti, Jack Ryan, Larry T. Shillock, Richard Vela, and Geoffrey Wilson



*A critical look at
some of the issues
most central to
adaptation studies*

April 256 pages (approx.), 6 x 9 inches,
1 b&w illustration, 16 musical examples
Printed casebinding **\$99.00S**
978-1-4968-3260-3
Paper **\$30.00S** 978-1-4968-3261-0
Ebook available

In *Next Generation Adaptation: Spectatorship and Process*, editor Allen H. Redmon brings together eleven essays from a range of voices in adaptation studies. This anthology explores the political and ethical contexts of specific adaptations and, by extension, the act of adaptation itself. Grounded in questions of gender, genre, and race, these investigations focus on the ways attention to these categories renegotiates the rules of power, privilege, and principle that shape the contexts that seemingly produce and reproduce them.

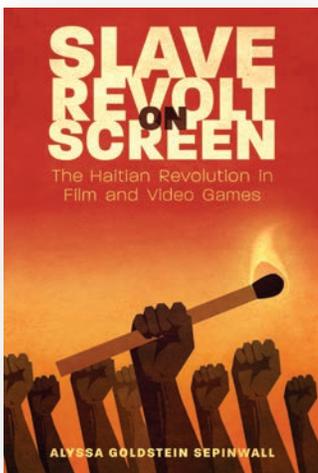
Contributors to the volume examine such adaptations as Quentin Tarantino's *Death Proof*; Jacques Tourneur's *Out of the Past*; Taylor Sheridan's *Sicario* and *Sicario: Day of the Soldado*; Jean-Jacques Annaud's *Wolf Totem*; Spike Lee's *He's Got Game*; and Jim Jarmusch's *Paterson*. Each chapter considers the expansive dialogue that adaptations accelerate when they realize their capacity to bring together two or more texts, two or more peoples, or two or more ideologies without allowing one expression to erase another. Building on the growing trends in adaptation studies, these essays explore the ways filmic texts experienced as adaptations highlight ethical or political concerns and argue that spectators are empowered to explore implications being raised by the adaptations.

Allen H. Redmon is professor of English and film studies at Texas A&M University–Central Texas. He is author of *Constructing the Coens: From "Blood Simple" to "Inside Llewyn Davis"* and coeditor of *Clint Eastwood's Cinema of Trauma: Essays on PTSD in the Director's Films*. Redmon currently serves as president of the Literature/Film Association.

Slave Revolt on Screen

The Haitian Revolution in Film and Video Games

Alyssa Goldstein Sepinwall



*A trailblazing book
on the depiction of the
Haitian Revolution in
film and video games*

June 336 pages (approx.), 6 x 9 inches,
29 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3310-5
Paper **\$30.00S** 978-1-4968-3311-2
Ebook available
Caribbean Studies Series

In *Slave Revolt on Screen: The Haitian Revolution in Film and Video Games* author Alyssa Goldstein Sepinwall analyzes how films and video games from around the world have depicted slave revolt, focusing on the Haitian Revolution (1791–1804). This event, the first successful revolution by enslaved people in modern history, sent shock waves throughout the Atlantic World. Regardless of its historical significance however, this revolution has become less well-known—and appears less often on screen—than most other revolutions; its story, involving enslaved Africans liberating themselves through violence, does not match the suffering-slaves-waiting-for-a-white-hero genre that pervades Hollywood treatments of Black history.

Despite Hollywood's near-silence on this event, some films on the revolution do exist—from directors in Haiti, the US, France, and elsewhere. *Slave Revolt on Screen* offers the first-ever comprehensive analysis of Haitian Revolution cinema, including completed films and planned projects that were never made.

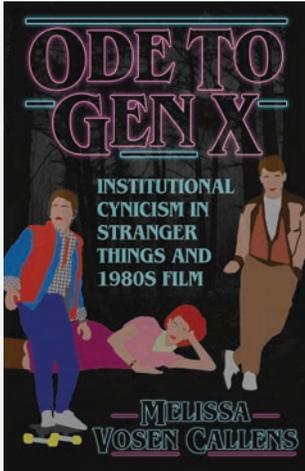
In addition to studying cinema, this book also breaks ground in examining video games, a pop-culture form long neglected by historians. Sepinwall scrutinizes video game depictions of Haitian slave revolt that appear in games like the *Assassin's Creed* series that have reached millions more players than comparable films. In analyzing films and games on the revolution, *Slave Revolt on Screen* calls attention to the ways that economic legacies of slavery and colonialism warp pop-culture portrayals of the past and leave audiences with distorted understandings.

Alyssa Goldstein Sepinwall is professor of history at California State University San Marcos. She is author of *The Abbé Grégoire and the French Revolution: The Making of Modern Universalism* and of *Haitian History: New Perspectives*. Her work has been published in such journals and edited collections as *Journal of Modern History*, *Journal of Haitian Studies*, *Journal of American Culture*, and *Raoul Peck: Power, Politics, and the Cinematic Imagination*.

Ode to Gen X

Institutional Cynicism in *Stranger Things* and 1980s Film

Melissa Vosen Callens



A comprehensive study of cynicism in popular 1980s movies reflected in the television series Stranger Things

March 200 pages (approx.),
5.5 x 8.5 inches
Printed casebinding **\$99.00S**
978-1-4968-3241-2
Paper **\$30.00S** 978-1-4968-3242-9
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Even for the casual viewer, the Netflix series *Stranger Things*, a series about a group of young friends set in 1980s Indiana, will likely feel familiar, reminiscent of such popular 1980s coming-of-age movies as *The Goonies*, *E.T. the Extra-Terrestrial*, and *Stand by Me*. Throughout the series, nods to each movie are abundant. While *Stranger Things* and these classic 1980s films are all tales of childhood friendship and shared adventures, they are also narratives that reflect and shape the burgeoning cynicism of the 1980s.

In *Ode to Gen X: Institutional Cynicism in "Stranger Things" and 1980s Film*, author Melissa Vosen Callens explores the parallels between iconic films featuring children and teenagers and the first three seasons of *Stranger Things*. The text moves beyond the (at times) non-sequitur 1980s Easter eggs to a common underlying narrative: Generation X's growing distrust in American institutions.

Despite Gen X's cynicism toward both informal and formal institutions, viewers also see a more positive characteristic of generation in these films and series: Gen X's fierce independence and ability to rebuild and redefine the family unit despite continued economic hardships. Vosen Callens demonstrates how *Stranger Things* draws on 1980s popular culture to pay tribute to Gen X's evolving outlook on three key and interwoven American institutions: family, economy, and government.

Melissa Vosen Callens is associate professor of practice in communication at North Dakota State University, Fargo. Her work has appeared in *Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy*; *English Journal*; *Communication Teacher*; and *A Sense of Community: Essays on the Television Series and Its Fandom*, among other publications.

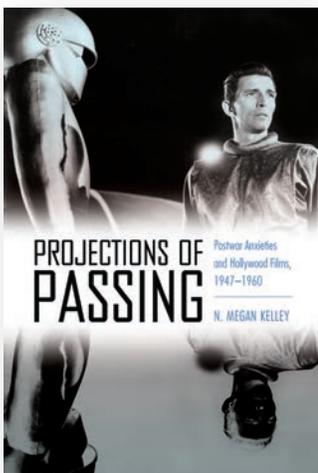
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15

Projections of Passing

Postwar Anxieties and Hollywood Films, 1947-1960

N. Megan Kelley



How the cinematic act of passing embodied, exacerbated, and sometimes alleviated American fears

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June 288 pages, 6 x 9 inches,
43 b&w illustrations
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"Meticulously researched, vividly written, and amply illustrated with crisp digital frame enlargements, N. Megan Kelley's *Projections of Passing* takes the reader through the facets of collective *angst* that classic Cold War Hollywood problem films so lavishly represented. Racial passing and civil rights, homosexuality, gender ambiguity and changing roles of masculinity and femininity, and Communist and extraterrestrial infiltration—all add up to worries about identity, authenticity, performance, and the gnawing question of whether the notion of normalcy in an age of conformity was an illusion."
—Werner Sollors, author of *Neither Black nor White yet Both: Thematic Explorations of Interracial Literature* and coeditor of *A New Literary History of America*

"What's most impressive here is the historical sweep of this volume, which deals not with a closed set of films, but makes new discoveries in cinema history by crossing through artificial genre boundaries to create a series of new and revealing connections between different forms of cinema. This is not only a completely new way of looking at the concept of 'passing' in cinema studies, but it is also a lively, accessible text which will be useful not only in the classroom, but also as recreational reading. Anyone who is interested in the history of motion pictures and in the social changes they mirror and create will be fascinated by this book. The research alone is prodigious—truly stunning, reflecting many, many hours in the archives and in the writing of the finished project. This is a fresh, original, and absolutely riveting book."
—Gwendolyn Audrey Foster, professor of film studies and author of *Performing Whiteness: Postmodern Re/Constructions in the Cinema*; *Captive Bodies: Postcolonial Subjectivity in Cinema*; *Class-Passing: Social Mobility in Film and Popular Culture*; and *Women Filmmakers of the African and Asian Diaspora: Decolonizing the Gaze, Locating Subjectivity*

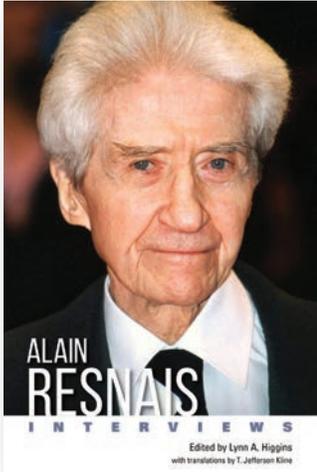
N. Megan Kelley is an independent scholar with a PhD in American history from York University.

Alain Resnais

Interviews

Edited by Lynn Higgins

with translations by T. Jefferson Kline



*“A film is like a plant—
you have to let it grow by
itself; you have to respect
that kind of biological
rhythm.”*

August 256 pages (approx.), 6 x 9 inches

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Conversations with Filmmakers Series

Among the most innovative and influential filmmakers of the twentieth century, Alain Resnais (1922–2014) did not originally set out to become a director. He trained as an actor and film editor and, during the sixty-eight years of his working life, delved into virtually every corner of filmmaking, working at one time or another as screenwriter, assistant director, camera operator and cinematographer, special effects coordinator, technical consultant, and even author of source material. From such award-winning documentaries as *Van Gogh* and *Night and Fog* to the groundbreaking dramas *Hiroshima mon amour*, *Last Year at Marienbad*, and *Muriel*, Resnais’s films experiment with such themes as consciousness, memory, and the imagination. Distinguishing himself from associations with the French New Wave movement, Resnais considered his films to be “anti-illusionist,” never allowing his spectators to forget they were watching a work of art.

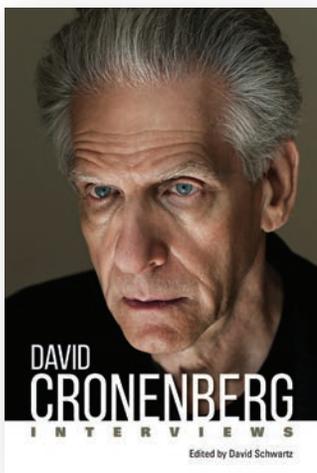
In *Alain Resnais: Interviews*, editor Lynn A. Higgins collects twenty-one interviews with the filmmaker, twelve of which are translated into English for the first time. Spanning his entire career from his early short subjects to his final feature film, the volume highlights Resnais’s creative strategies and principles, illuminates his place in world cinema history, and situates his work relative to the New Wave, American film, and experimental filmmaking more broadly. Like his films, the interviews collected here reveal a creator who is at once an intellectual, a philosopher, an entertainer, a craftsman, and an artist.

Lynn A. Higgins is Edward Tuck Professor of French and professor emerita of comparative literature and film studies at Dartmouth College. She is coeditor of *Bertrand Tavernier: Interviews*, published by University Press of Mississippi. **T. Jefferson Kline** is professor emeritus of French at Boston University. He is editor of *Agnès Varda: Interviews* and coeditor of *Bertrand Tavernier: Interviews* and *Bernardo Bertolucci: Interviews*, all published by University Press of Mississippi.

