



Spring 2022



ON THE COVER

Cahaba lilies from the interior of *Distracted by Alabama* by James Seay Brown Jr.

ABOUT THE PRESS

As the scholarly publishing arm of the university, The University of Alabama Press serves as an agent in the advancement of learning and the dissemination of scholarship. The Press applies the highest standards to all phases of publishing, including acquisitions, editorial, production, and marketing. An editorial board comprised of representatives from all doctoral degree-granting public universities within Alabama oversees the publishing program.

Projects are selected that support, extend, and preserve academic research. The Press also publishes books that foster an understanding of the history and culture of this state and region. The Press publishes in a variety of formats, both print and electronic, and uses short-run technologies to ensure that works are widely available.

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Brings back into print a classic account of courage and calamity in the long march toward racial justice in the South, and the nation

A Time to Speak

The Story of a Young American Lawyer's Struggle for His City—and Himself

Charles Morgan Jr.

With a New Foreword by Senator Doug Jones

On September 15, 1963, a bomb exploded at the Sixteenth Street Baptist Church in Birmingham, Alabama, killing four young Black girls. The very next day, a prominent white lawyer named Charles Morgan Jr. was scheduled to speak at a luncheon held by the Young Men's Business Club (YMBC) of Birmingham. A well-regarded figure in the city's legal and business establishment, Morgan had been mentioned frequently as a candidate for political office. To the shock of his long-time friends and associates, Morgan deviated from his planned remarks, instead using his platform to place the blame for the murder of the four young girls squarely on the shoulders of the city's white middle-class establishment, those seated before him.

As much as his stand was admired nationally, in Birmingham the results were destructive for him personally. Threats against his life and the lives of his family poured in daily by phone and mail, his political career was finished, and he was faced with financial ruin. Within weeks, he moved his family out of the state, and thenceforward committed himself to legal action in the name of racial justice. In 1964, he established the regional office of the ACLU in Atlanta. In the 1964 Supreme Court case *Reynolds v. Sims*, Morgan successfully argued that districts in state legislatures needed to be of nearly equal size, establishing the principle of "one man, one vote" to effectively end the use of gerrymandering.

A Time to Speak was originally published in 1964, a mere year after Morgan and his family fled Birmingham. The memoir recounts not only his speech but also his entire upbringing and the political, cultural, and social milieus in which he was raised and which gave rise to the cowardice, institutional silence, fear, and hate that those conditions nursed. This new edition features a new foreword from US Senator Doug Jones.

Charles Morgan Jr. (1930–2009) was a pivotal figure in many of the key legal battles for civil rights and civil liberties in the 1960s and 1970s, successfully arguing many of his most noteworthy victories before the US Supreme Court. In addition to representing key figures in the civil rights movement itself, he argued on behalf of free speech rights for Vietnam War soldiers and protestors alike and led the ACLU's campaign for the impeachment of Richard Nixon. He is also author of *One Man, One Voice*.

Senator Doug Jones is a lifelong resident of Alabama and a graduate of the University of Alabama and Cumberland School of Law. In 2017, Jones was elected to represent Alabama in the US Senate. He is former US attorney for the Northern District of Alabama and in this role he reopened and successfully prosecuted two Ku Klux Klan members for their roles in the 1963 bombing of the Sixteenth Street Baptist Church.



FEBRUARY

5.5 x 8.25 / 204 PAGES

ISBN 978-0-8173-6048-1 / \$19.95t PAPER

ISBN 978-0-8173-9408-0 / \$19.95 EBOOK

PRAISE FOR THE FIRST EDITION

"A quietly eloquent and moving human document. In it is faithfully recorded, with compassion and contempt, what came of speaking and acting honorably across a brief span of years in Alabama—chiefly in Birmingham, 'The Magic City' . . . There will be those to sneer at it, and curse it, as there were those to sneer at and curse Charles Morgan. Yet the indictment of this personal story is too plainly honest to be ignored. Its prose is lean and clean. So is its accusation." —*New York Times Book Review*

"[Morgan] is a thinking, articulate man who doesn't mind crying in the wilderness if there are some ears open to him. What he is saying needs heeding if the road to reconciliation and understanding is not to be closed forever. If it is for him a time to speak, it is for us a time to listen. Never was such communication more imperative." —*Chicago Tribune*

ALSO OF INTEREST



Constance Baker Motley: One Woman's Fight for Civil Rights and Equal Justice under Law
Gary L. Ford Jr.

ISBN 978-0-8173-5933-1
\$24.95s PAPER
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MARCH

6.125 x 9.25 / 136 PAGES / 60 COLOR
FIGURES / 21 B&W FIGURES
ISBN 978-0-8173-6037-5 / \$22.95t PAPER
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"As Alabama's state folklorist who worked with Jerry Brown and his family long enough to become a 'family member,' Brackner is well positioned to tell this story. This oral autobiography makes for good reading, positioning Jerry in rural Alabama culture and exhibiting his skill as a storyteller. It is interspersed with photographs taken by Brackner and others, including those owned by Jerry's family, giving the reader a visual sense of the potter's life and work."

—John Burrison, author of *Global Clay: Themes in World Ceramic Traditions*

The life and times of Alabama folk potter
Jerry Brown, as told in his own words

Of Mules and Mud

The Story of Alabama Folk Potter Jerry Brown

Edited and with an Introduction by Joey Brackner

Born in 1942, Jerry Brown helped out in his father's pottery shop as a young boy. There he learned the methods and techniques for making pottery in a family tradition dating back to the 1830s. His responsibilities included tending the mule that drove the mill that was used to mix clay (called "mud" by traditional potters). Business suffered as demand for stoneware churns, jugs, and chamber pots waned in the postwar years, and manufacture ceased following the deaths of Brown's father and brother in the mid-1960s. Brown turned to logging for his livelihood, his skill with mules proving useful in working difficult and otherwise inaccessible terrain. In the early 1980s, he returned to the family trade and opened a new shop that relied on the same methods of production with which he had grown up, including a mule-powered mill for mixing clay and the use of a wood-fired rather than gas-fueled kiln.

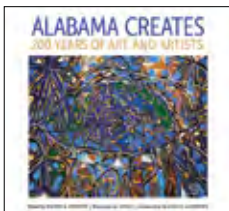
Folklorist Joey Brackner met Brown in 1983, and the two quickly became close friends who collaborated together on a variety of documentary and educational projects in succeeding years—efforts that led to greater exposure, commercial success, and Brown's recognition as a National Heritage Fellow by the National Endowment for the Arts. For years, Brown spoke of the urge to write his life story, but he never set pen to paper. In 2015, Brackner took the initiative and interviewed Brown, recording his life story over the course of a weekend at Brown's home. *Of Mules and Mud* is the result of that marathon interview session, conducted one year before Brown passed away in 2016.

Brackner has captured Jerry Brown's life in his own words as recounted that weekend, lightly edited and elaborated. *Of Mules and Mud* is illustrated with photos from all phases of Brown's life, plus features a color gallery of vessel forms made by Brown throughout his career that collectors of folk pottery will find invaluable.

Jerry Brown (1942–2016) was an American folk artist and traditional stoneware pottery maker who lived and worked in Hamilton, Alabama. He was awarded a National Heritage Fellowship from the National Endowment for the Arts in 1992 and the Alabama Folk Heritage Award in 2003.

Joey Brackner began his role as Alabama state folklorist in 1985 and served as director of the Alabama Center for Traditional Culture from 2003 until his retirement in 2021. He is coproducer of *Unbroken Tradition*, a documentary film about Jerry Brown, and author of *Alabama Folk Pottery*, and has served as host of the Alabama Public Television series *Journey Proud* since 2013.

ALSO OF INTEREST



Alabama Creates:
200 Years of Art
and Artists
Edited by Elliot A.
Knight

ISBN 978-0-8173-2010-2
\$39.95t CLOTH
EBOOK AVAILABLE



“There’s certainly no shortage of books on southern pottery (I have around twenty or so on my state alone on my bookshelves), but studies of single potters are rare. Add to this that this book is really an autobiography—Jerry Brown tells his story in his own words—it is a very compelling story that tells how a folk tradition can flourish in contemporary society.”

—Charles G. Zug III, author of *Turners and Burners: The Folk Potters of North Carolina*



The life and times of Ana Margarita Gasteazoro: political activist, clandestine operative, and prisoner of conscience

Tell Mother I'm in Paradise

Memoirs of a Political Prisoner in El Salvador

Ana Margarita Gasteazoro / Introduction by Erik Ching

EDITED BY JUDY BLANKENSHIP AND ANDREW WILSON

Ana Margarita Gasteazoro (1950–1993) was a Salvadoran opposition activist and renowned Amnesty International prisoner of conscience. *Tell Mother I'm in Paradise: Memoirs of a Political Prisoner in El Salvador* recounts her extraordinary life story. From a privileged Catholic upbringing, with time spent studying and working abroad, Gasteazoro first became a member of the legal political opposition in the late 1970s and later a clandestine operative at work against the brutal military junta.

Gasteazoro recounts her early rebellion against the strictures of conservative upper-class Salvadoran society. She spoke perfect English and discovered a talent for organizing in administrative jobs abroad and at home. As the civil war progressed, she quickly became a valued figure in the National Revolutionary Movement (MNR), a social-democratic party, often representing it at international meetings. Against the backdrop of massive social oppression and the “disappearances” of thousands of opposition members, Gasteazoro began a double life as an operative in a faction of the Farabundo Martí National Liberation Front (FMLN). Multitalented and energetic, she organized safe houses for fellow activists, transported weapons and equipment, wrote scripts for an underground radio station, and produced an award-winning documentary film. But the toll on her family life and personal relationships was heavy.

Gasteazoro was disappeared in May 1981 by the infamous National Guard and endured a nightmare eleven days of interrogations, beatings, and abuse. Through international pressure and the connections of her family, her arrest was finally made public, and she was transferred to the women's prison at Ilopango. There, she and other activists continued the political struggle through the Committee of Political Prisoners of El Salvador (COPPES). During her two years in prison, tested by hunger strikes, violence, and factional divisions, she became one of Amnesty International's best-known prisoners of conscience. *Tell Mother I'm in Paradise* is a gripping story of a self-aware activist and a vital young woman's struggle to find her own way within a deeply conservative society.

Ana Margarita Gasteazoro (1950–1993) was a Salvadoran political activist and prisoner of conscience.

Judy Blankenship is a writer and photojournalist. Among her books are *Our House in the Clouds: Building a Second Life in the Andes of Ecuador* and *Cañar: A Year in the Highlands of Ecuador*.

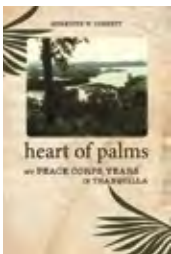
Andrew Wilson is a writer, editor, and translator. He is author of *Translators on Translating: Inside the Invisible Art* and coauthor of *A Fiery Soul: The Life and Theatrical Times of John Hirsch*.

APRIL

6 x 9 / 280 PAGES / 25 B&W FIGURES / 1 MAP
ISBN 978-0-8173-2121-5 / \$34.95t CLOTH
ISBN 978-0-8173-9397-7 / \$34.95 EBOOK

“As a journalist visiting El Salvador during its brutal civil war, I met Ana Margarita Gasteazoro in the women's prison of Ilopango. I was struck by her passion for justice, her honesty, and her compassion for what the people of her country have suffered. The same qualities shine through in this book. Judy Blankenship and Andrew Wilson have done a great service in making this remarkable woman's story available to readers. I hope they will be as inspired and moved by it as I am.” —Adam Hochschild, author of *King Leopold's Ghost: A Story of Greed, Terror, and Heroism in Colonial America*

ALSO OF INTEREST



Heart of Palms:
My Peace Corps
Years in Tranquilla
Meredith W. Cornett
ISBN 978-0-8173-1818-5
\$29.95t CLOTH
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Excerpted from the Prologue to *Tell Mother I'm in Paradise*

"Do you want us to send a message to your mother?"

The secretary of Ilopango Prison for Women sat at her desk, impatient. I stood uncomfortably before her holding a newspaper in one hand and a plastic bag in the other. The newspaper's front page had a two-column photo of me under the headline TERRORIST CONFESSES.

"We can call her and tell her you're here," said the secretary.

Perhaps Mother knows already, I thought. I'd seen her the day before, along with my brother Javier. Since the morning of my arrest, the Guardia had been telling me that my family had abandoned me as a traitor and didn't care if I was alive or dead. Though I'd never really believed it, I now had proof it wasn't true, and my heart was full of love for them both as I prepared to be admitted to prison. Their family solidarity, offered unconditionally across a huge chasm of ideology and past argument, gave me strength.

Did they know I had already been moved to Ilopango? After Javier had finished telling me what an idiot I was, he'd said that at least the Guardia couldn't kill me now, not if he and Mother had seen me alive. So I was going to prison, which he said I deserved. I wondered if he would think I'd deserved the final beating I got after they'd left, the one to make me sign my confession.

