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COVER ILLUSTRATION:

Adam Fuss. *Medusa* (from the series "Home and the World"), 2010. Gelatin silver print photogram, Edition 3/9. Collection of the artist and Cheim & Read, New York.
© Adam Fuss

Image courtesy Cheim & Read, New York.



Country Music Hall of Fame and Museum

Left: George Jones and Bobby Braddock perform "He Stopped Loving Her Today" at the 2011 Country Music Hall of Fame Medallion Ceremony.

Right: Toby Keith and Bobby Braddock celebrate the success of "I Wanna Talk About Me."



Country Music Hall of Fame and Museum



Country Music Hall of Fame and Museum

Left: At the 2011 Country Music Hall of Fame induction ceremony, Bobby Braddock gathers with the year's two other inductees, Jean Shepard and Reba McEntire.

"This memoir combines penetrating self-revelation and very readable storytelling from an almost painfully smart, always generous writer who's able to look back at the charms and foibles of his younger, rougher self with perspective and endearing humor. There's only one Bobby Braddock, and he's in these pages."

—**Barry Mazor**, author of *Ralph Peer and the Making of Popular Roots Music* and *Meeting Jimmie Rodgers: How America's Original Roots Music Hero Changed the Pop Sounds of a Century*

"The best book ever written about writing songs on Music Row or marriage in the South in the sixties. Bobby Braddock is arguably the greatest country songwriter of all time. This [book] should be his biggest hit yet."

—**Alice Randall**, author of *New York Times* best seller *The Wind Done Gone*

"A rip-roaring history of Nashville and the characters who have made it what it is. I laughed out loud and maybe shed a tear or two. It's a great read for both country fans and those who wouldn't know country from Cole Porter. I loved it!"

—**Bob Schieffer**, *CBS News*

"The Country Music Hall of Fame songwriter's remarkably direct, engaging, outrageously funny, and insightful memoir of his long career on the main stage of Nashville's storied music business. A gifted songwriter's intensely personal inside story on the fast track in Nashville, where almost a century of music has generated a wealth of legends, myths, and heartbreakingly true stories. Bobby Braddock has been there for fully half of it—making him its most articulate and unabashed eyewitness to date."

—**John Egerton**, award-winning Southern author

When you're singing about Nashville,
Bobby Braddock wrote the lyrics

Bobby Braddock

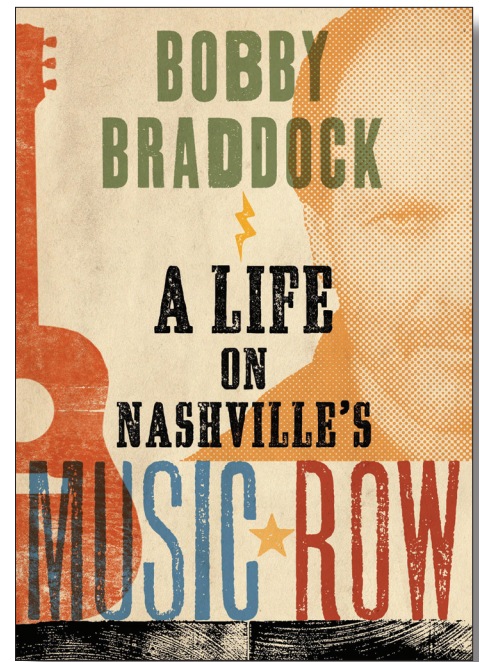
A Life on Nashville's Music Row

BOBBY BRADDOCK

If you know country music, you know Bobby Braddock. Even if you don't know his name, you know the man's work. "He Stopped Loving Her Today." "D-I-V-O-R-C-E." "Golden Ring." "Time Marches On." "I Wanna Talk About Me." "People Are Crazy." These songs and numerous other chart-topping hits sprang from the mind of Bobby Braddock. A working songwriter and musician, Braddock has prowled the streets of Nashville's legendary Music Row since the mid-1960s, plying his trade and sell-

ing his songs. These decades of writing songs for legendary singers like George Jones, Tammy Wynette, and Toby Keith are recounted in *Bobby Braddock: A Life on Nashville's Music Row*, providing the reader with a stunning look at the beating heart of Nashville country music that cannot be matched.

If you're looking for insight into Nashville, the life of music in this town, and the story of a force of nature on the Row to this day, *Bobby Braddock* will take you there.



