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FALL & WINTER
2015-16

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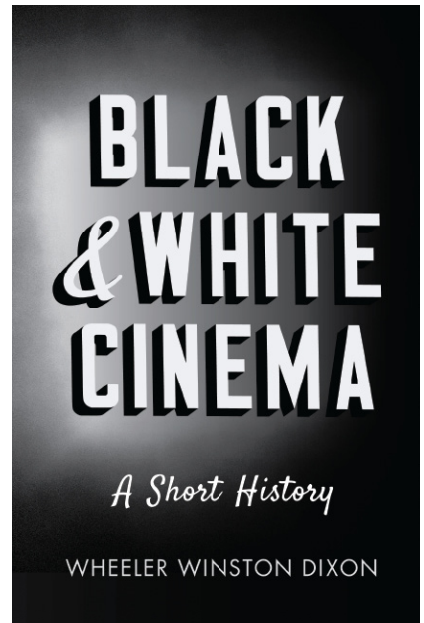
ebooks

The majority of books in this catalog are also available in electronic format. Electronic editions may be purchased from a variety of online retailers and distributors, all listed on the inside back cover of this catalog.

Black and White Cinema

A Short History

WHEELER WINSTON DIXON



“Dixon covers the entire history of black and white movies in one volume, and talks about the films and cinematographers who created these films, and often got little credit for their work. Fascinating and compelling, this is essential reading for anyone who loves movies.”
—Robert Downey Sr., director, *Putney Swope*

From the glossy monochrome of the classic Hollywood romance, to the gritty greyscale of the gangster picture, to film noir’s moody interplay of light and shadow, black-and-white cinematography has been used to create a remarkably wide array of tones. Yet today, with black-and-white film stock nearly impossible to find, these cinematographic techniques are virtually extinct, and filmgoers’ appreciation of them is similarly waning.

Black and White Cinema is the first study to consider the use of black-and-white as an art form in its own right, providing a comprehensive and global overview of the era when it flourished, from the 1900s to the 1960s. Acclaimed film scholar Wheeler Winston Dixon introduces us to the masters of this art, discussing the signature styles and technical innovations of award-winning cinematographers like James Wong Howe, Gregg Toland, Freddie Francis, and Sven Nykvist. Giving us a unique glimpse behind the scenes, Dixon also reveals the creative teams—from lighting technicians to matte painters—whose work profoundly shaped the look of black-and-white cinema.

More than just a study of film history, this book is a rallying cry, meant to inspire a love for the artistry of

black-and-white film, so that we might work to preserve this important part of our cinematic heritage. Lavishly illustrated with more than forty on-the-set stills, *Black and White Cinema* provides a vivid and illuminating look at a creatively vital era.

WHEELER WINSTON DIXON is the James Ryan Professor of Film Studies, the coordinator of the film studies program, and a professor of English at the University of Nebraska, Lincoln. He is a filmmaker and the author or editor of numerous works, including *Cinema at the Margins*; *Streaming: Movies, Media, and Instant Access*; *Death of the Moguls: The End of Classical Hollywood*, and the best-selling *A Short History of Film* now in its second edition, coauthored with Gwendolyn Audrey Foster (both published by Rutgers University Press).

ALSO BY WHEELER WINSTON DIXON

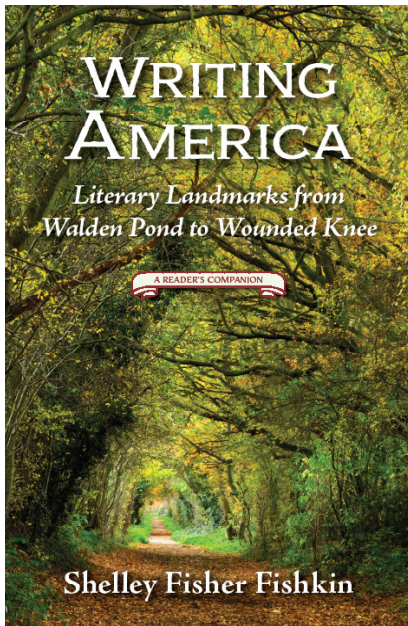
A SHORT HISTORY OF FILM, SECOND EDITION (and Gwendolyn Audrey)

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September 2015
NA



Writing America

Literary Landmarks from Walden Pond to Wounded Knee (A Reader's Companion)

SHELLEY FISHER FISHKIN

A book that offers a fresh appreciation and understanding of America's unique literary heritage

“Just when you thought you knew American literature, along comes Shelley Fisher Fishkin to show you what you’ve missed . . . and to make you think about it. She ushers us into both familiar and unusual spaces with prose as accessible as it is learned, observations that are clear and sometimes quirky, and quotations that prove the synergy between literature and place. She takes American literature out of the library and relocates it in the public square, revealing its essence as the most eloquent tour guide imaginable.”

—David Bradley, author of *South Street and The Chaneyville Incident*

“Smartly introduced, lavishly illustrated, and beautifully designed, *Writing America* treats the reader to sites associated with American authors and puts houses, landmarks, memorials, and museums into a vivid relationship with texts.”

—Werner Sollors, coeditor with Greil Marcus of *A New Literary History*

“This absorbing and wondrous book is a glorious cornucopia of America’s literary memory. *Writing America* is necessary, delicious, and nourishing food for the American artist, reader and writer.”

—Min Jin Lee, author of *Free Food for Millionaires*

336 pages 62 b/w photographs 7 x 10
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November 2015

American novelist E.L. Doctorow once observed that literature “endows places with meaning.” Yet, as this wide-ranging new book vividly illustrates, understanding the places that shaped American writers’ lives and their art can provide deep insight into what makes their literature truly meaningful.

Published on the eve of the 50th anniversary of the Historic Preservation Act, *Writing America* is a unique, passionate, and eclectic series of meditations on literature and history, covering over 150 important National Register historic sites, all pivotal to the stories that make up America, from chapels to battlefields; from plantations to immigration stations; and from theaters to internment camps. The book considers not only the traditional sites for literary tourism, such as Mark Twain’s sumptuous Connecticut home and the peaceful woods surrounding Walden Pond, but also locations that highlight the diversity of American literature, from the New York tenements that spawned Abraham Cahan’s fiction to the Texas pump house that irrigated the fields in which the farm workers central to Gloria Anzaldúa’s poetry picked produce. Rather than just providing a cursory overview of these authors’ achievements, acclaimed literary scholar and cultural historian Shelley Fisher Fishkin offers a deep and personal reflection on how key sites bore witness to the struggles of American writers and inspired their dreams. She probes the global impact of American writers’ innovative art and also examines the distinctive contributions to American culture

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Clockwise from upper left:

What's Left of Big Foot's Band. Group of Miniconjou Lakota Sioux, 1891.

Photo credit: John C. H. Grabill, Deadwood, SD; courtesy of the Library of Congress, Prints and Photographs Division, Washington, DC.

Crowded neighborhood of Jewish immigrants on New York's Lower East Side in 1907.

Photo credit: Photo by Jacob Riis, Underwood & Underwood; courtesy of the Library of Congress, Prints and Photographs Division, Washington, DC.

The handsome parlor in the Paul Laurence Dunbar House in Dayton, Ohio.

Photo credit: Photo by Shelley Fisher Fishkin.



by American writers who wrote in languages other than English, including Yiddish, Chinese, and Spanish.

Only a scholar with as wide-ranging interests as Shelley Fisher Fishkin would dare to bring together in one book writers as diverse as Gloria Anzaldúa, Nicholas Black Elk, David Bradley, Abraham Cahan, S. Alice Callahan, Raymond Chandler, Frank Chin, Elizabeth Cook-Lynn, Countee Cullen, Frederick Douglass, Paul Laurence Dunbar, Jessie Fauset, William Faulkner, F. Scott Fitzgerald, Allen Ginsberg, Jovita González, Rolando Hinojosa, Langston Hughes, Zora Neale Hurston, Lawson Fusao Inada, James Weldon Johnson, Erica Jong, Maxine Hong Kingston, Irena Klepfisz, Nella Larsen, Emma Lazarus, Sinclair Lewis, Genny Lim, Claude McKay, Herman Melville, N. Scott Momaday, William Northup, John Okada, Miné Okubo, Simon Ortiz, Américo Paredes, John P. Parker, Ann Petry, Tomás Rivera, Wendy Rose, Morris Rosenfeld, John Steinbeck, Harriet Beecher Stowe, Henry David Thoreau,

Mark Twain, Yoshiko Uchida, Tino Villanueva, Nathanael West, Walt Whitman, Richard Wright, Hisaye Yamamoto, Anzia Yezierska, and Zitkala-Ša.

Leading readers on an enticing journey across the borders of physical places and imaginative terrains, the book includes over 60 images, and extended excerpts from a variety of literary works. Each chapter ends with resources for further exploration. *Writing America* reveals the alchemy through which American writers have transformed the world around them into art, changing their world and ours in the process.

SHELLEY FISHER FISHKIN, the Joseph S. Atha Professor of Humanities, professor of English, and director of American Studies at Stanford University, is the award-winning author, editor or co-editor of over forty books and over one hundred articles, essays, columns, and reviews. She holds a Ph.D. in American Studies from Yale and is a former president of the American Studies Association.

village of immigrants



latinos in an emerging america

diana r. gordon

Village of Immigrants

Latinos in an Emerging America

DIANA R. GORDON

An intriguing account of how small-town America is revitalized by the great waves of immigrants settling in rural areas of the country

Greenport, New York, a village on the North Fork of Long Island, has become an exemplar of a little-noted national trend—immigrants spreading beyond the big coastal cities, driving much of rural population growth nationally. In *Village of Immigrants*, Diana R. Gordon illustrates how small-town America has been revitalized by the arrival of these immigrants in Greenport, where she lives.

Greenport today boasts a population that is one-third Hispanic. Gordon contends that these immigrants have effectively saved the town's economy by taking low-skill jobs, increasing the tax base, filling local schools, and patronizing local businesses. Greenport's seaside beauty still attracts summer tourists, but it is only with the support of the local Latino workforce that elegant restaurants and bed-and-breakfasts are able to serve these visitors. For Gordon the picture is complex, because the wave of immigrants also presents the town with challenges to its services and institutions. Gordon's portraits of local immigrants capture the positive and the negative, with a cast of characters ranging from a Guatemalan mother of three, including one child who is profoundly disabled, to a Colombian house painter with a successful business who cannot become licensed because he remains undocumented. *Village of Immigrants* weaves together these people's stories, fears, and dreams to reveal an environment plagued by threats of deportation, debts owed to *coyotes*, low wages, and the other bleak realities that shape the immigrant experience—even in the charming seaport town of Greenport.

A timely contribution to the national dialogue on immigration, Gordon's book shows the pivotal role the American small town plays in the ongoing American immigrant story—as well as how this booming population is shaping and reviving rural communities.

DIANA R. GORDON is professor emerita of political science and criminal justice at the City University of New York. She is the author of several books including *Transformation and Trouble: Crime, Justice and Participation in Democratic South Africa*.

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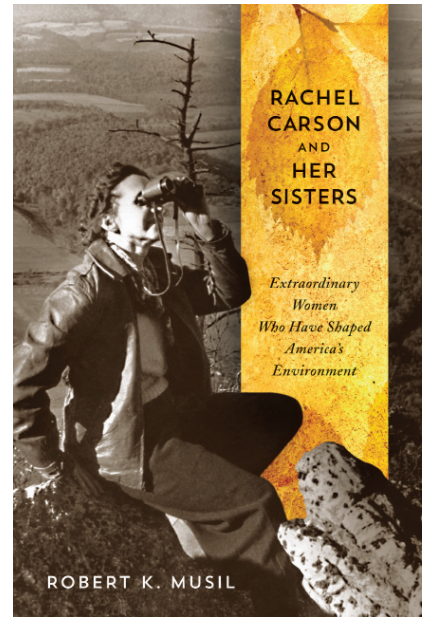
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October 2015

FIRST PAPERBACK EDITION

Rachel Carson and Her Sisters

Extraordinary Women Who Have Shaped
America's Environment

ROBERT K. MUSIL



“In *Rachel Carson and Her Sisters*, Musil fills the gap by placing Carson’s achievements in a wider context, weaving connections from the past through the present. Readers will find new insight into Carson and contemporary figures she influenced...who have historically received less attention. Musil’s respect and enthusiasm for these women is evident throughout the book, making it a deeply engaging and enjoyable read. A valuable addition to scholarship on Rachel Carson, female environmentalists, and the American environmental movement in general. Highly recommended. All academic and general readers.”
—*Choice*

“This is a long overdue book, giving great credit to the long line of women who have done so much to shape our culture’s view of the world around us and of our prospects in it. We desperately need that culture to heed their words!”

