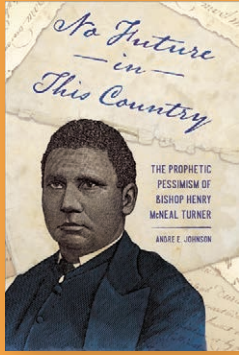




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Books for Fall-Winter 2022-2023

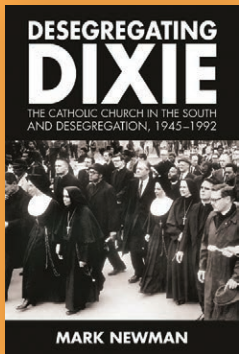
RECENT AWARD WINNERS



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The Prophetic Pessimism of
Bishop Henry McNeal Turner
By Andre E. Johnson

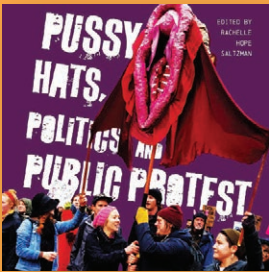
Book of the Year Award
Religious Communication Association

Top Book Award
National Communication Association's
African American Communication
and Culture Division & Black Caucus



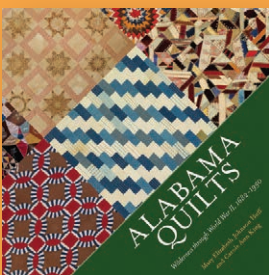
Desegregating Dixie
The Catholic Church in the South and
Desegregation, 1945-1992
By Mark Newman

American Studies Network Book Prize
European Association
for American Studies



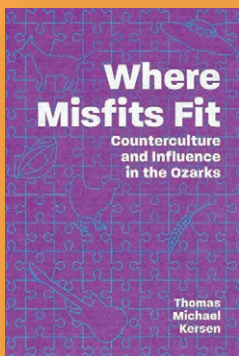
Pussy Hats, Politics, and Public Protest
Edited by Rachele Hope Saltzman

Elli Kōngäs-Maranda Prize (co-winner)
Women's Section of the American
Folklore Society



Alabama Quilts
Wilderness through World War II,
1682-1950
By Mary Elizabeth Johnson Huff and
Carole Ann King

James F. Sulzby Book Award
Alabama Historical Association



Where Misfits Fit
Counterculture and Influence
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Knight's Gambit

William Faulkner

Edited by John N. Duvall

Publication of this book was supported in part by a generous donation from Seetha and Asoka Srinivasan.

A new edition that corrects and restores six stories from the great Mississippi writer

Originally published in 1949, William Faulkner's *Knight's Gambit* is a collection of six stories written in the 1930s and 1940s that focus on the criminal investigations of Yoknapatawpha's long-time county attorney, Gavin Stevens—a man more interested in justice than the law. All previous and current editions of *Knight's Gambit* have been based on the first edition, which is fraught with a number of problems. Since tear sheets of the five previously published stories were used in setting the first edition, the original *Knight's Gambit* is a hodgepodge of various magazines' house styles with no consistency in punctuation and spelling conventions from story to story.

Far greater issues arise, however, from the substantive (and sometimes substantial) changes magazine editors made to Faulkner's prose. These changes were made variously for concision, propriety, or magazine design. Sometimes northern editors removed the southernness of Faulkner's stories, either out of ignorance of the South or in order to appeal to a mass audience. Using four previously unknown Faulkner typescripts, along with other manuscript and typescript evidence, John N. Duvall presents an edition of *Knight's Gambit* that restores over four thousand words that editors cut from the stories.

Also included is an introduction by Duvall discussing the role of detective fiction and popular magazines in creating a different kind of postwar readership for Faulkner that paves the way for the eventual republication of Faulkner's modernist masterpieces. The new edition enables readers to reevaluate the stories of *Knight's Gambit* and their place in Faulkner's career as a short story writer.

William Faulkner (1897–1962) is considered one of the greatest writers of the twentieth century. His novels include *The Sound and the Fury*; *Light in August*; *Absalom, Absalom!*; *Sanctuary*; and *As I Lay Dying*. He was awarded the Nobel Prize for Literature in 1950. **John N. Duvall** is Margaret Church Distinguished Professor of English at Purdue University and editor of *MFS Modern Fiction Studies*.

"John N. Duvall restores the text of *Knight's Gambit* to Faulkner's original intent and shines a revealing light on the practices of popular and pulp magazines and their editors."

—Robert W. Hamblin, editor of *A William Faulkner Encyclopedia*

"Here are six masterly whodunits hot from the master's hand. And presented in prose possessing something of the fury of the people of these pages: a prose both violent and controlled; leashed and lunging. Only Gavin Stevens, a county attorney who considers justice to be composed of luck, injustice, and platitude in unequal parts, remains mild-mannered."

—*The New York Times*

INCLUDES THE STORIES

Smoke

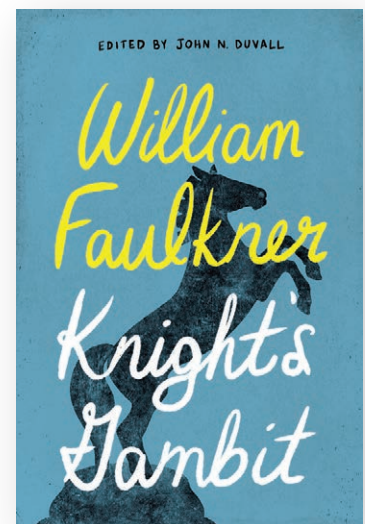
Monk

Hand Upon the Waters

Tomorrow

An Error in Chemistry

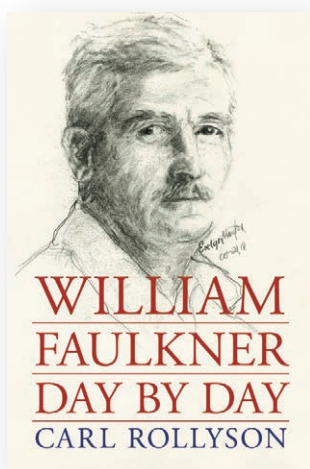
Knight's Gambit



September 240 pages (approx.), 6 x 9 inches,
Cloth **\$25.00** 978-1-4968-4203-9
For sale in US only

William Faulkner Day by Day

Carl Rollyson



A fascinating and in-depth exploration into the life of one of America's greatest authors

November 304 pages (approx.), 6.125 x 9.25 inches, 19 b&w illustrations
Cloth **\$30.00T** 978-1-4968-3501-7
Ebook available

"*William Faulkner Day by Day* is a welcome addition to Faulkner studies. It is an essential source for Faulkner specialists—and interesting reading for all Faulkner enthusiasts. Faulkner the man as well as the writer is presented in all the various phases of his life. The book is informative, revealing, and, in quite a few rewarding instances, surprising."

—Robert W. Hamblin

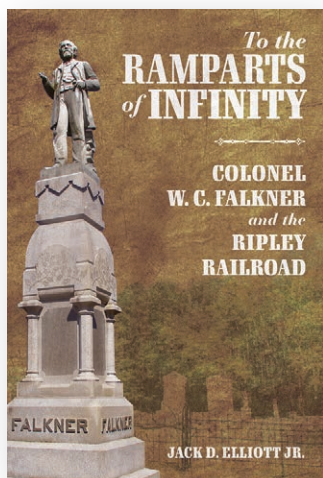
William Faulkner Day by Day provides unique insight into the daily life of one of America's favorite writers. Beyond biography, this book is an effort to recover the diurnal Faulkner, to write in the present tense about past events as if they are happening now. More importantly, this book is concerned with more than the writer's life. Instead, it examines the whole man—the daily, mundane, profound, life changing, and everything in between. Spanning from the 1825 birth of Faulkner's great-grandfather to Faulkner's death 137 years later to the day, author and biographer Carl Rollyson presents for the first time a complete portrait of Faulkner's life untethered from any one biographical or critical narrative. Presented as a chronology of events without comment, this book is accompanied by an extensive list of principal personages and is supported by extensive archival research and interviews. Populated by the characters of Faulkner's life—including family and friends both little known and internationally famous—this book is for Faulkner readers of all kinds with a wide variety of interests in the man and his work.

Carl Rollyson is professor emeritus of journalism at Baruch College, CUNY. He is author of many books, including *Uses of the Past in the Novels of William Faulkner*; *The Life of William Faulkner*; *The Last Days of Sylvia Plath*; *American Isis: The Life and Art of Sylvia Plath*; *Amy Lowell Anew: A Biography*; *A Real American Character: The Life of Walter Brennan*; *Hollywood Enigma: Dana Andrews*; and *Marilyn Monroe: A Life of the Actress, Revised and Updated*. He is also coauthor (with Lisa Paddock) of *Susan Sontag: The Making of an Icon, Revised and Updated*.

To the Ramparts of Infinity

Colonel W. C. Falkner and the Ripley Railroad

Jack D. Elliott Jr.



An in-depth exploration of the life and works of the man who would one day serve as a model and influence to his great-grandson, William Faulkner

November 464 pages (approx.), 6.125 x 9.25 inches, 68 b&w illustrations
Cloth **\$40.00S** 978-1-4968-4187-2
Ebook available

"I can't imagine a better-documented biography of W. C. Falkner. Jack Elliott corrects the errors and misapprehensions of earlier writers, scholars, and biographers with a deep immersion in the sources of local history."

—Carl Rollyson, author of *The Life of William Faulkner*

"The original Falkner seems to have led a truly remarkable life, and this wonderful biography does his life justice while at the same time making major statements on larger issues such as his influence on William Faulkner as well as the original Falkner's little corner of the world in Mississippi."

—Timothy B. Smith, author of *Mississippi in the Civil War: The Home Front*

Before William Faulkner, there was Colonel William C. Falkner (1825–1889), the great-grandfather of the prominent and well-known Mississippi writer. The first biography of Falkner was a dissertation by the late Donald Duclos, which was completed in 1961, and while Faulkner scholars have briefly touched on the life of the Colonel due to his influence on the writer's work and life, there have been no new biographies dedicated to Falkner until now. *To the Ramparts of Infinity: Colonel W. C. Falkner and the Ripley Railroad* seeks to fill this gap in scholarship and Mississippi history by providing a biography of the Colonel. Also included is an appendix entitled "A Field Guide to Colonel Falkner's Ripley." There, sites are listed along with old and contemporary photographs of buildings. Maps of the area provide essential material for readers to understand the geographical background of the area in this period of Mississippi history.

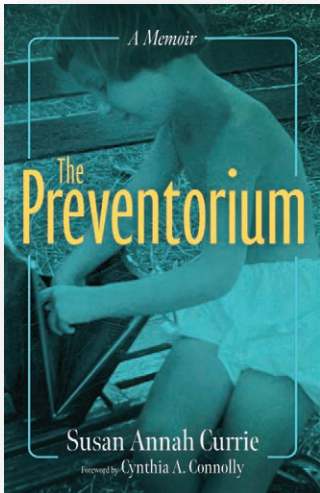
Jack D. Elliott Jr. was employed from 1985 to 2010 as historical archaeologist with the Mississippi Department of Archives and History and taught archaeology, geography, and religion as an adjunct professor at the Meridian campus of Mississippi State University from 1988 to 2016.

The Preventorium

A Memoir

Susan Annah Currie

Foreword by Cynthia A. Connolly



A fascinating and personal history of children's public health in the US

September 232 pages (approx.), 5.5 x 8.5 inches, 19 b&w illustrations
Cloth **\$25.00T** 978-1-4968-4276-3
Ebook available
Cultures of Childhood

"Susan Annah Currie's memoir provides an intimate view of the preventorium and its aftereffects that last a lifetime. It's a fascinating history and personal story, riveting in its depictions of surviving such an alienating experience. Utterly powerful and moving."

—Helena María Viramontes, author of *Their Dogs Came with Them*

Opened on February 17, 1929, the Mississippi State Preventorium operated continuously until 1976. The Mississippi Preventorium, like similar hospitals throughout the country, was an institution for sickly, anemic, and underweight children. It was established on the grounds of the Mississippi State Tuberculosis Sanatorium in the early years of the twentieth century when tuberculosis was a dreaded disease worldwide. The name *preventorium* meant a place of preventing disease as there was a fear of sickly children contracting TB.

Now closed, the preventorium housed over three thousand children, including author Susan Annah Currie. In this intimate memoir, Currie details her fifteen-month stay at the preventorium. From her arrival in May 1959 at six years old, Currie vividly explores the unique and isolating world that she and children across the country experienced. Her exacting routine, dictated by the nurses and doctors who now acted as her parents, erased the distinction between patients and created both a sense of community among the children and a deep sense of loneliness. While many of the records from the preventorium have been lost, Currie's memoir opens to readers a lost history largely forgotten.

Susan Annah Currie is a former academic librarian, having worked for close to thirty years at Cornell University and SUNY Binghamton University Libraries. In 2009, she was chosen to be the director of the historic Tompkins County Public Library in Ithaca, New York.

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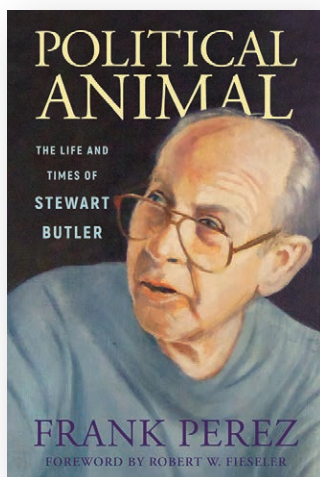
3

Political Animal

The Life and Times of Stewart Butler

Frank Perez

Foreword by Robert W. Fieseler



A fascinating portrait of the forgotten life of a pioneer in Louisiana's LGBTQ+ culture and political history

October 306 pages (approx.), 6 x 9 inches, 20 b&w illustrations
Cloth **\$25.00T** 978-1-4968-4129-2
Ebook available
Willie Morris Books in Memoir and Biography

During Mardi Gras 1973, Stewart Butler fell in love with Alfred Doolittle—a wealthy socialite and schizophrenic from San Francisco. Their relationship was an improbable love story that changed the course of LGBTQ+ history. With Doolittle's money, Butler was able to retire and devote his life to political activism in the cause of queer liberation. A survivor of the horrific UpStairs Lounge arson, Butler was a founding member of the first statewide lesbian and gay rights organization in Louisiana and an early champion for transgender rights, playing a key role in the eight-year struggle to persuade PFLAG to become the first national LGBTQ+ organization to include trans people in its mission statement.

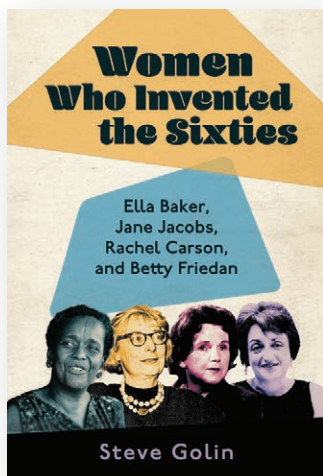
In *Political Animal: The Life and Times of Stewart Butler*, author Frank Perez traces Butler's amazing life from his early childhood in Depression-era New Orleans, his adolescence at Carville where his father worked, his first unsuccessful attempt at college, his time in the army as a closeted gay man, his adventures in Alaska, his transformation into a hippie in the 1960s, his love affair with Doolittle, his decades as a gay rights advocate, and ultimately, his twilight years as an elder statesman.

Based on Butler's own personal papers, including hundreds of letters, and dozens of interviews, *Political Animal* paints an intimate portrait of a legendary figure in gay politics and the times in which he lived.

Frank Perez is cofounder and current president of the LGBTQ+ Archives Project in New Orleans and an instructor in the Office of Professional and Continuing Studies at Loyola University New Orleans. He is author of *Treasures of the Vieux Carre: Ten Self-Guided Walking Tours of the French Quarter* and coauthor of *Southern Decadence in New Orleans*; *My Gay New Orleans: 28 Personal Reminiscences on LGBTQ+ Life in New Orleans*; and *In Exile: The History and Lore Surrounding New Orleans Gay Culture and Its Oldest Gay Bar*.

Women Who Invented the Sixties

Ella Baker, Jane Jacobs, Rachel Carson, and Betty Friedan
Steve Golin



A riveting new biography exploring four women's fundamental roles in creating the 1960s as we know them today and their lasting legacies

October 304 pages (approx.), 6.125 x 9.25 inches, 4 b&w illustrations
Cloth **\$30.00T** 978-1-4968-4146-9
Ebook available

“*Women Who Invented the Sixties* highlights the seismic shifts women brokered during the midcentury, revealing the power of individual women pushing ahead in the areas of their own passion and interest, and the ways that bring them into larger movements and conversations for change.”

