



Hub City Press

Spring & Summer 2022



PUBLISHING
New & Extraordinary
VOICES FROM THE
AMERICAN SOUTH

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Richmond, BC V6V 1N2
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The South is the most diverse region in the nation, but for many decades the only Southern books making it onto the Big 4 publishers' lists were books that explored the same terrain—sweet tea, magnolias, the Civil War, etc. While those are real and worthy subjects, there was a intentional turning away from the true diversity of the region in favor of tired narratives and stereotypes. I think it's incredibly exciting to be the one literary press in the world committed only to publishing and supporting lesser-heard Southern voices.

Here are some of the highlights of our forthcoming spring-and-summer season in 2022.

In the spring we'll publish Marlanda Dekine's prize-winning debut collection of poems, *Thresh & Hold*, selected by Gabrielle Calvocoressi as this year's winner of our New Southern Voices Prize. Then, we'll publish Anjali Enjeti's *The Parted Earth* in paperback. The paperback edition will highlight all the amazing praise the book received from outlets like *the Star Tribune*, *the Wall Street Journal*, and *the San Francisco Chronicle* and feature extras, like an expanded Partition Reading List, an essay by Anjali, and discussion questions.

Joining our strong slate of multi-generational family novels, we will publish *The Crocodile Bride* by Ashleigh Bell Pedersen. Set during the swampy summer in 1982, this stunning debut novel follows eleven-year-old Sunshine Turner and her troubled father Billy as the secrets of their family's past swirl around them in the one-road town of Fingertip, Louisiana.

Later in the year will see the publication of two nonfiction titles highlighting the lesser-known histories of the Carolinas: in May, *George Masa's Wild Vision*, which recounts the incredible, overlooked life of the photographer George Masa; and in July, *The Green Book of South Carolina*, which will be the first travel guide dedicated to South Carolina African American cultural sites.

We are so immensely grateful for our community of authors, readers, booksellers, and librarians, especially in these difficult and uncertain times. By reading and championing our books, you are part of that community. We appreciate you more than ever.

Meg Reid, Director

Praise for *The Crocodile Bride*

"Ashleigh Pedersen's *The Crocodile Bride* brings us Sunshine, an unforgettable girl who stands alongside our region's greatest literary protagonists. As Sunshine and her family face a transformative summer together, the author captures the secrets of the Louisiana bayou perfectly—its spooky fairytale magic, the brooding fortitude of its denizens. With indelible images and a beautifully crafted, multigenerational cast, *The Crocodile Bride* cradles us confidently as we watch this mystic, poignant saga unfold through the fractured lens of Southern childhood." —Leah Hampton, author of *F*ckface*

"Ashleigh Bell Pedersen reinvents the coming-of-age story. In her gifted hands, the world of budding girlhood is dangerous, marvelous, and strange. This novel is transcendent."

—Irna Reyn, author of *What Happened to Anna K.* and *Mother Country*

"I can't stop thinking about this brilliant debut novel about generational secrets and family silences, and the healing powers of storytelling. In the sweltering, lush, rich landscape of rural Louisiana circa 1982—with swamps, crocodiles, Junebugs, myths, and ghosts—11-year-old Sunshine Turner is acutely perceptive and heartbreakingly trusting, and a resilient survivor. With echoes of Carson McCullers and Dorothy Allison, Ashleigh Bell Pedersen writes in a style all her own. *The Crocodile Bride* is a generous, tender novel with unforgettable characters and a perfect, transcendent ending."

—Carter Sickels, author of *The Prettiest Star* and *The Evening Hour*

The Crocodile Bride

Ashleigh Bell Pedersen

Set during the swampy summer in 1982, this stunning debut novel follows eleven-year-old Sunshine Turner and her troubled father Billy as the secrets of their family's past swirl around them in the one-road town of Fingertip, Louisiana.

During a hot summer of June moods, grubs, worms, and dark storms, Sunshine discovers stones in her chest – and learns the dangers her coming-of-age will bring about in the yellow house she shares with her father.

The Crocodile Bride is at once a heartbreakingly tender coming-of-age tale and a lyrical, haunting reflection on generational trauma. Reminiscent of Jesmyn Ward and Helen Oyeyemi, Ashleigh Bell Pedersen is a promising new voice in American fiction.