My ribs and legs and the rest of my body still ached from the Guardias' boots and fists. Yet I found myself feeling strangely optimistic as I thought about what I wanted to say to Mother.

If I'd been in a spiteful mood I might have sent her a revolutionary slogan like "Cada momento, cada situación es tu trinchera." *Every moment, every situation is your trench in the war.* As I'd often said before when we were arguing, she had her catchism and I had mine. But she didn't deserve that from me, not now, not after what she and Javier had done for me. Even so, the slogan rang truer than ever. In this new moment, this new situation in my life, I was actually looking forward to digging a new trench and continuing the war against the Salvadoran government.

I thought of Sebastián, the man I had lived with for the past year. I wondered if his feet had recovered from the electric shocks the Guardias had given him when we were

arrested—two wires plugged into our living room wall and attached directly to his feet. His moans had torn me apart as I stood by helplessly, forced to listen while they tortured him. But he was alive, I was sure of that. While they were beating me into signing my confession yesterday, they'd shown me his signature on a similar document. Sebastián was a strong man and a tough, disciplined revolutionary. To get him to sign his confession they must have . . . Better not to think about it.

"Well?" the secretary asked. "Do you have anything you want us to say to her?"

I thought about the Guardia troopers who had fixed the wires to Sebastián's toes. About the goon with the mirrored glasses who had alternately felt me up and kicked me around in my cell in the Guardia Nacional headquarters. About Enrique Barrera, my rotund and easygoing colleague whose mutilated body I had identified the day after his arrest six months ago. Then I turned my mind to the organizing that was going on in Santa Tecla and my plans to carry on the struggle in Ilopango. *Cada momento, cada situación.* I was alive, my family still loved me, life was beautiful, even concrete-walled Ilopango was beautiful.

"Yes," I said. "Tell Mother I'm in paradise."





FEBRUARY

5.5 x 8.5 / 128 PAGES

ISBN 978-1-57366-192-8 / \$16.95t PAPER

ISBN 978-1-57366-894-1 / \$9.95 EBOOK

"*White Wedding* is the sort of thing Takashi Miike might write if he wrote books instead of movies, lived in America, and was female. It's like *High Plains Drifter* if it was set at a contemporary wedding with BDSM in the place of gun-fights. Transgressive and challenging, this is a book about secrets and disappointments and betrayals, and about one woman who knows just where to wander and what threads to pull to make everyone start to unravel."

—Brian Evenson, author of *Song for the Unraveling of the World* and *The Wavering Knife*

An enigmatic woman wanders from a pleasure mansion to a backyard wedding, upending the lives of everyone present

White Wedding

Kathleen J. Woods

No one knows the woman at the wedding. Not the caterer, an easy target, succumbing to her advances. Not the pregnant bride or her tangled family, trying to spin a fairytale wedding under a melting hot summer sun. Not even the bride's stepsister, Charlotte, who, in the middle of the night and despite her better judgment, allows this wandering wedding crasher into her car.

Crusted in dried blood and other bodily fluids, the woman exists in layers of sense and story, a nesting doll of pornographic tales in which fantasy and banality collide and blur. In this novel that is at once visceral, vivid, and spare, the uninvited guest gives each of those she meets what they want, whether they like it or not.

Here writhe distinct bodies in distinct ecstasies, echoing and defying inherited narratives about gender, shame, and pleasure. With an edge of humor and horror, Woods explores if—and how—we consent to our own desires.

Kathleen J. Woods earned an MFA in creative writing from the University of Colorado at Boulder, where she taught and served as managing editor for the journal *Timber*. Her stories and essays have appeared in *Bitch*, *Western Humanities Review*, *Bartleby Snopes*, *Apeiron Review*, *Prick of the Spindle*, and others. *White Wedding* is her first novel.

FC2

FICTION COLLECTIVE TWO

ALSO OF INTEREST



The Seven
Autopsies of Nora
Hanneman: Stories
Courtney E. Morgan

ISBN 978-1-57366-059-4

\$17.95t PAPER

EBOOK AVAILABLE

A hypnotic sojourn of planetary proportions through the terrestrial contingencies of bodies, health, poverty, and salvation

Swimming with Dead Stars

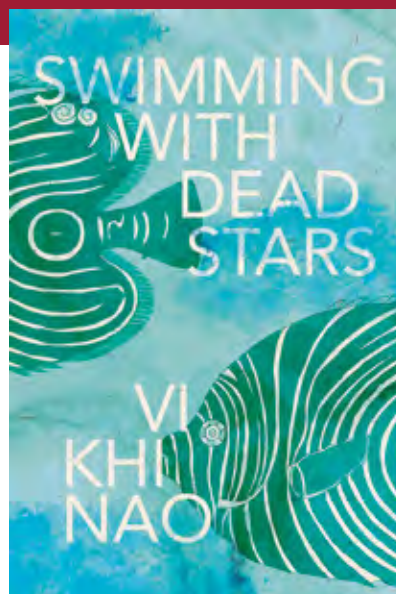
Vi Khi Nao

Maldon is an adjunct literature instructor at a prestigious East Coast university, with a deteriorating heart condition and no insurance. She finds herself caught between the demands of her job and the needs of her body, triggering economic and emotional strains that cause her to fantasize about taking her own life. But Maldon, who has pledged to safeguard her mother ever since their arrival in the US on a refugee ship from postwar Vietnam, has vowed to forgo suicide for as long as her mother is living.

In time, her heart worsens rapidly, and she ventures cross-country to a place called Cloud for the operation that may save her life. In Cloud, Maldon is joined by old friend planet Neptune, who is hermaphroditic and peculiar, and has agreed to accompany Maldon through the operation.

Swimming with Dead Stars is a hallucinatory meditation on the stars and planets, the precariousness of our existence, the cruel inequities of labor and healthcare, chickens and ice cream, and the grace that comes from enduring the physical and psychic pain wrought by pernicious social forces that enslave us all.

Vi Khi Nao is author of the short story collections *A Brief Alphabet of Torture* and *The Vegas Dilemma*, the novel *Fish in Exile*, and the poetry collection, *A Bell Curve Is a Pregnant Straight Line*.



FEBRUARY

5.5 x 8.5 / 206 PAGES

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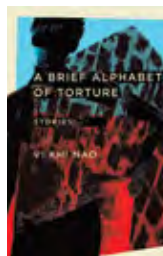
"Because her dissatisfaction is chronic, Maldon thirsts for her own death. Despite her determination and spectacular rhetoric, suicide continues to reject her for two reasons: the universe and her mother. Vi Khi Nao's *Swimming with Dead Stars* is somber until you start laughing, hilarious until you weep, and every single sentence contains the enormity, volatility, and devotion of a poetic and plasmic sun. Its radiance will leave you salty with despair and woefully, regretlessly hot." —Lily Hoang, author of *A Bestiary*

"Maldon is a very human character even as she is also celestial, mineral, elliptical in her orbit." —Sarah Blackman, author of *Hex*

FC2

FICTION COLLECTIVE TWO

ALSO OF INTEREST

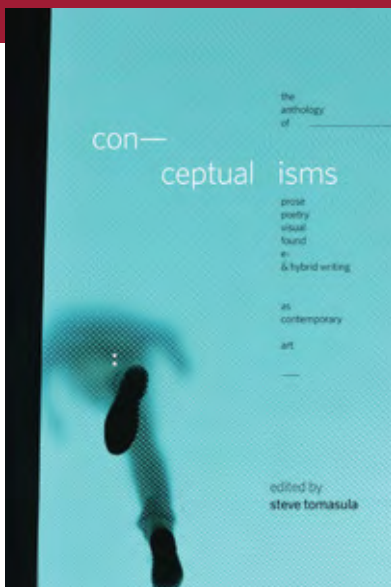


A Brief Alphabet of Torture: Stories
Vi Khi Nao

ISBN 978-1-57366-061-7

\$16.95t PAPER

EBOOK AVAILABLE



FEBRUARY

6 x 9 / 540 PAGES / 100 B&W FIGURES
 ISBN 978-0-8173-6041-2 / \$39.95t PAPER
 ISBN 978-0-8173-9405-9 / \$39.95 EBOOK

"Quick, what do all these things have in common: language writing and electronic literature, visual writing and sound writing, appropriation, collage and recycling, found textual objects, and machine writing? They are all conceptualisms, Steve Tomasula says, and he has assembled this bountiful, beautifully curated anthology to help us see how this is so. Tomasula has a sharp eye, an impeccable ear, a nose for connections and a wicked way with juxtaposition. You already know some of these selections, but I'll wager there are plenty you don't know, and in any case you'll want to have them all in one place on your bookshelf or wherever it is that you keep your archive these days." —**Brian McHale**, author of *The Obligation toward the Difficult Whole: Postmodernist Long Poems*

A wide-ranging anthology of experimental writing—prose, poetry, and hybrid—from its most significant practitioners and innovators

Conceptualisms

The Anthology of Prose, Poetry, Visual, Found, E- & Hybrid Writing as Contemporary Art

Edited by Steve Tomasula

A variety of names have been used to describe fiction, poetry, and hybrid writing that explore new forms and challenges mainstream traditions. Those phrases include experimental, conceptual, avant-garde, hybrid, surfiction, fusion, radical, slip-stream, avant-pop, postmodern, self-conscious, innovative, L=A=N=G=U=A=G=E writing, alternative, and anti- or new literature. *Conceptualisms: The Anthology of Prose, Poetry, Visual, Found, E- & Hybrid Writing as Contemporary Art* is the first major anthology of writing that offers readers an overview of this other tradition as it lives in the early decades of the twenty-first century.

Featuring over a hundred pieces from more than ninety authors, this anthology offers a plethora of aesthetics and approaches to a wide variety of subjects. Editor Steve Tomasula has gathered poems, prose, and hybrid pieces that all challenge our understanding of what literature means. Intended as a collection of the most exciting and bold literary work being made today, Tomasula has put a spotlight on the many possibilities available to writers and readers wishing for a glimpse of literature's future.

Readers will recognize authors who have shaped contemporary writing, including Lydia Davis, Charles Bernstein, Jonathan Safran Foer, Shelley Jackson, Nathaniel Mackey, David Foster Wallace, and Claudia Rankine. Even seasoned readers will find authors, and responses to the canon, not yet encountered. *Conceptualisms* is a book of ideas for writers, teachers, and scholars, as well as readers who wonder how many ways literature can live.

The text features headnotes to chapters on themes such as sound writing, electronic literature, found text, and other forms, offering accessible introductions for readers new to this work. An online companion presents statements about the work and biographies of the authors in addition to audio, video, and electronic writing that can't be presented in print. Visit www.conceptualisms.info to read more.

ALSO OF INTEREST



Once Upon a Time in the Twenty-First Century: Unexpected Exercises in Creative Writing
 Edited by Robin Behn

ISBN 978-0-8173-5942-3
 \$24.95t
 EBOOK AVAILABLE

Steve Tomasula is author of the novels *IN&OZ*, *The Book of Portraiture*, *TOC: A New-Media Novel*, and *VAS: An Opera in Flatland*. His short fiction has appeared in *McSweeney's*, *The Denver Quarterly*, *Fiction International*, and *The Iowa Review*, and is collected in *Once Human: Stories*.

Recounts the hardships and joys the Kilgore family and their neighbors experienced in a close-knit southern rural community during the Great Depression

When the Wolf Camped at Our Door

My Childhood in the Great Depression

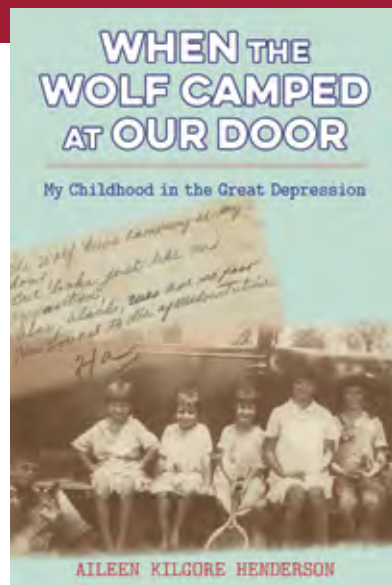
Aileen Kilgore Henderson

As the Great Depression tightened its grip on the world, six members of the Kilgore family were living in a cramped farmhouse in Brookwood, Alabama. Crops didn't grow well, food was scarce, shoes were in short supply, and the few clothes they had were all hand-me-downs. The Kilgores struggled to make ends meet, cobbling together odd jobs and working the land by hand.

Despite all of this, young Aileen thought life was full of hope. She longed to hold on to it and scribbled down daily events on whatever odds and ends of paper she could find. In her new memoir, *When the Wolf Camped at Our Door*, Aileen Kilgore Henderson creates a vivid portrait of what life was like for so many living in the rural South during the Depression. The book begins when Aileen is ten years old and follows her into her teenage years over the course of twenty-seven episodic chapters. Drawing on her girlhood diaries and told through the charismatic voice of her younger self, Henderson's nuanced storytelling sheds light on the common struggle for survival during a time when people were at their most vulnerable.