CO-PUBLISHED WITH THE
COUNTRY MUSIC FOUNDATION PRESS

October 2015

392 pages, 7 x 10 inches

56 b&w illustrations, index

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Bobby Braddock is a songwriter and producer who has worked for five decades with singers and musicians in Nashville. He was inducted into the Country Music Hall of Fame in 2011, the Nashville Songwriters Hall of Fame in 1981, and the national Songwriters Hall of Fame in 2015. He is author of *Down in Orburndale: A Songwriter's Youth in Old Florida*.

"Bobby is a songwriters' songwriter who has a great gift for portraying what is real and genuine—a true poet. I've always loved him, and I get a kick out of his take on things. I am sure you will feel the same reading about his life on Music Row. Enjoy!"

—**Dolly Parton**, legendary singer, songwriter, and entertainer

"No one I've ever met has made such an impact on my life as Bobby Braddock. . . . I've always wished that everyone could hear these stories. How could so much be packed into one person's life? Think it's not possible? Spend a day with Bobby."

—**Blake Shelton**, star of country music and NBC's *The Voice*



Blake Shelton embraces Bobby Braddock at the 2011 BMI Country Awards.



*For the children of immigrants around the world,
belonging to a community is done on their own terms*

Identity and the Second Generation

How Children of Immigrants Find Their Space

Edited by FAITH G. NIBBS and CAROLINE B. BRETTCELL

November 2015
224 pages, 6 x 9 inches
references, notes, index
hardcover \$69.95 ISBN 978-0-8265-2068-5
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"Identity and the Second Generation paves the way to an acceptance of the position that does not stress assimilation, but shows how second-generation immigrant youth are forging transnational relationships and strategies that perpetuate language and cultural retention. There is much here that is relevant for immigration policy, especially since there are forces for change as well as retrenchment in both Europe and North America. First and foremost is changing the notion that the integration of immigrant communities, including the second generation, depends on assimilation rather than the possibility that dual or hybrid identities . . . can contribute to a vibrant twenty-first-century nation-state."

—**Louise Lamphere**, from the Afterword

Most recently, Americans have become familiar with the term “second generation” as it’s applied to children of immigrants who now find themselves citizens of a nation built on the notion of assimilation. This common, worldwide experience is the topic of study in *Identity and the Second Generation*. These children test and explore the definition of citizenship and their cultural identity through the outlets provided by the Internet, social media, and local community support groups. All these factors complicate the ideas of boundaries and borders, of citizenship, and even of home. Indeed, the

second generation is a global community and endeavors to make itself a home regardless of state or citizenship.

This book explores the social worlds of the children of immigrants. Based on rich ethnographic research, the contributors illustrate how these young people, the so-called second generation, construct and negotiate their lives. Ultimately, the driving question is profoundly important on a universal level: How do these young people construct an identity and a sense of belonging for themselves, and how do they deal with processes of inclusion and exclusion?

Faith G. Nibbs is Assistant Research Professor and Director of the Forced Migration Innovation Project at Southern Methodist University. She is coeditor of *Claiming Place: Hmong Women, Power, and Knowledge Production*.

Caroline B. Brettell is University Distinguished Professor of Anthropology and Ruth Collins Altshuler Director of the Dedman College Interdisciplinary Institute at Southern Methodist University. She is coeditor of *Migration Theory: Talking across Disciplines*.

"This book is ready to become a central and important piece in the ongoing investigation and debates concerning migration and the children of migrants. There are really no other works that have the geographic breadth of this work."

—**Jeffrey Cohen**, coauthor of *Cultures of Migration: The Global Nature of Contemporary Mobility*

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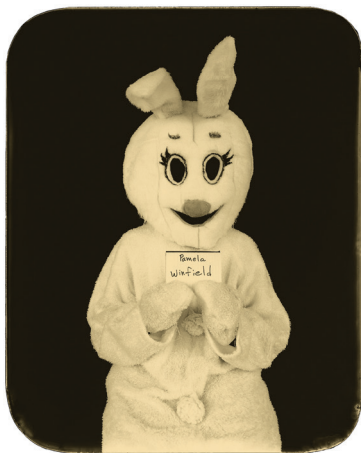
*The third in a series of exhibition catalogues
on the human body in contemporary art*

Phantom Bodies

The Human Aura in Art

Edited by **MARK W. SCALA**

People often feel the presence of someone when no one is there. This may be a way of embodying the fear of the unknown, the ghost under the bed. It may be a near-palpable memory of an absent person, triggered by an article of clothing, a photograph, a scent, an old recording. And it can at rare times be a feeling of immanence, of being close to spirit or divinity. Regardless of the source, the sense of presence-in-absence reinforces a need—which seems hard-wired into the psyche—to experience a human essence outside the body.