APRIL 2022
HARDCOVER
978-1-938235-91-7
FICTION/DEBUT
6 x 9, 306 pages

Ashleigh Bell Pedersen's fiction has been featured in *New Stories from the South*, *The Kenyon Review*, *The Iowa Review*, *Design Observer*, *The Silent History*, *A Strange Object*, and elsewhere. She holds an MFA in Creative Writing from the University of Pittsburgh. She currently resides in Brooklyn where she writes, acts in theater and film, and attempts to teach her dog, Ernie, proper leash manners.

RELATED TITLES



Q&A with Marlanda Dekine

Tell us a little about your poetry collection!

Thresh & Hold is concerned with healing, spirituality, and ancestry. I moved back home to Heirs Property just before the pandemic began. While working with a healer, I found myself paying more attention to the rocking chairs, red bricks, and the dirt on the land where my family has lived for centuries. I began to follow the horned owls and spend time with pictures of dead relatives I'd never met, writing letters to them and letting them write back. It turns out the land, the water, and the stories within and all around my family history, including Gullah-Geechee culture, had been calling to me. I grew up visiting local plantations and museums on school field trips, receiving flat narratives about the West & Central Africans who were enslaved here. These poems are obsessed with what I was obsessed with as a child: How did I/we get here? Who are these people? Where do we go when we die? How do we feel better? I think these poems ask vulnerable questions and wonder, and I hope these poems boldly imagine and remake.

How does the South/place in general inform your writing?

It wasn't until I left the South that I could write about what it meant, for me, to be from the South as a Black American, queer, and non-binary person. South Carolina is my origin point. It is an origin point for several generations of my ancestry. I am fascinated by walking where my direct ancestors walked. The South, for me, is simply a portal through which I work to unlearn oppression, rework imbalanced power dynamics within myself and around me, and it is where I have the opportunity to heal. The more healing work I do, the more I am able to notice what is happening within and all around me. I think, too, about the Global South. I consider man-made boundaries and how my work upholds or upends false and oppressive ideas of separation. I've been sitting with two questions: "Does it matter that I'm from the South? Who made this up?"

Thresh & Hold

Marlanda Dekine

Marlanda Dekine's debut collection is a holy, radical unlearning and reclamation of self.

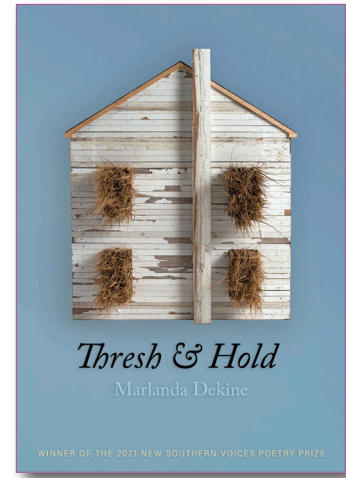
What does it mean to be a Gullah-Geechee descendant from a rural place where a third of the nation's founding wealth was harvested by trafficked West and Central Africans? Dekine's poems travel across age and time, signaling that both the past and future exist in the present. Through erasure and persona, Dekine reimagines intergenerational traumas and calls institutions from the Works Progress Administration narratives to modern-day museums to task.

Dekine remembers, remakes, and brings forth their many selves, traveling far in order to deeply connect to a spiritual home within and all around them, calling: "I am listening to Spirit. I am not dying today."

MARCH 2022
PAPERBACK
978-1-938235-94-8
POETRY
5.5 x 8.5, 72 pages

Marlanda Dekine (they/she) is a poet and author obsessed with ancestry, memory, and the process of staying within one's own body. Their work leaves spells and incantations for others to follow for themselves. Dekine is the author of the self-published collection and mixtape, *i am from a punch & a kiss*. Their poems have been published or are forthcoming in the *Poetry Out Loud Anthology*, *POETRY Magazine*, *Emergence Magazine*, *Southern Humanities Review*, *Oxford American*, and elsewhere. They live in South Carolina with their wise dog, Malachi.