Against the backdrop of a world where hard work and harsh conditions like hunger, privation, sickness, and early death were everyday realities, Henderson's stories are nevertheless tinged with young Aileen's lively sense of humor and optimistic faith in people and in the promise of life despite trying circumstances. We follow her rambles in the woods, her visits with friends, a trip to a fortune teller, and a search for the Howton Horror, a mysterious monster rumored to live deep in the Alabama backwoods.

Aileen Kilgore Henderson is author of nine books including *The World through the Dime Store Door: A Memoir* and *Tenderfoot Teacher: Letters from the Big Bend, 1952–1954*. At one hundred years old, she continues to write at her home in the deep woods of Tuscaloosa County.



MAY

5.5 x 8.5 / 136 PAGES / 1 B&W FIGURE

ISBN 978-0-8173-2133-8 / \$24.95t CLOTH

ISBN 978-0-8173-9413-4 / \$24.95 EBOOK

"*When the Wolf Camped at Our Door* is thoroughly captivating. The scenes and characters are so vividly drawn that one leaves the book feeling a part of Aileen's family, rejoicing in their small victories and saddened by their privations and disappointments." —Jennifer Horne, coeditor of *Belles' Letters 2: Contemporary Stories by Alabama Women*

ALSO OF INTEREST



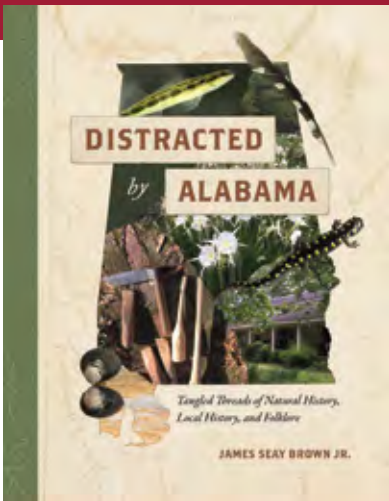
The World through the Dime Store Door: A Memoir

Aileen Kilgore Henderson

ISBN 978-0-8173-2077-5

\$24.95t CLOTH

EBOOK AVAILABLE



APRIL

7 x 9 / 304 PAGES / 25 COLOR FIGURES
17 B&W FIGURES
ISBN 978-0-8173-2117-8 / \$39.95t CLOTH
ISBN 978-0-8173-9393-9 / \$39.95 EBOOK

"There is a saying, 'Before you can think outside the box, you have to know what's in it.' Buried in some boxes is the folk culture of a people. That is where Russian-historian-turned-Alabama-naturalist James Seay Brown Jr. begins his journey of discovery: herb doctors, salamanders, African American railroad callers, and Sacred Harp singers, among others. *Distracted by Alabama* is both a celebration of the state's bottomless box of folkways and an intellectual feast, equally adaptable to PhDs and good ol'boys and girls." —Wayne Flynt, author of *Poor but Proud: Alabama's Poor Whites* and coauthor of *Alabama: The History of a Deep South State, Bicentennial Edition*

Reflections on fifty years of interaction
with the people, places, wildlife,
and folkways of Alabama

Distracted by Alabama

*Tangled Threads of Natural History,
Local History, and Folklore*

James Seay Brown Jr.

In 1971 James Seay Brown Jr. moved to Birmingham with his young family to start his first full-time teaching job at Samford University, specializing in modern European history. Within days he discovered the Cahaba River, and soon was regularly exploring many of Alabama's other rivers and much of its countryside—from the Paint Rock River on the Tennessee line to Wolf Bay on the Intracoastal Waterway. He was enchanted both by the myriad animals and plants he discovered and by the surviving old-time settler and Native American folkways so closely tied to their seasonal migrations and development.

About the same time, Brown became particularly interested in the folkways that arose from European cultural nationalism in the Romantic age. As he delved deeper into folklore studies for their insights into history, local examples presented themselves in abundance—Sacred Harp singers and African American railroad callers, the use of handmade snares and stationary fishtraps to catch river redhorse and freshwater drum during their spawning cycles, white oak basketmaking and herbal medicine traditions, the evolution of the single-pen log cabin into the impressive two-story I-house, and many more.

Together with colleagues in Samford's biology and geography departments, Brown adapted a "geology to future planning" model for introducing students to land use patterns over time in various parts of the world. Although he took students to twenty-two countries on five continents, he kept returning to Alabama examples. When he integrated experiential education teaching techniques including crafts apprenticeship, cultural journalism, and adventure-based education into his classes, many of them used examples and materials from Alabama.

Interspersed throughout with insights drawn from Brown's academic career and his work with a variety of Birmingham-area community organizations, *Distracted by Alabama* traces a very personal, historically informed, and idiosyncratic profile of a region in transition in the mid to late twentieth century, and is a testament to the ideals and value of liberal arts education in a society.

James Seay Brown Jr. is emeritus professor of history at Samford University. He is author of *Fairy Tales, Patriotism and the Nation-State: The Rise of the Modern West and the Response of the World* and editor of *Up before Daylight: Life Histories from the Alabama Writers' Project, 1938–1939*. He has served as president of the Alabama Folklife Association and remains active in academic and community life.

ALSO OF INTEREST



The Story of
Alabama in Four-
teen Foods
Emily Blejwas
ISBN 978-0-8173-2019-5
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EBOOK AVAILABLE

Biography of a civil rights activist who worked tirelessly at the heart of two social and political revolutions

To Do Justice

The Civil Rights Ministry of Reverend Robert E. Hughes

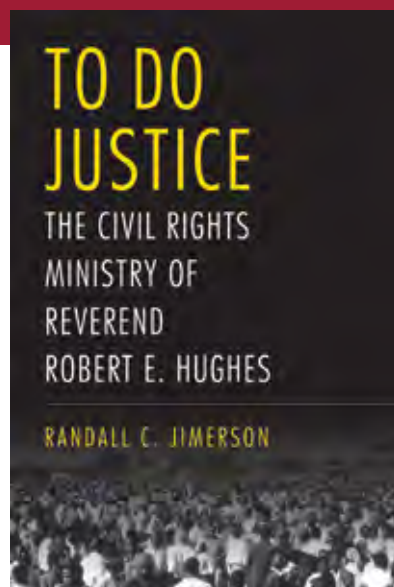
Randall C. Jimerson

A native Alabamian, Reverend Robert E. Hughes worked full time in the civil rights movement as executive director of the Alabama Council of Human Relations, where he developed a close relationship with Dr. Martin Luther King Jr. After facing backlash from the Ku Klux Klan, spending four days in jail for refusing to disclose ACHR membership lists, and ultimately being forced to leave the state of Alabama, he served as a Methodist missionary in Southern Rhodesia. After two years of organizing Black liberation groups, he was banned as a “prohibited immigrant” by the Ian Smith government. His lifelong commitment to social justice, racial equality, and peaceful resolution of conflicts marks a fascinating career richly documented in this comprehensive biography.

To Do Justice: The Civil Rights Ministry of Reverend Robert E. Hughes traces the life and career of an admirable and lesser-known civil rights figure who fought injustice on two continents. This account presents valuable new evidence about the civil rights movement in the United States as well as human rights and liberation issues in colonial Southern Rhodesia in the years leading up to independence and self-rule. Readers get a behind-the-scenes look at a courageous individual who worked out of the public spotlight but provided essential support and informational resources to public activists and news reporters.

Randall C. Jimerson explores the interwoven threads of race relations and religious beliefs on two continents, focusing on the dual themes of the American civil rights movement and the African struggles for decolonization and majority rule. The life and career of Hughes provide insight into the international dimensions of racial prejudice and discrimination that can be viewed in comparative context to similar oppressions in other colonial lands.

Randall C. Jimerson is emeritus professor of history at Western Washington University, where he was director of the graduate program in Archives and Record Management. He is author of *Shattered Glass in Birmingham: My Family's Fight for Civil Rights, 1961–1964*, *Archives Power: Memory, Accountability, and Social Justice*, and *The Private Civil War: Popular Thought During the Sectional Conflict*.



MAY

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“White southerners who literally put their lives on the line to be on the right side of civil rights history have never gotten their full due. Partly this is because they played supporting roles, but also their example shatters the excuse of the great white majority who claim they went along with segregation because they had no choice. Robert Hughes, a white Alabamian, joined forces early in the revolution with another young minister in Montgomery, Martin Luther King Jr., and went on to fight apartheid in Southern Rhodesia following his exile from Alabama. Randall Jimerson’s fine biography of Hughes brings context and rich detail to a life of moral courage impressive to this day.”

—Diane McWhorter, author of the Pulitzer Prize-winning *Carry Me Home: Birmingham, Alabama—The Climactic Battle of the Civil Rights Revolution*

RELIGION & AMERICAN CULTURE

ALSO OF INTEREST

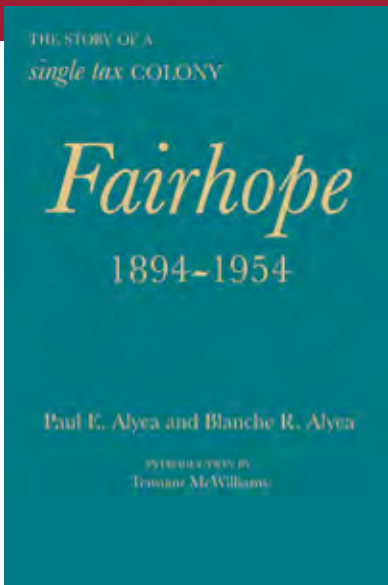


Southern Religion and Christian Diversity in the Twentieth Century
Wayne Flynt

ISBN 978-0-8173-6022-1

\$29.95x PAPER

EBOOK AVAILABLE



FEBRUARY

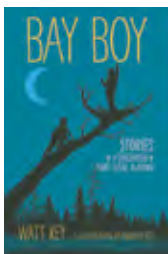
6 x 9 / 373 PAGES / 7 TABLES / 1 MAP
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PRaise for the first edition

"The Alyeas have had a long acquaintance with Fairhope, he having known it from childhood, and she for nearly twenty-five years. Notwithstanding their familiarity with the single tax doctrine and admiration for 'most of the singletaxers' they have known, yet 'neither claims to be a singletaxer.' In spite of this understanding and sympathetic background the writers have presented an objective study." —*American Journal of Economics and Sociology*

THE LIBRARY OF ALABAMA CLASSICS

ALSO OF INTEREST



Bay Boy: Stories of
a Childhood in Point
Clear, Alabama

Watt Key,
Illustrations by
Murray Key

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The remarkable and improbable story of
the utopian single-tax social experiment
that gave rise to one of the most unique and
colorful communities along the Gulf Coast

Fairhope, 1894–1954

The Story of a Single Tax Colony

Paul E. Alyea and Blanche R. Alyea

Introduction by Tennant McWilliams

On November 15, 1894, a small group of men and women met on a remote stretch of Mobile Bay's eastern shore to establish a colony. It was a decidedly utopian undertaking in a period characterized by many similar social experiments and ideal communities, most of them failures. This group, which gathered at "Stapleton's pasture" to found Fairhope, hoped to demonstrate the benefits of the single tax as a means of curing social and economic evils, making a practical test of the doctrines of economist Henry George.

Today, the wealth of parks, public and private schools, art galleries, and restaurants, combined with quaint shops and residential areas and a vibrant nautical life, all attest to Fairhope's unique position among many older communities in the same region. Its residents represent a diverse array of interests and talents, and with a strong civic regard for individualism and creativity, Fairhope is also a haven for painters, potters, writers, and musicians.

Paul E. and Blanche R. Alyea's *Fairhope, 1894–1954*, first published in 1954, is the history of this unique and improbable community and the single-tax social experiment that gave rise to it. This new edition offers an introduction by historian and Fairhope resident Tennant McWilliams, giving invaluable context and entertaining anecdotes not just regarding Fairhope's founding but about the Alyeas themselves—all to the abiding value of their story for today's residents and visitors.

Paul E. Alyea (1899–1975), who was a professor of finance at the University of Alabama, and **Blanche R. Alyea** (1905–1988) were both graduates of the University of Illinois and longtime residents of Fairhope. Both are buried in the Fairhope Colony Cemetery.

Tennant McWilliams, a native Alabamian with experiences along Mobile Bay's eastern shore dating back to the 1940s, is a retired university administrator and an unretired historian. He and his wife, Susan, live in Fairhope on Single Tax Colony property.

A comprehensive assessment of
the 99 known species of crayfishes
inhabiting the state of Alabama

Crayfishes of Alabama

Guenter A. Schuster, Christopher A. Taylor, and Stuart W. McGregor

Crayfishes are common organisms in many freshwater habitats. They are usually the largest invertebrates and often represent the greatest amount of invertebrate biomass in their environments. Identified as a keystone species in many ecological communities, aquatic biologists are fond of saying “they eat everything, and everything eats them.”