The exhibition and its accompanying catalogue include artworks that indicate such presences through surrogates: shadows, imprints, or masks; objects as memento mori, or as other matter or energy. The title is derived from the phenomenon known as the phantom limb syndrome. Those experiencing this have lost some part of their bodies but feel it to be still present. While it is a source of sensation and frequently pain, the phantom limb here symbolizes the weight of absence, the longing to fill the spaces that accrue through life.

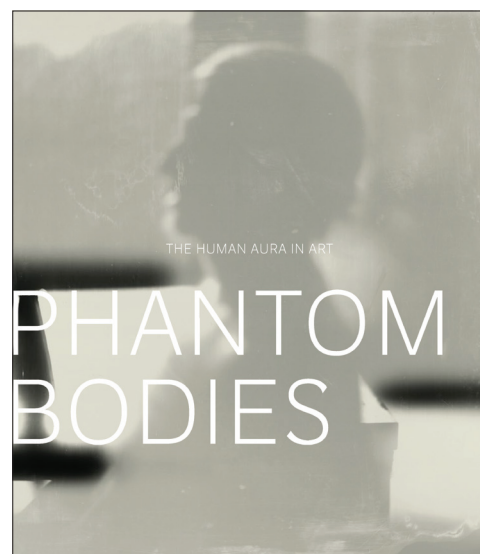
Phantom Bodies includes works by artists who create the perception of a human aura through the use of

material traces, shadow and light, or the sublimation of the body into other forms of matter and energy. Palpably felt yet invisible, the phantom limb of the title is here an analogy for absent persons whose vestiges link memory, consciousness, and the concept of the soul.

Artists in the exhibition include Magdalena Abakanowicz, Barry X Ball, Christian Boltanski, Janet Cardiff and George Bures Miller, Adam Fuss, Ken Gonzalez-Day, Alicia Henry, Damien Hirst, Shirazeh Houshiary, Anish Kapoor, Elizabeth King, Deborah Luster, Sally Mann, Teresa Margolles, Ana Mendieta, Shirin Neshat, Gerhard Richter, Doris Salcedo, Annelies Štrba, and Bill Viola.

The catalogue contains color plates accompanied by illustrated essays by Martha Buskirk, Lisa Saltzman, and Eleanor Heartney; an introduction by Mark W. Scala; and a foreword by Susan H. Edwards.

Mark W. Scala, Chief Curator at the Frist Center for the Visual Arts, is the editor of *Paint Made Flesh* and *Fairy Tales, Monsters, and the Genetic Imagination*, also available from Vanderbilt University Press.



A FRIST CENTER FOR THE VISUAL ARTS TITLE

October 2015

128 pages, 9.5 x 11 inches

50 color plates, 20 color figures

paperback \$29.95s ISBN 978-0-8265-2089-0

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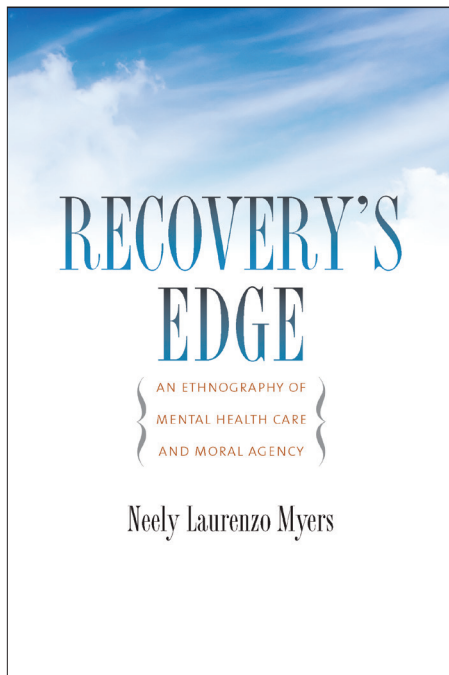
Deborah Luster

Pamela Winfield, St. Gabriel, Louisiana, doc #312197, dob. 11. 25. 64, pob. N. Kingston, RI sentence. 5 years, work. floor worker, Easter Bunny, Children's Visiting Day, 2000

Gelatin silver print on aluminum, 15 ¼ x 14 ¼ x ¾ in.

