



UNIVERSITY PRESS OF MISSISSIPPI

Books for Fall/Winter 2023-2024



UPM FIRST AUTHOR'S INITIATIVE

University Press of Mississippi is proud to work with authors from all backgrounds within the academy and outside of it. The UPM First Author's Initiative, established through generous gifts from our authors, supports the publication of books by emerging scholars, nontraditional authors, and authors with a variety of life experiences. Funded through the University Press of Mississippi New Horizons Fund at the Community Foundation for Mississippi, this initiative supports the work of the Press to help authors achieve success regardless of their academic status or access to resources. Funds may be used to offset a variety of costs that might otherwise be a burden to an author and the Press.

By supporting the UPM First Author's Initiative, donors to University Press of Mississippi help these diverse voices reach a broad audience of readers and researchers around the world.

Books already supported by the initiative include:

- ***Mississippi Zion: The Struggle for Liberation in Attala County, 1865-1915***
- ***Carnival in Alabama: Marked Bodies and Invented Traditions in Mobile***

Throughout 2023 the UPM team will spotlight a few of the first-time authors whose books have garnered academic and popular recognition, celebrating them and looking forward to the big ideas first-time authors will contribute to the future.

A few of the first-time authors featured in this Fall/Winter 2023-2024 catalog are:

- ***Mississippi's Natural Heritage: Photographs of Flora and Fauna***
- ***Love Letter from Pig: My Brother's Story of Freedom Summer***

To learn more or make contributions to the UPM First Author's Initiative through the University Press of Mississippi New Horizon Fund at the Community Foundation for Mississippi, visit our donation page on the UPM website, <https://www.upress.state.ms.us/Support-the-Press>.

Craig W. Gill
Director

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- 20 What a Difference a Day Makes + **Bergsman**



MISSISSIPPI / PHOTOGRAPHY / NATURE

Mississippi's Natural Heritage

Photographs of Flora and Fauna

Wesley L. Shoop

“Wesley Shoop’s knowledge of native Mississippi taxa is immense, rivaled only by his skill with a camera. It has been a joy to watch his photographic collection of our state’s flora and fauna grow, and I’m sure this publication will be a tremendous aid to both the professional and amateur naturalist alike.”
—Chris King, education chair and former president of the Jackson Audubon Society

Mississippi's Natural Heritage: Photographs of Flora and Fauna glories in the plants and animals of the state. Featuring four hundred beautiful color photographs and a complete index of included species, *Mississippi's Natural Heritage* is the first book of its kind dedicated to Mississippi's natural world. Photographer Wesley L. Shoop spent years photographing a vast array of invertebrates, fossils, amphibians and reptiles, birds, mammals, plants, and fungi, and the book features a section dedicated to each group.

The photographs in this book were taken in LeFleur's Bluff State Park, a dazzling, well-known Mississippi park and urban natural area that exemplifies the biota of Mississippi. Over a thousand species of flora and fauna have been identified on the park's bluff and floodplain. All of these species can be found in forests, parks, and backyards across the state. LeFleur's Bluff is a fascinating microcosm of Mississippi's ecological community. Shoop has created this breathtaking collection of images in the hope that by illustrating the living diversity found in Mississippi, it can inspire a greater appreciation of what we have and how impoverished we will be if we do not protect it.

Wesley L. Shoop is former professor of parasitology at Murray State University; director of parasitology at Merck & Co., Inc.; and vice president and global head of animal health at DuPont. He has published over a hundred scientific articles and discovered such antiparasitic drugs as eprinomectin in Eprinex and afoxaloner in NexGard.



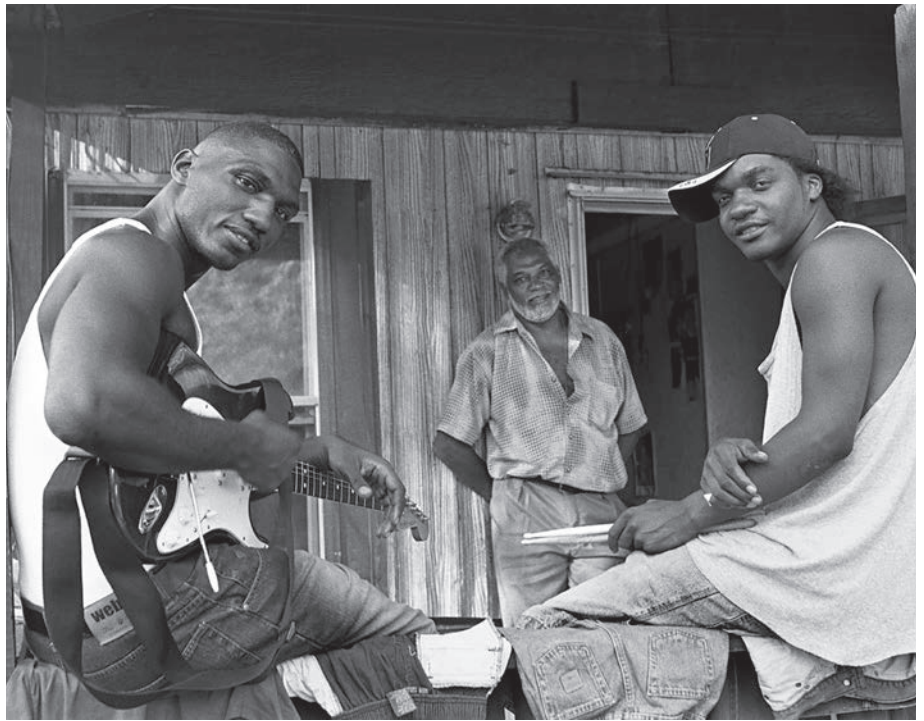
*A magnificent display of the
flora and fauna found in the
Magnolia State*



MISSISSIPPI'S NATURAL HERITAGE

Photographs of Flora and Fauna WESLEY L. SHOOP

October 248 pages (approx.), 10 x 11 inches,
400 color photographs
Cloth **\$50.00T** 978-1-4968-4680-8
Ebook available



MUSIC / PHOTOGRAPHY / MISSISSIPPI

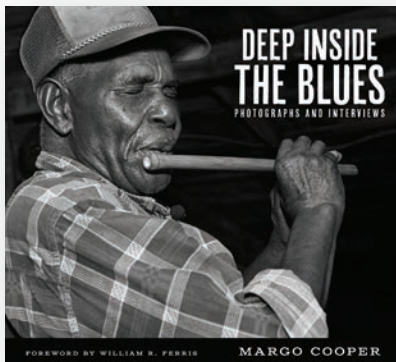
Deep Inside the Blues

Photographs and Interviews

Margo Cooper

Foreword by William R. Ferris

Dazzling black-and-white photographs and in-depth interviews that illuminate the lives and times of three generations of blues musicians



November 416 pages (approx.), 11 x 10 inches,
168 b&w photographs

Cloth **\$45.00T** 978-1-4968-4741-6

Ebook available

American Made Music Series

“Deep Inside the Blues avoids the culture-wide tendency to romanticize and elegize its subjects as ‘the last surviving bluesmen’ or view them solely as conduits for the pain of racial oppression. Instead, Cooper’s interviews offer a nuanced celebration of the musicians she has come to know—indomitable individuals, storytellers and healers both, who have etched themselves into the world’s imagination.”

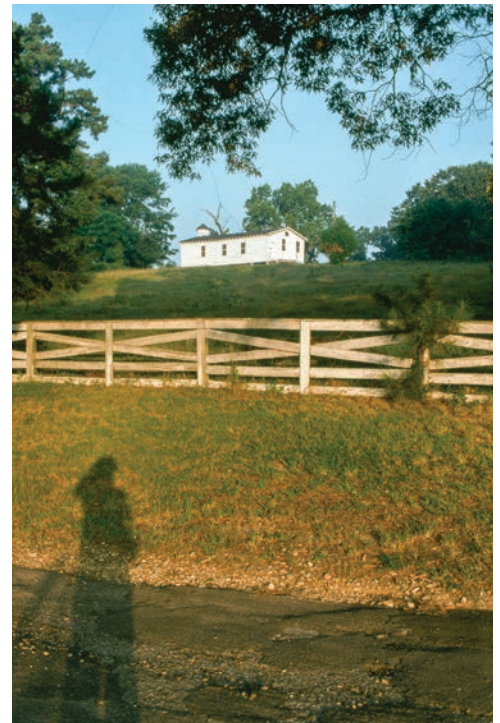
—Adam Gussow, author of *Whose Blues? Facing Up to Race and the Future of the Music*

Deep Inside the Blues collects thirty-four of Margo Cooper’s interviews with blues artists and is illustrated with over 160 of her photographs, many published here for the first time. For thirty years, Cooper has been documenting the lives of blues musicians, their families and homes, neighborhoods, festivals, and gigs. Her photographic work combines iconic late-career images of many legendary figures, including Bo Diddley, Honeyboy Edwards, B.B. King, Pinetop Perkins, and Hubert Sumlin, with youthful shots of Cedric Burnside, Shemekia Copeland, and Sharde Thomas, themselves now in their thirties and forties.

On her very first trips to Mississippi in 1997 and 1998, Cooper had the good fortune to photograph Sam Carr, Frank Frost, Bobby Rush, and Otha Turner, among others. “The blues come out of the field,” L. C. Ulmer told Cooper. Seeing those fields, as well as the old juke joints, country churches, and people’s homes, inspired her. Many of the key blues players of the period have already passed, making their stories and Cooper’s photographs of them all the more poignant and valuable.

Margo Cooper is a photographer and oral historian working in the classic documentary tradition. She is a longtime contributing writer and photographer for *Living Blues* magazine. Her work has also appeared in the *New York Times Lens* blog.

Photographs of Shirley Lewis; Cedric Burnside, Melvin Burnside, and Garry Burnside; and James “Super Chikan” Johnson. © Margo Cooper.



ART / PHOTOGRAPHY / SOUTHERN LITERATURE

American Landscapes

Meditations on Art and Literature in a Changing World

Edited by Ann J. Abadie and J. Richard Gruber

“With incisive vision, *American Landscapes* offers creative insight into the many-layered meanings of southern landscapes.”

—Ligia Römer, director of the Dusti Bongé Art Foundation

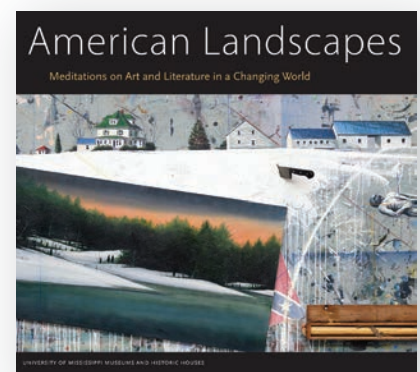
American Landscapes: Meditations on Art and Literature in a Changing World is a major contemporary survey of landscapes in art and literature of the United States, especially the American South. Inspired by William Dunlap’s extraordinary landscape *Meditations on the Origins of Agriculture in America* and a collection of forty paintings and photographs by southern artists, this volume brings together artists, authors, and scholars to present new perspectives on art and literature both past and present.

The volume features art and text from artists including John Alexander, Jason Bouldin, Carlyle Wolfe Lee, and Ke Francis; photographers Sally Mann and Huger Foote; museum directors Betsy Bradley, Jane Livingston, and Julian Rankin; and authors W. Ralph Eubanks, John Grisham, Jessica B. Harris, Natasha Trethewey, and Curtis Wilkie. In eighteen new essays written during the pandemic and since the events of January 6, 2021, the essayists emphasize how the key issues Dunlap addressed in his 1987 artwork have become part of the national discourse and make his work even more vital today.

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 Oxford’s annual Faulkner and Yoknapatawpha Conference. **J. Richard Gruber** is director emeritus of the Ogden Museum of Southern Art. He has published more than forty-five books and catalogs, including *Dunlap: William Dunlap*; *Dusti Bongé, Art and Life: Biloxi, New Orleans, New York*; and *A Unique Slant of Light: The Bicentennial History of Art in Louisiana* (the latter two published by University Press of Mississippi). He also has been the executive producer of *William Dunlap: Objects Found and Fashioned*, an award-winning documentary film produced in association with Stanley Staniski and Staniski Media, Washington, DC.

Illustrations (clockwise from top left): *Flat Out Storm Front*, 2008, by William Dunlap, Collection of Marla and Lowry Lomax; *Rose Hill Church, Fisher Ferry Road, Warren County, Mississippi*, 1975, photograph by William Ferris, William R. Ferris Collection, The Wilson Library, University of North Carolina at Chapel Hill; *Delta Dog*, n.d., photography by Maude Schuyler Clay, Collection of Maude Schuyler Clay.

A lushly illustrated consideration of the significance of landscapes in art and literature during times of unprecedented change



November 352 pages (approx.), 11 x 10 inches, 263 color illustrations

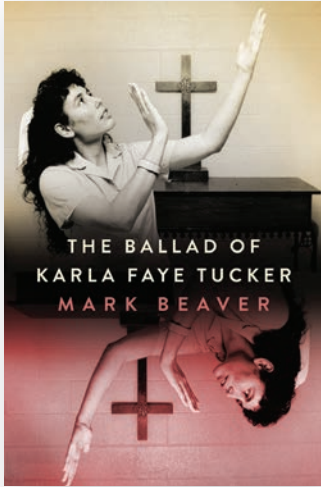
Cloth **\$50.00S** 978-1-4968-4573-3

Ebook available

University of Mississippi Museum and Historic Houses Series

The Ballad of Karla Faye Tucker

Mark Beaver



A riveting true story of a Texas murder that captivated a nation and inspired evangelicals to fight for clemency

September 224 pages (approx.),
5.5 x 8.5 inches
Paper **\$22.00T** 978-1-4968-5032-4
Printed casebinding **\$99.00S**
978-1-4968-4662-4
Ebook available

On a June night in 1983, twenty-three-year-old Karla Faye Tucker and her boyfriend, fueled by a sinister cocktail of illicit drugs, broke into a Houston apartment. “We were very wired,” Tucker later testified, “and we was looking for something to do.” Though they later claimed they entered the premises with no murderous intent, they ended up slaughtering two people—one a sworn enemy, the other an utter stranger. The weapon: a pickax they found in the apartment.

Fourteen years later, in early 1998, Tucker was facing lethal injection. But after her religious conversion in prison, Texas would be executing a different woman than the one who had committed the murders. Her change was so dramatic that the most powerful and influential voices in American televangelism—Pat Robertson and Jerry Falwell among them—were urging viewers to contact Texas Governor George W. Bush and plead for clemency. One follower was author Mark Beaver’s father, a devout Southern Baptist deacon who asked Beaver to put his fledgling literary ambitions to work by composing a letter on his behalf to Governor Bush.

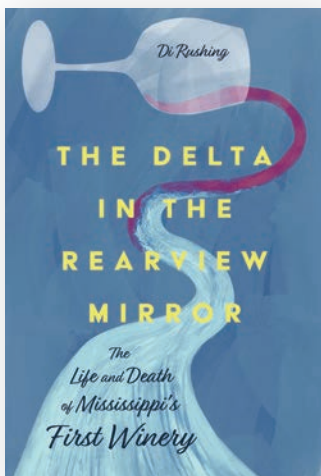
Through a merger of true crime, social history, and memoir, *The Ballad of Karla Faye Tucker* illustrates how a seemingly distant news story triggers a national reckoning and exposes a growing divide in America’s evangelical community. It is a tale of how one woman defies all conventions of death row inmates, and her saga serves as an unlikely but fascinating prism for exploring American culture and the limits of forgiveness and transformation. It is also a deeply personal reflection on how a father’s request leads his son to struggle with who he was raised to be and who he imagines becoming.

Mark Beaver is author of *Suburban Gospel*, a memoir about growing up in the 1980s Bible Belt. His prose has appeared in *North American Review*, *swamp pink*, *River Teeth*, *Gulf Coast*, *Ninth Letter*, and elsewhere.

The Delta in the Rearview Mirror

The Life and Death of Mississippi’s First Winery

Di Rushing



A firsthand account of the splendid rise and frightening fall of Mississippi’s first winery

February 176 pages (approx.), 6 x 9 inches
Cloth **\$25.00T** 978-1-4968-4929-8
Ebook available

After graduating from Mississippi State University in 1976, Di Rushing and her husband, Sam, found themselves back on their family farm near Merigold, Mississippi, with 350 acres and no real clue what to do. The couple decided to open the first winery in Mississippi, and with it, a successful business was born. Six years later, a small restaurant joined the Delta winery. Both businesses were thriving by 1990, with eight national award-winning wines, a beautiful vineyard, and a successful restaurant.

But in March of 1990, a series of unforeseen events rocked the operation. After the Rushings discovered one of the tour guides, Ray Russell, selling drugs in the winery parking lot, they fired him. He responded with a terrorizing vengeance that persisted over the next nine months. In the early morning hours, the former guide broke into the winery, crept into the wine cellar, and released the entire inventory—nearly a quarter of a million dollars’ worth—down the drain. Fortunately, his incompetence thwarted his most destructive intention to blow up the restaurant. In his rampage, he broke all the windows, which allowed the gas from the kitchen oven to escape, sparing the premises. Though the Rushings rebuilt with the help of their community, Russell continued to stalk and threaten the young family. As his menacing behavior continued to escalate, the Rushings closed their business of fourteen years and moved to Ouray, Colorado, where they began rebuilding their lives. Culminating in the sudden, violent murders of Russell, his wife, and his father twenty-five years later, this book tells a story of both shock and resilience, charting Mississippi history along with way.