—Bill McKibben, author *Oil and Honey: The Education of an Unlikely Activist*

“A vibrant, engaging account of the women who preceded and followed Rachel Carson’s efforts to promote environmental and human health. In exquisite detail, Musil narrates the brilliant careers and efforts of pioneering women from the 1850s onward to preserve nature and maintain a healthy environment. Anyone interested in women naturalists, activists, and feminist

328 pages 13 photographs 6 x 9
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September 2015

environmental history will welcome this compelling, beautifully-written book.”

—Carolyn Merchant, author of *The Death of Nature* and professor of environmental history, philosophy, and ethics, University of California, Berkeley

“Bob Musil brilliantly documents the rich trajectory of women’s intellectual and political influence, not just on environmentalism but on public policy and activism. Musil offers fascinating details of Rachel Carson’s struggles to be taken seriously as a scientist and unearths the stories of the women—unsung heroes all—who influenced her. A must read for anyone interested in American history, science and environmental politics.”

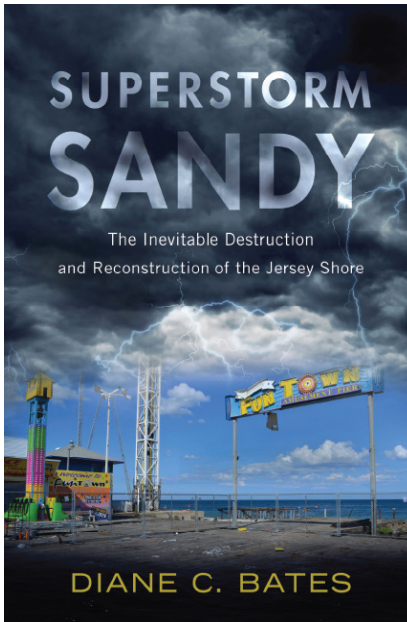
—Heather White, Executive Director, the Environmental Working Group

ROBERT K. MUSIL is President and CEO of The Rachel Carson Council, Inc., senior fellow at the Center for Congressional and Presidential Studies, American University, and author of *Hope for a Heated Planet*. He is the former CEO of the Nobel Peace Prize-winning Physicians for Social Responsibility and an award-winning journalist.

ALSO BY ROBERT K. MUSIL

HOPE FOR A HEATED PLANET
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Superstorm Sandy

The Inevitable Destruction and Reconstruction of the Jersey Shore

DIANE C. BATES

“An engaging, well-crafted addition to the literature on the sociology of disasters in the face of climate change, *Superstorm Sandy* provides an impressively clear exploration of the events surrounding the hurricane. Readers can feel themselves walking down the boardwalk alongside the author and worrying alongside the residents.”

—Kari Marie Norgaard, author of *Living in Denial: Climate Change, Emotions, and Everyday Life*

Sandy was the costliest hurricane in U.S. history after Katrina, but the waters had barely receded from the Jersey coast when massive efforts began to “Restore the Shore.” Why do people build in areas open to repeated natural disasters? And why do they return to these areas in the wake of major devastation? Drawing on a variety of insights from environmental sociology, *Superstorm Sandy* answers these questions as it looks at both the unique character of the Jersey Shore and the more universal ways that humans relate to their environment.

Diane C. Bates offers a wide-ranging look at the Jersey Shore both before and after Sandy, examining the many factors—such as cultural attachment, tourism revenues, and governmental regulation—that combined to create a highly vulnerable coastal region. She explains why the Shore is so important to New Jerseyans, acting as a key cultural touchstone in a state that lacks a central city or even a sports team to build a shared identity among the state’s residents. She analyzes post-Sandy narratives about

the Jersey Shore that trumpeted the dominance of human ingenuity over nature (such as the state’s “Stronger than the Storm” advertising campaign) or proclaimed a therapeutic community (“Jersey Strong”)—narratives rooted in emotion and iconography, waylaying any thought of the near-certainty of future storms. The book also examines local business owners, politicians, real estate developers, and residents who have vested interests in the region, explaining why the Shore was developed intensively prior to Sandy, and why restoration became an imperative in the post-storm period.

Engagingly written and insightful, *Superstorm Sandy* highlights the elements that compounded the disaster on the Shore, providing a framework for understanding such catastrophes and preventing them in the future.

DIANE C. BATES is a professor of sociology at The College of New Jersey, Ewing, New Jersey.

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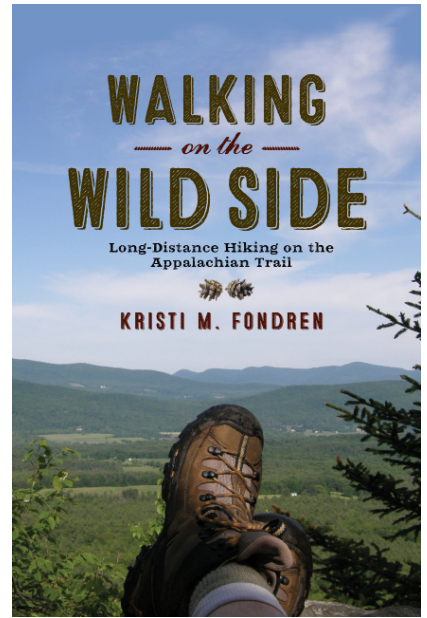
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January 2016

Walking on the Wild Side

Long-Distance Hiking on the Appalachian Trail

KRISTI M. FONDREN



“Well-written, accessible, and succinct, Kristi Fondren’s *Walking on the Wild Side* tells the interesting story of the Appalachian Trail. Upon finishing a chapter, the reader is anxious to move onto the next one.”

—Alan Graefe, professor of recreation, park, and tourism management at Penn State University

The most famous long-distance hiking trail in North America, the 2,181-mile Appalachian Trail—the longest hiking-only footpath in the world—runs along the Appalachian mountain range from Georgia to Maine. Every year about 2,000 individuals attempt to “thru-hike” the entire trail, a feat equivalent to hiking Mount Everest sixteen times. In *Walking on the Wild Side*, sociologist Kristi M. Fondren traces the stories of forty-six men and women who, for their own personal reasons, set out to conquer America’s most well known, and arguably most social, long-distance hiking trail.

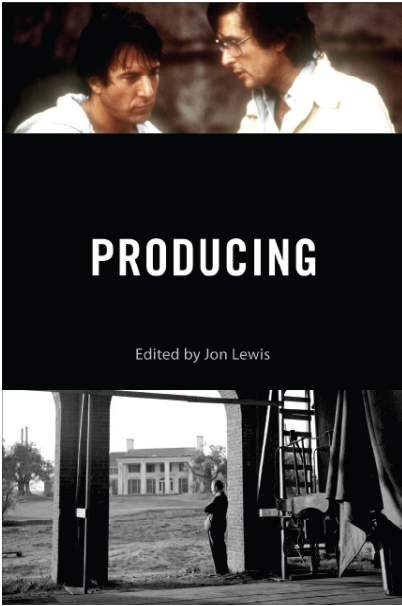
In this fascinating in-depth study, Fondren shows how, once out on the trail, this unique subculture of hikers lives mostly in isolation, with their own way of acting, talking, and thinking; their own vocabulary; their own activities and interests; and their own conception of what is significant in life. They tend to be self-disciplined, have an unwavering trust in complete strangers, embrace a life of poverty, and reject modern-day institutions. The volume illuminates the intense social intimacy and bonding that forms among long-distance hikers as they collectively construct a long-distance hiker identity. Fondren describes how long-distance hikers

develop a trail persona, underscoring how important a sense of place can be to our identity, and to our sense of who we are. Indeed, the author adds a new dimension to our understanding of the nature of identity in general.

Anyone who has hiked—or has ever dreamed of hiking—the Appalachian Trail will find this volume fascinating. *Walking on the Wild Side* captures a community for whom the trail is a sacred place, a place to which they have become attached, socially, emotionally, and spiritually.

KRISTI M. FONDREN is an associate professor of sociology at Marshall University, Huntington, West Virginia and an avid hiker.

176 pages 1 map, 9 photographs 6 x 9
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 December 2015



Producing

EDITED BY JON LEWIS

Of all the job titles listed in the opening and closing screen credits, producer is certainly the most amorphous. There are businessmen (and women)-producers, writer-director-and movie-star-producers; producers who work for the studio; executive producers whose reputation and industry clout alone gets a project financed (though their day-to-day participation in the project may be negligible). The job title, regardless of the actual work involved, warrants a great deal of prestige in the film business; it is the credited producers, after all, who collect the Oscar for Best Picture. But what producers do and what they don't or won't do varies from project to project.

Producing is the first book to provide a comprehensive overview of the roles that producers have played in Hollywood, from the dawn of the twentieth century to the present day. It introduces readers to the colorful figures who helped to define and reimagine the producer's role, including inventors like Thomas Edison, moguls like Darryl F. Zanuck, entrepreneurs like Walt Disney, and mavericks like Roger Corman. Readers also get an inside look at the less glamorous jobs producers have often performed: shepherding projects through many years of development, securing financial backers, and supervising movie shoots.

The latest book in the acclaimed Behind the Silver Screen series, *Producing* includes essays written by seven film scholars, each an expert in a different period of cinema history. Together, they give readers a full picture of how the art and business of producing films has changed over time—

and how the producer's myriad job duties continue to evolve in the digital era.

JON LEWIS is the distinguished professor of film studies at Oregon State University. The former editor of *Cinema Journal*, he has published eleven books, including *The Road to Romance and Ruin: Teen Films and Youth Culture*; *Whom God Wishes to Destroy...Francis Coppola and the New Hollywood*; and *Hollywood v. Hard Core*.

A volume in the Behind the Silver Screen series

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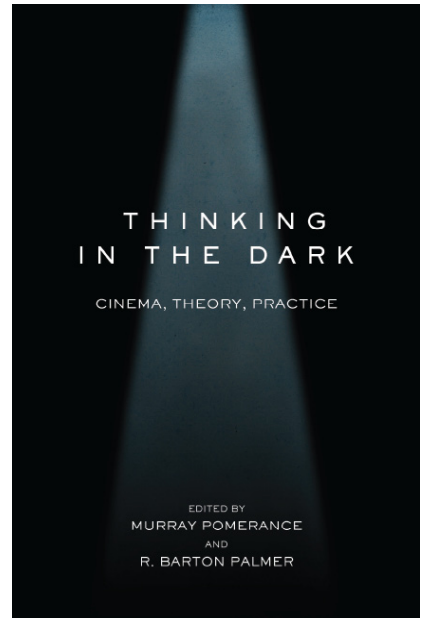
January 2016

NA

Thinking in the Dark

Cinema, Theory, Practice

EDITED BY MURRAY POMERANCE AND
R. BARTON PALMER



“In lucid and insightful essays, prominent film scholars discuss a major film or cultural theorist and apply the theory to cinematic texts. Refreshingly, the choice of films considered veers away from the most obvious to those that are excitingly off-beat.”

—Lucy Fischer, distinguished professor, University of Pittsburgh

Today’s film scholars draw from a dizzying range of theoretical perspectives—they’re just as likely to cite philosopher Gilles Deleuze as they are to quote classic film theorist André Bazin. To students first encountering them, these theoretical lenses for viewing film can seem exhilarating, but also overwhelming.

Thinking in the Dark introduces readers to twenty-one key theorists whose work has made a great impact on film scholarship today, including Rudolf Arnheim, Sergei Eisenstein, Michel Foucault, Siegfried Kracauer, and Judith Butler. Rather than just discussing each theorist’s ideas in the abstract, the book shows how those concepts might be applied when interpreting specific films by including an analysis of both a classic film and a contemporary one. It thus demonstrates how theory can help us better appreciate films from all eras and genres: from *Hugo* to *Vertigo*, from *City Lights* to *Sunset Blvd.*, and from *Young Mr. Lincoln* to *A.I.* and *Wall-E*.

The volume’s contributors are all experts on their chosen theorist’s work and, furthermore, are skilled at explaining that thinker’s key ideas and terms to readers who are not yet familiar with them. *Thinking in the Dark* is not only a

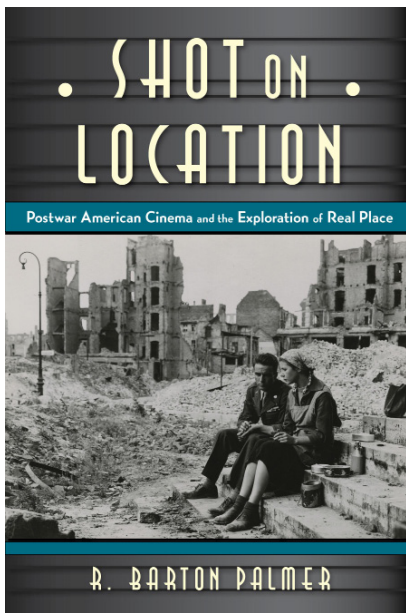
valuable resource for teachers and students of film, it’s also a fun read, one that teaches us all how to view familiar films through new eyes.