Courtesy of the artist and Jack Shainman Gallery, New York

© Deborah Luster



A close look at the dilemmas of empowering mental health service users

Recovery's Edge

An Ethnography of Mental Health Care and Moral Agency

NEELY LAURENZO MYERS

In 2003 the Bush Administration's New Freedom Commission asked mental health service providers to begin promoting "recovery" rather than churning out long-term, "chronic" mental health service users. *Recovery's Edge* sends us to urban America to view the inner workings of a mental health clinic run, in part, by people who are themselves "in recovery" from mental illness.

In this provocative narrative, Neely Myers sweeps us up in her own journey through three years of ethnographic research at this unusual site, providing a

nanced account of different approaches to mental health care. *Recovery's Edge* critically examines the high bar we set for people in recovery through intimate stories of people struggling to find meaningful work, satisfying relationships, and independent living.

This book is the recipient of the Norman L. and Roselea J. Goldberg Prize from Vanderbilt University Press for the best book in the area of medicine.

November 2015

176 pages, 5.5 x 8.25 inches

1 table, appendix, references, index

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ebook \$9.99 ISBN 978-0-8265-2081-4



Neely Laurenzo Myers is an Assistant Professor of Anthropology at Southern Methodist University.

"Recovery's Edge is a stunningly compelling read, infused with a fierce energy, inspired by the author's family experience with 'the chaotic mental health system of "care" in America. Neely Myers's ethnographic study of mental health care and the current American Recovery Movement takes readers to the very centers of the recovery revolution where patients once in care have become the charismatic leaders in charge. Passionate advocates, they draw on their charismatic talents and the support of some visionary mental health professionals to transform public mental health care from traditional rehabilitation models to practices promoting recovery as advocated care including peer empowerment programs."

—*Mary-Jo Del Vecchio Good, Harvard Medical School, author of Shattering Culture: American Medicine Responds to Cultural Diversity*

"A beautiful and riveting ethnography. Neely Myers provides a powerful argument for the necessity of examining madness in relation to fundamental human processes of recognition and belonging. With fierce compassion and in exquisite detail, Myers demonstrates that one need not travel to the global south to encounter the structural violence and inadequacy of mental health care. Essential reading for students of the social and health sciences, persons struggling toward recovery, and all interested in extraordinary conditions."

—*Janis H. Jenkins, University of California at San Diego, author of Extraordinary Conditions: Culture and Experience in Mental Health*

A call to reject neoliberalism and its destructive personal and social forms

Letting Go

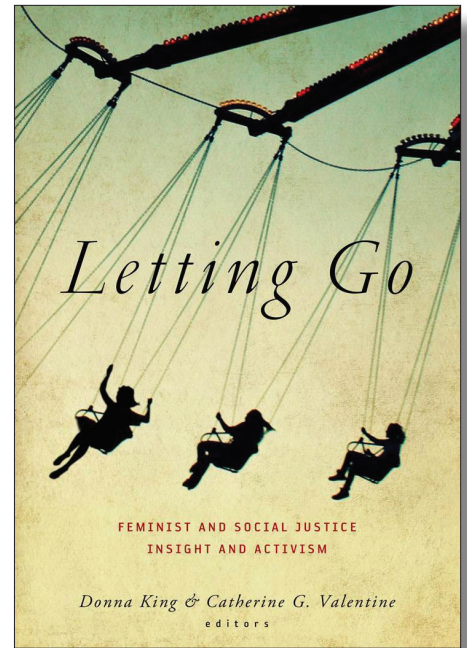
Feminist and Social Justice Insight and Activism

Edited by **DONNA KING** and **CATHERINE G. VALENTINE**

At a time when women are being exhorted to “lean in” and work harder to get ahead, *Letting Go: Feminist and Social Justice Insight and Activism* encourages both women and men to “let go” instead. The book explores alternatives to the belief that individual achievement, accumulation, and attention-seeking are the road to happiness and satisfaction in life. Letting go demands a radical recognition that the values, relationships, and structures of our neoliberal (competitive, striving, accumulating, consuming, exploiting,

oppressive) society are harmful both on a personal level and, especially important, on a social and environmental level.