—Ansley L. Quiros, author of *God with Us: Lived Theology and the Freedom Struggle in Americus, Georgia, 1942–1976*

“Steve Golin has written an engaging book on an important topic—how the 1950s became the 1960s. He has done so by focusing on four women—Ella Baker, Rachel Carson, Betty Friedan, and Jane Jacobs—in a collective biography in which he skillfully compares and contrasts their lives, ideologies, and careers.”

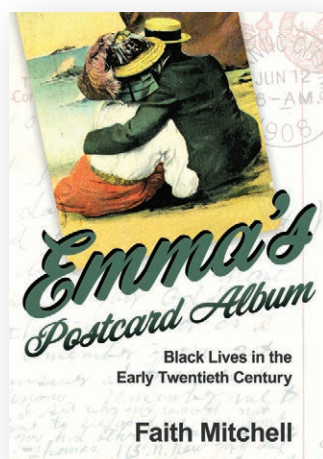
—Daniel Horowitz, author of *Betty Friedan and the Making of “The Feminine Mystique”*: *The American Left, the Cold War, and Modern Feminism*

While there were many protests in the 1950s—against racial segregation, economic inequality, urban renewal, McCarthyism, and the nuclear buildup—the movements that took off in the early 1960s were qualitatively different. In 1960, Ella Baker played the key role in the founding of the Student Nonviolent Coordinating Committee, which became an essential organization for students during the civil rights movement and the model for the antiwar and women’s movements. In 1961, Jane Jacobs published *The Death and Life of Great American Cities*, changing the shape of urban planning irrevocably. In 1962, Rachel Carson published *Silent Spring*, creating the modern environmental movement. And in 1963, Betty Friedan wrote *The Feminine Mystique*, which sparked second-wave feminism and created lasting changes for women. Their four separate interventions helped, together, to end the 1950s and invent the 1960s.

Steve Golin combines his training in the history of ideas with his interest in social history. A lifelong activist, he focuses his writing on social movements.

Emma's Postcard Album

Black Lives in the Early Twentieth Century
Faith Mitchell



A microhistory of the African American experience in early twentieth-century America through the correspondence of one young woman

February 208 pages (approx.), 7 x 10 inches, 200 color photographs and postcards
Cloth **\$35.00T** 978-1-4968-4315-9
Ebook available
Atlantic Migrations and the African Diaspora

“Faith Mitchell’s *Emma’s Postcard Album* is a stunningly original and highly compelling book, a one-of-a-kind work, and an extraordinary contribution to our understanding of not only African American history and cultural studies, but also US history and African cultural studies.”

—Waldo E. Martin, Alexander F. and May T. Morrison Professor of American History and Citizenship at the University of California, Berkeley, and coauthor with Joshua Bloom of *Black against Empire: The History and Politics of the Black Panther Party*

The turn of the twentieth century was an extraordinarily difficult period for African Americans, a time of unchecked lynchings, mob attacks, and rampant Jim Crow segregation. During these bleak years, Emma Crawford, a young African American woman living in Pennsylvania, corresponded by postcard with friends and family members and collected the cards she received from all over the country. Her album—spanning from 1906 to 1910 and analyzed in *Emma’s Postcard Album*—becomes an entry point into a deeply textured understanding of the nuances and complexities of African American lives and the survival strategies that enabled people “to make a way from no way.” In *Emma’s Postcard Album*, Faith Mitchell innovatively places the contents of this postcard collection into specific historic and biographical contexts and provides a new interpretation of postcards as life writings, a much-neglected aspect of scholarship.

Faith Mitchell is an Institute Fellow at the Urban Institute and a medical anthropologist. In addition to numerous policy-related publications, she is also author of *Hoodoo Medicine: Gullah Herbal Remedies* and *The Book of Secrets, Part 1*.

Reading Confederate Monuments

Edited by Maria Seger

Afterword by Joanna Davis-McElligatt

Contributions by Danielle Christmas, Joanna Davis-McElligatt, Garrett Bridger Gilmore, Spencer R. Herrera, Cassandra Jackson, Stacie McCormick, Maria Seger, Randi Lynn Tanglen, Brook Thomas, Michael C. Weisenburg, and Lisa Woolfork

Reading Confederate Monuments addresses the urgent need for scholars, educators, and the general public to be able to read and interpret the literal and cultural Confederate monuments pervading life in the contemporary United States.

Contributors demonstrate how to read literal Confederate monuments as texts and in the context of the assortment of literatures that produced and celebrated them. They further explore how to read the literary texts advancing and contesting Confederate ideology in the US cultural imaginary as monuments in and of themselves. The essays lay bare the cultural and pedagogical work of Confederate monuments and counter-monuments, showing why the persistence of Confederate monuments matters greatly to local and national notions of racial justice and belonging. This collection illustrates what critics of US literature and culture can offer to ongoing scholarly and public discussions about Confederate monuments and memory.

Even as we remove, relocate, and recontextualize the physical symbols of the Confederacy, the complicated histories, cultural products, and pedagogies of Confederate ideology remain embedded in the national consciousness. To disrupt and potentially dismantle these enduring narratives alongside the statues themselves, we must be able to recognize, analyze, and resist them in US life.

Maria Seger is assistant professor of English at the University of Louisiana at Lafayette. Her work has appeared in *Nineteenth-Century Literature*, *Callaloo*, and *Studies in American Naturalism*.

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Challenging Monumentality, Channeling Counter-Monumentality
Maria Seger

"This collection provides a novel and timely discussion of the challenges of racial reconciliation through careful attention to the rewriting of Confederate history to position the Civil War as a necessary event and Confederate leaders as passionate patriots."
—David F. Green Jr., editor of *Visions and Cyphers: Explorations of Literacy, Discourse, and Black Writing Experiences*

A timely engagement with Confederate monuments and meaning-making in a literary context

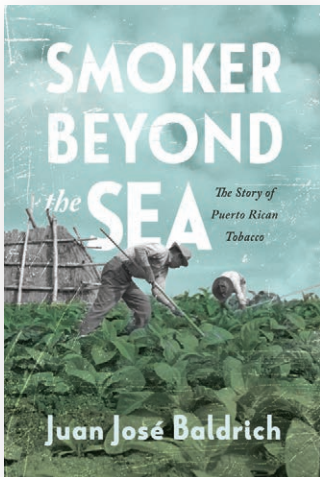


September 272 pages (approx.), 6.125 x 9.25 inches, 16 b&w illustrations
Printed casebinding **\$99.00S** 978-1-4968-4163-6
Paper **\$25.00S** 978-1-4968-4164-3
Ebook available

Smoker beyond the Sea

The Story of Puerto Rican Tobacco

Juan José Baldrich



The first narrative to weave together the many threads of tobacco history in Puerto Rico

November 320 pages (approx.), 6.125 x 9.25 inches, 8 b&w illustrations, 12 tables, 9 graphs, and 4 maps
 Printed casebinding **\$99.00S**
 978-1-4968-4210-7
 Paper **\$30.00S** 978-1-4968-4211-4
 Ebook available

“Such an all-encompassing book on Puerto Rican tobacco history is long overdue and long awaited from an author who is the recognized leading authority on Puerto Rican tobacco.”

—Jean Stubbs, author of *Tobacco on the Periphery: A Case Study in Cuban Labor History, 1860–1958*

In this volume, Juan José Baldrich traces the deep changes affecting Puerto Rican tobacco growers and manufacturers and their export markets from the Spanish colonization of the island to the present. The book sheds light on the important history of tobacco in Puerto Rico while highlighting the people and practices that have indelibly shaped Puerto Rico and its culture.

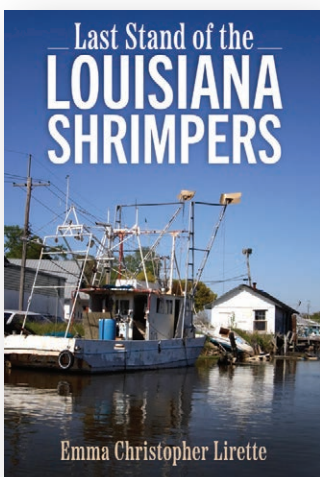
This work of recovery examines tobacco’s transitions from medicinal use to rolls fit for chewing and pipe smoking, followed by the appropriation of the Cuban paradigm for cigars and cigarettes, and, finally, to the US models after the 1898 invasion.

Baldrich documents the organization of the cigar and cigarette manufacturing sectors and the resulting development of trade unions and socialist ideals. This multidisciplinary investigation also gives due attention to the modifications that farmers made to tobacco planting and harvesting techniques and to gender relations in the labor process. Ultimately, this encompassing volume fills a major gap in the histories of tobacco-producing islands in the Caribbean.

Juan José Baldrich is a retired professor from the Department of Sociology and Anthropology at University of Puerto Rico. He is author of *Sembraron la no siembra* and has been published in numerous journals, including *Agricultural History* and *CENTRO: Journal of the Center for Puerto Rican Studies*. He has also contributed chapters to such edited volumes as *El abaco en la historia económica* and *Puerto Rican Women’s History: New Perspectives*.

Last Stand of the Louisiana Shrimpers

Emma Christopher Lirette



A snapshot of blue-collar Louisiana shrimpers as they navigate ever-changing cultural, environmental, and economical change

September 240 pages (approx.), 6 x 9 inches, 16 b&w photographs, 14 maps, and 1 chart
 Printed casebinding **\$99.00S**
 978-1-4968-4140-7
 Paper **\$25.00T** 978-1-4968-4145-2
 Ebook available

“*Last Stand of the Louisiana Shrimpers* is beautifully and creatively written. Emma Christopher Lirette brings to vivid imagination the vibrant and toilsome world of Louisiana and its fishers. I thoroughly enjoyed reading it.”

—Jill Ann Harrison, professor of sociology, University of Oregon

“There are those who write about Louisiana culture and those who live it. Emma Christopher Lirette is one of those rare scholars who has done both. *Last Stand of the Louisiana Shrimpers* is a compelling story of the Louisiana shrimper, his boat, and his way of life—all of which are gradually and unfortunately succumbing to the ravages of economic, cultural, and environmental change.”

—Jason P. Theriot, historian

In recent years, shrimpers on the Louisiana coast have faced a historically dire shrimp season, with the price of shrimp barely high enough to justify trawling. Yet, many of them wouldn’t consider leaving shrimping behind, despite having transferrable skills that could land them jobs in the oil and gas industry. Since 2001, shrimpers have faced increasing challenges to their trade: an influx of shrimp from southeast Asia, several traumatic hurricane seasons, and the largest oil spill at sea in American history. In *Last Stand of the Louisiana Shrimpers*, author Emma Christopher Lirette traces how Louisiana Gulf Coast shrimpers negotiate land and blood, sea and freedom, and economic security and networks of control. This book explores what ties shrimpers to their boats and nets. Despite feeling trapped by finances and circumstances, they have created a world in which they have agency. With evocative, lyrical prose, she argues that in persisting to trawl in places that increasingly restrict their way of life, shrimpers build fragile, quietly defiant worlds, adapting to a constantly changing environment.

Emma Christopher Lirette is a writer and independent scholar. She currently works in the field of user experience research.



MUSIC / LOUISIANA / AFRICAN AMERICAN STUDIES

Creole Soul

Zydeco Lives

Burt Feintuch

Edited by Jeannie Banks Thomas

With photographs by Gary Samson

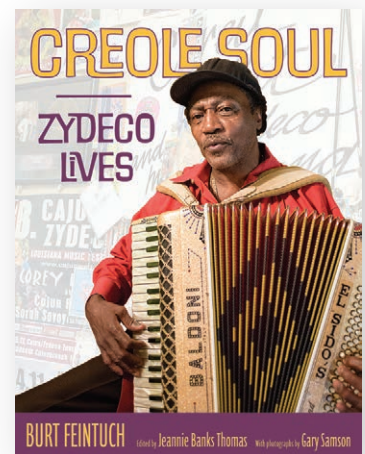
A vividly photographed journey through the world of zydeco music

Creole Soul: Zydeco Lives is an exquisitely photographed volume of interviews with contemporary zydeco musicians. Featuring the voices of zydeco's venerable senior generation and its current agents of change, this book celebrates a musical world full of passion, energy, cowboy hats and boots, banging bass, joy, and dazzling dance moves. Author Burt Feintuch captures an important American music in the process of significant—and sometimes controversial—change.

Creole Soul draws us into conversations with zydeco musicians from Texas and Louisiana, most of them bandleaders, including Ed Poullard, Lawrence “Black” Ardoin, Step Rideau, Brian Jack, Jerome Batiste, Ruben Moreno, Nathan Williams Jr., Leroy Thomas, Corey Ledet, Sean Ardoin, and Dwayne Dopsie. Some of the interviewees represent the contemporary scene and are among today's most popular performers along the Creole Corridor. Others are rooted in older French music forms and are especially well qualified to talk about zydeco's origins.

The musicians speak freely, whether discussing the death of a famed musician or describing a memorable performance. They address the influence of rap on today's zydeco music and discuss how to pass music along to a younger generation—and how not to. In *Creole Soul*, zydeco musicians give an unprecedented look into their lives, their music, and their culture.

Burt Feintuch (1949–2018) wrote about roots music, regional cultures, and music revivals in North America and abroad starting in the 1970s, along with producing documentary sound recordings. He also directed the Center for the Humanities and was a professor of folklore for many years at the University of New Hampshire. **Jeannie Banks Thomas** is a fellow of the American Folklore Society and a professor in the Department of English and Folklore Program at Utah State University. She is author of several books, two of which won international awards. **Gary Samson** is an accomplished fine arts photographer and New Hampshire Artist Laureate whose work has been exhibited internationally. He chaired the Photography Department at the New Hampshire Institute of Art. Samson is also photographer for Feintuch's *Talking New Orleans Music: Crescent City Musicians Talk about Their Lives, Their Music, and Their City*, published by University Press of Mississippi.



November 288 pages (approx.), 8.5 x 11 inches,
57 color photographs
Cloth **\$40.00** 978-1-4968-4246-6
Ebook available
American Made Music Series

Photographs courtesy Gary Samson

Do You Remember?

Celebrating Fifty Years of Earth, Wind & Fire
Trenton Bailey



*The first serious study
of one of America's
favorite bands*

January 256 pages (approx.), 6 x 9
inches, 62 b&w photographs
Printed casebinding **\$99.00S**
978-1-4968-4309-8
Paper **\$25.00S** 978-1-4968-4310-4
Ebook available
American Made Music Series

"*Do You Remember?* is an essential, breakthrough installment in what should be a generation of thoughtful reappraisals of the band that is Earth, Wind & Fire. The detailed information given here is essential and will establish this book in the field."

—Rickey Vincent, author of *Funk: The Music, the People and the Rhythm of the One*

"Finding complete books about African American bands from the 1970s is a much harder task than it should be. This detailed examination of the biggest of all of those bands is essential reading for anyone who loves the music of Earth, Wind & Fire."

—Marcus Chapman, music historian, radio personality, author, and on-screen contributor to TV One's *Unsung*

In *Do You Remember? Celebrating Fifty Years of Earth, Wind & Fire*, Trenton Bailey traces the humble beginning of Maurice White, his development as a musician, and his formation of Earth, Wind & Fire, a band that became a global phenomenon during the 1970s. Earth, Wind & Fire stood apart from other soul bands with their philosophical lyrics and extravagant visual art, much of which is studied in the book, including album covers, concerts, and music videos. The lyrics of hit songs are examined alongside an analysis of each of the band's twenty-one studio albums and several compilation albums.

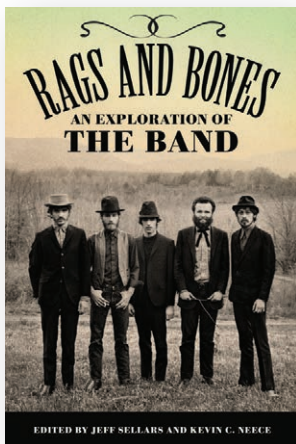
Trenton Bailey is a native of Memphis, Tennessee, and currently resides in metro Atlanta, Georgia. Bailey, a graduate of Morehouse College, earned his PhD in humanities with a concentration in African American studies from Clark Atlanta University. As a scholar of African American history, Bailey's research interests include Black popular culture, Black spirituality, and Black innovation. He is a professor who has taught at Clark Atlanta University, Georgia State University, and Morehouse College.

Rags and Bones

An Exploration of The Band

Edited by Jeff Sellars and Kevin C. Neece

Contributions by Joshua Coleman, Christine Hand Jones, Kevin C. Neece, Charlotte Pence, George Plasketes, Jeffrey Scholes, Jeff Sellars, Toby Thompson, and Jude Warne



*The first scholarly
study of one of the most
renowned groups in the
history of rock 'n' roll*

December 192 pages (approx.),
6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-4297-8
Paper **\$30.00S** 978-1-4968-4298-5
Ebook available
American Made Music Series

"It's about time there was a solid collection of essays on The Band. The essays here are informative, engaging, and lucidly written. It's enjoyable as well as insightful. An excellent collection."