Di Rushing grew up in the Mississippi Delta. In 1976, she and her husband established the state’s first winery near Merigold, Mississippi. A few years later, Rushing opened Top of the Cellar Tea Room and published a companion cookbook featuring its recipes. In 1990, she and her family relocated to Ouray, Colorado, where she taught high school English for twenty years. She still misses Delta sunsets.

The Steps We Take

A Memoir of Southern Reckoning

Ellen Ann Fentress



*A clear-eyed account
of white southern
womanhood*

September 160 pages (approx.),
5.5 x 8.5 inches
Cloth **\$25.00T** 978-1-4968-4775-1
Ebook available
**Willie Morris Books in Memoir and
Biography**

“In *The Steps We Take*, Fentress holds a mirror to the archetype (or stereotype) of the helpful, ever-cheerful, and often self-deceiving southern white woman. What results is a meaningful examination of whiteness and womanhood, privilege and charity, all baked into the author’s story of personal transformation.”

—Lauren Rhoades, host of Mississippi Public Broadcasting’s *Mississippi Arts Hour*

Ellen Ann Fentress is a veteran writer for the *New York Times*, the *Washington Post*, and *The Atlantic*. She’s also a seasoned southern woman, specifically a white Mississippi one. As a good southern woman, Fentress felt a calling to help others. As a teenager, she volunteered as a March of Dimes quarter collector and sang hymns at a soup-and-salvation homeless shelter. Later, she married, reared two daughters, renovated a 1941 Colonial home, practiced her French, and served as the bookkeeper for her husband’s business. She followed the scripts she was handed by society.

But she realized the convenient lies and silences that she and most southern—make that American—white women have settled on in the name of convention and, to be honest, inertia. For Fentress, her dodges both behind her front door and beyond became impossible to miss. Eventually, along with claiming a personal second act at midlife, she realized the most urgent community work she could do was to spur truth-telling about the history she knew well and participated in. Through a lens ranging from intimate to the widely human, through moments painful and darkly comic, Fentress casts a penetrating light on what it means to be a white southern woman today.

Ellen Ann Fentress is a journalist, filmmaker, and podcaster. She produced and directed *Eyes on Mississippi*, a 2016 documentary on iconic civil rights journalist Wilson F. Minor.

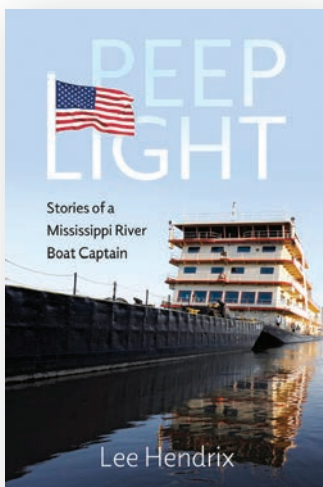
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5

Peep Light

Stories of a Mississippi River Boat Captain

Lee Hendrix



*An illuminating record
of fifty years as a pilot
on the mighty
Mississippi River*

February 160 pages (approx.),
5.5 x 8.5 inches
Paper **\$22.00T** 978-1-4968-5036-2
Printed casebinding **\$99.00S**
978-1-4968-4818-5
Ebook available

“*Peep Light: Stories of a Mississippi River Boat Captain* is a one-of-a-kind book about the folkways and lore of barge and towboat crews on the Mississippi River. These are stories filled with suspense, humor, and heart.”

—Macon Fry, author of *They Called Us River Rats*

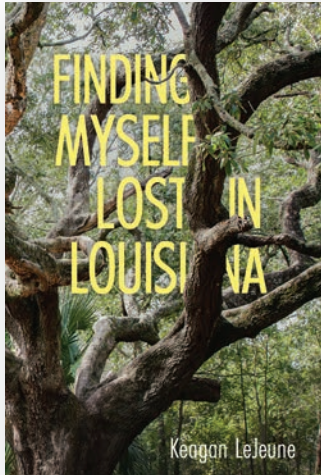
Most people only consider the Mississippi River when they cross it or when it inconveniently abandons its banks. But every year, millions of tons of cargo are transported by towboats on the river. In *Peep Light: Stories of a Mississippi River Boat Captain*, Lee Hendrix provides unique insight on people who work and live on and near the Mississippi River. Captain Hendrix, formerly a pilot for the Delta Queen Steamboat Co., has worked on the Mississippi for fifty years, first as a towboat deckhand in 1972 and eventually as a pilot of towboats and passenger vessels. For Hendrix and others like him, he is at home on the river, living and dining with the same people they work with, working with familiar faces for years at a time and yet meeting new people every day.

Demonstrating a fascination not only with the river but also with the passions and dreams of those who live and work on it, these stories range from personal reflections on aging, experiencing one’s first night on the river and the complex emotions that come with it, working on the deck, promotion to pilot, the characters working aboard these boats, and the history of the river itself. *Peep Light* unites humans with the river through engaging storytelling and sheds light on Hendrix’s rare experience along one of the most powerful and important waterways in the world.

Lee Hendrix is a pilot and former river captain in the US Army Corps of Engineers. Having worked on the river since 1972, Hendrix has written extensively about the Mississippi River.

Finding Myself Lost in Louisiana

Keagan LeJeune



One writer's odyssey through Louisiana folklore and history as he searches for the true meaning of home

October 320 pages (approx.), 6.125 x 9.25 inches, 30 b&w illustrations

Paper **\$25.00T** 978-1-4968-5033-1

Printed casebinding **\$99.00S**

978-1-4968-4733-1

Ebook available

“Keagan LeJeune argues that despite the challenges of climate change, a troubled economy, and racial inequity, the idiosyncrasies of Louisiana’s geography, mythology, and people make it a place worth fighting for.”

—Shane Rasmussen, director of the Louisiana Folklife Center, Northwestern State University

In *Finding Myself Lost in Louisiana*, author Keagan LeJeune brilliantly weaves the unusual folklore, landscape, and history of Louisiana along with his own family lineage that begins in 1760 to trace the trajectory of people’s lives in the Bayou State. His account confronts the challenging environmental record evident in Louisiana’s landscapes. LeJeune also celebrates and memorializes traditions of some underrepresented communities in Louisiana, communities that are vanishing or have vanished—communities including the author’s own.

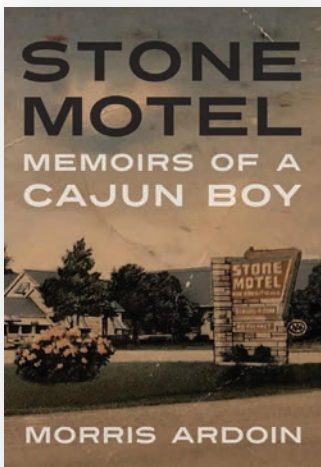
Each section in the memoir is a journey to a fascinating place, but it’s also a search for LeJeune’s own sense of belonging. The book is an adventure and a pilgrimage across Louisiana to explore its future and to reckon with feelings of loss and anxiety accompanying climate disasters. LeJeune travels to Louisiana’s geographic center to learn what waits there. He chases the ghosts of Hot Wells, a shuttered healing resort, and he kneels at the tomb of folk saint Charlene Richard. With every adventure, every memory, he ends up much closer to home.

Keagan LeJeune is an award-winning author, professor of English at McNeese State University, past president of the Louisiana Folklore Society, and former editor of its journal, *Louisiana Folklore Miscellany*. He has collected stories about Louisiana’s legends for more than twenty-five years.

Stone Motel

Memoirs of a Cajun Boy

Morris Ardoin



Dispatches from the childhood of a Louisiana son raised in a roadside motel

NEW IN PAPERBACK

October 280 pages, 6.125 x 9.25 inches, 14 b&w illustrations

Paper **\$25.00T** 978-1-4968-4953-3

Ebook available

Willie Morris Books in Memoir and Biography

“Its details impressive, *Stone Motel* is a layered memoir, both nostalgic and forthright in recalling family struggles.”

—Laura Leavitt, *Foreword Reviews*

“One of the three best gay biography books of all time.”

—bookauthority.org

“Morris Ardoin knew he had to escape the hostile world into which he was born before he could find himself as a gay man. He succeeded in this quest, only to discover, as this brave, complex memoir makes clear, that his past remains an inextricable part of the person he has become.”

—Daniel Burr, *Gay & Lesbian Review*

“Focusing on tradition, family, and food, Morris Ardoin’s *Stone Motel* will resonate with those searching for personal identity in an unaccepting time or place. Intensely personal and incredibly emotional, there is a sense of victory in his survival.”

—Valerie J. Andrews, School of Communication and Design, Loyola University New Orleans

“*Stone Motel* is much more than a memoir; it is a meditation on the intersection of place and identity. Ardoin elevates the classic coming-of-age story to an art form with authenticity and wisdom, all the while never wandering too far from his Cajun roots.”

—Frank Perez, author of *Treasures of the Vieux Carré* and other books about New Orleans

Morris Ardoin has written for organizations with missions that focus on health care, global migration, poverty, human rights, and education. His blog, *Parenthetically Speaking*, features entries on cooking, LGBTQ literature, and life as a Cajun New Yorker, and can be found at www.morrisardoin.com.

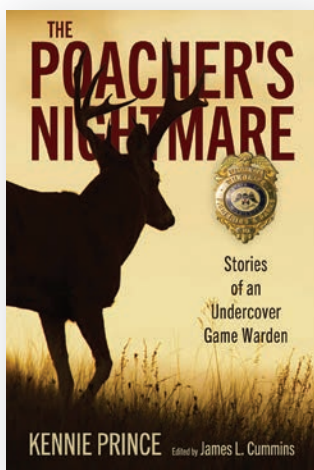
The Poacher's Nightmare

Stories of an Undercover Game Warden

Kennie Prince

Edited by James L. Cummins

Publication of this book was made possible in part by a generous donation from Wildlife Mississippi.



The thrilling memoir of a covert wildlife agent who became the poacher's worst enemy

September 256 pages (approx.),
5.5 x 8.5 inches, 36 b&w illustrations

Paper **\$22.00T** 978-1-4968-5031-7

Printed casebinding **\$99.00S**

978-1-4968-4689-1

Ebook available

"The Poacher's Nightmare is filled with fascinating, exciting, and informative stories. It is a compelling read that will be popular with hunters, the fishing public, outdoor enthusiasts, and more."

—Charlie Spillers, author of *Confessions of an Undercover Agent: Adventures, Close Calls, and the Toll of a Double Life*

Raccoons are not the only bandits wearing masks in the wilderness. Growing up, author Kennie Prince spent most of his time in the woods and creeks near his home in Rankin County, Mississippi. A highly skilled outdoorsman, Prince began his career with the Mississippi Department of Wildlife Conservation in 1983 and dedicated his life to protecting Mississippi's fish and wildlife resources in dangerous undercover work. *The Poacher's Nightmare: Stories of an Undercover Game Warden* contains dozens of hair-raising accounts of covert wildlife operations, often spanning years, requiring ingenious planning, complicated secrecy, and deft coordination.

Prince infiltrated bloody-minded, wary criminal groups, winning their trust. Smart, creative, knowledgeable, tenacious, disciplined, passionate, and a natural-born actor, Prince bore a unique skillset that made him an ideal fit for this perilous undertaking. This memoir details how Prince gained the confidence of tightly knit circles of loyal, leery poachers and put an end to their destructive evil.

Kennie Prince began working with the Mississippi Department of Wildlife Conservation as a fisheries technician in 1983 and became a game warden in 1986. He spent the last years of his career in special operations doing undercover work. **James L. Cummins** is a Certified Wildlife Biologist and a Certified Fisheries Professional. He is executive director of Wildlife Mississippi, a statewide conservation organization working with private landowners and community leaders on common-sense natural resource conservation.

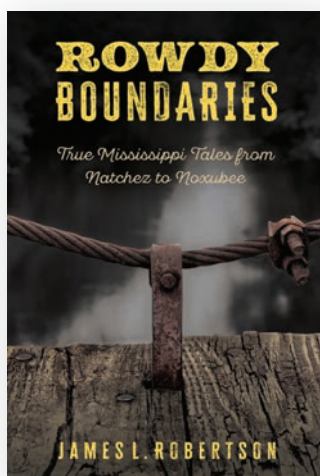
CALL 1.800.737.7788 TOLL FREE

7

Rowdy Boundaries

True Mississippi Tales from Natchez to Noxubee

James L. Robertson



Narratives of the good, the bad, and the outlandish in legal tangles along Mississippi's borders

November 224 pages (approx.), 6 x 9 inches,
1 map

Cloth **\$35.00S** 978-1-4968-4710-2

Ebook available

Dwelling along the Mississippi River, the Tennessee state line, the Tenn-Tom Waterway, and the Gulf of Mexico are a trove of characters with fascinating lives and histories. In *Rowdy Boundaries: True Mississippi Tales from Natchez to Noxubee*, author James L. Robertson weaves these stories to reveal a tapestry of Mississippi's border counties and the towns and people that occupy them. From his unique vantage as a former Mississippi Supreme Court justice and seasoned lawyer, he documents the legal, geographical, and biographical tales revealed during his journeys along and within the state lines.

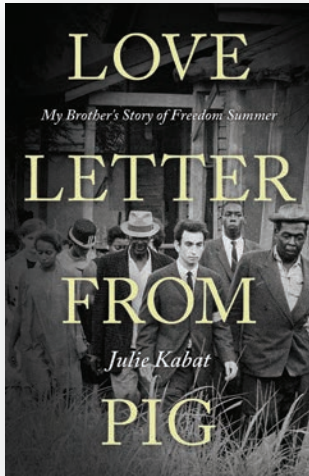
The volume features the true stories of musicians, authors, portrait painters, and football players, as well as political activists, educators, politicians, and judges. Also featured are tributes to noteworthy newspaper editors and columnists for their many contributions over the years. Robertson covers pivotal moments in Mississippi history, including the Mississippi Married Women's Property Act of 1839, the development of Chinese culture in the Mississippi Delta, and 1964 Freedom Summer. He does not shy away from the tragedies of the past, discussing lynchings and murders that still haunt the state today. From ghost towns in Jefferson County to the Slugburger Festival in Corinth, stopping en route for a mint julep in Columbus, Robertson puts a human face on Mississippi history and tells a good yarn along the way.

James L. Robertson served on the Mississippi Supreme Court from 1983 to 1992, taught law at the University of Mississippi Law School from 1977 to 1992, was a shareholder in the Wise Carter law firm from 1993 to 2016, and is now of counsel to the firm. He is author of *Heroes, Rascals, and the Law: Constitutional Encounters in Mississippi History*, published by University Press of Mississippi. He is a native of Greenville and lives in Jackson, Mississippi.

Love Letter from Pig

My Brother's Story of Freedom Summer

Julie Kabat



An inspiring, deeply personal story from the tumultuous heart of civil rights history

September 208 pages (approx.),
5.5 x 8.5 inches, 36 b&w illustrations
Cloth **\$28.00T** 978-1-4968-4723-2
Ebook available

In the summer of 1964, the FBI found the smoldering remains of the station wagon that James Chaney, Michael Schwerner, and Andrew Goodman had been driving before their disappearance. Shortly after this awful discovery, Julie Kabat's beloved brother Luke arrived as a volunteer for the Mississippi Summer Project. Teaching biology to Freedom School students in Meridian, Luke became one of more than seven hundred student volunteers who joined experienced Black civil rights workers and clergy to challenge white supremacy in the nation's most segregated state. During his time in Mississippi, Luke helped plan the community memorial service for Chaney, attended the Democratic National Convention in support of the Mississippi Freedom Democratic Party, and more. Through his activism, Luke grappled with many issues that continue to haunt and divide us today: racialized oppression, threats of violence, and segregation whether explicit in law or implicit through custom.

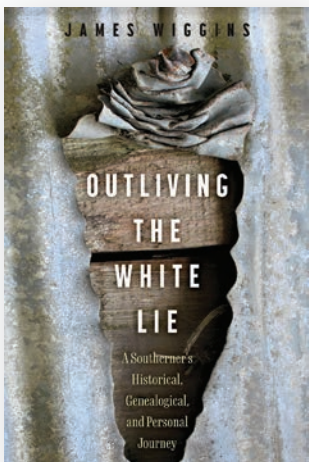
Sadly, Luke died just two years after Freedom Summer, leaving behind copious letters, diaries, and essays, as well as a lasting impact on his younger sister, nicknamed "Pig." Drawing on a wealth of primary resources, especially her brother's letters and diaries, Kabat delves deep into her family history to understand Luke's motivations for joining the movement and documents his experiences as an activist. In addition to Luke's personal narrative, Kabat includes conversations with surviving Freedom School volunteers and students who declare the life-long legacy of Freedom Summer.