Theorists examined in this volume are: Rudolf Arnheim, Béla Balázs, Roland Barthes, André Bazin, Walter Benjamin, Judith Butler, Stanley Cavell, Michel Chion, Gilles Deleuze, Jean Douchet, Sergei Eisenstein, Jean Epstein, Michel Foucault, Siegfried Kracauer, Jacques Lacan, Vachel Lindsay, Christian Metz, Hugo Münsterberg, V. F. Perkins, Jacques Rancière, and Jean Rouch.

MURRAY POMERANCE is a professor in the department of sociology at Ryerson University in Toronto. Among his many books are *The Eyes Have It: Cinema and the Reality Effect* (Rutgers University Press), *Marnie*, and *Alfred Hitchcock’s America*.

R. BARTON PALMER is the Calhoun Lemon Professor of Literature and the director of film studies at Clemson University, Clemson, South Carolina. The author, editor, or general editor of over sixty books, including *Larger Than Life: Movie Stars of the 1950s* and *Shot on Location: Postwar Hollywood’s Exploration of Real Place* (both Rutgers University Press).

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October 2015



Shot on Location

Postwar American Cinema and the Exploration of Real Place

R. BARTON PALMER

“A tremendously important advance in our understanding of landscape, cityscape, and place in postwar American cinema, among the most innovative current work in film and media studies, American studies, English literature, and cultural geography.”

—Mark Shiel, author of *Hollywood Cinema and the Real Los Angeles*

In the early days of filmmaking, before many of Hollywood’s elaborate sets and soundstages had been built, it was common for movies to be shot on location. Decades later, Hollywood filmmakers rediscovered the practice of using real locations and documentary footage in their narrative features. Why did this happen? What caused this sudden change?

Renowned film scholar R. Barton Palmer answers this question in *Shot on Location* by exploring the historical, ideological, economic, and technological developments that led Hollywood to head back outside in order to capture footage of real places. His groundbreaking research reveals that wartime newsreels had a massive influence on postwar Hollywood film, although there are key distinctions to be made between these movies and their closest contemporaries, Italian neorealist films. Considering how these practices were used in everything from war movies like *Twelve O’Clock High* to westerns like *The Searchers*, Palmer explores how the blurring of the formal boundaries between cinematic journalism and fiction lent a “reality effect” to otherwise implausible stories.

296 pages 31 photographs 6-1/8 x 9-1/4
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 February 2016

Shot on Location describes how the period’s greatest directors, from Alfred Hitchcock to Billy Wilder, increasingly moved beyond the confines of the studio. At the same time, the book acknowledges the collaborative nature of moviemaking, identifying key roles that screenwriters, art designers, location scouts, and editors played in incorporating actual geographical locales and social milieus within a fictional framework. Palmer thus offers a fascinating behind-the-scenes look at how Hollywood transformed the way we view real spaces.

R. BARTON PALMER is the Calhoun Lemon Professor of Literature and the director of film studies at Clemson University in Clemson, South Carolina. He is the author or editor of more than thirty-five books, including *Larger than Life: Movie Stars of the 1950s* (with Murray Pomerance), *A Little Solitaire: John Frankenheimer and American Film* (with Murray Pomerance), and *Thinking in the Dark: Cinema, Theory, Practice* with Murray Pomerance (all by Rutgers University Press).

A volume in the Techniques of the Moving Image series

Hidden in Plain Sight

An Archaeology of Magic and the Cinema

COLIN WILLIAMSON

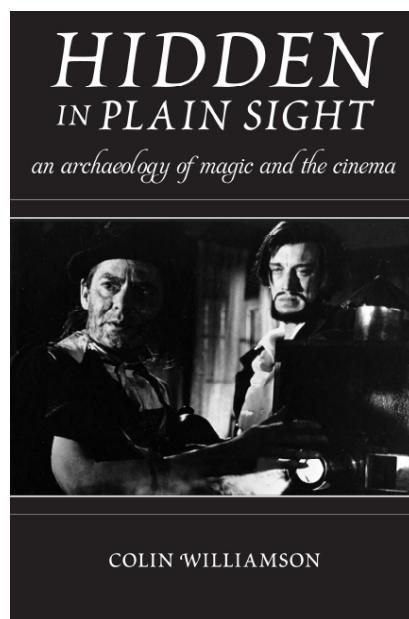
“Fresh and intriguing, *Hidden in Plain Sight* offers a wealth of fascinating historical information on the myriad ways and contexts in which moving images have evoked experiences of wonder from audiences. Williamson’s interest in the material is infectious.”

—Stephen Prince, author of *Digital Visual Effects in Cinema: The Seduction of Reality*

What does it mean to describe cinematic effects as “movie magic,” to compare filmmakers to magicians, or to say that the cinema is all a “trick”? The heyday of stage illusionism was over a century ago, so why do such performances still serve as a key reference point for understanding filmmaking, especially now that so much of the cinema rests on the use of computers?

To answer these questions, Colin Williamson situates film within a long tradition of magical practices that combine art and science, involve deception and discovery, and evoke two forms of wonder—both awe at the illusion displayed and curiosity about how it was performed. He thus considers how, even as they mystify audiences, cinematic illusions also inspire them to learn more about the technologies and techniques behind moving images. Tracing the overlaps between the worlds of magic and filmmaking, *Hidden in Plain Sight* examines how professional illusionists and their tricks have been represented onscreen, while also considering stage magicians who have stepped behind the camera, from Georges Méliès to Ricky Jay.

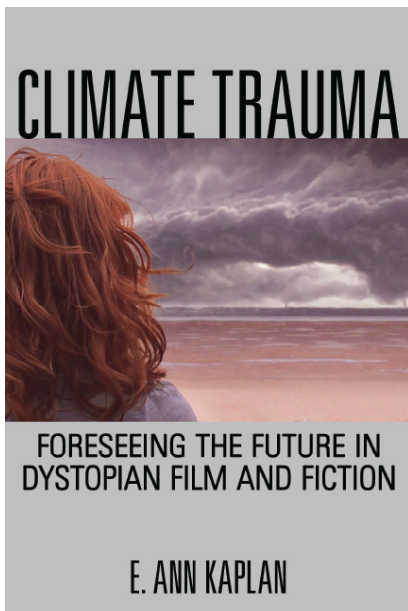
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Williamson offers an insightful, wide-ranging investigation of how the cinema has functioned as a “device of wonder” for more than a century, while also exploring how several key filmmakers, from Orson Welles to Christopher Nolan and Martin Scorsese, employ the rhetoric of magic. Examining pre-cinematic visual culture, animation, nonfiction film, and the digital trickery of today’s CGI spectacles, *Hidden in Plain Sight* provides an eye-opening look at the powerful ways that magic has shaped our modes of perception and our experiences of the cinema.

COLIN WILLIAMSON is a visiting assistant professor of film and media studies at Franklin and Marshall College, Lancaster, Pennsylvania.

A volume in the *Techniques of the Moving Image* series



Climate Trauma

Foreseeing the Future in Dystopian Film and Fiction

E. ANN KAPLAN

“Proposing a powerful new analytic in the ‘pretrauma’ concept, Kaplan’s fresh and insightful work goes directly to the heart of the matter: cinema’s role in negotiating a dire circumstance we humans neglect at our peril.”

—Janet Walker, University of California, Santa Barbara

Each month brings new scientific findings that demonstrate the ways in which human activities, from resource extraction to carbon emissions, are doing unprecedented, perhaps irreparable damage to our world. As we hear these climate change reports and their predictions for the future of Earth, many of us feel a sickening sense of déjà vu, as though we have already seen the sad outcome to this story.

Drawing from recent scholarship that analyzes climate change as a form of “slow violence” that humans are inflicting on the environment, *Climate Trauma* theorizes that such violence is accompanied by its own psychological condition, what its author terms “Pretraumatic Stress Disorder.” Examining a variety of films that imagine a dystopian future, renowned media scholar E. Ann Kaplan considers how the increasing ubiquity of these works has exacerbated our sense of impending dread. But she also explores ways these films might help us productively engage with our anxieties, giving us a seemingly prophetic glimpse of the terrifying future selves we might still work to avoid becoming.

Examining dystopian classics like *Soylent Green* alongside more recent examples like *The Book of Eli*, *Climate Trauma* also stretches the limits of the genre to include

features such as *Blindness*, *The Happening*, *Take Shelter*, and a number of documentaries on climate change. These eclectic texts allow Kaplan to outline the typical blind-spots of the genre, which rarely depicts climate catastrophe from the vantage point of women or minorities. Lucidly synthesizing cutting-edge research in media studies, psychoanalytic theory, and environmental science, *Climate Trauma* provides us with the tools we need to extract something useful from our nightmares of a catastrophic future.

E. ANN KAPLAN is a distinguished professor of English and Cultural Analysis and Theory at Stony Brook University, where she also founded and directed the Humanities Institute. The past president of the Society for Cinema and Media Studies, she is also the author and editor of over a dozen books, including *Trauma and Cinema* and *Trauma Culture* (Rutgers University Press).

ALSO BY E. ANN KAPLAN

TRAUMA CULTURE
The Politics of Terror and Loss in Media and Literature

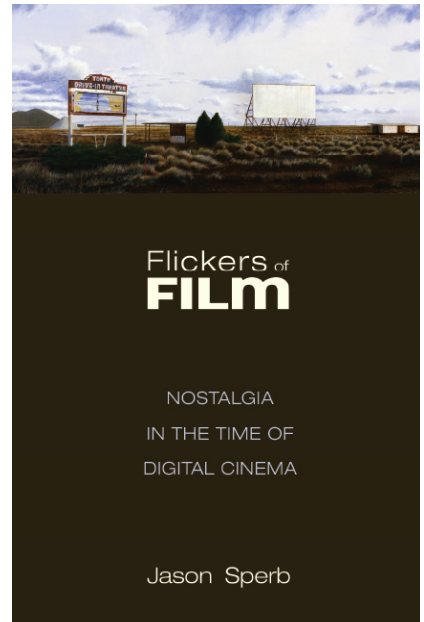
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Flickers of Film

Nostalgia in the Time of Digital Cinema

JASON SPERB



“This is work of the first rank, on the bleeding edge of film historicist and theoretical studies as it enters the digital era and leaves film behind. It operates at the highest level of discourse, sharp and sympathetic, and elegantly written.”

—Wheeler Winston Dixon, University of Nebraska, Lincoln

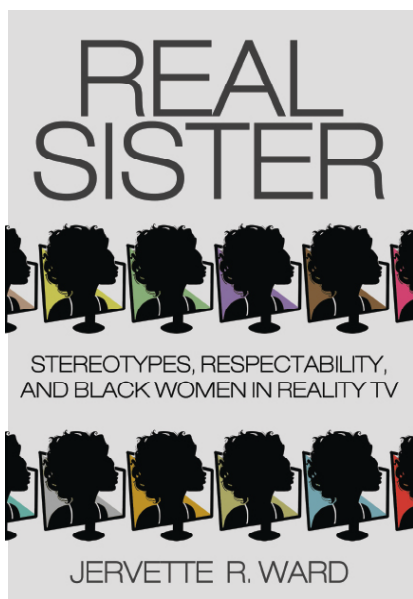
Whether paying tribute to silent films in *Hugo* and *The Artist* or celebrating arcade games in *Tron: Legacy* and *Wreck-It-Ralph*, Hollywood suddenly seems to be experiencing a wave of intense nostalgia for outmoded technologies. To what extent is that a sincere lament for modes of artistic production that have nearly vanished in an all-digital era? And to what extent is it simply a cynical marketing ploy, built on the notion that nostalgia has always been one of Hollywood’s top-selling products?

In *Flickers of Film*, Jason Sperb offers nuanced and unexpected answers to these questions, examining the benefits of certain types of film nostalgia, while also critiquing how Hollywood’s nostalgic representations of old technologies obscure important aspects of their histories. He interprets this affection for the prehistory and infancy of digital technologies in relation to an industry-wide anxiety about how the digital has grown to dominate Hollywood, pushing it into an uncertain creative and economic future. Yet he also suggests that Hollywood’s nostalgia for old technologies ignores the professionals who once employed them, as well as the labor opportunities that have been lost through the computerization and outsourcing of film industry jobs.

Though it deals with nostalgia, *Flickers of Film* is strikingly cutting-edge, one of the first studies to critically examine Pixar’s role in the film industry, cinematic representations of videogames, and the economic effects of participatory culture. As he takes in everything from *Terminator: Salvation* to *The Lego Movie*, Sperb helps us see what’s distinct about this recent wave of self-aware nostalgic films—how Hollywood nostalgia today isn’t what it used to be.

