



**UNIVERSITY PRESS
OF MISSISSIPPI**

Books for Spring-Summer 2022



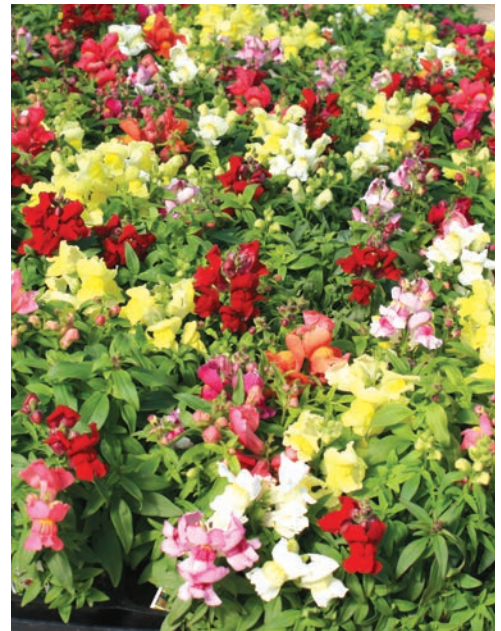
University Press of Mississippi is proud to announce the creation of three new staff positions, bringing the staff size to twenty-three full-time employees plus part-time aides and interns, the largest staff in the Press's history. These new staff members join a Press that is thriving despite the chaos of the world around us. The current catalog and the one prior feature ninety-six new books with publication dates from September 2021 to August 2022, along with twelve titles published for the first time in paperback, and the announcement of two new series, bringing the total to twenty-five active series. These catalogs represent the greatest annual output in the history of the Press.

The staff of University Press of Mississippi deserves full credit for this success, but of course it is impossible without our readers and the dedicated partners who bring our books to customers. We cannot share our books with the world without booksellers, librarians, friends, and colleagues, many of whom have experienced difficult days during the past two years. We encourage everyone to visit your local bookstore and support them by buying our books at those stores. Our region is blessed with many fabulous stores, particularly in Mississippi and Louisiana, and anyone who loves books should visit these shops and delight in the joy of discovery.

—CRAIG W. GILL, Director

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GARDENING / PHOTOGRAPHY / OUTDOORS

Southern Gardening All Year Long

Gary R. Bachman

A common-sense guide to the dynamic landscapes of Mississippi and southeastern gardening

“*Southern Gardening All Year Long* offers sound advice from a down-to-earth gardener and professor of horticulture who is friend to all. This book is easy to digest, laid-back, and entertaining for anyone from a beginner to the avid gardener.”

—Heather Kirk-Ballard, assistant professor in the School of Plant, Environmental and Soil Sciences at Louisiana State University

“Gary R. Bachman’s unique gardening narrative is not readily available anywhere else. *Southern Gardening All Year Long* will be a valuable source for gardeners, providing exceptional ideas and concepts in addition to insight on plants for success.”

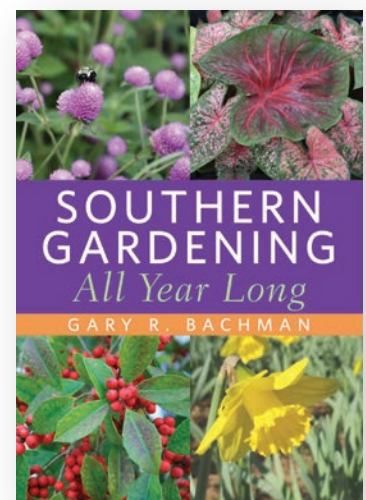
—Allen Owings, senior horticulturist at Bracy’s Nursery and Clegg’s Nursery

Southern Gardening All Year Long approaches southern landscapes from a different perspective. Instead of encyclopedic lists and articles focused on botanical gardens or someone else’s landscape, author and host of *Southern Gardening* Gary R. Bachman connects with his audience through personal stories that share his expertise gained over decades of planting, all told in an easily digestible format. Bachman’s personal, conversational writing makes *Southern Gardening All Year Long* an old-fashioned, over-the-fence chat with a knowledgeable and helpful neighbor.

Just as he has done in newspapers, and on television and radio, with *Southern Gardening All Year Long*, Bachman hopes to help gardeners be successful in their own landscapes, alleviate some of the apprehension new gardeners feel, and inspire experienced gardeners to try new plants instead of the same old plantings every year. Gardening success doesn’t always follow steps 1-2-3, but Bachman encourages readers not to worry about plants that don’t survive. Failures happen in gardens every season. Offering a variety of tips and tricks and over 170 color images, *Southern Gardening All Year Long* will become a gardener’s best friend.

Gary R. Bachman is well known as the host of Mississippi State University Extension Service’s award-winning *Southern Gardening* television, newspaper, radio, and social media franchise. Through his personal, conversational style, Bachman has made a tremendous impact on consumers of horticultural products and services in Mississippi and across the Southeast.

Photographs by Gary R. Bachman



March 208 pages, (approx.), 7 x 10 inches,
171 color illustrations
Printed casebinding **\$99.00S** 978-1-4968-3851-3
Paper **\$25.00T** 978-1-4968-3890-2
Ebook available



BIOGRAPHY / PHOTOGRAPHY / MISSISSIPPI

*A poignant collection
of letters from Willie Morris
accompanied by photographs
by his son, David Rae Morris*

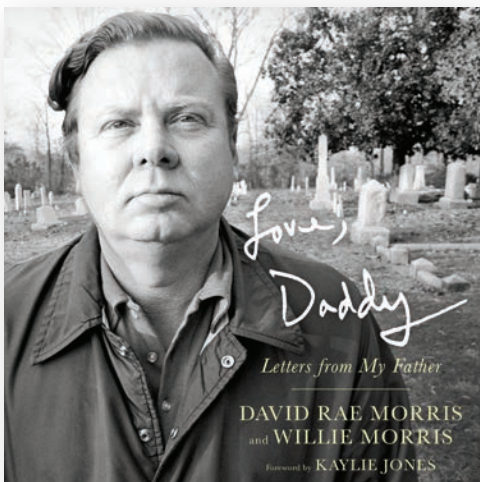
Love, Daddy

Letters from My Father

David Rae Morris and Willie Morris

Foreword by Kaylie Jones

Publication of this book is generously supported by the Bookfriends of the University Press of Mississippi.



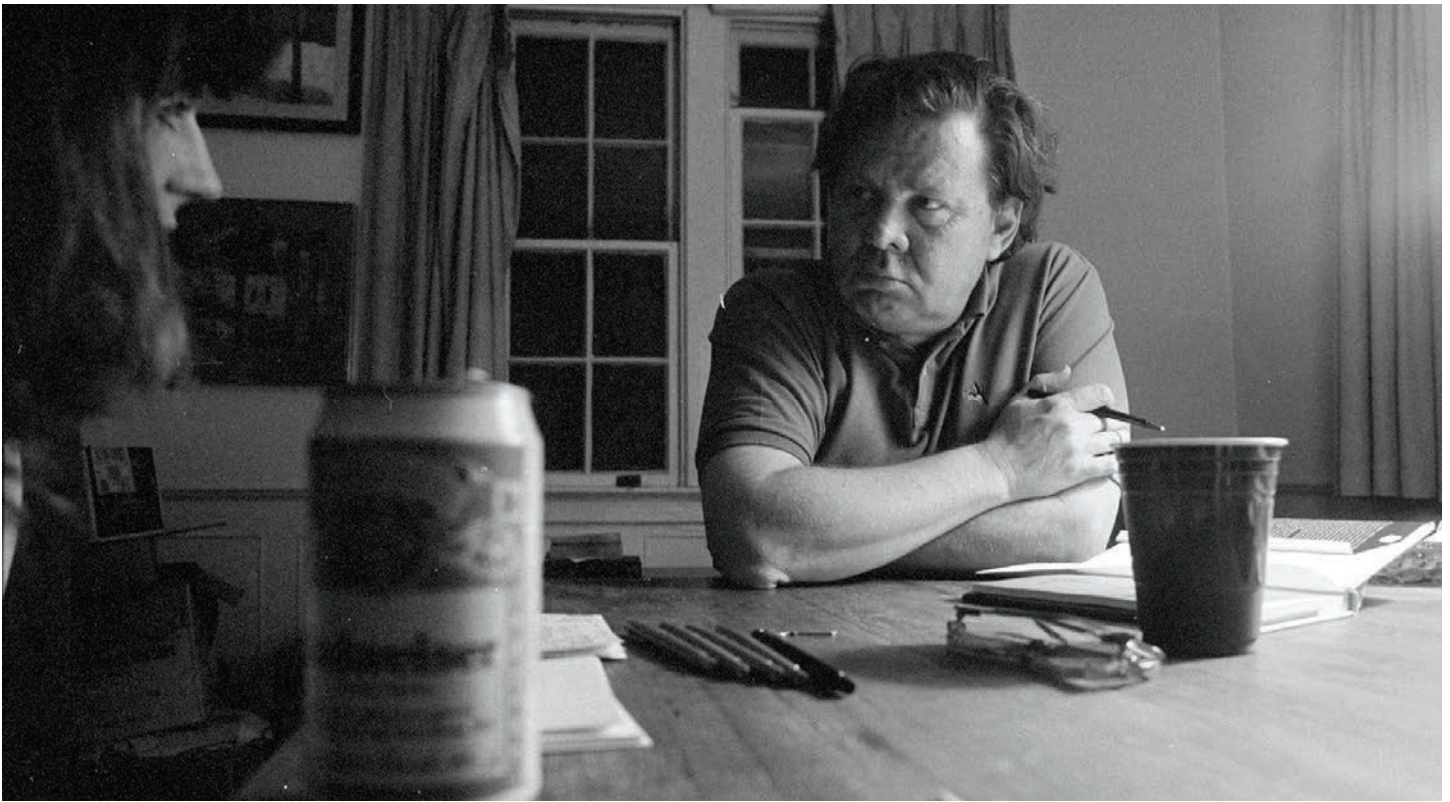
May 224 pages (approx.), 9 x 9 inches,
125 b&w and color photographs
Cloth **\$35.00T** 978-1-4968-3857-5
Ebook available

Love, Daddy: Letters from My Father examines the complexities of father-and-son relationships through letters and photographs. Willie Morris wrote scores of letters to his only son, David Rae Morris, from the mid-1970s until Willie's death in 1999. From David Rae's perspective, his father was often emotionally disconnected and lived a peculiar lifestyle, often staying out carousing well into the night. But Willie Morris was an eloquent and accomplished writer and began to write his son long, loving, and supportive letters when David Rae was still in high school. An aspiring photographer, David Rae was confused and befuddled by his father's warring personalities and began photographing Willie using the camera as a buffer to protect himself and his emotions.

The collection begins in early 1976 and continues for more than twenty years as David Rae moved about the country, living in New York, Massachusetts, Texas, Mississippi, Tennessee, and Minnesota, before finally settling in Louisiana. "All the while my father was writing to me I somehow managed to save his letters," David Rae wrote. "I left them in storage and in boxes and in piles of clutter on desks and in basements. They were kind, offering a love that he found difficult to express openly and directly. He simply was more comfortable communicating through letters."

The letters cover topics ranging from writing, the weather, Willie's return to Mississippi in 1980, the Ole Miss football season, and local town gossip to the fleas on the dog to just life and how it's lived. Likewise, the photographs are portraits, documentary images of daily life, dinners, outings, and private moments. Together they narrate and illuminate the complexities of one family relationship and how, for better or worse, that love endures the passage of time.

Photographs by David Rae Morris



“March 28, 1978

Your great talent, I think, lies in your photography. Even when you were very young, you were always taking pictures with a camera, just as I was at your age on my typewriter. It is your own genius, and I think you should stick to it. Great photography, as with all creative and wonderful things which matter, is part of the artist himself, and his enormous dedication.”

“2/15/1979

It’s been bitter cold here, about the coldest weather I’ve ever known in my life. I’m deeply into *Taps*. I hope it will be the finest thing I’ve ever done—it’s about growing up, about one’s first encounter with death and love, and the beauty of the Lord’s earth, with a story line that encompasses a good deal of what I’ve learned about the complexity of being human. It’s closer to the controlled emotions of *The Great Gatsby*, say, than it is to *The Bear* or *Look Homeward, Angel*, or at least I think so, and at any rate I don’t think you’ll be ashamed of me for this.”

“April 28 ’85

This is hard for me to say, but I just hope that someday you’ll have a son (or daughter) who you’ll be as proud of as I am of mine.

Love,

Daddy

p.s. I almost didn’t mail this, but re-read it. Hell, I love you.”

Photographs by **David Rae Morris** have appeared in numerous publications including *Time*, *Newsweek*, *USA Today*, the *New York Times*, and *National Geographic*, as well as in *Missing New Orleans, Before (During) After: Ten Photographers’ Visual Reactions to Hurricane Katrina*; *Katrina Exposed: A Photographic Reckoning*; and *My Mississippi*, published by University Press of Mississippi. He has made several documentary films including *Yazoo Revisited: Integration and Segregation in a Deep Southern Town*, which won the “Most Transformative Film” award at the 2015 Crossroads Film Festival in Jackson. **Willie Morris** (1934–1999) came to national prominence in the early 1960s as the youngest-ever editor of *Harper’s* magazine. His first book, *North Toward Home*, became an instant classic. Among his other notable books are *The Courting of Marcus Dupree*, *New York Days*, *My Dog Skip*, *Homecomings*, and *My Mississippi*.



Confessions of a Southern Beauty Queen

Julie Hines Mabus



A coming-of-age story of a young woman navigating a turbulent and changing South

May 176 pages (approx.), 5.5 x 8.5 inches
Cloth **\$25.00T** 978-1-4968-4012-7
Ebook available

“*Confessions of a Southern Beauty Queen* is uniquely eclectic. If one has a passion for music, history, nature, architecture, fashion, romance, or anthropology, they will find themselves enraptured.”

—Beth Henley, Pulitzer Prize-winning playwright and screenwriter

“Julie Hines Mabus has captured a snapshot of a bygone era in the South that interestingly weaves factual, historical elements of the Memphis blues music industry and segregation/integration.”

—Poppy Tooker, cookbook author and host of radio show and podcast *Louisiana Eats!*

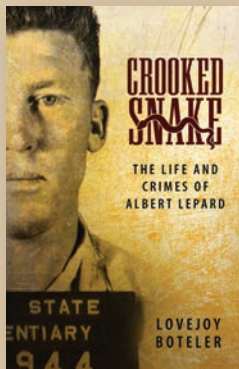
In the late 1960s, Patsy Channing, a stunningly beautiful young woman, was suspended from the venerable Mississippi State College for Women for breach of conduct. The resulting scandal reached all the way to the Columbus courthouse and the press ate it up.

But Patsy’s story starts long before that, living with a preoccupied and troubled mother in Memphis, Tennessee. As Patsy grows up, she buries the memories of her unspeakable childhood trauma and is determined to have a normal life. Music becomes her ticket out and a vehicle for the one thing she covets most—a chance to be crowned Miss America.

In *Confessions of a Southern Beauty Queen*, Julie Hines Mabus provides a peek into that world—a world struggling through the civil rights movement, reeling from the death of JFK, and cutting loose with the musical innovations from Memphis and Detroit.

Julie Hines Mabus is a freelance writer and college tutor in Oxford, Mississippi. She has used her CPA to found two nonprofits for Sudanese children who escaped war and ultimately settled in her hometown of Jackson, Mississippi.

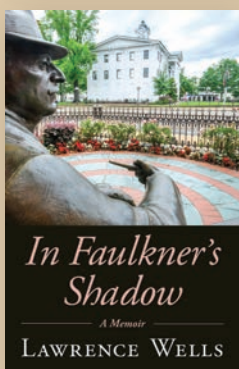
RECENT MEMOIR & BIOGRAPHY



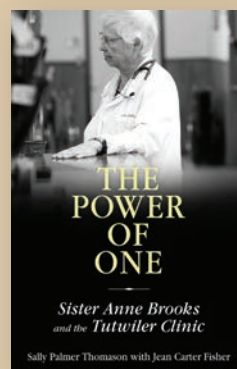
Crooked Snake
The Life and Crimes of Albert Lepard
Lovejoy Boteler
Paperback **\$18.00T**
978-1-4968-3072-2



The Mama Chronicles
Teresa Nicholas
Cloth **\$25.00T**
978-1-4968-3525-3
Willie Morris Books in Memoir and Biography



In Faulkner's Shadow
A Memoir
Lawrence Wells
Cloth **\$25.00T**
978-1-4968-2991-7
Willie Morris Books in Memoir and Biography



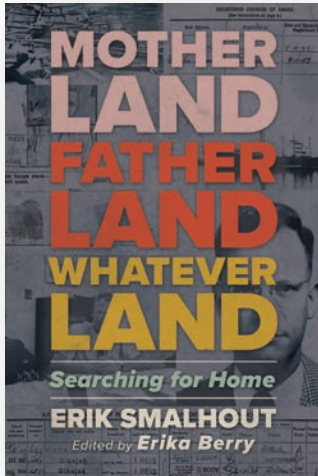
The Power of One
Sister Anne Brooks and the Tutwiler Clinic
Sally Palmer Thomason, with Jean Carter Fisher
Cloth **\$25.00T**
978-1-4968-2916-0
Willie Morris Books in Memoir and Biography

Motherland, Fatherland, Whateverland

Searching for Home

Erik Smalhout

Edited by Erika Berry



From the former Dutch East Indies to the Mississippi Delta, the touching, true story of a man's search for home

March 320 pages (approx.), 6.125 x 9.25 inches, 31 b&w illustrations
Cloth **\$35.00T** 978-1-4968-3920-6
Ebook available

Erik Smalhout was born a child of privilege in the Netherlands East Indies. Smalhout's father sent his unruly son to a boarding school in Australia, just months before the Japanese seized the Netherlands East Indies in early 1942. While young Smalhout adapted to life in rural Australia, his sister and father back home were placed in Japanese prison camps, an experience that proved fateful for his father and changed his sister's life forever. Serendipity followed him through induction in the WWII Dutch military, his postwar service on merchant ships circling the globe, and eventually to the most southern place on earth: the Mississippi Delta.