There is a huge difference between letting go and “chilling out.” In a lean-in society, self-care is promoted as something women and men should do to learn how to “relax” and find a comfortable work-life balance. By contrast, a feminist letting-go and its attendant self-care have the potential to be a radical act of awakening to social and environmental injustice and a call to activism.



August 2015

256 pages, 7 x 10 inches

index

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ebook \$9.99 ISBN 978-0-8265-2067-8

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Toward a Feminist Theory of Letting Go
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On the Interdependence of Personal and Social Transformation
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Letting Go of Normal when “Normal” Is Pathological, or Why Feminism Is a Gift to Men
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The Gold Pen
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Whether Willing or Unwilling: The Personal, the Professional, and Two Years of Too Much
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Letting Go: How Does a Feminist Retire?
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Stay-at-Home Fathers: Are Domestic Men Bucking Hegemonic Masculinity?
Steven Farough

From Retail Banking to Credit Counseling: Opting Out and Tuning In
Steven J. Delaney

Keeping Up Appearances: Working-Class Feminists Speak Out about the Success Model in Academia
Roxanne Gerbrandt and Liza Kurtz

Letting Go and Having Fun: Redefining Aging in America
Deana A. Rohlinger and Haley Gentile

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Letting Go and Getting Real: Applying Buddhist Principles to Address Environmental Crisis
Janine Schipper

Consuming Violence: Oil and Food in Everyday Life
Patricia Widener

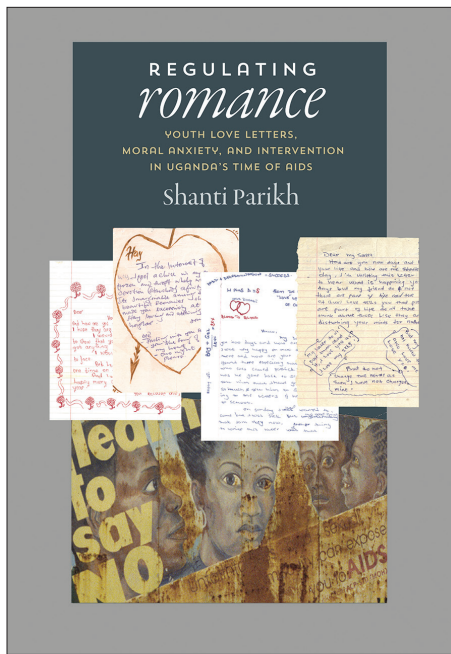
Growing Food, Growing Justice: Letting Go by Holding On to the Feminine Principle
Leontina Hormel and Ryanne Pilgeram

Visionary Feminism

Dig Deep: Beyond Lean In
bell hooks

Donna King, Professor of Sociology at the University of North Carolina Wilmington, is author of *Doing Their Share to Save the Planet: Children and Environmental Crisis* and coeditor of *Men Who Hate Women and Women Who Kick Their Asses: Stieg Larsson’s Millennium Trilogy in Feminist Perspective* (also published by Vanderbilt University Press).

Catherine (Kay) G. Valentine, Professor Emerita of Sociology and founding Director of Women’s Studies at Nazareth College, is coeditor of *The Kaleidoscope of Gender: Prisms, Patterns, and Possibilities*.



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The political economy of love for youth in Uganda

Regulating Romance

Youth Love Letters, Moral Anxiety, and Intervention in Uganda's Time of AIDS

SHANTI PARIKH

Drawing on ten years of ethnographic research, two hundred fifty interviews, and over three hundred youth love letters, author Shanti Parikh uses lively vignettes to provide a rare window into young people's heterosexual desires and practices in Uganda. In chapters entitled "Unbreak my heart," "I miss you like a desert missing rain," and "You're just playing with my head," she invites readers into the world of secret longings, disappointments, and anxieties of young Ugandans as they grapple with everyday difficulties while creatively imagining romantic futures and possibilities.



Joe Angeles/WUSTL Photo Services

Shanti Parikh, Associate Professor of Anthropology and African & African American Studies at Washington University in St. Louis, is coauthor of *The Secret: Love, Marriage, and HIV* (also published by Vanderbilt University Press).