—Thomas M. Kitts, St. John's University, author of *John Fogerty: An American Son*

After performing with Ronnie Hawkins as the Hawks (1957–1964), The Band (Rick Danko, Garth Hudson, Richard Manuel, Robbie Robertson, and Levon Helm) eventually rose to fame in the sixties as backing musicians for Bob Dylan. This collaboration with Dylan presented the group with a chance to expand musically and strike out on their own. The Band's fusion of rock, country, soul, and blues music created a unique soundscape. The combined use of multiple instruments, complex song structures, and poetic lyrics required attentive listening and a sophisticated interpretive framework. They soon grew to be one of the biggest bands of their era.

In this work, scholars and musicians take a broad, multidisciplinary approach to The Band and their music, allowing for examination through sociological, historical, political, religious, technological, cultural, and philosophical means. Commercially successful and critically lauded, The Band created a paradoxically mythic and hauntingly realistic lyrical landscape for their songs. This collection offers a rounded examination, allowing the multifaceted music and work of The Band to be appreciated by audiences old and new.

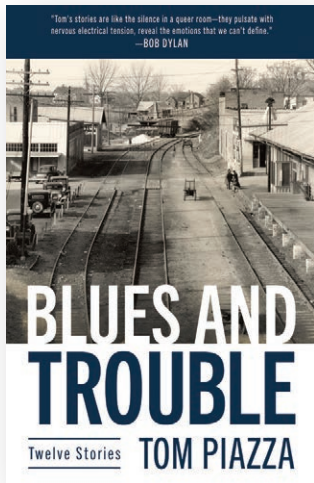
Jeff Sellars teaches in Northern California and along the Oregon Coast. His main area of academic interest centers on media, culture, and technology. **Kevin C. Neece** is editor or coeditor of multiple books and journals, as well as producer and host of *The Gospel According to Star Trek* podcast, based on his book *The Gospel According to Star Trek: The Original Crew* and its forthcoming sequels.

Blues and Trouble

Twelve Stories

Tom Piazza

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.



Now back in print, the debut story collection from a celebrated American writer

October 190 pages (approx.), 5.5 x 8.5 inches

Paper **\$20.00†** 978-1-4968-4192-6

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Banner Books

“Tom’s stories are like the silence in a queer room—they pulsate with nervous electrical tension, reveal the emotions that we can’t define.”

—Bob Dylan

“Tom Piazza’s writing is filled with energy and tender, insightful words for the brilliant and irascible, from Jimmy Martin to Norman Mailer. He identifies the unlikely, precious connections between recent events, art, letters, and music; through his words, these byways of popular culture provide an unexpected measure of the times.”

—Elvis Costello

“Piazza is throwing his hat in the ring where *In Our Time* did its timeless tricks or where *Go Down, Moses* went for broke. A signal achievement.”

—Stanley Crouch

Exploring the diverse landscape of American life, the stories in *Blues and Trouble: Twelve Stories* capture the lives of people caught between circumstance and their own natures or on the run from fate. Tom Piazza’s debut short story collection, originally published in 1996, heralded the arrival of a startlingly original and vital presence in American fiction and letters. New to this volume is an introduction written by the author. Drawing themes, forms, and stylistic approaches from blues and country music, these stories present a tough, haunting vision of a landscape where the social and spiritual ground shifts constantly underfoot.

Tom Piazza is a novelist and writer on American music. His twelve books include the novels *A Free State* and *City of Refuge*, the post-Katrina manifesto *Why New Orleans Matters*, and the essay collection *Devil Sent the Rain: Music and Writing in Desperate America*. He was a principal writer for the HBO drama series *Treme* and the winner of a Grammy Award for his album notes to *Martin Scorsese Presents the Blues: A Musical Journey*.

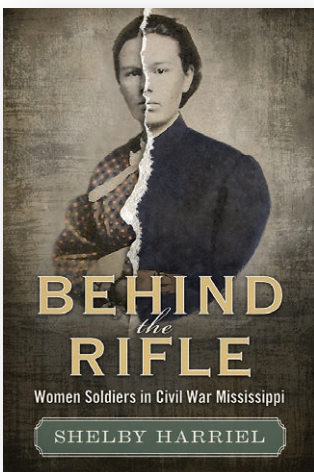
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9

Behind the Rifle

Women Soldiers in Civil War Mississippi

Shelby Harriel



The first study with a regional focus on the role women soldiers played in the Civil War

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“*Behind the Rifle* is notably precise. . . . The care with which Harriel approaches the significance of the presence of these female soldiers, and how we should make sense of them today, is also notable and welcome.”

—Lyde Cullen Sizer, Sarah Lawrence College, *The Journal of American History*

“The old argument that there is nothing new to write about the Civil War is obviously wrong, as illustrated by Shelby Harriel’s *Behind the Rifle: Women Soldiers in Civil War Mississippi*. Full of new research and insightful analysis, *Behind the Rifle* provides a wonderful overview of the important role of fighting women in Mississippi’s Civil War history.”

—Timothy B. Smith, author of *Mississippi in the Civil War: The Home Front; Shiloh: Conquer or Perish; and The Real Horse Soldiers: Benjamin Grierson’s Epic 1863 Civil War Raid Through Mississippi*

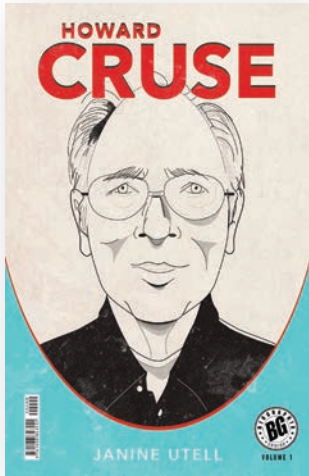
“Harriel offers fresh evidence and cogent insight into the phenomenon of women soldiers fighting and dying in the American Civil War. Her exhaustive research brings to light stories previously undocumented and is presented in an engaging narrative that crucially places these women in their social and historical context. *Behind the Rifle* is a welcome addition to both Civil War and women’s history. I couldn’t be more pleased to recommend it.”

—DeAnne Blanton, coauthor of *They Fought Like Demons: Women Soldiers in the American Civil War*

Shelby Harriel is an instructor of mathematics at Pearl River Community College. Her research on women soldiers of the Civil War has been published in various newspapers, magazines, websites, blogs, and brochures for the National Park Service and state historic sites. She has given numerous presentations about women soldiers in over ten states.

Howard Cruse

Janine Utell



The first career-spanning biography of a central and significant figure in queer comics

February 224 pages (approx.), 5.5 x 8.5 inches, 43 b&w illustrations
 Printed casebinding **\$99.00S**
 978-1-4968-4355-5
 Paper **\$20.00T** 978-1-4968-4350-0
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Biographix

“Howard Cruse is a compelling and moving narrative that puts Cruse in his rightful place as a significant figure in late twentieth-century comics history, LGBTQIA+ history, and US culture in general.”

—Andrew J. Kunka, author of *The Life and Comics of Howard Cruse: Taking Risks in the Service of Truth*

Howard Cruse is the first biography to tell the life story of one of the most important figures in LGBTQ+ comics. A preacher’s kid from Alabama who became “the godfather of queer comics,” Cruse (1944–2019) was a groundbreaking underground cartoonist, a wicked satirist, an LGBTQ+ activist, and a mentor to a vast network of queer comics artists. His comic strip *Wendel*, published in the *Advocate* throughout the 1980s, is considered a revolutionary moment in the development of LGBTQ+ comics, as is his inaugurating the editorship of *Gay Comix* with Kitchen Sink Press in 1979, which furthered the careers of important artists like Jennifer Camper and Alison Bechdel. Cruse’s graphic novel *Stuck Rubber Baby*, published in 1995, fictionalizes his own coming out in the context of the civil rights movement in 1960s Birmingham and was a significant forerunner to contemporary graphic novels and memoirs.

Howard Cruse draws on extensive archival research and interviews and covers Cruse’s entire body of work: the cute and zany *Barefootz*, the unexpected innovations of the *Gay Comix* stories, the domestic intimacies of *Wendel*, and the complexity and power of *Stuck Rubber Baby*. The book places Cruse’s art in the context of his life and his times, including the historic movements for gay rights and against the AIDS crisis, and it celebrates this extraordinary and essential figure of LGBTQ+ comics and American comics art more broadly.

Janine Utell is author of several books, most recently *Literary Couples and 20th-Century Life Writing: Narrative and Intimacy*, and editor of *The Comics of Alison Bechdel: From the Outside In*, published by University Press of Mississippi, and *Teaching Modernist Women’s Writing in English*.

BIOGRAPHIX SERIES



More than ever, we see the urgent need for accessible introductory resources on comics for librarians, teachers, and K-12 and college students. Books in the Biographix series will prove essential for those studying, teaching, and curating comics—as well as comics fans and general readers. Through a biographical lens, books in this series will be short and accessibly priced and bring reader-friendly scholarly insight to comics creators and their works, summarizing, explaining, contextualizing, assessing, and providing critical insight to key figures in comics. They will not only attend to social, political, and historical contexts but also the particular comics storytelling devices used to give unique expression to themes, events, and characters. Authors of these books will situate the work of their subject within the creator’s larger body of work and within the history of comics, highlighting each creator’s importance in comics history and their wider influence on popular culture, and they will bring an engaged perspective to their analysis, drawing on a variety of disciplines, including comics studies, medical humanities, environmental studies, disability studies, critical race studies, and gender and sexuality studies.

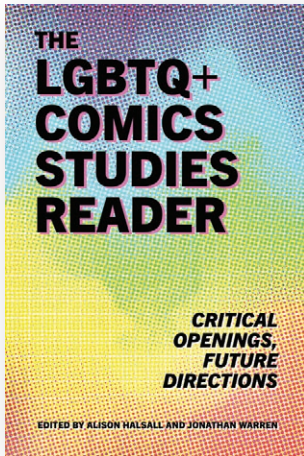
For more information about the series or submitting a proposal, contact: Biographix Series Editor Frederick Luis Aldama or University Press of Mississippi Associate Editor Lisa McMurtray.

The LGBTQ+ Comics Studies Reader

Critical Openings, Future Directions

Edited by Alison Halsall and Jonathan Warren

Contributions by Michelle Ann Abate, William S. Armour, Alison Bechdel, Jennifer Camper, Tesla Cariani, Matthew Cheney, Hillary Chute, Edmond (Edo) Ernest dit Alban, Ramzi Fawaz, Margaret Galvan, Justin Hall, Lara Hedberg, Susanne Hochreiter, Sheena C. Howard, Rebecca Hutton, remus jackson, Keiko Miyajima, Chinmay Murali, Marina Rauchenbacher, Katharina Serles, Sathyaraj Venkatesan, and Lin Young



*An essential volume
that acknowledges and
celebrates the power of
LGBTQ+ comics*

October 352 pages (approx.), 6.125 x 9.25 inches, 93 b&w illustrations
Printed casebinding **\$110.00S**
978-1-4968-4134-6
Paper **\$30.00S** 978-1-4968-4135-3
Ebook available

“The essays show how comics are integral to LGBTQ+ cultures, how they work to *create* those cultures in addition to representing them, and how comics themselves as a form instantiate queerness. This is a forward-looking volume that maps the state of the field while also pointing towards exciting new directions.”

—Janine Utell, author of *The Comics of Alison Bechdel*

The LGBTQ+ Comics Studies Reader explores the trove of LGBTQ+ comics that coalesced in the underground and alternative comix scenes of the mid-1960s and in the decades after. Through insightful essays and interviews with leading comics figures, volume contributors illuminate the critical opportunities, current interactions, and future directions of these comics.

This heavily illustrated volume engages with the work of preeminent artists across the globe, such as Howard Cruse, Edie Fake, Justin Hall, Jennifer Camper, and Alison Bechdel, whose iconic artwork is reproduced within the volume. Further, it addresses and questions the possibilities of LGBTQ+ comics from various scholarly positions and multiple geographical vantages. Above all, this volume highlights the efficacy of LGBTQ+ comics as a kind of common ground for creators and readers.

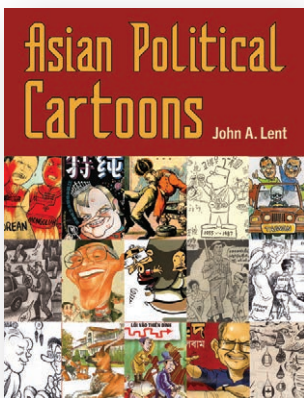
Alison Halsall is associate professor in the Department of Humanities at York University, Toronto, Canada. She is editor of *White Rose and the Red*, and her work has been published in such edited volumes and journals as *Cultural and Creative Industries of Childhood and Youth*; *Graphic Perspectives on Health and Embodiment*; and *INKS: The Journal of the Comics Studies Society*. **Jonathan Warren** is associate professor and former chair in the English Department at York University. He is editor of the Norton Critical Edition of Henry James's *The Turn of the Screw*, and his work has been published in such journals as the *Henry James Review*, *Studies in Twentieth Century Literature*, and the *American Century*.

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11

Asian Political Cartoons

John A. Lent



*A comprehensive and
heavily illustrated
exploration of many
aspects of Asian political
cartooning*

February 304 pages (approx.), 8.5 x 11 inches, 206 b&w illustrations
Printed casebinding **\$99.00S**
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“In its collection of analytical histories and ‘state of the cartooning nation’ for the most important cartoon art territories of Asia, *Asian Political Cartoons* represents a highly significant contribution to the literature on the form.”

—John Etty, author of *Graphic Satire in the Soviet Union: “Krokodil”’s Political Cartoons*

In *Asian Political Cartoons*, scholar John A. Lent explores the history and contemporary status of political cartooning in Asia, including East Asia (China, Hong Kong, Japan, North and South Korea, Mongolia, and Taiwan), Southeast Asia (Brunei, Cambodia, Indonesia, Malaysia, Myanmar, Philippines, Singapore, Thailand, and Vietnam), and South Asia (Bangladesh, India, Iran, Nepal, Pakistan, and Sri Lanka).

Incorporating hundreds of interviews, as well as textual analysis of cartoons; observation of workplaces, companies, and cartoonists at work; and historical research, Lent offers not only the first such survey in English, but the most complete and detailed in any language. Richly illustrated, this volume brings attention to the political cartoons of a region that has accelerated faster and more expansively economically, culturally, and in other ways than perhaps any other part of the world.

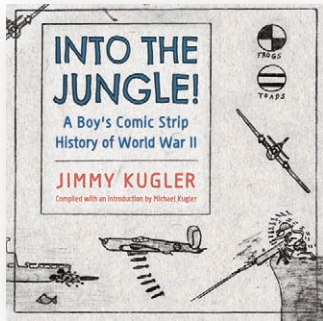
John A. Lent is professor emeritus at Temple University. He has pioneered in teaching and researching during his sixty-year career in the fields of mass communication and popular culture in Asia and the Caribbean, comic art and animation, and development communication. He has authored or edited eighty-five books, started and edited three journals, including *International Journal of Comic Art*, and founded at least six academic international associations and the first university communication school in all of Malaysia.

Into the Jungle!

A Boy's Comic Strip History of World War II

Jimmy Kugler

Compiled with an introduction by Michael Kugler



An exploration of the experiences of war through the comics of an American youth

February 224 pages (approx.), 8 x 8 inches, 137 b&w illustrations
 Printed casebinding **\$99.00S**
 978-1-4968-4281-7
 Paper **\$25.00T** 978-1-4968-4282-4
 Ebook available
Cultures of Childhood

“Kugler’s microhistory approach, drawing on a never-before-published personal collection of World War II comic strips, adds a unique element to current memory studies of the Second World War as well as the graphic interpretations of international events.”

—Lisa L. Ossian, author of *The Forgotten Generation: American Children and World War II*

Near the end of World War II and after, a small-town Nebraska youth, Jimmy Kugler, drew more than a hundred double-sided sheets of comic strip stories. Over half of these six-panel tales retold the Pacific War as fought by “Frogs” and “Toads,” humanoid creatures brutally committed to a kill-or-be-killed struggle. The history of American youth depends primarily on adult reminiscences of their own childhoods, adult testimony to the lives of youth around them, or surmises based on, at best, a few creative artifacts. The survival then of such a large collection of adolescent comic strips from America’s small-town Midwest is remarkable.