Julie Kabat has toured internationally as a composer, performer, singer, and storyteller. She previously worked for over forty years as a teaching artist in public schools.

Outliving the White Lie

A Southerner's Historical, Genealogical, and Personal Journey

James Wiggins



An unflinching chronicle of one Mississippian's reckoning with history

February 256 pages (approx.), 6 x 9 inches
Paper **\$25.00T** 978-1-4968-5035-5
Printed casebinding **\$99.00S**
978-1-4968-4808-6
Ebook available

"Comprised of poignant, interwoven reflections on family, public history, and personal experience, Outliving the White Lie provides a sweeping history of the costs of slavery and white supremacy to the South and nation."
—David R. Roediger, coeditor of *The Construction of Whiteness: An Interdisciplinary Analysis of Race Formation and the Meaning of a White Identity*

Part history, part memoir, *Outliving the White Lie: A Southerner's Historical, Genealogical, and Personal Journey* charts conflicting narratives of American and southern identity through a blend of public, family, and deeply personal history. Author James Wiggins, who was raised in rural Mississippi, pairs thorough historical research with his own lived experiences. *Outliving the White Lie* looks squarely at the many untruths regarding the history and legacy of race that have proliferated among white Americans, from the misrepresentations of Black Confederates to the myth of a "postracial" America.

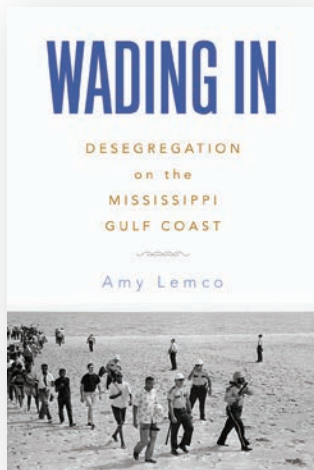
Though the US was ostensibly established to achieve freedom and shrug off an oppressive English monarchy, this mythology of the United States' founding belies a glaring paradox—that this is a country whose foundation depends entirely on coercion and enslavement. How, then, could generations of decent people, people who valued individual liberty and personal autonomy, coexist within and alongside such a paradox? Historians suggest an answer: that these apparently dissonant points of view were reconciled in antebellum America by white citizens learning "to live with slavery by learning to live a lie." The operative lie throughout American history and the lie underpinning the institution of slavery, they argue, has always been the fallacy of race—deliberately propagated tenets asserting skin color as the preeminent marker of identity and value. Wiggins takes accepted delusions to task in this moving reconciliation of southern living.

James Wiggins is a former instructor of history at Copiah-Lincoln Community College and features columnist for the *Natchez Democrat*.

Wading In

Desegregation on the Mississippi Gulf Coast

Amy Lemco



*A powerful history
of the first nonviolent
civil disobedience
campaign along
Mississippi's beaches*

October 208 pages (approx.),
6 x 9 inches, 12 b&w illustrations
Paper **\$22.00T** 978-1-4968-5034-8
Printed casebinding **\$99.00S**
978-1-4968-4716-4
Ebook available

“The courageous witness of Dr. Mason and those who worked with him deserves to be more widely known, and Lemco tells the story well.”
—Joseph Reiff, author of *Born of Conviction: White Methodists and Mississippi's Closed Society*

Wading In: Desegregation on the Mississippi Gulf Coast frames the fight for beach and school desegregation within the history of Black life in Biloxi, beginning with the arrival of slave ships on the Gulf Coast islands in 1721. Detailing the buildup of Back-of-Town businesses, lynchings in the early 1900s, and national and state legislation repressing Black progress, author Amy Lemco contextualizes the regional atmosphere Dr. Gilbert Mason—a resilient civic leader, humanitarian, and lover of the water—and his family encountered in 1955. Using extensive archival records and interviews with survivors, the book chronicles how Dr. Mason inspired and helped organize local Black activists to peacefully protest the apartheid of Biloxi's beaches.

Dr. Mason operated under the surveillance of the State Sovereignty Commission, assaults by private citizens, and the terrors of a decade riddled with the assassinations of civil rights workers. Grassroots efforts he led and inspired in Biloxi joined with the national movement to weaken the hold of white supremacy in the state. With unwavering perseverance and bravery, Dr. Mason and fellow activists achieved the desegregation of Mississippi's beaches and made Harrison County schools the first primary school district in the state to integrate.

Amy Lemco was raised in Biloxi, Mississippi, and Bonney Lake, Washington. Lemco earned her degree in history and creative writing at Emory & Henry College.

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9

This Light of Ours

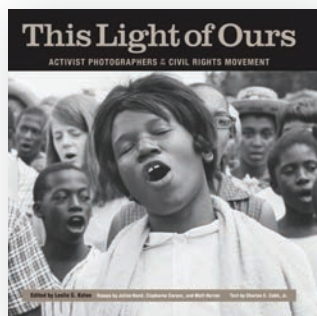
Activist Photographers of the Civil Rights Movement

Edited by Leslie G. Kelen

Foreword by Julian Bond

Afterword by Clayborne Carson

Contributions by Matt Herron and Charles E. Cobb, Jr.



*An astonishing visual
record taken by
photographers directly
engaged in the struggle*

NEW IN PAPERBACK

September 251 pages, 10 x 10 inches,
150 b&w photographs
Paper **\$40.00S** 978-1-4968-4956-4
Ebook available

“A must-read. Summing up: essential.”

—CHOICE

“*This Light of Ours* offers insightful commentary and a treasure trove of stunning images gleaned from the files of nine activist photographers. Confronting the artists and historical dimension of these photographs fifty years after their creation was an unforgettable and moving experience that I hope thousands of individuals will ultimately share.”

—Raymond Arsenault, author of *Freedom Riders: 1961 and the Struggle for Racial Justice* and *The Sound of Freedom: Marian Anderson, the Lincoln Memorial, and the Concert That Awakened America*

“*This Light of Ours* should be required reading for all who believe in the possibilities of democracy.”

—John Dittmer, professor emeritus at DePauw University and author of *Local People: The Struggle for Civil Rights in Mississippi*

“This remarkable collection is as inspiring as it is instructive. Perhaps what is most striking is the way these photos capture the sheer determination of ‘ordinary’ people to be free.”

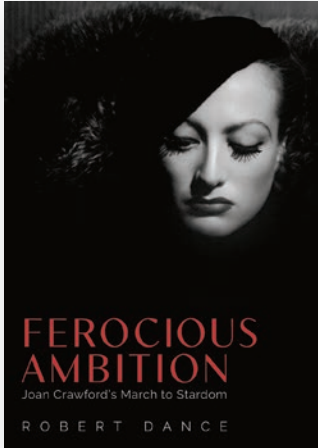
—Charles M. Payne, Frank P. Hixon Distinguished Professor in the School of Social Service Administration, University of Chicago, and coeditor of *Teach Freedom: Education for Liberation in the African American Tradition*

Leslie G. Kelen is founder and executive director of the Center for Documentary Expression and Art. He is author or coauthor of several publications that combine the use of documentary photographs and interviews, including *Sacred Images: A Vision of Native American Rock Art*; *Faces and Voices of Refugee Youth*; *Streaked with Light and Shadow: Portraits of Former Soviet Jews in Utah*; and *Missing Stories: An Oral History of Ethnic and Minority Groups in Utah*.

Ferocious Ambition

Joan Crawford's March to Stardom

Robert Dance



An astute, lavishly illustrated evaluation of one of Hollywood's biggest stars

October 400 pages (approx.), 7 x 10 inches,
113 b&w and 16 color illustrations
Cloth **\$38.00T** 978-1-4968-4651-8
Ebook available

"Ferocious Ambition presents a commendable, well-researched study of its subject from a sharp-eyed scholar."

—Marion Meade, author of *Dorothy Parker: What Fresh Hell Is This?*

Robert Dance's new evaluation of Joan Crawford looks at her entire career and—while not ignoring her early years and tempestuous personal life—focuses squarely on her achievements as an actress, and as a woman who mastered the studio system with a rare combination of grit, determination, beauty, and talent. Signing her first contract in 1925, she was crowned an MGM star four years later and by the mid-1930s was the most popular actress in America. In the early 1940s, Crawford's risky decision to move to Warner Bros. was rewarded with an Oscar for *Mildred Pierce*. This triumph launched a series of film noir classics. In her fourth decade she teamed with rival Bette Davis in *Whatever Happened to Baby Jane?*, proving that Crawford, whose career had begun by defining big-screen glamor, had matured into a superb dramatic actress.

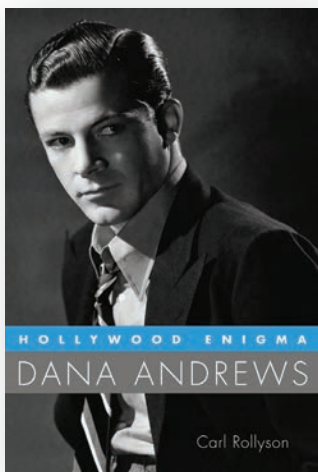
Her last film was released in 1970, and two years later she made a final television appearance, forty-seven years after walking through the MGM gate for the first time. Crawford made a successful transition into business during her later years, notably in her long association with Pepsi-Cola as a board member and the brand's leading ambassador. Overlooked in previous biographies has been Crawford's fierce resolve in creating and then maintaining her star persona. She let neither her age nor the passing of time block her unrivaled ambition, and she continually reimagined herself. But she was always the consummate star, and at the time of her death in 1977, she was a motion picture legend and a twentieth-century icon.

Robert Dance is author of *The Savvy Sphinx: How Garbo Conquered Hollywood* (published by University Press of Mississippi), *Hollywood Icons*, and *Glamour of the Gods* and coauthor of *Garbo: Portraits from Her Private Collection* and *Ruth Harriet Louise and Hollywood Glamour Photography*.

Hollywood Enigma

Dana Andrews

Carl Rollyson



A biography of the great noir actor who perfected the male mask of steely impassivity

NEW IN PAPERBACK

February 350 pages, 6 x 9 inches, 61 b&w illustrations
Paper **\$30.00S** 978-1-4968-4955-7
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Hollywood Legends Series

"Hollywood Enigma teaches us to appreciate an actor whose standing in the Hollywood pantheon should clearly be reassessed. As Mr. Rollyson clearly understands, Dana Andrews has nowhere to go but up."

—Jeanine Basinger, *Wall Street Journal*

"With countless others, I have always admired Dana Andrews; now, Carl Rollyson has shown, in this scholarly and immensely readable book, why our admiration is not misplaced."

—Donald Spoto, author of *A Girl's Got to Breathe: The Life of Teresa Wright*

"Hollywood Enigma chronicles the extraordinary struggle of an unlikely dreamer and reveals a unique side of one actor's journey. Carl Rollyson compassionately captures the man behind the movie star."

—Marion Meade, author of *The Unruly Life of Woody Allen* and *Lonelyhearts: The Screwball World of Nathanael West and Eileen McKenney*

Carl Rollyson is professor emeritus of journalism at Baruch College, CUNY. He is author of many biographies, including *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*; 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*.

C'mon, Get Happy

The Making of *Summer Stock*

David Fantle and Tom Johnson

Foreword by Savion Glover

In their third and final screen teaming, Judy Garland and Gene Kelly starred together in the MGM musical *Summer Stock*. Despite its riveting production history, charismatic lead actors, and classic musical moments, the movie has not received the same attention as other musicals from MGM's storied dream factory. In *C'mon, Get Happy: The Making of "Summer Stock,"* authors David Fantle and Tom Johnson present a comprehensive study of this 1950 motion picture, from start to finish and after its release.

The production coincided at a critical point in the careers of Kelly and an emotionally spent Garland. Kelly, who starred in *An American in Paris* just one year later, was at the peak of his abilities. On the other hand, *Summer Stock* was Garland's final film at MGM, and she gamely completed it despite her own personal struggles. *Summer Stock* includes Kelly's favorite solo dance routine and Garland's signature number "Get Happy."

The authors discuss in rich detail the contributions of the cast (which included Gloria DeHaven, Eddie Bracken, Phil Silvers, and Marjorie Main); the director (Charles Walters); the producer (Joe Pasternak); the script writers (George Wells and Sy Gomberg); the songwriters (which included Harry Warren and Mack Gordon); and top MGM executives (Louis B. Mayer and Dore Schary). The volume features extensive interviews, conducted by the authors, with Kelly, Walters, Warren, and others, who shared their recollections of making the movie. Deeply researched, *C'mon, Get Happy* reveals the studio system at work during Hollywood's Golden Era.

Additionally, the authors have written a special section called "Taking Stock" that buttonholes numerous contemporary dancers, singers, choreographers, musicians, and even Garland impersonators for their take on *Summer Stock*, its stars, and any enduring legacy they think the film might have. Artists from Mikhail Baryshnikov, Ben Vereen, and Tommy Tune to Garland's and Kelly's daughters, Lorna Luft and Kerry Kelly Novick, respectively, offer their unique perspective on the film and its stars.

David Fantle, in collaboration with Tom Johnson, has been interviewing, writing, and speaking about Hollywood's Golden Age stars for forty-five years. Fantle is adjunct professor of film at Marquette University. **Tom Johnson** is former senior editor at Netflix and has written movie reviews and features for E! Online, MovieFone, and *People* magazine, among other publications. His entertainment writing has been recognized with a Minnesota Newspaper Association achievement award and a National Hearst Foundation award for news writing. Their previous title *Hollywood Heyday: 75 Candid Interviews with Golden Age Legends* was the recipient of several prestigious book awards.

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"Thank you for your insightful and loving book about the movie, *Summer Stock*. I'm sure that, without a doubt, it will make your readers forget their troubles and just Get Happy!"

—Lorna Luft, singer, author, and daughter of Judy Garland

"This very special book is entertaining and meticulously researched. It offers a clear sense of how they created a musical during the Golden Age of Hollywood and connects the dots of the process, combining the strands of many important voices, leaving the modern reader agog at the wonders of the MGM factory and the studio system. I thoroughly enjoyed it!"

—Michael Feinstein, singer, songwriter, and ambassador of the Great American Songbook

"I know every step in *Summer Stock* like the back of my hand, and David and Tom have done a brilliant job capturing the magic of this beloved classic. What a thrill to be taken behind the scenes to glimpse the extraordinary talents who brought to life one of the all-time greats from the MGM era. An absolute must-read!"

—Susan Stroman, five-time Tony Award-winning choreographer and director of the Broadway and film versions of *The Producers*

The troubled production that became a triumphant musical starring Judy Garland and Gene Kelly

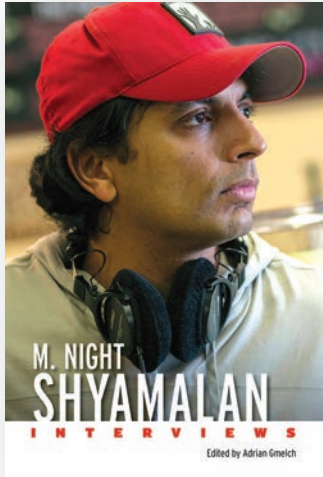


October 304 pages (approx.), 6.125 x 9.25 inches, 24 b&w photographs
Cloth **\$35.00T** 978-1-4968-3839-1
Ebook available

M. Night Shyamalan

Interviews

Edited by Adrian Gmelch



“I’ve always seen myself as an independent director working within the structures of Hollywood.”

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

Paper **\$25.00S** 978-1-4968-4803-1

Printed casebinding **\$110.00S**

978-1-4968-4802-4

Ebook available

Conversations with Filmmakers Series

As a visionary and distinctive filmmaker, M. Night Shyamalan (b. 1970) has consistently garnered mixed reception of his work by critics and audiences alike. After the release of *The Sixth Sense*, one of the most successful films from the turn of the millennium, Shyamalan promptly received two Academy Awards nominations for Best Director and Best Original Screenplay. Since then, lauded films such as *Unbreakable* (2000), *Signs* (2002), and *Split* (2016), have alternated with less successful and highly criticized works, such as *Lady in the Water* (2006), *The Last Airbender* (2010), and *After Earth* (2013). Yet despite his polarizing aesthetics and uneven career, for two decades Shyamalan has upheld his cinematic style and remained an influential force in international film.

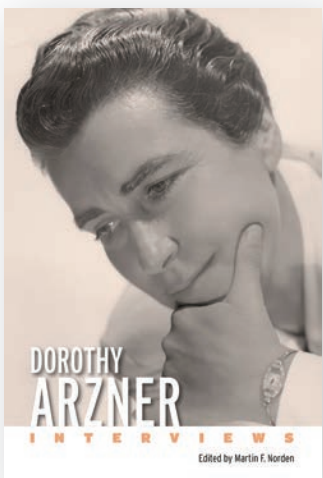
With interviews spanning from 1993 through 2022, *M. Night Shyamalan: Interviews* is the first survey of conversations with the filmmaker to cover the broad spectrum of his life and career. This collection includes interviews with renowned American film journalists such as Jeff Giles, Carrie Rickey, and Stephen Pizzello, and reflects the intense international interest in Shyamalan’s work by including newly translated conversations from French and German sources. Through its thorough and careful curation, this volume is bound to shake up readers’ perceptions of M. Night Shyamalan.