Parikh also examines the unintended consequences of Uganda's aggressive HIV campaigns that thrust sexuality and anxieties about it into the public sphere. In a context of economic precarity and generational tension that constantly complicates young people's notions of consumption-based romance, communities experience the dilemmas of protecting and policing young people from reputational and health dangers of sexual activity. "They arrested me for loving a school girl" is the title of a chapter on controlling delinquent daughters and punishing defiant boyfriends for attempting to undermine patriarchal authority by asserting their adolescent romantic agency. Sex education programs struggle between risk and pleasure amidst morally charged debates among international donors and community elders, transforming the youthful female body into a platform for public critique and concern.

The many sides of this research constitute an eloquently executed critical anthropology of intervention.

The first critical analysis of the significance of emotions in Spanish culture

Engaging the Emotions in Spanish Culture and History

Edited by **LUISA ELENA DELGADO, PURA FERNÁNDEZ, and JO LABANYI**

Rather than being properties of the individual self, emotions are socially produced and deployed in specific cultural contexts, as this collection documents with unusual richness. All the essays show emotions to be a form of thought and knowledge, and a major component of social life—including in the nineteenth century, which attempted to relegate them to a feminine intimate sphere.

The collection ranges across topics such as eighteenth-century sensibility, nineteenth-century concerns with the

transmission of emotions, early twentieth-century cinematic affect, and the contemporary mobilization of political emotions including those regarding nonstate national identities. The complexities and effects of emotions are explored in a variety of forms—political rhetoric, literature, personal letters, medical writing, cinema, graphic art, soap opera, journalism, popular music, digital media—with attention paid to broader European and transatlantic implications.

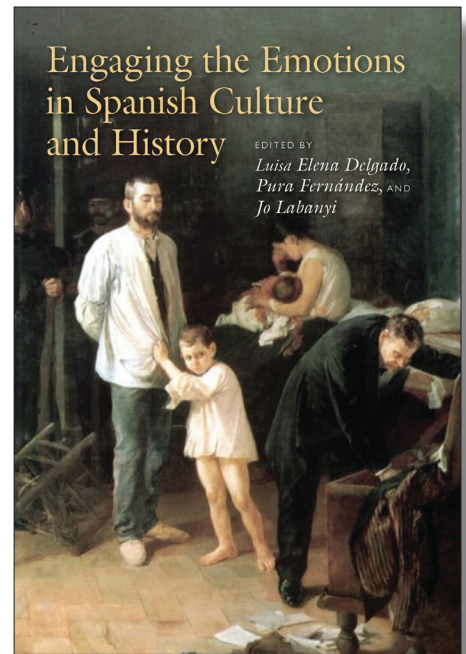
Luisa Elena Delgado is Associate Professor of Spanish, Critical Theory, and Gender and Women's Studies at the University of Illinois at Urbana-Champaign.

Pura Fernández is Research Professor in the Center for the Humanities and Social Sciences at Spain's National Research Council.

Jo Labanyi is Professor of Spanish at New York University.

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December 2015

312 pages, 7 x 10 inches

29 illustrations, references, index

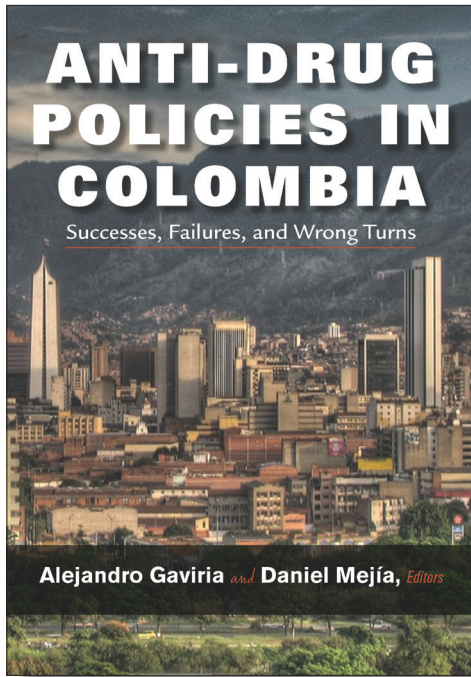
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ebook \$9.99 ISBN 978-0-8265-2087-6

"This impressive collection of essays is set to become a landmark text of the modern period, and its contributors represent the cutting edge of Hispanism, both within Spain and within the Anglo-American critical tradition. This is a timely volume. Emotions are not simply part of the human self, but are provoked, tempered, tolerated, and encouraged by different historical, social, and political situations and circumstances, and this collection is a way of charting a type of sociological as well as psychological history that takes account of local specificity."