Smalhout spent the rest of his life adapting to challenging circumstances time after time: first as a progressive Dutchman in the American South, then as an IRS agent in the nation's second-largest financial center, and finally as a man who, due to a diagnosis of Alzheimer's, often could not identify himself. *Motherland, Fatherland, Whateverland: Searching for Home* is Smalhout's memoir, edited by his granddaughter, Erika Berry, and supported with pictures and documents that he saved throughout his lifetime.

Erik Smalhout (1926–2008) was born in Batavia, Indonesia. He was educated in Perth, Australia, and served during World War II as a librarian in the intelligence service of the 18th squadron of the Netherlands Air Force before traveling the globe as a purser with the Royal Rotterdam Lloyd Steamship Corporation. He moved to Leland, Mississippi, in 1949 and was an employee of the Internal Revenue Service in Charlotte, North Carolina, for thirty-one years. **Erika Berry** began her career in public education as a middle-grades math teacher in Charlotte, North Carolina. She has since worked in education policy with various state agencies and nonprofits throughout Mississippi, Tennessee, and North Carolina.

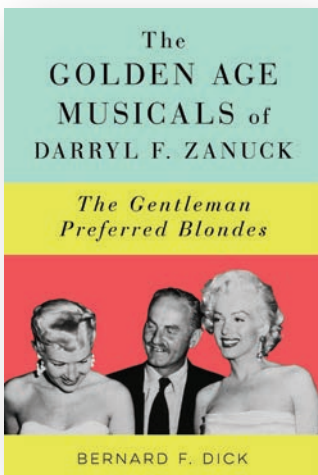
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5

The Golden Age Musicals of Darryl F. Zanuck

The Gentleman Preferred Blondes

Bernard F. Dick



The first book to explore the impact the innovative studio executive had on American movie musicals

March 304 pages (approx.), 6 x 9 inches, 27 b&w illustrations
Cloth **\$35.00T** 978-1-4968-3861-2
Ebook available

"The Golden Age Musicals of Darryl F. Zanuck is packed with details about some of Hollywood's most memorable films and biggest stars of the twentieth century. This is an excellent work that will be enjoyed by anyone interested in Hollywood's golden years."

—Marion Meade, biographer of Buster Keaton and Woody Allen

Beginning with *The Jazz Singer* (1927) and *42nd Street* (1933), legendary Hollywood film producer Darryl F. Zanuck (1902–1979) revolutionized the movie musical, cementing its place in American popular culture. Zanuck became a top production executive at Warner Bros. in the later 1920s and early 1930s. Leaving that studio in 1933, he and industry executive Joseph Schenck formed Twentieth Century Pictures, an independent Hollywood motion picture production company. In 1935, Zanuck merged his Twentieth Century Pictures with the ailing Fox Film Corporation, resulting in the combined Twentieth Century-Fox, which instantly became a new major Hollywood film entity.

The Golden Age Musicals of Darryl F. Zanuck: The Gentleman Preferred Blondes is the first book devoted to the musicals that Zanuck produced at these three studios. The volume spotlights how he placed his personal imprint on the genre and how—especially at Twentieth Century-Fox—he nurtured and showcased several blonde female stars who headlined the studio's musicals—including Shirley Temple, Alice Faye, Betty Grable, Vivian Blaine, June Haver, Marilyn Monroe, and Sheree North.

Bernard F. Dick is professor of communication and English at Fairleigh Dickinson University and is author of many books, including *That Was Entertainment: The Golden Age of the MGM Musical*; *The Screen Is Red: Hollywood, Communism, and the Cold War*; *The President's Ladies: Jane Wyman and Nancy Davis*; *Hollywood Madonna: Loretta Young*; *Forever Mame: The Life of Rosalind Russell*; and *Claudette Colbert: She Walked in Beauty*, all published by University Press of Mississippi.

The World of Marty Stuart

Marty Stuart

Foreword by Ken Burns

Introduction by Katie Blount

Contributions by Scott Bomar, Rick Bragg, Dayton Duncan, David Fricke, Holly George-Warren, Peter Guralnick, Michael Streissguth, and Billy Bob Thornton



An awe-inspiring collection that explores the life and legacy of a beloved star, storyteller, collector, photographer, and chief country music historian

May 200 pages (approx.), 11.75 x 11.75 inches, over 200 color illustrations
Cloth **\$49.95T** 978-0-938896-00-5
Ebook available
Distributed for the Mississippi Department of Archives and History

“If country music had a president, it would be Marty Stuart. He is the embodiment of the culture.”

—Ken Burns

“There are those among us who make history and those who keep it. Marty Stuart does both.”

—Susan Edwards, executive director and CEO, Frist Art Museum

In the late 1960s in Philadelphia, Mississippi, nine-year-old Marty Stuart began playing country music and collecting treasures of the culture. More than a half century later, the Mississippi Department of Archives and History has partnered with the country musician and ambassador to share his story and collection with the public in an exhibition and tandem publication.

The World of Marty Stuart traces the life and times of Marty Stuart through essays, photographs, and reproductions of artifacts from his extensive collection, highlights of which include Stuart’s first guitar, Hank Williams’s original handwritten manuscripts, guitars from Carl Perkins and Pops Staples, numerous costumes including Porter Wagoner’s suit and Dolly Parton’s dress, personal items from Patsy Cline, Johnny Cash, and Connie Smith, and much more. Photography by Marty’s mother, Hilda Stuart, and by Marty himself appears throughout the book, illuminating moments from the past five decades. *The World of Marty Stuart* examines this journey in a personal way, providing an up-close glimpse at important moments in country music and reaffirming Stuart’s dedication to preserving the genre’s rich history.

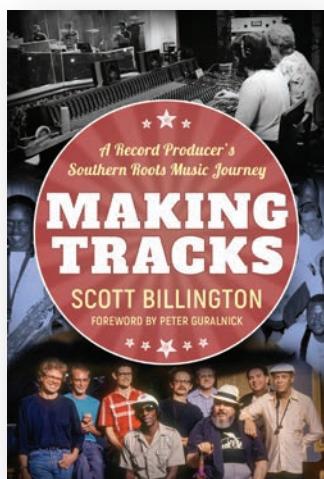
Marty Stuart is an American country and bluegrass singer, songwriter, and musician. He has recorded over twenty studio albums and has won five Grammy Awards. Stuart is also a member of the Grand Ole Opry and Country Music Hall of Fame.

Making Tracks

A Record Producer’s Southern Roots Music Journey

Scott Billington

Foreword by Peter Guralnick



A firsthand remembrance of the artists, engineers, crews, and settings that can make a roots music recording magical

April 272 pages (approx.), 6 x 9 inches, 47 b&w illustrations
Cloth **\$25.00T** 978-1-4968-3915-2
Ebook available
American Made Music Series

“Anyone interested in American vernacular culture, New Orleans or zydeco music, or the workings of independent record labels will love this book.”

—Bruce Boyd Raeburn, curator emeritus at Hogan Jazz Archive, Tulane University, and author of *New Orleans Style and the Writing of American Jazz History*

“Scott Billington has a wealth of experience to draw upon in American roots music and the music of New Orleans and Memphis, in particular. His intimate first-person accounts of the making of numerous valuable and historically important records make this book an essential resource.”

—Kyle DeCoste, coauthor of *Can’t Be Faded: Twenty Years in the New Orleans Brass Band Game*

From the 1980s through the early 2000s, a golden era for southern roots music, producer and three-time Grammy winner Scott Billington recorded many of the period’s most iconic artists. Working primarily in Louisiana for Rounder Records, Billington produced such giants as Irma Thomas, Charlie Rich, Buckwheat Zydeco, Johnny Adams, Bobby Rush, Ruth Brown, Beau Jocque, and Solomon Burke. The loving and sometimes irreverent profiles in *Making Tracks* reveal the triumphs and frustrations of the recording process, and that obsessive quest to capture a transcendent performance.

In addition, *Making Tracks* provides a widely accessible study in the craft of recording. Details about the technology and psychology behind the sessions abound.

A producer, art director, musician, and A&R executive at the highly regarded Rounder Records label, **Scott Billington** was responsible for hundreds of recordings. A former Recording Academy Trustee, he lives in New Orleans, where he teaches music production at Loyola University. He often performs with his wife, children’s musician Johnette Downing.

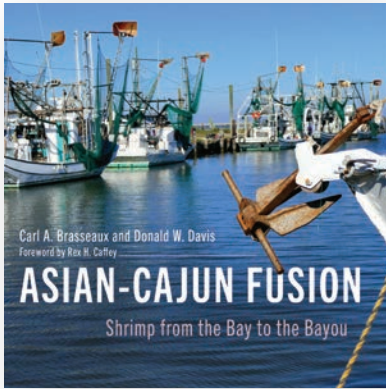
Asian-Cajun Fusion

Shrimp from the Bay to the Bayou

Carl A. Brasseaux and Donald W. Davis

Foreword by Rex H. Caffey

Publication of this book has been supported with funding provided by the Louisiana Sea Grant College Program and the Louisiana Sea Grant Foundation.



*A lushly
illustrated and
complete history
of Louisiana's
shrimping industry*

April 304 pages (approx.), 10 x 10 inches,
approximately 500 color illustrations

Cloth **\$30.00T** 978-1-4968-3822-3

Ebook available

America's Third Coast Series

“Asian-Cajun Fusion: Shrimp from the Bay to the Bayou is extremely accessible to any reader who cares about the region.”

—Christopher Hallowell, author of *Holding Back the Sea: The Struggle on the Gulf Coast to Save America*

Asian-Cajun Fusion: Shrimp from the Bay to the Bayou provides insightful analysis and a detailed, thorough history of the industry in Louisiana.

As early as 1870, Chinese natives built shrimp-drying operations in Louisiana's wetlands and exported the product to Asia through the port of San Francisco. This trade internationalized the shrimp industry.

Since 2000 the region's large Vietnamese immigrant population has increasingly dominated Louisiana's fresh shrimp harvest. Louisiana shrimp constitute the American gold standard of raw seafood excellence. Recently though, cheap imports are forcing domestic shrimp industry to rediscover its economic roots. “Fresh off the boat” signs and internet connections with active trawlers are reestablishing the industry's ties to local consumers and sustainable aquatic resources.

Carl A. Brasseaux, former director of the Center for Louisiana Studies and a Louisiana Writer of the Year, has spent a lifetime studying the peoples and cultures of the Louisiana coastal plain. He is author or coauthor of more than forty books including *Ain't There No More: Louisiana's Disappearing Coastal Plain*; *Acadian to Cajun: Transformation of a People, 1803–1877*; and *Creoles of Color in the Bayou Country*, all published by University Press of Mississippi. **Donald W. Davis** has been involved in coastal-related research for more than forty years. His work has appeared in numerous journals including *Annals of the American Association of Geographers*, *Shore & Beach*, *Journal of Soil and Water Conservation*, *Louisiana Conservationists*, and *Louisiana History*. He is coauthor of *Ain't There No More*.

CALL 1.800.737.7788 TOLL FREE

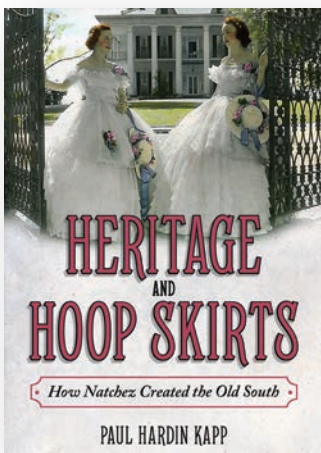
7

Heritage and Hoop Skirts

How Natchez Created the Old South

Paul Hardin Kapp

Publication of this work was supported in part by the Campus Research Board of the University of Illinois at Urbana-Champaign.



*How Depression-era
women rallied for
preservation and
manufactured a
lasting tourism mythos*

August 496 pages (approx.),
7 x 10 inches, 330 b&w illustrations
Cloth **\$40.00T** 978-1-4968-3878-0
Ebook available

“Heritage and Hoop Skirts animates preservation conceptions with an engaging case study and good storytelling. It takes theories from well-respected preservation thinkers and shows how these ideas are manifested in a specific place and over a period of time, shining light on the origin of the cultural tourism industry that we are familiar with today.”

—Amalia Leifeste, associate professor of historic preservation at Clemson University

In *Heritage and Hoop Skirts: How Natchez Created the Old South*, author Paul Hardin Kapp reveals how the women of the Natchez Garden Club saved their city, created one of the first cultural tourism economies in the United States, changed the Mississippi landscape through historic preservation, and fashioned elements of the Lost Cause into an industry.

Beginning with the first Natchez Spring Pilgrimage of Antebellum Homes in 1932, local women developed a narrative of an aristocratic genteel people centered on grand but decaying mansions. In crafting this pageantry, they created a tourism magnet based on antebellum architecture. Through their determination and political guile, they enlisted New Deal programs, such as the WPA Writers' Project and the Historic American Buildings Survey, to promote their version of the city.

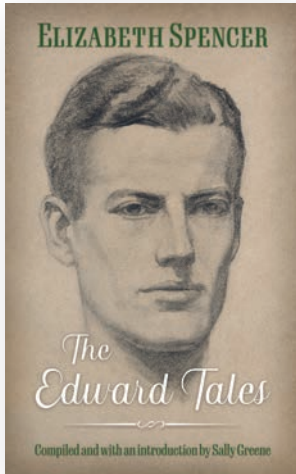
Their work did save numerous buildings and employed both white and African American workers during the Depression. Still, the transformation of Natchez into a tourist draw came at a racial cost and further marginalized African American Natchezians.

Paul Hardin Kapp is associate professor of architecture at the School of Architecture and associate director of the Collaborative for Cultural Heritage and Policy, University of Illinois at Urbana-Champaign. He is author of *The Architecture of William Nichols*, published by University Press of Mississippi, and coeditor of *SynergiCity: Reinventing the Postindustrial City*.

The Edward Tales

Elizabeth Spencer

Compiled and with an introduction by Sally Greene



A focused character study of a recurring figure in the fiction of one of Mississippi's greatest writers

April 114 pages (approx.), 5 x 8 inches,
Printed casebinding **\$99.00S**
978-1-4968-4005-9
Paper **\$25.00T** 978-1-4968-4006-6
Ebook available

“Reading this fine, newly collected work of the great Elizabeth Spencer only makes me wish there were more of these little masterpieces to look forward to.”

—Richard Ford

“In these understated stories, Elizabeth Spencer reveals characters in moments of persuading; sometimes, they, themselves, must change. Pointing to ordinary yet vivid detail, she animates characters to operate in near pantomime while remaining alert to language.”

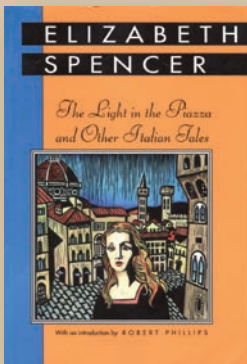
—Ann Beattie

Over a celebrated six-decade career, Elizabeth Spencer published every type of literary fiction: novels and short stories, a memoir, and a play. Like her best-known work, *The Light in the Piazza*, most of her narratives explore the inner lives of restless, searching southern women. Yet one mercurial male character, Edward Glenn, deserves attention for the way he insists on returning to her pages.

In *The Edward Tales*, Sally Greene brings together the four narratives in which Edward figures: the play *For Lease or Sale* (1989) and three short stories, “The Runaways” (1994), “Master of Shongalo” (1996), and “Return Trip” (2009). The collection allows readers to observe Spencer’s evolving style while offering glimpses of the moral reasoning that lies at the heart of all her work.

Elizabeth Spencer (1921–2019) is author of nine novels, seven collections of short stories, a memoir, and a play. She was a member of the American Academy of Arts and Letters and a charter member of the Fellowship of Southern Writers. **Sally Greene** is editor of *Virginia Woolf: Reading the Renaissance*, and her essays have appeared in the *American Scholar*, *Journal of Modern Literature*, *Southern Quarterly*, *Mississippi Quarterly*, and elsewhere.

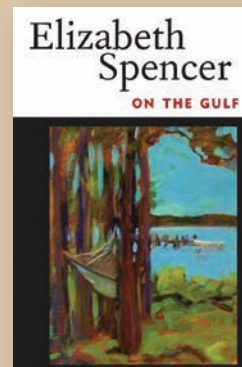
MORE ELIZABETH SPENCER



The Light in the Piazza and Other Italian Tales

Elizabeth Spencer
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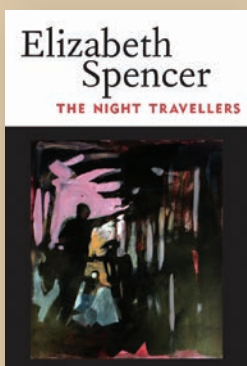
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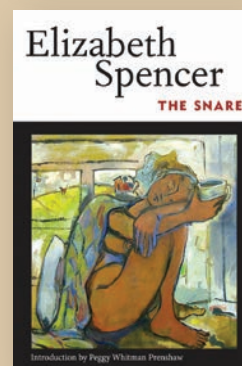
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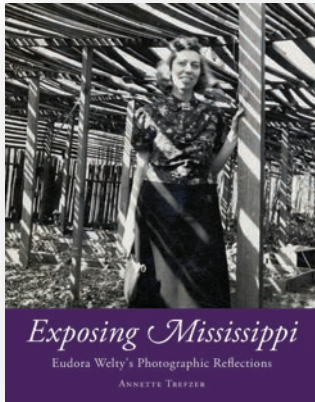
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Exposing Mississippi

Eudora Welty's Photographic Reflections

Annette Trefzer

Publication of this book was supported in part by the Jane Hiatt Fund for Books in the Arts and Humanities, in honor of Dr. Wood Hiatt.