JASON SPERB is a lecturer of film and media studies at Northwestern University. He is the author of *Blossoms and Blood: Postmodern Media Culture and the Films of Paul Thomas Anderson* and *Disney’s Most Notorious Film: Race, Convergence, and the Hidden Histories of Disney’s “Song of the South.”*

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Real Sister

Stereotypes, Respectability, and Black Women in Reality TV

EDITED BY JERVETTE R. WARD

“Real Sister makes a significant contribution to existing scholarship by establishing links between depictions of black women in television and a longer-running history of representations of black women in literature and popular culture tropes.”

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

From *The Real Housewives of Atlanta* to *Flavor of Love*, reality shows with predominantly black casts have often been criticized for their negative representation of African American women as loud, angry, and violent. Yet even as these programs appear to be rehashing old stereotypes of black women, the critiques of them are arguably problematic in their own way, as the notion of “respectability” has historically been used to police black women’s behaviors.

The first book of scholarship devoted to the issue of how black women are depicted on reality television, *Real Sister* offers an even-handed consideration of the genre. The book’s ten contributors—black female scholars from a variety of disciplines—provide a wide range of perspectives, while considering everything from *Basketball Wives* to *Say Yes to the Dress*. As regular viewers of reality television, these scholars are able to note ways in which the genre presents positive images of black womanhood, even as they catalog a litany of stereotypes about race, class, and gender that it tends to reinforce.

Rather than simply dismissing reality television as “trash,” this collection takes the genre seriously, as an important touchstone in ongoing cultural debates about

what constitutes “trashiness” and “respectability.” Written in an accessible style that will appeal to reality TV fans both inside and outside of academia, *Real Sister* thus seeks to inspire a more nuanced, thoughtful conversation about the genre’s representations and their effects on the black community.

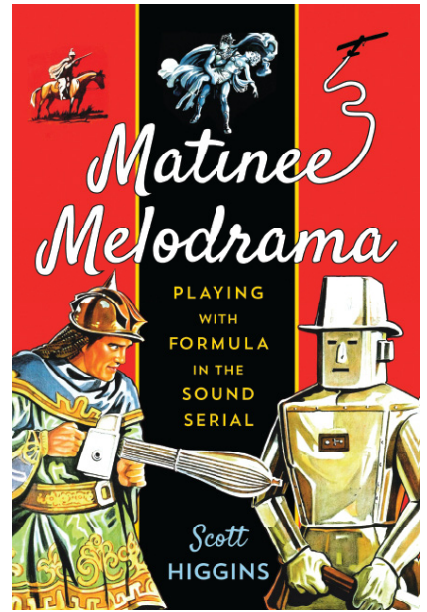
JERVETTE R. WARD is an associate professor of English at the University of Alaska Anchorage.

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Matinee Melodrama

Playing with Formula in the Sound Serial

SCOTT HIGGINS



“Scott Higgins offers an incisive and compelling analysis of the Hollywood sound serial as a distinct film genre—the form, story world, and style of which has much to tell us about enduring elements of popular American cinema.”

—Charles Wolfe, University of California, Santa Barbara

Long before *Batman*, *Flash Gordon*, or the *Lone Ranger* were the stars of their own TV shows, they had dedicated audiences watching their adventures each week. The difference was that this action took place on the big screen, in short adventure serials whose exciting cliffhangers compelled the young audience to return to the theater every seven days.

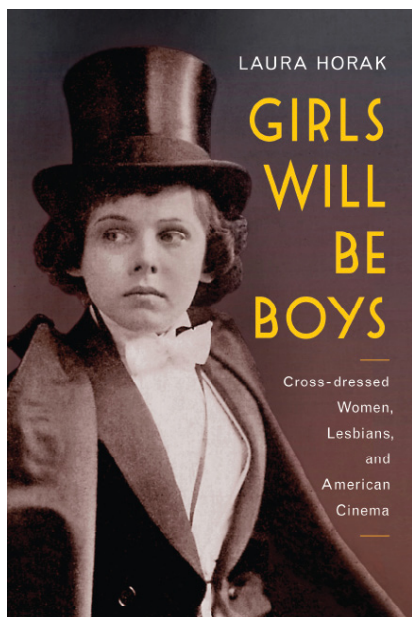
Matinee Melodrama is the first book about the adventure serial as a distinct artform, one that uniquely encouraged audience participation and imaginative play. Media scholar Scott Higgins proposes that the serial’s incoherent plotting and reliance on formula, far from being faults, should be understood as some of its most appealing attributes, helping to spawn an active fan culture. Further, he suggests these serials laid the groundwork not only for modern-day cinematic blockbusters like *Star Wars* and *Raiders of the Lost Ark*, but also for all kinds of interactive media that combine spectacle, storytelling, and play.

As it identifies key elements of the serial form—from stock characters to cliffhangers—*Matinee Melodrama* delves deeply into questions about the nature of suspense, the aesthetics of action, and the potentials of formulaic narrative. Yet it also provides readers with a loving look at

everything from *Zorro’s Fighting Legion* to *Daredevils of the Red Circle*, conveying exactly why these films continue to thrill and enthrall their fans.

SCOTT HIGGINS is chair of the College of Film and the Moving Image at Wesleyan University, Middletown, Connecticut. He is the author of *Harnessing the Technicolor Rainbow: Color Design in the 1930s* and *Arnheim for Film and Media Studies*.

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Girls Will Be Boys

Cross-dressed Women, Lesbians, and American Cinema, 1908-1934

LAURA HORAK

“Laura Horak’s *Girls Will Be Boys* is without peer as a historical contribution to queer scholarship on early film. It is a revisionist work that draws upon a wealth of historical research to completely overturn previous accounts.”

—Robert J. King, author of *The Fun Factory: The Keystone Film Company and the Emergence of Mass Culture*

Marlene Dietrich, Greta Garbo, and Katharine Hepburn all made lasting impressions with the cinematic cross-dressing they performed onscreen. What few modern viewers realize, however, is that these seemingly daring performances of the 1930s actually came at the tail end of a long wave of gender-bending films that included more than 400 movies featuring women dressed as men.

Laura Horak spent a decade scouring film archives worldwide, looking at American films made between 1908 and 1934, and what she discovered could revolutionize our understanding of gender roles in the early twentieth century. Questioning the assumption that cross-dressing women were automatically viewed as transgressive, she finds that these figures were popularly regarded as wholesome and regularly appeared onscreen in the 1910s, thus lending greater respectability to the fledgling film industry. Horak also explores how and why this perception of cross-dressed women began to change in the 1920s and early 1930s, examining how cinema played a pivotal part in the representation of lesbian identity.

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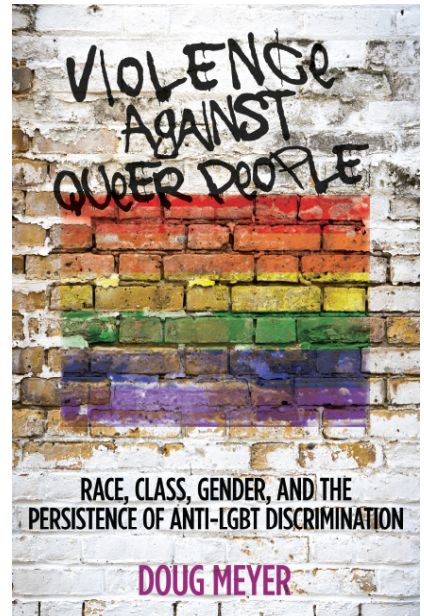
Girls Will Be Boys excavates a rich history of gender-bending film roles, enabling readers to appreciate the wide array of masculinities that these actresses performed—from sentimental boyhood to rugged virility to gentlemanly refinement. Taking us on a guided tour through a treasure-trove of vintage images, *Girls Will Be Boys* helps us view the histories of gender, sexuality, and film through fresh eyes.

LAURA HORAK is an assistant professor of film studies at Carleton University, Ottawa, Canada. She is also the coeditor of an award-winning book, *Silent Cinema and the Politics of Space*.

Violence against Queer People

Race, Class, Gender, and the Persistence of Anti-LGBT Discrimination

DOUG MEYER



“Doug Meyer’s *Violence against Queer People* demonstrates the importance of studying violence against LGBT people who are also racial minorities, women, and/or working class. The book remains extremely accessible as it tackles important theoretical frameworks of race, class, gender, and sexuality.”

—Anthony Christian Ocampo, assistant professor of sociology, Cal Poly Pomona

Violence against lesbians and gay men has increasingly captured media and scholarly attention. But these reports tend to focus on one segment of the LGBT community—white, middle class men—and largely ignore that part of the community that arguably suffers a larger share of the violence—racial minorities, the poor, and women. In *Violence against Queer People*, sociologist Doug Meyer offers the first investigation of anti-queer violence that focuses on the role played by race, class, and gender.

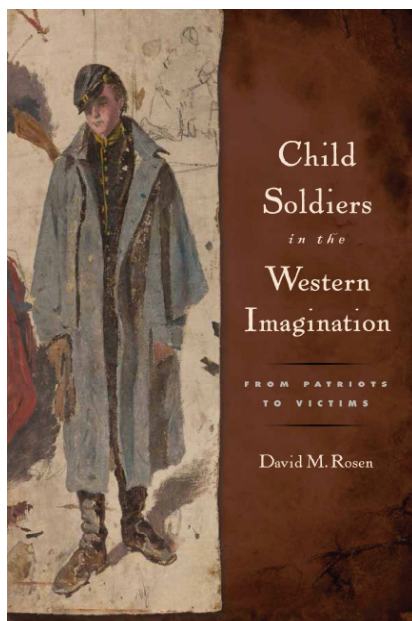
Drawing on interviews with forty-seven victims of violence, Meyer shows that LGBT people encounter significantly different forms of violence—and perceive that violence quite differently—based on their race, class, and gender. His research highlights the extent to which other forms of discrimination—including racism and sexism—shape LGBT people’s experience of abuse. He reports, for instance, that lesbian and transgender women often described violent incidents in which a sexual or a misogynistic component was introduced, and that LGBT people of color sometimes weren’t sure if anti-queer

violence was based solely on their sexuality or whether racism or sexism had also played a role. Meyer observes that given the many differences in how anti-queer violence is experienced, the present media focus on white, middle-class victims greatly oversimplifies and distorts the nature of anti-queer violence. In fact, attempts to reduce anti-queer violence that ignore race, class, and gender run the risk of helping only the most privileged gay subjects.

Many feel that the struggle for gay rights has largely been accomplished and the tide of history has swung in favor of LGBT equality. *Violence against Queer People*, on the contrary, argues that the lives of many LGBT people—particularly the most vulnerable—have improved very little, if at all, over the past thirty years.

DOUG MEYER is a visiting instructor of LGBT Studies in the women, gender, and sexuality program at the University of Virginia, Charlottesville.

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Child Soldiers in the Western Imagination

From Patriots to Victims

DAVID M. ROSEN

“In this masterly volume Rosen brings meticulous scholarship to bear in a powerful narrative challenging advocates who mythologize the innocence of child combatants across the developing world today.”
—Jo Boyden, University of Oxford

When we hear the term “child soldiers,” most Americans imagine innocent victims roped into bloody conflicts in distant war-torn lands like Sudan and Sierra Leone. Yet our own history is filled with examples of children involved in warfare—from adolescent prisoner of war Andrew Jackson to Civil War drummer boys—who were once viewed as symbols of national pride rather than signs of human degradation.

In this daring new study, anthropologist David M. Rosen investigates why our cultural perception of the child soldier has changed so radically over the past two centuries. *Child Soldiers in the Western Imagination* reveals how Western conceptions of childhood as a uniquely vulnerable and innocent state are a relatively recent invention. Furthermore, Rosen offers an illuminating history of how human rights organizations drew upon these sentiments to create the very term “child soldier,” which they presented as the embodiment of war’s human cost.

Filled with shocking historical accounts and facts—and revealing the reasons why one cannot spell “infantry” without “infant”—*Child Soldiers in the Western Imagination* seeks to shake us out of our pervasive historical amnesia. It challenges us to stop looking at child soldiers through a

biased set of idealized assumptions about childhood, so that we can better address the realities of adolescents and pre-adolescents in combat. Presenting informative facts while examining fictional representations of the child soldier in popular culture, this book is both eye-opening and thought-provoking.

DAVID M. ROSEN is a professor of anthropology and law at Fairleigh Dickinson University, Teaneck, NJ. He is the author of *Armies of the Young: Child Soldiers in War and Terrorism and Child Soldiers: A Reference Handbook*.

A volume in the Childhood Studies series

ALSO BY DAVID M. ROSEN

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Race among Friends

Exploring Race at a Suburban School

MARIANNE MODICA



“With rich narratives, solid data, and a refusal to smooth over problematic areas that exist when discussing whiteness and racism, *Race among Friends* addresses important issues with insight, clarity, and a call to (re) commit ourselves to pursuing strategies for undoing whiteness and racism in ourselves and in the teaching environment.”