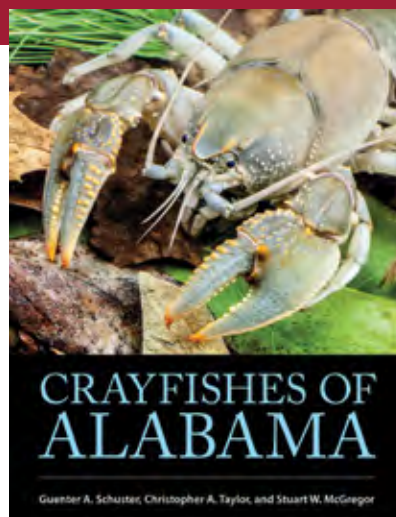
Crayfishes—sometimes called crawfishes, crawdads, mudbugs, ditchbugs, yabbies, and flusskrebbs—are taxonomically and ecologically a diverse group of aquatic crustaceans. There are more than 600 known species worldwide and North America alone is home to more than 400. As home to 99 documented species, Alabama is a global hotspot for crayfish diversity.

Crayfishes of Alabama is the first comprehensive reference work on the subject and provides the most up-to-date information on the vast range of crayfishes known to reside in Alabama. The authors have collected specimens and data from the state's major and minor waterways and lakes, as well as specialized habitats such as burrows, caves, roadside ditches, marshes, swamps, and temporary autumnal ponds. This volume represents the most in-depth treatment of crayfishes found in the southeastern United States and offers detailed species accounts including descriptions of morphological characters, color, maximum size, comparative species, distribution and habitat, biology, crayfish associates, and conservation status. The species accounts are accentuated with color photographs, photographic morphological plates, and dot maps showing state and national distributions. A photographic key is provided to guide the identification of all 99 species.

Guenter A. Schuster is Foundation Professor Emeritus at Eastern Kentucky University. He has been named Kentucky Naturalist of the Year and has been given the Kentucky Biodiversity Protection Award. He is coauthor of *The Crayfishes of Kentucky* and *Field Guide to Crayfishes of the Midwest*. He has authored numerous other publications on crayfishes, as well as caddisflies and freshwater mussels.

Christopher A. Taylor is Senior Scientist and Curator of Crustaceans at the Illinois Natural History Survey and University of Illinois. He is coauthor of *The Crayfishes of Kentucky* and *Field Guide to Crayfishes of the Midwest* and coeditor of *Canaries in the Catbird Seat: The Past, Present, and Future of Biological Resources in a Changing Environment*.

Stuart W. McGregor is director of the Ecosystems Investigations Program at the Geological Survey of Alabama. He is author or coauthor of numerous scientific journal articles and government bulletins, circulars, posters, and popular articles pertaining to Alabama's freshwater ecology.

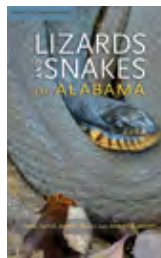


APRIL

8.5 x 11 / 560 PAGES / 507 COLOR FIGURES
12 B&W FIGURES / 112 MAPS / 16 TABLES
ISBN 978-0-8173-2106-2 / \$54.95s HARDCOVER
ISBN 978-0-8173-9376-2 / \$54.95 EB00K

“*Crayfishes of Alabama* offers a comprehensive and beautifully illustrated account of the state's incredible crayfish diversity. The content, which includes overviews of Alabama's diverse aquatic habitats and physiography, a review of crayfish taxonomy, and engaging descriptions of crayfish reproduction, life cycles, conservation, and ecological importance will appeal to professional scientists, budding naturalists, and anyone that has fond memories of catching crawdads as a kid. This book is an excellent resource for identifying Alabama crayfishes and represents a much-needed contribution to our understanding of North American crayfish biodiversity.” —**Dr. Rebecca Blanton Johansen, Professor of Biology and PI, Center of Excellence for Field Biology, Austin Peay State University**

ALSO OF INTEREST



Lizards and Snakes
of Alabama
Craig Guyer, Mark A. Bailey, and Robert H. Mount

ISBN 978-0-8173-5916-4
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New essays that illuminate William Bartram's journey through what would become the southeastern United States

The Attention of a Traveller

Essays on William Bartram's "Travels" and Legacy

Edited by Kathryn H. Braund

William Bartram, author of *Travels through North and South Carolina, Georgia, East and West Florida, the Cherokee Country, the Extensive Territories of the Muscogulees, or Creek Confederacy, and the Country of the Chactaws*, was colonial America's first native-born naturalist and artist, and the first author in the modern genre of writers who portrayed nature through personal experience as well as scientific observation. His book, first published in 1791, was based on his journeys through southern Indian nations and Britain's southern colonies in the years just prior to the American Revolution and provides descriptions of the natural and cultural environments of what would soon become the American South. Scholars and general readers alike have long appreciated Bartram's lush, vivid prose, his clarity of observation and evident wonder at the landscapes he traversed, and his engagement with the native nations whose lands he traveled through.

The Attention of a Traveller: Essays on William Bartram's "Travels" and Legacy offers an interdisciplinary assessment of Bartram's influence and evolving legacy, opening new avenues of research concerning the flora, fauna, and people connected to Bartram and his writings. Featuring 13 essays divided into five sections, contributors to the volume weave together scholarly perspectives from geology, art history, literary criticism, geography, and philosophy, alongside the more traditional Bartram-affiliated disciplines of biology and history. The collection concludes with a comprehensive treatment of the book as a material historical artifact.

Kathryn H. Braund is Hollifield Professor of Southern History Emerita at Auburn University. She is author of *Deerskins and Duffels: The Creek Indian Trade with Anglo-America, 1685–1815*; coeditor of *William Bartram on the Southeastern Indians* and *Fields of Vision: Essays on the "Travels" of William Bartram*; editor of *Tohopeka: Rethinking the Creek War and the War of 1812*; and coauthor of *The Old Federal Road in Alabama: An Illustrated Guide*.

JUNE

6.125 x 9.25 / 400 pages / 9 COLOR FIGURES
21 B&W FIGURES / 5 MAPS

ISBN 978-0-8173-2129-1 / \$54.95s CLOTH

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Alina Josan / Taylor McGaughy / Robert
McCracken Peck / Andrew B. Ross
Brad Sanders / Daniel H. Usner

"Like its predecessor, *Fields of Vision: Essays on the 'Travels' of William Bartram*, this collection distills the essence of a biennial meeting of the Bartram Trail Conference, and once again reflects the eclectic scholarly interests of that unique organization."

—Gregory A. Waselkov, author of *A Conquering Spirit: Fort Mims and the Redstick War of 1813–1814*

ALSO OF INTEREST



André Michaux in North America: Journals and Letters, 1785–1797

Translated from the French, Edited, and Annotated by Charlie Williams, Eliane M. Norman, and Walter Kingsley Taylor

ISBN 978-0-8173-2030-0

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Essays from a master critic on how artistic giants from modernism onward confronted mortality—forging unexpected links between Twain, Woolf, Mahler, Wittgenstein, Beckett, Toni Morrison, and more

The Great Beyond

Art in the Age of Annihilation

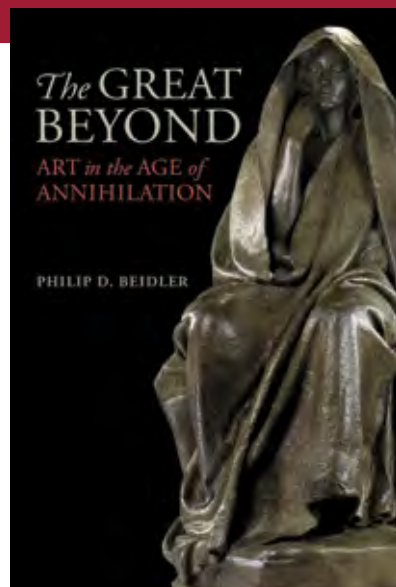
Philip D. Beidler

While much about modernism remains up for debate, there can be no dispute about the connection between modernist art and death. The long modern moment was and is an age of war, genocide, and annihilation. Two world wars killed perhaps as many as 100 million people, through combat, famine, holocaust, and ghastly attacks on civilians. The ongoing COVID-19 pandemic is the fifth global pandemic since 1918, with over a half-million American deaths and counting.

It can hardly come as a surprise, then, that many of the touchstones of modernism reflect on death and devastation. In Philip D. Beidler's exploration of the modernist canon, he illuminates how these singular voices looked extinction in the eye and tried to reckon with our finitude—and their own. *The Great Beyond: Art in the Age of Annihilation* catalogs through lively prose an eclectic selection of artists, writers, and thinkers. In 16 essays, Beidler takes nuanced and surprising approaches to well-studied figures—the haunting sculpture by Saint-Gaudens commissioned by Henry Adams for his late wife; Luchino Visconti's adaptation of Mann's *Death in Venice*; and the author's own long fascination with Beckett's *Waiting for Godot*.

The threads and recurring motifs that emerge through Beidler's analysis bridge the different media, genres, and timeframes of the works under consideration. Protomodernists Crane and Twain connect with near-contemporary voices like Sebald and Morrison. Robert MacFarlane's twenty-first century nonfiction about what lies underneath the earth echoes the *Furerbunker* and the poetry of Gertrud Kolmar. Learned but lively, somber but not grim, *The Great Beyond* is not a *comfortable* read, but it is in a way *comforting*. In tracing how his subjects confronted nothingness, be it personal or global, Beidler draws a brilliant map of how we see the end of the road.

Philip D. Beidler is Margaret and William Going Professor of English Emeritus at the University of Alabama, and author of *Beautiful War: Studies in a Dreadful Fascination*, *The Victory Album: Reflections on the Good Life after the Good War*, and *Late Thoughts on an Old War: The Legacy of Vietnam*.



MAY

6 x 9 / 200 PAGES

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"*The Great Beyond* is a project that glows with polished fire of mature ambition. Philip Beidler has taken on fundamental questions of being human that lead inevitably to the same blank void we call Death. But what Beidler also knows is that human connection, art, and beauty are bulwarks to combat this awaiting end. And what a range of proofs he has assembled here: literature, music, philosophy, sculpture, history, war, race, drama, nature, and politics! The breadth and depth of this project is breathtaking—his prose meticulous and beautiful, striking deeply without fussy analysis. He is after the bone of truth and, in my view, achieves it." —**Donald Anderson**, author of *Fragments of a Mortal Mind: A Nonfiction Novel*

ALSO OF INTEREST



Beautiful War:
Studies in a Dreadful
Fascination
Philip D. Beidler

ISBN: 978-0-8173-5961-4

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 ISBN 978-0-8173-9400-4 / \$59.95 EBOOK

"This impressively researched study offers important correctives to common understandings of evangelical discourse, particularly regarding the key political initiatives of the religious right. Evangelicals' increasingly reliable voting behavior has often been mistaken as an indication of the movement's homogeneity. Bassimir demonstrates that within the pages of evangelical periodicals, evangelicals hashed out a number of competing views on feminism, abortion, reproductive technologies, and political involvement itself." —**Seth Dowland, author of *Family Values and the Rise of the Christian Right***

RELIGION & AMERICAN CULTURE

ALSO OF INTEREST

Family Matters:
 James Dobson and
 Focus on the Fam-
 ily's Crusade for the
 Christian Home
 Hilde Løvdal
 Stephens

ISBN: 978-0-8173-2033-1
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An comprehensive study of
 evangelical magazine discourse
 during the 1970s and 1980s and how
 it sustained religious convictions

Evangelical News

*Politics, Gender, and Bioethics in Conservative
 Christian Magazines of the 1970s and 1980s*

Anja-Maria Bassimir

The 1970s and 1980s were a tumultuous period in United States history. In suit with a dramatic political shift to the right, evangelicalism also entered the public discourse as a distinct religious movement and was immediately besieged by cultural appropriations and internal fragmentations. This was also a time when Americans in general and evangelicals in particular grappled with issues and ideas such as feminism, legal abortion, and restructuring traditional roles for women and the family. During this time, there was a diversification as well as surge of readership for evangelical periodicals such as *Christianity Today*, *Moody Monthly*, *Eternity*, and *Post-Americans/Sojourners* as well as the feminist newsletter *Daughters of Sarah*.

While each of these magazines—and other publications and media—contributes to and participates in the overall dissemination of evangelical ideology, they all also have their own outlooks and political leanings when it comes to hot-button issues. In *Evangelical News: Politics, Gender, and Bioethics in Conservative Christian Magazines of the 1970s and 1980s* Anja-Maria Bassimir presents, through a thoroughly researched lens, a better understanding of evangelicalism in the late twentieth century and provides a nuanced picture of a religious subculture that is too often reduced to caricature.

Bassimir argues that community can be produced in discourse, especially when shared rhetoric, concepts, and perspectives signal belonging. To accomplish this, *Evangelical News* traces the emergence of evangelical social and political awareness in the 1970s to the height of its power as a political program. The chapters investigate such topics as how evangelicals reenvisioned gender norms and relations in light of the feminist movement and the use of childhood as a symbol of unspoiled innocence and the pure potential of humanity.

Anja-Maria Bassimir is assistant professor in American studies at Johannes Gutenberg University Mainz. She is coeditor of *Religious Periodicals and Publishing in Transnational Contexts: The Press and the Pulpit*.