Adrian Gmelch is an author and film critic who works in corporate marketing. With *Die Neuerfindung des M. Night Shyamalan*, he published the first monograph on filmmaker M. Night Shyamalan in the German-speaking world. In his book *Art-Horror*, he focused on the films of Ari Aster and Robert Eggers.

Dorothy Arzner

Interviews

Edited by Martin F. Norden



“I have always wanted to be a director, and it never entered my head that I should fail.”

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

Paper **\$25.00S** 978-1-4968-4826-0

Printed casebinding **\$110.00S**

978-1-4968-4825-3

Ebook available

Conversations with Filmmakers Series

Through dozens of interviews, a detailed chronology and filmography, and a selection of Dorothy Arzner’s own writings—including her unfinished autobiography—*Dorothy Arzner: Interviews* offers major insights into and an in-depth examination of the life and career of one of the few women to direct films during Hollywood’s Golden Age. A key figure in Hollywood for decades, she directed more studio films than any other woman in history. Her movies often focused on courageous women who must make difficult decisions to remain true to themselves—women not unlike Dorothy Arzner (1897–1979) herself, who once said that “all we can ever do in our work is write our own biography.”

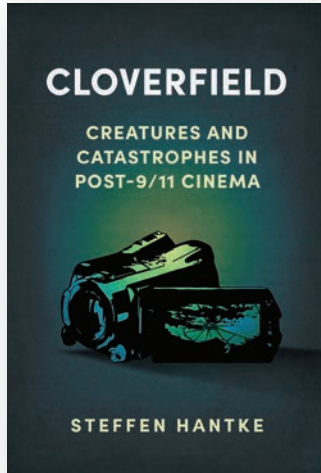
Arzner began her film career in 1919 as a script typist for the Famous Players-Lasky company, which later became Paramount Pictures. She quickly rose through the ranks to become a script supervisor, screenwriter, and editor before directing her first film, *Fashions for Women*, in 1927. After the release of her final Hollywood film, *First Comes Courage*, in 1943, Arzner changed directions in her professional life. She made several training films for the Women’s Army Auxiliary Corps during World War II and directed many television commercials for Pepsi-Cola in the 1950s. She concluded her career by serving as a filmmaking instructor at the Pasadena Playhouse College of Theatre Arts and UCLA, where she helped launch the first wave of college-trained moviemakers.

Martin F. Norden teaches film history and screenwriting as professor of communication at the University of Massachusetts Amherst. He is author of *The Cinema of Isolation: A History of Physical Disability in the Movies* and *ReFocus: The Films of Paul Leni* and editor of *Lois Weber: Interviews*, published by University Press of Mississippi.

Cloverfield

Creatures and Catastrophes in Post-9/11 Cinema

Steffen Hantke



The first comprehensive study of a franchise that revived giant creature attacks and plumbed the traumatized human psyche

September 208 pages (approx.),
5.5 x 8.5 inches, 11 b&w illustrations
Paper **\$20.00S** 978-1-4968-4675-4
Printed casebinding **\$99.00S**
978-1-4968-4674-7
Ebook available
Reframing Hollywood

Upon its release in 2008, Matt Reeves's *Cloverfield* revitalized the giant creature, a cinematic trope that had languished for over a decade. The film addressed the attacks of September 11, 2001, trading the jingoistic rhetoric of retributive military aggression for serious engagement with personal and collective trauma. It applied the horror genre's fascination with personal stories captured by found footage to the grand violence of history. Innovative and intense, *Cloverfield* represented blockbuster filmmaking at its best.

Cloverfield's franchising followed the path of high-profile Hollywood properties. This volume provides the first comprehensive overview of the franchise, measuring how it steers precariously between the commercial potential, creative risks, and political challenges in Hollywood. As *10 Cloverfield Lane* (2016) and *The Cloverfield Paradox* (2018) struggled to sustain and update the franchise's original concept, both films' strengths and weaknesses come into focus by comparison with the original, just as the historical sequence of all three films allows for a reassessment of *Cloverfield* itself.

Author Steffen Hantke examines how, in the broader context of post-millennial Hollywood, the *Cloverfield* franchise remains both a harbinger of the way Hollywood does business and a test case for the cinematic fantasies of apocalyptic disaster that continue to dominate global box office, long after the Cold War that gave rise to giant creatures has ended and 9/11 has lost its hold on the global imagination.

Steffen Hantke has written on contemporary literature, film, and culture. He is author of *Conspiracy and Paranoia in Contemporary Literature* and *Monsters in the Machine: Science Fiction Film and the Militarization of America after World War II*, as well as editor of *Horror Film: Creating and Marketing Fear* and *American Horror Film: The Genre at the Turn of the Millennium* (the latter three published by University Press of Mississippi).

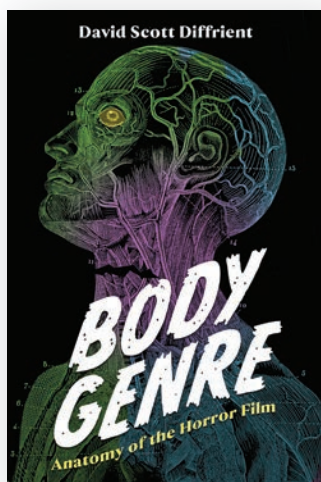
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Body Genre

Anatomy of the Horror Film

David Scott Diffrient



A first-of-its-kind study of the relationship between human anatomy and horror

December 400 pages (approx.), 6.125 x
9.25 inches, 80 b&w illustrations
Paper **\$30.00S** 978-1-4968-4797-3
Printed casebinding **\$110.00S**
978-1-4968-4796-6
Ebook available
Horror and Monstrosity Studies Series

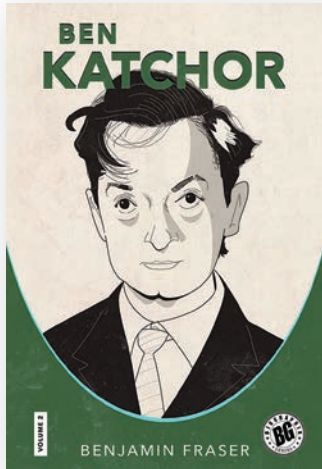
In this groundbreaking work, author David Scott Diffrient explores largely understudied facets of cinematic horror, from the various odors permeating classic and contemporary films to the wetness, sliminess, and stickiness of these productions, which, he argues, practically scream out for a tactile mode of *textural* analysis as much as they call for more traditional forms of *textual* analysis. Dating back to Carol Clover's and Linda Williams's pioneering work on horror cinema, film scholars have long conceptualized this once-disreputable category of cultural production as a "body genre." However, despite the growing recognition that horror serves important biological and social functions in our lives, scholars have only scratched the surface of this genre with regard to its affective, corporeal, and sensorial appeals.

Diffrient anatomizes horror films in much the same way that a mad scientist might handle the body, separating and recombining constitutive parts into a new analytical whole. Further, he challenges the tendency of scholars to privilege human over nonhuman beings and calls into question ableist assumptions about the centrality to horror films of sight and sound to the near exclusion of other forms of sense experience. Historically grounded and theoretically expansive, *Body Genre: Anatomy of the Horror Film* moves the study of cinematic horror into previously uncharted waters and breathes life into a subject that, not coincidentally, is intimately connected to breathing as our most cherished dividing line between life and death.

David Scott Diffrient is professor of film and media studies at Colorado State University. He is coeditor of *Screwball Television: Critical Perspectives on "Gilmore Girls"* and *East Asian Film Remakes*, as well as author of several books including *Omnibus Films: Theorizing Transauthorial Cinema* and *Comic Drunks, Crazy Cults, and Lovable Monsters: Bad Behavior on American Television*.

Ben Katchor

Benjamin Fraser



The first book dedicated to exploring the comics of Ben Katchor

November 128 pages (approx.),
5.5 x 8.5 inches, 21 color illustrations
Paper **\$20.00T** 978-1-4968-4851-2
Printed casebinding **\$99.00S**
978-1-4968-4852-9
Ebook available
Biographix

The recipient of a 2000 MacArthur fellowship, Ben Katchor (b. 1951) is a beloved comics artist with a career spanning four decades. Published in indie weeklies across the United States, his comics are known for evoking the sensorium of the modern metropolis. As part of the Biographix series edited by Frederick Luis Aldama, *Ben Katchor* offers scholars and fans a thorough overview of the artist's career from 1988 to 2020.

In some of his early strips published in the 1980s in the *New York Press* and *Forward*, Katchor introduced one of his quintessential characters, Julius Knipl, a real estate photographer. By crafting Knipl as an urban flâneur prone to wandering, Katchor was able to variously demonstrate his absurd humor and linguistic whimsy alongside narratives packed with social critique. Three volumes collecting the Julius Knipl strips, *Julius Knipl, Real Estate Photographer*; *Cheap Novelties: The Pleasures of Urban Decay*; and *The Beauty Supply District*, helped cement Katchor as a distinguished comics artist and social commentator. Later works, such as *The Cardboard Valise*, *Hand-Drying in America*, and *The Dairy Restaurant*, have diversified his comics legacy.

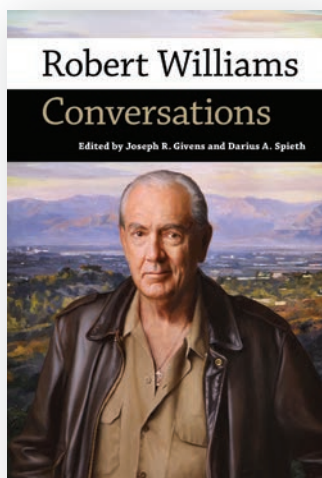
Rooted in close analyses of the artist's numerous series and collections, each chapter in *Ben Katchor* is dedicated to a distinct aspect of the urban experience. Individual pages from Katchor's work depict not only the visual, but also the auditory, tactile, and olfactory dimensions of life in the city.

Benjamin Fraser is professor of Spanish in the Department of Spanish and Portuguese at the University of Arizona. He is author of several books, including *The Art of Pere Joan: Space, Landscape, and Comics Form*; *Visible Cities, Global Comics: Urban Images and Spatial Form* (published by University Press of Mississippi); and *Toward an Urban Cultural Studies: Henri Lefebvre and the Humanities*.

Robert Williams

Conversations

Edited by Joseph R. Givens and Darius A. Spieth



"Art is a playing field that's as wide as your imagination can make it, and if you pull out all the stops, how far can you actually go in it?"

October 224 pages (approx.), 6 x 9 inches,
20 b&w illustrations
Paper **\$25.00S** 978-1-4968-4403-3
Printed casebinding **\$110.00S**
978-1-4968-4402-6
Ebook available
Conversations with Comic Artists Series

A legendary figure of underground comix, Robert Williams (b. 1943) is an important social chronicler of American popular culture. The interviews assembled in *Robert Williams: Conversations* attest to his rhetorical powers, which match the high level of energy evident in his underground comix and action-filled canvases.

The public perception of Williams was largely defined by two events. In 1987, Guns N' Roses licensed a Williams painting for the cover of their best-selling album *Appetite for Destruction*. However, Williams's cover art stirred controversies and was moved to the inside of the album. The second defining event was Williams's participation in the Helter Skelter exhibition at the Los Angeles Museum of Contemporary Art in 1992. Protests ensued when a room was set aside to feature his work. Uncovering long-forgotten and hard-to-find interviews, this collection serves as a social chronicle of counterculture from the 1960s through the early 2000s.

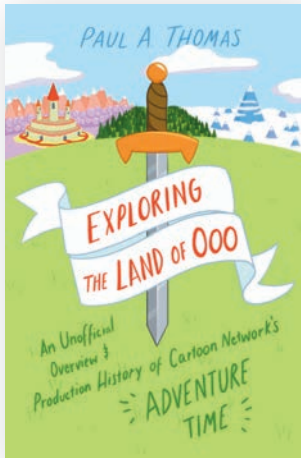
One of the founders of the original *ZAP Comix* collective in the 1960s, Williams drew inspiration from pulp fiction, hot rod culture, pin-up girls, and traditional academic art. He invented the comics character Cootchy Cooty and worked for the studios of Ed "Big Daddy" Roth. Since the 1980s, Williams has emerged as a force in the fine art world, raising interesting questions about how painting and comic art interrelate.

Joseph R. Givens specializes in the scholarly investigation of overlooked and neglected art movements. He has presented papers at the International Comics Art Conference in conjunction with Comic Con International and is a contributing author to Oxford Art Online's Grove Dictionary of Art. **Darius A. Spieth** is an art historian and San Diego Alumni Association Chapter Alumni Professor in the School of Art at Louisiana State University. His books include *Revolutionary Paris and the Market for Netherlandish Art* and *Napoleon's Sorcerers: The Sophisians*.

Exploring the Land of Ooo

An Unofficial Overview and Production History of
Cartoon Network's *Adventure Time*

Paul A. Thomas



*An extremely addictive,
high-intensity,
MATHEMATICAL!
look at the world of
a beloved animated
television series*

September 320 pages (approx.), 6.125 x
9.25 inches, 18 b&w illustrations
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“As thorough and comprehensive an account of *Adventure Time* as one could possibly hope for. I’m grateful for and flattered by all the care that Paul Thomas put into this work, and very happy to have a copy on my shelf.”

—Tom Herpich, *Adventure Time* storyboard artist

“Pen Ward’s *Adventure Time* is just the sort of bellwether series that deserves the thorough and thoughtful historical accounting Thomas has given us here. I love it (but I still freaking hate Trudy).”

—Eric Homan, *Adventure Time* associate producer

“*Exploring the Land of Ooo* is a wonderful book offering an extremely engaging and thorough production history of the popular show *Adventure Time*.”

—Paul Booth, professor of communication at DePaul University

In this thorough overview, author Paul A. Thomas explores the nuances of *Adventure Time*’s characters, production history, ancillary media, and vibrant fandom. Based in part on interviews with dozens of the creative individuals who made the show possible, the volume comprises a captivating mix of oral history and primary source analysis. With fresh insight, the book considers the show’s guest-directed episodes, outlines its most famous songs, and explores how its characters were created and cast. Written for fans and scholars alike, *Exploring the Land of Ooo: An Unofficial Overview and Production History of Cartoon Network’s “Adventure Time”* ensures that, when it comes to *Adventure Time*, the fun truly will never end.

Paul A. Thomas is a library specialist at the University of Kansas. He is author of *I Wanna Wrock! The World of Harry Potter-Inspired “Wizard Rock” and Its Fandom*, and his work has appeared in such publications as the *Journal of Popular Culture* and *Journal of Fandom Studies*.

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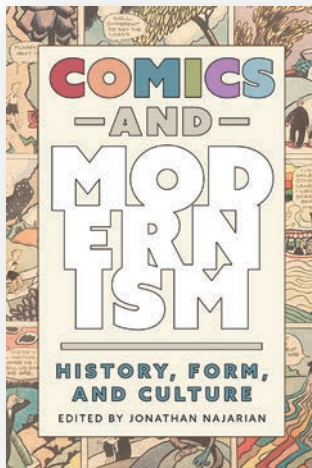
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Comics and Modernism

History, Form, and Culture

Edited by Jonathan Najarian

Contributions by David M. Ball, Scott Bukatman, Hillary Chute, Jean Lee Cole, Louise Kane, Matthew Levay, Andrei Molotiu, Jonathan Najarian, Katherine Roeder, Noa Saunders, Clémence Sfadj, Nick Sturm, Glenn Willmott, and Daniel Worden



*The first collection
to engage with the
fascinating overlap
between comics and
modernism*

January 288 pages (approx.), 6.125 x
9.25 inches, 78 b&w illustrations
Paper **\$30.00S** 978-1-4968-4958-8
Printed casebinding **\$99.00S**
978-1-4968-4957-1
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Tom Inge Series on Comics Artists

“Bringing together some of today’s brightest comics scholars, this groundbreaking and provocative book deepens existing scholarly conversations on the relationship between modernism and comics.”

—Lee Konstantinou, associate professor of English at the University of Maryland, College Park

Since the early 1990s, cartoonist Art Spiegelman has made the case that comics are the natural inheritor of the aesthetic tradition associated with the modernist movement of the early twentieth century. In recent years, scholars have begun to place greater import on the shared historical circumstances of early comics and literary and artistic modernism. *Comics and Modernism: History, Form, and Culture* is an interdisciplinary consideration of myriad social, cultural, and aesthetic connections.

Filling a gap in current scholarship, an impressively diverse group of scholars approaches the topic from a variety of disciplinary backgrounds and methodologies. Drawing on work in literary studies, art history, film studies, philosophy, and material culture studies, contributors attend to the dynamic relationship between avant-garde art, literature, and comics. Essays by both established and emerging voices examine topics as divergent as early twentieth-century film, museum exhibitions, newspaper journalism, magazine illustration, and transnational literary circulation.

Ultimately, this collection aims to extend traditional lines of inquiry in both comics studies and modernist studies and to reveal overlaps between ostensibly disparate artistic practices and movements.