RELATED TITLES



Praise for *The Parted Earth*

"I have read many books so far this year, but I can say unequivocally that *The Parted Earth* has affected me the deepest. For its emotional honesty and insights, for its elegant craftsmanship, and for braiding all of this through a cultural history most of us know nothing about, this is a novel with the gravitas to transform. Don't miss it." —Shannon Gibney, *Star Tribune*

"Both about firsthand trauma and inherited trauma...galvanized by the modern belief that recovery and remembrance can help restore what history has broken."
—Sam Sacks, *The Wall Street Journal*

"When the puzzle pieces come together at the end...it's both a bittersweet relief & an opportunity for reflection on the complexity of interfaith relationships, the cost of sacrifice & what it means to be home." —*The San Francisco Chronicle*

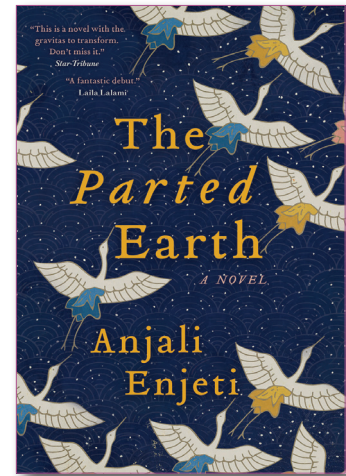
"Like her characters, Enjeti ultimately reaches for hope. *The Parted Earth* is a testament to the tremendous strength of the people of India and Pakistan who found the courage to begin again." —*Shelf Awareness*

"An auspicious fiction debut." —*Chicago Review of Books*

"When traditional family ties fray—here, a legacy of generational trauma—other kinds of love and support often grow. As a result, chosen family becomes a strong influence in *The Parted Earth*. Through the support of women like Chandani and Gertrude, Enjeti highlights the unique bonds and challenges found within such intense, complex friendships." —*Chapter16*

The Parted Earth

Anjali Enjeti



Spanning more than half a century and cities from New Delhi to Atlanta, Anjali Enjeti's debut is a heartfelt and human portrait of the long shadow of the Partition of the Indian subcontinent on the lives of three generations.

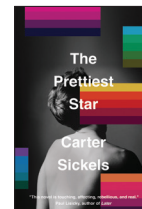
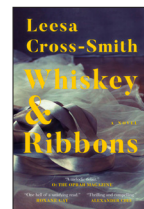
For readers of Jess Walter's *Beautiful Ruins* and Min Jin Lee's *Pachinko*, *The Parted Earth* follows characters on their search for identity after loss uproots their lives. Above all, it is a novel about families weathering the lasting violence of separation, and how it can often take a lifetime to find unity and peace.

This edition includes special paperback extras: an essay by Anjali; a conversation between Anjali and Anita Felicelli; discussion questions for reading groups; an expanded Partition Reading List.

APRIL 2022
PAPERBACK
978-1-938235-96-2
NOVEL / DEBUT
5.5 x 8.5, 304 pages

Anjali Enjeti is a former attorney, journalist, and author based near Atlanta. Anjali's writing has appeared in *The Oxford American*, *Harper's Bazaar*, *Poets & Writers*, *USA Today*, the *Atlanta Journal-Constitution*, *Washington Post*, and elsewhere. A former board member of the National Book Critics Circle, she has received awards from the South Asian Journalists Association and the American Society of Journalists and Authors, and has attended residencies at The Hambidge Center, Wildacres, and Rockvale Writers' Colony. She lives with her family outside Atlanta.

RELATED TITLES





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of graffiti, beer cans, and garbage. The forest is young but for one old white oak leaning out from the ridge. It looks out of place and is. We find an alternate route down, past the remains of a springhouse, and end up a short distance down the road from where we parked. Across the road is a sprawling vacation home with a For Sale sign on front. We look closer. It's lined with Berkshire Hathaway as part of their "Luxury Services Collection," and the context is "Great Smoky [sic] Realty." Poor George Mass, rolling over in his grave. Still, I'd live in this very spot. In a second if I could. We're all complicit in this wholesale twenty-first-century settling and relocating, and who wouldn't want such a place? My own move here twenty years ago was part of a high-growth era in mountain development. And this pandemic year, the mountains are filling up in a rapid urban and suburban diaspora as people flee for more open and less-settled spaces to feel safer in.

The side of this remote section of road is littered with beer cans, likely from disgruntled workers sick of the disparity of wealth within which they must live and labor. We drive back to the station, get takeout pizza, and dream of seeing the Highlands Plateau before any of us, native or otherwise, arrived with our insatiable needs and ideas.