Investigates the rhetorical practices used by contemporary evangelical Christian women to confront theological and cultural issues that stymie deliberation within their communities

Faithful Deliberation

Rhetorical Invention, Evangelicalism, and #MeToo Reckonings

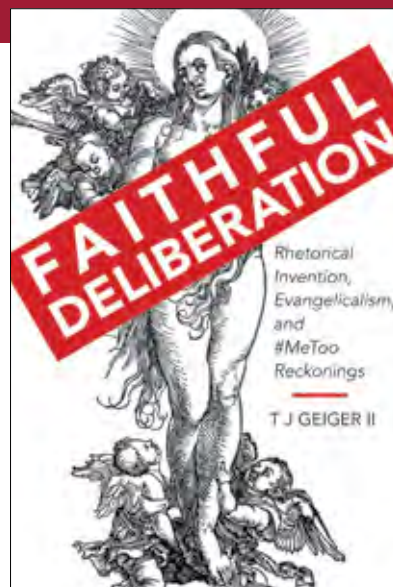
T J Geiger II

While often perceived as an insular enclave with a high level of in-group agreement about political and social issues, predominantly white evangelicalism includes prominent voices urging deliberation about appropriate responses to sexual abuse, domestic violence, and the discourses surrounding these traumas. In *Faithful Deliberation: Rhetorical Invention, Evangelicalism, and #MeToo Reckonings*, T J Geiger II examines theologically reflective rhetorical invention that reconfigures trauma-minimizing commonplaces in order to facilitate community-internal deliberation.

Resting at the intersection of feminist rhetorical studies and religious rhetorics, this book contains four related theological-rhetorical case studies that consider how figures such as Beth Moore, Jen Hatmaker, Rachael Denhollander, Karen Swallow Prior, and others engaged in rhetorical invention. Each juxtaposes differing approaches to contending with rape, domestic violence, sexual abuse, and other traumas. Each case contrasts an approach based on appeals to highly circumscribed understandings of grace, purity, and other denomination-specific traditions and values with approaches rooted in those same traditions and values, but with an eye toward community transformation, healing through justice, and reinvigorated forms of forgiveness. Geiger skillfully argues that this faithful deliberation involves practices of thinking, reflecting, storytelling, and acting within a tightly bounded community that can foster change through a recommitment to core values.

These rhetorical practices exemplify the kind of inventive listening deliberative discourse requires, point to the sort of healing they may promote in response to trauma and trauma discourses, and occur within a range of genres including social media posts, blog entries, published interviews, victim impact statements, and petitions. This study of invention for evangelical-to-other-evangelical deliberative discourse contributes to rhetorical studies by demonstrating the civic and social possibilities of rhetoric within religious enclaves. By locating the case studies as recent moments in longer US public and evangelical histories of activism, deliberative practice, and politics, *Faithful Deliberation* brings into focus how enclaves and the dominant public sphere interact.

T J Geiger II is assistant professor of English at Baylor University. His peer-reviewed scholarship has appeared in *Rhetoric Review*, *Rhetoric Society Quarterly*, *Composition Studies*, *College English*, and *Peitho: The Journal of the Coalition of Feminist Scholars in the History of Rhetoric and Composition*.



MAY

6 x 9 / 200 PAGES

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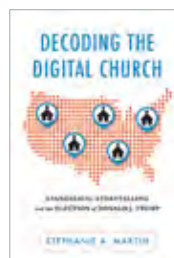
ISBN 978-0-8173-9396-0 / \$49.95 EBOOK

"I find *Faithful Deliberation* timely, and the angles the author takes on the subjects therein unique and compelling. The author effectively analyzes the rhetorics of women figures like Denhollander and Moore, making clear their rhetorical significance." —**Jessica Enoch**, author of *Domestic Occupations: Spatial Rhetorics and Women's Work*

"I find Geiger's argument fresh, important, and compelling. There is, to my knowledge, no other work out there that does what the author is doing—analyzing evangelical women's rhetoric on their own terms. Really, it's a phenomenal work." —**Jeff Ringer**, author of *Ver-nacular Christian Rhetoric and Civil Discourse: The Religious Creativity of Evangelical Student Writers*

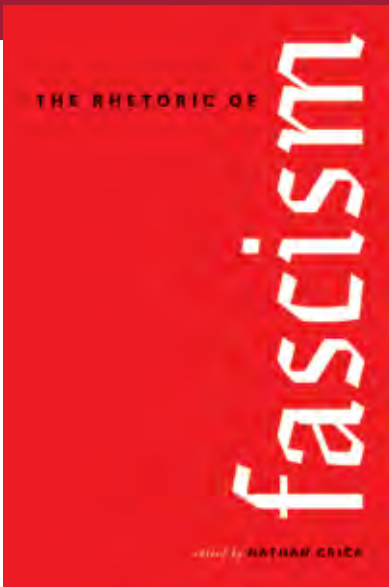
**RHETORIC
& CULTURE
SOCIAL
CRITIQUE**

ALSO OF INTEREST



Decoding the Digital Church: Evangelical Storytelling and the Election of Donald J. Trump
Stephanie A. Martin

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APRIL

6 x 9 / 296 PAGES

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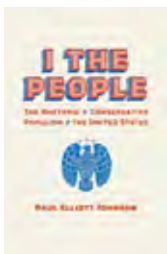
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"Focusing on the rhetorical practices of fascism, the authors are able to reconcile different understandings and theories of what fascism is and how it works. A must-read for rhetoricians, historians, political scientists, and citizens hoping to understand fascism."—**Mary E. Stuckey**, author of *Political Vocabularies: FDR, the Clergy Letters, and the Elements of Political Argument*



ALSO OF INTEREST



I the People: The
 Rhetoric of Conser-
 vative Populism in
 the United States
 Paul Elliott Johnson

ISBN 978-0-8173-2109-3

\$54.95s CLOTH

EBOOK AVAILABLE

Highlights the persuasive devices
 most common to fascist appeals

The Rhetoric of Fascism

Edited by Nathan Crick

Fascism has resurfaced as one of the most pressing problems of our time. The rise of extremist parties and candidates in Europe, the United States, and around the globe has led even mainstream political commentators to begin using the term "fascism" to describe dangerous movements that have revived and repackaged many of the strategies long thought to have been relegated to the margins of political rhetoric. No longer just confined to the state regimes of the past, fascism thrives today as a globally self-augmenting, self-propagating rhetorical phenomenon with a variety of faces and expressions.

The Rhetoric of Fascism defines and interprets the common persuasive devices that characterize fascist discourse to understand the nature of its enduring appeal. By approaching fascism from a rhetorical perspective, this volume complements established political and sociological understandings of fascism as a movement or regime. A rhetorical approach studies fascism less as a party one joins than as a set of persuasive strategies one adopts. Fascism spreads precisely because it is not a coherent entity. Instead, it exists as a loosely bound and often contradictory collection of persuasive trajectories that have attained enough coherence to mobilize and channel the passions of a self-constituted mass of individuals.

Introductory chapters focus on general theories of fascism drawn from twentieth-century history and theory. Contributors investigate specific historical figures and their relationship to contemporary rhetorics, focusing on a specific rhetorical device that is characteristic of fascist rhetoric. A common thread throughout every chapter is that fascist devices are appealing because they speak to us in the familiar language of our culture. As we are seduced by one device at a time, we soon find ourselves part of a movement, a group, or a campaign that makes us act in ways we might never have imagined. This volume reveals that fascism may be closer to home than we think.

Nathan Crick is professor of communication at Texas A&M University. He is author of *Democracy and Rhetoric: John Dewey on the Arts of Becoming*, *Rhetoric and Power: The Drama of Classical Greece*, *The Keys of Power: The Rhetoric and Politics of Transcendentalism*, and *Dewey for a New Age of Fascism: Teaching Democratic Habits*.

A collection of essays providing insights
into new directions in rhetorical history

Reframing Rhetorical History

Cases, Theories, and Methodologies

Edited by Kathleen J. Turner and Jason Edward Black

Kathleen J. Turner's 1998 multicontributor volume *Doing Rhetorical History: Concepts and Cases* quickly became a foundational text in the field, and the studies in the book have served as an important roadmap for scholars undertaking such scholarship. In the decades since its publication, developments in rhetorical-historical research, engaged scholarship, and academic interventionism have changed the practice of rhetoric history tremendously.

To address this shift, Turner and Jason Edward Black have edited a much-anticipated follow-up volume: *Reframing Rhetorical History: Cases, Theories, and Methodologies*, which reassesses both history as rhetoric and rhetorical history as practice. This new book attends to a number of topics that have become not just hot-button issues in rhetorical scholarship but have entrenched themselves as anchors within the field. These include digital rhetoric, public memory, race and ethnicity, gender dynamics and sexualities, health and well-being, transnationalism and globalization, social justice, archival methods and politics, and colonialism and decoloniality.

The sixteen essays are divided into four major parts: "Digital Humanities and Culture" introduces methods and cases using twenty-first century technologies; "Identities, Cultures, and Archives" addresses race and gender within the contexts of critical race theory, gendered health rhetoric, race-based public memory, and class/sectionalism; "Approaches to Nationalism and Transnationalism" explores ideologies related to US and international cultures; and "Metahistories and Pedagogies" explores creative ways to approach the frame of metarhetorical history given what the field has learned since the publication of *Doing Rhetorical History*.

Kathleen J. Turner is professor emerita of communication studies at Davidson College. She is author of *Lyndon Johnson's Dual War: Vietnam and the Press* and editor of *Doing Rhetorical History: Concepts and Cases*, as well as coauthor of *Public Speaking: Finding Your Voice* and *Communication Centers: A Theory-Based Guide to Training and Management*.

Jason Edward Black is professor of communication studies at the University of North Carolina at Charlotte. He is author of *American Indians and the Rhetoric of Removal and Allotment* and coauthor of *Mascot Nation: The Controversy over Native American Representations in Sports*. He is coeditor of *Decolonizing Native American Rhetoric: Communicating Self-Determination* and *An Archive of Hope: Harvey Milk's Speeches and Writings*.



MAY

6 x 9 / 400 PAGES

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Philip Perdue / Kathleen J. Turner



ALSO OF INTEREST



Field Rhetoric: Ethnography, Ecology, and Engagement in the Places of Persuasion
Edited by Candice
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**APRIL****6 x 9 / 232 PAGES / 52 B&W FIGURES****11 TABLES****ISBN 978-0-8173-2122-2 / \$64.95s HARDCOVER****ISBN 978-0-8173-9398-4 / \$64.95 EBOOK**

"*An Archaeologist's Guide to Organic Residues in Pottery* provides all archaeologists with the background knowledge and tools to enable us to better incorporate residue analysis into our research projects, maximizing information yield and avoiding rookie mistakes."—**Gayle J. Fritz, author of *Feeding Cahokia: Early Agriculture in the North American Heartland***

"A wonderful introduction to the field for people unfamiliar with this increasingly popular archaeometric technique."—**Jelmer Eerkens, coeditor of *Theory and Practice of Archaeological Residue Analysis***

A guide for mastering the technical specialty of organic residue analysis of pottery

An Archaeologist's Guide to Organic Residues in Pottery

Eleanora A. Reber

Pottery analysis is a crucial component of excavating an archaeological site. Organic residues in pottery are made up of chemicals that absorb into pots over their lifetime. These residues can reveal what people ate, whether different types of vessels were used for different cooking or foodstuffs preparation, and whether "elite" vessels were in use.

Organic residue analysis is a technical specialty that blends an unusual type of instrumental organic chemistry and archaeology. Because it is considered an obscure technique, archaeologists of all degrees of experience tend to struggle with how to apply the technology to archaeological questions and how to sample effectively in the field to answer these questions.

Eleanora A. Reber's *An Archaeologist's Guide to Organic Residues in Pottery* is a user-friendly resource for all archaeologists. Composed of case studies gleaned from Reber's more than twenty years of archaeological research, this guide covers the range of residues encountered in the field and explains the methods and application of organic residue analysis.

Reber illustrates the useful aspects of residue analysis, such as compound-specific isotope analysis for the identification of traces of maize and marine resources, conifer resins, and the psychoactive alkaloid biomarkers caffeine and nicotine. Special attention is paid to sampling and construction of meaning as well as research questions to help field archaeologists integrate residue analysis seamlessly into their projects.

Eleanora A. Reber is professor of anthropology at the University of North Carolina Wilmington.