Jonathan Najarian is visiting assistant professor of writing and rhetoric at Colgate University. His research and writing focus on media theory, print history, and popular culture, and his essays have appeared in such journals as *Contemporary Literature*, *Twentieth-Century Literature*, and *Modernism/modernity*.

Conversations with Sarah Schulman

Edited by Will Brantley



“If you want to feel safe all the time, you will never be able to do anything.”

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

Paper **\$25.00S** 978-1-4968-4832-1

Printed casebinding **\$110.00S**

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Ebook available

Literary Conversations Series

The twenty-four interviews collected in *Conversations with Sarah Schulman*, roughly a fifth of those that exist, have enabled Sarah Schulman (b. 1958) to expound upon her distinctive fusion of art and social commitment. Ranging from major forums to smaller venues and covering a period of more than thirty years, these interviews provide full evidence of Schulman's value as a pivotal player in the intellectual life of her time.

Schulman's career as a writer, activist, teacher, and oral historian is now in its fifth decade. Spanning multiple fiction genres, her eleven novels include *After Delores* (1988), *Rat Bohemia* (1995), *The Child* (2007), and *Maggie Terry* (2018). A native of New York's East Village, Schulman writes for the people that she writes about—women and men making the most of a society that seems continually marked by homophobia, which Schulman regards as less a phobia than an unacknowledged pleasure system.

Readers have come to relish Schulman's provocations, nowhere more so than through her books of nonfiction on such topics as gentrification and the interlocking nature of conflict and abuse. And since the early 1980s, when Schulman worked as a journalist, readers have come to applaud her searing indictments of the nation's woeful response to its AIDS crisis.

Schulman has received both the LGBTQ Center's Kessler Award for a body of work that has influenced the field of gay and lesbian studies and the Publishing Triangle's Bill Whitehead Award for lifetime achievement. She holds an endowed chair in creative writing at Northwestern University.

Will Brantley is professor of English at Middle Tennessee State University. He is author of *Feminine Sense in Southern Memoir*, editor of *Conversations with Pauline Kael*, and coeditor (with Nancy McGuire Roche) of *Conversations with Edmund White*, all published by University Press of Mississippi.

Conversations with Karl Ove Knausgaard

Edited by Bob Blaisdell



“If you keep sitting there, sooner or later [writing] will become meaningful. . . . So just sit and sit and sit and write.”

December 226 pages (approx.), 6 x 9 inches

Paper **\$25.00S** 978-1-4968-4770-6

Printed casebinding **\$110.00S**

978-1-4968-4769-0

Ebook available

Literary Conversations Series

Norwegian author Karl Ove Knausgaard (b. 1968) made a literary mark on his home country in 1998, when his debut novel won the prestigious Norwegian Critics Prize for Literature. His fame continued to grow with the publication of his six-volume autobiographical series *Min Kamp*, or *My Struggle*. Translated into English in 2012, the critically acclaimed and controversial series garnered global attention, as did its author. *Conversations with Karl Ove Knausgaard* is a collection of twenty-two interviews, each conducted during the ten-year span in which Knausgaard's literary prowess gained worldwide recognition.

Knausgaard is both a daring writer and a daring interviewee. He grounds his observations in the ordinary aspects of the world around him, which, he insists, is the same world in front of most of his readers. He regards his appearances in newspapers, magazines, and literary festivals as “a performance,” where he plays himself. While that role may differ from his inner life, it is consistent with the role he plays in his autobiographical novels. Fans of Knausgaard will easily recognize this public persona, an embodiment of the protagonist, husband, and father featured in *My Struggle* and in the Seasons quartet.

Knausgaard discusses his work, aspects of his personal life, and his writing routines and practices in marvelous detail. He comments on literary and artistic world classics and on international contemporary authors. Remarkable for his candor and directness, Knausgaard delivers the same variety and number of surprises in these interviews as he does in his most thrilling books.

Bob Blaisdell is professor of English at the City University of New York's Kingsborough Community College in Brooklyn. He is author of *Creating Anna Karenina: Tolstoy and the Birth of Literature's Most Enigmatic Heroine*; *Chekhov Becomes Chekhov: The Emergence of a Literary Genius*; and *Well, Mr. Mudrick Said . . . A Memoir*. In addition, he is editor of more than three dozen literary anthologies.

Conversations with Orhan Pamuk

Edited by Erdağ Göknaç and Pelin Kıvrak



*“An opinion produces
at the most an essay or
a political statement.
A good novel is a
dance about different
standpoints.”*

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

Paper **\$25.00S** 978-1-4968-4942-7

Printed casebinding **\$110.00S**

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Literary Conversations Series

In over thirty interviews ranging from 1982 to 2022, *Conversations with Orhan Pamuk* reveals a writer of intense literary and political engagement. Nobel Laureate Orhan Pamuk (b. 1952) is a foremost practitioner of the global novel today. His work, informed by Turkish and world literary canons, has been translated into over sixty languages and sold over fifteen million copies globally.

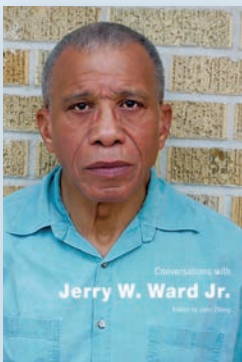
This volume presents an alternative literary history that traces the dominant themes of the author's oeuvre. As the interviews show, Pamuk's work makes allusions to literary texts from Eastern and Western traditions in a hybrid manner. Furthermore, Pamuk writes on the fault line between historical and literary idioms, playing with genres like a painter does with colors, interweaving romance, detective story, murder mystery, mythology, and autobiography. The interviews establish that a Pamuk novel is predicated on methodical research, at times archival and scholarly, investigative and journalistic, or ethnographic. One could say the Pamuk novel is method. His fictions are constructed through intricate clockwork and delve into, for example, specialized knowledge of an Ottoman historical era, Islamic miniature painting, coups, museums, Istanbul street vendors, conspiracy, and plagues. Pamuk's interviews, in turn, are necessarily instructive and edifying as much as they are entertaining, opening windows onto the novelist's everyday life, craft, and process.

Erdağ Göknaç is associate professor of Turkish studies at Duke University. He is the translator of Pamuk's *My Name Is Red* and author of *Orhan Pamuk, Secularism and Blasphemy*. **Pelin Kıvrak** is a lecturer in the Department of English at Tufts University. She won the 2017 Yaşar Nabi Nayır Fiction Award with her first book, *Hiçlikte İhtimal Var (There Is Possibility in Nothingness)*. She worked in the creation of Pamuk's Museum of Innocence in Istanbul and is the editor of Pamuk's autobiographical book *Uzak Dağlar ve Hatıralar*.

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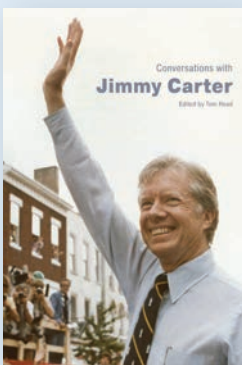
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Terror and Truth

Civil Rights Tourism and the Mississippi Movement

Stephen A. King and Roger Davis Gatchet



The first critical examination of Mississippi's civil rights tourism industry

September 272 pages (approx.) 6.125 x 9.25 inches, 17 b&w illustrations

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Race, Rhetoric, and Media Series

“In its analysis of Mississippi’s civil rights tourism infrastructure, *Terror and Truth* is thorough, creative, and insightful.”

—Patricia G. Davis, author of *Laying Claim: African American Cultural Memory and Southern Identity*

Stephen A. King and Roger Davis Gatchet examine how Mississippi confronts its history of racial violence and injustice through civil rights tourism. Mississippi’s civil rights memorials include a vast constellation of sites and experiences—from the humble Fannie Lou Hamer Museum in Ruleville to the expansive Mississippi Civil Rights Museum in Jackson—where the state’s collective memories of the movement are enshrined, constructed, and contested. The authors explore the museums, monuments, memorials, interpretive centers, homes, and historical markers marketed to heritage tourists in the state.

Combining rhetorical analysis, onsite fieldwork, and interviews with museum directors, local civil rights entrepreneurs, historians, and movement veterans, the authors address important questions of memory and the Mississippi Movement. How is Mississippi, a poor, racially divided state with a long history of systemic racial oppression and white supremacy, actively packaging its civil rights history for tourists? Whose stories are told? And what perspectives are marginalized in telling those stories?

Stephen A. King is chairperson and professor of communication at St. Edward’s University in Austin, Texas. He has written extensively about rhetoric, public memory, and cultural tourism and is author of *Reggae, Rastafari, and the Rhetoric of Social Control* and *I’m Feeling the Blues Right Now: Blues Tourism and the Mississippi Delta*, both published by University Press of Mississippi. **Roger Davis Gatchet** is associate professor in the Department of Communication and Media at West Chester University of Pennsylvania. His research focuses on the rhetoric of public memory and popular culture, as well as oral history.

Intersecting Aesthetics

Literary Adaptations and Cinematic Representations of Blackness

Edited by Charlene Regester, Cynthia Baron, Ellen C. Scott, Terri Simone Francis, and Robin G. Vander

Contributions by Cynthia Baron, Elizabeth Binggeli, Kimberly Nichele Brown, Terri Simone Francis, Priscilla Layne, Eric Pierson, Charlene Regester, Ellen C. Scott, Tanya L. Shields, and Judith E. Smith



How twentieth-century Black writers and filmmakers struggled to create authentic adaptations that reflected Black experiences

December 304 pages (approx.), 6.125 x 9.25 inches, 21 b&w illustrations

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“*Intersecting Aesthetics* is a pivotal work from leading scholars in African American film studies. The influence of this collection will reach long into the future.”

—Gerald R. Butters Jr., coeditor of *Beyond Blaxploitation*

Intersecting Aesthetics illuminates cultural and material trends that shaped Black film adaptations during the twentieth century. Contributors reveal how Black literary and filmic texts are sites of negotiation between dominant and resistant perspectives. Their work explores the effects racial perspectives have on adaptations and how race-inflected cultural norms have influenced studio and independent film depictions.

The volume considers travelogue and autobiography sources along with the fiction of Black authors H. G. de Lisser, Richard Wright, Ann Petry, Frank Yerby, and Walter Mosley. Contributors examine independent films *The Love Wanga* (1936) and *The Devil’s Daughter* (1939); Melvin Van Peebles’s first feature, *The Story of a Three-Day Pass* (1967); and the Senegalese film *Karmen Gei* (2001). They also explore studio-era films *In This Our Life* (1942), *The Foxes of Harrow* (1948), *Lydia Bailey* (1952), *The Golden Hawk* (1952), and *The Saracen Blade* (1954) and poststudio films *The Learning Tree* (1969), *Shaft* (1971), *Lady Sings the Blues* (1972), and *Devil in a Blue Dress* (1995).

Charlene Regester is associate professor in the Department of African, African American, and Diaspora Studies and affiliate faculty with the Global Cinema Minor at the University of North Carolina, Chapel Hill. **Cynthia Baron** is professor in the Department of Theatre and Film at Bowling Green State University. **Ellen C. Scott** is associate professor in the School of Theater, Film, and Television and associate dean of equity, diversity, and inclusion at the University of California, Los Angeles. **Terri Simone Francis** is associate professor of cinematic arts and associate dean for inclusion and outreach at the University of Miami. **Robin G. Vander** is associate professor in the Department of English at Xavier University.

Vibe

The Sound and Feeling of Black Life in the American South

Corey J. Miles



A journey into the inner lives of Black southerners through the reverberations of trap music

December 160 pages (approx.),
6 x 9 inches

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Margaret Walker Alexander Series in
African American Studies

“Vibe is an important exploration of the aesthetics of Black life and hip hop in the rural American South.”

—Dasan Ahanu, alumni Nasir Jones HipHop Fellow and cofounder and managing director of Black Poetry Theater

Where exactly does the South begin and end? Current maps are too rigid to account for the ways Black people have built the South while being simultaneously excluded from it. Drawing from the different ways Black artists in the 252 area code in North Carolina use “vibe” as a mode of knowing and communication, author Corey J. Miles illustrates how Black feeling and unfeeling offer entry points into the contemporary South that challenge static and monolithic notions of the region. Placing the local artists in conversation with other southern cultural creators such as 2 Chainz, Rod Wave, and Rapsody, these ethnographic narratives demonstrate that there are multiple Souths, with overlapping and distinct commitments to working through pain, sound, and belonging.

In *Vibe: The Sound and Feeling of Black Life in the American South*, Miles narrates how southern Black sound, feeling, and being is constantly policed, surveilled, and criminalized. In doing so, he re-narrates the region as the “carceral South,” to capture the ways people in the South and beyond can feel the emotional weight of the criminalization of Blackness. Pain music, a subgenre of trap music, is used to take the listener to moments of violence to allow them to hear the desires, anger, and silences that bind Black life in community. Through conceptions of ratchet, hood, and ghetto, Black artists turn away from respectable images and unmap the South. In trap music, they move the South to a space where multiple modes of being find respect and care.

Corey J. Miles is assistant professor of sociology and Africana studies at Tulane University. His work has been published in the *Journal of Hip-Hop Studies*, *Cultural Studies*, and the *Howard Journal of Communication*.

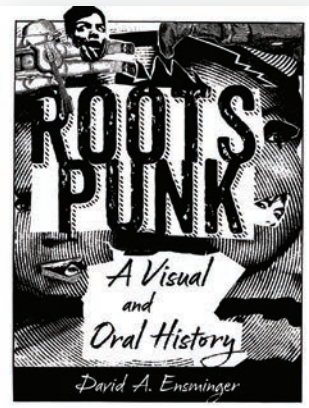
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Roots Punk

A Visual and Oral History

David A. Ensminger



An entertaining and thorough introduction to the power of punk's hybrid evolution

November 224 pages (approx.),
8.5 x 11 inches, 85 b&w illustrations

Paper **\$35.00S** 978-1-4968-4842-0

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978-1-4968-4841-3

Ebook available

American Made Music Series

“With thorough, enticing interviews and incisive commentary, Roots Punk offers an important counternarrative to standard histories of punk.”

—David Pearson, author of *Rebel Music in the Triumphant Empire: Punk Rock in the 1990s United States*

Punk rock evokes dissent and disruption, abrasive and anarchic musicality, and a host of countercultural aesthetics. Featuring original interviews and over eighty images, *Roots Punk: A Visual and Oral History* by longtime music journalist and author David A. Ensminger focuses on how punk merged with roots music to create a rich style that incorporated honky-tonk, rockabilly, doo-wop, reggae, ska, jazz, folk, blues, and labor ballads.

Ensminger contextualizes, clarifies, maps, and probes roots punk's hybrid nature as well as its diverse, queer-inclusive, and multicultural strains. By painting a broad, nuanced, and well-documented picture of the genre from its earliest incarnation, he forms a kind of people's history of the movement. *Roots Punk* features original interviews with members of Minutemen, MDC, the Dicks, the Plimsouls, Tex and the Horseheads, Dils/Rank and File, X, the Flesh Eaters, Beatnigs, Alejandro Escovedo, Robert “El Vez” Lopez, Blasters, and more.

Whether covering sarcastic novelty forms or sincere embraces, Ensminger reveals and revels in a punk tradition lined with blues records, acoustic ballads, country, and hillbilly romp. In a time of growing conformity, replication, and commercialization, roots punk (sometimes dubbed cow-punk) offers a tantalizing revitalization and reimagination of the American songbook.

David A. Ensminger is a college instructor of English, humanities, and folklore in Texas, a drummer with decades behind the kit, an author of several books covering both American roots music and punk rock history, and an ongoing contributor to magazines in America and Europe, such as *Razorcake*, *Maximum Rocknroll*, *Trust*, and *Zap*.

What a Difference a Day Makes

Women Who Conquered 1950s Music

Steve Bergsman

Foreword by Lillian Walker-Moss



A fun-filled survey of the women who topped the charts in jazz, blues, R&B, and rock 'n' roll

November 304 pages (approx.),

6.125 x 9.25 inches

Paper **\$30.00T** 978-1-4968-4895-6

Printed casebinding **\$110.00S**

978-1-4968-4496-5

Ebook available

American Made Music Series

In *What a Difference a Day Makes: Women Who Conquered 1950s Music*, Steve Bergsman highlights the Black female artists of the 1950s, a time that predated the chart-topping girl groups of the early 1960s. Many of the singers of this era became wildly famous and respected, and even made it into the Rock 'n' Roll Hall of Fame. However, there were many others, such as Margie Day, Helen Humes, Nellie Lutcher, Jewel King, and Savannah Churchill, who made one or two great records in the 1950s and then disappeared from the scene. The era featured former jazz and blues singers, who first came to prominence in the 1940s, and others who pioneered early forms of rock 'n' roll.

In a companion volume, Bergsman has written the history of white women singers of the same era. Although song styles paralleled, the careers of Black and white female singers of the period ran in very different directions as the decade progressed. The songs of African American vocalists like Dinah Washington and Etta James were R&B segregated or covered by pop singers in the early and mid-1950s but burst into prominence in the last part of the decade and well into the 1960s. White singers, on the other hand, excelled in the early 1950s but saw their careers decline with the advent of rock music. In this volume, Bergsman takes an encyclopedic look at both the renowned and the sadly faded stars of the 1950s, placing them and their music back in the spotlight.