David Cronenberg

Interviews

Edited by David Schwartz



*“The very purpose was to
show the unshowable, to
speak the unspeakable.”*

March 256 pages (approx.), 6 x 9 inches

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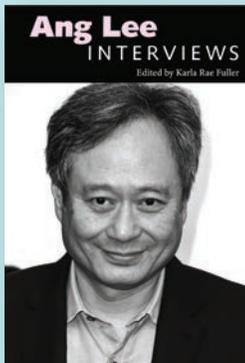
Conversations with Filmmakers Series

From his early horror movies, including *Scanners*, *Videodrome*, *Rabid*, and *The Fly*—with their exploding heads, mutating sex organs, rampaging parasites, and scientists turning into insects—to his inventive adaptations of books by William Burroughs (*Naked Lunch*), Don DeLillo (*Cosmopolis*), and Bruce Wagner (*Maps to the Stars*), Canadian director David Cronenberg (b. 1943) has consistently dramatized the struggle between the aspirations of the mind and the messy realities of the flesh. “I think of human beings as a strange mixture of the physical and the non-physical, and both of these things have their say at every moment we’re alive,” says Cronenberg. “My films are some kind of strange metaphysical passion play.” Moving deftly between genre and arthouse filmmaking and between original screenplays and literary adaptations, Cronenberg’s work is thematically consistent and marked by a rigorous intelligence, a keen sense of humor, and a fearless engagement with the nature of human existence. He has been exploring the most primal themes since the beginning of his career and continues to probe them with growing maturity and depth.

Cronenberg’s work has drawn the interest of some of the most intelligent contemporary film critics, and the fifteen interviews in this volume feature remarkably in-depth and insightful conversations with such acclaimed writers as Amy Taubin, Gary Indiana, David Breskin, Dennis Lim, Richard Porton, Gavin Smith, and more. The pieces herein reveal Cronenberg to be one of the most articulate and deeply philosophical directors now working, and they comprise an essential companion to an endlessly provocative and thoughtful body of work.

David Schwartz is manager of theatrical programming for Netflix, overseeing the Paris Theater in Manhattan. He was chief curator at the Museum of the Moving Image and received a special award from the New York Film Critics Circle for his thirty-three-year tenure there. He has been a professor of film history at Purchase College and New York University.

RECENT CONVERSATIONS WITH FILMMAKERS



Ang Lee

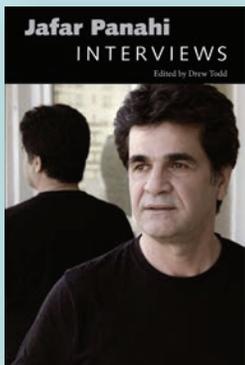
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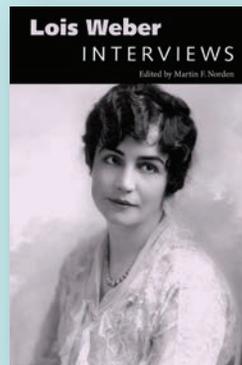
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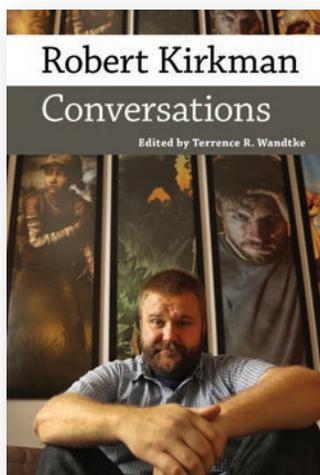
COMICS STUDIES / BIOGRAPHY

Robert Kirkman

Conversations

Edited by

Terrence R. Wandtke



“Comics are a medium that is dependent on an individual; ten people can read the same comic and all get a different experience out of it. . . . That freedom for an audience member to kind of control their experience is really awesome and unique.”

August 262 pages (approx.), 6 x 9 inches,

15 b&w illustrations

Printed casebinding **\$99.00S**

978-1-4968-3481-2

Paper **\$25.00T** 978-1-4968-3482-9

Ebook available

Conversations with Comic Artists Series

Robert Kirkman (b. 1978) is probably best known as the creator of *The Walking Dead*. The comic book and its television adaptation have reinvented the zombie horror story, transforming it from cult curiosity and parody to mainstream popularity and critical acclaim. In some ways, this would be enough to justify this career-spanning collection of interviews. Yet Kirkman represents much more than this single comic book title.

Kirkman's story is a fanboy's dream that begins with him financing his irreverent, independent comic book *Battle Pope* with credit cards. After writing major titles with Marvel comics (*Spider-Man*, *Captain America*, and *X-Men*), Kirkman rejected companies like DC and Marvel and publicly advocated for creator ownership as the future of the comics industry. As a partner at Image, Kirkman wrote not only *The Walking Dead* but also *Invincible*, a radical reinvention of the superhero genre.

Robert Kirkman: Conversations gives insight to his journey and explores technique, creativity, collaboration, and the business of comics as a multi-media phenomenon. For instance, while continuing to write genre-based comics in titles like *Outcast* and *Oblivion Song*, Kirkman explains his writerly bias for complex characters over traditional plot development. As a fan-turned-creator, Kirkman reveals a creator's complex relationship with fans in a comic-con era that breaks down the consumer/producer dichotomy. While Stan Lee was the most prominent comic book everyman of the previous era of comics production, Kirkman is the most prominent comic book everyman of this dynamic, evolving new era.

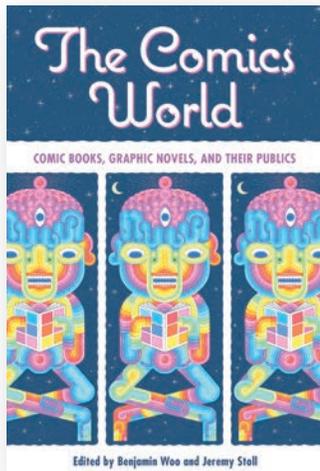
Terrence R. Wandtke is professor of English and communication at East-West University. He is author of *The Comics Scare Returns: The Resurgence in Contemporary Horror Comics*; *The Dark Night Returns: The Contemporary Resurgence in Crime Comics*; and *The Meaning of Superhero Comic Books*. He is editor of *Ed Brubaker: Conversations*, published by University Press of Mississippi, and *The Amazing Transforming Superhero: Essays on the Revision of Characters in Comic Books, Film, and Television*.

The Comics World

Comic Books, Graphic Novels, and Their Publics

Edited by Benjamin Woo and Jeremy Stoll

Contributions by Bart Beaty, T. Keith Edmunds, Eike Exner, Christopher J. Galdieri, Ivan Lima Gomes, Charles Hatfield, Franny Howes, John A. Lent, Amy Louise Maynard, Shari Sabeti, Rob Salkowitz, Kalervo A. Sinervo, Jeremy Stoll, Valerie Wieskamp, Adriana Estrada Wilson, and Benjamin Woo



A thoroughly researched collection designed to engage with the social sciences in order to expand comics studies as a field

August 250 pages (approx.), 6 x 9 inches,
23 b&w illustrations, 9 tables
Printed casebinding **\$99.00S**
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The Comics World: Comic Books, Graphic Novels, and Their Publics is the first collection to explicitly examine the production, circulation, and reception of comics from a social-scientific point of view. Designed to promote interdisciplinary dialogue about theory and methods in comics studies, this volume draws on approaches from fields as diverse as sociology, political science, history, folklore, communication studies, and business, among others, to study the social life of comics and graphic novels.

Taking the concept of a “comics world”—that is, the collection of people, roles, and institutions that “produce” comics as they are—as its organizing principle, the book asks readers to attend to the contexts that shape how comics move through societies and cultures. Each chapter explores a specific comics world or particular site where comics meet one of their publics, such as artists and creators; adaptors; critics and journalists; convention-goers; scanners; fans; and comics scholars themselves. Through their research, contributors demonstrate some of the ways that people participate in comics worlds and how the relationships created in these spaces can provide different perspectives on comics and comics studies.

Moving beyond the page, *The Comics World* explores the complexity of the lived reality of the comics world: how comics and graphic novels matter to different people at different times, within a social space shared with others.

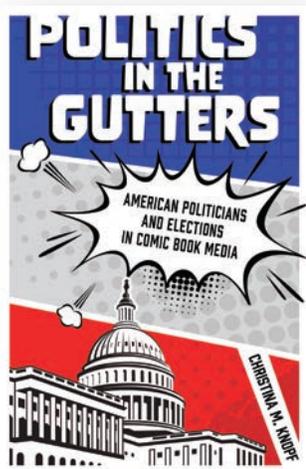
Benjamin Woo is associate professor of communication and media studies at Carleton University. He is author of *Getting a Life: The Social Worlds of Geek Culture*. **Jeremy Stoll** is a comics creator and assistant professor and head of science and social science at Columbus College of Art and Design.

Politics in the Gutters

American Politicians and Elections in

Comic Book Media

Christina M. Knopf



A thorough exploration of the political critiques found in a multigenre, historical cross-section of comic books and their transmedia adaptations

July 290 pages (approx.), 6.125 x 9.25
inches, 38 b&w illustrations
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From the moment Captain America punched Hitler in the jaw, comic books have always been political, and whether it is Marvel’s chairman Ike Perlmutter making a campaign contribution to Donald Trump in 2016 or Marvel’s character Howard the Duck running for president during America’s bicentennial in 1976, the politics of comics have overlapped with the politics of campaigns and governance. Pop culture opens avenues for people to declare their participation in a collective project and helps them to shape their understandings of civic responsibility, leadership, communal history, and present concerns.

Politics in the Gutters: American Politicians and Elections in Comic Book Media opens with an examination of campaign comic books used by the likes of Herbert Hoover and Harry S. Truman, follows the rise of political counterculture comix of the 1960s, and continues on to the graphic novel version of the *9/11 Report* and the cottage industry of Sarah Palin comics. It ends with a consideration of comparisons to Donald Trump as a supervillain and a look at comics connections to the pandemic and protests that marked the 2020 election year.

More than just escapist entertainment, comics offer a popular yet complicated vision of the American political tableau. *Politics in the Gutters* considers the political myths, moments, and mimeses, in comic books—from nonfiction to science fiction, superhero to supernatural, serious to satirical, golden age to present day—to consider how they represent, re-present, underpin, and/or undermine ideas and ideals about American electoral politics.

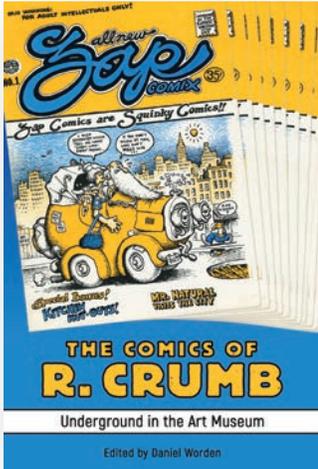
Christina M. Knopf is associate professor of communication and media studies at the State University of New York, Cortland. Knopf is a distinguished research fellow of the Eastern Communication Association and author of *The Comic Art of War: A Critical Study of Military Cartoons, 1805–2014, with a Guide to Artists*.

The Comics of R. Crumb

Underground in the Art Museum

Edited by Daniel Worden

Contributions by José Alaniz, Ian Blechschmidt, Paul Fisher Davies, Zanne Domoney-Lyttle, David Huxley, Lynn Marie Kutch, Julian Lawrence, Liliana Milkova, Stiliana Milkova, Kim A. Munson, Jason S. Polley, Paul Sheehan, Clarence Burton Sheffield Jr., and Daniel Worden



*A scholarly
exploration
of the iconic
comics artist*

May 262 pages (approx.), 6 x 9 inches,
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**Critical Approaches to Comics Artists
Series**

From his work on underground comix like *Zap* and *Weirdo* to his cultural prominence, R. Crumb is one of the most renowned comics artists in the medium's history. His work, beginning in the 1960s, ranges provocatively and controversially over major moments, tensions, and ideas in the late twentieth and early twenty-first centuries, from the counterculture and the emergence of the modern environmentalist movement to racial politics and sexual liberation.

While Crumb's early work refined the parodic, over-the-top, and sexually explicit styles we associate with underground comix, he also pioneered the comics memoir, through his own autobiographical and confessional comics, as well as in his collaborations. More recently, Crumb has turned to such long-form, book-length works as his acclaimed *Book of Genesis* and *Kafka*. Over the long arc of his career, Crumb has shaped the conventions of underground and alternative comics, autobiographical comics, and the "graphic novel." And, through his involvement in music, animation, and documentary film projects, Crumb is a widely recognized persona, an artist who has defined the vocation of the cartoonist in a widely influential way.