Michael Kugler reproduces the never-before-published comics of his father’s adolescent imagination as a microhistory of American youth in that formative era. Also included in *Into the Jungle! A Boy’s Comic Strip History of World War II* are the likely comic book models for these stories and inspiration from news coverage in newspapers, radio, movies, and newsreels. Kugler’s thorough analysis of his father’s adolescent art explains how a small-town boy from the plains distilled the popular culture of his day for an imagined war he could fight on his audacious, even shocking terms.

Jimmy Kugler (1932–1969) was born and raised in Lexington, Nebraska. Part of a large German immigrant community, he attended Lexington schools and was active in football, basketball, classroom art, and wartime activities like scrap metal drives. As an adult, he had various jobs in factories, driving a diaper truck, and in the shipping industry along Portland’s Willamette River. **Michael Kugler** is professor of history at Northwestern College in Orange City, Iowa.

After Midnight

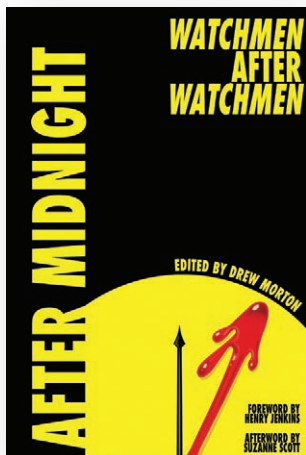
Watchmen after *Watchmen*

Edited by Drew Morton

Foreword by Henry Jenkins

Afterword by Suzanne Scott

Contributions by Apryl Alexander, Alisia Grace Chase, Brian Faucette, Laura E. Felschow, Lindsay Hallam, Rusty Hatchell, Dru Jeffries, Henry Jenkins, Jeffrey SJ Kirchoff, Curtis Marez, James Denis McGlynn, Brandy Monk-Payton, Chamara Moore, Drew Morton, Mark C. E. Peterson, Jayson Quearry, Zachary J. A. Rondinelli, Suzanne Scott, David Stanley, Sarah Pawlak Stanley, Tracy Voazar, and Chris Yogerst



The first scholarly exploration of three important Watchmen adaptations

November 288 pages (approx.), 6 x 9 inches, 4 b&w illustrations, and 2 tables
 Printed casebinding **\$99.00S**
 978-1-4968-4216-9
 Paper **\$30.00S** 978-1-4968-4217-6
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“This is an inspired and inspiring look at *Watchmen* and its cross-media legacy through the lenses of canonization, myth, transmedia storytelling, paratextuality, nostalgia, racism, white supremacy, and beyond.”

—Blair Davis, author of *Comic Book Movies* and *Movie Comics: Page to Screen/Sreen to Page*

“As a collection exploring a somewhat iconic comic property, *After Midnight* does an excellent job of exploring the cultural relevance of the material inspired by *Watchmen* across comics, films, and television.”

—Julian C. Chambliss, coeditor of *Assembling the Marvel Cinematic Universe: Essays on the Social, Cultural and Geopolitical Domains*

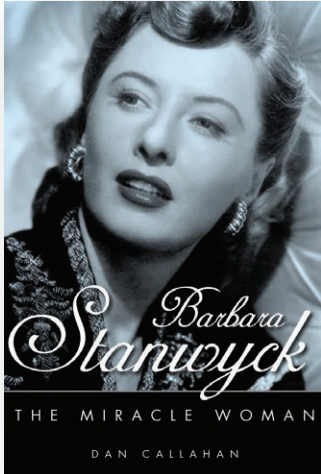
Alan Moore’s and Dave Gibbons’s *Watchmen* fundamentally altered the perception of American comic books and remains one of the medium’s greatest hits. Launched in 1986, *Watchmen* quickly assisted in cementing the legacy that comics were a serious form of literature no longer defined by the Comics Code era of funny animal and innocuous superhero books that appealed mainly to children. *After Midnight*: “*Watchmen*” after “*Watchmen*” looks specifically at the three adaptations of Moore’s and Gibbons’s *Watchmen*—Zack Snyder’s *Watchmen* film (2009), Geoff Johns’s comic book sequel *Doomsday Clock* (2017), and Damon Lindelof’s *Watchmen* series on HBO (2019). Divided into three parts, the anthology considers how the sequels, especially the limited series, have prompted a reevaluation of the original text and successfully harnessed the politics of the contemporary moment into a potent relevancy.

Drew Morton is associate professor of mass communication at Texas A&M University–Texarkana. He is author of *Panel to the Screen: Style, American Film, and Comic Books during the Blockbuster Era*, published by University Press of Mississippi. He is cofounder and coeditor of *[in]Transition*, the award-winning journal devoted to videographic criticism.

Barbara Stanwyck

The Miracle Woman

Dan Callahan



A biography of the savvy, sexy, and inspirationally hardworking actress

NEW IN PAPERBACK

February 272 pages, 6 x 9 inches, 25 b&w illustrations
 Paper **\$25.00T** 978-1-4968-4343-2
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Hollywood Legends Series

“An impassioned biography. Film scholar Dan Callahan [focuses] on what really interests him about his subject: not Tinseltown gossip, but what Stanwyck accomplished on screen . . . Callahan’s enthusiasm informs every page.”

—Dennis Drabelle, *Washington Post*

“If Mr. Callahan’s book is not the last word on this great actress, it will certainly stand as an invaluable critical guide. It’s a book that would have initially embarrassed its subject, if only because she would be uneasy about any book about herself. And then, as she thought about it, and maybe reread it, she would be just a little flattered, then, finally, pleased. And she would be right, as usual.”

—Scott Eyman, *Wall Street Journal*

“The arrival of this critical biography is an opportunity to marvel at the pure cumulative accomplishment of Barbara Stanwyck’s career . . . Callahan epigrammatically notes the eternal human truths within Stanwyck’s performances.”

—Nick Pinkerton, *Sight & Sound*

“Long overdue and full of insight, a thorough, heartfelt, and beautifully researched account of the neglected career of one of the greatest stars in movie history.”

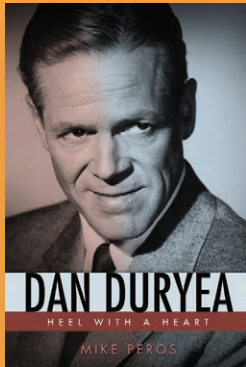
—James Harvey, author of *Romantic Comedy in Hollywood: From Lubitsch to Sturges* and *Movie Love in the Fifties*

Dan Callahan is author of *Vanessa: The Life of Vanessa Redgrave*; *The Art of American Screen Acting, 1912–1960*; *The Art of American Screen Acting, 1970 to Today*; *The Camera Lies: Acting for Hitchcock*; and the novel *That Was Something*. He has written for *Film Comment*, *Sight & Sound*, *New York Magazine*, *The Criterion Collection*, and many other publications.

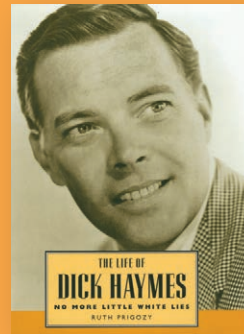
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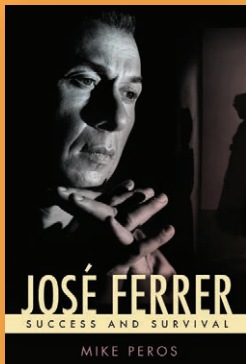
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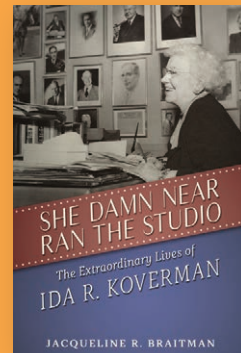
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She Damn Near Ran the Studio
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 Ebook available
Hollywood Legends Series

Sofia Coppola

Interviews

Edited by Amy N. Monaghan

Publication of this work was made possible in part due to a subvention from World Cinema at Clemson University.



“I guess I like telling other people what to do instead of being told what to do.”

February 200 pages (approx.), 6 x 9 inches

Printed casebinding **\$99.00S**

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Conversations with Filmmakers Series

Sofia Coppola (b. 1971) was baptized on film. After appearing in *The Godfather* as an infant, it took twenty-five years for Coppola to take her place behind the camera, helming her own adaptation of Jeffery Eugenides's celebrated novel *The Virgin Suicides*. Following her debut, Coppola was the third woman ever to be nominated for Best Director and became an Academy Award winner for Best Original Screenplay for her sophomore feature, *Lost in Translation*. She has also been awarded the Golden Lion at the Venice Film Festival and Best Director at Cannes.

In addition to her filmmaking, Coppola is recognized as an influential tastemaker. She sequenced the so-called Tokyo dream pop of the *Lost in Translation* soundtrack like an album, a success in its own right. Her third film, *Marie Antoinette*, further showcased Coppola's ear for the unexpected needle drop, soundtracking the controversial queen's life with a series of New Romantic bangers popular during the director's adolescence.

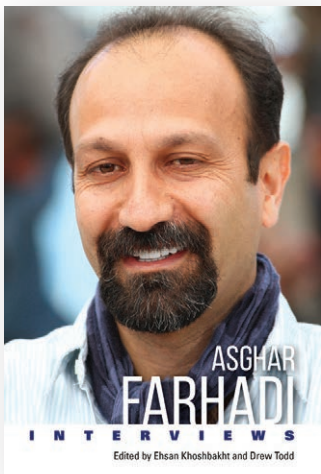
The conversations compiled within *Sofia Coppola: Interviews* mark the filmmaker's progression from dismissed dilettante to acclaimed auteur of among the most visually arresting, melancholy, and wryly funny films of the twenty-first century. Coppola discusses her approach to collaboration, Bill Murray as muse, and how *Purple Rain* blew her twelve-year-old mind. There are interviews from major publications, but Coppola speaks with musician Kim Gordon for indie magazine *Bust* and Tavi Gevinson, then-adolescent founder of online teen magazine *Rookie*, as well. The volume also features a new and previously unpublished interview conducted with volume editor Amy N. Monaghan. To read these interviews is to witness Sofia Coppola coming into her own as a world-renowned artist.

Amy N. Monaghan is senior lecturer in cinema studies and literature at Clemson University.

Asghar Farhadi

Interviews

Edited by Ehsan Khoshbakht and Drew Todd



“The content of conversations is not all that important. Rather, it provides a setting for developing a relationship. Gestures and glances should be the subject of scrutiny, not the words.”

January 216 pages (approx.), 6 x 9 inches

Printed casebinding **\$99.00S**

978-1-4968-4105-6

Paper **\$25.00T** 978-1-4968-4106-3

Ebook available

Conversations with Filmmakers Series

The winner of two Academy Awards for Best Foreign Film, Asghar Farhadi (b. 1972) has become Iran's most prominent director since the late Abbas Kiarostami. Around the world, Farhadi is considered one of the great dramatist filmmakers of his generation. His reputation and influence in his home country have been even greater, though also prone to misunderstandings, controversies, and divided critical reception.

On both nights of his Oscar wins, Iranians flooded the streets with joy in a rare (and illegal) celebration. Yet, like other contemporary Iranian filmmakers who have struggled to reconcile their national identity with their global repute as international filmmakers, Farhadi is at once fêted and under fire by his own government. In addition to making recent films outside Iran, he has taken advantage of his celebrity status to make controversial statements on topics ranging from Donald Trump to poverty and capital punishment in Iran. *Asghar Farhadi: Interviews* addresses the important dimensions that characterize contemporary Iranian filmmaking and sheds light on what Farhadi sees as his role and responsibilities as an Iranian filmmaker in a global age.

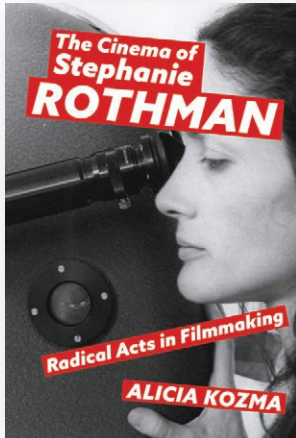
Beginning with his work in television, the interviews collected here chart Farhadi's rise from theater student to Iranian dramatist to celebrated international filmmaker of award-winning features like *About Elly* and *Everybody Knows*. The eleven interviews were conducted in Persian and have been translated into English for the first time.

Ehsan Khoshbakht is codirector of Il Cinema Ritrovato film festival, held annually in Bologna, Italy. He is a noted film curator whose series have traveled the world, film critic, and documentarian. **Drew Todd** teaches film studies at San José State University and has published in various journals in his field. He is editor of *Jafar Panahi: Interviews*, published by University Press of Mississippi.

The Cinema of Stephanie Rothman

Radical Acts in Filmmaking

Alicia Kozma



An examination of the directorial labor of one of the only women filmmakers working in second-wave exploitation

October 272 pages (approx.), 6 x 9 inches

Printed casebinding **\$99.00S**

978-1-4968-4099-8

Paper **\$30.00S** 978-1-4968-4100-1

Ebook available

“A vivid portrait of the difficulty of creating a career in mainstream Hollywood for women in the 1970s.”

—Rosanne Welch, executive director of the MFA in TV and Screenwriting Program, Stephens College

“Thanks to Kozma’s interventionist scholarship, we can now set the record straight on filmmaker Stephanie Rothman, a woman whose discriminatory experiences in the film industry give lie to the idea of parity as the ultimate solution to the systemic sexism and misogyny women faced and continue to face at all levels in the profession.”

—Kelly Hankin, professor of film studies in the Johnston Center for Integrative Studies, University of Redlands

The rare woman director working in second-wave exploitation, Stephanie Rothman (b. 1936) directed seven successful feature films, served as the vice president of an independent film company, and was the first woman to win the Directors Guild of America’s student filmmaking prize. Despite these career accomplishments, Rothman retired into relative obscurity. In *The Cinema of Stephanie Rothman: Radical Acts in Filmmaking*, author Alicia Kozma uses Rothman’s career as an in-depth case study, intertwining historical, archival, industrial, and filmic analysis to grapple with the past, present, and future of women’s filmmaking labor in Hollywood.

Kozma argues that understudied film production cycles provide untapped spaces for discovering women’s directorial work. This book shines a needed spotlight on the problems and successes of the memorialization of women’s directorial labor, connecting historical and contemporary patterns of gendered labor disparity in the film industry.

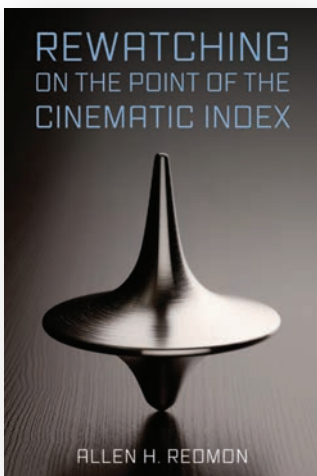
Alicia Kozma is director of the Indiana University Cinema. She is co-author of *Refocus: The Films of Doris Wishman* and *Mobilized Identities: Mediated Subjectivity and Cultural Crisis in the Neoliberal Era*.

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15

Rewatching on the Point of the Cinematic Index

Allen H. Redmon



A groundbreaking exploration of the ways trauma, memory, and visual representation intertwine with adaptation studies

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

Printed casebinding **\$99.00S**

978-1-4968-4181-0

Paper **\$30.00S** 978-1-4968-4182-7

Ebook available

“This is a highly engaging book that makes a compelling case for why opening up the index could be a useful path forward for cinema and media studies, adaptation studies, and other humanities disciplines.”

—David T. Johnson, chair of the English Department at Salisbury University

“This engagingly written volume proposes a new, useful, and potentially transformative theoretical idea: the cinematic index, one that links together several ongoing discussions about the nature of cinema in the digital era and the active role of the viewer to provide a compelling argument about the inherently creative act of watching.”

—John Alberti, chair of the Department of English at Northern Kentucky University

Rewatching on the Point of the Cinematic Index offers a reassessment of the cinematic index as it sits at the intersection of film studies, trauma studies, and adaptation studies. Author Allen H. Redmon argues that far too often scholars imagine the cinematic index to be nothing more than an acknowledgment that the lens-based camera captures and brings to the screen a reality that existed before the camera. When cinema’s indexicality is so narrowly defined, the entire nature of film is called into question the moment film no longer relies on a lens-based camera. Examining such films as Oliver Stone’s *World Trade Center* (2006); Stephen Daldry’s *Extremely Loud and Incredibly Close* (2011); and Christopher Nolan’s *Dunkirk* (2017), *Inception* (2010), and *Memento* (2000), Redmon demonstrates that the cinematic index invites spectators to enter a process of ongoing adaptation.