—Alice McIntyre, professor and chair of the elementary education department, Hellenic College, Brookline, MA

Many saw the 2008 election of Barack Obama as a sign that America had moved past the issue of race, that a colorblind society was finally within reach. But as Marianne Modica reveals in *Race Among Friends*, attempts to be colorblind do not end racism—in fact, ignoring race increases the likelihood that racism will occur in our schools and in society.

This intriguing volume focuses on a “racially friendly” suburban charter school called Excellence Academy, highlighting the ways that students and teachers think about race and act out racial identity. Modica finds that even in an environment where students of all racial backgrounds work and play together harmoniously, race affects the daily experiences of students and teachers in profound but unexamined ways. Some teachers, she notes, feared that talking about race in the classroom would open them to charges of racism, so they avoided the topic. And rather than generate honest and constructive conversations about

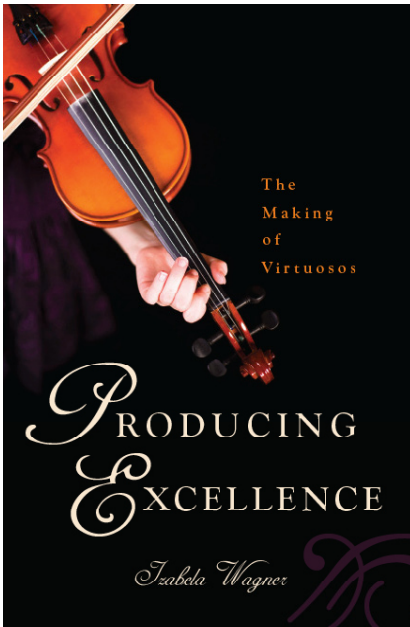
race, student friendships opened the door for insensitive racial comments by whites, resentment and silence by blacks, and racially biased administrative practices. In the end, the school’s friendly environment did not promote—and may have hindered—serious discussion of race and racial inequity.

The desire to ignore race in favor of a “colorblind society,” Modica writes, has become an entrenched part of American culture. But as *Race Among Friends* shows, when race becomes a taboo subject, it has serious ramifications for students and teachers of all ethnic origins.

MARIANNE MODICA is an associate professor of education at the University of Valley Forge, Phoenixville, PA.

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Producing Excellence

The Making of Virtuosos

IZABELA WAGNER

“Employing ethnographic evidence that is breathtaking in scope, Professor Wagner combines illuminating analysis with compelling and often poignant narrative. Soundly organized and lucidly written, *Producing Excellence* presents an intimate and insightful view of a fascinating art world.”

—Paul DiMaggio, A. Barton Hepburn Professor of Sociology and Public Affairs, Princeton University

Driven by a passion for music, for excellence, and for fame, violin soloists are immersed from early childhood in high-pressure competitions, regular public appearances, and arduous daily practice. An in-depth study of nearly one hundred such children, *Producing Excellence* illuminates the process these young violinists undergo to become elite international soloists.

A musician and a parent of a young violinist, sociologist Izabela Wagner offers an inside look at how her young subjects set out on the long road to becoming a soloist. The remarkable research she conducted—at rehearsals, lessons, and in other educational settings—enabled her to gain deep insight into what distinguishes these talented prodigies and their training. She notes, for instance, the importance of a family culture steeped in the values of the musical world. Indeed, more than half of these students come from a family of professional musicians and were raised in an atmosphere marked by the importance of instrumental practice, the vitality of music as a vocation, and especially the veneration of famous artists. Wagner also highlights the

highly structured, rigorous training system of identifying, nurturing, and rewarding talent, even as she underscores the social, economic, and cultural factors that make success in this system possible.

Offering an intimate portrait of the students, their parents, and their instructors, *Producing Excellence* sheds new light on the development of exceptional musical talent, as well as draw much larger conclusions as to “producing prodigy” in other competition-prone areas, such as sports, sciences, the professions, and other arts. Wagner’s insights make this book valuable for academics interested in the study of occupations, and her clear, lively writing is perfect for general readers curious about the ins and outs of training to be a violin soloist.

IZABELA WAGNER is an associate professor at the University of Warsaw’s Institute of Sociology. She is the author of *Becoming a Transnational Professional*.

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Raising the Race

Black Career Women Redefine Marriage, Motherhood, and Community

RICHÉ J. DANIEL BARNES



“Raising the Race is a fascinating and original study of the lives of professional black women that contributes significantly to theorizing about women’s negotiation of family and career. Barnes expands sociological approaches to class mobility and feminist approaches to marriage, motherhood, and work by revealing how race profoundly affects the domestic strategies of these women despite their upward social mobility.”

—Dorothy Roberts, author of *Killing the Black Body: Race, Reproduction, and the Meaning of Liberty*

“Rich in narrative power and in theoretical complexity, this important book defines the terrain for a new generation in work-family studies that moves beyond the past focus on white women.”

—Joan Williams, author of *Unbending Gender: Why Family and Work Conflict and What to Do About It*

Popular discussions of professional women often dwell on the conflicts faced by the woman who attempts to “have it all,” raising children while climbing up the corporate ladder. Yet for all the articles and books written on this subject, there has been little work that focuses on the experience of African American professional women or asks how their perspectives on work-family balance might be unique.

Raising the Race is the first scholarly book to examine how black, married career women juggle their relationships with their extended and nuclear families, the expectations of the black community, and their desires to raise healthy,

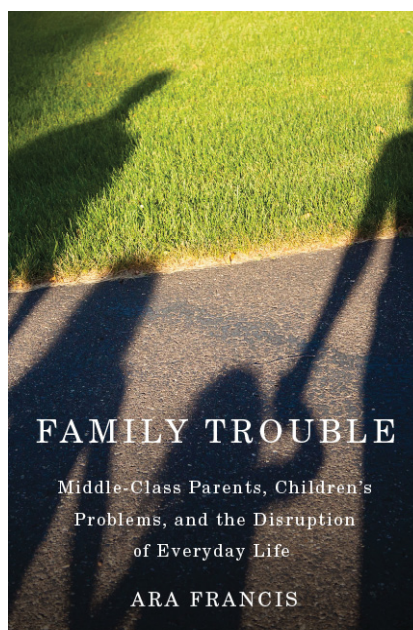
independent children. Drawing from extensive interviews with twenty-three Atlanta-based professional women who left or modified careers as attorneys, physicians, executives, and administrators, anthropologist Riché J. Daniel Barnes found that their decisions were deeply rooted in an awareness of black women’s historical struggles. Departing from the possessive individualistic discourse of “having it all,” the women profiled here think beyond their own situation—considering ways their decisions might help the entire black community.

Giving a voice to women whose perspectives have been underrepresented in debates about work-family balance, Barnes’s profiles enable us to perceive these women as fully fledged individuals, each with her own concerns and priorities. Yet Barnes is also able to locate many common themes from these black women’s experiences, and uses them to propose policy initiatives that would improve the work and family lives of all Americans.

RICHÉ J. DANIEL BARNES is an assistant professor of cultural anthropology in the Africana Studies Department at Smith College. Her research has appeared in numerous scholarly journals and essay collections, including *The Changing Landscape of Work and Family in the American Middle Class* and *The Gender, Culture, and Power Reader*.

A volume in the Families in Focus series

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Family Trouble

Middle-Class Parents, Children's Problems, and
The Disruption of Everyday Life

ARA FRANCIS

"An exquisite and magnificent piece of sociological scholarship, *Family Trouble* is clear, interesting, and highly engaging. Francis's study and analysis are rich and nuanced as she covers the many dimensions of the phenomenon she calls 'family trouble.'"

—Eviatar Zerubavel, author of *Hidden in Plain Sight* as well as *Ancestors and Relatives*

Our children mean the world to us. They are so central to our hopes and dreams that we will do almost anything to keep them healthy, happy, and safe. What happens, then, when a child has serious problems? In *Family Trouble*, a compelling portrait of upheaval in family life, sociologist Ara Francis tells the stories of middle-class men and women whose children face significant medical, psychological, and social challenges.

Francis interviewed the mothers and fathers of children with such problems as depression, bi-polar disorder, autism, learning disabilities, drug addiction, alcoholism, fetal alcohol syndrome, and cerebral palsy. Children's problems, she finds, profoundly upset the foundations of parents' everyday lives, overturning taken-for-granted expectations, daily routines, and personal relationships. Indeed, these problems initiated a chain of disruption that moved through parents' lives in domino-like fashion, culminating in a crisis characterized by uncertainty, loneliness, guilt, grief, and anxiety. Francis looks at how mothers and fathers often differ in their interpretation of a child's condition, discusses the gendered nature of

child rearing, and describes how parents struggle to find effective treatments and to successfully navigate medical and educational bureaucracies. But above all, *Family Trouble* examines how children's problems disrupt middle-class dreams of the "normal" family. It captures how children's problems "radiate" and spill over into other areas of parents' lives, wreaking havoc even on their identities, leading them to reevaluate deeply held assumptions about their own sense of self and what it means to achieve the good life.

Engagingly written, *Family Trouble* offers insight to professionals and solace to parents. The book offers a clear message to anyone in the throes of family trouble: you are in good company, and you are not as different as you might feel.

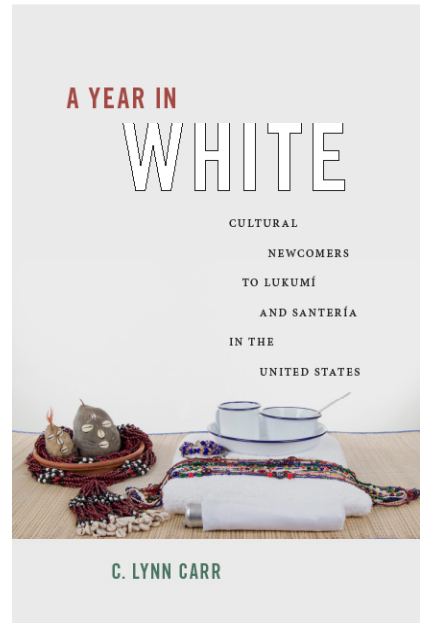
ARA FRANCIS is an assistant professor of sociology at the College of the Holy Cross, in Worcester, Massachusetts.

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A Year in White

Cultural Newcomers to Lukumí and Santería in the United States

C. LYNN CARR



“Insightful, beautifully written, and empirically sophisticated, this book will be cited by many others, as it establishes the core of what it means to turn to religious conversion, to become an Orisha ‘priest’... a joy to read.”

—Salvador Vidal-Ortiz, associate professor, sociology, American University

In the Afro-Cuban Lukumí religious tradition—more commonly known in the United States as Santería—entrants into the priesthood undergo an extraordinary fifty-three-week initiation period. During this time, these novices—called *iyawo*—endure a host of prohibitions, including most notably wearing exclusively white clothing. In *A Year in White*, sociologist C. Lynn Carr, who underwent this initiation herself, opens a window on this remarkable year-long religious transformation.

In her intimate investigation of the “year in white,” Carr draws on fifty-two in-depth interviews with other participants, an online survey of nearly two hundred others, and almost a decade of her own ethnographic fieldwork, gathering stories that allow us to see how cultural newcomers and natives thought, felt, and acted with regard to their initiation. She documents how, during the *iyawo* year, the ritual slowly transforms the initiate’s identity. For the first three months, for instance, the *iyawo* may not use a mirror, even to shave, and must eat all meals while seated on a mat on the floor using only a spoon and their own set of dishes. During the entire year, the *iyawo* loses their name and is simply addressed as “iyawo” by family and friends.

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Carr also shows that this year-long religious ritual—which is carried out even as the *iyawo* goes about daily life—offers new insight into religion in general, suggesting that the sacred is not separable from the profane and indeed that religion shares an ongoing dynamic relationship with the realities of everyday life. Religious expression happens at home, on the streets, at work and school.

Offering insight not only into Santería but also into religion more generally, *A Year in White* makes an important contribution to our understanding of complex, dynamic religious landscapes in multicultural, pluralist societies and how they inhabit our daily lives.

C. LYNN CARR is an associate professor of sociology at Seton Hall University.

A NEW DEAL FOR THE HUMANITIES



LIBERAL ARTS AND THE FUTURE
OF PUBLIC HIGHER EDUCATION

EDITED BY GORDON HUTNER AND FEISAL G. MOHAMED

A New Deal for the Humanities

Liberal Arts and the Future of Public Higher Education

EDITED BY GORDON HUTNER AND FEISAL G. MOHAMED

Many in higher education fear that the humanities are facing a crisis. But even if the rhetoric about “crisis” is overblown, humanities departments do face increasing pressure from administrators, politicians, parents, and students. In *A New Deal for the Humanities*, Gordon Hutner and Feisal G. Mohamed bring together twelve prominent scholars who address the history, the present state, and the future direction of the humanities. These scholars keep the focus on *public* higher education, for it is in our state schools that the liberal arts are taught to the greatest numbers and where their neglect would be most damaging for the nation.