The Comics of R. Crumb: Underground in the Art Museum is a groundbreaking collection on the work of a pioneer of underground comix and a fixture of comics culture.

Daniel Worden is associate professor in the School of Individualized Study and Department of English at the Rochester Institute of Technology. He is author of *Neoliberal Nonfictions: The Documentary Aesthetic from Joan Didion to Jay-Z* and *Masculine Style: The American West and Literary Modernism*, and editor of *The Comics of Joe Sacco: Journalism in a Visual World*. His work on comics, literature, and other media has appeared in *American Literature*, *Los Angeles Review of Books*, and many other publications.

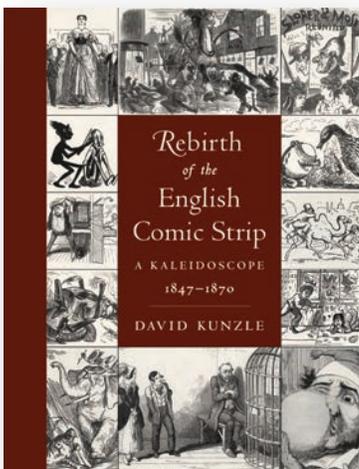
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Rebirth of the English Comic Strip

A Kaleidoscope, 1847-1870

David Kunzle



*A master scholar's
thorough study
of the neglected
but vital age
in which the term
"cartoon" was coined*

July 500 pages (approx.), 8.5 x 11
inches, 309 b&w illustrations,
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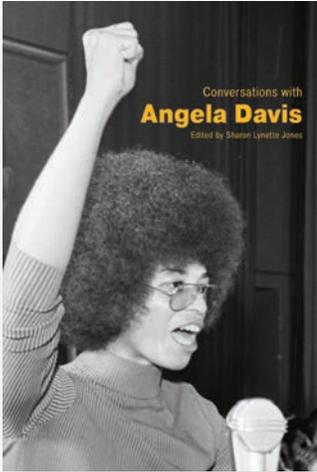
Rebirth of the English Comic Strip: A Kaleidoscope, 1847-1870 enters deep into an era of comic history that has been entirely neglected. This buried cache of mid-Victorian graphic humor is marvelously rich in pictorial narratives of all kinds. Author David Kunzle calls this period a "rebirth" because of the preceding long hiatus in use of the new genre, since the Great Age of Caricature (c.1780-c.1820) when the comic strip was practiced as a sideline. Suddenly in 1847, a new, post-Töpffer comic strip sparks to life in Britain, mostly in periodicals, and especially in *Punch* where all the best artists of the period participated, if only sporadically: Richard Doyle, John Tenniel, John Leech, Charles Keene, and George Du Maurier. Until now, this aspect of the extensive oeuvre of the well-known masters of the new journal cartoon in *Punch* has been almost completely ignored. Exceptionally, George Cruikshank revived just once in *The Bottle*, independently, the whole serious, contrasting Hogarthian picture story.

Numerous comic strips and picture stories appeared in periodicals other than *Punch* by artists who were likewise largely ignored. Like the *Punch* luminaries, they adopt in semirealistic style sociopolitical subject matter easily accessible to their (lower-)middle-class readership. Artists explore a great variety of such social types, occupations, and situations as the emigrant, the tourist, fox hunting and Indian big game hunting, dueling, the forlorn lover, the student, the artist, the toothache, the burglar, the paramilitary volunteer, Darwinian animal metamorphoses, and even nightmares. In *Rebirth of the English Comic Strip: A Kaleidoscope, 1847-1870*, Kunzle analyzes these much-neglected works down to the precocious modernist and absurdist scribbles of Marie Duval, Europe's first female professional cartoonist.

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

Conversations with Angela Davis

Edited by Sharon Lynette Jones



“A revolutionary realizes . . . that in order to create a world where human beings can live and love and be healthy and create, you have to completely revolutionize the entire fabric of society.”

August 206 pages (approx.), 6 x 9 inches
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Literary Conversations Series

When Angela Davis (b. 1944) was placed on the FBI's Ten Most Wanted list in 1970 and after she successfully gained acquittal in the 1972 trial that garnered national and international attention, she became one of the most recognizable and iconic figures in the twentieth century. An outspoken advocate for the oppressed and exploited, she has written extensively about the intersections between race, class, and gender; Black liberation; and the US prison system. *Conversations with Angela Davis* seeks to explore Davis's role as an educator, scholar, and activist who continues to engage in important and significant social justice work.

Featuring seventeen interviews ranging from the 1970s to the present day, the volume chronicles Davis's life and her involvement with and influence on important and significant historical and cultural events. Davis comments on a range of topics relevant to social, economic, and political issues from national and international contexts, and, taken together, the interviews explore how her views have evolved over the past several decades. The volume provides insight on Davis's relationships with such organizations as the Student Nonviolent Coordinating Committee, the Communist Party, the Green Party, and Critical Resistance, and how Davis has fought for racial, gender, and social and economic equality in the US and abroad. *Conversations with Angela Davis* also addresses her ongoing work in the prison abolition movement.

Sharon Lynette Jones is professor in the Department of English Language and Literatures at Wright State University. She is author of *Rereading the Harlem Renaissance: Race, Class, and Gender in the Fiction of Jessie Fauset, Zora Neale Hurston, and Dorothy West* and *Critical Companion to Zora Neale Hurston: A Literary Reference to Her Life and Work*. She is editor of *Critical Insights: Zora Neale Hurston* and coeditor of *The Prentice Hall Anthology of African American Literature*.

Conversations with Steve Erickson

Edited by Matthew Luter and Mike Miley



“We’ve always been these twin Americas, the one that made a promise and the one that broke the promise the moment it was made. And we’ve never really reconciled the two.”

July 266 pages (approx.), 6 x 9 inches
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Literary Conversations Series

Much like his novels, Steve Erickson (b. 1950) exists on the periphery of our perception, a shadow figure lurking on the margins, threatening to break through, but never fully emerging. Despite receiving prestigious honors, Erickson has remained a subterranean literary figure, receiving effusive praise from his fans, befuddled or cautious assessments from reviewers, and scant scholarly attention. His dream-fueled blend of European modernism, American pulp, and paranoid late-century postmodernism makes him essential to an appreciation of the last forty years of American fiction but difficult to classify neatly within that same realm. He is at once thoroughly of his time and distinctly outside it.

In these twenty-four interviews Erickson clarifies how his aesthetic and political visions are inextricable from each other. He diagnoses the American condition since World War II, only to reveal that America's triumphs and failures have been consistent since its inception—and that he presciently described decades ago certain features of our present. Additionally, the interviews expose the remarkable consistency of Erickson's vision over time while simultaneously capturing the new threads that appear in his later fiction as they emerge in his thought. *Conversations with Steve Erickson* will deepen readers' understanding of how Erickson's books work—and why this utterly singular writer deserves greater attention.

Matthew Luter is on the English faculty at St. Andrew's Episcopal School in Jackson, Mississippi. He is author of *Understanding Jonathan Lethem*. His work has appeared in journals including *Critique*, *Southern Literary Journal*, *Genre*, and *Orbit*. **Mike Miley** teaches literature at Metairie Park Country Day School and film studies at Loyola University New Orleans. He is author of *Truth and Consequences: Game Shows in Fiction and Film*, published by University Press of Mississippi. His work has appeared in *The Atlantic.com*, *Critique*, *Literature/Film Quarterly*, *Music and the Moving Image*, the *Smart Set*, and elsewhere.

Conversations with Donald Hall

Edited by John Martin-Joy, Allan Cooper,
and Richard Rohfritch



*“When you write a poem
you should bring everything
to it that you know. . . .
You should never hold
anything back. You should
let everything go and put
everything that you know
into the writing of every
single poem. ‘Only if you
empty the well will the
water return to the well.’”*

April 203 pages (approx.), 6 x 9 inches

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Literary Conversations Series

Conversations with Donald Hall offers a unique glimpse into the creative process of a major American poet, writer, editor, anthologist, and teacher. The volume probes in depth Hall’s evolving views on poetry, poets, and the creative process over a period of more than sixty years. Donald Hall (1928–2018) reveals vivid, funny, and moving anecdotes about T. S. Eliot, Ezra Pound, and sculptor Henry Moore; he talks about his excitement on his return to New Hampshire and the joys of his marriage with Jane Kenyon; and he candidly discusses his loss and grief when Kenyon died in 1995 at the age of forty-seven.

The thirteen interviews range from a detailed exploration of the composition of “Ox Cart Man” to the poems that make up *Without*, an almost unbearable poetry of grief that was written following Kenyon’s death. The book also follows Hall into old age, when he turned to essay writing and the reflections on aging that make up *Essays after Eighty*. This moving and insightful collection of interviews is crucial for anyone interested in poetry and the creative process, the techniques and achievements of modern American poetry, and the elusive psychology of creativity and loss.

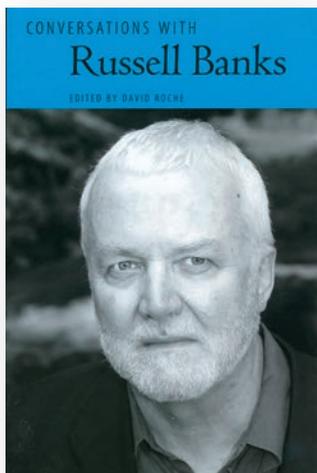
John Martin-Joy is a psychiatrist and former book editor. He is author of *Diagnosis from a Distance* and several scholarly articles on literature and on psychiatry. **Allan Cooper** has been a full-time poet, translator, publisher, and editor for over forty years. **Richard Rohfritch** was educated at Wesleyan University, the University of Southern California, and the University of Missouri, St. Louis. He is compiling and editing a new bibliography of Donald Hall, based in part on interviews with Hall at Eagle Pond Farm in Wilmot, New Hampshire.

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21

Conversations with Russell Banks

Edited by David Roche



*“It’s always been
easier for me to let a
character speak if
I could first imagine
myself as a listener.”*

NEW IN PAPERBACK

August 210 pages, 6 x 9 inches

Paper **\$25.00T** 978-1-4968-3456-0

Literary Conversations Series

If Russell Banks (b. 1940) says he doesn’t “think about [his] reader at all when [he’s] writing,” he clearly enjoys talking with his actual readers, whether they be students, writers, or academics, delighting in the diversity of his audience and in the “greater democratization of commentary” provided by alternative media.

These conversations span a period of over thirty years, from 1976 with the publication of his first novel, *Family Life*, and his first collection of short stories to 2008 with *The Reserve*. Most date from the late 1990s on, when the publication of Pulitzer-finalist *Cloudsplitter* in conjunction with the back-to-back release of film adaptations of his novels *The Sweet Hereafter* and *Affliction* suddenly put Banks in the spotlight as “Hollywood’s Hottest New Property.”

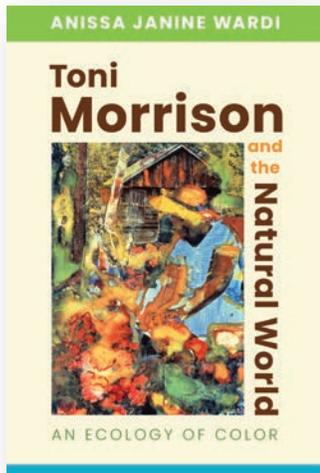
Banks has always believed that the writer plays “the role of the storyteller,” fulfilling very basic and universal human needs: “to talk about the human condition, to tell us something about ourselves.” Yet, for him, writing is not a one-way process. It is an exchange where the key is to tune in and listen—to the voices of the characters engaging the writer’s imagination and to the voices of the readers sharing their own experiences of his books and of the world.

David Roche is professor of film studies at the Paul Valéry University of Montpellier. He is author of *Making and Remaking Horror in the 1970s and 2000s: Why Don’t They Do It Like They Used To?* and *Quentin Tarantino: Poetics and Politics of Cinematic Metafiction*, both published by University Press of Mississippi.