The first book-length work to look critically at Eudora Welty's work as a photographer

April 264 pages (approx.), 7.5 x 9.25 inches, 82 b&w photographs
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 978-1-4968-3749-3
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Critical Perspectives on Eudora Welty

“What did Eudora Welty see that moved her to choose this moment to capture? In *Exposing Mississippi*, Annette Trefzer answers this question and goes beyond—contextualizing the time, place, and culture for Welty’s exposures—to help readers of her book and viewers of Welty’s photographs to an enlarged understanding of Mississippi.”

—Pearl Amelia McHaney, author of *A Tyrannous Eye: Eudora Welty's Nonfiction and Photographs*

“*Exposing Mississippi* makes a very significant contribution to our understanding of a canonized Mississippi artist as well as to our understanding of Mississippi during the era in which these photographs were taken.”

—Julia Eichelberger, editor of *Tell about Night Flowers: Eudora Welty's Gardening Letters, 1940–1949*

Internationally known as a writer, Eudora Welty has as well been spotlighted as a talented photographer. The photographs Welty took in the 1930s and '40s frame her visual response to the cultural landscapes of the segregated South during the Depression. The photobook *One Time, One Place*, which was selected, curated, and shaped into a visual narrative by Welty herself, serves as a starting point and guide for the following chapters on her spatial hermeneutic. The book is divided into sections by locations and offers how the framing of these areas reveals Welty's radical commentary of the spaces her camera captured. There are over eighty images in *Exposing Mississippi*, including some never-before-seen archival photographs, and sections of the book draw on over three hundred more.

Annette Trefzer is professor of English at the University of Mississippi. She is author of *Disturbing Indians: The Archaeology of Southern Fiction* and coeditor of *Global Faulkner, Faulkner's Sexualities, Faulkner and Mystery, Faulkner and Formalism*, and *Faulkner and the Native South*, all published by University Press of Mississippi.

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9

The Eye That Is Language

A Transatlantic View of Eudora Welty

Danièle Pitavy-Souques

Edited with a preface by Pearl Amelia McHaney



An enlightening collection of essays by a renowned European scholar on the transatlantic significance of Eudora Welty

June 174 pages (approx.), 6 x 9 inches,
 Printed casebinding **\$99.00S**
 978-1-4968-4058-5
 Paper **\$30.00S** 978-1-4968-4059-2
 Ebook available
Critical Perspectives on Eudora Welty

“These readings of Welty’s works provide a coherent and significant picture of Welty as a modernist writer who was not just of her time but ahead of her time. By placing Welty’s work in the context of twentieth-century philosophers, scientists, and artists, Danièle Pitavy-Souques will give readers a renewed appreciation for Welty’s work and firmly position Welty as a major force in the literary canon.”

—Sarah Gilbreath Ford, author of *Haunted Property: Slavery and the Gothic*

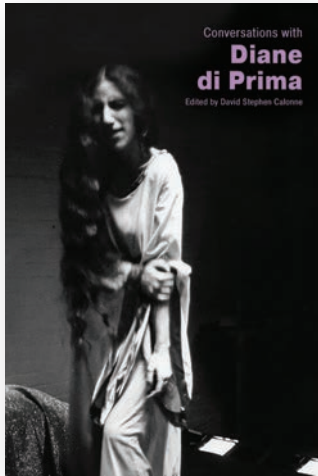
Danièle Pitavy-Souques was a European powerhouse of Welty studies. In this collection of essays, Pitavy-Souques pours new light on Welty’s view of the world and her international literary import, challenging previous readings of Welty’s fiction, memoir, and photographs. The volume explores stories in Welty’s masterpiece *The Golden Apples*, as well as “A Curtain of Green,” “Flowers for Marjorie,” “Old Mr Marblehall,” “A Still Moment,” “Livvie,” “Circe,” “Kin,” and *The Optimist’s Daughter, One Writer’s Beginnings*, and *One Time, One Place*. Together, the nine essays reveal and explain Welty’s brilliance for employing the particular to discover the universal.

The Eye That Is Language: A Transatlantic View of Eudora Welty reveals the way in which Welty’s narrative techniques broaden her work beyond southern myths and mysteries into a global perspective of humanity.

Danièle Pitavy-Souques (1937–2019) was a recipient of the Eudora Welty Society Phoenix Award and of the French Legion of Honor for her work on International Women’s Rights. She published two books and more than a dozen essays on Welty. **Pearl Amelia McHaney** is Kenneth M. England Professor of Southern Literature Emerita at Georgia State University and also a recipient of the Eudora Welty Society Phoenix Award. She is author of *A Tyrannous Eye: Eudora Welty's Nonfiction and Photography* and editor most recently of *Occasions: Selected Writings by Eudora Welty*, both published by University Press of Mississippi.

Conversations with Diane di Prima

Edited by David Stephen Calonne



“I think one of the big movements in poetry is the movement toward that total apprehension by the poet of the multiplicity, so that finally there is that unity achieved in the work, and hopefully, in your life and your self.”

June 258 pages (approx.), 6 x 9 inches,

Printed casebinding **\$99.00S**

978-1-4968-3966-4

Paper **\$25.00T** 978-1-4968-3967-1

Ebook available

Literary Conversations Series

Diane di Prima (1934–2020) was one of the most important American poets of the twentieth century, and her career is distinguished by strong contributions to both literature and social justice. Di Prima and LeRoi Jones (Amiri Baraka) edited *The Floating Bear* (1962–69), one of the most significant underground publications of the sixties. Di Prima’s poetry and prose chronicle her opposition to the Vietnam War; her advocacy of the rights of Blacks, Native Americans, and the LGBTQ community; her concern about environmental issues; and her commitment to creating a world free of exploitation and poverty. Her *Memoirs of a Beatnik* was a sensation, and she talks about its lasting impact as well.

Conversations with Diane di Prima presents twenty interviews ranging from 1972 to 2010 that chart di Prima’s intellectual, spiritual, and political evolution. From her adolescence, di Prima was fascinated by occult, esoteric, and magical philosophies. We are able to view di Prima’s life course from her year at Swarthmore College; her move back to New York and then to San Francisco; her studies of Zen Buddhism; her fascination with the *I Ching*, Paracelsus, John Dee, Heinrich Cornelius Agrippa, alchemy, Tarot, and Kabbalah; and her later engagement with Tibetan Buddhism and work with Chogyam Trungpa. Interviews explore di Prima’s career as an independent publisher and her commitment to promoting such writers as Audre Lorde. These interviews reveal di Prima as both a writer of genius and an intensely honest, direct, passionate, and committed advocate of a revolution in consciousness.

David Stephen Calonne is senior lecturer in the Department of English Language and Literature at Eastern Michigan University. He is author or editor of several works, including *R. Crumb: Literature, Autobiography, and the Quest for Self*; *Conversations with Gary Snyder*; and *Conversations with Allen Ginsberg*, all published by University Press of Mississippi.

Conversations with Billy Collins

Edited by John Cusatis



“I think that’s an aim for me: to express the beauty, the sadness, and the sheer ridiculousness of life at the same time.”

August 214 pages (approx.), 6 x 9 inches,

Printed casebinding **\$99.00S**

978-1-4968-4066-0

Paper **\$25.00T** 978-1-4968-4067-7

Ebook available

Literary Conversations Series

Billy Collins “puts the ‘fun’ back in profundity,” says poet Alice Fulton. Known for what he has called “hospitable” poems, which deftly blend wit and erudition, Collins (b. 1941) is a poet of nearly unprecedented popularity. His work is also critically esteemed and well represented in *The Norton Anthology of American Literature*. An English professor for five decades, Collins was fifty-seven when his poetry began gathering considerable international attention.

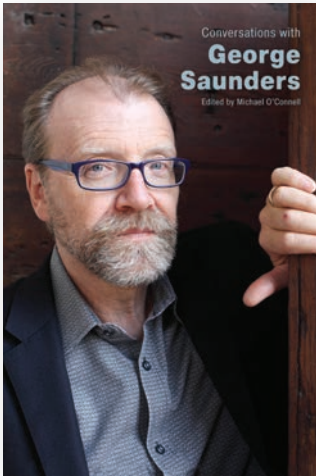
Conversations with Billy Collins chronicles the poet’s career beginning with his 1998 interview with Terry Gross on *Fresh Air*, which exponentially expanded his readership, three years prior to his being named United States Poet Laureate. Other interviewers range from George Plimpton, founder of the *Paris Review*, and Pulitzer Prize–winning poet Henry Taylor to a Presbyterian pastor, a physics professor, and a class of AP English Literature students.

Over the course of the twenty-one interviews included in the volume, Collins discusses such topics as discovering his persona, that consistently affable voice that narrates his often wildly imaginative poems; why poetry is so loved by children but often met with anxiety by high school students; and his experience composing a poem to be recited during a joint session of Congress on the first anniversary of 9/11, a tragedy that occurred during his tenure as poet laureate. Irreverent, incisive, and deeply life-affirming—like his twelve volumes of poetry—these interviews, gathered for the first time in one volume, will edify and entertain readers in the way his sold-out readings have done for the past quarter century.

John Cusatis teaches at the Charleston School of the Arts. He is author of *Understanding Colum McCann*, the first critical study of the Irish-born National Book Award winner; editor of *Postwar Literature, 1945–1970* and three volumes of the *Dictionary of Literary Biography*; and coeditor of *Conversations with John Banville*, published by University Press of Mississippi.

Conversations with George Saunders

Edited by Michael O'Connell



“I think the writer’s main job is to provide a wild ride for the reader. So most of what I’m doing on a given day is just trying to ensure that the wild ride happens, trusting and hopeful that the thematics will take care of themselves.”

July 234 pages (approx.), 6 x 9 inches,

Printed casebinding **\$99.00S**

978-1-4968-4029-5

Paper **\$25.00T** 978-1-4968-4030-1

Ebook available

Literary Conversations Series

Besides being one of America’s most celebrated living authors, George Saunders (b. 1958) is also an excellent interview subject. In the fourteen interviews included in *Conversations with George Saunders*, covering nearly twenty years of his career, the Booker Prize–winning author of *Lincoln in the Bardo* and *Tenth of December* provides detailed insight into his own writing process and craft, alongside nuanced interpretations of his own work. He also delves into aspects of his biography, including anecdotes from his childhood and his experiences as both a student and teacher in MFA programs, as well as reflections on how parenthood affected his writing, the role of religious belief and practice in his work, and how he has dealt with his growing popularity and fame.

Throughout this collection, we see him in conversation with former students, fellow writers, mainstream critics, and literary scholars. In each instance, Saunders is eager to engage in meaningful dialogue about what he calls the “big questions of our age.” In a number of interviews, he reflects on the moral and ethical responsibility of fiction, as well as how his work engages with issues of social and political commentary. But at the same time, these interviews, like all of Saunders’s best work, are funny, warm, surprising, and wise. Saunders says he has “always enjoyed doing interviews” in part because he views “intense, respectful conversation [as], really, an artform—an exploration of sorts.” Readers of this volume will have the pleasure of joining him in this process of exploration.

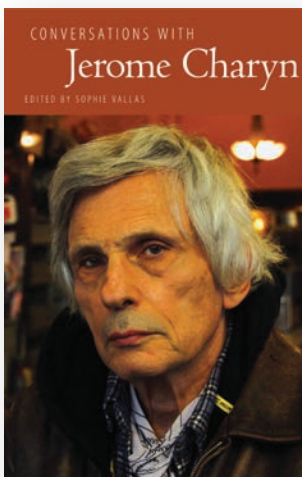
Michael O’Connell is associate professor of humanities at Siena Heights University in Adrian, Michigan, where his scholarly interests focus primarily on the intersections of religion, particularly Catholicism, and contemporary literature. His critical essays appear in *Christianity and Literature*, *Renascence*, *American Catholic Studies*, *Religion and the Arts*, and the *Journal of David Foster Wallace Studies*.

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11

Conversations with Jerome Charyn

Edited by Sophie Vallas



“We’re receivers of language who then take what we receive and reinvent it in incredible multiples.”

NEW IN PAPERBACK

June 182 pages, 6 x 9 inches,

Paper **\$25.00T** 978-1-4968-4088-2

Ebook available

Literary Conversations Series

This volume of fourteen interviews covers the prolific and rich career of author Jerome Charyn (b. 1937). Four of the interviews appear in English for the first time, and two interviews appear here in print for the first time as well.

As one of his autobiographical volumes claims, Charyn is a “Bronx Boy,” a child born from immigrant parents who went through Ellis Island in the 1920s without luggage, a “little werewolf” who grew up on his own in the chaos of the Bronx ghetto. His work remains deeply marked by this childhood largely forgotten by the American Dream. His literary career is a long attempt at evoking his own history and celebrating his lifelong marveling at the power of language—“our second skin”—as well as his deep, unflinching belief in the promises of fiction.

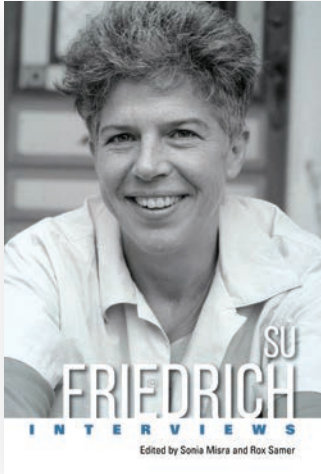
Since 1964, Charyn has published more than fifty books ranging from fiction to nonfiction and including short stories; very popular crime novels; graphic novels cowritten with European artists; essays on American culture and cinema as well as on New York; autobiography; and biography—an everchanging production that has made it difficult for critics to classify him. And yet in many ways Charyn’s writing thrives on constant currents: the words “voice,” “song,” “undersong,” or “rhythm” return frequently in his interviews as he explains what literature is to him and ceaselessly asserts that he is trying “to find a music for a musicless world,” a language for “people who cannot speak.”

Sophie Vallas is professor at Aix-Marseille Université, France. She has published essays on several American novelists including Paul Auster, Jerome Charyn, Chester Himes, J. D. Salinger, Flannery O’Connor, Jim Harrison, Don DeLillo, and Colum McCann. She is author of *Jerome Charyn et les siens: Autofictions*. She is currently editing a volume of essays on Daniel Mendelsohn’s memoirs.

Su Friedrich

Interviews

Edited by Sonia Misra and Rox Samer



"I've always wanted to make films that are as emotionally honest as they can be, and then I hope that other people will learn something from seeing them or feel that a part of their own life is being honored in the films."

March 208 pages (approx.), 6 x 9 inches,
Printed casebinding **\$99.00S**
978-1-4968-3816-2
Paper **\$25.00T** 978-1-4968-3817-9
Ebook available
Conversations with Filmmakers Series

Su Friedrich (b. 1954) has been described as an autobiographical filmmaker, an experimental filmmaker, a documentary filmmaker, an independent filmmaker, a feminist filmmaker, and a lesbian filmmaker—labels that she sprucely dodges, insisting time and again she is, quite simply, a filmmaker. Nevertheless, the influences of the experimental film culture and of the feminist and lesbian political ethos out of which she emerged resonate across her films to the present day.

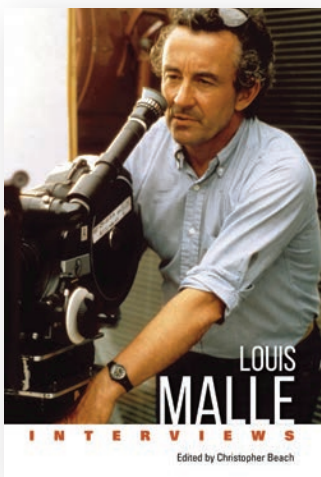
Su Friedrich: Interviews is the first volume dedicated exclusively to Friedrich and her work. The interviews collected here highlight the historical, theoretical, political, and economic dimensions through which Friedrich's films gain their unique and defiantly ambiguous identity. The volume contains fifteen interviews—two previously unpublished—along with three autobiographical writings by Friedrich. Included are canonical early interviews, but a special focus is given to interviews that address her less-studied film production in the twenty-first century. Echoing across these various pieces is Friedrich's charmingly sardonic and defiant personality, familiar from her films. The volume closes with a new interview conducted by the editors, which illuminates areas that remain latent or underdiscussed in other interviews, including Friedrich's work as a film professor and projects that supplement Friedrich's filmmaking, such as *Edited By*, an online historical resource dedicated to collecting information about and honoring the contributions of women film editors.

Sonia Misra is visiting instructor of film and media at Franklin & Marshall College and a PhD candidate in cinema and media studies at the University of Southern California. Her work has appeared in such publications as *Film Quarterly*, *Spectator*, and *Media Practice and Education*. **Rox Samer** is assistant professor of screen studies in Clark University's Department of Visual and Performing Arts. They are author of *Lesbian Potentiality and Feminist Media in the 1970s*.

Louis Malle

Interviews

Edited by Christopher Beach



"I need to be really excited about a subject. I need to experience a kind of falling in love, and then everything happens very fast."

June 224 pages (approx.), 6 x 9 inches,
Printed casebinding **\$99.00S**
978-1-4968-3960-2
Paper **\$25.00T** 978-1-4968-3961-9
Ebook available
Conversations with Filmmakers Series

A filmmaker whose work exhibits a wide range of styles and approaches, Louis Malle (1932–1995) was the only French director of his generation to enjoy a significant career in both France and the United States. Although Malle began his career alongside members of the French New Wave like François Truffaut, Jean-Luc Godard, and Claude Chabrol, he never associated himself with that group. Malle is perhaps best known for his willingness to take on such difficult or controversial topics as suicide, incest, child prostitution, and collaboration with the Nazis during World War II. His filmography includes narrative films like *Zazie dans le Métro*, *Murmur of the Heart*, *Atlantic City*, *My Dinner with Andre*, and *Au revoir les enfants*, as well as several major documentaries.