ARCHAEOLOGY
of **FOOD**

ALSO OF INTEREST



The Story of Food in the Human Past: How What We Ate Made Us Who We Are

Robyn E. Cutright

ISBN 978-0-8173-2082-9

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The definitive book on what is known about the Late Pleistocene and Early Holocene archaeological record in the Southeast

The American Southeast at the End of the Ice Age

Edited by D. Shane Miller, Ashley M. Smallwood, and Jesse W. Tune

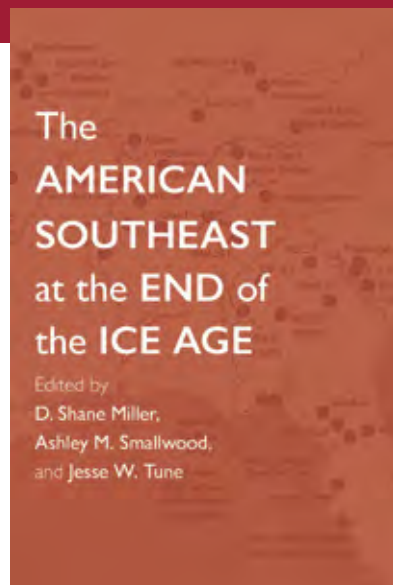
The 1996 benchmark volume *The Paleoindian and Early Archaic Southeast*, edited by David G. Anderson and Kenneth E. Sassaman, was the first study to summarize what was known of the peoples who lived in the Southeast when ice sheets covered the northern part of the continent and mammals such as mammoths, saber-toothed cats, and ground sloths roamed the landscape.

The American Southeast at the End of the Ice Age provides an updated, definitive synthesis of current archaeological research gleaned from an array of experts in the region. It is organized in three parts: state records, the regional perspective, and reflections and future directions. Chapters survey a diversity of topics including the distribution of the earliest archaeological sites in the region, chipped-stone tool technology, the expanding role of submerged archaeology, hunter-gatherer lifeways, past climate changes and the extinction of megafauna on the transitional landscape, and evidence of demographic changes at the end of the Ice Age. Discussion of the ethical responsibilities regarding the use of private collections and the relationship of archaeologists and the avocational community, insight from outside the Southeast, and considerations for future research round out the volume.

D. Shane Miller is associate professor of anthropology at Mississippi State University. He is author of *From Colonization to Domestication: Population, Environment, and the Origins of Agriculture in Eastern North America*.

Ashley M. Smallwood is associate professor of anthropology at the University of Louisville. She is coeditor of *Clovis: On the Edge of a New Understanding*.

Jesse W. Tune is associate professor of anthropology at Fort Lewis College.



JULY

6 x 9 / 432 PAGES / 37 B&W FIGURES

47 MAPS \ 29 TABLES

ISBN 978-0-8173-2128-4 / \$84.95s HARDCOVER

ISBN 978-0-8173-9406-6 / \$84.95 EBOOK

"*The American Southeast at the End of the Ice Age* features an abundance of scholars currently working on Paleoindian and Early Archaic archaeology. The range of research presented yields important new insights on the first peoples to inhabit the North American Southeast." —**Jonathan Lothrop, curator of archaeology, New York State Museum**

ARCHAEOLOGY
of the
AMERICAN
SOUTH

ALSO OF INTEREST



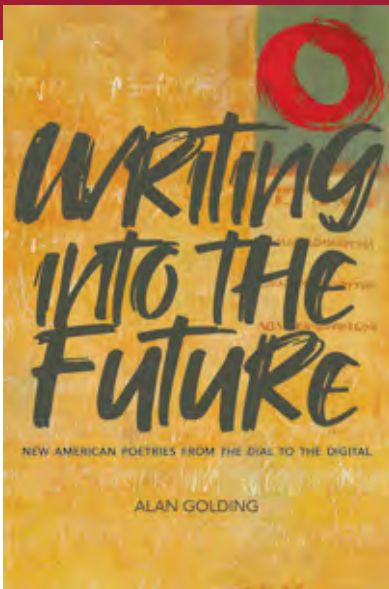
Time, Typology, and Point Traditions in North Carolina Archaeology: Formative Cultures Reconsidered

I. Randolph Daniel Jr.

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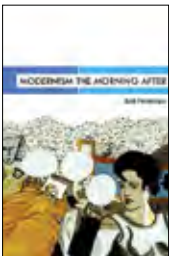
SEPTEMBER

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"*Writing into the Future* contains excellent, clearly written criticism by an acknowledged authority. Its explanatory power and the cogency of its arguments make it a valuable text for undergraduate and graduate students, and for anyone who wants to understand the major contributions of some of the key poets associated with Language writing."
 —Stephen Fredman, author of *American Poetry as Transactional Art*



ALSO OF INTEREST



Modernism the
 Morning After
 Bob Perelman

ISBN 978-0-8173-5889-1
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Essays from a leading scholar of avant-garde poetry on what constitutes the "new"

Writing into the Future

New American Poetries from "The Dial" to the Digital

Alan Golding

Writing into the Future: New American Poetries from "The Dial" to the Digital collects thirteen of Alan Golding's essays on the futures (past and present) of poetry and poetics. Throughout the volume, Golding skillfully joins literary critique with a concern for history and a sociological inquiry into the creation of poetry. In Golding's view, these are not disparate or even entirely distinct critical tasks. He is able to fruitfully interrogate canons and traditions, both on the page and in the politics of texts, culture, and institutions.

A central thread running through the chapters is a longstanding interest in how various versions of the "new" have been constructed, received, extended, recycled, resisted, and reanimated in American poetry since modernism. To chart the new, Golding contends with both the production and the reception of poetry, in addition to analyzing the poems themselves. In a generally chronological order, Golding reconsiders the meaning for contemporary poets of high modernists like Ezra Pound and William Carlos Williams, as well as the influential poetry venues *The Dial* and *The Little Review*, where less prominent but still vital poets contested what should come "next." Subsequent essays track that contestation through *The New American Poetry* and later anthologies.

Major midcentury figures like Robert Creeley and George Oppen are discussed in their shared concern for the serial poem. Golding's essays bring us all the way back to the present of the poetic future, with writing on contemporary poets like Rachel Blau DuPlessis, Susan Howe, and Bruce Andrews and on the anticipation of digital poetics in the material texts of Language writing. Golding charts the work of defining poetry's future and how we rewrite the past for an unfolding present.

Alan Golding is professor of English at the University of Louisville. He is author of *From Outlaw to Classic: Canons in American Poetry*.

A diverse collection of essays and interviews on reading, teaching, and writing poetry from a preeminent critic and scholar

Wreading

A Poetics of Awareness, or How Do We Know What We Know?

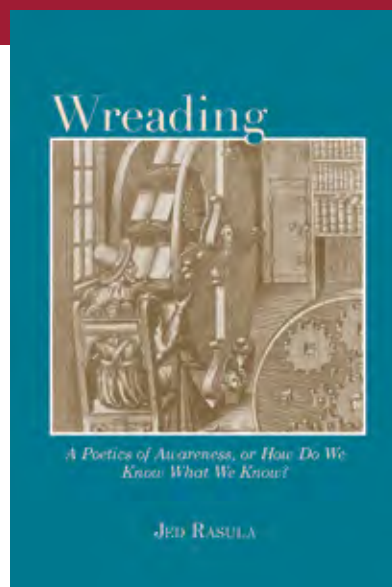
Jed Rasula

Jed Rasula is a distinguished scholar of avant-garde poetics, noted for his erudition, intellectual range, and critical independence. *Wreading: A Poetics of Awareness, or How Do We Know What We Know?* is a collection of essays and interviews that reflects the breadth and diversity of his curiosity.

While this volume presents highlights from Rasula's criticism, it also serves as a carefully assembled intellectual autobiography. *Wreading* consists of two parts: an assortment of Rasula's solo criticism and selected interviews and conversations with other poets and scholars. These detailed conversations are with Evelyn Reilly, Leonard Schwartz, Tony Tost, Mike Chasar, Joel Bettridge, Ming-Qian Ma, and Nathan Brown. Their exchanges address ecopoetics, the corporate university, the sheer volume of contemporary poetry, and more. This substantial set of dialogues gives readers a glimpse inside a master critic's deeply informed critical practice, illuminating his intellectual touchstones.

The balance between essay and interview achieves a distillation of Rasula's long-established idea of "wreading." In his original use, the term denotes how any act of criticism inherently adds to the body of writing that it purports to read. In this latest form, *Wreading* captures a critical perception that sparks insight and imagination, regardless of what it sees.

Jed Rasula is Helen S. Lanier Distinguished Professor of English at the University of Georgia and author of a dozen books, including *Syncopations: The Stress of Innovation in Contemporary American Poetry*, *Destruction Was My Beatrice: Dada and the Unmaking of the Twentieth Century* and *History of a Shiver: The Sublime Impudence of Modernism*.



MARCH

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"Rasula is always perfectly lucid; the clear and forceful is the default mode of his prose, and on every page I find moments where he rises from that to the lyrical, to the emphatically stylish. It's a wonderful relief to read a book of criticism that deals with such important issues in contemporary poetry, and does so in such an elegant manner." —**Mark Scroggins**, author of *Louis Zukofsky and the Poetry of Knowledge*

CONTEMPORARY
MODERN POETICS

ALSO OF INTEREST



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Robert L. Zamsky
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JUNE

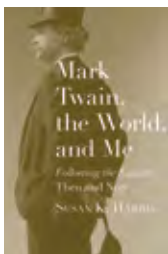
6 x 9 / 240 PAGES / 13 B&W FIGURES
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 ISBN 978-0-8173-9402-8 / \$54.95 EBOOK

"This superb book is a lasting contribution to Jack London studies, Naturalism, and American literature by a highly recognized expert on London's literary works and an experienced sailor." —**Jeanne Campbell Reesman**, author of *Jack London's Racial Lives: A Critical Biography*

"Duneer's fresh discoveries and interpretations, informed by her deep knowledge of London, of maritime traditions, and of travel narratives and literary treatments of the sea, make this book an original and significant contribution to the fields of American literature, maritime literature, and Jack London studies." —**Donna Campbell**, author of *Bitter Tastes: Literary Naturalism and Early Cinema in American Women's Writing*



ALSO OF INTEREST



Mark Twain, the World, and Me: "Following the Equator," Then and Now
Susan K. Harris
 ISBN 978-0-8173-5967-6
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The first book-length study of London as a maritime writer

Jack London and the Sea

Anita Duneer

Jack London's fiction has been studied previously for its thematic connections to the ocean, but *Jack London and the Sea* marks the first time that his life as a writer has been considered extensively in relationship to his own sailing history and interests. In this new study, Anita Duneer claims a central place for London in the maritime literary tradition, arguing that for him romance and nostalgia for the Age of Sail work with and against the portrayal of a gritty social realism associated with American naturalism in urban or rural settings. The sea provides a dynamic setting for London's navigation of romance, naturalism, and realism to interrogate key social and philosophical dilemmas of modernity: race, class, and gender. Furthermore, the maritime tradition spills over into texts that are not set at sea.

Jack London and the Sea does not address all of London's sea stories, but rather identifies key maritime motifs that influenced his creative process. Duneer's critical methodology employs techniques of literary and cultural analysis, drawing on extensive archival research from a wealth of previously unpublished biographical materials and other sources. Duneer explores London's immersion in the lore and literature of the sea, revealing the extent to which his writing is informed by travel narratives, sensational sea yarns, and the history of exploration, as well as firsthand experiences as a sailor in the San Francisco Bay and Pacific Ocean.

Organized thematically, chapters address topics that interested London: labor abuses on "Hell-ships" and copra plantations, predatory and survival cannibalism, strong seafaring women, and environmental issues and property rights from San Francisco oyster beds to pearl diving in the Paumotos. Through its examination of the intersections of race, class, and gender in London's writing, *Jack London and the Sea* plumbs the often-troubled waters of his representations of the racial Other and positions of capitalist and colonial privilege. We can see the manifestation of these socioeconomic hierarchies in London's depiction of imperialist exploitation of labor and the environment, inequities that continue to reverberate in our current age of global capitalism.

Anita Duneer is professor of English at Rhode Island College. Her scholarship has appeared in *The Oxford Handbook of Literary Realism*, *Studies in American Naturalism*, and *American Literary Realism*, among other places.

How Rabbi Stephen S. Wise changed the trajectory of American Reform Judaism over the course of the twentieth century and well into the twenty-first

We Shall Build Anew

Stephen S. Wise, the Jewish Institute of Religion, and the Reinvention of American Liberal Judaism

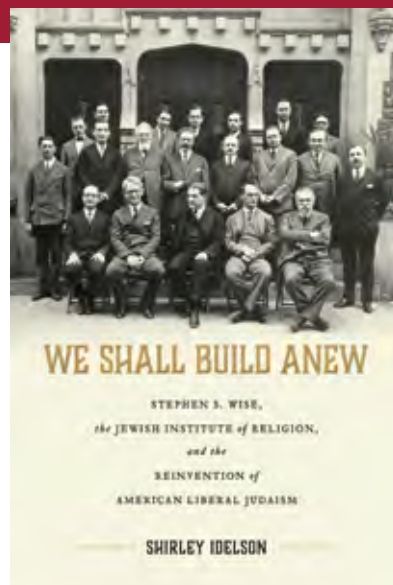
Shirley Idelson

In 1922, Rabbi Stephen S. Wise, a leader of the Zionist movement, established the Jewish Institute of Religion (JIR), a nondenominational rabbinical seminary in New York City. Having already founded the thriving Free Synagogue movement and the American Jewish Congress, he intended to revolutionize American liberal Judaism. Wise believed mainstream American Jewish institutions had become outdated and he championed a progressive Jewish nationalism that would fight alongside America's leading proponents of social and economic justice.