The contributors offer spirited and thought-provoking debates on a diverse range of topics. For instance, they deplore the push by administrations to narrow learning into quantifiable outcomes as well as the demands of state governments for more practical, usable training. Indeed, for those who suggest that a college education should be “practical”—that it should lean toward the sciences and engineering, where the high-paying jobs are—this book points out that while a few nations produce as many technicians as the United States does, America is still renowned worldwide for its innovation and creativity, skills taught most effectively in the humanities. Most importantly, the essays in this collection examine ways to make the humanities even more effective, such as offering a broader array of options than the traditional major/minor scheme, options that combine a student’s professional and intellectual interests, like the new medical humanities programs.

208 pages 2 graphs, 8 tables 6 x 9
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A democracy can only be as energetic as the minds of its citizens, and the questions fundamental to the humanities are also fundamental to a thoughtful life. *A New Deal for the Humanities* takes an intrepid step in making the humanities—and our citizens—even stronger in the future.

GORDON HUTNER is a professor of English at the University of Illinois at Urbana-Champaign. He is the author of several books, including *What America Read: Taste, Class, and the Novel, 1920-1960*.

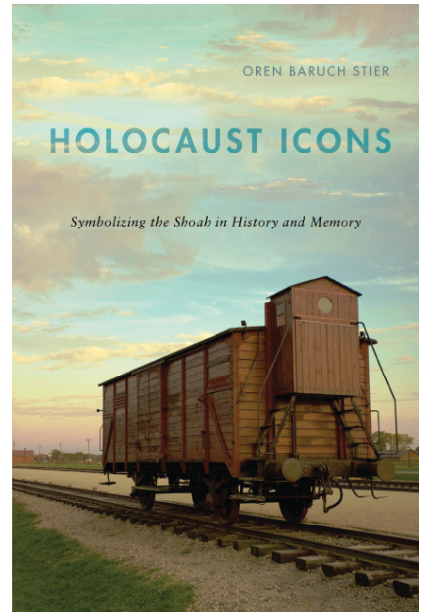
FEISAL G. MOHAMED is a professor of English at the CUNY Graduate Center. A past president of the Milton Society of America, his latest book is *Milton and the Post-Secular Present: Ethics, Politics, Terrorism*.

A volume in *The American Campus series*

Holocaust Icons

Symbolizing the Shoah in History and Memory

OREN BARUCH STIER



“Stier offers an interdisciplinary approach to the question of how and in what ways memory becomes history, focusing on the Shoah. Great for students, scholars, and lay audiences.”

—Laura Levitt, Temple University

“Oren Stier has thought deeply, sensitively and intelligently about the Holocaust and its memorialization. His profound exploration is shaped by literature and history, art and theology, mythology and cultural history. His writing is unfailingly interesting.”

—Michael Berenbaum, professor of Jewish studies,
American Jewish University, Los Angeles

The Holocaust has bequeathed to contemporary society a cultural lexicon of intensely powerful symbols, a vocabulary of remembrance that we draw on to comprehend the otherwise incomprehensible horror of the Shoah. Engagingly written and illustrated with more than forty black-and-white images, *Holocaust Icons* probes the history and memory of four of these symbolic relics left in the Holocaust’s wake.

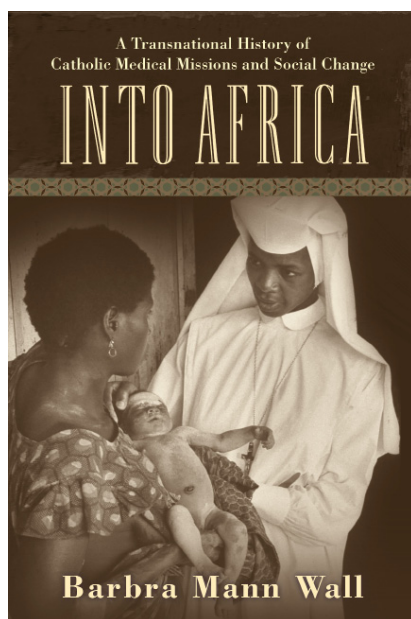
Jewish studies scholar Oren Stier offers in this volume new insight into symbols and the symbol-making process, as he traces the lives and afterlives of certain remnants of the Holocaust and their ongoing impact. Stier focuses in particular on four icons: the railway cars that carried Jews to their deaths, symbolizing the mechanics of murder; the Arbeit Macht Frei (“work makes you free”) sign over the

entrance to Auschwitz, pointing to the insidious logic of the camp system; the number six million that represents an approximation of the number of Jews killed as well as mass murder more generally; and the persona of Anne Frank, associated with victimization. Stier shows how and why these icons—an object, a phrase, a number, and a person—have come to stand in for the Holocaust: where they came from and how they have been used and reproduced; how they are presently at risk from a variety of threats such as commodification; and what the future holds for the memory of the Shoah.

In illuminating these icons of the Holocaust, Stier offers valuable new perspective on one of the defining events of the twentieth century. He helps readers understand not only the Holocaust but also the profound nature of historical memory itself.

OREN BARUCH STIER is an associate professor of religious studies at Florida International University, in Miami, where he is also director of the Holocaust Studies Initiative. He is the author of *Committed to Memory: Cultural Mediations of the Holocaust* and coeditor of *Religion, Violence, Memory, and Place*.

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Into Africa

A Transnational History of Catholic Medical Missions and Social Change

BARBRA MANN WALL

“A particularly striking exploration of the interplay between religion, health, gender, and politics. Wall’s work enriches and challenges existing perspectives on the development of health care in sub-Saharan Africa, and provides an essential historical link between the colonial period and the present day.”

—Sonya Grypma, PhD, RN, dean and professor of nursing, Trinity Western University

The most dramatic growth of Christianity in the late twentieth century has occurred in Africa, where Catholic missions have played major roles. But these missions did more than simply convert Africans. Catholic sisters became heavily involved in the Church’s health services and eventually in relief and social justice efforts. In *Into Africa*, Barbra Mann Wall offers a transnational history that reveals how Catholic medical and nursing sisters established relationships with local and international groups, sparking an exchange of ideas that crossed national, religious, gender, and political boundaries.

Both a nurse and a historian, Wall explores this intersection of religion, medicine, gender, race, and politics in sub-Saharan Africa, focusing on the years following World War II, a period when European colonial rule was ending and Africans were building new governments, health care institutions, and education systems. She focuses specifically on hospitals, clinics, and schools of nursing in Ghana and Uganda run by the Medical Mission Sisters of Philadelphia; in Nigeria and Uganda by the Irish Medical

Missionaries of Mary; in Tanzania by the Maryknoll Sisters of New York; and in Nigeria by a local Nigerian congregation. Wall shows how, although initially somewhat ethnocentric, the sisters gradually developed a deeper understanding of the diverse populations they served. In the process, their medical and nursing work intersected with critical social, political, and cultural debates that continue in Africa today: debates about the role of women in their local societies, the relationship of women to the nursing and medical professions and to the Catholic Church, the obligations countries have to provide care for their citizens, and the role of women in human rights.

A groundbreaking contribution to the study of globalization and medicine, *Into Africa* highlights the importance of transnational partnerships, using the stories of these nuns to enhance the understanding of medical mission work and global change.

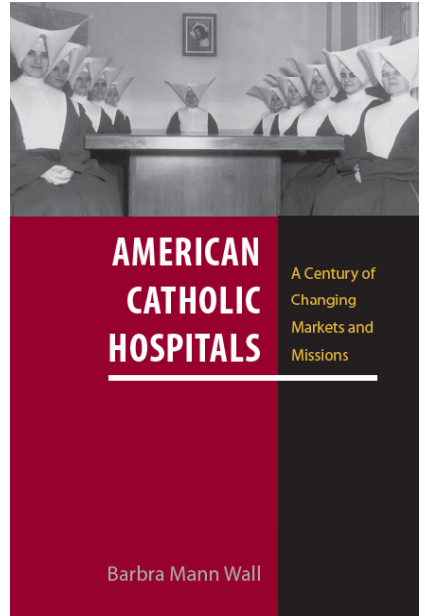
BARBRA MANN WALL is an associate professor of nursing at the University of Pennsylvania, in Philadelphia, where she is also the associate director of the Barbara Bates Center for the Study of the History of Nursing. She is the author of *American Catholic Hospitals: A Century of Changing Markets and Missions* (Rutgers University Press).

240 pages 12 photographs, 6 tables 6 x 9

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American Catholic Hospitals

A Century of Changing Markets and Missions

BARBRA MANN WALL

“American Catholic Hospitals is fair, balanced, insightful, and intriguing. The story Wall tells—a story about a significant segment of the US health care system—is meticulously documented. Readers will find her study to be illuminating, even inspirational.”

—*Journal of the American Medical Association*

“Wall traces the nursing and management roles of nuns and brothers in church-related US health care institutions. This well-documented volume will be a useful addition for collections supporting academic programs in public health, hospital administration, bioethics, and divinity, and for comprehensive collections in the history of medicine. Recommended.”

—*Choice*

“In American Catholic Hospitals, Barbra Mann Wall traces the ways Catholic hospitals have accommodated changes both within the church and in society over the last century. Her book is well researched and a fascinating read.”

—*Health Progress*

“American Catholic Hospitals offers a tremendous amount of new material and refreshing perspectives on current health care system challenges in the United States.”

—Sioban Nelson, Bloomberg Faculty of Nursing, University of Toronto

“Wall presents a compelling and well-documented narrative of the dynamic transformation of Catholic hospitals in twentieth-century America. Drawing on records from Catholic congregations throughout the United States, she reveals an admirable perseverance of religious caregivers, demonstrated by their willingness to adapt to socioeconomic forces often inimical to charitable care.”

—*American Catholic Studies*

“American Catholic Hospitals is meticulously researched and well written. Although it is certainly appropriate for both undergraduate and graduate students, general readers also will find it to be an excellent overview of the history of the changes that Catholic health-care institutions have undergone in the twentieth and twenty-first centuries.”

—*Catholic Historical Review*

BARBRA MANN WALL is an associate professor and associate director at the Barbara Bates Center for the Study of the History of Nursing, University of Pennsylvania. Her book *Unlikely Entrepreneurs: Catholic Sisters and the Hospital Marketplace*, won the 2006 Lavinia Dock Award for Best Book, American Association for the History of Nursing.

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Race, Religion, and Civil Rights

Asian Students

on the

West Coast,

1900-1968



Stephanie Hinnershitz

Race, Religion, and Civil Rights

Asian Students on the West Coast, 1900-1968

STEPHANIE HINNERSHITZ

“Hinnershitz takes an innovative approach to the people whom Americans generally regarded as non-American other. This is a welcome innovation in the research on the civil rights movement.”

—Liping Bu, author of *Making the World Like Us: Education, Cultural Expansion, and the American Century*

“With increasing numbers of Asian international students on U.S. campuses, this timely study convincingly shows how such students have long been central to Asian American history and civil rights movements.”

—Anna Peglar-Gordon, author of *In Sight of America: Photography and the Development of U.S. Immigration Policy*

Histories of civil rights movements in America generally place little or no emphasis on the activism of Asian Americans. Yet, as this fascinating new study reveals, there is a long and distinctive legacy of civil rights activism among foreign and American-born Chinese, Japanese, and Filipino students, who formed crucial alliances based on their shared religious affiliations and experiences of discrimination.

Stephanie Hinnershitz tells the story of the Asian American campus organizations that flourished on the West Coast from the 1900s through the 1960s. Using their faith to point out the hypocrisy of fellow American Protestants who supported segregation and discriminatory practices, the student activists in these groups also performed vital outreach to communities outside the university, from Californian farms to Alaskan canneries. Highlighting the

unique multiethnic composition of these groups, *Race, Religion, and Civil Rights* explores how the students' interethnic activism weathered a variety of challenges, from the outbreak of war between Japan and China to the internment of Japanese Americans during World War II.

Drawing from a variety of archival sources to bring forth the authentic, passionate voices of the students, *Race, Religion, and Civil Rights* is a testament to the powerful ways they served to shape the social, political, and cultural direction of civil rights movements throughout the West Coast.

STEPHANIE HINNERSHITZ is an assistant professor of history at Valdosta State University in Valdosta, Georgia.

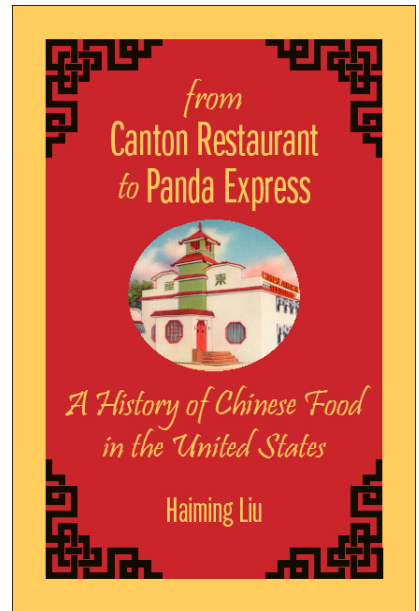
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From Canton Restaurant to Panda Express

A History of Chinese Food in the United States

HAIMING LIU



“Haiming Liu turns the topic of restaurants into a discussion of Chinese American history and explores complex issues concerning race relations and ethnic identity, as well as political and regional affiliations among the Chinese in the United States.”