—*Alison Sinclair, University of Cambridge, author of Trafficking Knowledge in Early Twentieth-Century Spain: Centres of Exchange and Cultural Imaginaries and Sex and Society in Early Twentieth-Century Spain: Hildegart Rodriguez and the World League for Sexual Reform*



VANDERBILT UNIVERSITY CENTER FOR LATIN AMERICAN STUDIES SERIES • Inaugural Volume

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Expert insight into every facet of the struggle against the drug trade in Colombia

Anti-Drug Policies in Colombia Successes, Failures, and Wrong Turns

Edited by ALEJANDRO GAVIRIA and DANIEL MEJÍA

Forty years after the declaration of the “war on drugs” by President Nixon, the debate on the effectiveness and costs of the ban is red-hot. Several former Latin American presidents and leading intellectuals from around the world have drawn attention to the ineffectiveness and adverse consequences of prohibitionism. This book thoroughly analyzes the drug policies of one of the main protagonists in this war.

The book covers many topics: the economics of drug production, the policies to reduce consumption and decrease supply during the Plan Colombia, the effects of the drug problem on Colombia’s interna-

tional relations, the prevention of money laundering, the connection between drug trafficking and paramilitary politics, and strategies against organized crime. Beyond the diversity in topics, there is a common thread running through all the chapters: the need to analyze objectively what works and what does not, based on empirical evidence. Presented here for the first time to an English-speaking audience, this book is a contribution to a debate that urgently needs to transcend ideology and pre-conceived opinions.

Alejandro Gaviria is Minister of Health and Social Protection of Colombia and former Dean of Economics at the University of the Andes. He is coeditor of *Is Geography Destiny? Lessons from Latin America*.

Daniel Mejía is Associate Professor of Economics at the University of the Andes and a contributor to *Innocent Bystanders: Developing Countries and the War on Drugs* and *Illicit Trade and the Global Economy*.

“The publication of this book represents a landmark in the manner of confronting the problem of illegal drugs in Colombia. . . . No country in the world has paid as high a cost as Colombia in terms of the lives of its political leaders, judges, police officers, soldiers, journalists, and tens of thousands of innocent civilians, nor suffered a graver damage to its democratic institutions. . . . The moment has come to evaluate the results of this strategy, which has so few results to show beyond statistics about interdiction efforts, drug seizures, the persecution of drug cartels, deaths, and prisoners in jails.”

—from the Preface by **César Gaviria Trujillo**, former president of the Republic of Colombia

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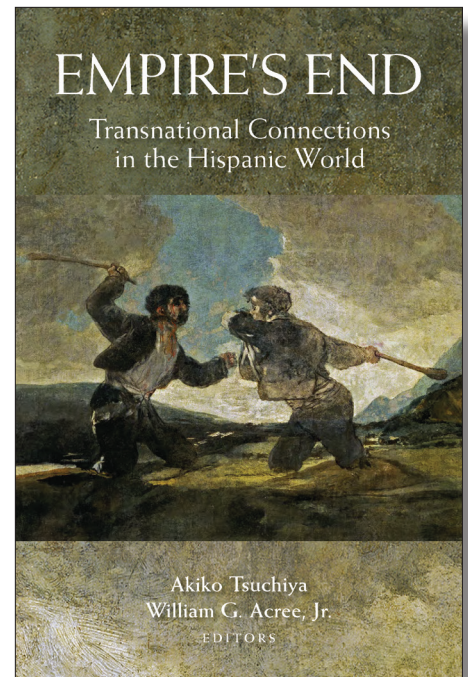
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| Carolina Cepeda | Catalina Arreaza |

*Discovering the undefinable end of the Spanish Empire***Empire's End*****Transnational Connections in the Hispanic World***Edited by **AKIKO TSUCHIYA** and **WILLIAM G. ACREE JR.**

The fall of the Spanish Empire: that period in the nineteenth century when it lost its colonies in Spanish America and the Philippines. How did it happen? What did the process of the “end of empire” look like? *Empire's End* considers the nation's imperial legacy beyond this period, all the way up to the present moment. In addition to scrutinizing the political, economic, and social implications of this “end,” these chapters emphasize the cultural impact of this process through an analysis of a wide range of representations—literature, literary histories, periodical publications, scientific texts, national symbols, museums, architectural monuments, and tourist routes—that

formed the basis of transnational connections and exchange. The book breaks new ground by addressing the ramifications of Spain's imperial project in relation to its former colonies, not only in Spanish America, but also in North Africa and the Philippines, thus generating new insights into the circuits of cultural exchange that link these four geographical areas that are rarely considered together.