Allen H. Redmon is professor of English and film studies at Texas A&M University–Central Texas. He is author of *Constructing the Coens: From “Blood Simple” to “Inside Llewyn Davis,”* editor of *Next Generation Adaptation: Spectatorship and Process*, and coeditor of *Clint Eastwood’s Cinema of Trauma: Essays on PTSD in the Director’s Films*. Redmon also serves as president of the Literature/Film Association.

Conversations with Nalo Hopkinson

Edited by Isiah Lavender III



“I’d say learn to do the heart-rending thing of turning a critical eye upon your developing work. When you have managed to get a chunk of words on paper, those are clay, not art.”

January 272 pages (approx.), 6 x 9 inches
 Printed casebinding **\$99.00S**
 978-1-4968-4367-8
 Paper **\$25.00T** 978-1-4968-4368-5
 Ebook available
Literary Conversations Series

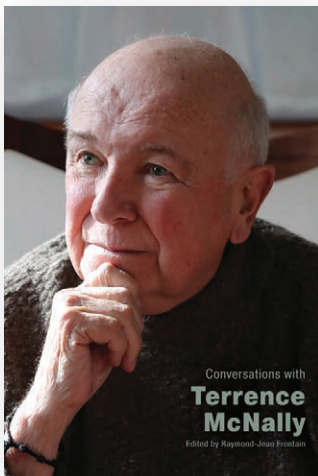
A key figure in contemporary speculative fiction, Jamaican-born Canadian Nalo Hopkinson (b. 1960) is the first Black queer woman as well as the youngest person to be named a “Grand Master” of Science Fiction. Her Caribbean-inspired narratives—*Brown Girl in the Ring*, *Midnight Robber*, *The Salt Roads*, *The New Moon’s Arms*, *The Chaos*, and *Sister Mine*—project complex futures and complex identities for people of color in terms of race, sex, and gender. Hopkinson has always had a vested interest in expanding racial and ethnic diversity in all facets of speculative fiction from its writers to its readers, and this desire is reflected in her award-winning anthologies. Her work best represents the current and ongoing colored wave of science fiction in the twenty-first century.

In twenty-one interviews ranging from 1999 until 2021, *Conversations with Nalo Hopkinson* reveals a writer of fierce intelligence and humor in love with ideas and concerned with issues of identity. She provides powerful insights on code-switching, race, Afrofuturism, queer identities, sexuality, Caribbean folklore, and postcolonial science fictions, among other things. As a result, the conversations presented here very much demonstrate the uniqueness of her mind and her influence as a writer.

Isiah Lavender III is Sterling-Goodman Professor of English at the University of Georgia, where he researches and teaches courses in African American literature and science fiction. He is author of *Afrofuturism Rising: The Literary Prehistory of a Movement*; editor of *Black and Brown Planets: The Politics of Race in Science Fiction* and *Dis-Orienting Planets: Racial Representations of Asia in Science Fiction*, both published by University Press of Mississippi; and coeditor of *Literary Afrofuturism in the Twenty-First Century*.

Conversations with Terrence McNally

Edited by Raymond-Jean Frontain



“I think that [artists’] true mission has been to bring the barriers down, break them down, not build walls, tear them down.”

February 208 pages (approx.), 6 x 9 inches
 Printed casebinding **\$99.00S**
 978-1-4968-4321-0
 Paper **\$25.00T** 978-1-4968-4322-7
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Literary Conversations Series

Arriving in New York at the tail end of what has been termed the “Golden Age” of Broadway and the start of the Off-Broadway theater movement, Terrence McNally (1938–2020) first established himself as a dramatist of the absurd and a biting social critic. He quickly recognized, however, that one is more likely to change people’s minds by first changing their hearts, and—in outrageous farces like *The Ritz* and *It’s Only a Play*—began using humor more broadly to challenge social biases. By the mid-1980s, as the emerging AIDS pandemic called into question America’s treatment of persons isolated by suffering and sickness, he became the theater’s great poet of compassion, dramatizing the urgent need of human connection and the consequences when such connections do not take place.

Conversations with Terrence McNally collects nineteen interviews with the celebrated playwright. In these interviews, one hears McNally reflect on theater as the most collaborative of the arts, the economic pressures that drive the theater industry, the unique values of music and dance, and the changes in American theater over McNally’s fifty-plus year career. The winner of four competitive Tony Awards as the author of the Best Play (*Love! Valour! Compassion!* and *Master Class*) and author of the book for the Best Musical (*Kiss of the Spider Woman* and *Ragtime*), McNally holds the distinction of being one of the few writers for the American theater who excelled in straight drama as well as musical comedy.

Raymond-Jean Frontain is an independent scholar who has published eight books and over one hundred scholarly articles on the Bible as literature, gay literature, Renaissance poetry, the Indian novel, and modern drama. His previous works on Terrence McNally include *The Theater of Terrence McNally: Something about Grace* and an edition of McNally’s writings about theater, *Muse of Fire*.

Conversations with Joe R. Lansdale

Edited by Andrew J. Rausch and Mark Slade



“Advice is simple. No magic formula. Read. Put your ass in a chair in front of a typewriter and produce. The more you write, the better you get at it.”

December 208 pages (approx.), 6 x 9 inches
 Printed casebinding **\$99.00S**
 978-1-4968-4228-2
 Paper **\$25.00T** 978-1-4968-4229-9
 Ebook available
Literary Conversations Series

Joe R. Lansdale (b. 1951), the award-winning author of such novels as *Cold in July* (1989) and *The Bottoms* (2000), as well as the popular Hap and Leonard series, has been publishing novels since 1981. Lansdale has developed a tremendous cult audience willing to follow him into any genre he chooses to write in, including horror, western, crime, adventure, and fantasy. His distinctive voice is often funny and always unique, as characterized by such works as *Bubba Ho-Tep* (1994), a novella that centers on Elvis Presley, his friend who believes himself to be John F. Kennedy, and a soul-sucking ancient mummy. This same novella won a Bram Stoker Award, one of the ten Bram Stoker Awards given to Lansdale thus far in his illustrious career. Wielding a talent that extends beyond the page to the screen, Lansdale has also written episodes for *Batman: The Animated Series* and *Superman: The Animated Series*.

Conversations with Joe R. Lansdale brings together interviews from newspapers, magazines, and podcasts conducted throughout the prolific author's career. The collection includes conversations between Lansdale and other noted peers like Robert McCammon and James Grady; two podcast transcripts that have never appeared in print; and a brand-new interview, exclusive to the volume. In addition to shedding light on his body of literary work and process as a writer, this collection also shares Lansdale's thoughts on comics, atheism, and martial arts.

Andrew J. Rausch is a film journalist and author of nearly fifty books, including *The Films of Martin Scorsese and Robert De Niro*; *The Cinematic Misadventures of Ed Wood*; and *Perspectives on Stephen King: Conversations with Authors, Experts and Collaborators*. He is an online editor at *Diabolique* magazine and writes a recurring column for *Screem* magazine. **Mark Slade** is author of *Yardbird* and the Barry London novels. He has written audiodramas for Para-X Radio and Chronosphere Fiction and is one of the founding members of Screaming Eye Press.

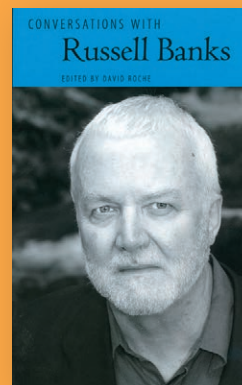
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RECENT LITERARY CONVERSATIONS



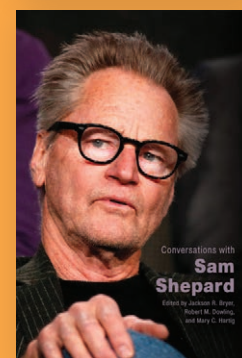
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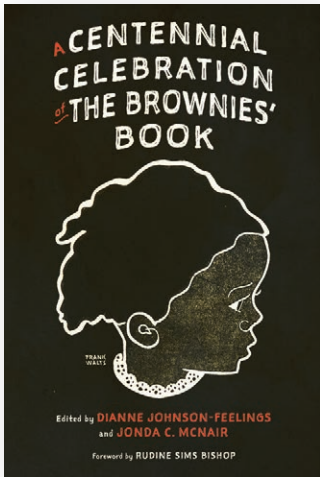
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Literary Conversations Series

A Centennial Celebration of *The Brownies' Book*

Edited by **Dianne Johnson-Feelings** and **Jonda C. McNair**

Foreword by Rudine Sims Bishop

Contributions by Jani L. Barker, Rudine Sims Bishop, Julia S. Charles-Linen, Paige Gray, Dianne Johnson-Feelings, Jonda C. McNair, Sara C. VanderHaagen, and Michelle Taylor Watts



A celebration of the beloved and consequential children's magazine

November 224 pages (approx.), 7 x 10 inches, 73 b&w illustrations
 Printed casebinding **\$99.00S**
 978-1-4968-4123-0
 Paper **\$30.00S** 978-1-4968-4124-7
 Ebook available
Children's Literature Association Series

"A *Centennial Celebration of 'The Brownies' Book'* is an important contribution to the analysis and appreciation of the landmark children's magazine. As a celebratory volume, the insightful and beautifully phrased collection emphasizes the ethos of uplift and joy promoted by the magazine."

—Katharine Capshaw, author of *Civil Rights Childhood: Picturing Liberation in African American Photobooks*

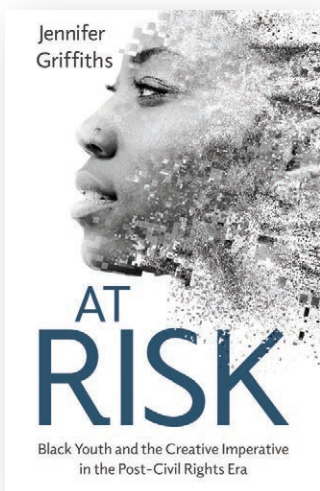
The Brownies' Book occupies a special place in the history of African American children's literature. Informally the children's counterpart to the NAACP's *The Crisis* magazine, it was one of the first periodicals created primarily for Black youth. Several of the objectives the creators delineated in 1919 when announcing the arrival of the publication—"to make them familiar with the history and achievements of the Negro race" and "to make colored children realize that being 'colored' is a beautiful, normal thing"—still resonate with contemporary creators, readers, and scholars of African American children's literature. The meticulously researched essays in *A Centennial Celebration of "The Brownies' Book"* get to the heart of *The Brownies' Book* "project" using critical approaches both varied and illuminating. Bookending the essays are, reprinted in full, the first and last issues of the magazine.

Dianne Johnson-Feelings is professor of English at the University of South Carolina. As Dinah Johnson she is author of several picture books including *Black Magic* and *H Is for Harlem*. **Jonda C. McNair** is the Charlotte S. Huck Endowed Professor of Children's Literature at The Ohio State University. McNair served as chair of the 2021 John Newbery Award Selection Committee and as a past chair of the Coretta Scott King Book Awards Committee.

At Risk

Black Youth and the Creative Imperative in the Post-Civil Rights Era

Jennifer Griffiths



A literary exploration into Black adolescent resistance to the looming "at risk" label

January 160 pages (approx.), 5.5 x 8.5 inches
 Printed casebinding **\$99.00S**
 978-1-4968-4170-4
 Paper **\$30.00S** 978-1-4968-4171-1
 Ebook available
Cultures of Childhood

"*At Risk* is important activist criticism that both seeks equity and justice for the most vulnerable Black lives and highlights Black youth subjectivity, resilience, and possibility."

—Maria Rice Bellamy, author of *Bridges to Memory: Postmemory in Contemporary Ethnic American Women's Fiction*

Jennifer Griffiths's *At Risk: Black Youth and the Creative Imperative in the Post-Civil Rights Era* focuses on literary representations of adolescent artists as they develop strategies to intervene against the stereotypes that threaten to limit their horizons. The authors of the analyzed works capture and convey the complex experience of the generation of young people growing up in the era after the civil rights movement. Through creative experiments, they carefully consider what it means to be narrowed within the scope of a sociological "problem," all while trying to expand the perspectives of creative liberation. In short, they explore what it means to be deemed an "at risk" youth.

This book looks at crucial works beginning in 1968, ranging from Sapphire's *Push* and *The Kid*, Walter Dean Myers's *Monster*, and Dael Orlandersmith's *The Gimmick* to Bill Gunn's *Johnnas*. Each text offers unique representations of Black gifted children, whose creative processes help them to navigate simultaneous hypervisibility and invisibility as racialized subjects. The book addresses the ways that adolescents experience the perilous "at risk" label, which threatens to narrow adolescent existence at a developmental moment that requires an orientation toward possibility and a freedom to experiment.

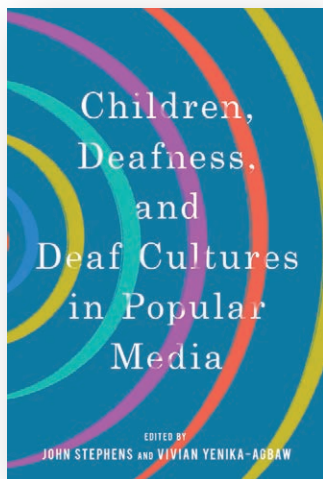
Ultimately, *At Risk* considers the distinct possibilities and challenges of the post-civil rights era, and how the period allows for a more honest, multilayered, and forthright depiction of Black youth subjectivity against the adultification that forecloses potential.

Jennifer Griffiths is professor of English at New York Institute of Technology. She is author of *Traumatic Possessions: The Body and Memory in African American Women's Writing and Performance*.

Children, Deafness, and Deaf Cultures in Popular Media

Edited by John Stephens and Vivian Yenika-Agbaw

Contributions by Cynthia Neese Bailes, Nina Batt, Lijun Bi, H el ene Chardon, Stuart Ching, Helene Ehriander, Xiangshu Fang, Sara Kersten-Parrish, Helen Kilpatrick, Jessica Kirkness, Sung-Ae Lee, Jann Pataray-Ching, Angela Schill, Josh Simpson, John Stephens, Corinne Walsh, Nerida Wayland, and Vivian Yenika-Agbaw



An essential study on portrayals of D/deaf experiences in children's literature and popular culture

January 272 pages (approx.), 6 x 9 inches, 21 b&w illustrations
Printed casebinding **\$99.00S**
978-1-4968-4204-6
Paper **\$30.00S** 978-1-4968-4205-3
Ebook available
Children's Literature Association Series

"This book breaks exciting new ground by extending literary deaf studies to children's literature. It offers an engrossing look at diverse representations from around the world."

—Christopher Krentz, author of *Writing Deafness: The Hearing Line in Nineteenth-Century American Literature*

Children, Deafness, and Deaf Cultures in Popular Media examines how creative works have depicted what it means to be a deaf or hard of hearing child in the modern world. In this collection, scholars discuss works that cover wide-ranging subjects: growing up deaf in a hearing world, stigmas associated with deafness, rival modes of communication, friendship and discrimination, and intergenerational tensions between hearing and nonhearing family members. Contributors explore most of the major genres of children's literature and film and consider the expressive power of multimodal forms such as graphic novel to depict experience from the perspective of children.

Representation of the point of view of child characters is central to this collection and to the intersections of deafness with discourses of diversity and social justice. These essays will alert readers to the many representations of deafness that, like deafness itself, pervade all cultures and are not limited to specific racial or sociocultural groups.

John Stephens is former president of the International Research Society for Children's Literature and foundation editor of *International Research in Children's Literature*. He is author of several books and over a hundred articles. **Vivian Yenika-Agbaw** (1959–2021) was professor of literature and literacies at the Pennsylvania State University, University Park. A former middle and high school teacher, she authored and coedited several books and over seventy articles and book chapters. She was inaugural chair of the IRSCL Equity and Diversity Committee.

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They Also Write for Kids

Cross-Writing, Activism, and Children's Literature

Suzanne Manizza Roszak



A compelling study of activist cross-writing by authors better known for their work "for adults"

January 192 pages (approx.), 6 x 9 inches
Printed casebinding **\$99.00S**
978-1-4968-4291-6
Paper **\$30.00S** 978-1-4968-4292-3
Ebook available
Cultures of Childhood

"Calling attention to these important authors' works for children, as well as adults, is a wonderful service for all literary scholars, as is the reminder of the overlap and intersection of these two audiences."

—Ramona Caponegro, professor of children's literature at Eastern Michigan University

Outside the world of children's literature studies, children's books by authors of well-known texts "for adults" are often forgotten or marginalized. Although many adults today read contemporary children's and young adult fiction for pleasure, others continue to see such texts as unsuitable for older audiences, and they are unlikely to cross-read children's books that were themselves cross-written by authors like Chinua Achebe, Anita Desai, Joy Harjo, or Amy Tan. Meanwhile, these literary voices have produced politically vital works of children's literature whose complex themes persist across boundaries of expected audience. These works form part of a larger body of activist writing "for children" that has long challenged preconceived notions about the seriousness of such books and ideas about who, in fact, should read them.