Toni Morrison and the Natural World

An Ecology of Color

Anissa Janine Wardi



The first ecocritical treatment of the entire range of the Nobel Laureate's mighty works

July 198 pages (approx.), 6 x 9 inches, 12 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3416-4
Paper **\$25.00S** 978-1-4968-3417-1
Ebook available

Critics have routinely excluded African American literature from ecocritical inquiry despite the fact that the literary tradition has, from its inception, proved to be steeped in environmental concerns that address elements of the natural world and relate nature to the transatlantic slave trade, plantation labor, and nationhood. Toni Morrison's work is no exception. *Toni Morrison and the Natural World: An Ecology of Color* is the first full-length ecocritical investigation of the Nobel Laureate's novels and brings to the fore an unequalled engagement between race and nature.

Morrison's ecological consciousness holds that human geographies are enmeshed with nonhuman nature. It follows, then, that ecology, the branch of biology that studies how people relate to each other and their environment, is an apt framework for this book. The interrelationships and interactions between individuals and community, and between organisms and the biosphere are central to this analysis. They highlight that the human and nonhuman are part of a larger ecosystem of interfacing and transformations. *Toni Morrison and the Natural World* is organized by color, examining soil (brown) in *The Bluest Eye* and *Paradise*; plant life (green) in *Song of Solomon*, *Beloved*, and *Home*; bodies of water (blue) in *Tar Baby* and *Love*; and fire (orange) in *Sula* and *God Help the Child*.

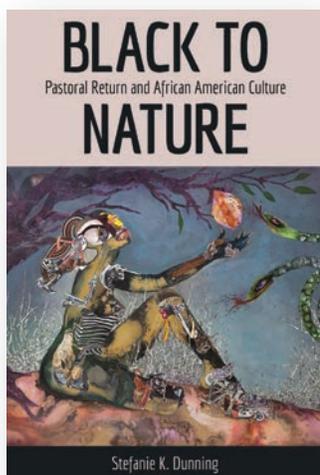
By providing a racially inflected reading of nature, *Toni Morrison and the Natural World* makes an important contribution to the field of environmental studies and provides a landmark for Morrison scholarship.

Anissa Janine Wardi is professor of English and African American literature at Chatham University. She is author of *Water and African American Memory: An Ecocritical Perspective* and *Death and the Arc of Mourning in African American Literature*, and her work has appeared in *African American Review*, *Callaloo*, *ISLE*, and *MELUS*.

Black to Nature

Pastoral Return and African American Culture

Stefanie K. Dunning



Close readings of Black women reclaiming space within the power of nature

May 208 pages (approx.), 6 x 9 inches, 25 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3294-8
Paper **\$25.00S** 978-1-4968-3293-1
Ebook available

In *Black to Nature: Pastoral Return and African American Culture*, author Stefanie K. Dunning considers both popular and literary texts that range from Beyoncé's *Lemonade* to Jesmyn Ward's *Salvage the Bones*. These key works restage Black women in relation to nature. Dunning argues that depictions of protagonists who return to pastoral settings contest the violent and racist history that incentivized Black disavowal of the natural world. Dunning offers an original theoretical paradigm for thinking through race and nature by showing that diverse constructions of nature in these texts are deployed as a means of rescrambling the teleology of the Western progress narrative. In a series of fascinating close readings of contemporary Black texts, she reveals how a range of artists evoke nature to suggest that interbeing with nature signals a call for what Jared Sexton calls "the dream of Black Studies"—abolition.

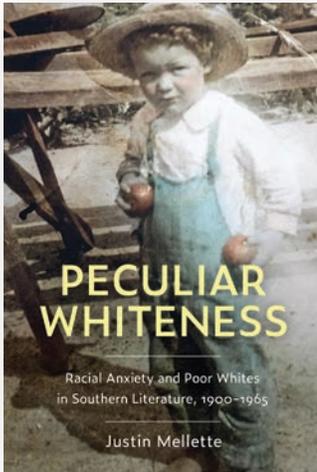
Black to Nature thus offers nuanced readings that advance an emerging body of critical and creative work at the nexus of Blackness, gender, and nature. Written in a clear, approachable, and multilayered style that aims to be as poignant as nature itself, the volume offers a unique combination of theoretical breadth, narrative beauty, and broader perspective that suggests it will be a foundational text in a new critical turn towards framing nature within a cultural studies context.

Stefanie K. Dunning is associate professor of English at Miami University of Ohio. She is author of *Queer in Black and White: Interraciality, Same Sex Desire, and Contemporary African American Culture*. Her work has been published in *African American Review*, *MELUS*, *Signs*, and several other journals and anthologies. She sometimes publishes under the pen name Zeffie Gaines.

Peculiar Whiteness

Racial Anxiety and Poor Whites in
Southern Literature, 1900–1965

Justin Mellette



*A deep, compassionate
probing of how
white writers
misconstrued,
manipulated, and
distrusted poor
southern whites*

March 204 pages (approx.), 6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-3253-5
Paper **\$30.00S** 978-1-4968-3254-2
Ebook available

Peculiar Whiteness: Racial Anxiety and Poor Whites in Southern Literature, 1900–1965 argues for deeper consideration of the complexities surrounding the disparate treatment of poor whites throughout southern literature and attests to how broad such experiences have been. While the history of prejudice against this group is not the same as the legacy of violence perpetrated against people of color in America, individuals regarded as “white trash” have suffered a dehumanizing process in the writings of various white authors. Poor white characters are frequently maligned as grotesque and anxiety inducing, especially when they are aligned in close proximity to blacks or to people with disabilities.

Thus, as a symbol, much has been asked of poor whites, and various iterations of the label (e.g., “white trash,” tenant farmers, or even people with a little less money than average) have been subject to a broad spectrum of judgment, pity, compassion, fear, and anxiety. *Peculiar Whiteness* engages key issues in contemporary critical race studies, whiteness studies, and southern studies, both literary and historical. Through discussions of authors including Charles Chesnutt, Thomas Dixon, Sutton Griggs, Erskine Caldwell, Lillian Smith, William Faulkner, and Flannery O’Connor, we see how whites in a position of power work to maintain their status, often by finding ways to recategorize and marginalize people who might not otherwise have seemed to fall under the auspices or boundaries of “white trash.”

Justin Mellette is visiting lecturer at Northeastern University. His work in American and African American literature has appeared in *African American Review*, *Mississippi Quarterly*, *Studies in the Novel*, *Southern Cultures*, and the *Southern Quarterly*, among other venues.

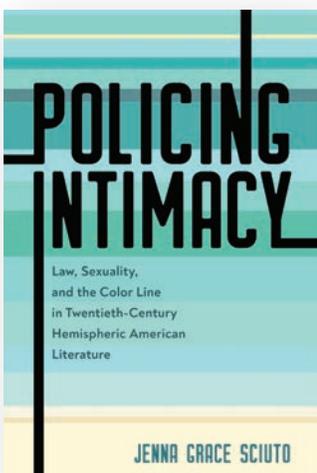
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23

Policing Intimacy

Law, Sexuality, and the Color Line in Twentieth-Century
Hemispheric American Literature

Jenna Grace Sciuto



*A study of interracial
intimacy, multiracial
identities, and
the intersectional,
interconnected nature
of social relations*

May 256 pages (approx.), 6 x 9 inches,
9 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3344-0
Paper **\$30.00S** 978-1-4968-3345-7
Ebook available

In *Policing Intimacy: Law, Sexuality, and the Color Line in Twentieth-Century Hemispheric American Literature*, author Jenna Grace Sciuto analyzes literary depictions of sexual policing of the color line across multiple spaces with diverse colonial histories: Mississippi through William Faulkner’s work, Louisiana through Ernest Gaines’s novels, Haiti through the work of Marie Chauvet and Edwidge Danticat, and the Dominican Republic through writing by Julia Alvarez, Junot Díaz, and Nelly Rosario. This literature exposes the continuing coloniality that links depictions of US democracy with Caribbean dictatorships in the twentieth century, revealing a set of interrelated features characterizing the transformation of colonial forms of racial and sexual control into neocolonial reconfigurations.

A result of systemic inequality and large-scale historical events, the patterns explored herein reveal the ways in which private relations can reflect national occurrences and the intimate can be brought under public scrutiny. Acknowledging the widespread effects of racial and sexual policing that persist in current legal, economic, and political infrastructures across the circum-Caribbean can in turn bring to light permutations of resistance to the violent discriminations of the status quo. By drawing on such colonial documents as early law systems like the 1685 French Code Noir instated in Haiti, the 1724 Code Noir in Louisiana, and the 1865 Black Code in Mississippi, in tandem with examples from twentieth-century literature, *Policing Intimacy* humanizes the effects of legal histories and leaves space for local particularities. By focusing on literary texts and variances in form and aesthetics, Sciuto demonstrates the necessity of incorporating multiple stories, histories, and traumas into accounts of the past.

Jenna Grace Sciuto is associate professor of English at the Massachusetts College of Liberal Arts.

Race in Young Adult Speculative Fiction

Edited by Meghan Gilbert-Hickey
and Miranda A. Green-Barteet

Contributions by Malin Alkestrand, Joshua Yu Burnett, Sean P. Connors, Jill Coste, Meghan Gilbert-Hickey, Miranda A. Green-Barteet, Sierra Hale, Kathryn Strong Hansen, Elizabeth Ho, Esther L. Jones, Sarah Olutola, Alex Polish, Zara Rix, Susan Tan, and Roberta Seelinger Trites



A wrestling with the faults and possibilities of the portrayals of race in this powerful genre

May 253 pages (approx.), 6 x 9 inches,
1 b&w illustration
Printed casebinding **\$99.00S**
978-1-4968-3381-5
Paper **\$30.00S** 978-1-4968-3382-2
Ebook available
Children's Literature Association Series

Race in Young Adult Speculative Fiction offers a sustained analysis of race and representation in young adult speculative fiction (YASF). The collection considers how characters of color are represented in YASF, how they contribute to and participate in speculative worlds, how race affects or influences the structures of speculative worlds, and how race and racial ideologies are implicated in YASF. This collection also examines how race and racism are discussed in YASF or if, indeed, race and racism are discussed at all.

Essays explore such notable and popular works as the *Divergent* series, *The Red Queen*, *The Lunar Chronicles*, and the *Infernal Devices* trilogy. They consider the effects of colorblind ideology and postracialism on YASF, a genre that is often seen as progressive in its representation of adolescent protagonists. In examining how some YASF texts normalize many of our social structures and hierarchies, this collection examines how race and racism are represented in the genre and considers how hierarchies of race are reinscribed in some texts and transgressed in others.

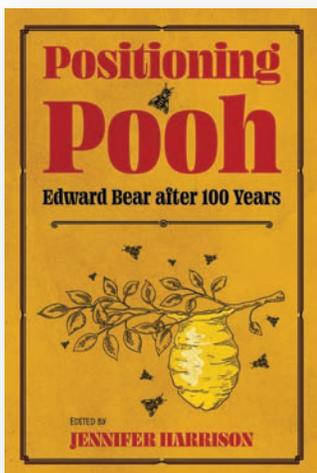
This is a collection troubled by the lingering emphasis on colorblindness in YASF, but it is also the work of scholars who love the genre and celebrate its progress toward inclusivity, and who further see in it an enduring future for intersectional identity.

Meghan Gilbert-Hickey is assistant professor of English at Guttman Community College. Her work has appeared in *South Central Review* and *Red Feather: An International Journal of Children in Popular Culture*, and she has also edited a special issue of *South Central Review* that unpacks the successes and the limitations of the #MeToo movement. **Miranda A. Green-Barteet** is associate professor in the Department of Women's Studies and Department of English and Writing at University of Western Ontario. She is coeditor of *Female Rebellion in Young Adult Dystopian Fiction* and *Reconsidering Laura Ingalls Wilder: Little House and Beyond*. Her work has appeared in *Canadian Review of American Studies*, *South Central Review*, and the *Encyclopedia of African American Women Writers*.