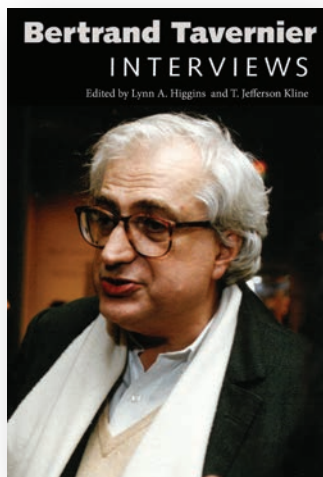
Louis Malle: Interviews covers the entirety of Malle's career and features seventeen interviews, the majority of which are translated into English here for the first time. As the collection demonstrates, Malle was an extremely intelligent and articulate filmmaker who thought deeply about his own choices as a director, the ideological implications of those choices, and the often-controversial themes treated in his films. The interviews address such topics as Malle's approach to casting and directing actors, his attitude toward provocative subject matter and censorship, his understanding of the relationship between documentary and fiction film, and the differences between the film industries in France and the US. Malle also discusses his sometimes-challenging work with such actors as Brigitte Bardot, Pierre Blaise, and Brooke Shields and sheds new light on the making of his films.

Christopher Beach is a film scholar and author of several books on film and literature, including *Class, Language, and American Film Comedy* and *The Films of Hal Ashby*. He was named an Academy Film Scholar by the Academy of Motion Picture Arts and Sciences for *A Hidden History of Film Style: Cinematographers, Directors, and the Collaborative Process*. He is editor of *Claude Chabrol: Interviews*, published by University Press of Mississippi.

Bertrand Tavernier

Interviews

Edited by Lynn A. Higgins and T. Jefferson Kline



“I believe that every artist and intellectual has a moral responsibility to be faithful both to his characters and to his art, to tell the truth.”

NEW IN PAPERBACK

May 239 pages, 6 x 9 inches,
Paper **\$25.00T** 978-1-4968-4087-5
Ebook available

Conversations with Filmmakers Series

Bertrand Tavernier (b. 1941–2021) was widely considered to be the leading light in a generation of French filmmakers who launched their careers in the 1970s in the wake of the New Wave. In just over forty years, he directed twenty-two feature films in an eclectic range of genres from intimate family portrait to historical drama and neo-Western. Beginning with his debut feature—*L'Horloger de Saint-Paul* (1974), which won the prestigious Louis Delluc prize—Tavernier showed himself to be a public intellectual. Like his films, he was deeply engaged with the pressing issues facing France and the world: the consequences of war, colonialism and its continuing aftermath, the price of heroism, and the power of art. A voracious cinephile, he was immensely knowledgeable about world cinema and American film in particular. Tavernier's roots were in Lyon, the birthplace of the cinema. He founded and presided over the Institut Lumière, which hosts retrospectives and an annual film festival in the factory where the Lumière brothers made the first films.

In this collection, containing numerous interviews translated from French and available in English for the first time, he discusses the arc of his career following in the lineage of the Lumière brothers, in that his goal, like theirs, is to “show the world to the world.” At the core are his thoughts about the ways cinema can inspire the imagination and contribute to the broadest possible public conversation.

Lynn A. Higgins is Edward Tuck Professor Emerita of French at Dartmouth College, where she is also affiliated with the departments of comparative literature and film studies. She is author of books on the French New Wave and the New Novel and a monograph on Bertrand Tavernier. She is editor of *Alain Resnais: Interviews*, published by University Press of Mississippi. **T. Jefferson Kline** is professor emeritus of French at Boston University. He has written five books on French cinema, film, and intertextuality in screenplay. He is editor of *Agnès Varda: Interviews* and coeditor of *Bernardo Bertolucci: Interviews*, both published by University Press of Mississippi.

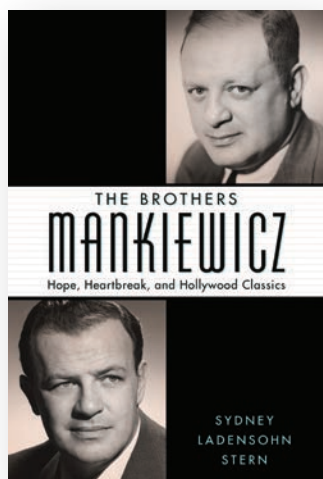
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The Brothers Mankiewicz

Hope, Heartbreak, and Hollywood Classics

Sydney Ladensohn Stern



The first dual biography of two Hollywood icons

NEW IN PAPERBACK

March 480 pages, 6 x 9 inches,
88 b&w illustrations, 1 chart
Paper **\$25.00T** 978-1-4968-4085-1
Ebook available

Hollywood Legends Series

Winner of the 2020 Peter C. Rollins Book Award

“Beautifully researched and deftly structured. . . This model biography tells a story of two gifted brothers, only one of whom exceeded expectations. But underneath the surface wit and brio, *The Brothers Mankiewicz* is a harrowing tale of subtly lethal sibling rivalry that ultimately strangled them both.”
—Scott Eyman, *Wall Street Journal*

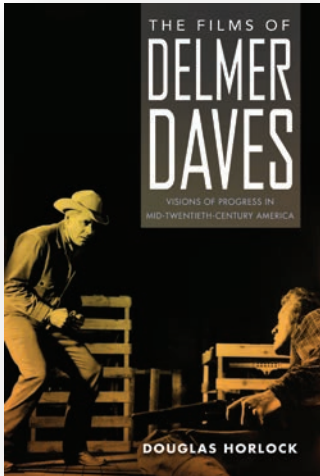
“Given the overlapping arcs of their careers, a dual biography of the two men makes perfect sense, and Sydney Ladensohn Stern, author of *The Brothers Mankiewicz: Hope, Heartbreak, and Hollywood Classics*, proves far more than equal to the formidable technical challenges of writing it. She succeeds in keeping the narrative strands of their lives sufficiently separate to make for easy reading while simultaneously illuminating the instructive similarities in their personalities, both of which come through with lively clarity. Above all, she tells their tightly entwined stories thoughtfully and well, with a sympathetic but honest appreciation of their talents—and limitations.”
—Terry Teachout, *Commentary*

“Sydney Ladensohn Stern has done a terrific job writing about the public and private lives of these remarkable men who both became legends. It's a generous, knowledgeable, fascinating account—I couldn't put it down.”
—Patricia Bosworth, author of biographies on Montgomery Clift, Marlon Brando, and Jane Fonda, and contributing editor at *Vanity Fair*

Sydney Ladensohn Stern, a New York–based freelance writer, has contributed to the *New York Times*, *Air Mail*, *Literary Hub*, *Publishers Weekly*, Criterion's *The Current*, and many other publications. She is author of *Toyland: The High-Stakes Game of the Toy Industry*, a Book of the Month Club pick, and *Gloria Steinem: Her Passions, Politics, and Mystique*. For more information, go to sydneylster.com.

The Films of Delmer Daves

Visions of Progress in Mid-Twentieth-Century America
Douglas Horlock



*A scholarly
exploration of a
forgotten director's
body of work*

April 256 pages (approx.), 6 x 9 inches,
9 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3884-1
Paper **\$30.00S** 978-1-4968-3885-8
Ebook available

“Scholars and students interested in film history, and in particular the intersection of Hollywood and politics in postwar America, will find this volume illuminating.”

—Matthew Carter, senior lecturer in film at Manchester Metropolitan University

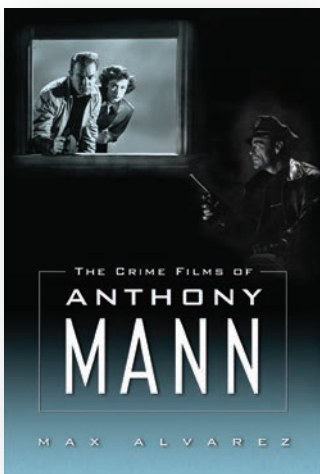
Delmer Daves (1904–1977) was an American screenwriter, director, and producer known for his dramas and Western adventures, most notably *Broken Arrow* and *3:10 to Yuma*. Despite the popularity of his films, there has been little serious examination of Daves's work. Filmmaker Bertrand Tavernier has called Daves the most forgotten of American directors, and to date no scholarly monograph has focused on his work.

In *The Films of Delmer Daves: Visions of Progress in Mid-Twentieth-Century America*, author Douglas Horlock contends that the director's work warrants sustained scholarly attention. Examining all of Daves's films as well as his screenplays, scripts that were not filmed, and personal papers, Horlock argues that Daves was a serious, distinctive, and enlightened filmmaker whose work confronts the general conservatism of Hollywood in the mid-twentieth century. Horlock considers Daves's films through the lenses of political and social values, race and civil rights, and gender and sexuality. Ultimately, Horlock suggests that Daves's work—through its examination of bigotry and irrational fear and depiction of institutional and personal morality and freedom—presents a consistent, innovative, and progressive vision of America.

Douglas Horlock is retired senior lecturer of history and education at Swansea Institute of Higher Education. He earned his PhD from Swansea University in 2017.

The Crime Films of Anthony Mann

Max Alvarez



*A survey and
rediscovery of the
many noir films
directed by a
master of the Western*

NEW IN PAPERBACK

April 330 pages, 6 x 9 inches,
151 b&w illustrations
Paper **\$30.00S** 978-1-4968-4086-8
Ebook available

“Among devoted cinephiles, Anthony Mann's Westerns have been enshrined near the top achievements in that beloved genre, especially the handful he made with James Stewart, but little has been written about the excellent series of crime pictures he directed before those. That oversight has now been corrected with this meticulously researched and lovingly detailed new book by Max Alvarez, a triumph of film scholarship, most readable, reliable in its opinions, and touching in its devotion to the subject at hand.”

—Peter Bogdanovich

“This study is more than welcome, given the emphasis always placed on the director's Westerns, and shows just how inspired and scrupulous a director Mann often was prior to making *Winchester '73*, *The Man from Laramie*, and *Man of the West*. The author provides essential contextual and background material on the often-independent small studios that produced the films in question: the careful and systematic use of archival material enables him to determine with a considerable degree of accuracy and conviction the nature of the contributions to each film by the director and his collaborators, in particular director of photography John Alton. The articulation of the textual and the extra-textual makes *The Crime Films of Anthony Mann* a most valuable work for teachers and students alike, as well as for the informed general reader.”

—Reynold Humphries, former professor of film studies at the University of Lille, France

Max Alvarez is author and illustrator of *The Cinéphile's Guide to the Great Age of Cinema*, and his essay on the Thornton Wilder *Shadow of a Doubt* screenplay appears in *Thornton Wilder: New Perspectives*. He has also written for *Film History: An International Journal* and *Chicago Tribune*. Find him at www.maxjalvarez.com.

Improvising the Score

Rethinking Modern Film Music through Jazz

Gretchen L. Carlson



A vivid, behind-the-scenes investigation into the integrative collaborations between contemporary jazz musicians and filmmakers

July 208 pages (approx.), 6 x 9 inches,
5 b&w illustrations, 4 musical examples, and 3 tables
Printed casebinding **\$99.00S**
978-1-4968-4072-1
Paper **\$30.00S** 978-1-4968-4084-4
Ebook available

“This book represents a substantial contribution to the growing discipline of film music studies, not to mention jazz studies.

—Krin Gabbard, author of *Better Git It in Your Soul: An Interpretive Biography of Charles Mingus*

“Carefully researched and engagingly written, Gretchen Carlson’s *Improvising the Score* is a most welcome addition to contemporary jazz studies . . . Interdisciplinary in the best sense of the word, [this book] is sure to be a widely read and highly influential work of scholarship.”

—Ken Prouty, associate professor of musicology and jazz studies at Michigan State University and author of *Knowing Jazz: Community, Pedagogy, and Canon in the Information Age*

Improvising the Score: Rethinking Modern Film Music through Jazz provides an original, vivid investigation of innovative collaborations between renowned contemporary jazz artists and prominent independent filmmakers. In-depth case studies include collaborations between Terence Blanchard and Spike Lee (*Malcolm X*, *When the Levees Broke*); Dick Hyman and Woody Allen (*Hannah and Her Sisters*); Antonio Sanchez and Alejandro González Iñárritu (*Birdman*); and Mark Isham and Alan Rudolph (*Afterglow*).

The first book of its kind, this study examines jazz artists’ work in film from a sociological perspective. Grounded in personal interviews and detailed film production analysis, *Improvising the Score* illustrates the dynamic possibilities of artistic collaborations between jazz, film, and other contemporary media.

Gretchen L. Carlson is a musicologist, pianist, and professor of music history and culture at Towson University. She has published articles on jazz and film in the *Journal of the Society for American Music* and *Jazz and Culture*.

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More than Cricket and Football

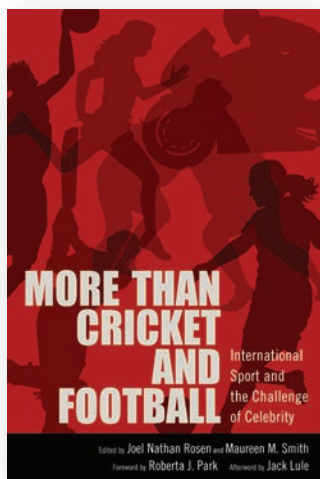
International Sport and the Challenge of Celebrity

Edited by Joel Nathan Rosen and Maureen M. Smith

Foreword by Roberta J. Park

Afterword by Jack Lule

Contributions by Lisa Doris Alexander, Sean Bell, Benn L. Bongang, Joel S. Franks, Silvana Vilodre Goellner, Annette R. Hofmann, Dong Jinxia, Cláudia Samuel Kessler, Jack Lule, Li Luyang, Mark Panek, Roberta J. Park, Gamage Harsha Perera, Joel Nathan Rosen, Viral Shah, Maureen M. Smith, Nancy E. Spencer, Dominic Standish, Tim B. Swartz, Dan Travis, Theresa Walton-Fisette, and Zhong Yijing



A passport to the many nations, sports stars, and sports across the globe

NEW IN PAPERBACK

August 348 pages, 6 x 9 inches, 2 b&w illustrations
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“In this important work by Rosen and Smith, the stories of athletes whose lives and legacies often elude attention by some and are held close to the heart and live on in memory by others are rendered by a cadre of accomplished sport scholars. In a world that grows more complex by the day, this collection offers an entrée into discussions regarding globalization, nationhood, and culture through the lives of athletes renowned in their homelands and sport communities. If sport is more than a game, the lives of athletes are more than their accomplishments on the field, intimately tied as they are to local and world politics and social forces that influence them and that they, in turn, influence.”

—Ellen J. Staurowsky, professor of sport management at Drexel University

“*More than Cricket and Football* tackles contemporary preoccupations with sporting celebrities head-on. Present-day demands that professional athletes perform as role models for wider society are subjected to scholarly scrutiny. Over a dozen cogent case studies explore key twentieth-century individuals who came to represent something larger than themselves, especially off the field of play. Each contributor demonstrates their love of sport and scholarly erudition in equal measure. Building on the biographical, the reception of various sports stars in differing international and global contexts is also subject to a thorough investigation, making this volume essential reading.”

—Graham Barnfield, senior lecturer in journalism at the University of East London

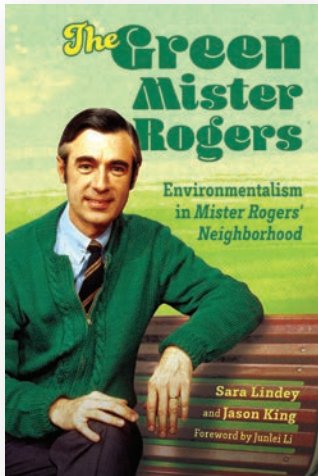
Joel Nathan Rosen is associate professor of sociology at Moravian College in Bethlehem, Pennsylvania. He is author of numerous works and founding coeditor of a five-volume collection that explores the forging and maintenance of the reputations of celebrity athletes, all published by University Press of Mississippi. **Maureen M. Smith** is professor in the Department of Kinesiology and Health Science at Sacramento State University.

The Green Mister Rogers

Environmentalism in *Mister Rogers' Neighborhood*

Sara Lindey and Jason King

Foreword by Junlei Li



An in-depth exploration of the environmentalism in the beloved children's television program

April 128 pages (approx.), 5.5 x 8.5 inches,
36 color images
Printed casebinding **\$99.00S**
978-1-4968-3866-7
Paper **\$25.00S** 978-1-4968-3867-4
Ebook available
Children's Literature Association Series

Fred Rogers was a pioneer in children's television, an advocate for families, and a multimedia artist and performer. He wrote the television scripts and music, performed puppetry, sang, hosted, and directed *Mister Rogers' Neighborhood* for more than thirty years. In his almost nine hundred episodes, Rogers pursued dramatic topics: divorce, death, war, sibling rivalry, disabilities, and racism.

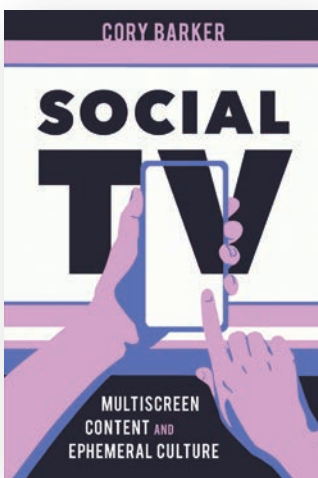
The Green Mister Rogers: Environmentalism in "Mister Rogers' Neighborhood" centers on the show's environmentalism, primarily expressed through his themed week "Caring for the Environment," produced in 1990 in coordination with the twentieth anniversary of Earth Day. Unfolding against a trash catastrophe in the Neighborhood of Make-Believe, Rogers advances an environmentalism for children that secures children in their family homes while extending their perspective to faraway places, from the local recycling center to Florida's coral reef. Rogers depicts animal wisdom and uses puppets to voice anxiety and hope and shows an interconnected world where each part of creation is valued, and love is circulated in networks of care. Ultimately, Rogers cultivates a practical wisdom that provides a way for children to confront the environmental crisis through action and hope and, in doing so, to develop into adults who possess greater care for the environment and a capacious imagination for solving the ecological problems we face.

Sara Lindey is professor of English at Saint Vincent College in Latrobe, Pennsylvania. Before her work on Fred Rogers, she published essays on nineteenth-century American print culture, particularly representations of girlhood in antislavery picture books and boys' literacy in story papers in *Children's Literature Association Quarterly*, *American Periodicals*, and *Journal of the Midwest Modern Language Association*. **Jason King** is professor of theology at Saint Vincent College. He is author of *Faith with Benefits: Hookup Culture on Catholic Campuses* and coeditor of *Sex, Love, and Families: Catholic Perspectives*.