They Also Write for Kids: Cross-Writing, Activism, and Children's Literature seeks to draw these cross-writing projects together and bring them to the attention of readers. In doing so, this book invites readers to place children's literature in conversation with works more typically understood as being for adult audiences, read multiethnic US literature alongside texts by global writers, consider children's poetry and nonfiction as well as fiction, and read diachronically as well as cross-culturally. These ways of reading offer points of entry into a world of books that refuse to exclude young audiences in scrutinizing topics that range from US settler colonialism and linguistic prejudice to intersectional forms of gender inequality. Too often disregarded by skeptical adults, these texts offer rich rewards to readers of all ages.

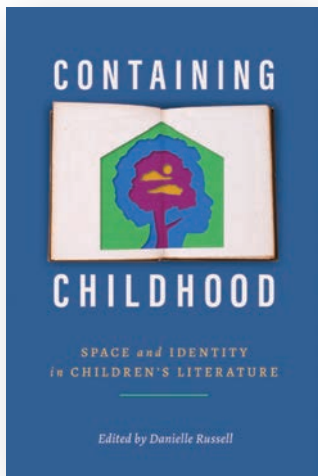
Suzanne Manizza Roszak is assistant professor of English at the University of Groningen in the north of the Netherlands. She is author of *Uncanny Youth: Childhood, the Gothic, and the Literary Americas*.

Containing Childhood

Space and Identity in Children's Literature

Edited by Danielle Russell

Contributions by Miranda A. Green-Bartee, Kathleen Kellett, Andrew McInnes, Joyce McPherson, Rebecca Mills, Cristina Rivera, Wendy Rountree, Danielle Russell, Anah-Jayne Samuelson, Sonya Sawyer Fritz, Andrew Trearrow, and Richardine Woodall



A critical exploration of space in children's literature and how those spaces affect child characters and readers

December 216 pages (approx.), 6 x 9 inches

Printed casebinding **\$99.00S**

978-1-4968-4117-9

Paper **\$30.00S** 978-1-4968-4118-6

Ebook available

Children's Literature Association Series

"This collection, with a diverse range of contributors addressing a broad selection of texts for middle and young adult readers, builds on—rather than replicates—existing work. It provides a useful contribution to the growing field of geographies and mobilities of childhood."

—Terri Doughty, coeditor of *Knowing Their Place? Identity and Space in Children's Literature*

"*Containing Childhood* is erudite, engaging, and original. The result is a sophisticated and thoughtful reflection on the ideas of boundaries, liminal spaces, and identity."

—Jane Suzanne Carroll, author of *Landscape in Children's Literature*

Home. School. Nature. The spaces children occupy, both physically and imaginatively, are never neutral. Instead, they carry social, cultural, and political histories that impose—or attempt to impose—behavioral expectations. Moreover, the spaces identified with childhood reflect and reveal adult expectations of where children "belong."

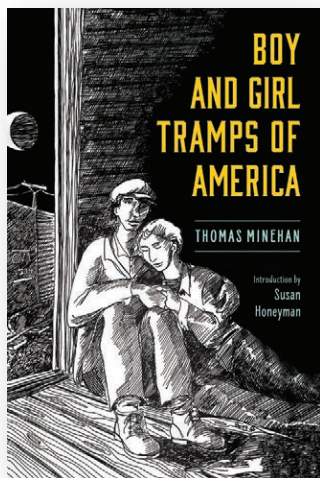
The essays in *Containing Childhood: Space and Identity in Children's Literature* explore the multifaceted and dynamic nature of space, as well as the relationship between space and identity in children's literature. Contributors to the volume address such questions as: What is the nature of that relationship? What happens to the spaces associated with childhood over time? How do children conceptualize and lay claim to their own spaces? The book features essays on popular and lesser-known children's fiction from North America and Great Britain, including works like *The Hate U Give*, *His Dark Materials*, *The Giver* quartet, and *Shadowshaper*.

Danielle Russell is associate professor of English at Glendon College (York University). She is author of *Between the Angle and the Curve: Mapping Gender, Race, Space, and Identity in Cather and Morrison*.

Boy and Girl Tramps of America

Thomas Minehan

Introduction by Susan Honeyman



A thorough and honest picture of Depression-era young people forced to ride the rails

February 176 pages (approx.), 6 x 9 inches

Printed casebinding **\$99.00S**

978-1-4968-4361-6

Paper **\$30.00S** 978-1-4968-4362-3

Ebook available

Cultures of Childhood

"This is an important book for the history of youth, and it is especially relevant in this difficult time when young people worldwide are affected by upheaval and poverty."

—Ilana Nash, author of *American Sweethearts: Teenage Girls in Twentieth-Century Popular Culture*

In 1933 and 1934, Thomas Minehan, a young sociologist at the University of Minnesota, joined the ranks of 250,000 boys and girls torn from their homes during the Great Depression. Disguised in old clothes, he hopped freight trains crisscrossing six midwestern states. While undercover, Minehan collected five hundred life histories of the young migrants. The result is an intimate portrayal of a harrowing existence, one in which young people suffered some of the deadliest blows of the economic disaster.

The book documents hunger and hardships, capturing an appalling spectacle and social problem in America's history before any effort was made to meet the problem on a nationwide basis by the federal government. *Boy and Girl Tramps of America* is a work unique in its ability to extend beyond statistical analyses to uncover the opinions, ideas, and attitudes of the boxcar boys and girls. Originally published in 1934, it remains highly relevant to the turbulent moments of the twenty-first century. This reprint features an introduction by scholar Susan Honeyman that puts the work into our current context.

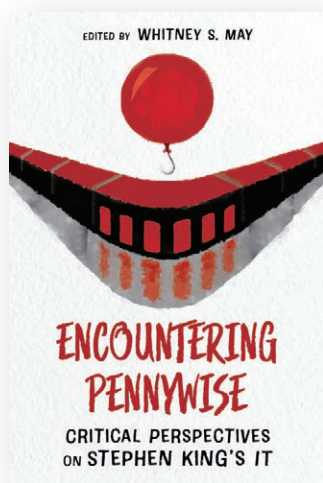
Thomas Minehan (1903–1948) was instructor of sociology at the University of Minnesota. **Susan Honeyman** is professor of English at the University of Nebraska. She is author of *Elusive Childhood: Impossible Representations in Modern Fiction; Consuming Agency in Fairy Tales, Childlore, and Folklore; Child Pain, Migraine, and Invisible Disability; and Perils of Protection: Shipwrecks, Orphans, and Children's Rights*, the latter published by University Press of Mississippi.

Encountering Pennywise

Critical Perspectives on Stephen King's *IT*

Edited by Whitney S. May

Contributions by Amylou Ahava, Jeff Ambrose, Fernando Gabriel Pagnoni Berns, Daniel P. Compota, Penny Crofts, Keith Currie, Erin Giannini, Diganta Roy, Hannah Lina Schneeberger, Shannon S. Shaw, Maria Wiegel, and Margaret J. Yankovich



A scholarly study focused on one of Stephen King's most beloved and frightening novels

October 208 pages (approx.), 6 x 9 inches

Printed casebinding **\$99.00S**

978-1-4968-4222-0

Paper **\$30.00S** 978-1-4968-4223-7

Ebook available

Horror and Monstrosity Studies Series

"Whitney S. May's *Encountering Pennywise: Critical Perspectives on Stephen King's IT* offers interesting and insightful commentary on a well-known but largely overlooked novel, films, and character."

—Benjamin Radford, author of *Bad Clowns*

First published in 1986, Stephen King's novel *IT* forever changed the legacy of the literary clown. The subject of a TV miniseries and a two-part film adaptation and the inspiration for a resurgence of the evil clown figure in popular culture, *IT*'s influence is undeniable, yet scholarship to date is almost exclusively devoted to the adaptations rather than the novel itself. *Encountering Pennywise: Critical Perspectives on Stephen King's IT* considers the pronounced cultural fluctuations of *IT*'s legacies by centering the novel within the theoretical frameworks that animate it and ensure its literary and cultural persistence.

Gathering the work of scholars from diverse professional and disciplinary vantage points, editor Whitney S. May has curated an anthology that spans discussions of American surveillance culture, intergenerational conflict, the legacies of settler colonialism and Native American representation, and more. In this volume, we read the protagonists' constellations of countermoves against Pennywise as productive outlines of critique effectuated by the richness of the clown's reflective power. The essays are therefore thematically arranged into a series of four categories of "counter"—counter-currents, countercultures, counterclaims, and counterfeits—where each supplies a specific critical lens through which to view Pennywise's disruptions of both culture and cultural critique.

Whitney S. May is a lecturer for the Department of English at Texas State University. Her work has appeared in such publications as *Gothic Studies*, *Supernatural Studies*, and the *Edgar Allan Poe Review*, as well as *Representing Kink: Fringe Sexuality and Textuality in Literature, Digital Narrative, and Popular Culture* and *The Big Top on the Big Screen: Explorations of the Circus in Film*.

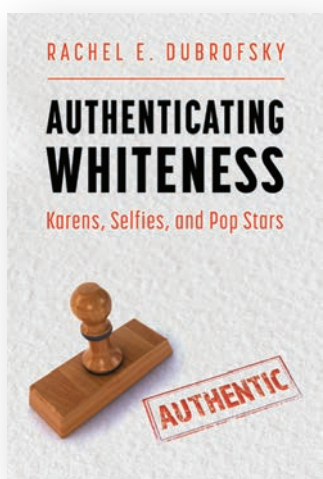
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21

Authenticating Whiteness

Karens, Selfies, and Pop Stars

Rachel E. Dubrofsky



A critical examination of authenticity as a strategy of whiteness in popular media

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

Printed casebinding **\$99.00S**

978-1-4968-4332-6

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Race, Rhetoric, and Media Series

"Dubrofsky's charge to understand the concept of authenticity as it relates to various 'strategies of whiteness' is vitally important right now as we grapple with issues of race, power, and privilege in American society."

—Donald M. Shaffer, coeditor of *The Construction of Whiteness: An Interdisciplinary Analysis of Race Formation and the Meaning of White Identity*

In *Authenticating Whiteness: Karens, Selfies, and Pop Stars*, Rachel E. Dubrofsky explores the idea that popular media implicitly portrays whiteness as credible, trustworthy, familiar, and honest, and that this portrayal is normalized and ubiquitous. Whether on television, film, social media, or in the news, white people are constructed as believable and unrehearsed, from the way they talk to how they look and act.

Dubrofsky argues that this way of making white people appear authentic is a strategy of whiteness, requiring attentiveness to the context of white supremacy in which the presentations unfold. The volume details how ideas about what is natural, good, and wholesome are reified in media, showing how these values are implicitly racialized. Additionally, the project details how white women are presented as particularly authentic when they seem to lose agency by expressing affect through emotional and bodily displays.

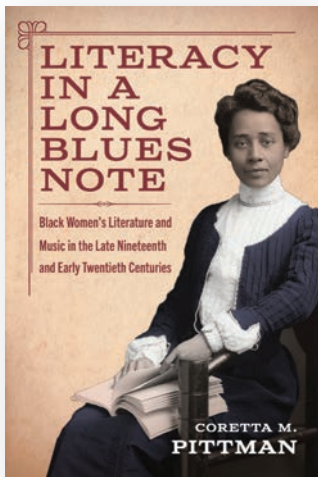
The chapters examine a range of popular media—newspaper articles about Donald J. Trump, a selfie taken at Auschwitz, music videos by Miley Cyrus, the television series *UnREAL*, the infamous video of Amy Cooper calling the police on an innocent Black man, and the documentary *Miss Americana*—pinpointing patterns that cut across media to explore the implications for the larger culture in which they exist. At its heart, the book asks: Who gets to be authentic? And what are the implications?

Rachel E. Dubrofsky is associate professor in the Department of Communication at the University of South Florida. She is author of *The Surveillance of Women on Reality Television: Watching "The Bachelor" and "The Bachelorette"* and coeditor of the collection *Feminist Surveillance Studies*.

Literacy in a Long Blues Note

Black Women's Literature and Music in the Late Nineteenth and Early Twentieth Centuries

Coretta M. Pittman



An analysis of the literary strategies wielded by Black women during the oppressive Jim Crow years

December 224 pages (approx.), 6 x 9 inches

Printed casebinding **\$99.00S**

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Margaret Walker Alexander Series in African American Studies

“Highlighting how cultural interventions were shaped by race affiliation and social class, Pittman’s development and illustration of the concept of ‘specular literacy’ provides a productive intersectional perspective to Womanist/Black studies and will push literacy studies in new directions.”
—Sarah Robbins, author of *Learning Legacies: Archive to Action through Women’s Cross-Cultural Teaching*

Literacy in a Long Blues Note: Black Women’s Literature and Music in the Late Nineteenth and Early Twentieth Centuries traces the evolution of Black women’s literacy practices from 1892 to 1934. A dynamic chronological study, the book explores how Black women public intellectuals, creative writers, and classic blues singers sometimes utilize singular but other times overlapping forms of literacies to engage in debates on race.

The book begins with Anna J. Cooper’s philosophy on race literature as one method for social advancement. From there, author Coretta M. Pittman discusses women from the Woman’s and New Negro Eras, including but not limited to Angelina Weld Grimké, Gertrude “Ma” Rainey, and Zora Neale Hurston. The volume closes with an exploration of Victoria Spivey’s blues philosophy. The women examined in this book employ forms of transformational, transactional, or specular literacy to challenge systems of racial oppression.

By including Black women from various social classes and ideological positions, Pittman reveals alternative visions of racial uplift. Ultimately, the volume details the agency and literacy practices of these influential women.

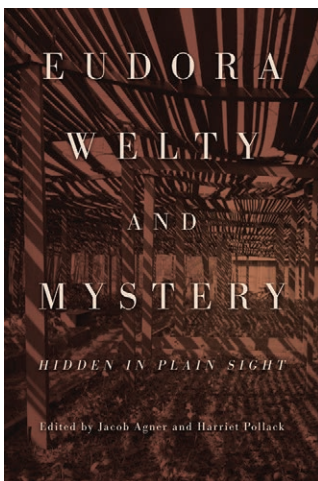
Coretta M. Pittman is associate professor in the Department of English at Baylor University. Her research focuses on literacy and rhetoric at the intersections of race, class, gender, and popular culture.

Eudora Welty and Mystery

Hidden in Plain Sight

Edited by Jacob Agner and Harriet Pollack

Contributions by Jacob Agner, Sarah Gilbreath Ford, Katie Berry Frye, Michael Kreyling, Andrew B. Leiter, Rebecca Mark, Suzanne Marrs, Tom Nolan, Michael Pickard, Harriet Pollack, and Victoria Richard



Intriguing essays on Welty’s literary play with a beloved popular genre

January 256 pages (approx.), 6 x 9 inches, 10 b&w illustrations

Printed casebinding **\$99.00S**

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Critical Perspectives on Eudora Welty

“This book constitutes an unexpected, surprising, but productive approach to the works of a major American twentieth-century writer.”
—David McWhirter, professor of English at Texas A&M University

“The essays powerfully evoke Welty, the late modernist caught in a postmodernist pose, and showcase some of her best critics patiently and cleverly teasing out various textual refractions and echoes.”
—Stephen M. Fuller, author of *Eudora Welty and Surrealism*

Eudora Welty’s ingenious play with readers’ expectations made her a cunning writer, a paramount modernist, and a short story artist of the first rank. She habitually engages with familiar genres and then delights readers with her transformations and nonfulfillment of conventions. *Eudora Welty and Mystery: Hidden in Plain Sight* reveals how often that play is with mystery, crime, and detective fiction genres.

Some of these essays continue Welty’s investigation of hegemonic whiteness and southern narratives of race. Others show how Welty anticipated the regendering of the form now so characteristic of contemporary women mystery writers. Her personal correspondence with the hard-boiled American crime writer Ross Macdonald is also discussed.

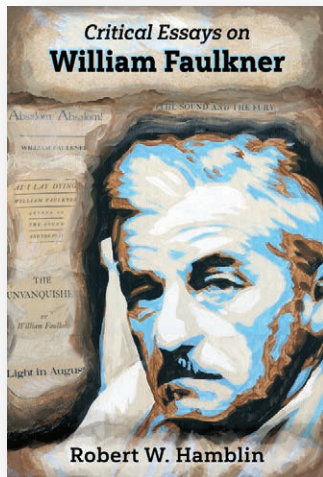
Jacob Agner is a PhD candidate in English at the University of Mississippi. As a recipient of the Eudora Welty Research Fellowship, he has examined the writer’s correspondence for connections to film history and film noir.