MASSA'S PHOTO of the Richardson Oak with Highlands icon Henry Wright is one that I have wondered over for some time. I'm familiar with most of the remaining old-growth forest in the area, but I hoped this mammoth specimen might be standing somewhere on the edge of a golf club or within the confines of a giant community. Yesterday, I emailed Ran Shaffner, author of *Heart of the Blue Ridge: Highlands, North Carolina*, who wrote me back last night about the Richardson Oak. Ran tells me that the oak was on Henry Richardson's property, which Thomas Harbison tried to preserve before Richardson's death in 1928. Richardson agreed to hold the property and sell it to Harbison for twenty dollars an acre, an agreement that never came to fruition. Wilton Cobb purchased the 189 acres of Richardson's primeval forest north of Bear Pen and developed it as Lake Primval. This property changed hands again, and the place where the oak stood is now Highlands Falls Country Club. Massa's photo of the forest in 1929 is simply titled "Primeval Forest with Rhodod." The oak is gone. On to plan B for the day.

I leave early for physical therapy in Franklin, get a redeye to Mountain Fresh, and head down the Cullasaja Gorge on the state highway Massa photographed while

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plateau's importance for research and the need for conservation. Massa's promotional photos are of the area's incomparable waterfalls, escarpment faces, and old-growth forests, but also of the town's first golf course, Highlands Country Club, its significant historic homes and structures, and road construction in the Cullasaja Gorge. The iconic waterfalls and mountains he photographed were brimming with hemlocks and poplars as wide as automobiles, though the chestnuts were then all but dead and a suite of new innovative pens was on the horizon and beating down fast. What would Massa think now, with the skies trashed by all-night vapor lights, adelgid-infested hemlocks, four more golf courses in Highlands and eighteen more within twenty miles, the landscape loaded with starker mansions and multi-million-dollar homes?

CULLASAJA GORGE

ON THE WAY UP the Cullasaja Gorge on this cold January day, I stop at Dry Falls. Massa's photo of the falls from 1929 is empty of humans and infrastructure, but it is the same falls I see today. It may have a heavier sediment load and more fecal coliform, but nothing changes about falling water in such places. As Toni Morrison says, "All water has a perfect memory," and though the hydrology upstream is altered by lakes and roads, this rapidly dropping and cascading river has an ancient memory, protected by sheer rock walls and national forest. It is as wild looking today as it was when Massa photographed it. This tourist- and commuter-packed gorge road was then under construction, an engineering feat of that era that rivaled the TVA dams that would soon clog the area's free-flowing rivers. To accomplish the photo, Massa must have climbed high above the falls into the forest. This afternoon, the Cullasaja River is raging with winter rains, and this could be another year for record rainfall and winter temperatures. The U.S. Forest Service recently completed a large, shiny, new parking area, which is still inadequate for the high volume of tourists who circle through today, waiting for someone to leave. Visitors must now pay three dollars to park and walk to the falls or, for some, to park and use the spartan toilets on their way up the gorge to Highlands, which at 4,188 feet is the highest city east of the Mississippi River. The lot is packed with tourists and out-of-state vehicles on this first weekend of 2020, and within two months this will become the year none of us will ever forget. Highlands will post guards to prevent outsiders from entering, and the parking lot will be vacant. But today, the paved path down to the falls is a long line of

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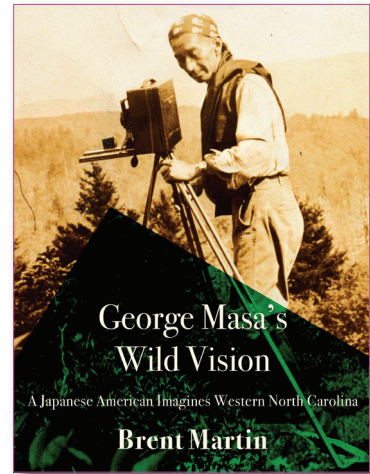
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George Masa's Wild Vision

A Japanese Immigrant Imagines
Western North Carolina

Brent Martin



George Masa's Wild Vision recounts the incredible, overlooked life of the photographer George Masa.

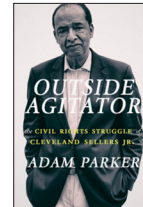
Self-taught photographer George Masa (born Masahara Iizuka in Osaka, Japan), arrived in Asheville, North Carolina at the turn of the twentieth century amid a period of great transition in the southern Appalachians. Despite being hailed as the “Ansel Adams of the Smokies,” Masa died destitute and unknown in 1933.