—Xiaojian Zhao, author of *The New Chinese America*

“Liu exercises his considerable talents as a transnational historian to reveal the United States as a culinary crossroads where food and business acumen circulate along many paths across continents and oceans—a must read.”

—Donna R. Gabaccia, University of Toronto Scarborough

From Canton Restaurant to Panda Express takes readers on a compelling journey from the California Gold Rush to the present, letting readers witness both the profusion of Chinese restaurants across the United States and the evolution of many distinct American-Chinese iconic dishes from chop suey to General Tso’s chicken. Along the way, historian Haiming Liu explains how the immigrants adapted their traditional food to suit local palates, and gives readers a taste of Chinese cuisine embedded in the bittersweet story of Chinese Americans.

Treating food as a social history, Liu explores why Chinese food changed and how it has influenced American culinary culture, and how Chinese restaurants have become places where shared ethnic identity is affirmed—not only for Chinese immigrants but also for American Jews. The book also includes a look at national chains like P. F. Chang’s and

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a consideration of how Chinese food culture continues to spread around the globe.

Drawing from hundreds of historical and contemporary newspaper reports, journal articles, and writings on food in both English and Chinese, *From Canton Restaurant to Panda Express* represents a groundbreaking piece of scholarly research. It can be enjoyed equally as a fascinating set of stories about Chinese migration, cultural negotiation, race and ethnicity, diverse flavored Chinese cuisine and its share in American food market today.

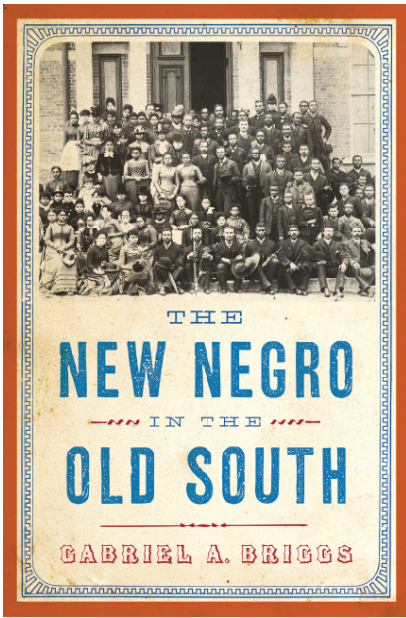
HAIMING LIU is a professor of Asian American studies in the Ethnic and Women’s Studies Department at California State Polytechnic University, Pomona. He is also the author of *The Transnational History of a Chinese Family: Immigrant Letters, Family Business, and Reverse Migration* (Rutgers University Press).

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ALSO BY HAIMING LIU

THE TRANSNATIONAL HISTORY OF A CHINESE FAMILY
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The New Negro in the Old South

GABRIEL A. BRIGGS

“Briggs is a cogent writer and a skilled historian with dexterous talents for stitching together edifying patchworks of historiography and textual analysis, weaving together local evidence and a global argument with rhythmical flair.”

—Michael A. Chaney, author of *Fugitive Vision: Slave Image and Black Identity in Antebellum Narrative*

Standard narratives of early twentieth-century African American history credit the Great Migration of southern blacks to northern metropolises for the emergence of the New Negro, an educated, upwardly mobile sophisticate very different from his forebears. Yet this conventional history overlooks the cultural accomplishments of an earlier generation, in the black communities that flourished within southern cities immediately after Reconstruction.

In this groundbreaking historical study, Gabriel A. Briggs makes the compelling case that the New Negro first emerged long before the Great Migration to the North. *The New Negro in the Old South* reconstructs the vibrant black community that developed in Nashville after the Civil War, demonstrating how it played a pivotal role in shaping the economic, intellectual, social, and political lives of African Americans in subsequent decades. Drawing from extensive archival research, Briggs investigates what made Nashville so unique and reveals how it served as a formative environment for major black intellectuals like Sutton Griggs and W.E.B. Du Bois.

The New Negro in the Old South makes the past come alive as it vividly recounts little-remembered episodes

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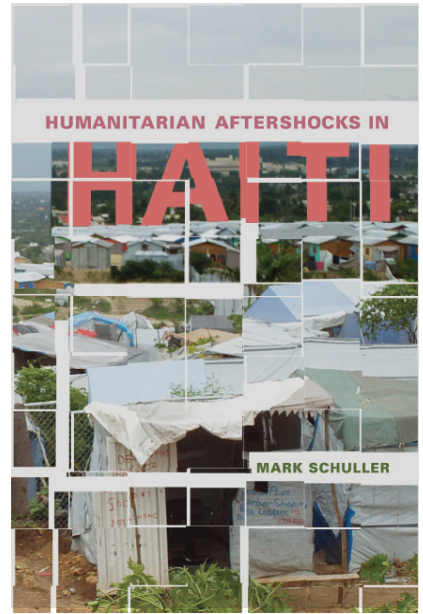
in black history, from the migration of Colored Infantry veterans in the late 1860s to the Fisk University protests of 1925. Along the way, it gives readers a new appreciation for the sophistication, determination, and bravery of African Americans in the decades between the Civil War and the Harlem Renaissance.

GABRIEL A. BRIGGS is a senior lecturer in the English department at Vanderbilt University, Nashville, TN.

A volume in The American Literatures Initiative series

Humanitarian Aftershocks in Haiti

MARK SCHULLER



The 2010 earthquake in Haiti was one of the deadliest disasters in modern history, sparking an international aid response—with pledges and donations of \$16 billion—that was exceedingly generous. But now, five years later, that generous aid has clearly failed. In *Humanitarian Aftershocks in Haiti*, anthropologist Mark Schuller captures the voices of those involved in the earthquake aid response, and they paint a sharp, unflattering view of the humanitarian enterprise.

Schuller led an independent study of eight displaced-persons camps in Haiti, compiling more than 150 interviews ranging from Haitian front-line workers and camp directors to foreign humanitarians and many displaced Haitian people. The result is an insightful account of why the multi-billion-dollar aid response not only did little to help but also did much harm, triggering a range of unintended consequences, rupturing Haitian social and cultural institutions, and actually increasing violence, especially against women. The book shows how Haitian people were removed from any real decision-making, replaced by a top-down, NGO-dominated system of humanitarian aid, led by an army of often young, inexperienced foreign workers. Ignorant of Haitian culture, these aid workers unwittingly enacted policies that triggered a range of negative results. Haitian interviewees also note that the NGOs “planted the flag,” and often tended to “just do something,” always with an eye to the “photo op” (in no small part due to the competition over funding). Worse yet, they blindly

supported the eviction of displaced people from the camps, forcing earthquake victims to relocate in vast shantytowns that were hotbeds of violence.

Humanitarian Aftershocks in Haiti concludes with suggestions to help improve humanitarian aid in the future, perhaps most notably, that aid workers listen to—and respect the culture of—the victims of catastrophe.

MARK SCHULLER is an assistant professor in the anthropology department and at the Center for NGO Leadership and Development at Northern Illinois University, DeKalb, Illinois, and is also an affiliate at the Faculté d’Ethnologie, l’Université d’État d’Haïti. He is the award-winning author or coeditor of seven books including *Killing with Kindness: Haiti, International Aid, and NGOs* (Rutgers University Press), coeditor of *Tectonic Shifts: Haiti since the Earthquake*, and codirector and coproducer of the documentary *Poto Mitan: Haitian Women, Pillars of the Global Economy*.

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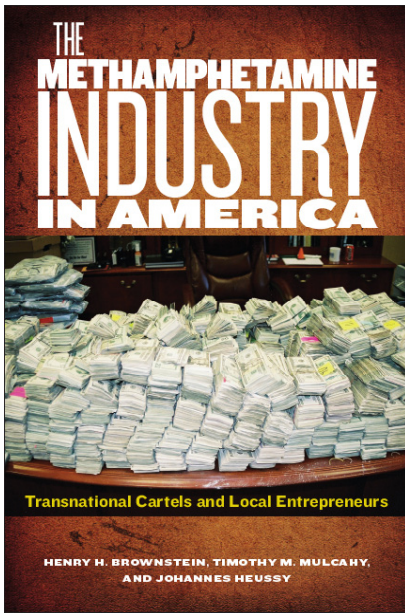
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FIRST PAPERBACK EDITION

The Methamphetamine Industry in America

Transnational Cartels and Local Entrepreneurs

HENRY H. BROWNSTEIN, TIMOTHY M. MULCAHY, AND
JOHANNES HUESSY

“Excellent written, logical, and coherent, *The Methamphetamine Industry in America* is an exemplary book that is quite unique in focusing exclusively on the macro-scale methamphetamine industry.”

—Thomas Mieczkowski, University of South Florida

Galax, a small Virginia town at the foot of the Blue Ridge Mountains, was one of the first places that Henry H. Brownstein, Timothy M. Mulcahy, and Johannes Huessy visited for their study of the social dynamics of methamphetamine markets—and what they found changed everything. They had begun by thinking of methamphetamine markets as primarily small-scale mom-and-pop businesses operated by individual cooks who served local users—generally stymied by ever more strenuous laws. But what they found was a thriving and complex transnational industry. And this reality was repeated in towns and cities across America, where the methamphetamine market was creating jobs and serving as a focus for daily lives and social experience.

The Methamphetamine Industry in America describes the reality that the methamphetamine industry is a social phenomenon connecting local, national, and international communities and markets. The book details the results of a groundbreaking three-stage study, part of a joint initiative of the National Institute on Drug Abuse and the National Institute of Justice, in which police agencies across the United States were surveyed and their responses used to identify likely areas of study. The authors then visited these areas to observe and interview local participants, from

users and dealers to law enforcement officers and clinical treatment workers.

The authors look closely at how the markets are part of a larger industry, how they are socially organized, and how they operate. They also consider the relationships among the people involved and those around them, and the national, regional, and local culture of the markets. Their work demonstrates the importance of understanding the business of methamphetamine—and by extension other drugs in society—through a lens that focuses on social behavior, social relationships, and the cultural elements that shape the organization and operation of this illicit but effective industry.

HENRY H. BROWNSTEIN is associate dean for research and professor and director of the Center for Public Policy at the Wilder School for Government and Public Affairs at Virginia Commonwealth University. He has written extensively on drug markets and is the author of four books, including *The Problems of Living in Society*.

TIMOTHY M. MULCAHY is a program area director in the Economics, Labor, and Population Studies Department at NORC at the University of Chicago, and was co-investigator of the methamphetamine market study.

JOHANNES HUESSY is a principal research analyst at NORC at the University of Chicago and research associate for the methamphetamine market study.