Harriet Pollack, College of Charleston, is author of *Eudora Welty’s Fiction and Photography: The Body of the Other Woman* and editor of numerous essay collections including *New Essays on Eudora Welty, Class, and Race; Eudora Welty, Whiteness, and Race; and Emmett Till in Literary Memory and Imagination* (with Christopher Metress). She now serves as editor of University Press of Mississippi’s book series *Critical Perspectives on Eudora Welty*.

Critical Essays on William Faulkner

Robert W. Hamblin

Publication of this book was supported in part by a generous donation from the Center for Faulkner Studies at Southeast Missouri State University.



A career-encompassing selection of literary essays from one of the most influential Faulkner scholars

September 336 pages (approx.), 6.125 x 9.25 inches
 Printed casebinding **\$99.00S**
 978-1-4968-4112-4
 Paper **\$30.00S** 978-1-4968-4113-1
 Ebook available

“These works are an archive of Faulkner criticism in themselves and offer perceptive insights into Faulkner’s work, share revealing context from the archives at SEMO, and demonstrate changing approaches to Faulkner criticism.”

—David A. Davis, author of *World War I and Southern Modernism*

Critical Essays on William Faulkner compiles scholarship by noted Faulkner studies scholar Robert W. Hamblin. Ranging from 1980 to 2020, the twenty-one essays present a variety of approaches to Faulkner’s work. While acknowledging Faulkner as the quintessential southern writer—particularly in his treatment of race—the essays examine his work in relation to American and even international contexts. The volume includes discussions of Faulkner’s techniques and the psychological underpinnings of both the origin and the form of his art; examines the intertextual linkages of his fiction with that of other writers; treats Faulkner’s use of myth; and argues that Faulkner’s film work in Hollywood is much better and of far greater value than most scholars have acknowledged.

Taken as a whole, Hamblin’s essays suggest that Faulkner’s overarching themes relate to time and consequent change. The history of Faulkner’s Yoknapatawpha stretches from the arrival of the white settlers on the Mississippi frontier in the early 1800s to the beginnings of the civil rights movement in the 1940s. Caught in this world of continual change that produces a great degree of uncertainty and ambivalence, the Faulkner character (and reader) must weigh the traditions of the past with the demands of the present and the future.

Robert W. Hamblin is professor emeritus of English and founding director of the Center for Faulkner Studies at Southeast Missouri State University. He has authored or edited nineteen books on Faulkner, including *A William Faulkner Encyclopedia*; *Myself and the World: A Biography of William Faulkner*, published by University Press of Mississippi; and *My Life with Faulkner and Brodsky*.

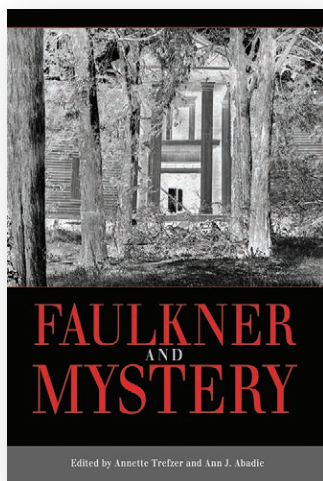
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Faulkner and Mystery

Edited by Annette Trefzer and Ann J. Abadie

Contributions by Hosam Aboul-Ela, Susan V. Donaldson, Richard Godden, Michael Gorra, Lisa Hinrichsen, Donald M. Kartiganer, Sarah Mahurin, Sean McCann, Noel Polk, Esther Sánchez-Pardo, Annette Trefzer, Rachel Watson, and Philip Weinstein



Essays that illuminate crime stories, whodunits, and quandaries in the Nobel Laureate’s fiction

NEW IN PAPERBACK

October 260 pages, 6 x 9 inches
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Faulkner and Yoknapatawpha Series

Faulkner and Mystery presents a wide spectrum of compelling arguments about the role and function of mystery in William Faulkner’s fiction. Twelve new essays approach the question of what can be known and what remains a secret in the narratives of the Nobel laureate. Scholars debate whether or not Faulkner’s work attempts to solve mysteries or celebrate the enigmas of life and the elusiveness of truth.

Scholars scrutinize Faulkner’s use of the contemporary crime and detection genre as well as novels that deepen a plot rather than solve it. Several essays are dedicated to exploring the narrative strategies and ideological functions of Faulkner’s take on the detective story, the classic “whodunit.” Among Faulkner’s novels most interested in the format of detection is *Intruder in the Dust*, which assumes a central role in this essay collection.

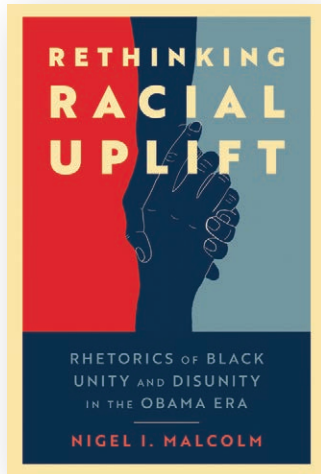
Other contributors explore the thickening mysteries of racial and sexual identity, particularly the enigmatic nature of his female and African American characters. Questions of insight, cognition, and judgment in Faulkner’s work are also at the center of essays that explore his storytelling techniques, plot development, and the inscrutability of language itself.

Annette Trefzer is professor of English at the University of Mississippi. She is author of *Exposing Mississippi: Eudora Welty’s Photographic Reflections* and *Disturbing Indians: The Archaeology of Southern Fiction* and coeditor of *Global Faulkner*; *Faulkner’s Sexualities*; *Faulkner and Formalism: Returns of the Text*; and *Faulkner and the Native South*, all published by University Press of Mississippi, and her work has appeared in many journals. **Ann J. Abadie** is former associate director of the Center for the Study of Southern Culture at the University of Mississippi and coeditor of numerous scholarly collections from the Faulkner and Yoknapatawpha Conference.

Rethinking Racial Uplift

Rhetorics of Black Unity and Disunity in the Obama Era

Nigel I. Malcolm



*A reconsideration of
Black unity, racial
uplift, and the role of the
Talented Tenth*

January 208 pages (approx.), 6 x 9
inches

Printed casebinding **\$99.00S**

978-1-4968-4264-0

Paper **\$30.00S** 978-1-4968-4265-7

Ebook available

In 1903, W. E. B. Du Bois wrote about the Talented Tenth in an influential essay of the same name. The concept exalted college-educated Blacks who Du Bois believed could provide the race with the guidance it needed to surmount slavery, segregation, and oppression in America. Although Du Bois eventually reassessed this idea, the rhetoric of the Talented Tenth resonated, still holding sway over a hundred years later.

In *Rethinking Racial Uplift: Rhetorics of Black Unity and Disunity in the Obama Era*, author Nigel I. Malcolm asserts that in the post-civil rights era, racial uplift has been redefined not as Black public intellectuals lifting the masses but as individuals securing advantage for themselves and their children. Malcolm examines six best-selling books published during Obama's presidency—including Randall Kennedy's *Sellout*, Bill Cosby's and Alvin Poussaint's *Come on People*, and Ta-Nehisi Coates's *Between the World and Me*—and critically analyzes their rhetorics on Black unity, disunity, and the so-called “postracial” era. Based on these writings and the work of political and social scientists, Malcolm shows that a large, often-ignored percentage of Blacks no longer see their fate as connected with that of other African Americans.

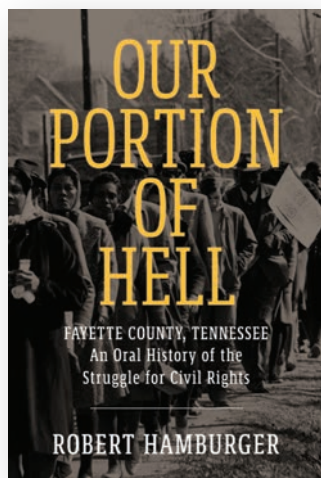
While many Black intellectuals and activists seek to provide a justification for Black solidarity, not all agree. In *Rethinking Racial Uplift*, Malcolm takes contemporary Black public intellectual discourse seriously and shows that disunity among Blacks, a previously ignored topic, is worth exploring.

Nigel I. Malcolm is associate professor of communication at Keene State College. He is author of *One More River to Cross: The Therapeutic Rhetoric of Race in the Post-Civil Rights Era*.

Our Portion of Hell

Fayette County, Tennessee: An Oral History of the
Struggle for Civil Rights

Robert Hamburger



*A powerful documentary
account of the struggle
for voting rights in a
southern community*

December 288 pages (approx.), 6 x 9
inches, 29 b&w illustrations

Printed casebinding **\$99.00S**

978-1-4968-4234-3

Paper **\$25.00S** 978-1-4968-4235-0

Ebook available

Our Portion of Hell: Fayette County, Tennessee: An Oral History of the Struggle for Civil Rights offers an unrivalled account of how a rural Black community drew together to combat the immense forces aligned against them. Author Robert Hamburger first visited Fayette County as part of a student civil rights project in 1965 and, in 1971, set out to document the history of the grassroots movement there.

Beginning in 1959, Black residents in Fayette County attempting to register to vote were met with brutal resistance from the white community. Sharecropping families whose names appeared on voter registration rolls were evicted from their homes and their possessions tossed by the roadside. These dispossessed families lived for months in tents on muddy fields, as Fayette County became a “tent city” that attracted national attention. The white community created a blacklist culled from voter registration rolls, and those whose names appeared on the list were denied food, gas, and every imaginable service at shops, businesses, and gas stations throughout the county.

Hamburger conducted months of interviews with residents of the county, inviting speakers to recall childhood experiences in the “Old South” and to explain what inspired them to take a stand against the oppressive system that dominated life in Fayette County. Their stories, told in their own words, make up the narrative of *Our Portion of Hell*.

This reprint edition includes twenty-nine documentary photographs. In a new afterword, Hamburger discusses the making of the book and reflects upon the difficult truth that many of the core issues that inspired the civil rights struggle remain as urgent as ever.

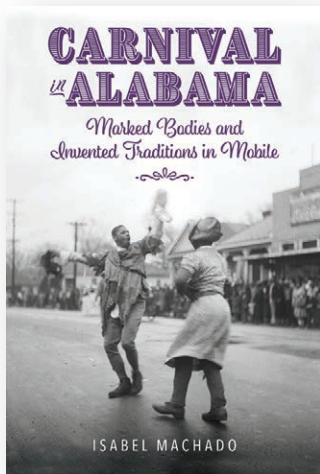
Robert Hamburger is author of six books ranging from oral history, personal journalism, biography, and travel memoir to fiction. He is the recipient of two NEH research awards, three Fulbright teaching fellowships (France, New Delhi, Kolkata), three residencies at the MacDowell Artists Colony, and a New York Foundation of the Arts award in creative nonfiction.

Carnival in Alabama

Marked Bodies and Invented Traditions in Mobile

Isabel Machado

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



A lively and exciting analysis of one of the United States' oldest Mardi Gras celebrations

February 176 pages (approx.), 6 x 9 inches, 69 b&w and color illustrations
Printed casebinding **\$99.00S**
978-1-4968-4258-9
Paper **\$30.00S** 978-1-4968-4259-6
Ebook available

“*Carnival in Alabama* makes a transformative contribution to the historiography of Mobile’s Mardi Gras, and an indispensable addition to the growing body of scholarship on Carnival traditions throughout the United States.”

—Christian DuComb, author of *Haunted City: Three Centuries of Racial Impersonation in Philadelphia*

Mobile was a quintessential boomtown during World War II. That prosperity was followed by a period of rapid urban decline and subsequent attempts at revitalizing (or gentrifying) its downtown area. As in many other US cities, urban renewal, integration, and other socioeconomic developments led to white flight, marginalized the African American population, and set the stage for the development of LGBTQ+ community building and subculture. Yet these usually segregated segments of society in Mobile converged once a year to create a common identity, that of a Carnival City.

Carnival in Alabama: Marked Bodies and Invented Traditions in Mobile looks not only at the people who participated in Mardi Gras organizations divided by race, gender, and/or sexual orientation, but also investigates the experience of “marked bodies” outside of these organizations or people involved in carnival through their labor or as audiences (or publics) of the spectacle. By looking at Carnival as an “invented tradition” and as a semi-otic system associated with discourses of power, it joins a transnational conversation about the phenomenon.

Isabel Machado specializes in the fields of gender and sexuality studies and celebration studies, focusing more specifically on carnivals and drag competitions. She has published articles in *Oral History Journal*, *Journal of Festive Studies*, *O Olho da História*, and *Study the South*.

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25

Jazz à la Creole

French Creole Music and the Birth of Jazz

Caroline Vézina



The first scholarly volume dedicated to French Creole music and its contribution to the development of jazz in New Orleans

December 220 pages (approx.), 6 x 9 inches, 1 table, 29 b&w figures, and 20 musical examples
Printed casebinding **\$99.00S**
978-1-4968-4240-4
Paper **\$30.00S** 978-1-4968-4242-8
Ebook available
American Made Music Series

“This book is an excellent scholarly synthesis of the various attributions to Afro-French Creole culture regarding the formation and early development of New Orleans jazz. The study ties together issues related to race, ethnic identity, gender, class, religious and secular education, transcultural exchange, and canon formation. This work is indispensable.”

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

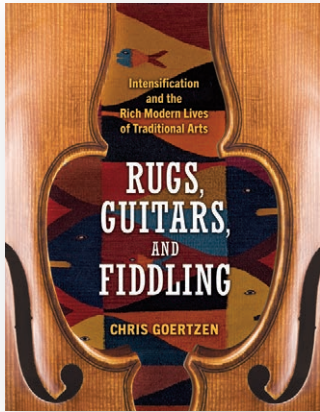
During the formative years of jazz (1890–1917), the Creoles of Color—as they were then called—played a significant role in the development of jazz as teachers, bandleaders, instrumentalists, singers, and composers. They played and/or sang classical, military, and dance music, as well as popular songs and *cantiques* that incorporated African, European, and Caribbean elements decades before early jazz appeared. In *Jazz à la Creole: French Creole Music and the Birth of Jazz*, author Caroline Vézina describes the music played by the Afro-Creole community since the arrival of enslaved Africans in La Louisiane, then a French colony, at the beginning of the eighteenth century, emphasizing the many cultural exchanges that led to the development of jazz.

Vézina has compiled and analyzed a broad scope of primary sources found in diverse locations from New Orleans to Quebec City, Washington, DC, New York City, and Chicago. A closer look at their musical practices indicates that the Creoles sang and improvised music and/or lyrics of Creole songs, and that some were part of their professional repertoire. As such, they belong to the Black American and the Franco-American folk music traditions that reflect the rich cultural heritage of Louisiana.

Caroline Vézina is an independent scholar specializing in the study of music and culture. Based in Montréal, she split her time between her hometown and New Orleans for many years to further her research on the music of the French Creoles.

Rugs, Guitars, and Fiddling

Intensification and the Rich Modern Lives of
Traditional Arts
Chris Goertzen



A groundbreaking analysis that focuses on how current, widely enjoyed expressive culture retains its traditionality while recruiting new fans

November 240 pages (approx.),
8.5 x 11 inches, 55 color illustrations,
17 musical examples, and 6 tables
Printed casebinding **\$99.00S**
978-1-4968-4373-9
Paper **\$30.00S** 978-1-4968-4374-6
Ebook available

“Chris Goertzen is a master storyteller whose affection for folk arts shines through each page of this book.”

—David G. Hebert, coeditor of *Theory and Method in Historical Ethnomusicology*

“Those compelled by the tensions between locally grounded artistic traditions and global cultural changes will welcome Goertzen’s evidence and insights, as will aficionados of the rug-weaving, guitar-making, and contest-fiddling traditions, explored through illuminating images and prose.”

—James P. Leary, author of *Folksongs of Another America: Field Recordings from the Upper Midwest, 1937–1946*

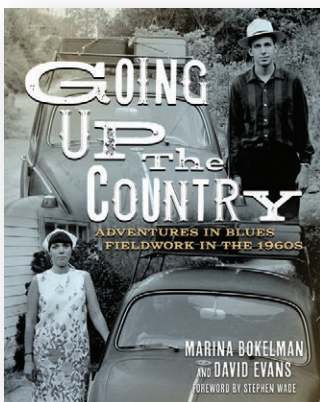
What do exotic area rugs, handcrafted steel-string guitars, and fiddling have in common today? Many contemporary tradition bearers embrace complexity in form and content. They construct objects and performances that draw on the past and evoke nostalgia effectively but also reward close attention. In *Rugs, Guitars, and Fiddling: Intensification and the Rich Modern Lives of Traditional Arts*, author Chris Goertzen argues that this entails three types of change that can be grouped under an umbrella term: intensification. Rugs handwoven in southern Mexico, luthier-made guitars, and southern US fiddle styles experience parallel changes, all absorbing just enough of the complex flavors, dynamics, and rhythms of modern life to translate inherited folklore into traditions that can be widely celebrated today. Intensification helps make crafts and traditional performances more accessible and understandable and thus more effective.