Positioning Pooh

Edward Bear after One Hundred Years
Edited by Jennifer Harrison

Contributions by Megan De Roover, Jennifer Harrison, Sarah Jackson, Zoe Jaques, Nada Kujundžić, Ivana Milković, Niall Nance-Carroll, Perry Nodelman, David Rudd, Jonathan Chun Ngai Tsang, Nicholas Tucker, Donna Varga, and Tim Wadham



A delightful journey into the heart of the many meanings behind that silly old bear

July 218 pages (approx.), 6 x 9 inches,
1 table
Printed casebinding **\$99.00S**
978-1-4968-3410-2
Paper **\$30.00S** 978-1-4968-3411-9
Ebook available
Children's Literature Association Series

One hundred years ago, disparate events culminated in one of the most momentous happenings in the history of children's literature. Christopher Robin Milne was born to A. A. Milne and his wife; Edward Bear, a lovable stuffed toy, arrived on the market; and a living, young bear named Winnie settled in at the London Zoo. The collaboration originally begun by the Milnes, the Shepards, Winnie herself, and the many toys and personalities who fed into the Pooh legend continued to evolve throughout the twentieth and twenty-first centuries to become a global phenomenon. Yet even a brief examination of this sensation reveals that Pooh and his adventures were from the onset marked by a rich complexity behind a seeming simplicity and innocence. This volume, after a decades-long lull in concentrated Pooh scholarship, seeks to highlight the plurality of perspectives, modes, and interpretations these tales afford, especially after the Disney Corporation scooped its paws into the honeypot in the 1950s.

Positioning Pooh: Edward Bear after One Hundred Years argues the doings of Pooh remain relevant for readers in a posthuman, information-centric, media-saturated, globalized age. Pooh's forays destabilize social certainties on all levels—linguistic, ontological, legal, narrative, political, and so on. This first volume to offer multiple perspectives from multiple authors on the Winnie-the-Pooh books in a single collection focuses on and develops approaches that bring this classic of children's literature into the current era. Essays included not only are of relevance to scholars with an interest in Pooh, Milne, and the "golden age" of children's literature, but also showcase the development of children's literature scholarship in step with modern developments in literary theory.

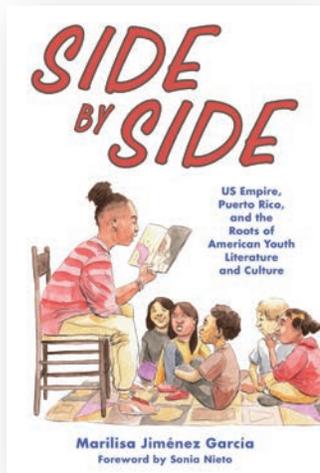
Jennifer Harrison is instructor of English at East Stroudsburg University. She is author of *Posthumanist Readings in Dystopian Young Adult Fiction: Negotiating the Nature/Culture Divide*. She is editor for the journal *Jeu-nesse: Young People, Texts, Cultures* and a reviewer for *The Children's Book Review* website.

Side by Side

US Empire, Puerto Rico, and the Roots of American Youth Literature and Culture

Marilisa Jiménez García

Foreword by Sonia Nieto



A groundbreaking study on the impact of Puerto Rican children's literature and culture

April 230 pages (approx.), 6 x 9 inches

Printed casebinding **\$99.00S**

978-1-4968-3247-4

Paper **\$30.00S** 978-1-4968-3248-1

Ebook available

Children's Literature Association Series

During the early colonial encounter, children's books were among the first kinds of literature produced by US writers introducing the new colony, its people, and the US's role as a twentieth-century colonial power to the public. Subsequently, youth literature and media were important tools of Puerto Rican cultural and educational elite institutions and Puerto Rican revolutionary thought as a means of negotiating US assimilation and upholding a strong Latin American and Caribbean national stance.

In *Side by Side: US Empire, Puerto Rico, and the Roots of American Youth Literature and Culture*, author Marilisa Jiménez García focuses on the contributions of the Puerto Rican community to American youth, approaching Latinx literature as a transnational space that provides a critical lens for examining the lingering consequences of US and Spanish colonialism for US communities of color. Through analysis of such texts typically outside traditional Latinx or literary studies as young adult literature, textbooks, television programming, comics, music, curriculum, and youth movements, *Side by Side* represents the only comprehensive study of the contributions of Puerto Ricans to American youth literature and culture, as well as the only comprehensive study into the role of youth literature and culture in Puerto Rican literature and thought.

Considering recent debates over diversity in children's and young adult literature and media and the strained relationship between Puerto Rico and the US, Jiménez García's timely work encourages us to question who constitutes the expert and to resist the homogenization of Latinxs, as well as other marginalized communities, that has led to the erasure of writers, scholars, and artists.

Marilisa Jiménez García is assistant professor of English and Latinx studies at Lehigh University in Bethlehem, Pennsylvania.

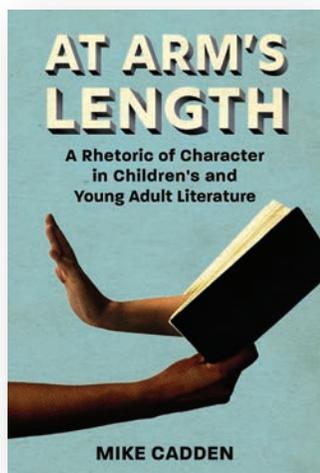
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25

At Arm's Length

A Rhetoric of Character in Children's and Young Adult Literature

Mike Cadden



A theory of how authors position readers in relation to literary character through empathy, awe, and indifference

July 128 pages (approx.), 6 x 9 inches,

4 diagrams

Printed casebinding **\$99.00S**

978-1-4968-3458-4

Paper **\$30.00S** 978-1-4968-3459-1

Ebook available

Children's Literature Association Series

Literary critics and authors have long argued about the importance or unimportance of an author's relationship to readers. What can be said about the rhetorical relationship that exists between author and reader? How do authors manipulate character, specifically, to modulate the emotional appeal of character so a reader will feel empathy, awe, and even delight?

In *At Arm's Length: A Rhetoric of Character in Children's and Young Adult Literature*, Mike Cadden takes a rhetorical approach that complements structural, affective, and cognitive readings. The study offers a detailed examination of the ways authorial choice results in emotional invitation. Cadden sounds the modulation of characters along a continuum from those larger than life and awe inspiring to the life-sized and empathetic, down to the pitiable and ridiculous, and all those spaces between. Cadden examines how authors alternate between holding the young reader at arm's length from and drawing them into emotional intensity. This balance and modulation are key to a rhetorical understanding of character in literature, film, and television for the young.

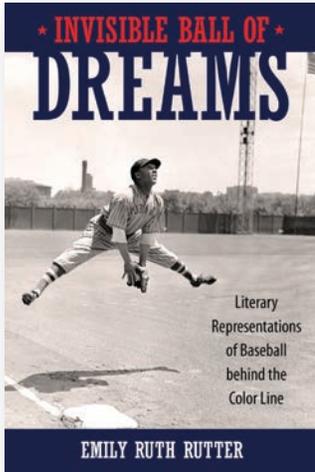
Written in accessible language and of interest and use to undergraduates and seasoned critics, *At Arm's Length* provides a broad analysis of stories for the young child and young adult in book, film, and television. Throughout, Cadden touches on important topics in children's literature studies, including the role of safety in children's media, as well as character in multicultural and diverse literature. In addition to treating "traditional" works, he analyzes special cases—forms, including picture books, verse novels, and graphic novels, and modes like comedy, romance, and tragedy.

Mike Cadden is professor of English and director of childhood studies at Missouri Western State University. He is a former president of the Children's Literature Association. He is author of *Ursula K. Le Guin Beyond Genre: Fiction for Children and Adults* and editor of *Telling Children's Stories: Narrative Theory and Children's Literature* and *Teaching Young Adult Literature*.

Invisible Ball of Dreams

Literary Representations of
Baseball behind the Color Line

Emily Ruth Rutter



How novels, plays, films, poems, and children's literature fill the archival gaps in Black baseball's story

NEW IN PAPERBACK

March 202 pages, 6 x 9 inches
Paper **\$25.00S** 978-1-4968-3451-5
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Winner of the 2018 John Coates Next Generation Award from the Negro Leagues Research Committee of the Society for American Baseball Research

"Rutter may be said to create her own archive at a secondary level. She brings together a body of material not previously linked and constructs effective means by which to read it. *Invisible Ball of Dreams* is an important contribution to Black cultural and literary history."

—Keith Byerman, professor of English at Indiana State University and author of *Remembering the Past in Contemporary African American Fiction*

"*Invisible Ball of Dreams* makes a substantial, provocative, and long-overdue contribution to understanding how African Americans have been subjects—and creators—of writing about baseball. Emily Ruth Rutter's book is an essential critical text for the study of American sport literature."

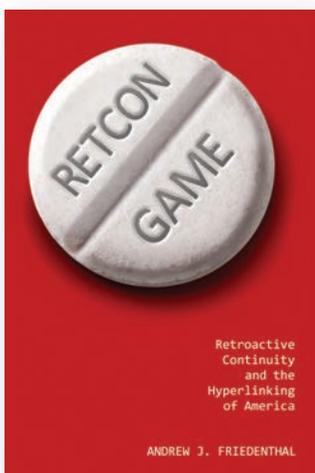
—Tim Morris, professor of English at University of Texas at Arlington and author of *Making the Team: The Cultural Work of Baseball Fiction*

Emily Ruth Rutter is associate professor of English at Ball State University. She is author of *The Blues Muse: Race, Gender, and Musical Celebrity in American Poetry*. Along with Tiffany Austin, Sequoia Maner, and Darlene Anita Scott, she coedited *Revisiting the Elegy in the Black Lives Matter Era*. Her numerous essays have appeared in *A Cambridge History of Twentieth-Century American Women's Poetry*, *African American Review*, *MELUS*, and *Aethlon*, among other journals and edited collections.

Retcon Game

Retroactive Continuity and the
Hyperlinking of America

Andrew J. Friedenthal



How comics introduced a sharp metaphor for America's growing recognition of a mutable past

NEW IN PAPERBACK

July 192 pages, 6 x 9 inches
Paper **\$30.00S** 978-1-4968-3455-3
Ebook available

"Associational nonfiction about the use of retroactive continuity, or retconning, to change the worlds of comics, TV series, and other media, with some mention of its use in literary SF and fantasy. The use of editable hyperlinks online—notably in Wikipedia, which helps emphasize the idea that history is not set—is also discussed."

—*Locus* magazine

"As both an introduction to the subject and a broaching of an interdisciplinary approach, *Retcon Game* is a substantial addition to comics studies."

—*Journal of Graphic Novels and Comics*

"Andrew Friedenthal's *Retcon Game: Retroactive Continuity and the Hyperlinking of America* is the best look at retroactive continuity currently available; thoughtful, succinct, and very readable, this book should be of interest not only to fans of comics but anyone interested in canonicity, the growth of imaginary worlds, or contemporary popular culture in general."

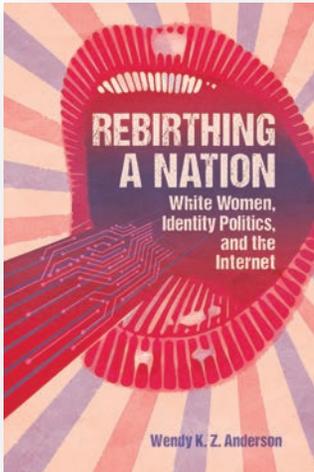
—Mark J. P. Wolf, Communication Department chair, Concordia University Wisconsin

Andrew J. Friedenthal is a writer, editor, and independent scholar. His work has been published in *ImageText: Interdisciplinary Comics Studies* and the *Journal of Comics and Culture*.

Rebirthing a Nation

White Women, Identity Politics, and the Internet

Wendy K. Z. Anderson



A timely exploration of the role white women play in supporting systems of racism

May 224 pages (approx.), 6 x 9 inches
 Printed casebinding **\$99.00S**
 978-1-4968-3277-1
 Paper **\$30.00S** 978-1-4968-3276-4
 Ebook available
Race, Rhetoric, and Media Series

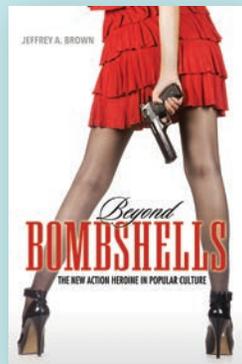
Although US history is marred by institutionalized racism and sexism, postracial and postfeminist attitudes drive our polarized politics. Violence against people of color, transgendered and gay people, and women soar upon the backdrop of Donald Trump, Tea Party affiliates, alt-right members like Richard Spencer, and right-wing political commentators like Milo Yiannopoulos, who defend their racist and sexist commentary through legalistic claims of freedom of speech. While more institutions recognize the volatility of these white men's speech, few notice or have thoughtfully considered the role of white nationalist, alt-right, and conservative white women's messages that organizationally preserve white supremacy.