Social TV

Multiscreen Content and Ephemeral Culture

Cory Barker



An engaging study that tracks the rise and fall of television's attempts to capture viewer attention on multiple screens

July 256 pages (approx.), 6 x 9 inches,
14 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-4092-9
Paper **\$30.00S** 978-1-4968-4093-6
Ebook available

"An especially timely volume, *Social TV* is an impressive study of the Social TV archive for several key case studies, each of which speaks to different subsectors of Social TV, while commenting on the broader cultural and industrial ramifications of social media engagement. *Social TV* offers readers a rich archive through which to examine shifts in the TV industry." —Jennifer Gillan, author of *Television Branding: The Return of the Content-Promotion Hybrid*

On March 15, 2011, Donald Trump changed television forever. The *Comedy Central Roast* of Trump was the first major live broadcast to place a hashtag in the corner of the screen to encourage real-time reactions on Twitter, generating more than 25,000 tweets and making the broadcast the most-watched *Roast* in Comedy Central history. The #trumproast initiative personified the media and tech industries' utopian vision for a multiscreen and communal live TV experience.

In *Social TV: Multiscreen Content and Ephemeral Culture*, author Cory Barker reveals how the US television industry promised—but failed to deliver—a social media revolution in the 2010s to combat the imminent threat of on-demand streaming video. Barker examines the rise and fall of Social TV across press coverage, corporate documents, and an array of digital ephemera. He demonstrates that, despite the talk of disruption, the movement merely aimed to exploit social media to reinforce the value of live TV in the modern attention economy.

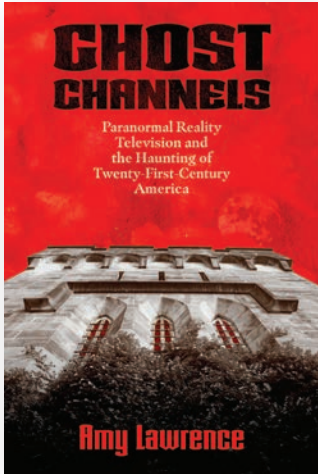
Cory Barker is assistant professor of communication at Bradley University. He is coeditor of *The Age of Netflix: Critical Essays on Streaming Media, Digital Delivery, and Instant Access*, among other collections on media studies. His work on Social TV, streaming video, and branding has appeared in such publications as *The A.V. Club*, *Complex*, *TV Guide*, *TV.com*, and *Vox*.

Ghost Channels

Paranormal Reality Television and the Haunting of Twenty-First-Century America

Amy Lawrence

Publication of this work was made possible in part thanks to a generous donation from Dartmouth College.



The first scholarly study of the frighteningly popular paranormal reality television genre

March 280 pages (approx.), 6 x 9 inches,
71 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3810-0
Paper **\$30.00S** 978-1-4968-3811-7
Ebook available
Horror and Monstrosity Studies Series

“*Ghost Channels* helpfully hones in on a massive and very popular body of media that has not to date received concerted focus—and does so rigorously and persuasively.”

—Murray Leeder, author of *Horror Film: A Critical Introduction*

“A lively and engaging study, *Ghost Channels* covers all the relevant variations on paranormal reality TV from 2004 to 2019, shedding light on a neglected subgenre in reality TV studies.”

—Leigh Edwards, author of *The Triumph of Reality TV: The Revolution in American Television*

Throughout American history, often in times of crisis, there have been periodic outbreaks of obsession with the paranormal. Between 2004 and 2019, over six dozen documentary-style series dealing with paranormal subject matter premiered on television in the United States. Combining the stylistic traits of horror with earnest accounts of what are claimed to be actual events, “paranormal reality” incorporates subject matter formerly characterized as occult or supernatural into the established category of reality TV.

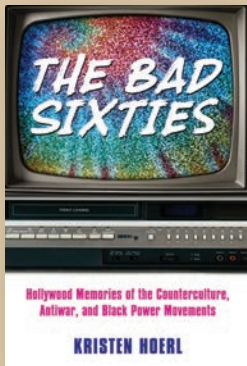
Ghost Channels: Paranormal Reality Television and the Haunting of Twenty-First-Century America provides an overview of the paranormal reality television genre, its development, and its place in television history. Conducting in-depth analyses of over thirty paranormal television series, including such shows as *Ghost Hunters*, *Celebrity Ghost Stories*, and *Long Island Medium*, author Amy Lawrence suggests these programs reveal much about Americans’ contemporary fears.

Amy Lawrence is professor emerita of film and media studies at Dartmouth College. She is author of *The Passion of Montgomery Clift*, *The Films of Peter Greenaway*, and *Echo and Narcissus: Women’s Voices in Classical Hollywood Cinema*.

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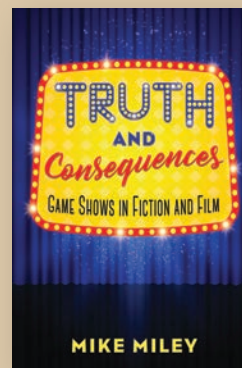
RECENT TELEVISION STUDIES



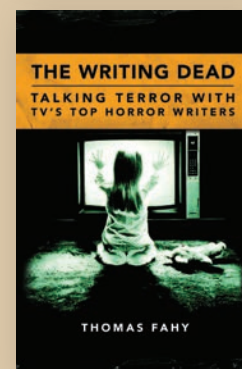
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Hollywood Memories of the Counterculture, Antiwar, and Black Power Movements
Kristen Hoerl
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Mike Miley
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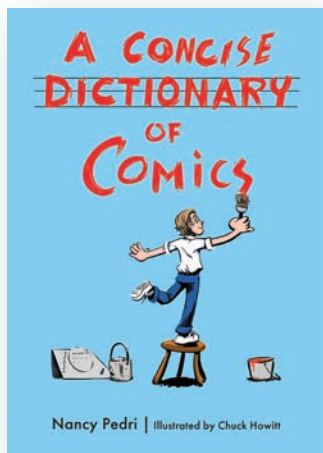


The Writing Dead
Talking Terror with TV's Top Horror Writers
Thomas Fahy
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Ebook available
Television Conversations Series

A Concise Dictionary of Comics

Nancy Pedri

Illustrated by Chuck Howitt



A superb compendium of definitions for over one thousand terms related to comics studies, collecting, and publishing

March 168 pages (approx.), 5.83 x 8.27 inches, 25 b&w illustrations
 Printed casebinding **\$99.00S**
 978-1-4968-3804-9
 Paper **\$25.00T** 978-1-4968-3805-6
 Ebook available

“Nancy Pedri’s wonderful *A Concise Dictionary of Comics* provides useful references in a variety of texts for key concepts in comics studies that allows for ready comparison.”

—Ian Gordon, coeditor of *The Comics of Charles Schulz: The Good Grief of Modern Life*

A Concise Dictionary of Comics guides students, researchers, readers, and educators of all ages and at all levels of comics expertise. It provides them with a dictionary that doubles as a compendium of comics scholarship.

A Concise Dictionary of Comics provides clear and informative definitions for each term. It includes twenty-five witty illustrations, and pairs most defined terms with references to books, articles, book chapters, and other relevant critical sources. All references are dated and listed in an extensive, up-to-date bibliography of comics scholarship. Each term is also categorized according to type in an index of thematic groupings. This organization serves as a pedagogical aid for teachers and students learning about a specific facet of comics studies and as a research tool for scholars who are unfamiliar with a particular term but know what category it falls into. These features make *A Concise Dictionary of Comics* especially useful for critics, students, teachers, and researchers, and a vital reference to anyone else who wants to learn more about comics.

Nancy Pedri is professor of English at Memorial University of Newfoundland (Canada). She edited *Mixing Visual Media in Comics for ImageText* and *The Narrative Functions of Photography in Comics for Image [e] Narrative*; she coedited *Sexuality and Mental Illness in Comics for the Journal of Graphic Novels and Comics*. **Chuck Howitt** is a proofreader, assistant editor, and illustrator with a certificate in comics studies from Portland State University.

Bandits, Misfits, and Superheroes

Whiteness and Its Borderlands in American Comics and Graphic Novels

Josef Benson and Doug Singen



A chronological wrestling with whiteness and white supremacy throughout the history of comics creation

March 304 pages (approx.), 6 x 9 inches, 40 b&w illustrations
 Printed casebinding **\$99.00S**
 978-1-4968-3833-9
 Paper **\$30.00S** 978-1-4968-3834-6
 Ebook available

“This timely volume—which looks at everything from early superhero comics to jungle comics of the 1940s and 1950s, underground and alternative comic hits from the 1960s to today, and more recent diverse superhero comics—offers an account of whiteness and white supremacy as the structuring agent of racial inequality in comics that has gone almost completely unexplored.”

—Sean Guynes, coeditor of *Unstable Masks: Whiteness and American Superhero Comics*

American comics from the start have reflected the white supremacist culture out of which they arose. Superheroes and comic books in general are products of whiteness, and both signal and hide its presence. Even when comics creators and publishers sought to advance an antiracist agenda, their attempts were often undermined by a lack of awareness of their own whiteness. Even the most celebrated figures of the industry, such as Jerry Siegel and Joe Shuster, Jack Jackson, William Gaines, Stan Lee, Robert Crumb, Will Eisner, and Frank Miller, have not been able to distance themselves from the problematic racism embedded in their narratives despite their intentions or explanations.

Bandits, Misfits, and Superheroes: Whiteness and Its Borderlands in American Comics and Graphic Novels provides a sober assessment of these creators and their role in perpetuating racism throughout the history of comics.

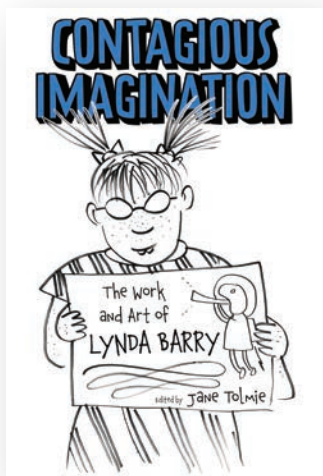
Josef Benson is associate professor of literatures and languages at the University of Wisconsin–Parkside. He is author of *Star Wars: The Triumph of Nerd Culture*; *J. D. Salinger’s “The Catcher in the Rye”: A Cultural History*; and *Hypermasculinities in the Contemporary Novel: Cormac McCarthy, Toni Morrison, and James Baldwin*. **Doug Singen** is associate professor of art history at the University of Wisconsin–Parkside. His work has been published in *Modernism/modernity*, the *Journal of Graphic Novels and Comics*, *Key Terms in Comics Studies*, *Grove Encyclopedia of American Art*, and *Art History Teaching Resources*.

Contagious Imagination

The Work and Art of Lynda Barry

Edited by Jane Tolmie

Contributions by Frederick Luis Aldama, Melissa Burgess, Susan Kirtley, Rachel Luria, Ursula Murray Husted, Mark O'Connor, Allan Pero, Davida Pines, Tara Prescott-Johnson, Jane Tolmie, Rachel Trousdale, Elaine Claire Villacorta, and Glenn Willmott



The long-awaited book-length analysis of the approaches and applications to teaching found in the great comic artist's work

August 192 pages (approx.), 6 x 9 inches,
36 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3979-4
Paper **\$30.00S** 978-1-4968-3980-0
Ebook available

Critical Approaches to Comics Artists Series

Lynda Barry (b. 1956) is best known for her distinctive style and unique voice, first popularized in her underground weekly comic *Ernie Pook's Comeek*. Since then, she has published prolifically, including numerous comics, illustrated novels, and nonfiction books exploring the creative process. Barry's work is genre- and form-bending, often using collage to create what she calls "word with drawing" vignettes.

The essays in *Contagious Imagination: The Work and Art of Lynda Barry*, edited by Jane Tolmie, study the pedagogy of Barry's work and its application academically and practically. Examining Barry's career and work from the point of view of research-creation, *Contagious Imagination* applies Barry's unique mixture of teaching, art, learning, and creativity to the very form of the volume, exploring Barry's imaginative praxis and offering readers their own.

With a foreword by Frederick Luis Aldama and an afterword by Glenn Willmott, this volume explores the impact of Barry's work in and out of the classroom. Divided into four sections—Teaching and Learning, which focuses on critical pedagogy; Comics and Autobiography, which targets various practices of *rememorying*; Cruddy, a self-explanatory category that offers two extraordinary critical interventions into Barry criticism around a challenging text; and Research-Creation, which offers two creative, synthetic artistic pieces that embody and enact Barry's own mixed academic and creative investments—this book offers numerous inroads into Barry's idiosyncratic imagination and what it can teach us about ourselves.

Jane Tolmie is associate professor in gender studies, English, and cultural studies at Queen's University in Kingston, Ontario. She is a poet; feminist activist; editor of *Drawing from Life: Memory and Subjectivity in Comic Art*, published by University Press of Mississippi; and coeditor of *Laments for the Lost in Medieval Literature*.

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Jeff Lemire

Conversations

Edited by Dale Jacobs



"I enjoy balancing the two worlds. It helps to keep my work for both mainstream comics and indie comics fresh when I can jump back and forth between them. I also like seeing aspects of both worlds start to bleed into each other."

May 206 pages (approx.), 6 x 9 inches,
13 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3909-1
Paper **\$25.00T** 978-1-4968-3910-7
Ebook available

Conversations with Comic Artists Series

In a 2019 interview with the webzine *DC in the 80s*, Jeff Lemire (b. 1976) discusses the comics he read as a child growing up in Essex County, Ontario—his early exposure to reprints of Silver Age DC material, how influential *Crisis on Infinite Earths* and DC's *Who's Who* were on him as a developing comics fan, his first reading of *Watchmen* and *The Dark Knight Returns*, and his transition to reading the first wave of Vertigo titles when he was sixteen. In other interviews, he describes discovering independent comics when he moved to Toronto, days of browsing comics at the Beguiling, and coming to understand what was possible in the medium of comics, lessons he would take to heart as he began to establish himself as a cartoonist.

Many cartoonists deflect from questions about one's history with comics and the influences of other artists, while others indulge the interviewer briefly before attempting to steer the questions in another direction. But Lemire, creator of *Essex County Trilogy*, *Sweet Tooth*, *The Nobody*, and *Trillium*, seems to bask in these discussions. Before he was ever a comics professional, he was a fan.

What can be traced in these interviews is the story of the movement from comics fan to comics professional. In the twenty-nine interviews collected in *Jeff Lemire: Conversations*, readers see Lemire come to understand the process of collaboration, the balancing act involved in working for different kinds of comics publishers like DC and Marvel, the responsibilities involved in representing characters outside his own culture, and the possibilities that exist in the comics medium.

Dale Jacobs is professor of English at University of Windsor. He is author of *Graphic Encounters: Comics and the Sponsorship of Multimodal Literacy* and editor of *The Myles Horton Reader*. His essays on comics have appeared in *Inks: Journal of the Comics Studies Society*, *English Journal*, *College Composition and Communication*, *Journal of Comics and Culture*, and *Studies in Comics*.

Harry Potter and the Other

Race, Justice, and Difference in the Wizarding World

Edited by Sarah Park Dahlen and Ebony Elizabeth Thomas

Contributions by Christina M. Chica, Kathryn Coto, Sarah Park Dahlen, Preethi Gorecki, Tolonda Henderson, Marcia Hernandez, Jackie C. Horne, Susan E. Howard, Peter C. Kunze, Florence Maätita, Sridevi Rao, Kallie Schell, Jennifer Patrice Sims, Paul Spickard, Lily Anne Welty Tamai, Ebony Elizabeth Thomas, Jasmine Wade, Karin E. Westman, and Charles D. Wilson



A fascinating reconsideration of the depictions and implications of race and diversity in the Harry Potter franchise

July 214 pages (approx.), 6 x 9 inches,
9 b&w illustrations, and 1 table
Printed casebinding **\$99.00S**
978-1-4968-4057-8
Paper **\$25.00S** 978-1-4968-4056-1
Ebook available
Children's Literature Association Series

"*Harry Potter and the Other* offers an essential intervention both in Harry Potter studies and in children's literature studies more generally, explicating with great erudition and care the promise and limits of Rowling's fantasies of multiculturalism."

—Tison Pugh, author of *Harry Potter and Beyond: On J. K. Rowling's Fantasies and Other Fictions*

"What sets this collection apart is its focus in meaningful ways on social systems that seek to silence and oppress."

—Gwen Athene Tarbox, author of *Children's and Young Adult Comics*

Harry Potter and the Other: Race, Justice, and Difference in the Wizarding World is a timely anthology that examines, interrogates, and critiques representations of race and difference across various Potter media.

As the contributors to this volume demonstrate, a deeper reading of the series reveals multiple ruptures in popular understandings of the liberatory potential of the Potter series. Increasingly, readers have raised alarms about the series' depiction of peoples of color, cultural appropriation in worldbuilding, and the author's antitrans statements in the media. This book provides a smorgasbord of insights into the way that race and difference have shaped this story, its world, its author, and the generations who have come of age during the era of the Wizarding World.

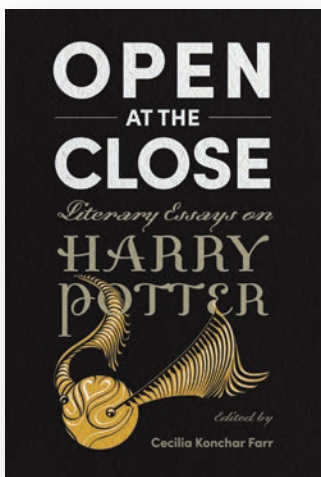
Sarah Park Dahlen is associate professor at the University of Illinois School of Information Sciences. She coedits the journal *Research on Diversity in Youth Literature* and coedited the book *Diversity in Youth Literature: Opening Doors through Reading*. **Ebony Elizabeth Thomas** is associate professor at the University of Michigan's School of Education. She is author of the award-winning *The Dark Fantastic: Race and the Imagination from "Harry Potter" to the "Hunger Games"*.