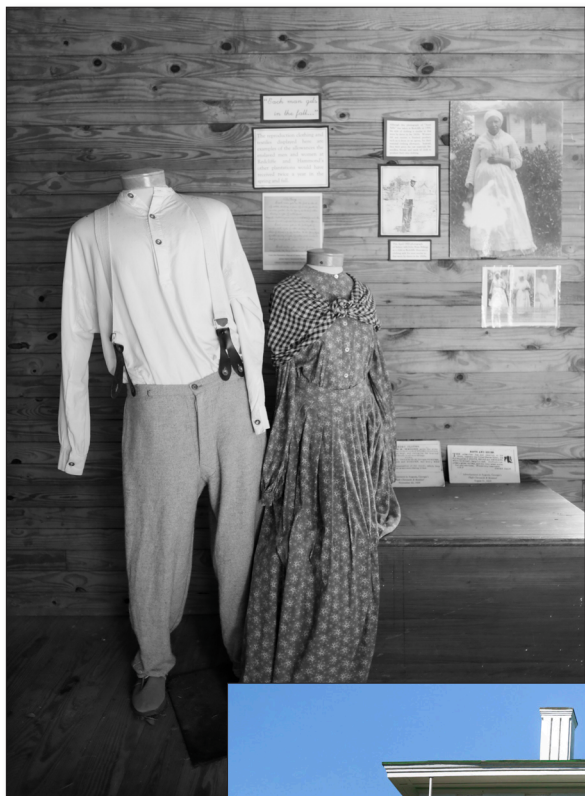
Here, poet and environmental organizer Brent Martin explores the locations Masa visited, using first-person narratives to contrast, lament, and exalt the condition of the landscape the photographer so loved and worked to interpret and protect. The book includes seventy-five of Masa's photographs, accompanied by Martin's reflections on Masa's life and work.

MAY 2022
HARDBACK
978-1-938235-93-1
NONFICTION/BIOGRAPHY
7.5 x 9.5, 160 pages

Brent Martin is the author of three chapbook collections of poetry and of *The Changing Blue Ridge Mountains: Essays on Journeys Past and Present*. His poetry and essays have been published in the *North Carolina Literary Review*, *Pisgah Review*, *Tar River Poetry*, *Chattahoochee Review*, *Eno Journal*, *New Southerner*, *Kudzu Literary Journal*, *Smoky Mountain News* and elsewhere. He lives in the Cowee community in Western North Carolina, where he and his wife, Angela Faye Martin, run Alarka Institute.

RELATED TITLES





The Green Book of South Carolina

A Travel Guide to South Carolina African American Cultural Sites

This guidebook is a print version of the Green Book of South Carolina, an award-winning online guide to more than three-hundred African American historic and cultural sites across the state. Created by the South Carolina African American Heritage Commission in 2017, the website is a user-friendly platform that offers visitors avenues to discover intriguing history and hidden gems about African Americans as they travel the state. The most visitor-friendly places from the website collection are collected here in an accessible paperback edition.

Featuring photographs by Joshua Parks and a foreword by Dr. Darlene Clark Hine, Distinguished Professor Emerita at Michigan State University where she served as the John A. Hannah Distinguished Professor of History.

*Cover
Coming
Soon*

JULY 2022
PAPERBACK
978-1-938235-98-6
GUIDEBOOK / TRAVEL
5.5 x 8, 164 pages

FEATURES

- ♦ More than 180 historic markers, structures, and landmarks for a diverse audience
- ♦ Includes popular sites as well as hidden gems
- ♦ Organized by county for easy travel planning and discovery (each of the 46 counties is represented)
- ♦ Compact accessibly priced book

RELATED TITLES



In the Hands of the River

Lucien Darjeun Meadows

"What can we do but see nectar where it blooms," whispers the porous and questioning speaker of *In the Hands of the River*.

In these haunting, layered poems, Lucien Darjeun Meadows affirms the interconnection of human and environmental identity. With delicate precision, *In the Hands of the River* subverts traditional poetic forms to show how a childhood for a queer, mixed-race Cherokee boy happens within and outside dominant narratives of Appalachian identity.

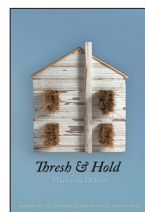
Moving across time, yet always grounded in place, these poems address the West Virginian landscape, both in exaltation and extraction, balanced with poems about "a boy made of shards"—the speaker's own body and emergent sense of queer identity.