Empire's End showcases the work of scholars of literature, cultural studies, and history, centering on four interrelated issues crucial to understanding the end of the Spanish empire: the mappings of the Hispanic Atlantic, race, human rights, and the legacies of empire.



December 2015

240 pages, 6 x 9 inches

3 b&w illustrations, notes, index

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Akiko Tsuchiya is Professor of Spanish at Washington University in St. Louis. She is author of *Marginal Subjects: Gender and Deviance in Fin-de-siècle Spain*.

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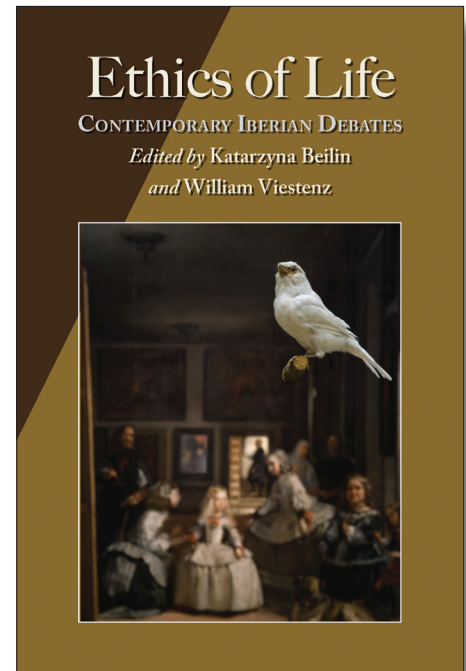
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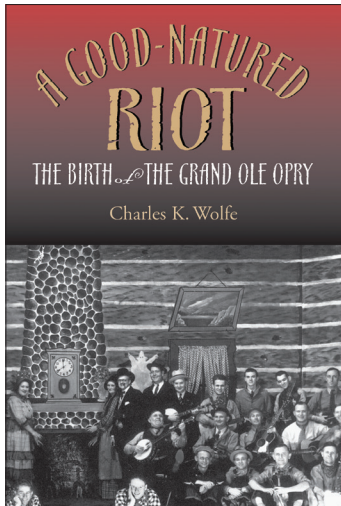
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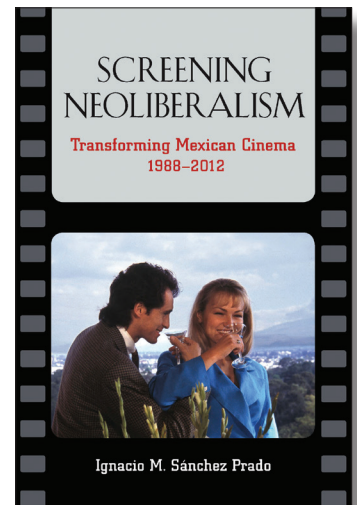
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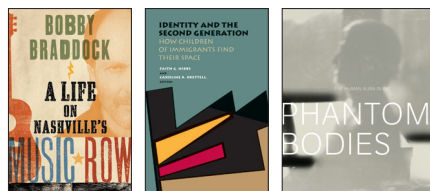
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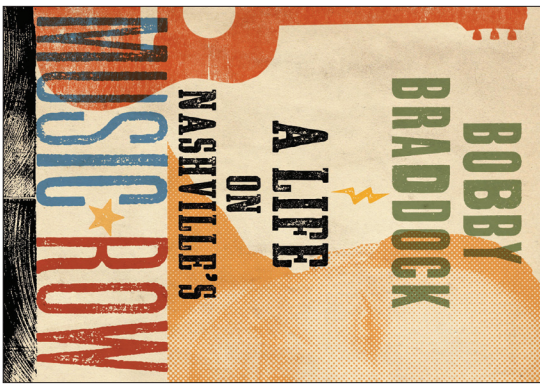


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