Steve Bergsman is a longtime journalist who has written over a dozen books. His most recent books are a biography of Screamin' Jay Hawkins and, as coauthor, *Chapel of Love: The Story of New Orleans Girl Group the Dixie Cups*, published by University Press of Mississippi.

All I Want Is Loving You

Popular Female Singers of the 1950s

Steve Bergsman

Foreword by Carol Connors



A delightful visit with the talented, yet often overlooked, white female vocalists of the 1950s

November 256 pages (approx.),

6.125 x 9.25 inches

Paper **\$30.00T** 978-1-4968-4879-6

Printed casebinding **\$110.00S**

978-1-4968-4097-4

Ebook available

American Made Music Series

In *All I Want Is Loving You: Popular Female Singers of the 1950s*, author Steve Bergsman focuses on the white, female artists of the 1950s, a time that predated the chart-topping girl groups of the early 1960s. These popular performers, many of whom graduated out of the big bands of the 1940s, impacted popular music in a huge way. As the last bastion of traditional pop and the last sirens of swing, they undeniably shined in the spotlight. Yet these singers' fame dimmed relatively quickly with the advent of rock 'n' roll. A fortunate few, like Doris Day, Patti Page, Peggy Lee, and Debbie Reynolds, experienced some of their biggest hits in the late 1950s, and Eydie Gormé broke out in the 1960s. The luckiest, including Dinah Shore and Rosemary Clooney, ventured to television with varying degrees of success. Others would become major attractions at nightclubs in Las Vegas or, like Teresa Brewer, shift into the jazz world.

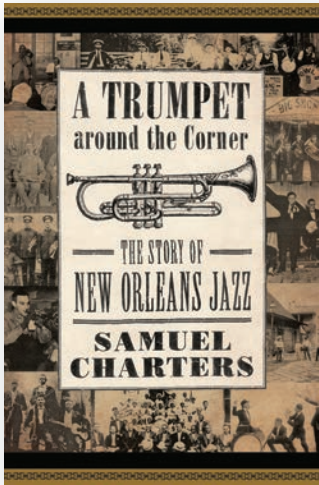
Though the moment did not last, these performers were best-selling singers, darlings of the disk jockeys, and the frenetic heartbeat of fan clubs during their heyday. In a companion volume, Bergsman has written the history of African American women singers of the same era. These Black musicians transitioned more easily as a new form of music, rock 'n' roll, skyrocketed in popularity. In both books, Bergsman reintroduces readers to these talented singers, offering a thorough look at their work and turning up the volume on their legacy.

Steve Bergsman is a longtime journalist who has written over a dozen books. His most recent books are a biography of Screamin' Jay Hawkins and, as coauthor, *Chapel of Love: The Story of New Orleans Girl Group the Dixie Cups*, published by University Press of Mississippi.

A Trumpet around the Corner

The Story of New Orleans Jazz

Samuel Charters



From the first raucous chorus to the aftermath of Katrina, the saga of the Big Easy's signature music

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American Made Music Series

“Charters skillfully traces the history of this music from its beginnings in the late nineteenth century. . . . *A Trumpet around the Corner* sheds new light on the development of New Orleans jazz and is a pleasure to read.”
—Charles Hersch, *Journal of American History*

“Both specialists and general readers will find much of interest in Charters’s story of New Orleans jazz.”
—Spencer Downing, *Louisiana History*

“In *A Trumpet around the Corner*, Samuel Charters returns to his first musical love with an expanded perspective, offering valuable insights on the stylistic development of New Orleans jazz pioneers (white and Black) by a close analysis of extant recordings, placed in historical context. This is one of the very few studies that treats New Orleans jazz in the 1920s, an often-overlooked time when the music continued to grow in its home environment.”
—Bruce Boyd Raeburn, curator, Hogan Jazz Archive, Tulane University

“What Samuel Charters offers is a valentine to his first musical love and a fresh perspective on the pioneers and their progeny who helped define the Big Easy’s signature music.”
—Joshua Berrett, *Journal of Southern History*

Samuel Charters (1929–2015) was an eminent historian of jazz and blues music and author of the award-winning *The Roots of the Blues* and numerous other titles. He was also a Grammy-winning record producer, musician, poet, and fiction writer and was inducted into the Blues Hall of Fame in 1994.

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Learning Jazz

Jazz Education, History, and Public Pedagogy

Ken Prouty



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“Bringing together early jazz scholarship, archival materials, and Twitter feeds, this engaging book generates important new discussions about jazz education and advocacy in a historical and contemporary context.”
—David Borgo, professor of music at University of California San Diego

Learning Jazz: Jazz Education, History, and Public Pedagogy addresses a debate that has consumed practitioners and advocates since the music’s early days. Studies on jazz learning typically focus on one of two methods: institutional education or the kinds of informal mentoring relationships long associated with the tradition. Ken Prouty argues that this distinction works against a common identity for audiences and communities. Rather, what happens within the institution impacts—and is impacted by—events and practices outside institutional contexts.

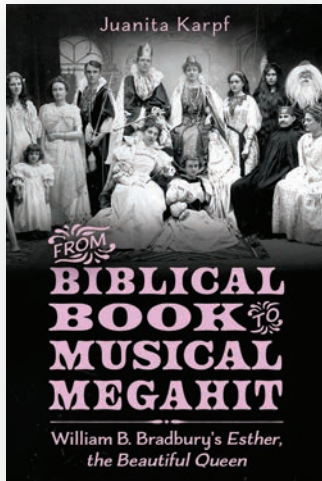
While formal institutions are well-defined in educational and civic contexts, informal institutions have profoundly influenced the development of jazz and its discourses. Drawing on historical case studies, Prouty details significant moments in jazz history. He examines the ways that early method books capitalized on a new commercial market, commandeering public expertise about the music. Chapters also discuss critic Paul Eduard Miller and his attempts to develop a jazz canon, as well as the disconnect between the spotlighted “great men” and the everyday realities of artists. Tackling race in jazz education, Prouty explores the intersections between identity and assessment; bandleaders Stan Kenton and Maynard Ferguson; public school segregation; Jazz at Lincoln Center; and more. He further examines jazz’s “public pedagogy,” and the sometimes-difficult relationships between “jazz people” and the general public.

Ken Prouty is associate professor of musicology and jazz studies at Michigan State University. His first book, *Knowing Jazz: Community, Pedagogy, and Canon in the Information Age*, was published in 2012 by University Press of Mississippi.

From Biblical Book to Musical Megahit

William B. Bradbury's *Esther, the Beautiful Queen*

Juanita Karpf



*The compelling history
of an acclaimed and
enduring musical piece*

December 320 pages (approx.),
6 x 9 inches, 98 b&w illustrations
Paper **\$30.00S** 978-1-4968-4575-7
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“*From Biblical Book to Musical Megahit* is a gratifying exploration of a surprisingly important and durable work in nineteenth-century American musical life.”

—R. Allen Lott, professor of music history at Southwestern Baptist Theological Seminary

“Clear and imminently readable, *From Biblical Book to Musical Megahit* is a veritable trove of information, photographs, and music.”

—Jake Johnson, author of *Mormons, Musical Theater, and Belonging in America*

Many church-goers will recognize the name William Bradbury, a nineteenth-century American composer of popular hymns still sung at Sunday services. In *From Biblical Book to Musical Megahit* William B. Bradbury's “*Esther, the Beautiful Queen*,” Juanita Karpf traces the rich performance and reception history of Bradbury's choral setting of a text based on the biblical Book of Esther.

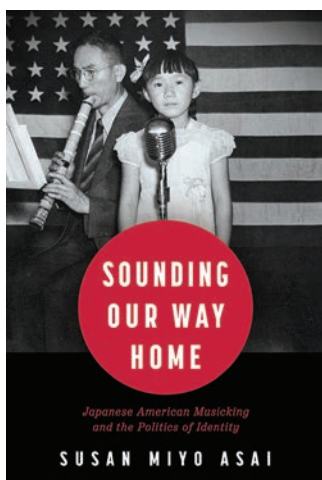
Bradbury emphatically stated that he intended *Esther* to be sung as an unadorned religious and educational piece. Yet many music directors exploited the potential for his score, producing elaborately staged events with costumes, scenery, and acting. This stylistic transformation ignited a firestorm of controversy. However heated this debate seemed at times it did little to quell the continued rise in popularity of *Esther*. In fact, by the late 1860s, Bradbury's score had worked its way worldwide. With performances recorded over a century after Bradbury published his score, *Esther* became an international megahit.

Juanita Karpf is an independent scholar, a former educator, and professional cellist. She is author of *Performing Racial Uplift: E. Azalia Hackley and African American Activism in the Postbellum to Pre-Harlem Era*, published by University Press of Mississippi.

Sounding Our Way Home

Japanese American Musicking and the Politics of Identity

Susan Miyo Asai



*A generation-spanning
history of music
making and the sense of
belonging it engenders*

January 352 pages (approx.), 6.125 x
9.25 inches, 30 b&w illustrations
Paper **\$30.00S** 978-1-4968-4764-5
Printed casebinding **\$110.00S**
978-1-4968-4763-8
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“Bringing together decades of interviews and original archival work, *Sounding Our Way Home* is the first book to provide a true overview of the full range of the Japanese American musical experience.”

—W. Anthony Sheppard, author of *Extreme Exoticism: Japan in the American Musical Imagination*

“This book is an admirable and important contribution to Asian American studies and music history.”

—Grace Wang, associate professor of American studies at the University of California, Davis

A product of twenty-five years of archival and primary research, *Sounding Our Way Home: Japanese American Musicking and the Politics of Identity* narrates the efforts of Japanese Americans to reach “home” through musicking. Emphasizing the notion of national identity and belonging, the volume provokes a discussion about the challenges of nation-building in a democratic society.

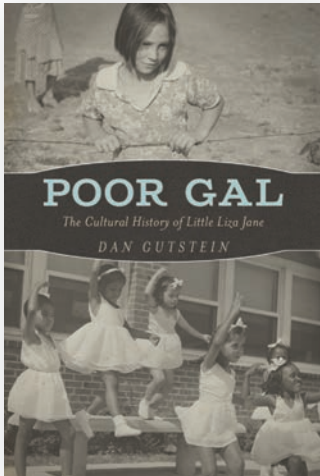
Susan Miyo Asai addresses the politics of music, interrogating the ways musicking functions as a performance of social, cultural, and political identification for Japanese Americans in the United States. The discourse situates not only Japanese Americans, but all Asians into the black/white binary of race relations in the United States. A history of Japanese American musicking across three generations, *Sounding Our Way Home* unveils the social and political discrimination that nonwhite immigrants and their offspring continue to face.

Susan Miyo Asai is professor emerita of ethnomusicology at Northeastern University. She is author of *At the Crossroads: Music and Social Justice and Nōmai Dance Drama: A Surviving Spirit of Medieval Japan* and has contributed to numerous edited volumes, including *The Music of Multicultural America: Performance, Identity, and Community in the United States*.

Poor Gal

The Cultural History of Little Liza Jane

Dan Gutstein



The telling journey of a centuries-old tune and what it says about race, class, and American folk music

December 272 pages (approx.),
6.125 x 9.25 inches, 7 musical examples
Paper **\$30.00S** 978-1-4968-4935-9
Printed casebinding **\$110.00S**
978-1-4968-4934-2
Ebook available
American Made Music Series

“An insightful and informative study that traces the cultural history of the ‘Liza Jane’ family of songs.”

—Lauren Eldridge Stewart, assistant professor of ethnomusicology at Washington University in St. Louis

Poor Gal: The Cultural History of Little Liza Jane chronicles the origins and evolution of a folk tune beloved by millions worldwide. Dan Gutstein delves into the trajectory of the “Liza Jane” family of songs, including the most popular variant “Li’l Liza Jane.” Likely originating among enslaved people on southern plantations, the songs are still performed and recorded centuries later.

Evidence for these tunes as part of the repertoire of enslaved people comes from the Works Progress Administration ex-slave narratives that detail a range of lyrics and performance rituals related to “Liza Jane.” Civil War soldiers and minstrel troupes eventually adopted certain variants, including “Goodbye Liza Jane.” Other familiar variants, such as “Little Liza Jane,” likely remained fixed in folk tradition until early twentieth-century sheet music popularized the melody.

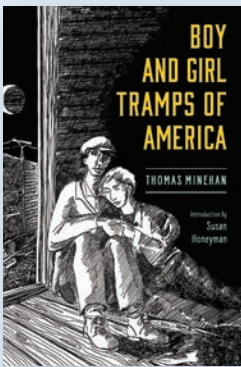
New genres and a slate of stellar performers broadly adopted these folk songs, bringing the tunes to far-reaching listeners. In 1960, to an audience of more than thirty million viewers, Harry Belafonte performed “Little Liza Jane” on CBS. David Bowie even released “Liza Jane” as his first single. Gutstein documents such famous renditions, as well as lesser-known characters integral to the song’s history. Drawing upon a host of cultural insights from experts, Gutstein charts the cross-cultural implications of a voyage unlike any other in the history of American folk music.

Dan Gutstein is the author of eight books and chapbooks, including *Metacarpalism*. He is also codirector of a forthcoming documentary film devoted to “Li’l Liza Jane” as well as vocalist for NPR-featured punk band Joy on Fire. More information can be found at www.dangutstein.com.

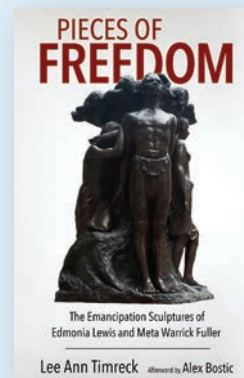
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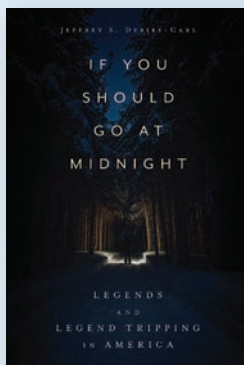
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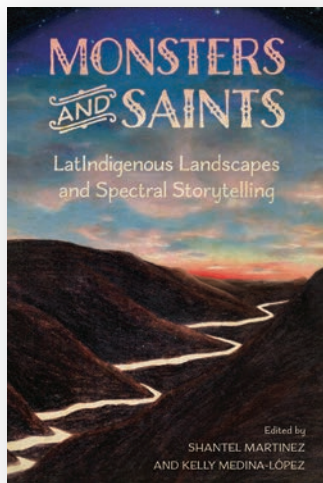
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Monsters and Saints

LatIndigenous Landscapes and Spectral Storytelling

Edited by Shantel Martinez and Kelly Medina-López

Contributions by Kathleen Alcalá, Lizzeth Tecuatl Cuaxiloa, Sarah Amira de la Garza, Moises Gonzalez, Luisa Fernanda Grijalva-Maza, Leandra H. Hernández, Spencer R. Herrera, Brenda Selena Lara, Susana Loza, Juan Pacheco Marcial, Amanda R. Martinez, Diana Isabel Martínez, Diego Medina, Cathryn J. Merla-Watson, Arturo “Velaz” Muñoz, Eric Murillo, Saul Ramirez, Roxanna Ivonne Sanchez-Avila, ire’ne lara silva, Bianca Tonantzin Zamora, and Sarah De Los Santos Upton



Writings and artwork that examine the concept of home through the ghost stories of Latinx and Indigenous cultures

February 336 pages (approx.), 6.125 x 9.25 inches, 85 b&w and color illustrations

Paper **\$30.005** 978-1-4968-4874-1

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Horror and Monstrosity Studies Series

“This truly innovative book amasses creative and research-based writing that illustrates a connection between historical indigenous communities and contemporary Chicana identified peoples.”

—Rachel González-Martin, author of *Quinceañera Style: Social Belonging and Latinx Consumer Identities*

Monsters and Saints: LatIndigenous Landscapes and Spectral Storytelling is a collection of stories, poetry, art, and essays divining the contemporary intersection of Latinx and Indigenous cultures from the American Southwest, Mexico, and Central and South America. To give voice to this complicated identity, this volume investigates how cultures of ghost storytelling foreground a sense of belonging and home in people from LatIndigenous landscapes.

Contributions to this anthology represent a commitment to thoughtful inquiry into the ways storytelling assigns meaning through labels like monster, saint, and ghost, particularly as these unfold in the context of global migration. For many marginalized and displaced peoples, a sense of belonging is always haunted through historical exclusion from an original homespace. This exclusion further manifests as limited bodily autonomy. By locating the concept of “home” as beyond physical constructs, the volume argues that spectral stories and storytelling practices of LatIndigenity (re)configure affective states and spaces of being, becoming, migrating, displacing, and belonging.