In *Rebirthing a Nation: White Women, Identity Politics, and the Internet*, author Wendy K. Z. Anderson details how white nationalist and alt-right women refine racist rhetoric and web design as a means of protection and simultaneous instantiation of white supremacy, which conservative political actors including Sarah Palin, Donald Trump, Kellyanne Conway, Sarah Huckabee Sanders, and Ivanka Trump have amplified through transnational politics. By validating racial fears and political divisiveness through coded white identity politics, postfeminist and motherhood discourse functions as a colorblind, gilded cage. *Rebirthing a Nation* reveals how white nationalist women utilize colorblind racism within digital space, exposing how a postfeminist framework becomes fodder for conservative white women's political speech to preserve institutional white supremacy.

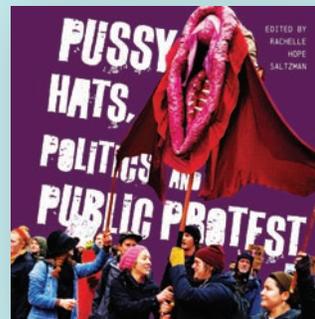
Wendy K. Z. Anderson is an independent researcher and instructor in the Department of Communication Studies at the University of Minnesota, Twin Cities.

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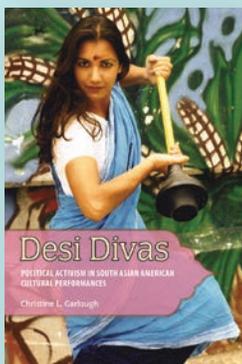
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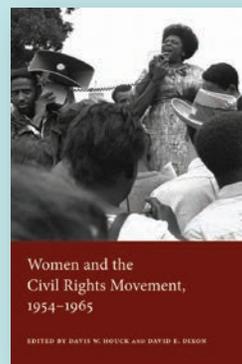
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 Jeffrey A. Brown
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Pussy Hats, Politics, and Public Protest
 Edited by Rachelle Hope Saltzman
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 Christine L. Garlough
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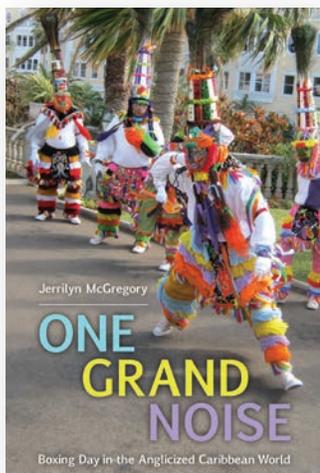


Women and the Civil Rights Movement, 1954-1965
 Edited by Davis W. Houck and David E. Dixon
 Paper **\$30.00S**
 978-1-61703-050-5
 Ebook available

One Grand Noise

Boxing Day in the Anglicized Caribbean World

Jerrilyn McGregory



The first comprehensive study of how Boxing Day is celebrated across the Caribbean

August 304 pages (approx.), 6.125 x 9.25 inches, 25 b&w illustrations
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 Paper **\$30.00S** 978-1-4968-3476-8
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Caribbean Studies Series

For many, December 26 is more than the day after Christmas. Boxing Day is one of the world's most celebrated cultural holidays. As a legacy of British colonialism, Boxing Day is observed throughout Africa and parts of the African diaspora, but, unlike Trinidadian Carnival and Mardi Gras, fewer know of Bermuda's Gombey Dancers, Bahamian Junkanoo, Dangriga's Jankunú and Charikanari, St. Croix's Christmas Carnival Festival, and St. Kitts's Sugar Mas.

One Grand Noise: Boxing Day in the Anglicized Caribbean World delivers a highly detailed, thought-provoking examination of the use of spectacular vernacular to metaphorically dramatize such tropes as "one grand noise," "foreday morning," and from "back-o-town." In cultural solidarity and an obvious critique of Western values and norms, revelers engage in celebratory sounds, often donning masks, cross-dressing, and dancing with abandon along thoroughfares usually deemed anathema to them. Folklorist Jerrilyn McGregory demonstrates how the cultural producers in various island locations ritualize Boxing Day as a part of their struggles over identity, class, and gender relations in accordance with time and space.

Based on ethnographic study undertaken by McGregory, *One Grand Noise* explores Boxing Day as part of a creolization process from slavery into the twenty-first century. McGregory traces the holiday from its Egyptian origins to today and includes chapters on the Gombey Dancers of Bermuda, the evolution of Junkanoo/Jankunú in the Bahamas and Belize, and Jouvert traditions in St. Croix and St. Kitts. Through her exploration of the holiday, McGregory negotiates the ways in which Boxing Day has expanded from small communal traditions into a common history of colonialism that keeps alive a collective spirit of resistance.

Jerrilyn McGregory is professor of English at Florida State University. She is author of *Wiregrass Country* and *Downhome Gospel: African American Spiritual Activism in Wiregrass Country*, both published by University Press of Mississippi.

Surinamese Music in the Netherlands and Suriname

Marcel Weltak

Translated by Scott Rollins

Contributions by Herman Dijo, J. Ketwaru, Guilly Koster, Arthur Lamur, Lou Lichtveld, Pondo O'Bryan, and Marcel Weltak



Available in English for the first time, the integral and only book on all the music of a most diverse nation

August 176 pages (approx.), 6 x 9 inches
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When Marcel Weltak's *Surinamese Music in the Netherlands and Suriname* was published in Dutch in 1990, it was the first book to provide an overview of the music styles originating from the land that had recently gained its independence from the Netherlands. Weltak's book was the first to examine both the instruments and the way in which they are played as well as the melodic and rhythmic components of music produced by the country's ethnically diverse populations, including people of Amerindian, African, Indian, Indonesian/Javanese, and Chinese descent.

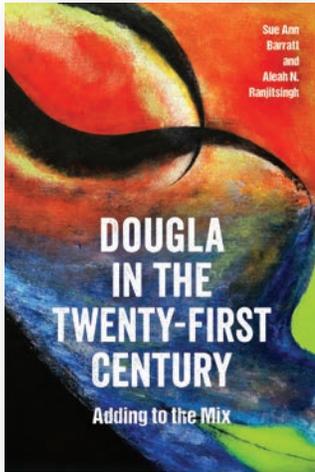
Since the book's first appearance, the catalog of recordings that have become available has also expanded, particularly in the areas of hip-hop, rap, jazz, R&B, and such new fusions as *kaskawi*. This edition, in English for the first time, includes a new opening chapter by Marcel Weltak giving a historical sketch of Suriname's relationship to the Netherlands. It includes updates on the popular music of second- and third-generation musicians of Surinamese descent in the Netherlands, and Weltak's own subsequent and vital research into the Amerindian and maroon music of the interior. The new introduction is followed by the integral text of the original edition. New appendices have been added to this edition that include a bibliography and updated discography; a listing of films, videos, and DVDs on or about Surinamese music or musicians; and concise, alphabetically arranged notes on musical instruments and styles as well as brief biographies of those authors who contributed texts.

Marcel Weltak was a staff member of the daily newspapers *De West* and *De Ware Tijd*. He was also editor of *Adek* and arts correspondent for the Dutch daily newspapers *De Waarheid* and *de Volkskrant*. Translator **Scott Rollins** has published three volumes of poetry and is translator of *Boom's Blues: Music, Journalism, and Friendship in Wartime* and *The Music of the Netherlands Antilles: Why Eleven Antilleans Knelt before Chopin's Heart*, both published by University Press of Mississippi.

Doula in the Twenty-First Century

Adding to the Mix

Sue Ann Barratt and Aleah N. Ranjitsingh



A sounding of a vibrant multiracial identity often unknown outside the Caribbean

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Caribbean Studies Series

Identity is often fraught for multiracial *Douglas*, people of both South Asian and African descent in the Caribbean. In this groundbreaking volume, Sue Ann Barratt and Aleah N. Ranjitsingh explore the particular meanings of a *Doula* identity and examine *Doula* maneuverability both at home and in the diaspora.

The authors scrutinize the perception of *Douglaness* over time, contemporary *Douglas* negotiations of social demands, their expansion of ethnicity as an intersectional identity, and the experiences of *Douglas* within the diaspora outside the Caribbean. Through an examination of how *Douglas* experience their claim to multiracialism and how ethnic identity may be enforced or interrupted, the authors firmly situate this analysis in ongoing debates about multiracial identity.

Based on interviews with over one hundred *Douglas*, Barratt and Ranjitsingh explore the multiple subjectivities *Douglas* express, confirm, challenge, negotiate, and add to prevailing understandings. Contemplating this, *Doula in the Twenty-First Century* adds to the global discourse of multiethnic identity and how it impacts living both in the Caribbean, where it is easily recognizable and in the diaspora where the *Doula* remains a largely unacknowledged designation. This book deliberately expands the conversation beyond the limits of biraciality and the Black/white binary and contributes nuance to current interpretations of the lives of multiracial people by introducing *Douglas* as they carve out their lives in the Caribbean.

Sue Ann Barratt is lecturer at the Institute for Gender and Development Studies, University of the West Indies, St. Augustine Campus. **Aleah N. Ranjitsingh** is lecturer in the Africana Studies Department, Brooklyn College of the City University of New York (CUNY).

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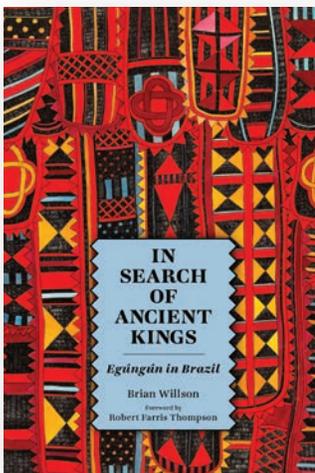
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In Search of Ancient Kings

Egúngún in Brazil

Brian Willson

Foreword by Robert Farris Thompson



A firsthand account of the secretive Egúngún society from a scholar who would become a priest in the religion

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48 color illustrations

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The Egúngún society is one of the least-studied and written-about aspects of African diasporic spiritual traditions. It is the society of the ancestors, the society of the dead. Its primary function is to facilitate all aspects of ancestor veneration. Though it is fundamental to Yorùbá culture and the Ifá/Òriṣà tradition of the Yorùbá, it did not survive intact in Cuba or the US during the forced migration of the Yorùbá in the Middle Passage. Taking hold only in Brazil, the Egúngún cult has thrived since the early 1800s on the small island of Itaparica, across the Bay of Saints from Salvador, Bahia. Existing almost exclusively on this tiny island until the 1970s (migrating to Rio de Janeiro and, eventually, Recife), this ancient cult was preserved by a handful of families and flourished in a strict, orthodox manner.

Brian Willson spent ten years in close contact with this lineage at the Candomble temple Xango Cá Te Espero in Rio de Janeiro and was eventually initiated as a priest of Egúngún. Representing the culmination of his personal involvement, interviews, research, and numerous visits to Brazil, this book relates the story of Egúngún from an insider's view. Very little has been written about the cult of Egúngún, and almost exclusively what is written in English is based on research conducted in Africa and falls into the category of descriptive and historical observations. Part personal journal, part metaphysical mystery, part scholarly work, part field research, and part reportage, *In Search of Ancient Kings* illuminates the nature of Egúngún as it is practiced in Brazil.

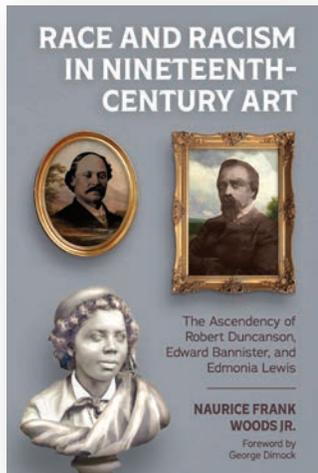
Brian Willson is a Babaláwo (specialist in the Yorùbá system of Ifá), having been a student/practitioner of African diasporic religious practices for over forty years. He has lectured or performed in over twenty-five countries. In 2011 he was nominated as a trustee to the Board of Directors of Education Africa, USA.

Race and Racism in Nineteenth-Century Art

The Ascendancy of Robert Duncanson,
Edward Bannister, and Edmonia Lewis

Naurice Frank Woods Jr.