Chris Goertzen is professor of music history and world music at the University of Southern Mississippi. His books include *Fiddling for Norway: Revival and Identity*; *Southern Fiddlers and Fiddle Contests*; *Made in Mexico: Tradition, Tourism, and Political Ferment in Oaxaca*; George P. Knauff’s “Virginia Reels” and the *History of American Fiddling*; and *American Antebellum Fiddling*, the latter four published by University Press of Mississippi.

Going Up the Country

Adventures in Blues Fieldwork in the 1960s
Marina Bokelman and David Evans

Foreword by Stephen Wade



A fascinating collaboration from two scholars working in the South during a crucial point in blues history

November 295 pages (approx.), 8 x 10
inches, 106 b&w photographs
Printed casebinding **\$110.00S**
978-1-4968-4197-1
Paper **\$40.00S** 978-1-4968-4198-8
Ebook available
American Made Music Series

“Anyone who fell in love with blues music in the 1960s or who recognizes its enduring importance today will find this book an honest, sometimes painful, sometimes funny opportunity to ride along.”

—Erika Brady, professor of folk studies at Western Kentucky University

“If I told y’all everything I like about this book, it’d be too many pages long, so just let me say that if you love blues like I do, this is a joy to read, and every page is fascinating. I highly recommend it.”

—Charlie Musselwhite, Grammy Award–winning blues harp player

At the height of the blues revival, Marina Bokelman and David Evans made two trips to Louisiana and Mississippi and short trips in California to do fieldwork for their studies at UCLA. While there, they made recordings and interviews and took extensive field notes and photographs of blues musicians and their families. *Going Up the Country: Adventures in Blues Fieldwork in the 1960s* presents their experiences in vivid detail through the field notes, the photographs, and the retrospective context and commentary of these two passionate researchers. Their notes and photographs take the reader into the midst of memorable encounters with many obscure but no less important musicians, as well as blues legends.

In this enlightening book, Bokelman and Evans provide an exciting and honest portrayal of blues field research in the 1960s.

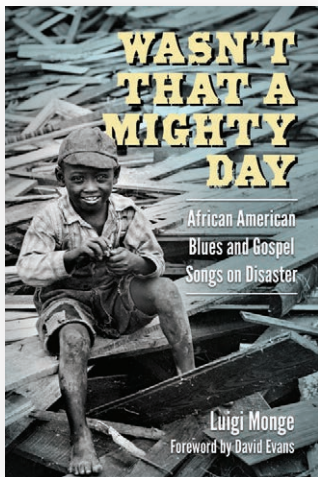
Marina Bokelman is a practicing folklorist and a cappella ballad singer in her community in the Sierra Nevada foothills of Northern California. She received a grant from the California Arts Council to document the social and cultural life of that community and produced an educational folk music program for local community radio station KVMR. **David Evans** is author of several books and other publications and productions on blues music and has received two Grammy Awards for Best Album Notes. Evans taught at California State University, Fullerton, and the University of Memphis, where he retired as professor of music emeritus.

Wasn't That a Mighty Day

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Luigi Monge

Foreword by David Evans



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Monge explores how deeply and directly these catastrophes affected Black communities; whether these collective tragedies prompted different reactions among white people and, if so, why; and more broadly, how the role of memory in recounting and commenting on historical and cultural facts shaped African American society from 1879 to 1955.

Luigi Monge is a freelance teacher and translator. He is author of *Robert Johnson: I Got the Blues* and *Howlin' Wolf: I'm the Wolf*. He has published articles in *Black Music Research*, *Journal of Texas Music History*, and *Popular Music*.

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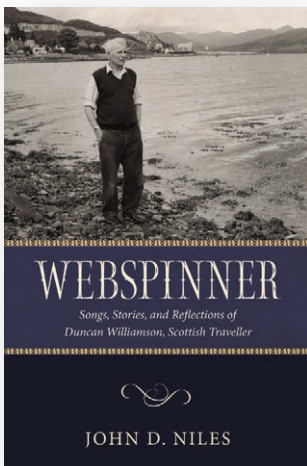
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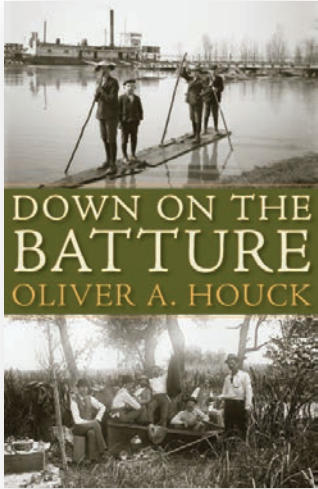
—Carl Lindahl, professor at University of Houston and editor of *American Folktales* and *Perspectives on the Jack Tales*

Born in 1928 in a tent on the shore of Loch Fyne, Argyll, Duncan Williamson (d. 2007) eventually came to be recognized as one of the foremost storytellers in Scotland and the world. *Webspinner: Songs, Stories, and Reflections of Duncan Williamson, Scottish Traveller* is based on more than a hundred hours of tape-recorded interviews undertaken with him in the 1980s. Williamson tells of his birth and upbringing in the west of Scotland, his family background as one of Scotland’s seminomadic travelling people, and the challenges he later faced while raising a family of his own, living on the road for half the year. The recordings on which the book is based were made by John D. Niles, who was then an associate professor at the University of California, Berkeley. Niles has transcribed selections from his field tapes with scrupulous accuracy, arranging them alongside commentary, photos, and other scholarly aids, making this priceless self-portrait of a brilliant storyteller available to the public. The result is a delight to read and a mine of information concerning a vanished way of life and the place of singing and storytelling in Traveller culture.

John D. Niles is author of *Homo Narrans: The Poetics and Anthropology of Oral Literature* and a number of other books relating to early medieval literature and the theory and practice of oral narrative.

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Oliver A. Houck



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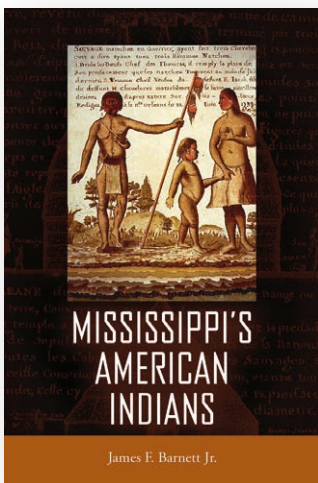
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Oliver A. Houck is professor of law and David Boies Chair in Public Interest Law at Tulane University. He has received the Distinguished Achievement Award from the Environmental Section of the American Bar Association and Louisiana’s Conservationist of the Year. He is author of *The Clean Water Act TMDL Program: Law, Policy, and Implementation*; *Taking Back Eden: Eight Environmental Cases That Changed the World*; *Downstream Toward Home: A Book of Rivers*; and *Uijongbu: A Soldier’s Life in Korea*.

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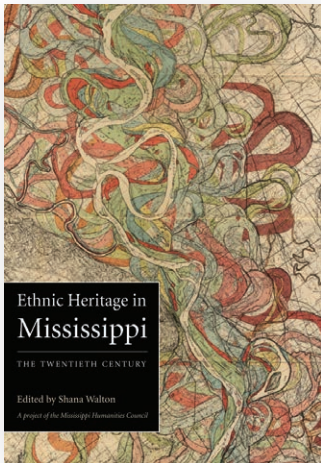
James F. Barnett Jr. is author of *Beyond Control: The Mississippi River’s New Channel to the Gulf of Mexico* and *The Natchez Indians: A History to 1735*, both published by University Press of Mississippi. His work has appeared in the *Journal of Mississippi History*, *Mississippi Archaeology*, and *Southern Quarterly*. He retired as director of the Historic Properties Division with the Mississippi Department of Archives and History.

Ethnic Heritage in Mississippi

The Twentieth Century

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Shana Walton is professor of English, modern languages, and cultural studies at Nicholls State University. Formerly, she was director of the Center for Oral History and Cultural Heritage at the University of Southern Mississippi. She is coeditor of *Language in Louisiana: Community and Culture*, published by University Press of Mississippi. **Barbara Carpenter**, executive director emeritus of the Mississippi Humanities Council, taught college English for fifteen years at Southeastern Louisiana University, St. Joseph Seminary College, and the University of Southern Mississippi. As an element of programming for the Columbus Quincentenary, she developed, secured funding, and oversaw the council’s ethnic heritage project, serving as editor for *Ethnic Heritage of Mississippi*, published by University Press of Mississippi.

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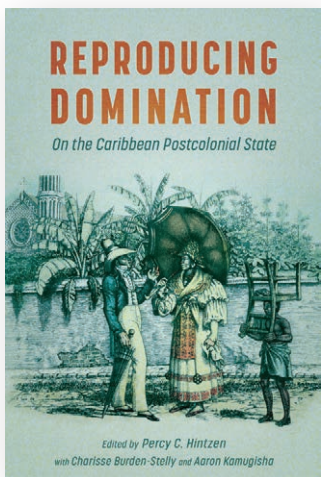
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Percy C. Hintzen is professor of global and sociocultural studies at Florida International University and professor emeritus of African American studies at the University of California, Berkeley. **Charisse Burden-Stelly** is the 2020–2022 visiting scholar in the Race and Capitalism Project at the University of Chicago. She is currently assistant professor of Africana studies and political science at Carleton College. **Aaron Kamugisha** is Ruth Simmons Professor of Africana Studies at Smith College. He is editor of six essay collections and five special issues of journals on Caribbean and Africana thought and is author of *Beyond Coloniality: Citizenship and Freedom in the Caribbean Intellectual Freedom*.

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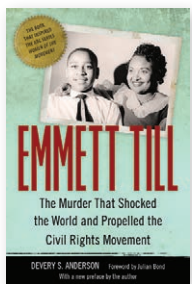
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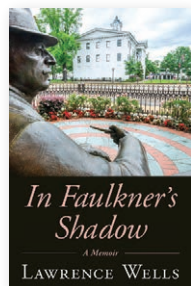
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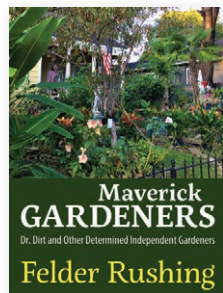
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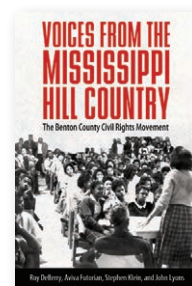
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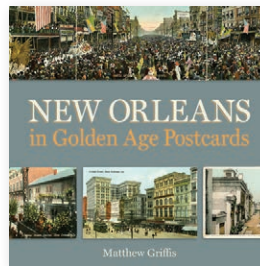
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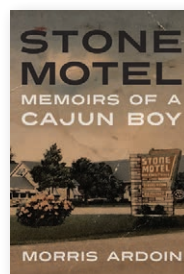
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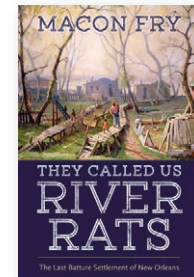
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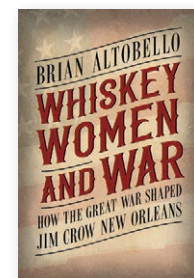
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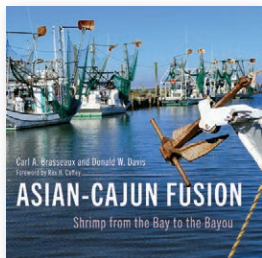
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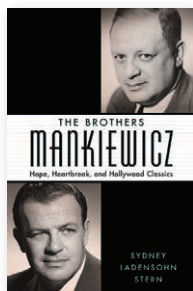
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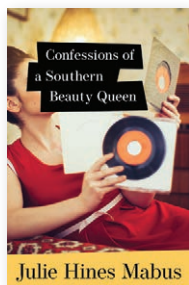
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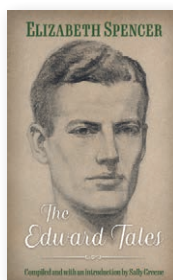
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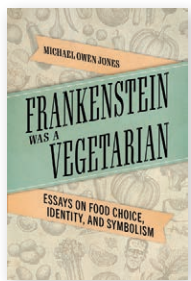
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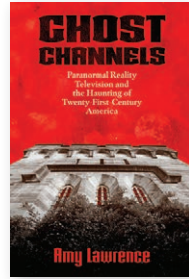


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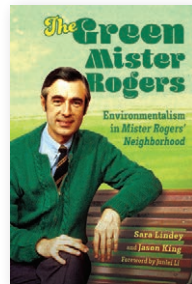


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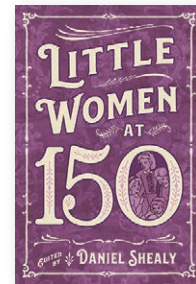


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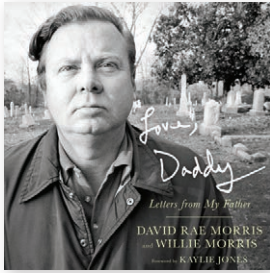


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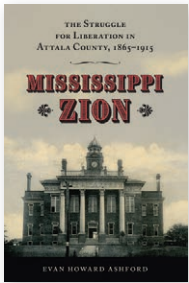
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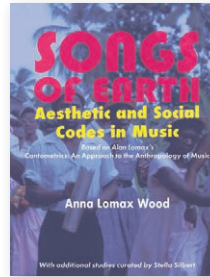
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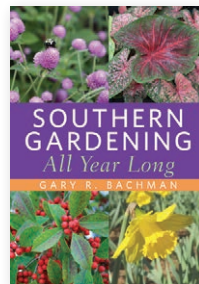
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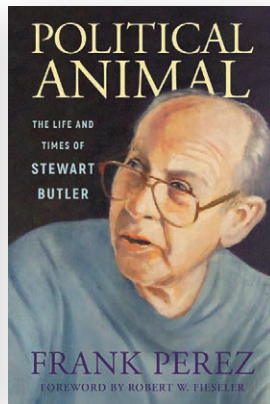
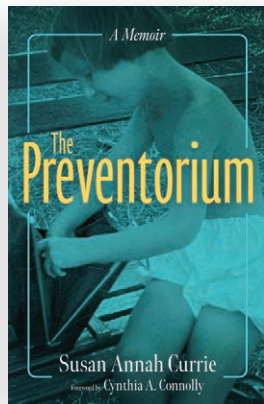
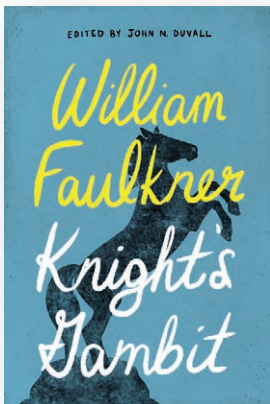
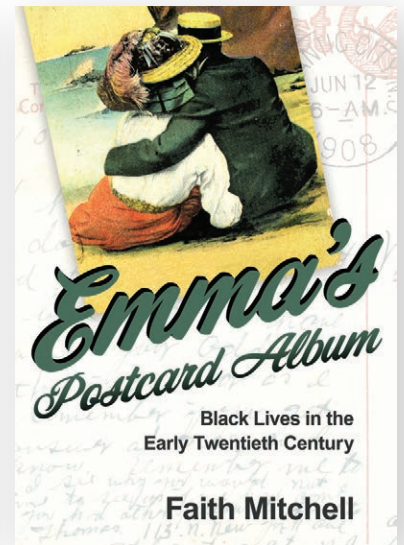
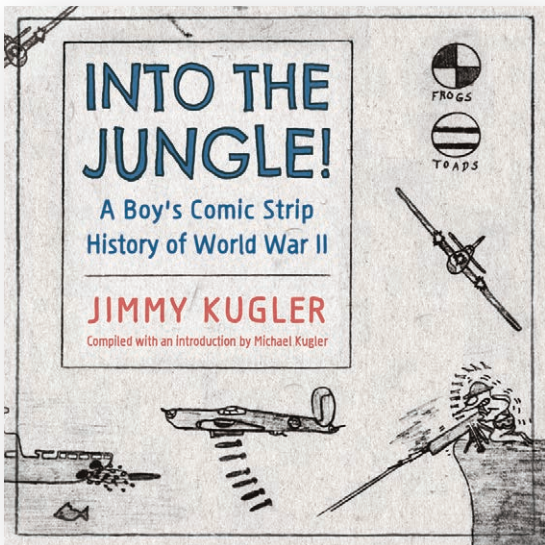
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