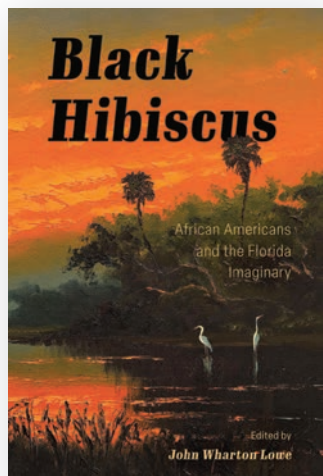
Shantel Martinez is a practitioner-scholar who centers place-based storytelling practices to examine cycles of intergenerational trauma and survival in both familial and educational spaces. **Kelly Medina-López** is a Piro-Manso-Tiwa Border-Indigenous scholar whose work focuses on histories, rhetorics, and storytelling practices of the US Southwest, New Mexico, and specifically Paso del Norte.

Black Hibiscus

African Americans and the Florida Imaginary

Edited by John Wharton Lowe

Contributions by Simone A. Alexander, José Felipe Alvergue, Valerie Babb, Pamela Bordelon, Taylor Hagood, Joyce Marie Jackson, Delia Malia Konzett, Jane Landers, John Wharton Lowe, Gary Monroe, Noelle Morrisette, Paul Ortiz, Lyrae Van Clef-Stefanon, Genevieve West, and Belinda Wheeler



An exploration of the significant literary and cultural contributions from African Americans in the Sunshine State

January 312 pages (approx.),

6.125 x 9.25 inches, 4 color illustrations

Paper **\$30.005** 978-1-4968-4860-4

Printed casebinding **\$110.005**

978-1-4968-4859-8

Ebook available

“Convening a range of scholars of Florida’s African American literary and cultural history, *Black Hibiscus* offers a unique engagement with contemporary scholarship marked by clarity of vision and conceptual verve.”

—Keith Cartwright, professor of English at University of North Florida

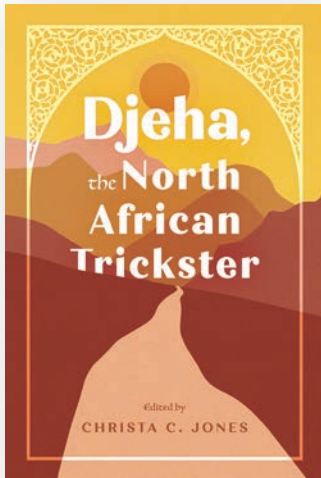
The state of Florida has a rich literary and cultural history, which has been greatly shaped by many different ethnicities, races, and cultures that call the Sunshine State home. Little attention has been paid, however, to the key role of African Americans in Floridian history and culture. The state’s early population boom came from immigrants from the US South, and many of them were African Americans. Interaction between the state’s ethnic communities has created a unique and vibrant culture, which has had, and continues to have, a significant impact on southern, national, and hemispheric life and history.

Black Hibiscus: African Americans and the Florida Imaginary begins by exploring Florida’s colonial past, focusing particularly on interactions between maroons who escaped enslavement and on Albery Whitman’s *The Rape of Florida*, which also links Black people and Native Americans. Contributors consider film, folklore, and music, as well as such key Black writers as Zora Neale Hurston, James Weldon Johnson, Gwendolyn Bennett, Colson Whitehead, and Edwidge Danticat. The volume features Black Floridians’ role in the civil rights movement and Black contributions to the celebrated Florida Writers’ Project. Contributors include literary scholars, historians, film critics, art historians, anthropologists, musicologists, political scientists, artists, and poets.

John Wharton Lowe is Barbara Methvin Distinguished Professor of English and Latin American Studies at the University of Georgia. He has authored or edited nine books, including *Calypso Magnolia: The Cross-currents of Caribbean and Southern Literature*, which won the C. Hugh Holman Award and the Sharon L. Dean Award.

Djeha, the North African Trickster

Edited by Christa C. Jones



The first annotated English translation of sixty ancient folktales featuring an icon of the Maghreb

September 112 pages (approx.),

5 x 8 inches

Paper **\$30.00S** 978-1-4968-4705-8

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978-1-4968-4704-1

Ebook available

“*Djeha, the North African Trickster* expands the audience for Arab folklore and offers students and scholars a broader understanding of Djeha tales, especially those emanating from North Africa.”

—Anne E. Duggan, editor of *A Cultural History of Fairy Tales*

Djeha—also known as Juha, Jeh'a, and Ch'ha, among many variations—is an iconic figure, the trickster hero of an oral folktale tradition that has existed for centuries. The famous Maghrebian prankster is a poor, cunning, and resourceful character that delights in immoral behavior. Orientalists Auguste Mouliéras (1855–1931) and René Basset (1855–1924) were among the first Frenchmen to collect and translate popular Berber folktales. Today, trickster folktales from Algeria's mountainous Kabylia region are not well known in the Anglophone world, even though they continue to be highly popular in France and in North Africa. *Djeha, the North African Trickster* is an annotated, critical translation of Mouliéras's folktale collection *Les Fourberies de Si Djeha*, first published in French in 1892.

The volume contains sixty tales and an in-depth introduction in which Christa C. Jones discusses jocular literature in Islam, the widespread oral folktale tradition linked to Djeha and his Turkish twin brother Nasreddin Hoca, and the impact of colonialism on the gathering and dissemination of the tales. Each chapter contains ten folktales preceded by a short introduction that contextualizes the pieces using historical, folkloristic, literary, and ethnographical sources. Ultimately, the book contributes to the preservation of an ancestral oral heritage, delivering this enduring character to new audiences.

Christa C. Jones is full professor of French at Utah State University. She is author of *Cave Culture in Maghrebi Literature: Imagining Self and Nation* and coeditor of *Algerian Filmmaker Merzak Allouache; New Approaches to Teaching Folk and Fairy Tales*; and *Women from the Maghreb*.

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25

CHILDREN'S AND YOUNG ADULT LITERATURE / AFRICAN AMERICAN STUDIES

Tending to the Past

Selfhood and Culture in Children's Narratives about Slavery and Freedom

Karen Michele Chandler



How Black writers have circumvented stereotypes to positively portray Black survival, creativity, and autonomy to young readers

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

Paper **\$30.00S** 978-1-4968-4594-8

Printed casebinding **\$99.00S**

978-1-4968-4593-1

Ebook available

Children's Literature Association Series

“*Tending to the Past* is a groundbreaking study of the construction of history in texts by Black authors for young people. The quality and depth of analysis offered by Karen Michele Chandler is unparalleled.”

—Katharine Capshaw, coeditor of *Who Writes for Black Children? African American Children's Literature before 1900*

In many popular depictions of Black resistance to slavery, stereotypes around victimization and the heroic efforts of a small number of individuals abound. These ideas ignore the powers of ordinary families and obscure the systematic working of racism. *Tending to the Past: Selfhood and Culture in Children's Narratives about Slavery and Freedom* examines Black-authored historical novels and films for children that counter this distortion and depict creative means by which ordinary African Americans survived slavery and racism in early America.

Tending to the Past argues that this important, understudied historical writing—freedom narratives—calls on young readers to be active, critical thinkers about the past and its legacies within the present. The book examines how narratives by children's book authors, such as Joyce Hansen, Julius Lester, Marilyn Nelson, and Patricia McKissack, and the filmmakers Charles Burnett and Zeinabu irene Davis, were influenced by Black cultural imperatives, such as the Black Arts Movement, to foster an engaged, culturally aware public. Through careful analysis of this rich body of work, *Tending to the Past* thus contributes to ongoing efforts to construct a history of Black children's literature and film attuned to its range, specificity, and depths.

Karen Michele Chandler is associate professor and director of undergraduate studies in the University of Louisville's Department of English. She has published many articles on American, African American, and children's literature and film.

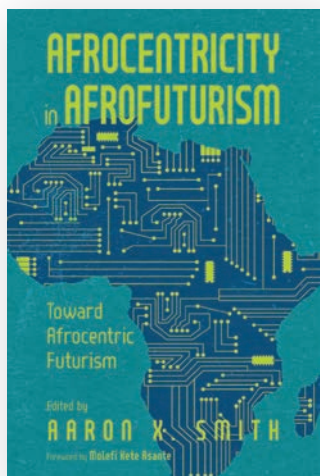
Afrocentricity in AfroFuturism

Toward Afrocentric Futurism

Edited by Aaron X. Smith

Foreword by Molefi Kete Asante

Contributions by Taharka Adé, Molefi Kete Asante, Alonge O. Clarkson, John P. Craig, Ifetayo M. Flannery, Kofi Kubatanna, Lehasa Moloji, M. Ndiika Mutere, and Aaron X. Smith



*A vanguard challenge
to unite two formerly
independent fields in
Black studies*

November 208 pages (approx.),

6 x 9 inches

Paper \$30.00S 978-1-4968-4784-3

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Ebook available

“The contributors to this collection challenge and thereby expand the theoretical concepts taken up in their essays. *Afrocentricity in AfroFuturism* is cutting-edge Afrofuturist scholarship.”

—Alexis Brooks de Vita, professor of English at Texas Southern University

AfroFuturism—a historical and philosophical concept of the future imagined through a Black cultural lens—has been interpreted through a myriad of writers, artists, scientists, and other visionary creatives. In *Afrocentricity in AfroFuturism: Toward Afrocentric Futurism*, editor Aaron X. Smith curates a collection of interdisciplinary essays that critiques existing scholarship on Black futurity. In contrast to much previous work, these essays ground their explorations in African agency, centering the African within historical and cultural reality. Situating Afrocentricity as the field’s foundational root and springboard for an expansive future, contributors detail potential new modes of existence and expression for African people throughout the diaspora.

Divided into two parts—Representations and Transformations—this book examines the tensions created by historical and cultural dislocation of African peoples and consciousness. Contributors cover such varied topics as the intersections of culture and design; techno culture; neuroscience; and the multiplicity of African cultural influences in aesthetics, oratory, visual art, hip hop, and more. Essays range from theoretical analyses to close readings of history and popular culture, from the Haitian Revolution to Sun Ra, Janelle Monáe’s *Dirty Computer*, and *Black Panther*.

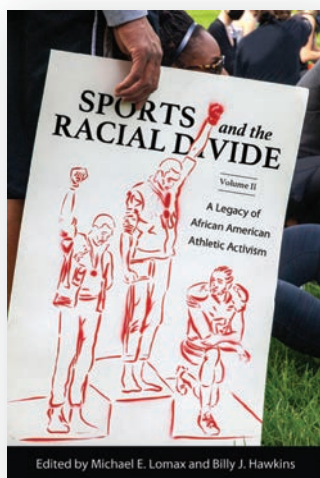
Aaron X. Smith is assistant professor at Temple University in the Department of Africology and African American Studies. His work has appeared in such publications as the *Journal of Pan African Studies* and *SAGE Reference Project: The SAGE Encyclopedia of African Cultural Heritage in North America*.

Sports and the Racial Divide, Volume II

A Legacy of African American Athletic Activism

Edited by Michael E. Lomax and Billy J. Hawkins

Contributions by Amy Bass, Ashley Farmer, Sarah K. Fields, Billy J. Hawkins, Kurt Edward Kemper, Michael E. Lomax, and David K. Wiggins



*New perspectives on the
ways Black athletes wield
their sports platform to
address inequalities*

January 160 pages (approx.), 6 x 9 inches

Paper \$30.00S 978-1-4968-4854-3

Printed casebinding \$99.00S

978-1-4968-4853-6

Ebook available

“*Sports and the Racial Divide, Volume II* provides a rich sociohistorical account of the role sports and athletes play in contemporary political activism.”

—John N. Singer, associate professor of sport management in the School of Education and Human Development at Texas A&M University

Michael E. Lomax and Billy J. Hawkins draw together essays that examine evolving attitudes about race, sports, and athletic activism in the US. A follow-up to Lomax’s *Sports and the Racial Divide: African American and Latino Experience in an Era of Change*, this anthology links post-World War II African American protest movements to a range of contemporary social justice interventions.

Athlete activists have joined the pursuit for Black liberation and self-determination. Contributors examine these efforts, including the fight for HBCUs to enter the NCAA basketball tournament, Harry Edwards and the boycott of the 1968 Olympic Games, and US sporting culture in the post-9/11 era. Essays also detail the protest efforts of San Francisco 49ers quarterback Colin Kaepernick, the link between the Black Power movement and the current Black Lives Matter movement, and the activism of athletes like LeBron James and Naomi Osaka.

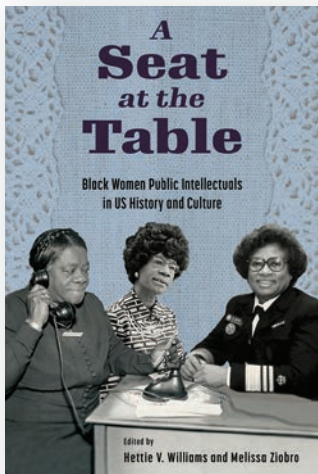
Michael E. Lomax is former professor of sport history at the University of Iowa. He is author or editor of several books, including *Major League Baseball between World War II and the Korean War, 1945–1951* and *Sports and the Racial Divide: African American and Latino Experience in an Era of Change*, the latter published by University Press of Mississippi. **Billy J. Hawkins** is professor of sport sociology in the Department of Health and Human Performance. He is the author of *The New Plantation: Black Athletes, College Sports, and Predominantly White NCAA Institutions*, and coauthor of *Sport, Race, Activism, and Social Change: The Impact of Dr. Harry Edwards’ Scholarship and Service*.

A Seat at the Table

Black Women Public Intellectuals in US History and Culture

Edited by Hettie V. Williams and Melissa Ziobro

Contributions by Omar H. Ali, Simone R. Barrett, Tejai Beulah, Sandra Bolzenius, Carol Fowler, Lacey P. Hunter, Tiera C. Moore, Tedi A. Pascarella, John Portlock, Lauren T. Rorie, Tanya L. Roth, Marissa Jackson Sow, Virginia L. Summey, Hettie V. Williams, and Melissa Ziobro



*A sounding of a
profound, lasting imprint
on intellectual history*

October 384 pages (approx.), 6.25 x

9.25 inches, 8 b&w illustrations

Paper **\$30.005** 978-1-4968-4752-2

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Ebook available

“Williams and Ziobro have assembled a body of work that expands the parameters of Black women’s intellectual discourse. The fresh, innovative perspectives in *A Seat at the Table* challenge canonical thinking and urge us to reconsider who we conceive of as ‘public intellectuals.’”

—Patricia G. Davis, author of *Laying Claim: African American Cultural Memory and Southern Identity*

While Black women’s intellectual history continues to grow as an important subfield in historical studies, there remains a gap in scholarship devoted to the topic. *A Seat at the Table* seeks to fill this void, presenting essays on African American women within the larger context of American intellectual history. The volume considers women in politics, art, government, journalism, media, education, and the military. Essays feature such prominent figures as Shirley Chisholm, Oprah Winfrey, journalist Charlotta Bass, and antiabortion activist Mildred Fay Jefferson, as well as lesser-known individuals.

The anthology begins with a discussion of the founders in Black women’s public intellectualism, providing a framework for their lives and work in the nineteenth century. The second part focuses on leaders in the Black Christian intellectual tradition, the civil rights era, and modern politics. Part three examines Black women in society and culture in the twentieth century. Lastly, part four concerns Black women and their ideas about public service—particularly military service. This important anthology helps to establish the validity and existence of heretofore neglected intellectual traditions in the public square.

Hettie V. Williams is associate professor of African American history in the Department of History and Anthropology at Monmouth University. Williams is the current president of the African American Intellectual History Society. **Melissa Ziobro** is specialist professor of public history. She serves as editor for *New Jersey Studies: An Interdisciplinary Journal*.

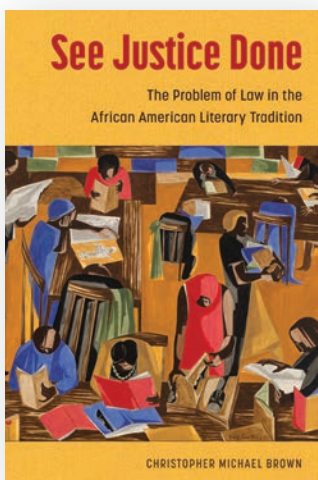
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See Justice Done

The Problem of Law in the African American Literary Tradition

Christopher Michael Brown



*An analysis of the
fraught relations
between Black writing
and the law*

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

Paper **\$30.005** 978-1-4968-4820-8

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**Margaret Walker Alexander Series in
African American Studies**

In *See Justice Done: The Problem of Law in the African American Literary Tradition*, author Christopher Michael Brown argues that African American literature has profound and deliberate legal roots. Tracing this throughline from the eighteenth century to the present, Brown demonstrates that engaging with legal culture in its many forms—including its conventions, paradoxes, and contradictions—is paramount to understanding Black writing.

Brown begins by examining petitions submitted by free and enslaved Blacks to colonial and early republic legislatures. A virtually unexplored archive, these petitions aimed to demonstrate the autonomy and competence of their authors. Brown also examines such early slave autobiographies as Olaudah Equiano’s *Interesting Narrative* and Mary Prince’s *History*, which were both written in the form of legal petitions. These works invoke scenes of Black competence and of Black madness, repeatedly and simultaneously.