Foreword by George Dimock



*The extraordinary
struggle, achievement,
loss, and reclamation of
three brilliant African
American artists of the
1800s*

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30 b&w illustrations
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Painters Robert Duncanson (ca. 1821–1872) and Edward Bannister (1828–1901) and sculptor Mary Edmonia Lewis (ca. 1844–1907) each became accomplished African American artists. But as emerging art makers of color during the antebellum period, they experienced numerous incidents of racism that severely hampered their pursuits of a profession that many in the mainstream considered the highest form of social cultivation. Despite barriers imposed upon them due to their racial inheritance, these artists shared a common cause in demanding acceptance alongside their white contemporaries as capable painters and sculptors on local, regional, and international levels.

Author Naurice Frank Woods Jr. provides an in-depth examination of the strategies deployed by Duncanson, Bannister, and Lewis that enabled them to not only overcome prevailing race and gender inequality, but also achieve a measure of success that eventually placed them in the top rank of nineteenth-century American art.

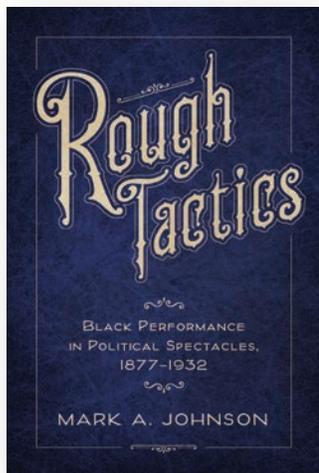
Unfortunately, the racism that hampered these three artists throughout their careers ultimately denied them their rightful place as significant contributors to the development of American art. Dominant art historians and art critics excluded them in their accounts of the period. In this volume, Woods restores their artistic legacies and redeems their memories, introducing these significant artists to rightful, new audiences.

Naurice Frank Woods Jr. is associate professor of African American studies at the University of North Carolina at Greensboro. He has authored several books, including *Henry Ossawa Tanner: Art, Faith, Race, and Legacy* and *African American Pioneers in Art, Film, and Music*.

Rough Tactics

Black Performance in Political Spectacles, 1877–1932

Mark A. Johnson



*A probing of the earliest
Black efforts to overcome
disfranchisement
popular politics in the
Jim Crow South*

June 256 pages (approx.), 6 x 9 inches,
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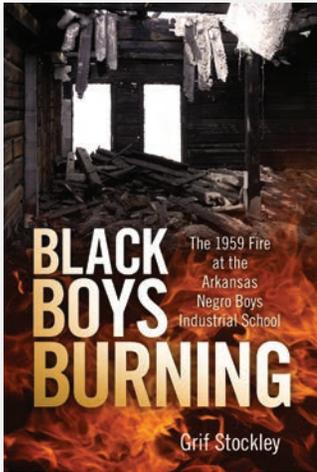
In *Rough Tactics: Black Performance in Political Spectacles, 1877–1932*, author Mark A. Johnson examines three notable cases of Black participation in the spectacles of politics: the 1885–1898 local-option prohibition contests of Atlanta and Macon, Georgia; the United Confederate Veterans conflict with the Musicians' Union prior to the 1903 UCV Reunion in New Orleans; and the 1909 Memphis mayoral election featuring Edward Hull Crump and W. C. Handy. Through these case studies, Johnson explains how white politicians and Black performers wielded and manipulated racist stereotypes and Lost Cause mythology to achieve their respective goals. Ultimately, Johnson portrays the vibrant, exuberant political culture of the New South and the roles played by both Black and white southerners.

During the nadir of race relations in the United States South from 1877 to 1932, African Americans faced segregation, disfranchisement, and lynching. Among many forms of resistance, African Americans used their musical and theatrical talents to challenge white supremacy, attain economic opportunity, and transcend segregation. In *Rough Tactics*, Johnson argues that African Americans, especially performers, retooled negative stereotypes and segregation laws to their advantage. From 1877 to 1932, African Americans spoke at public rallies, generated enthusiasm with music, linked party politics to the memory of the Civil War, honored favorable candidates, and openly humiliated their opposition.

Mark A. Johnson is lecturer in the Department of History at University of Tennessee, Chattanooga. He is author of *An Irresistible History of Alabama Barbecue: From Wood Pit to White Sauce*, and his work has appeared in such publications as *Southern Cultures* and *Louisiana History*.

Black Boys Burning

The 1959 Fire at the Arkansas
Negro Boys Industrial School
Grif Stockley



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

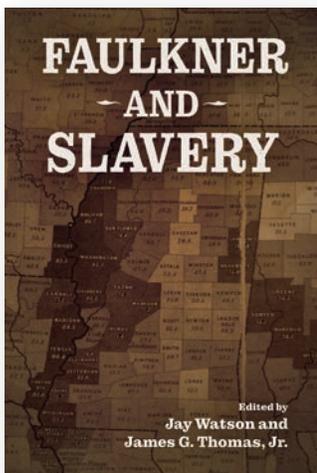
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Faulkner and Slavery

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

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*A long-awaited
assessment of the Nobel
Laureate’s work in
relation to America’s
cosmic sin*

June 244 pages (approx.), 6 x 9 inches,
22 b&w illustrations
Printed casebinding **\$70.005**
978-1-4968-3440-9
Ebook available
Faulkner and Yoknapatawpha Series

In 1930, the same year he moved into Rowan Oak, a slave-built former plantation home in his hometown of Oxford, Mississippi, William Faulkner published his first work of fiction that gave serious attention to the experience and perspective of an enslaved individual. For the next two decades, Faulkner repeatedly returned to the theme of slavery and to the figures of enslaved people in his fiction, probing the racial, economic, and political contours of his region, nation, and hemisphere in such works as *The Sound and the Fury*; *Light in August*; *Absalom, Absalom!*; and *Go Down, Moses*.

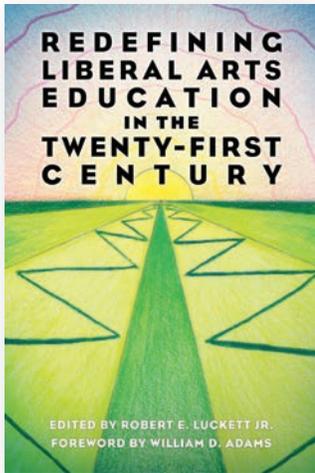
Faulkner and Slavery is the first collection to address the myriad legacies of African chattel slavery in the writings and personal history of one of the twentieth century’s most incisive authors on US slavery and the long ordeal of race in the Americas. Contributors study how the history of slavery at the University of Mississippi informs writings like *Absalom, Absalom!* and trace how slavery’s topologies of the rectilinear grid or square run up against the more reparative geography of the oval in Faulkner’s narratives. *Faulkner and Slavery* offers a timely intervention not only in the critical study of the writer’s work but in ongoing national and global conversations about the afterlives of slavery and the necessary work of antiracism.

Jay Watson is Howry Professor of Faulkner Studies and professor of English at the University of Mississippi. His many publications include *Forensic Fictions: The Lawyer Figure in Faulkner* and *William Faulkner and the Faces of Modernity*. **James G. Thomas, Jr.**, is associate director at the University of Mississippi’s Center for the Study of Southern Culture, editor of multiple works on southern literature, and coeditor of *The New Encyclopedia of Southern Culture* and *The Mississippi Encyclopedia*. Watson and Thomas are coeditors of several volumes in the Faulkner and Yoknapatawpha Series, including *Faulkner and the Black Literatures of the Americas* and *Faulkner and Money*.

Redefining Liberal Arts Education in the Twenty-First Century

Edited by **Robert E. Lockett Jr.** Foreword by William D. Adams

Contributions by Sarah Archino, Mario J. Azevedo, Katrina Byrd, Rico D. Chapman, Helen O. Chukwuma, Tatiana Glushko, Eric J. Griffin, Kathi R. Griffin, Yumi Park Huntington, Thomas M. Kersen, Robert E. Lockett Jr., Floyd W. Martin, Preselfannie W. McDaniels, Dawn McLin, Laura Ashlee Messina, Byron D'Andrea Orey, Kathy Root Pitts, Candis Pizzetta, Lawrence Sledge, RaShell R. Smith-Spears, Joseph Martin Stevenson, Seretha D. Williams, Karen C. Wilson-Stevenson, and Monica Flippin Wynn



A multidisciplinary exploration of the importance and evolution of liberal arts

June 288 pages (approx.), 6 x 9 inches,
10 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3316-7
Paper **\$30.00S** 978-1-4968-3317-4
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Redefining Liberal Arts Education in the Twenty-First Century delves into the essential nature of the liberal arts in America today. During a time when the STEM fields of science, technology, engineering, and math dominate the narrative around the future of higher education, the liberal arts remain vital but frequently dismissed academic pursuits.

While STEAM has emerged as a popular acronym, the arts get added to the discussion in a way that is often rhetorical at best. Written by scholars from a diversity of fields and institutions, the essays in this collection legitimize the liberal arts and offer visions for the role of these disciplines in the modern world. From the arts, pedagogy, and writing to social justice, the digital humanities, and the African American experience, the essays that comprise *Redefining Liberal Arts Education in the Twenty-First Century* bring attention to the vast array of ways in which the liberal arts continue to be fundamental parts of any education.

In an increasingly transactional environment, in which students believe a degree must lead to a specific job and set income, colleges and universities should take heed of the advice from these scholars. The liberal arts do not lend themselves to the capacity to do a single job, but to do any job. The effective teaching of critical and analytical thinking, writing, and speaking creates educated citizens. In a divisive twenty-first-century world, such a citizenry holds the tools to maintain a free society, redefining the liberal arts in a manner that may be key to the American republic.

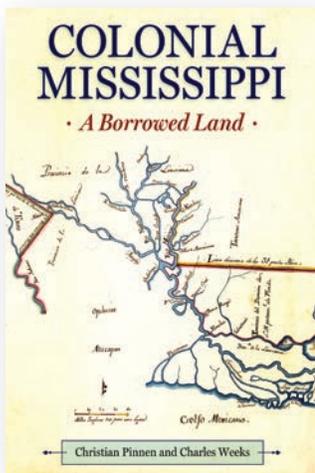
Robert E. Lockett Jr. is associate professor of history and director of the Margaret Walker Center at Jackson State University. He is author of *Joe T. Patterson and the White South's Dilemma: Evolving Resistance to Black Advancement*, published by University Press of Mississippi. His research has appeared in such publications as the *Journal of Mississippi History*, *Fire!!! The Multimedia Journal of Black Studies*, the *Public Historian*, and the *Journal of Ethnic American Literature*.

MISSISSIPPI HISTORY / SOUTHERN HISTORY /
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Colonial Mississippi

A Borrowed Land

Christian Pinnen and Charles Weeks



The first complete synthesis of the diverse encounters, conflicts, and exchanges of Mississippi's colonial period

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Colonial Mississippi: A Borrowed Land offers the first composite of histories from the entire colonial period in the land now called Mississippi. Christian Pinnen and Charles Weeks reveal stories spanning over three hundred years and featuring a diverse array of individuals and peoples from America, Europe, and Africa. The authors focus on the encounters among these peoples, good and bad, and the lasting impacts on the region.

The eighteenth century receives much deserved attention from Pinnen and Weeks as they focus on the trials and tribulations of Mississippi as a colony, especially along the Gulf Coast and in the Natchez country. The authors tell the story of a land borrowed from its original inhabitants and never returned. They make clear how a remarkable diversity characterized the state throughout its early history.

Early encounters and initial contacts involved primarily Native Americans and Spaniards in the first half of the sixteenth century following the expeditions of Columbus and others to the large region of the Gulf of Mexico. More sustained interaction began with the arrival of the French to the region and the establishment of a French post on Biloxi Bay at the end of the seventeenth century. Such exchanges continued through the eighteenth century with the British and then again the Spanish until the creation of the territory of Mississippi in 1798 and then two states, Mississippi in 1817 and Alabama in 1819. Though readers may know the bare bones of this history, the dates, and names, this is the first book to reveal the complexity of the story in full, to dig deep into a varied and complicated tale.

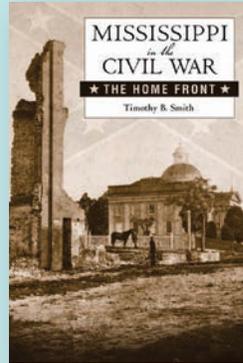
Christian Pinnen is associate professor of history at Mississippi College. **Charles Weeks** holds degrees from Dartmouth College, University of Michigan, and Indiana University. He helped develop and teach a program of humanities at St. Andrew's Episcopal School in Jackson, Mississippi.