Cover
Coming
Soon

SEPTEMBER 2022
PAPERBACK
978-1-938235-99-3
POETRY
5.5 x 8.5, 72 pages

Lucien Darjeun Meadows is an English, German, and Cherokee writer born and raised in the Appalachian Mountains of what is now sometimes called Virginia and West Virginia. Lucien has received fellowships and awards from the Academy of American Poets, American Alliance of Museums, Bread Loaf Conferences, National Association for Interpretation, and University of Denver. His work has been widely published, including features in *Appalachian Heritage*, *Beloit Poetry Journal*, *Ecotone*, *Narrative*, *New England Review*, *Pleiades*, *Poetry Daily*, and *West Branch*.

RELATED TITLES



Landings

A Crooked Creek Farm Year

Arwen Donahue

A hybrid memoir / art book, with an introduction
by *New York Times* Bestselling author Barbara
Kingsolver.

In 130 ink-and-watercolor drawings, the story of one year on a family farm in Kentucky unfolds in captured moments of daily life: Donahue's husband chopping wood, a cow sniffing her head, her daughter tending to goats after a hard day at school. Each visual is paired with a written reflection on the day's doings, interwoven with the longer-arc history of her family, the farm, and their community.

In telling the story of a farm family's struggle to survive and thrive, Landings grapples with the legacy of our cultural divide between art and land, and celebrates the beauty discovered along the way.

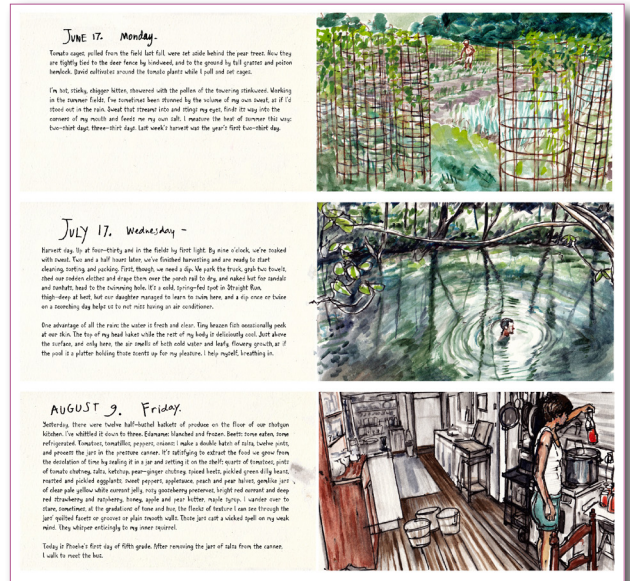
OCTOBER 2022

PAPERBACK

NONFICTION / GRAPHIC

7.5 x 7.5, 72 pages

Arwen Donahue lives on a farm in Kentucky, where her family has raised produce for local markets for over 20 years. Her comics and graphic stories have been featured in *The Nib*, *The Rumpus*, *The Indiana Review*, and the forthcoming *Field Guide to Graphic Literature*. She has received grants from the Sustainable Arts Foundation, the Kentucky Foundation for Women, the Kentucky Humanities Council, and an AI Smith Fellowship from the Kentucky Arts Council.





Gravy Quarterly

A magazine that documents, studies, and explores the diverse food cultures of the changing American South

Gravy is the journal and podcast duo of original narratives that are fresh, unexpected, and thought-provoking, created by the Southern Foodways Alliance in Oxford, Mississippi. Each year, Gravy supports the work of over 100 writers, illustrators, and photographers. The winter 2022 issue is the first issue of the quarterly magazine distributed by Hub City Press, in partnership with SFA.

Gravy was named the 2015 Publication of the Year by the James Beard Foundation and has received multiple nominations for other awards between 2016 and 2020, from humor writing to the MFK Fisher Distinguished Writing Award. Notable contributors include Silas House, Janisse Ray, Randall Kenan, Monique Truong, Caleb Johnson, Chris Offutt, Latria Graham, and Imani Perry, among others.

FEATURES

Gravy tells stories about the changing American South. Published by the Southern Foodways Alliance, the quarterly journal shares original narratives that are fresh, unexpected, and thought-provoking. Each year, Gravy supports the work of over 100 writers, illustrators, and photographers in the South and beyond. The organization shares oral histories, produces films and podcasts, publishes great writing, sponsors scholarship, mentors students, and stages events that serve as progressive and inclusive catalysts for the greater South. Gravy is SFA's journal and podcast duo of fresh, unexpected, and thought-provoking original narratives.

PAPERBACK
FOOD WRITING / PHOTOGRAPHY
 7.5 x 10.5, 100 pages