Early Black writings reflect how a Black Atlantic world, organized by slavery, refused to acknowledge Black competence. By including scenes of Black madness, these narratives critique the violence of the law and predict the failure of such future legal counterparts as *Plessy v. Ferguson* to remedy injustice. Later chapters examine the works of more contemporary writers, such as Sutton E. Griggs, George Schuyler, Toni Morrison, and Edward P. Jones, and explore varied topics from American exceptionalism to the legal trope of “colorblindness.” In chronicling these interactions with jurisprudential logics, *See Justice Done* reveals the tensions between US law and Black experiences of both its possibilities and its perils.

Christopher Michael Brown is assistant professor of English at Wake Forest University, where he teaches courses on African American literature and legal culture. His research has been supported by fellowships from the American Council of Learned Societies and the Ford Foundation.

Civic Buildings after the Spanish-American War

Maria Eugenia Achurra G.



How Beaux-Arts edifices reveal the United States' imperialistic vision in the Caribbean

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Following the 1898 Spanish-American War, the United States constructed federal buildings in its newly acquired territories, including Cuba, Puerto Rico, and the Philippines. Over a century later, many of these grand Beaux-Arts-style edifices are still in use. In *Civic Buildings after the Spanish-American War*, author Maria Eugenia Achurra G. examines this architecture and urban design as a backdrop for US exceptionalism and expansionism.

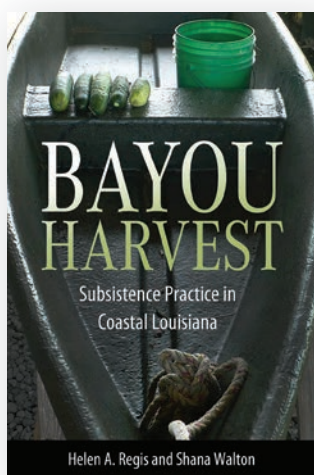
The book defines exceptionalism and its role in US Federal Beaux-Arts architecture. Subsequent chapters compare specific examples of Beaux-Arts civic architecture in the continental US and Latin America. The book also studies architectural and urban design from other US possessions of the Progressive Era, such as the former Panama Canal Zone and occupied territories like the Dominican Republic. Reviewing the work of relevant designers and architects, Achurra G. argues that architectural examples epitomize the rich, expansionist intentions of twentieth-century Progressive America. These lingering buildings function as intriguing material evidence of the United States' geopolitical, historical, and commercial meddling in the internal affairs of the Americas and elsewhere.

Maria Eugenia Achurra G. is an architect for the US Army Corps of Engineers, Huntington District. She earned her PhD from the University of Cincinnati's School of Architecture and Interior Design. Achurra G. is also a registered architect in her native Panama, where she obtained a professional bachelor of architecture from the University of Panama.

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Helen A. Regis and Shana Walton



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To inhabitants of the Gulf Coast region of Louisiana, food is much more than nourishment. The acts of gathering, preparing, and sharing food are ways to raise children, bond with friends, and build community. In *Bayou Harvest: Subsistence Practice in Coastal Louisiana*, Helen A. Regis and Shana Walton examine how coastal residents deploy self-reliance and care for each other through harvesting and sharing food. Pulling from four years of fieldwork and study, Regis and Walton explore harvesting, hunting, and foraging by Native Americans, Cajuns, and other Bayou residents. This engagement with Indigenous thinkers and their neighbors yields a multifaceted view of subsistence in Louisiana. Readers will learn about coastal residents' love for the land and water, their deep connections to place, and how they identify with their food and game heritage. The book also delves into their worries about the future, particularly storms, pollution, and land loss in the coastal region.

Using a set of narratives that documents the everyday food practices of these communities, the authors conclude that subsistence is not so much a specific task like peeling shrimp or harvesting sassafras, but is fundamentally about what these activities mean to the people of the coast. Drawn together with immersive writing, this book explores a way of life that is vibrant, built on deep historical roots and profoundly threatened by the gulf's shrinking coast.

Helen A. Regis is a cultural anthropologist at Louisiana State University. As board member and series editor at the Neighborhood Story Project, she has helped create a series of collaborative ethnographies written by and for New Orleanians. Regis is the author, with John Bartkowski, of *Charitable Choices: Religion, Race, and Poverty in the Post-Welfare Era*. **Shana Walton** is professor of English, modern languages, and cultural studies at Nicholls State University. She is coeditor of *Ethnic Heritage in Mississippi: The Twentieth Century* and *Language in Louisiana: Community and Culture*, both published by University Press of Mississippi.

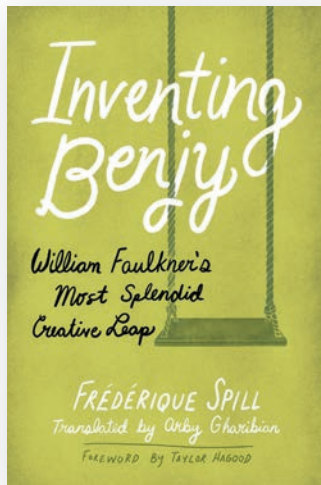
Inventing Benjy

William Faulkner's Most Splendid Creative Leap

Frédérique Spill

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—John T. Matthews, editor of *William Faulkner in Context*

Inventing Benjy: William Faulkner's Most Splendid Creative Leap is a groundbreaking work at the intersection of Faulkner studies and disability studies. Originally published in 2009 by Presses de la Sorbonne Nouvelle as *L'Idiotie dans l'œuvre de Faulkner*, this translation brings the book to English-language readers for the first time. Author Frédérique Spill begins with a sustained look at the monologue of Benjy Compson, the initial first-person narrator in Faulkner's *The Sound and the Fury*. Spill questions the reasons for this narrative choice, bringing readers to consider Benjy's monologue, which is told by a narrator who is deaf and cognitively disabled, as an impossible discourse. Using this form of writing, Faulkner shaped perspective from a disabled character, revealing a certain depth to characters that were previously only portrayed on a shallow level. This style encompasses some of the most striking forms and figures of his leap into modern(ist) writing. In that respect, *Inventing Benjy* thoroughly examines Benjy's discourse as an experimental workshop in which objects and words are exclusively modelled by the senses.

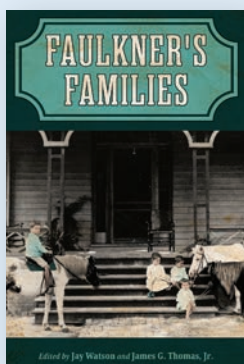
This study regards Faulkner's decision to place a disabled character at the center of perception as the inaugural and emblematic gesture of his writing. Closely examining excerpts from Faulkner's novels and a few short stories, Spill emphasizes how the corporal, temporal, sensorial, and narrative figures of “idiocy” are reflected throughout Faulkner's work.

Frédérique Spill is professor of American literature at University of Picardy–Jules Verne in Amiens, France. She coedited *The Wagon Moves: New Essays on “As I Lay Dying.”* She is author of *The Radiance of Small Things in Ron Rash's Writing.*

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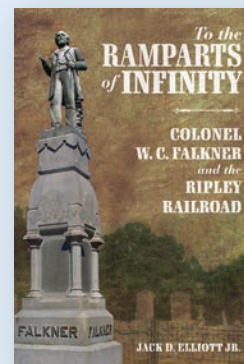
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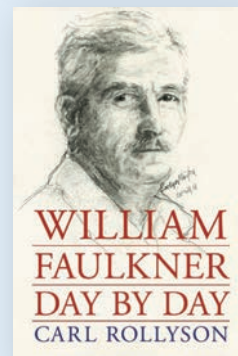


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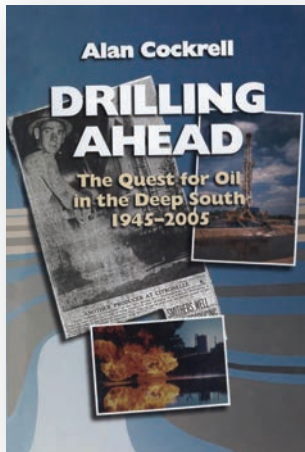
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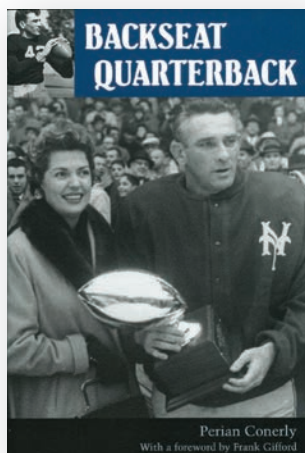
—Diana Davids Hinton, *Technology and Culture*

Alan Cockrell, a retired commercial airline pilot, previously worked as a certified petroleum geologist in the Gulf Coast oil industry for twelve years. He is author of the nonfiction *Tail of the Storm* and a novel, *The Restless Earth*. His essays and stories have appeared in *AOPA Pilot*, *Airline Pilot*, *Hemispheres*, *On Guard*, *Aviation History*, and the *Huntsville Times*.

Backseat Quarterback

Perian Conerly

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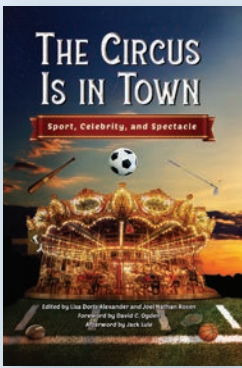
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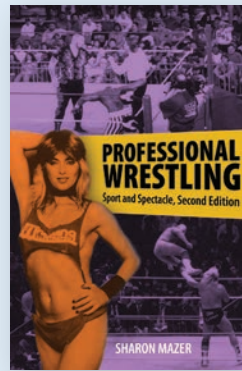
Ever cheering from the sidelines, Perian Conerly, wife of the New York Giants' star quarterback Charlie Conerly, and the first female sportswriter in the National Sportswriters' Association wrote this lighthearted account of pro football during its heyday (1948–1961). Her husband led the Giants for fourteen seasons. As she describes the glory games, the players, and life on the road, she delivers from the inside the kind of personal reportage that fans adore.

Perian Conerly (1926–2021), wife of New York Giants and Ole Miss Rebels football legend Charlie Conerly, broke ground for female journalists writing sports columns that appeared in the *New York Times*, *Sports Illustrated*, the *Sporting News*, and many other publications across the country. She lived in Clarksdale, Mississippi.

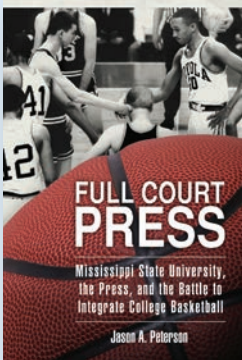
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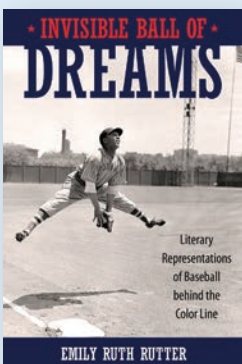
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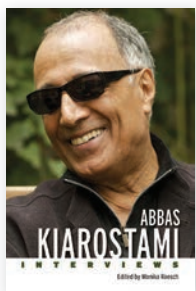
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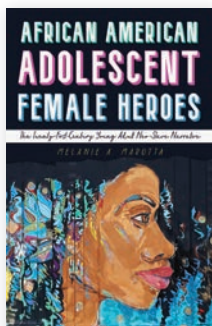
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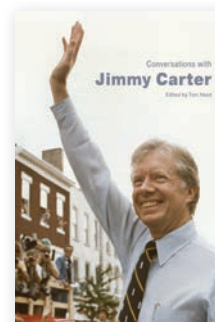
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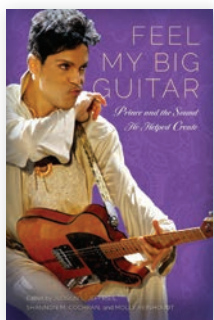
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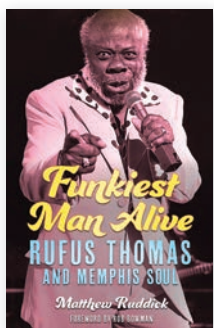
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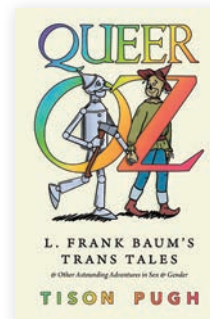
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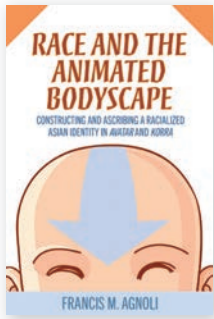
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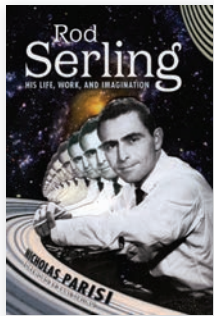
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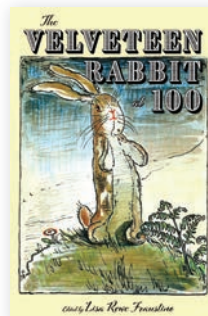
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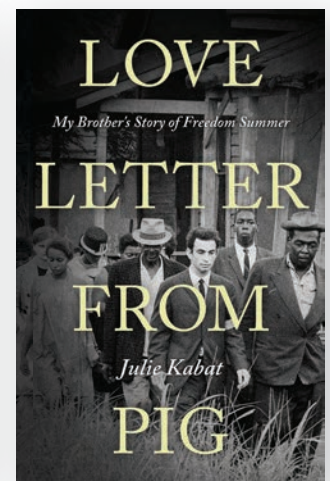
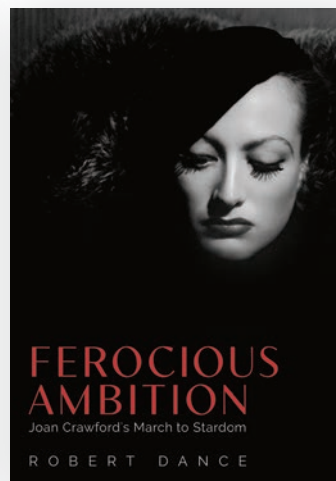
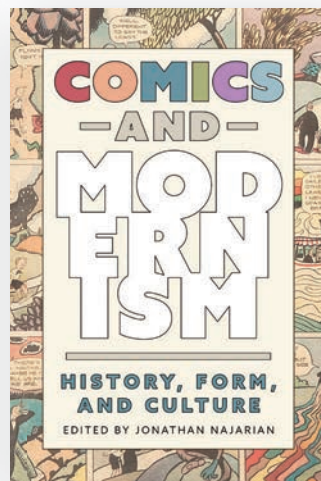
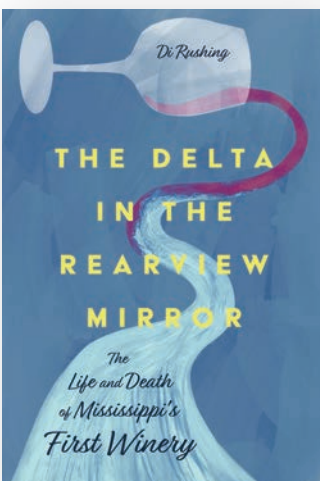
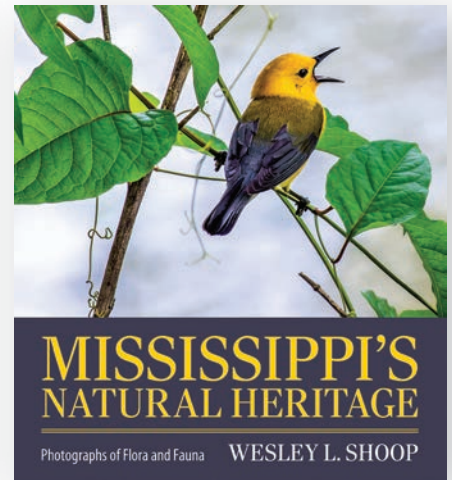
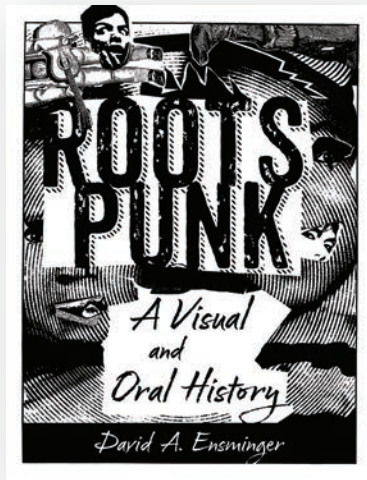
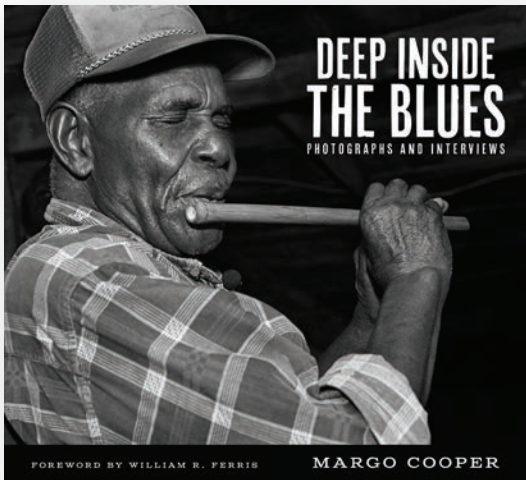
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