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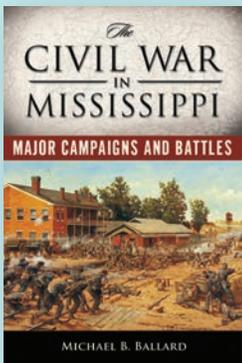
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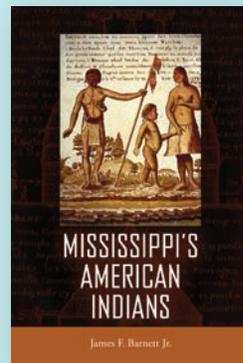
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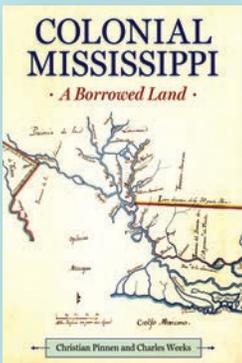
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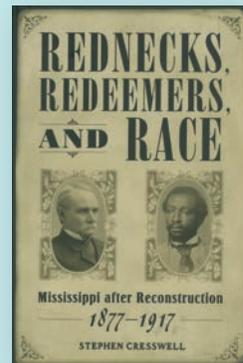
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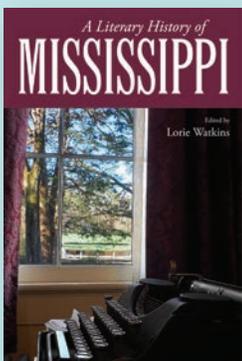
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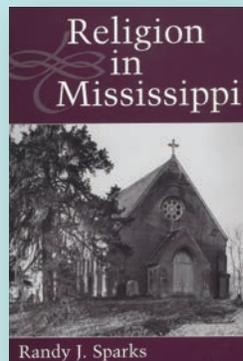
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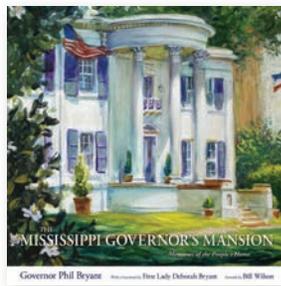
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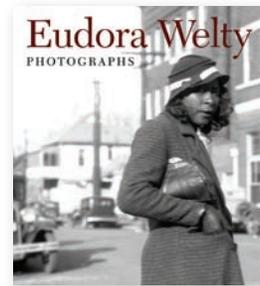
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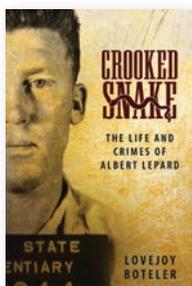
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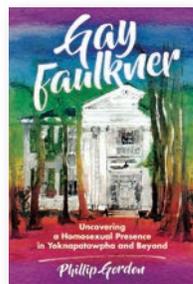
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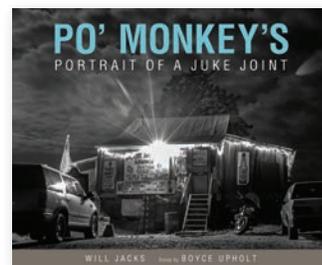
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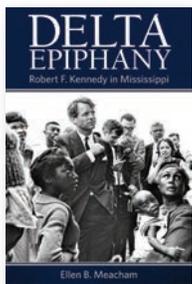
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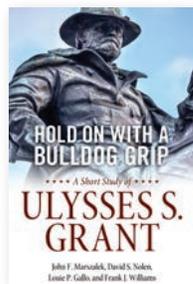
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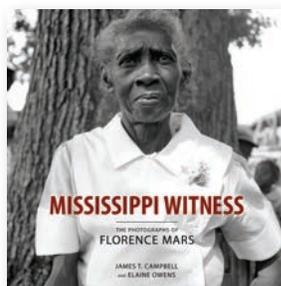
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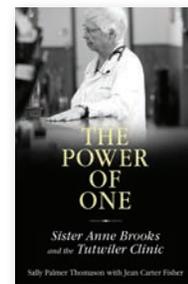
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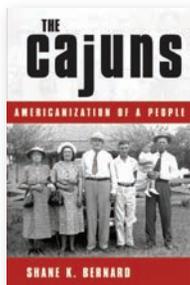


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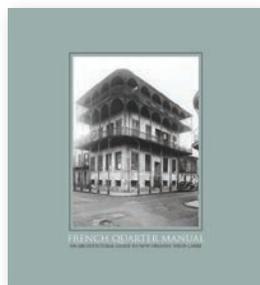
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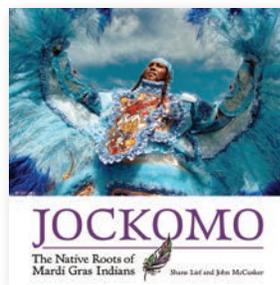
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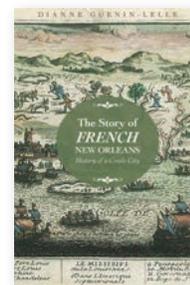
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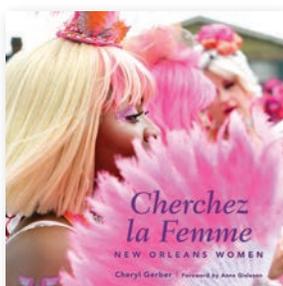
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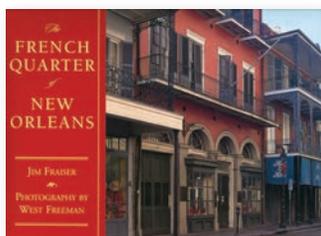
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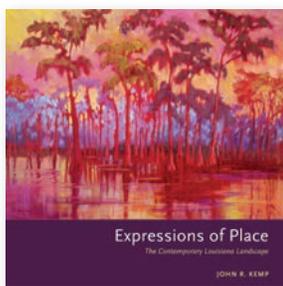
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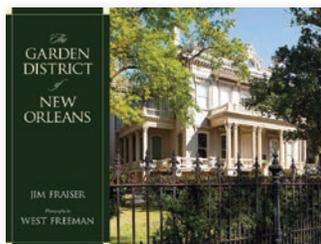
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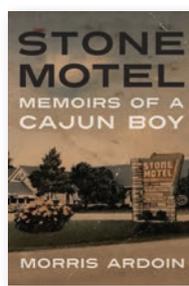
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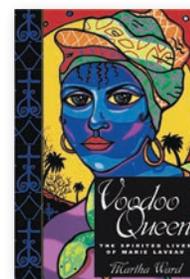
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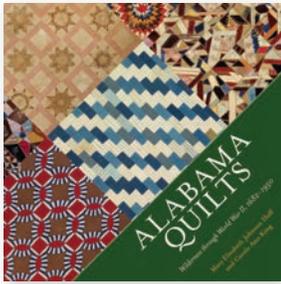
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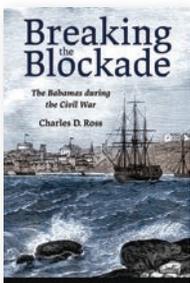


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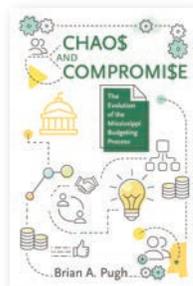
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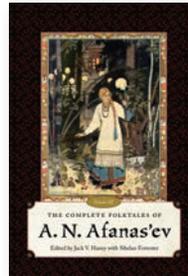
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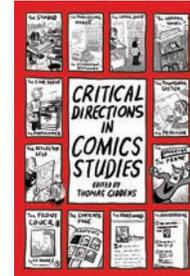
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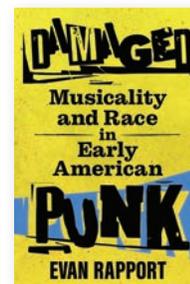
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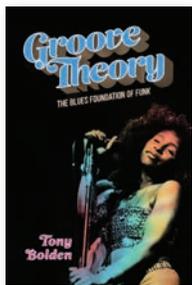
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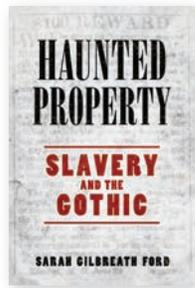
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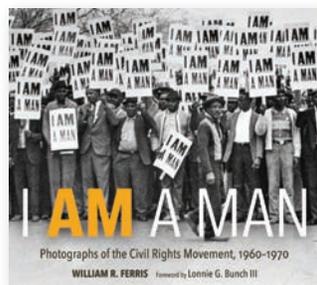
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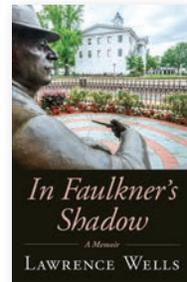
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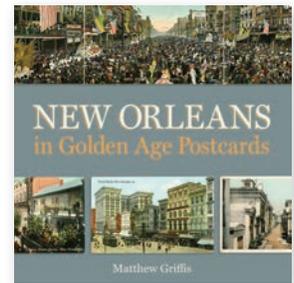
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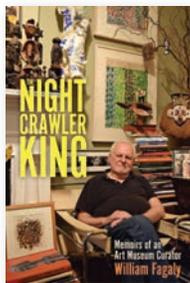
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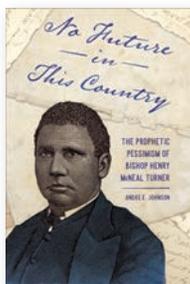


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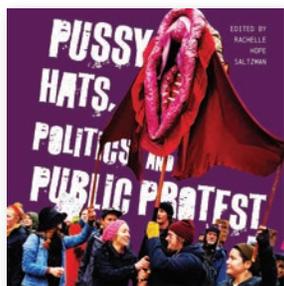
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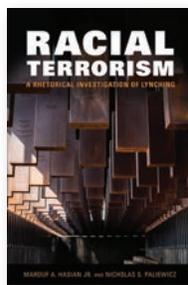
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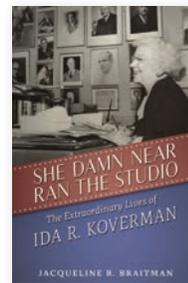
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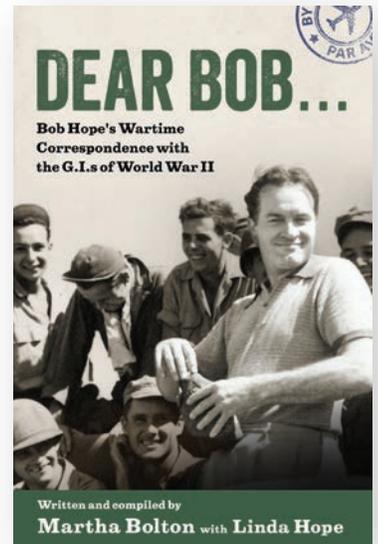
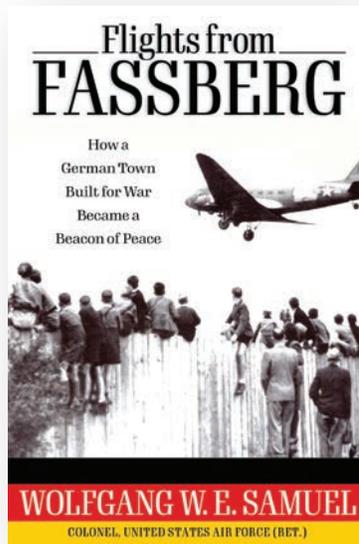
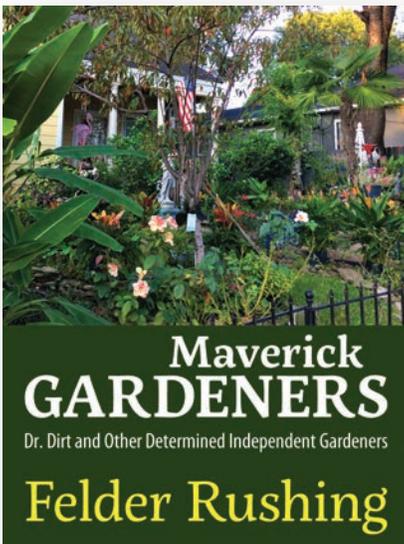
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