Open at the Close

Literary Essays on Harry Potter

Edited by Cecilia Konchar Farr

Contributions by Lauren R. Carmacci, Keridiana Chez, Kate Glassman, John Granger, Marie Schilling Grogan, Beatrice Groves, Tolonda Henderson, Nusaiba Imady, Cecilia Konchar Farr, Juliana Valadão Lopes, Amy Mars, Christina Phillips-Mattson, Patrick McCauley, Jennifer M. Reeher, Jonathan A. Rose, and Emily Strand



The first collection of essays focused exclusively on examining the Harry Potter novels as literature

June 234 pages (approx.), 6 x 9 inches,
11 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3931-2
Paper **\$25.00S** 978-1-4968-3932-9
Ebook available

"*Open at the Close* has the potential to shift the currents in literary scholarship and Harry Potter studies alike."

—Katy McDaniel, professor at Marietta College and host of the podcast *Potterversity*

"Before your next reread of the Harry Potter series, read this book! It is guaranteed to guide readers into a deeper understanding of the Harry Potter books' enduring legacy while challenging readers to look at the 'real' world in a more meaningful and critical way."

—Karen Wendling, co-coordinator of the Harry Potter Conference at Chestnut Hill College

Despite their decades-long, phenomenal success, the Harry Potter novels have attracted relatively little attention from literary critics and scholars. While popular books, articles, blogs, and fan sites for general readers proliferate, and while philosophers, historians, theologians, sociologists, psychologists, and even business professors have taken on book-length studies and edited essay collections about Harry Potter, literature scholars, outside of the children's books community, have paid few serious visits to the Pottaverse. This book challenges that oversight, assembling and foregrounding some of the best literary critical work by scholars trying to move the needle on these novels to reflect their importance to twenty-first-century literate culture.

Cecilia Konchar Farr is professor of English and dean of the College of Liberal and Creative Arts at West Liberty University in West Virginia. Among her publications are *The Ulysses Delusion: Rethinking Standards of Literary Merit*; *Reading Oprah: How Oprah's Book Club Changed the Way America Reads*; and a student-generated collection of essays about the Harry Potter novels, *A Wizard of Their Age: Critical Essays from the Harry Potter Generation*.

The Transformative Potential of LGBTQ+ Children's Picture Books

Jennifer Miller



*A foundational look
at the way
children's books
shaped views of the
LGBTQ+ world*

June 206 pages (approx.), 6 x 9 inches,
16 b&w illustrations and 5 tables
Printed casebinding **\$99.00S**
978-1-4968-3999-2
Paper **\$25.00S** 978-1-4968-4000-4
Ebook available
Children's Literature Association Series

In *The Transformative Potential of LGBTQ+ Children's Picture Books*, Jennifer Miller identifies an archive of over 150 English-language children's picture books that explicitly represent LGBTQ+ identities, expressions, and issues. This archive is then analyzed to explore the evolution of LGBTQ+ characters and content from the 1970s to the present. Miller describes dominant tropes that emerge in the field to analyze historical shifts in representational practices, which she suggests parallel larger sociocultural shifts in the visibility of LGBTQ+ identities. Additionally, Miller considers material constraints and possibilities affecting the production, distribution, and consumption of LGBTQ+ children's picture books from the 1970s to the present. This foundational work defines the field of LGBTQ+ children's picture books thoroughly, yet accessibly.

In addition to laying the groundwork for further research, *The Transformative Potential of LGBTQ+ Children's Picture Books* presents a reading lens, critical optimism, used to analyze the transformative potential of LGBTQ+ children's picture books. Many texts remain attached to heteronormative family forms and raced and classed models of success. However, by considering what these books put into the world, as well as problematic aspects of the world reproduced within them, Miller argues that LGBTQ+ children's picture books are an essential world-making project and seek to usher in a transformed world as well as a significant historical archive that reflects material and representational shifts in dominant and subcultural understandings of gender and sexuality.

Jennifer Miller is lecturer of English at the University of Texas at Arlington. She researches LGBTQ+ children's picture books, digital culture, and subcultures.

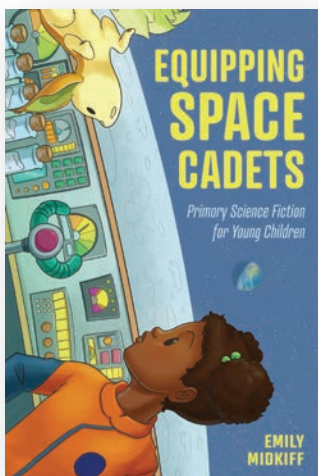
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21

Equipping Space Cadets

Primary Science Fiction for Young Children

Emily Midkiff



*A scholarly
exploration of how
children's books embrace
and wrestle with the
science fiction genre*

May 184 pages (approx.), 6 x 9 inches,
16 b&w images and 21 tables
Printed casebinding **\$99.00S**
978-1-4968-3902-2
Paper **\$30.00S** 978-1-4968-3901-5
Ebook available
Children's Literature Association Series

Equipping Space Cadets is a masterful exploration of the discussion of the field of children's science fiction so far and a genuine intervention and challenge to untested hypotheses around children's engagement with the genre." —Farah Mendlesohn, author of *Rhetorics of Fantasy* and *The Inter-Galactic Playground: A Critical Study of Children's and Teens' Science Fiction*

Equipping Space Cadets: Primary Science Fiction for Young Children argues for the benefits and potential of "primary science fiction," or science fiction for children under twelve years old. Science fiction for children is often disregarded due to common misconceptions of childhood. When children are culturally portrayed as natural and simple, then they seem like a poor audience for the complex scientific questions brought up by the best science fiction. The books and the children who read them tell another story.

Using three empirical studies and over 350 children's books including *If I Had a Robot Dog*, *Bugs in Space*, and *Commander Toad in Space*, *Equipping Space Cadets* presents interdisciplinary evidence that science fiction and children are compatible after all. Primary science fiction literature includes many high-quality books that cleverly utilize the features of children's literature formats in order to fit large science fiction questions into small packages. In the best of these books, authors make science fiction questions accessible and relevant to children of various reading levels and from diverse backgrounds and identities.

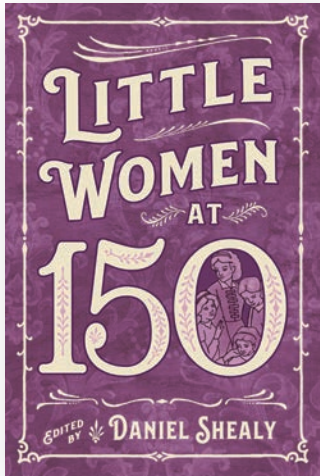
Equipping Space Cadets does not stop with literary analysis, but also presents the voices of real children and practitioners. The book features three studies: a survey of teachers and librarians, quantitative analysis of lending records from school libraries across the United States, and coded read-aloud sessions with elementary school students.

Emily Midkiff is an instructor at the University of North Dakota, where she teaches children's literature and literacy instruction.

Little Women at 150

Edited by Daniel Shealy

Contributions by Beverly Lyon Clark, Christine Doyle, Gregory Eiselein, John Matteson, Joel Myerson, Sandra Harbert Petrulionis, Anne K. Phillips, Daniel Shealy, and Roberta Seelinger Trites



*A new exploration of
the lasting affection
and appreciation of the
beloved children's novel*

March 200 pages (approx.), 6 x 9 inches,
12 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3798-1
Paper **\$30.00S** 978-1-4968-3799-8
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Children's Literature Association Series

"*Little Women at 150* proves that Alcott's classic deserves to be considered not only one of America's most beloved novels, but also one of its richest and most important. These essays open up new avenues of scholarship that have much to teach us about *Little Women*, Alcott's oeuvre, US literature, and the US itself."

—Anne Boyd Rioux, author of *Meg, Jo, Beth, Amy: The Story of "Little Women" and Why It Still Matters*

As the golden age of children's literature dawned in America in the mid-1860s, Louisa May Alcott's *Little Women*, a work that many scholars view as one of the first realistic novels for young people, soon became a classic. Never out of print, Alcott's tale of four sisters growing up in nineteenth-century New England has been published in more than fifty countries around the world. Over the century and a half since its publication, the novel has grown into a cherished book for girls and boys alike.

Little Women at 150, a collection of eight original essays by scholars whose research and writings over the past twenty years have helped elevate Alcott's reputation in the academic community, examines anew the enduring popularity of the novel and explores the myriad complexities of Alcott's most famous work. Examining key issues of philanthropy, class, feminism, Marxism, Transcendentalism, canon formation, domestic labor, marriage, and Australian literature, *Little Women at 150* presents new perspectives on one of the United States' most enduring novels.

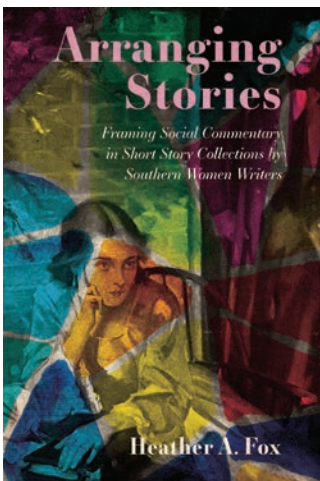
Daniel Shealy is professor of English at the University of North Carolina at Charlotte, where he teaches American literature and children's literature. He has published twelve books on Louisa May Alcott, including coediting *The Selected Letters of Louisa May Alcott* and *The Journals of Louisa May Alcott*. His most recent book is *Little Women: An Annotated Edition*.

Arranging Stories

Framing Social Commentary in Short Story

Collections by Southern Women Writers

Heather A. Fox



*A riveting history on
how southern women
writers negotiated
authorial control in the
late nineteenth-century
through early
twentieth-century
periodical market*

August 182 pages (approx.), 6 x 9 inches,
25 b&w illustrations, 4 tables
Printed casebinding **\$99.00S**
978-1-4968-4051-6
Paper **\$25.00S** 978-1-4968-4050-9
Ebook available

"Drawing heavily on archival materials, including reproductions of many photographs, letters, manuscript pages, and other materials, *Arranging Stories* is a treasure trove of previously unreleased materials that sheds important light on these authors and their works."

—Monica Carol Miller, author of *Being Ugly: Southern Woman Writers and Social Rebellion*

Between the 1880s and the 1940s, opportunities for southern white women writers increased dramatically, bolstered by readers' demands for southern stories in northern periodicals. Confined by magazine requirements and social expectations, writers often relied on regional settings and tropes to attract publishers and readers before publishing work in a collection. Selecting and ordering magazine stories for these collections was not arbitrary or dictated by editors, despite a male-dominated publishing industry. Instead, it allowed writers to privilege stories, or to contextualize a story by its proximity to other tales, as a form of social commentary. For Kate Chopin, Ellen Glasgow, Marjorie Kinnan Rawlings, and Katherine Anne Porter—the authors featured in this book—publishing a volume of stories enabled them to construct a narrative framework of their own.

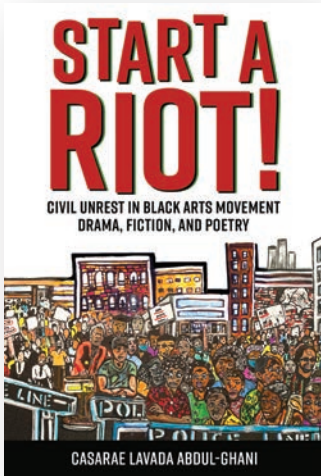
Arranging Stories: Framing Social Commentary in Short Story Collections by Southern Women Writers is as much about how stories are constructed as how they are told. The book examines correspondence, manuscripts, periodicals, and first editions of collections. The book also includes four tables, featuring collected stories' arrangements and publication histories, and twenty-five illustrations, featuring periodical publications, unpublished letters, and manuscript fragments obtained from nine on-site and digital archives.

Heather A. Fox is assistant professor of English at Eastern Kentucky University in Richmond. Her work in southern studies has appeared in *south*, *Southern Studies*, *Janus Head*, *The Explicator*, and the *Faulkner Journal*.

Start a Riot!

Civil Unrest in Black Arts Movement Drama,
Fiction, and Poetry

Casarae Lavada Abdul-Ghani



*A scholarly exploration
of the union of art,
writing, and protest
during the 1960s*

August 214 pages (approx.), 6 x 9 inches,
Printed casebinding **\$99.00S**
978-1-4968-4045-5
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**Margaret Walker Alexander Series in
African American Studies**

“*Start a Riot!* will forge new directions in the study of art, political activism, and contemporary African American culture.”

—GerShun Avilez, author of *Radical Aesthetics and Modern Black Nationalism*

While the legacy of Black urban rebellions during the turbulent 1960s continues to permeate throughout US histories and discourses, scholars seldom explore within scholarship examining Black Cultural Production, artist-writers of the Black Arts Movement (BAM) that addressed civil unrest, specifically riots, in their artistic writings.

Start a Riot! Civil Unrest in Black Arts Movement Drama, Fiction, and Poetry analyzes riot iconography and its usefulness as a political strategy of protestation. Through a mixed-methods approach of literary close-reading, historical, and sociological analysis, Casarae Lavada Abdul-Ghani considers how BAM artist-writers like Amiri Baraka (LeRoi Jones), Ben Caldwell, Gwendolyn Brooks, Sonia Sanchez, and Henry Dumas challenge misconceptions regarding Black protest through experimental explorations in their writings. BAM artist-writers sought to override the public’s interpretation in their literary exposés that a riot’s disjointed and disorderly methods led to more chaos than reparative justice.

Start a Riot! uncovers how BAM artist-writers expose anti-Black racism and, by extension, the United States’ inability to compromise with Black America on matters related to citizenship rights, housing (in)security, economic inequality, and education—tenets emphasized during the Black Power Movement. Abdul-Ghani argues that BAM artist-writers did not merely write literature that reflected a spirit of protest; in many cases, they understood their texts, themselves, as acts of protest.

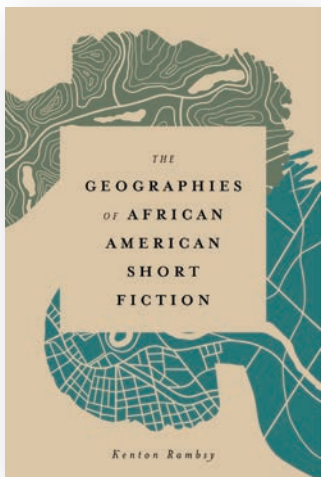
Casarae Lavada Abdul-Ghani is a scholar of African American literary cultural studies and owner of Africana Instructional Design.

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23

The Geographies of African American Short Fiction

Kenton Rambsy



*A long-overdue history of
short stories, place, and
the significance of setting
on racial representation*

April 176 pages (approx.), 6 x 9 inches,
Printed casebinding **\$99.00S**
978-1-4968-3872-8
Paper **\$25.00S** 978-1-4968-3873-5
Ebook available
**Margaret Walker Alexander Series in
African American Studies**

“Through its innovative use of digital measures as a method of analysis and literary criticism, Kenton Rambsy’s *The Geographies of African American Short Fiction* considers authors and texts with which we are familiar but rarely consider in relation to these concerns and issues.”

—Donald M. Shaffer, director of the African American Studies Program, Mississippi State University

Perhaps the brevity of short fiction accounts for the relatively scant attention devoted to it by scholars, who have historically concentrated on longer prose narratives. *The Geographies of African American Short Fiction* seeks to fill this gap by analyzing the ways African American short story writers plotted a diverse range of characters across multiple locations—small towns, a famous metropolis, city sidewalks, a rural wooded area, apartment buildings, a pond, a general store, a prison, and more. In the process, these writers highlighted the extents to which places and spaces shaped or situated racial representations. Presenting African American short story writers as cultural cartographers, author Kenton Rambsy documents the variety of geographical references within their short stories to show how these authors make cultural spaces integral to their artwork and inscribe their stories with layered and resonant social histories.

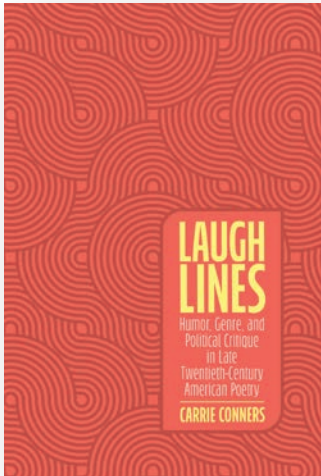
The history of these short stories also documents the circulation of compositions across dozens of literary collections for nearly a century. Anthology editors solidified the significance of a core group of short story authors including James Baldwin, Toni Cade Bambara, Charles Chesnutt, Ralph Ellison, Zora Neale Hurston, and Richard Wright. Using quantitative information and an extensive literary dataset, *The Geographies of African American Short Fiction* explores how editorial practices shaped the canon of African American short fiction.

Kenton Rambsy is assistant professor of English and digital humanities at University of Texas at Arlington.

Laugh Lines

Humor, Genre, and Political Critique in Late Twentieth-Century American Poetry

Carrie Conners



*An innovative redress
of the long critical
inattention to the power
of humor in recent verse*

May 114 pages (approx.), 5.5 x 8.5 inches,
Printed casebinding **\$99.00S**
978-1-4968-3953-4
Paper **\$25.00S** 978-1-4968-3952-7
Ebook available

“Exploring the serious role humor can take in interrogating and exposing the failures in contemporary society (especially the role of capitalism), *Laugh Lines* brings a deeper understanding and appreciation of humor in modern poetry.”

—George Bilgere, author of *Blood Pages*

Humor in recent American poetry has been largely dismissed or ignored by scholars, due in part to a staid reverence for the lyric. *Laugh Lines: Humor, Genre, and Political Critique in Late Twentieth-Century American Poetry* argues that humor is not a superficial feature of a small subset, but instead an integral feature in a great deal of American poetry written since the 1950s. Rather than viewing poetry as a lofty, serious genre, Carrie Conners asks readers to consider poetry alongside another art form that has burgeoned in America since the 1950s: stand-up comedy. Both art forms use wit and laughter to rethink the world and the words used to describe it. *Laugh Lines* focuses especially on poetry that wields humor to espouse sociopolitical critique.