We Shall Build Anew tells the little-known story of how Wise changed the trajectory of American Judaism for the next century. Through JIR, he trained a new cadre of young rabbis who shared his outlook, charged them with invigorating and reshaping Jewish life, and launched them into positions of leadership across the country. While Wise earned the ire of many mainstream Jewish leaders through his disregard for denominational distinctions, JIR became home to faculty and students of widely divergent religious and political viewpoints.

We Shall Build Anew is the first book dedicated exclusively to the history of the Jewish Institute of Religion. The story of Wise's vision for American liberal Judaism is now more important than ever. As American Jewry becomes increasingly polarized around debates concerning religious doctrine as well as Zionism and Israel, the JIR model offers hope that progressives and conservatives, Zionists and non-Zionists, and Jews representing the full spectrum of religious life can not only coexist but also work together in the name of a vibrant Judaism and a just and peaceful world.

Shirley Idelson is Leon A. Jick Director of the Hornstein Jewish Professional Leadership Program at Brandeis University. She served as dean of Hebrew Union College–Jewish Institute of Religion from 2007 to 2016, and she is coeditor of *Lesbian Rabbis: The First Generation*.



JULY

6 x 9 / 256 PAGES / 14 B&W FIGURES
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"In *We Shall Build Anew*, Shirley Idelson has combined the discipline and knowledge of a skilled academic researcher with the talents and style of a master narrator to provide a comprehensive and compelling tale of Stephen S. Wise and his Jewish Institute of Religion against the backdrop of an evolving twentieth-century American Jewish world. In so doing, Idelson has made an original contribution to American Jewish history and presented an instructive model of rabbinic leadership that resonates profoundly today. *We Shall Build Anew* will deservedly command a readership of scholars and laypersons alike!"

—David Ellenson, author of *Rabbi Esriel Hildesheimer and the Creation of a Modern Jewish Orthodoxy*

**JEWES AND JUDAISM:
HISTORY AND CULTURE**

ALSO OF INTEREST



Zionism and the Melting Pot: Preachers, Pioneers, and Modern Jewish Politics
M. M. Silver

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**FEBRUARY**

6 x 9 / 292 PAGES / 1 B&W FIGURE / 1 MAP
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A New Day in the Delta

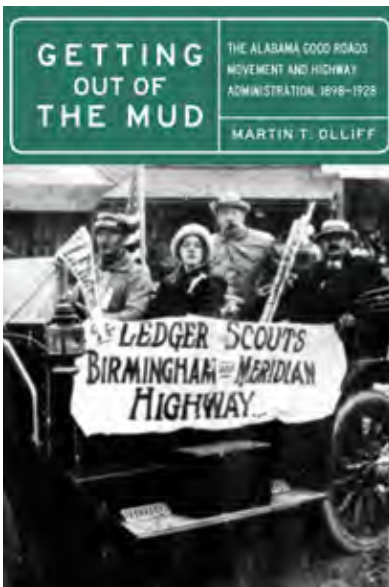
Inventing School Desegregation as You Go

David W. Beckwith

Explores Mississippi's school desegregation from the viewpoint of a white teacher

This fresh and appealing memoir recounts the experience of a young white college graduate, in need of a job as the Vietnam War reached its zenith. David Beckwith applied to and was accepted for a teaching position in the Mississippi Delta in the summer of 1969. Grateful for the opportunity, he reported for work to learn that he was to be assigned to an all-Black school as the first step in Mississippi's long-deferred school desegregation. Beckwith soon found himself on the cutting edge of the transformation of American education and society in one of the most resistant and poor corners of the country.

David W. Beckwith retired as a Senior Vice President from Morgan Stanley after forty years in the business. He is coauthor of the *Will and Betsy Black* adventure series. He currently writes a syndicated book review column and is adjunct finance professor for multiple colleges. He resides in Little Torch Key, Florida.

**MAY**

6 x 9 / 264 PAGES / 20 B&W FIGURES / 1 MAP
 ISBN 978-0-8173-6060-3 / \$29.95s PAPER
 ISBN 978-0-8173-9138-6 / \$29.95 EB00K

Getting Out of the Mud

The Alabama Good Roads Movement and Highway Administration, 1898–1928

Martin T. Olliff

Recounts the history of the Good Roads Movement that arose in Progressive Era Alabama

Getting Out of the Mud: The Alabama Good Roads Movement and Highway Administration, 1898–1928 explores the history of the Good Roads Movement and investigates both the nature of early twentieth-century progressivism and the rise of governmental administration in the state. Martin T. Olliff reveals how middle-class reformers secured political, economic, and social power not only by fighting against corporate domination and labor recalcitrance but also by proposing alternative projects like road improvement and by linking their agenda to the power of state and federal government. Olliff's study of how Alabamians dealt with strained resources and overcame serious political obstacles in order to construct and manage a road system that would accommodate economic growth in the twentieth century may offer clues to the resurrection of a similar strategy in our own era.

Martin T. Olliff is professor of history and the director of the Wiregrass Archives at Troy University Dothan Campus.

Richmond's Priests and Prophets

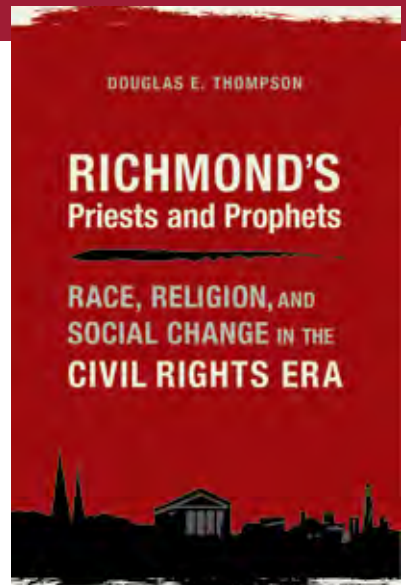
Race, Religion, and Social Change in the Civil Rights Era

Douglas E. Thompson

Explores the ways in which white Christian leaders in Richmond, Virginia navigated the shifting legal and political battles around desegregation even as members of their congregations struggled with their own understanding of a segregated society

Richmond's Priests and Prophets: Race, Religion, and Social Change in the Civil Rights Era presents a compelling study of religious leaders' power over the political progression of Richmond, Virginia, during the time of desegregation. Although many pastors supported the transition into desegregated society, the social pressure to keep life divided along racial lines placed Richmond's ministers on a collision course with forces inside their own congregations. Scrutinizing this city as an entry point into white Christians' struggles with segregation during the 1950s, Douglas E. Thompson analyzes the internal tensions between ministers, the members of their churches, and an evolving world.

Douglas E. Thompson is professor of history and director of the Spencer B. King Jr. Center at Mercer University. He is editor of the *Journal of Southern Religion* and coeditor of *Jessie Mercer's Pulpit: Preaching in a Community of Faith and Learning*.



MARCH

6 x 9 / 200 PAGES

ISBN 978-0-8173-6054-2 / \$29.95s PAPER

ISBN 978-0-8173-9079-2 / \$29.95 EBOOK

Archipelagoes of My South

Episodes in the Shaping of a Region, 1830–1965

J. Mills Thornton III

A collection of essays representing forty-five years of reflection on the central problems of southern history bound together by a common concern with defining the crucial interaction of race and class in the formation of southern politics and life

Archipelagoes of My South gathers together previously uncollected essays into a single volume covering the entire length and breadth of Thornton's career. The author's principal concerns have always been the arc of regional evolution and the significance of the local. Thus, the mechanisms of political and social change and the interrelationships across eras and generations are recurring themes in many of these essays.

J. Mills Thornton III is author of *Dividing Lines: Municipal Politics and the Struggle for Civil Rights in Montgomery, Birmingham, and Selma*, which was awarded the Liberty Legacy Prize by the Organization of American Historians in 2003, and *Politics and Power in a Slave Society: Alabama, 1800–1860*, which was awarded the John H. Dunning Prize by the American Historical Association in 1978. He is also professor emeritus of history at the University of Michigan, Ann Arbor.



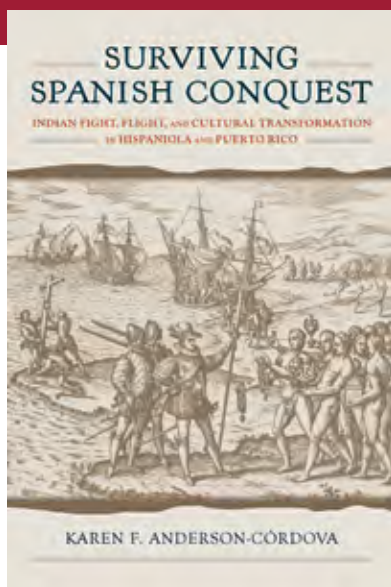
FEBRUARY

6 x 9 / 246 PAGES / 11 B&W FIGURES

1 MAP / 8 TABLES

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JUNE

6 x 9 / 272 PAGES / 7 B&W FIGURES

22 TABLES / 7 MAPS

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Surviving Spanish Conquest

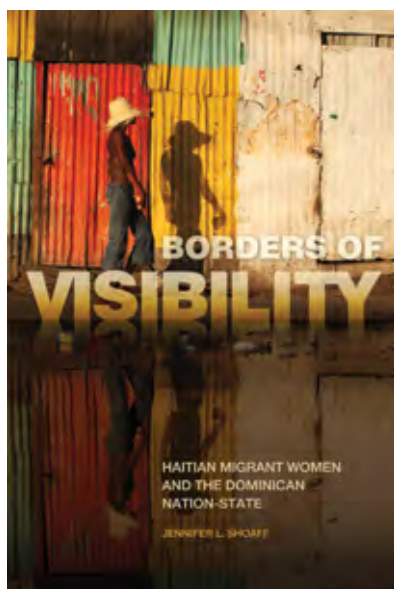
Indian Fight, Flight, and Cultural Transformation in Hispaniola and Puerto Rico

Karen F. Anderson-Córdova

Reveals the transformation that occurred in Indian communities during the Spanish conquest of Hispaniola and Puerto Rico from 1492 to 1550

Draws on archaeological, historical, and ethnohistorical sources to elucidate the impacts of sixteenth-century Spanish conquest and colonization on indigenous peoples in the Greater Antilles. Moving beyond the conventional narratives of the quick demise of the native populations because of forced labor and the spread of Old World diseases, this book shows the complexity of the initial exchange between the Old and New Worlds and examines the myriad ways the indigenous peoples responded to Spanish colonization. Focusing on Hispaniola and Puerto Rico, the first Caribbean islands to be conquered and colonized by the Spanish, Anderson-Córdova explains Indian sociocultural transformation within the context of two specific processes—emigration and immigration—highlighting how population shifts contributed to the diversification of peoples.

Karen F. Anderson-Córdova is retired from the historic preservation division of the Georgia Department of Natural Resources. She also served as Deputy State Historic Preservation Officer in the State Historic Preservation Office in Puerto Rico.



JUNE

6 x 9 / 206 PAGES / 19 B&W FIGURES / 1 MAP

ISBN 978-0-8173-6057-3 / \$29.95s PAPER

ISBN 978-0-8173-9158-4 / \$29.95 EBOOK

Borders of Visibility

Haitian Migrant Women and the Dominican Nation-State

Jennifer L. Shoaff

An anthropological study of Haitian migrant women's mobility in the Dominican Republic

Borders of Visibility offers timely insight into the Dominican Republic's racist treatment of Haitian descendants within its borders. Jennifer L. Shoaff employs multisited feminist research to focus on the geographies of power that intersect to inform the opportunities and constraints that migrant women must navigate to labor and live within a context that largely denies their human rights, access to citizenship, and a sense of security and belonging. Although primarily grounded in critical ethnographic practice, this work contributes to the larger fields of transnational feminism, Black studies, migration and border studies, political economy, and cultural geography.

Jennifer L. Shoaff is a sociocultural anthropologist focusing on transnational feminist topics and studies of race in the Caribbean, particularly in the Dominican Republic and Haiti.

Haunting Realities

Naturalist Gothic and American Realism

Edited by Monika Elbert and Wendy Ryden

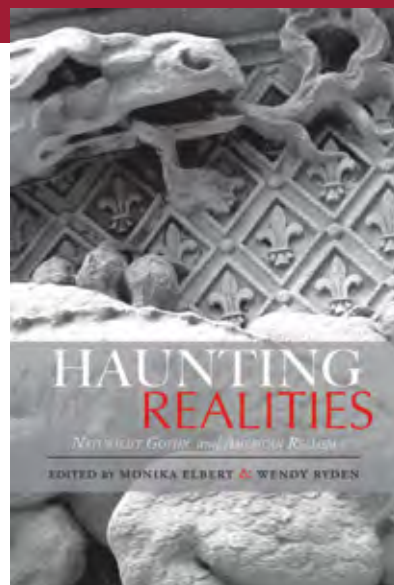
An innovative collection of essays examining the sometimes paradoxical alignment of Realism and Naturalism with the Gothic in American literature to highlight their shared qualities

Following the golden age of British Gothic in the late eighteenth century, the American Gothic's pinnacle is often recognized as having taken place during the decades of American Romanticism. However, *Haunting Realities* explores the period of American Realism—the end of the nineteenth century—to discover evidence of fertile ground for another age of Gothic proliferation.