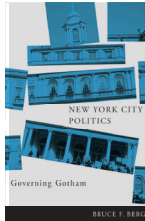
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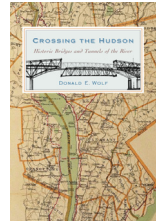
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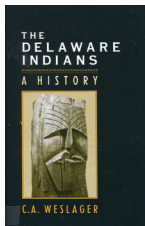
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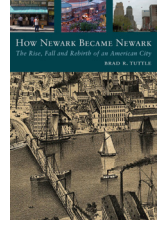
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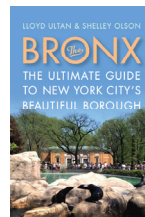
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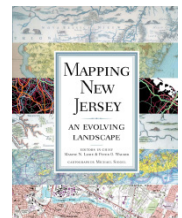
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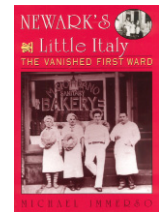
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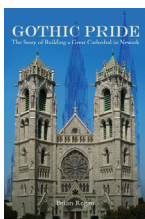
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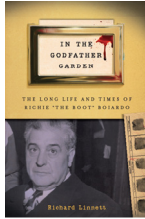


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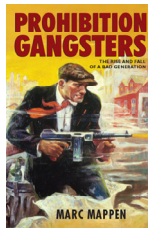
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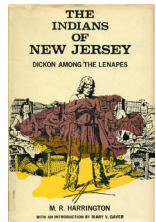
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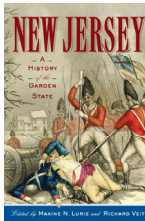
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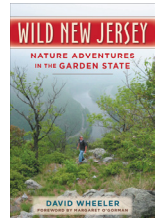
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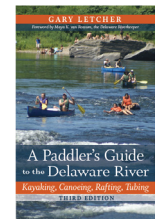
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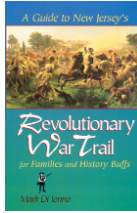
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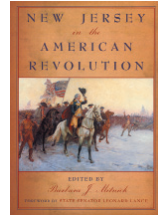
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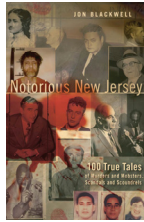
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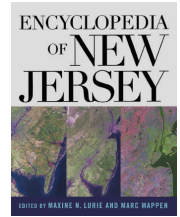
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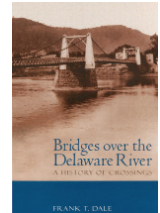
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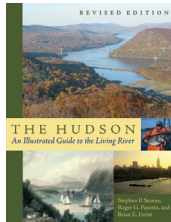
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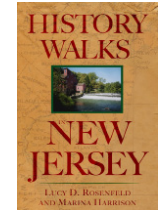
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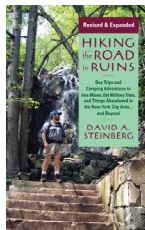
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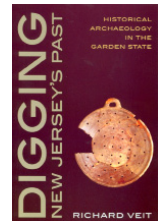
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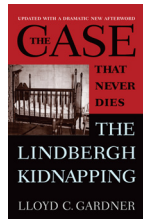


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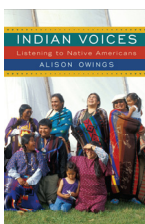
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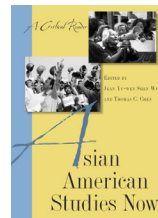
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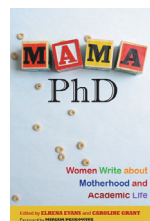
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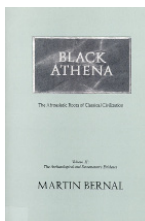
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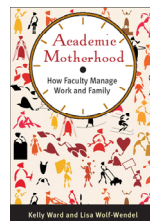
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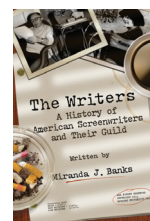
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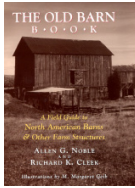
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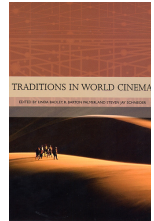
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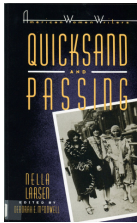
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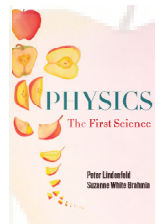
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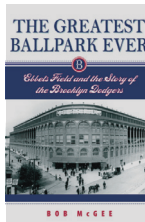
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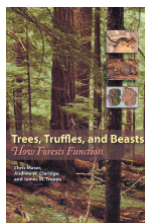
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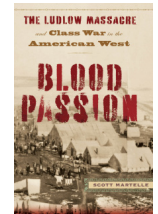
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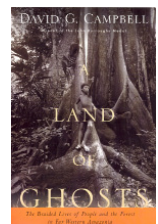
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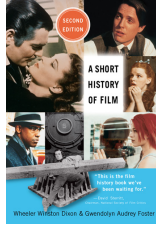


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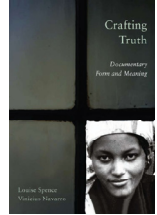
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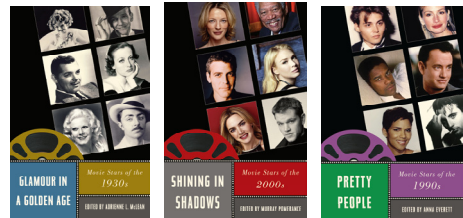


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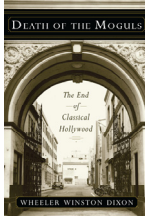
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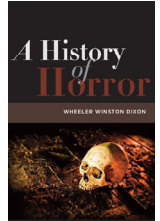
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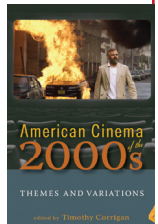
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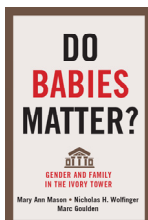
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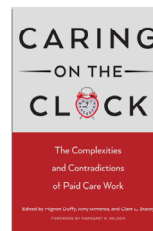


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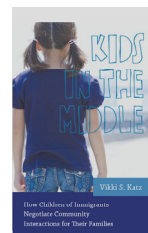


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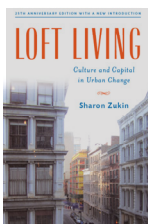


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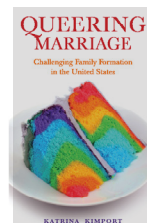


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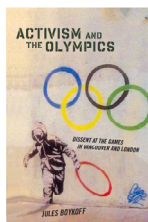


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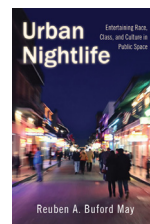


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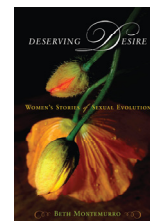


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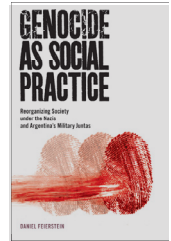
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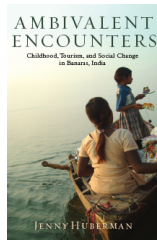
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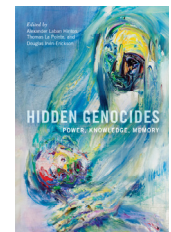
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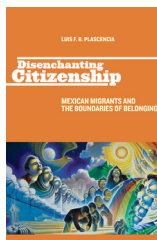
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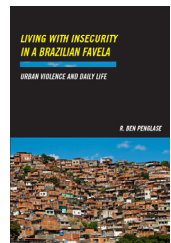
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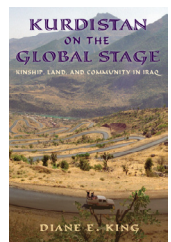
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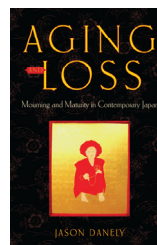
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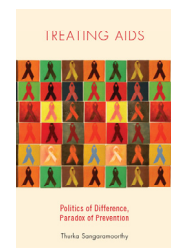
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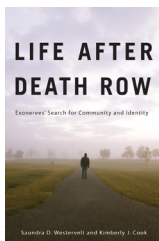


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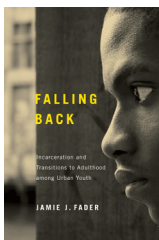
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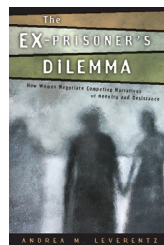
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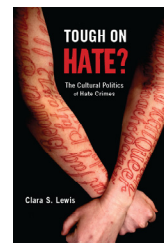
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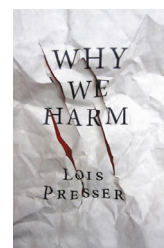
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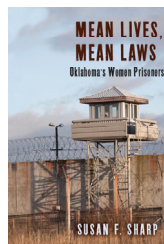
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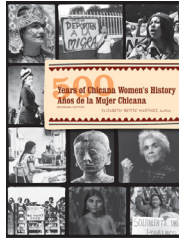
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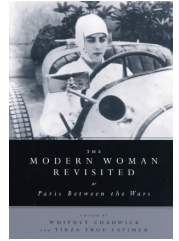
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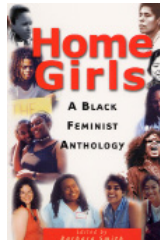
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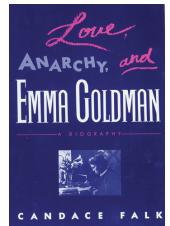
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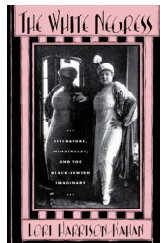
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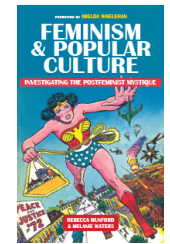
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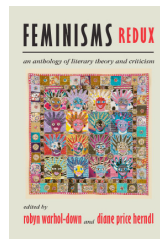
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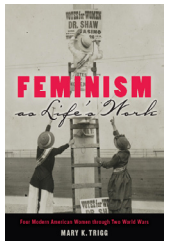
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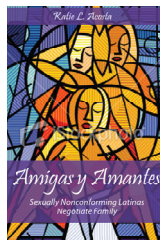
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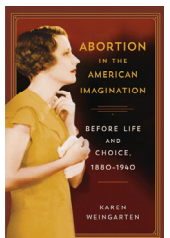
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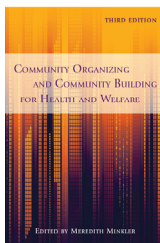
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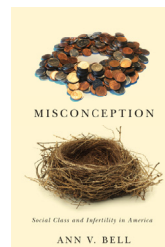
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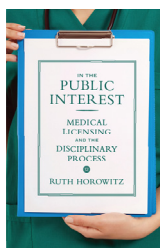
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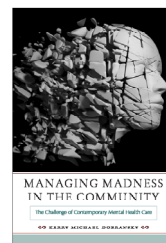
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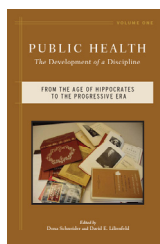
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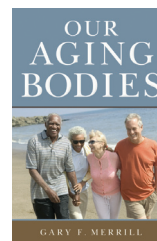
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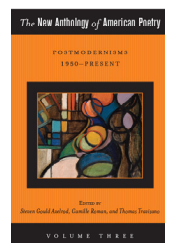
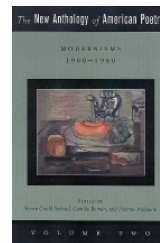
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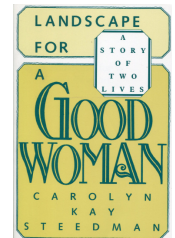
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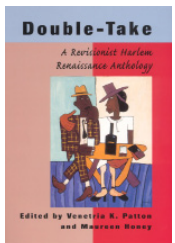


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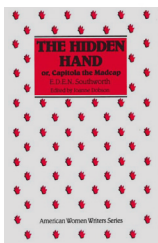


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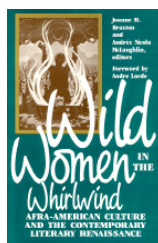
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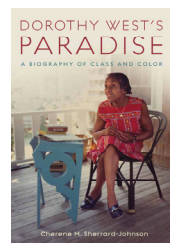


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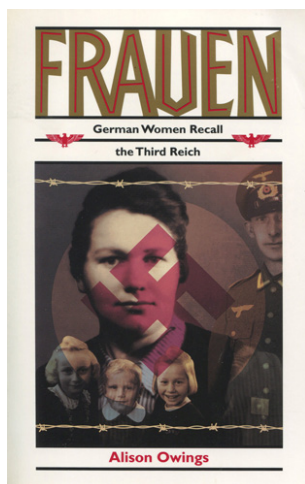
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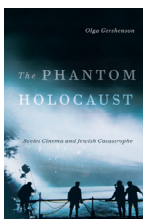
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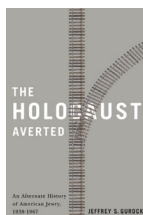
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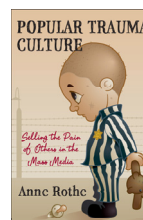
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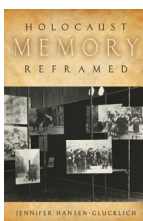
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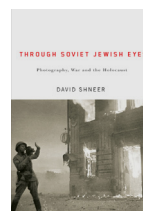
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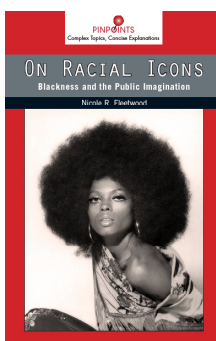
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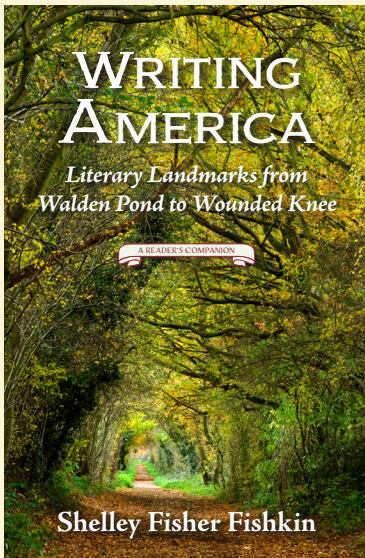
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