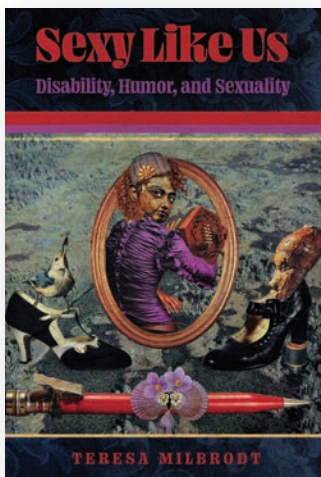
To show the range of recent American poetry that uses humor to articulate sociopolitical critique, Conners highlights the work of poets working in four distinct poetic genres: traditional, received forms, such as the sonnet; the epic; procedural poetry; and prose poetry. Marilyn Hacker, Harryette Mullen, Ed Dorn, and Russell Edson provide the main focus of the chapters, but each chapter compares those poets to others writing humorous political verse in the same genre, including Terrance Hayes and Anne Carson.

Carrie Conners is professor of English at LaGuardia Community College-CUNY. Her debut poetry collection, *Luscious Struggle*, was selected as a 2020 Paterson Poetry Prize Finalist, and her second poetry collection, *Species of Least Concern* was named a finalist of the 2021 Main Street Rag Book Award.

Sexy Like Us

Disability, Humor, and Sexuality

Teresa Milbrodt



*A powerful, truthful,
and personal assessment
of the many ways
humor can bring about
love and understanding*

August 268 pages (approx.), 6 x 9 inches,
Printed casebinding **\$99.00S**
978-1-4968-3891-9
Paper **\$30.00S** 978-1-4968-3892-6
Ebook available

“*Sexy Like Us* is a unique contribution to the field of disability studies that can help us rethink, even with a laugh, the meaning of sex, humor, and disability in electronic platforms, the comedy stage, and more generally on the stage of everyday life.”

—Tanya Titchkosky, author of *Reading and Writing Disability Differently: The Textured Life of Embodiment*

Sexy Like Us: Disability, Humor, and Sexuality takes a humorous, intimate approach to disability through the stories, jokes, performances, and other creative expressions of people with disabilities. Author Teresa Milbrodt explores why individuals can laugh at their leglessness, find stoma bags sexual, discover intimacy in scars, and flaunt their fragility in ways both hilarious and serious. Their creative and comic acts crash, collide, and collaborate with perceptions of disability in literature and dominant culture, allowing people with disabilities to shape political disability identity and disability pride, call attention to social inequalities, and poke back at ableist cultural norms.

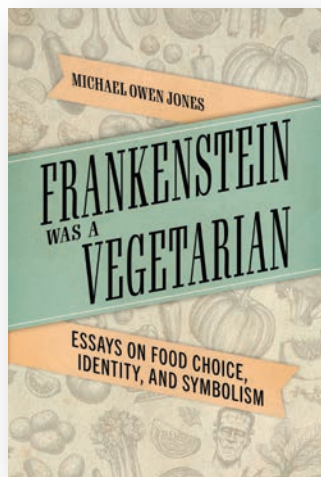
This book also discusses how the ambivalent nature of comedy has led to debates within disability communities about when it is acceptable to joke, who has permission to joke, and which jokes should be used inside and outside a community’s inner circle. Joking may be difficult when considering aspects of disability that involve physical or emotional pain and struggles to adapt to new forms of embodiment. At the same time, people with disabilities can use humor to expand the definitions of disability and sexuality. They can help others with disabilities assert themselves as sexy and sexual.

Teresa Milbrodt is a creative writer, disability scholar, and assistant professor at Roanoke College. She is author of three short story collections, a flash fiction collection, and a novel, as well as several critical articles in disability studies.

Frankenstein Was a Vegetarian

Essays on Food Choice, Identity, and Symbolism

Michael Owen Jones



A renowned scholar's daring work on how foodways transform and reshape our place in the world

July 238 pages (approx.), 6 x 9 inches,
17 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3993-0
Paper **\$30.00S** 978-1-4968-3994-7
Ebook available

“Frankenstein Was a Vegetarian: Essays on Food Choice, Identity, and Symbolism makes a significant contribution to the field of foodways studies. This book would be interesting to readers who are concerned about social justice issues of access to food, an issue that has become especially relevant during the pandemic.”

—Susan Eleuterio, folklorist and author of *Irish American Material Culture: A Directory of Collections, Sites, and Festivals in the United States and Canada*

In *Frankenstein Was a Vegetarian: Essays on Food Choice, Identity, and Symbolism*, Michael Owen Jones tackles topics often overlooked in foodways. At the outset he notes it was Victor Frankenstein’s “daemon” in Mary Shelley’s novel that advocated vegetarianism, not the scientist whose name has long been attributed to his creature. Jones explains how we communicate through what we eat, the connection between food choice and who we are or want to appear to be, the ways that many of us self-medicate moods with foods, and the nature of disgust. He presents fascinating case studies of religious bigotry and political machinations triggered by rumored bans on pork, the last meal requests of prisoners about to be executed, and the Utopian vision of Percy Bysshe Shelley, one of England’s greatest poets, that was based on a vegetable diet like the creature’s meals in *Frankenstein*. Throughout the book, Jones deals with food as symbol as well as analyzes the link between food choice and multiple identities. Aesthetics, morality, and politics likewise loom large in his inquiries.

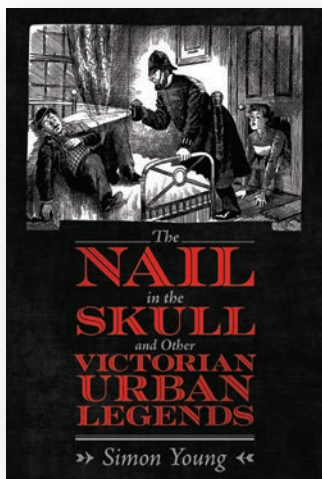
Michael Owen Jones is professor emeritus of folklore studies and world arts and cultures at the University of California, Los Angeles. He is author of a dozen books including *Corn: A Global History*, *Craftsman of the Cumberlandlands*, and *Studying Organizational Symbolism*; coauthor of *Folkloristics: An Introduction*; and coeditor of *Comfort Food: Meanings and Memories*, published by University Press of Mississippi.

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25

The Nail in the Skull and Other Victorian Urban Legends

Simon Young



A scarily skilled critical examination of Victorian-era urban legends

July 262 pages (approx.), 6 x 9 inches,
20 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3947-3
Paper **\$25.00S** 978-1-4968-3946-6
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“Written in an engaging and accessible style, The Nail in the Skull covers historical background and folklore in print during Victorian times and demonstrates an excellent understanding of narrative patterns. I’m delighted with the astuteness of the book and appreciative of the exhaustive research that has produced it. Bravo!”

—Elizabeth Tucker, author of *Haunted Halls: Ghostlore of American College Campuses*

In the last fifty years, folklorists have amassed an extraordinary corpus of contemporary legends including “the Choking Doberman,” “the Eaten Ticket,” and “the Vanishing Hitchhiker.” But what about the urban legends of the past? These legends and tales have rarely been collected, and when they occasionally appear, they do so as ancestors or precursors of the urban legends of today, rather than as stories in their own right.

In *The Nail in the Skull and Other Victorian Urban Legends*, Simon Young fills this gap for British folklore (and for the wider English-speaking world) of the 1800s. Young introduces seventy Victorian urban legends ranging from “Beetle Eyes” to the “Shoplifter’s Dilemma” and from “Hands in the Muff” to “the Suicide Club.” While a handful of these stories are already known, the vast majority have never been identified, and they have certainly never received scholarly treatment.

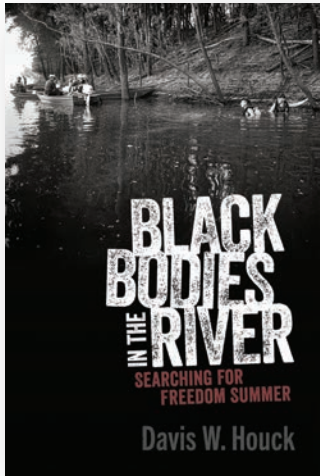
Young draws on numerous nineteenth-century books, periodicals, and ephemera, including digitized newspaper archives—particularly the British Newspaper Archive, an exciting new hunting ground for folklorists. *The Nail in the Skull and Other Victorian Urban Legends* will appeal to an academic audience as well as to anyone who is interested in urban legends.

Simon Young, a British historian, is author of *The Boggart: A Study in Shadows*. His work has appeared in many periodicals including *Contemporary Legend*, *Supernatural Studies*, and *Folklore*.

Black Bodies in the River

Searching for Freedom Summer

Davis W. Houck



A rhetorical interrogation of the pervasive claim that unidentified Black bodies were discovered during investigations into one of Freedom Summer's most widely known events

July 176 pages (approx.), 6 x 9 inches,
15 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-4079-0
Paper **\$25.00T** 978-1-4968-4078-3
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Race, Rhetoric, and Media Series

Nearly sixty years after Freedom Summer, its events—especially the lynching of Andrew Goodman, James Chaney, and Mickey Schwerner—stand out as a critical episode of the civil rights movement. The infamous deaths of these activists dominate not just the history but also the public memory of the Mississippi Summer Project.

Beginning in the late 1970s, however, movement veterans challenged this central narrative with the shocking claim that during the search for Goodman, Chaney, and Schwerner, the FBI and other law enforcement personnel discovered many unidentified Black bodies in Mississippi's swamps, rivers, and bayous. This claim has evolved in subsequent years as activists, journalists, filmmakers, and scholars have continued to repeat it, and the number of supposed Black bodies—never identified—has grown from five to more than two dozen.

In *Black Bodies in the River: Searching for Freedom Summer*, author Davis W. Houck sets out to answer two questions: Were Black bodies discovered that summer? And why has the shocking claim only grown in the past several decades—despite evidence to the contrary? In other words, what rhetorical work does the Black bodies claim do, and with what audiences?

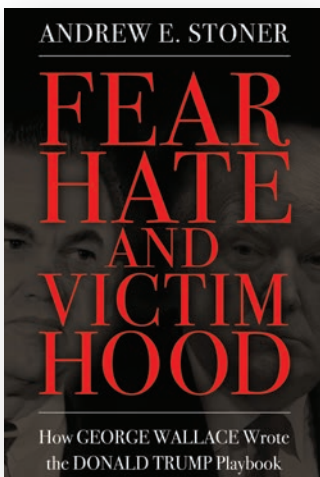
Houck interrogates the unnamed-Black-bodies claim from a historical and rhetorical perspective, illustrating that the historicity of the bodies in question is perhaps less the point than the critique of who we remember from that summer and how we remember them. Houck examines how different memory texts—filmic, landscape, presidential speech, and museums—function both to bolster and question the centrality of murdered white men in the legacy of Freedom Summer.

Davis W. Houck is Fannie Lou Hamer Professor of Rhetorical Studies at Florida State University. He is coauthor of *Emmett Till and the Mississippi Press* and coeditor of *Women and the Civil Rights Movement, 1954–1965* and *The Speeches of Fannie Lou Hamer: To Tell It Like It Is*, all published by University Press of Mississippi.

Fear, Hate, and Victimhood

How George Wallace Wrote the Donald Trump Playbook

Andrew E. Stoner



A blistering critique of the rhetoric of two candidates and how President Trump succeeded

April 256 pages (approx.), 6 x 9 inches,
25 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3845-2
Paper **\$30.00S** 978-1-4968-3846-9
Ebook available
Race, Rhetoric, and Media Series

“[A]n important contribution to our contemporary study of political communication generally and the techniques of demagogic rhetoric specifically. The volume is an important voice as the national soul-searching continues about the meaning of the Trump Era.”

—Ferald Bryan, associate professor of rhetoric and public communication, Northern Illinois University

When Donald J. Trump announced his campaign for president in 2015, journalists, historians, and politicians alike attempted to compare his candidacy to that of Governor George C. Wallace. Like Trump, Wallace, who launched four presidential campaigns between 1964 and 1976, utilized rhetoric based in resentment, nationalism, and anger to sway and eventually captivate voters among America's white majority. Though separated by almost half a century, the campaigns of both Wallace and Trump broke new grounds for political partisanship and divisiveness.

In *Fear, Hate, and Victimhood: How George Wallace Wrote the Donald Trump Playbook*, author Andrew E. Stoner conducts a deep analysis of the two candidates, their campaigns, and their speeches and activities, as well as their coverage by the media, through the lens of demagogic rhetoric. Though past work on Wallace argues conventional politics overcame the candidate, Stoner makes the case that Wallace may in fact be a prelude to the more successful Donald Trump campaign.

Though vast differences exist, the demagogic positioning of both men provides a framework to dissect these times—and perhaps a valuable warning about what is possible in our highly digitized information society.

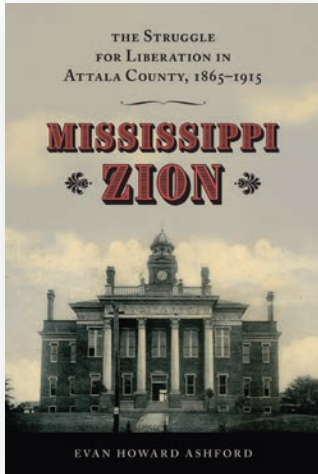
Andrew E. Stoner is associate professor of communication studies at California State University, Sacramento. He is author of *Campaign Crossroads: Presidential Politics in Indiana from Lincoln to Obama* and *The Journalist of Castro Street: The Life of Randy Shilts*.

Mississippi Zion

The Struggle for Liberation in Attala County, 1865–1915

Evan Howard Ashford

Publication of this book was supported in part by the UPM First Author's Fund.



A paradigm-shifting perspective that insists on the agency and power of Black people to shape their futures

August 256 pages (approx.), 6 x 9 inches,
70 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-3972-5
Paper **\$25.00S** 978-1-4968-3973-2
Ebook available

“This book reveals that African Americans in Mississippi were extremely active in politics, academics, and social progressivism, working to transform Mississippi into a modern progressive state. Readers will understand the wasted potential of Mississippi as Blacks and whites separated and disintegrated into the racial abyss that the state eventually became. Ashford highlights the missed opportunity.”

—Abel A. Bartley, professor in the Department of History and Geography at Clemson University

From lesser-known state figures to the ancestors of Oprah Winfrey, Morgan Freeman, and James Meredith, *Mississippi Zion: The Struggle for Liberation in Attala County, 1865–1915* brings the voices and experiences of everyday people to the forefront and reveals a history dictated by people rather than eras. Author Evan Howard Ashford, a native of the county, examines how African Americans in Attala County, after the Civil War, shaped economic, social, and political politics as a nonmajority racial group. At the same time, Ashford provides a broader view of Black life.

By examining southern African American life mainly through Reconstruction and the civil rights movement, historians have long mischaracterized African Americans in Mississippi by linking their empowerment and progression solely to periods of federal assistance. This book shatters that model and reframes the postslavery era as a Liberation Era to examine how African Americans pursued land, labor, education, politics, community building, and progressive race relations to position themselves as societal equals.

Evan Howard Ashford is assistant professor of Africana and Latinx studies at State University of New York at Oneonta. His work has appeared in such publications as the *Journal of Southern History*, *Journal of African American History*, *USAbroad: Journal of American History and Politics*, and *Journal of Health Science and Education*.

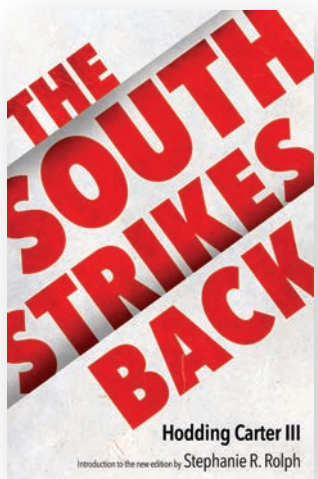
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27

The South Strikes Back

Hodding Carter III

Introduction to the new edition by Stephanie R. Rolph



The seminal history of the formation and tactics of the Citizens' Council that battled integration and voting rights

June 144 pages (approx.), 6 x 9 inches,
Printed casebinding **\$99.00S**
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Paper **\$30.00S** 978-1-4968-4028-8
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Civil Rights in Mississippi Series

“Hodding Carter III dispassionately examines here the growth and structure of the white Citizens’ Council. . . . He traces the movement through its role in state politics, . . . its pressures directed at the [Black community], and its effects on the white community. Though demonstrating that the Council . . . has been responsible for whatever success massive resistance toward integration has had in the South, he sees its eventual destruction in the fact that it is essentially a negative movement, dependent on the status quo. A brief, factual, calmly reasoned book.”

—*Kirkus*

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In *The South Strikes Back*, Hodding Carter III describes the birth of the white Citizens’ Council in the Mississippi Delta and its spread throughout the South. Through economic boycott, social pressure, and political influence, the Citizens’ Council was able to subdue its opponents and dominate the communities in which it operated. Carter considers trends working against the Council—the federal government’s efforts to improve voting rights for African Americans, economic growth within African American communities, and especially the fact that the Citizens’ Council was founded on the defense of segregation’s status quo and dedicated to its preservation.

Hodding Carter III is an American journalist and politician. He is professor emeritus of public policy at University of North Carolina at Chapel Hill. Carter worked for eighteen years as a reporter and editor for the *Delta Democrat-Times* of Greenville, Mississippi, owned by his father.