In recent years, research on the Gothic has flourished, yet there has been no extensive study of the links between the Gothic and Naturalism, particularly those which stem from the early American Realist tradition. *Haunting Realities* is a timely volume that addresses this gap and is an important addition to scholarly work on both the Gothic and Naturalism in the American literary tradition.

Monika Elbert is professor of English at Montclair State University and editor of the *Nathaniel Hawthorne Review*.

Wendy Ryden is professor of English at Long Island University-Post and coauthor of *Reading, Writing, and the Rhetorics of Whiteness*.



JULY

6 x 9 / 304 PAGES / 1 B&W FIGURE

ISBN 978-0-8173-6059-7 / \$29.95s PAPER

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Illusion Is More Precise than Precision

The Poetry of Marianne Moore

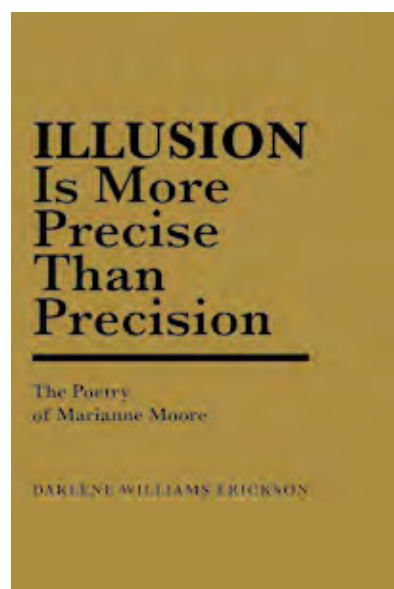
Darlene E. Erickson

Erickson examines the work of Marianne Moore in order to provide some consistently successful strategies for understanding her poetry

This study demonstrates that Moore's voice is arguably the strongest female voice in twentieth-century American literature and her poetic voice could hold its own in the company of the best of the other modernists. Unlike many current scholars, Erickson examines closely the texts of Moore's poems themselves, allowing the poet's own voice to speak clearly. The study also explores Moore's obsession with time, her preoccupation with the visual, her interest in the forms of Hebrew verse, and her "susceptibility to happiness," an outlook at some odds with the twentieth century's fascination with the "romance of failure."

While the book is scholarly in its intent and carefully documented, it is eminently readable and will be of interest of anyone fascinated by the mind of a brilliant twentieth-century woman.

Darlene Williams Erickson is professor emerita of English at Ohio Dominican University.



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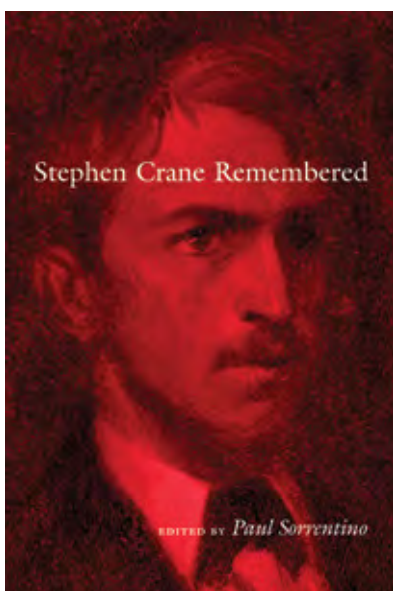
Lee Rozelle

A study of the natural world as imagined by contemporary writers, specifically their portrayals of nature as monster

In *Zombiescapes and Phantom Zones: Ecocriticism and the Liminal from "Invisible Man" to "The Walking Dead,"* Lee Rozelle chronicles the weirdest, ugliest, and most mixed-up characters to appear on the literary scene since World War II—creatures intimately linked to damaged habitats that rise from the muck, not to destroy or rule the world, but to save it. Rozelle asks what happens to these landscapes after the madness, havoc, and destruction end. What monsters and magic surface then?

Rozelle argues that the zombiescapes and phantom zones depicted in the book become catalysts for environmental reanimation and sources of hope. Liminality offers exciting and useful new ways to conceptualize places that have historically proven troublesome, unwieldy, or hard to define. Zombiescapes can reduce the effects of pollution, promote environmental justice, lessen economic disparity, and localize food production.

Lee Rozelle is professor of english at the University of Montevallo and the author of *Ecosublime: Environmental Awe and Terror from New World to Oddworld*.



Stephen Crane Remembered

Edited by Paul Sorrentino

Revealing episodes in the life of the elusive writer, as told by acquaintances

Stephen Crane Remembered collects reminiscences by contemporaries, friends, and associates of Stephen Crane that illuminate the life of this often misunderstood and misrepresented writer. Although Crane is widely regarded as a major American author, conclusions about his life, work, and thought remain obscure due to the difficulties in separating fact from fiction. The 90 reminiscences gathered here offer a much-needed account of Crane's life from a variety of viewpoints, as well as important information about the contributors themselves.

Paul Sorrentino was the Clifford A. Cutchins III Professor of English at Virginia Tech and author of *Stephen Crane: A Life of Fire*, coauthor of *The Crane Log: A Documentary Life of Stephen Crane, 1871-1900* and coeditor of *The Correspondence of Stephen Crane*.

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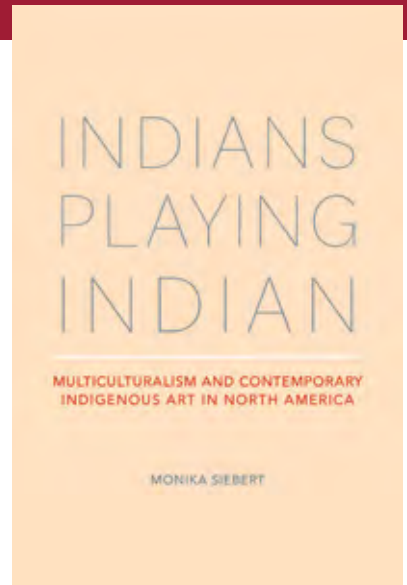
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Explores how American Indian artists have responded to the pervasive misunderstanding of indigenous peoples as cultural minorities in the United States and Canada

Contemporary indigenous peoples in North America confront a unique predicament. While they are reclaiming their historic status as sovereign nations, mainstream popular culture continues to depict them as cultural minorities similar to other ethnic Americans.

Monika Siebert's *Indians Playing Indian* first identifies this phenomenon as multicultural misrecognition, explains its sources in North American colonial history and in the political mandates of multiculturalism, and describes its consequences for contemporary indigenous cultural production. It then explores the responses of indigenous artists who take advantage of the ongoing popular interest in Native American culture and art while offering narratives of the political histories of their nations in order to resist multicultural incorporation.

Monika Siebert is associate professor of English at the University of Richmond, where she teaches contemporary literature and film in North America.



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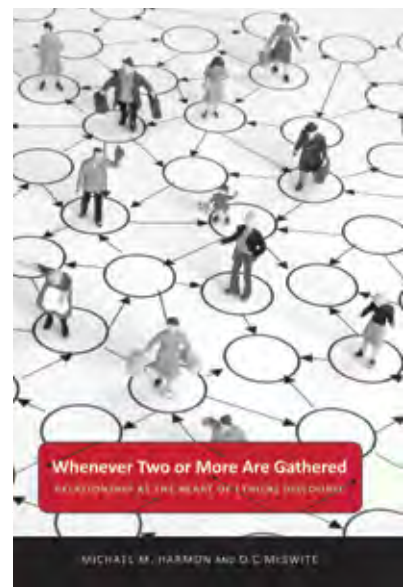
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Michael M. Harmon is a professor emeritus of public administration at George Washington University and author of *Responsibility as Paradox: A Critique of Rational Discourse on Government*.

O. C. McSwite is a pseudonym for **Cynthia J. McSwain**, professor emeritus at George Washington University, and **Orion F. White**, professor emeritus at Virginia Tech University. They are authors of *Legitimacy in Public Administration: A Discourse Analysis and Invitation to Public Administration*.



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Essays whose composition and editing were undertaken almost entirely within the transformed cultural and professional landscape of 2020

Theatre Symposium, Volume 29

Theatre and Race

Edited by Andrew Gibb

The official journal of the Southeastern Theatre Conference

A few weeks prior to the submission deadline for this volume of *Theatre Symposium*, the murder of George Floyd by officers of the Minneapolis Police Department sparked a movement for racial justice that reverberated at every level of US society. At predominantly and historically white academic institutions (including *Theatre Symposium* and its parent organization, the Southeastern Theatre Conference), leaders were compelled, as perhaps never before, to account for the role of systematic racism in the foundation and perpetuation of their organizations. Throughout its twenty-nine years of publication, *Theatre Symposium's* pages have included many excellent essays whose authors have deployed theories of race as an analytical framework, and (less often) treated BIPOC-centered art and artists as subjects. The intent of those who conceived this issue was to center such subjects and theorizations, a goal that has since taken on a more widely recognized urgency.

Taken together, these essays represent a wide range of scholarly responses to the theme of theatre and race. The fact that there is so much to say on the topic, from so many different perspectives, is a sign of how profoundly theatre practices have been—and continue to be—shaped by racial discourses and their material manifestations.

Andrew Gibb is Area Head for Theatre History, Theory, and Criticism in the School of Theatre and Dance at Texas Tech University. He is author of *Californios, Anglos, and the Performance of Oligarchy in the U.S. West* and has published work in *Theatre History Studies*, *New English Theatre Journal*, *Latin American Theatre Review*, *Theatre Symposium*, and *Texas Theatre Journal*.

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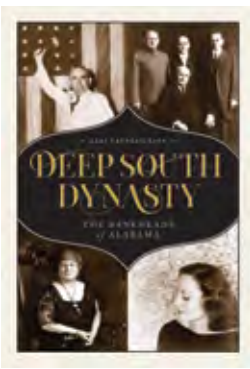


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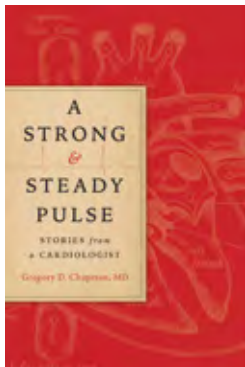


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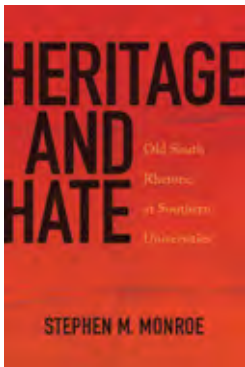


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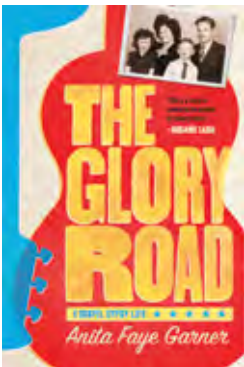


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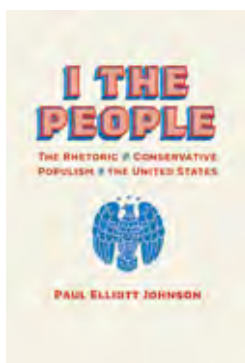


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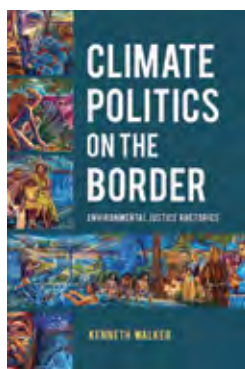
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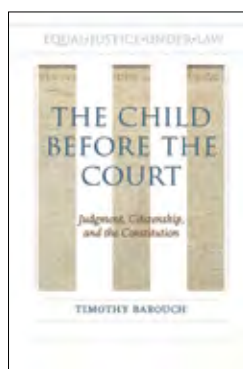
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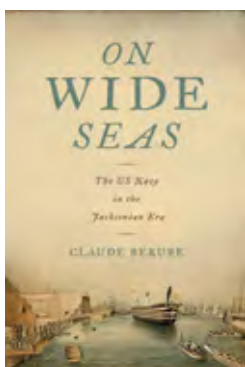
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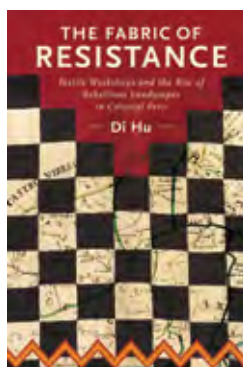
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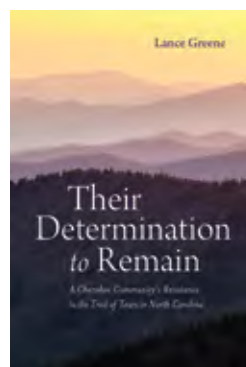
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