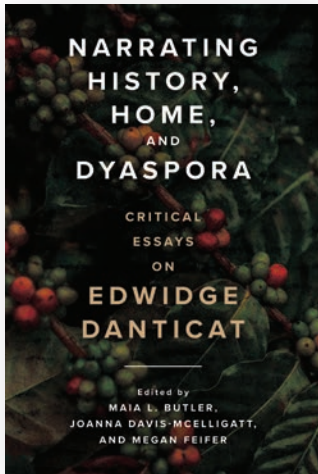
Narrating History, Home, and Dyaspora

Critical Essays on Edwidge Danticat

Edited by **Maia L. Butler, Joanna Davis-McElligatt, and Megan Feifer**

Foreword by Nadège T. Clitandre

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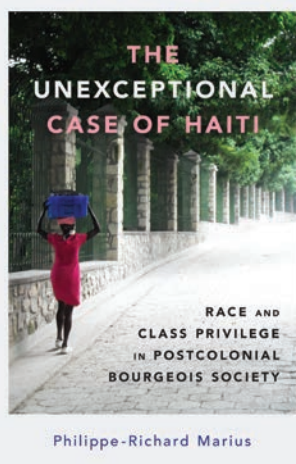
—Maxine Lavon Montgomery, editor of *Conversations with Edwidge Danticat*

Maia L. Butler is assistant professor of African American literature at the University of North Carolina Wilmington, where she is also affiliate faculty in women’s and gender studies and Africana studies. **Joanna Davis-McElligatt** is assistant professor of Black literary and cultural studies in the Department of English at the University of North Texas, where she is affiliate faculty in women’s and gender studies. She is coeditor of *Narratives of Marginalized Identities in Higher Education: Inside and Outside the Academy*. **Megan Feifer** is assistant professor of English at Medaille College in New York.

The Unexceptional Case of Haiti

Race and Class Privilege in Postcolonial Bourgeois Society

Philippe-Richard Marius



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When Philippe-Richard Marius arrived in Port-au-Prince to begin fieldwork for this monograph, to him and to legions of people worldwide, Haiti was axiomatically the first Black Republic. Descendants of Africans did in fact create the Haitian nation-state on January 1, 1804, as the outcome of a slave uprising that defeated white supremacy in the French colony of Saint-Domingue. Haiti’s Founding Founders, as colonial natives, were nonetheless to varying degrees Latinized subjects of the Atlantic. They envisioned freedom differently than the African-born former slaves, who sought to replicate African nonstate societies. Haiti’s Founders indeed first defeated native Africans’ armies before they defeated the French. Not surprisingly, problematic vestiges of colonialism carried over to the independent nation.

Marius recasts the world-historical significance of the Saint-Domingue Revolution to investigate the twinned significance of color/race and class in the reproduction of privilege and inequality in contemporary Haiti. Through his ethnography, class emerges as the principal site of social organization among Haitians, notwithstanding the country’s global prominence as a “Black Republic.” It is class, and not color or race, that primarily produces distinctive Haitian socioeconomic formations.

Marius interrogates Haitian Black nationalism without diminishing the colossal achievement of the enslaved people of Saint-Domingue in destroying slavery in the colony, then the Napoleonic army sent to restore it. Providing clarity on the uses of race, color, and nation in sociopolitical and economic organization in Haiti and other postcolonial bourgeois societies, Marius produces a provocative characterization of the Haitian nation-state that rejects the Black Republic paradigm.

Philippe-Richard Marius is adjunct assistant professor in the Department of Sociology and Anthropology at the College of Staten Island (CUNY), where he is also director of assessment for the Division of Student Affairs. Marius has conducted extensive fieldwork in Haiti. He is writer, producer, and codirector of the film *A City Called Heaven*.

Songs of Earth

Aesthetic and Social Codes in Music

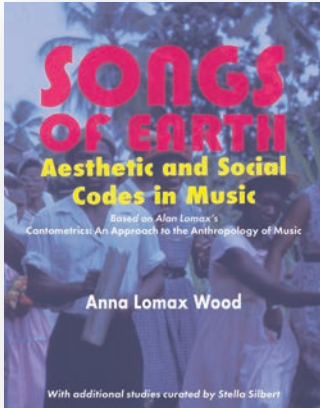
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Anna L. Wood is an anthropologist, public folklorist, and president of the Association for Cultural Equity, a not-for-profit organization founded by Alan Lomax. With Jeffrey A. Greenberg and Steve Rosenthal, she was awarded a Grammy for her production of *Jelly Roll Morton—The Complete Library of Congress Recordings by Alan Lomax* and was nominated for *Alan Lomax in Haiti*.

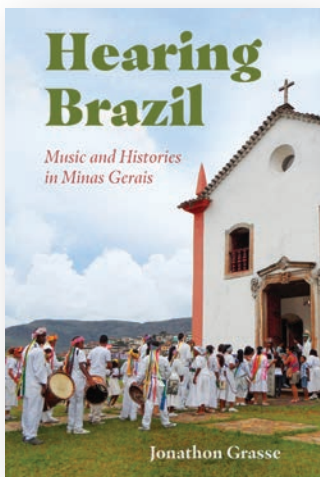
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Hearing Brazil

Music and Histories in Minas Gerais

Jonathon Grasse



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Minas Gerais is a state in southeastern Brazil deeply connected to the nation's slave past and home to many traditions related to the African diaspora. Addressing a wide range of traditions helping to define the region, ethnomusicologist Jonathon Grasse examines the complexity of Minas Gerais by exploring the intersections of its history, music, and culture.

Instruments, genres, social functions, and historical accounts are woven together to form a tapestry revealing a cultural territory's development. The deep pool of Brazilian scholarship referenced in the book, with original translations by the author, cites over two hundred Portuguese-language publications focusing on Minas Gerais. This research was augmented by fieldwork, observations, and interviews completed over a twenty-five-year period and includes original photographs, many taken by the author.

Hearing Brazil: Music and Histories in Minas Gerais surveys the colonial past, the vast hinterland countryside, and the modern, twenty-first-century state capital of Belo Horizonte, the metropolitan region of which is today home to over six million. Diverse legacies are examined, including an Afro-Brazilian heritage, eighteenth- and nineteenth-century liturgical music of the region's "Minas Baroque," the instrument known as the *viola*, a musical profile of Belo Horizonte, and a study of the regionalist themes developed by the popular music collective the Clube da Esquina (Corner Club) led by Milton Nascimento with roots in the 1960s. *Hearing Brazil* champions the notion that Brazil's unique role in the world is further illustrated by regionalist studies presenting details of musical culture.

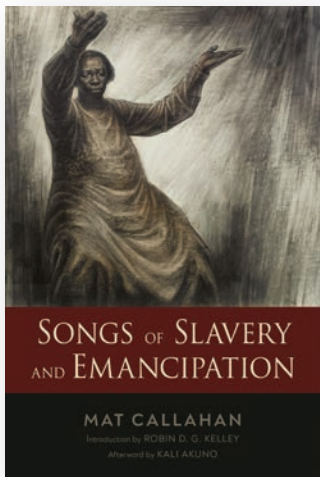
Jonathon Grasse is professor of music at California State University, Dominguez Hills. He has researched music in Minas Gerais, Brazil, for over twenty-five years and has published journal articles, chapters, and books on the subject. He is author of *Milton Nascimento and Lô Borges's "The Corner Club."*

Songs of Slavery and Emancipation

Mat Callahan

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Throughout the history of slavery, enslaved people organized resistance, escape, and rebellion. Sustaining them in this struggle was their music, some examples of which are sung to this day. While the existence of slave songs, especially spirituals, is well known, their character is often misunderstood. Slave songs were not only lamentations of suffering or distractions from a life of misery. Some songs openly called for liberty and revolution, celebrating such heroes as Gabriel Prosser and Nat Turner, and, especially, celebrating the Haitian Revolution.

The fight for freedom also included fugitive slaves, free Black people, and their white allies who brought forth a set of songs that were once widely disseminated but are now largely forgotten, the songs of the abolitionists. Often composed by fugitive slaves and free Black people, and first appearing in the eighteenth century, these songs continued to be written and sung until the Civil War. As the movement expanded, abolitionists even published song books used at public meetings.

Mat Callahan presents recently discovered songs composed by enslaved people explicitly calling for resistance to slavery, some originating as early as 1784 and others as late as the Civil War. He also presents long-lost songs of the abolitionist movement, some written by fugitive slaves and free Black people, challenging common misconceptions of abolitionism. *Songs of Slavery and Emancipation* features the lyrics of fifteen slave songs and fifteen abolitionist songs, placing them in proper historical context and making them available again to the general public.

Mat Callahan is a musician and author originally from San Francisco. He is author of five books including *The Explosion of Deferred Dreams* and *A Critical Guide to Intellectual Property*. His recent projects include the republication of *Songs of Freedom* by Irish revolutionary James Connolly, the recording and publication of *Working-Class Heroes*, and the launch of the multimedia project *Songs of Slavery and Emancipation*, which includes this book, a CD of song recordings, and a film.

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Following the Drums: African American Fife and Drum Music in Tennessee is an epic history of a little-known African American instrumental music form. John M. Shaw traces its roots to West Africa and early American militia drumming and heralds its prominence in African American communities during Reconstruction.

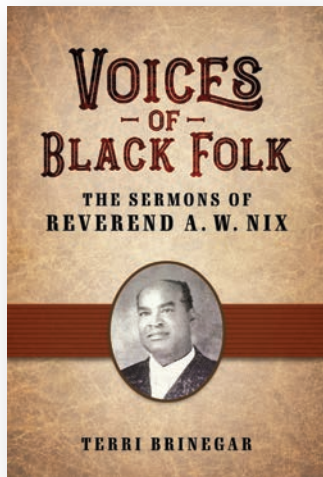
Carefully documenting early uses in commercial advertising and sports promotion, Shaw follows the strands through post-Reconstruction up to the form’s rediscovery during the blues and folk revival of the late 1960s and early 1970s. Although researchers documented the music, and there were a handful of public performances, fife and drum music ultimately died out in Tennessee during the early 1980s.

John M. Shaw is a musicologist, musician, writer, and blogger, currently pursuing a doctorate at the University of Memphis.

Voices of Black Folk

The Sermons of Reverend A. W. Nix

Terri Brinegar



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of the influence
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in the 1920s*

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In the late 1920s, Reverend A. W. Nix (1880–1949), an African American Baptist minister born in Texas, made fifty-four commercial recordings of his sermons on phonographs in Chicago. On these recordings, Nix presented vocal traditions and styles long associated with the southern, rural Black church as he preached about self-help, racial uplift, thrift, and Christian values. As southerners like Nix fled into cities in the North to escape the rampant racism in the South, they contested whether or not African American vocal styles of singing and preaching that had emerged during the slavery era were appropriate for uplifting the race. Specific vocal characteristics, like those on Nix’s recordings, were linked to the image of the “Old Negro” by many African American leaders who favored adopting Europeanized vocal characteristics and musical repertoires into African American churches in order to uplift the modern “New Negro” citizen.

Through interviews with family members, musical analyses of the sounds on Nix’s recordings, and examination of historical documents and relevant scholarship, Terri Brinegar argues that the development of the phonograph in the 1920s afforded preachers like Nix the opportunity to present traditional Black vocal styles of the southern Black church as modern Black voices. These vocal styles also influenced musical styles. The “moaning voice” used by Nix and other ministers was a direct connection to the “blues moan” employed by many blues singers including Blind Willie, Blind Lemon, and Ma Rainey. Both Reverend A. W. Nix and his brother, W. M. Nix, were an influence on the “Father of Gospel Music,” Thomas A. Dorsey. The success of Nix’s recorded sermons demonstrates the enduring values African Americans placed on traditional vocal practices.

Terri Brinegar earned her PhD in ethnomusicology with a specialization in African American music from University of Florida. She is author of *Voice and Stage Essentials for the Aspiring Female R&B Singer: A Guide to Technique, Performance, and Musicianship* and has performed for over twenty years in classic R&B and blues bands.

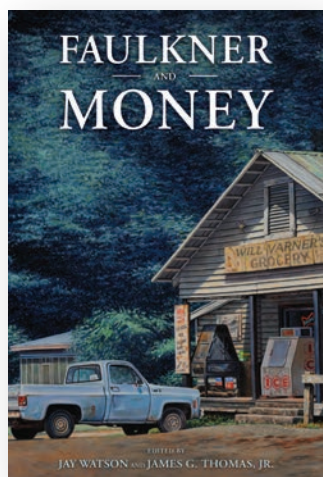
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Faulkner and Money

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The matter of money touches a writer’s life at every point—in the need to make ends meet; in dealings with agents, editors, publishers, and bookstores; and in the choice of subject matter and the minutiae of imagined worlds. William Faulkner’s Yoknapatawpha was no exception. The people and communities he wrote about stayed entangled in personal, national, and even global networks of industry, commerce, and finance, as did the author himself. Faulkner’s economic biography often followed, but occasionally bucked, the tumultuous economic trends of the twentieth century.

Faulkner and Money brings together a distinguished group of scholars to explore the economic contexts of Faulkner’s life and work, to follow the proverbial money toward new insights into the Nobel Laureate and new questions about his art. Essays in this collection address economies of debt and gift giving in *Intruder in the Dust*; the legacies of commodity fetishism in *Sanctuary* and of twentieth-century capitalism’s financial turn in *The Town*; the pegging of self-esteem to financial acumen in the career of *The Sound and the Fury*’s Jason Compson; the representational challenges posed by poverty and failure in Faulkner’s Frenchman’s Bend tales; the economics of regional readership and the Depression-era literary market; the aesthetic, monetary, and psychological rewards of writing for Hollywood; and the author’s role as benefactor to an aspiring African American college student in the 1950s.

Jay Watson is Howry Professor of Faulkner Studies and Distinguished Professor of English at the University of Mississippi. He is author of many publications, including *William Faulkner and the Faces of Modernity* and *Forensic Fictions: The Lawyer Figure in Faulkner*. **James G. Thomas, Jr.**, is associate director at the University of Mississippi’s Center for the Study of Southern Culture. He is an editor of a variety of works that focus on the American South, including *The New Encyclopedia of Southern Culture* and *The Mississippi Encyclopedia*. Watson and Thomas are coeditors of several volumes in University Press of Mississippi’s Faulkner and Yoknapatawpha Series.

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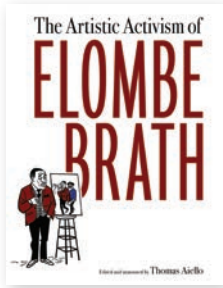
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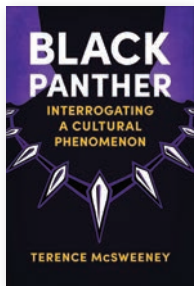
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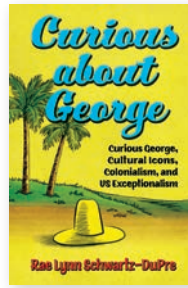
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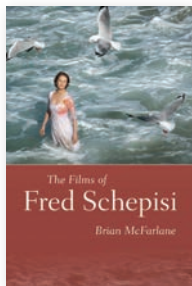
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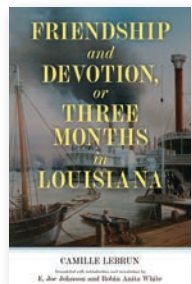
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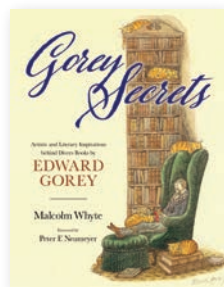
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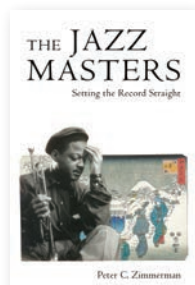
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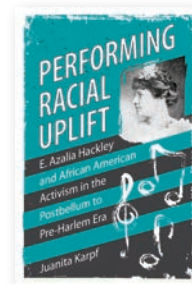
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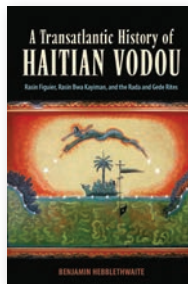
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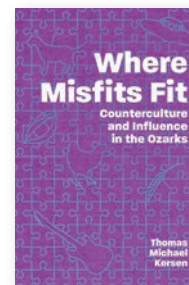
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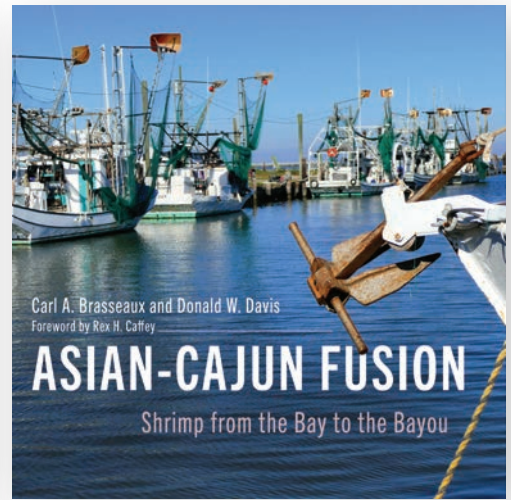
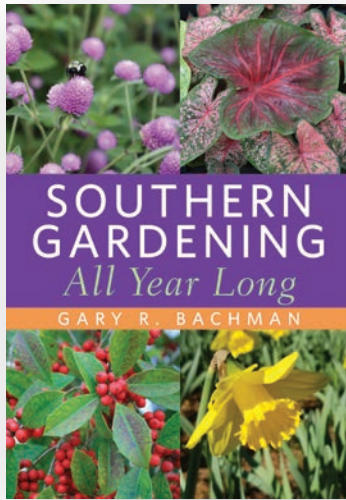
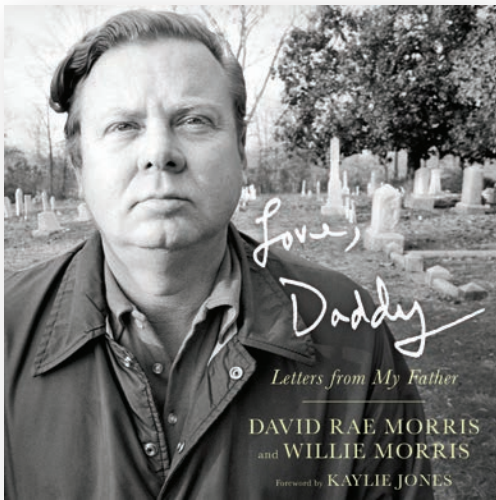
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