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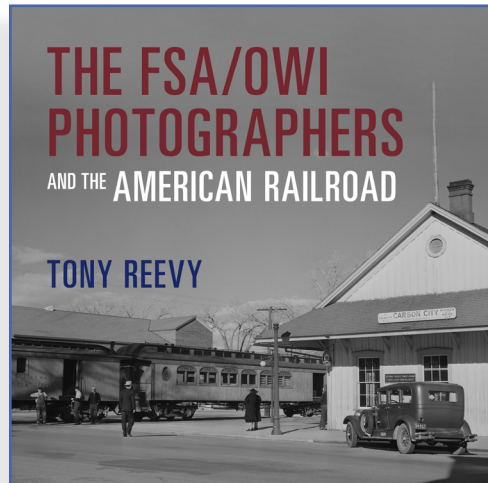
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The FSA/OWI Photographers and the American Railroad

TONY REEVY

FOREWORD BY JEFF BROUWS



Though Jack Delano's work as a photographer for the FSA/OWI is well regarded, the extensive and diverse documentation of American railroads by the other photographers of the Farm Security Administration (FSA), along with their successors from the Office of War Information (OWI), is often overlooked. *The FSA/OWI Photographers and the American Railroad* brings together significant contributions from FSA/OWI photographers, including Delano, Dorothea Lange, Walker Evans, and seven others, who captured the essence of American railroading between 1935 and 1943. Along with profiles of each photographer, *The FSA/OWI Photographers and the American Railroad* unveils little-known 1930s and 1940s images ranging from narrow-gauge railroads in Colorado and Nevada to New York's vanished Pennsylvania Station and the Washington, DC, Union Station.

Tony Reevy is Assistant Vice Provost for University Interdisciplinary Initiatives Development at North Carolina State University. His previous publications include *Ghost Train!*, *O. Winston Link: Life Along the Line*, *Old North*, *Passage*, *The Railroad Photography of Jack Delano*, *Socorro*, *The Railroad Photography of Lucius Beebe and Charles Clegg*, *Turbulence*, and *The Railroad Photography of Phil Hastings*. He is a graduate of North Carolina State University, University of North Carolina—Chapel Hill, and Miami University. He resides in Durham, North Carolina.

MARCH

222 pages | 10 x 10 in. | 152 b&w photos

HC 978-0-253-07472-0 \$45.00 (T) | £35.00

Also available as an ebook

RAILROADS PAST AND PRESENT

Thomas Hoback and Carlos Arnaldo Schwantes, editors



Shenandoah Valley. Chesapeake and Western Railroad runs through the valley, seventeen miles in length. John Vachon. May 1941.



Railroad gang, Southern Paper Mill construction crew. Lufkin, Texas. Russell Lee. April 1939.



Gordon Parks, Farm Security Administration / Office of War Information photographer, standing in office with Helen Wool seated at desk. c. 1943.



Arthur Rothstein, FSA (Farm Security Administration) photographer. July 1938.



Pitcairn, Pennsylvania. Mrs. Bernice Stevens of Braddock, Pennsylvania, mother of one child, employed in the engine house of the Pennsylvania Railroad, earns fifty-eight cents per hour. She is cleaning a locomotive with a high pressure nozzle. Mrs. Stevens's husband is in the US Army. Marjory Collins. June 1943.



Locomotive of logging train. Baker County, Oregon. Russell Lee. May 1941.



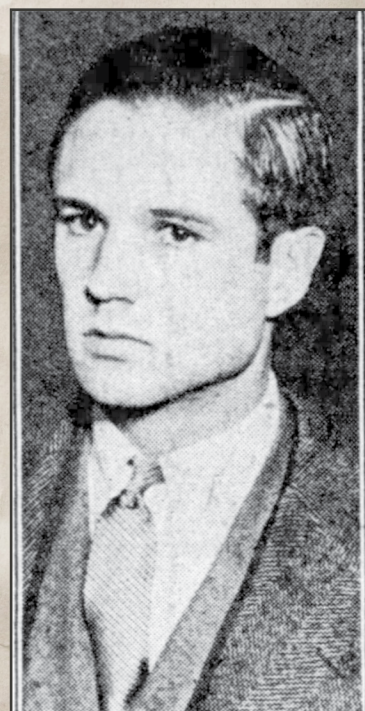
Al Capone, from a 1929 mugshot



The main players in the Oscar De Priest extortion case. Left to right, seated: Suspect Solly Lason, Congressman Oscar De Priest, suspect Julius Link, and Secret Six attorney Walter Walker. Left to right, standing: Police Captain Paul Wheeler, Assistant State's Attorney C. Wayland Brooks, and Police Lieutenant Andrew Barry. The guns in the picture were seized from Link's home.



Left to right: William Van Doren Wright, his daughter Marion Wright, and Assistant State's Attorney C. Wayland Brooks, during a meeting on the day Marion signed a complaint against Kuhn / Chicago Tribune/TCA

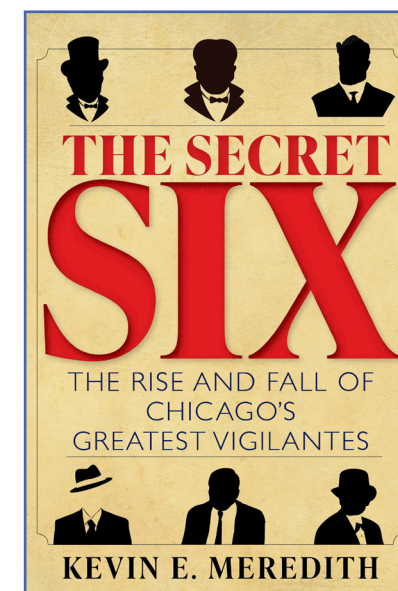


Extortion suspect William Speer Kuhn, Jr. / Chicago Tribune/TCA

The Secret Six

The Rise and Fall of Chicago's Greatest Vigilantes

KEVIN E. MEREDITH



In the winter of 1930, an unprecedented force for good emerged from the chaos of crime-ridden Chicago: The Secret Six. Supported by the Windy City's richest and most powerful businesspeople, the vigilantes took on extortionists, bombers, bank robbers, kidnappers, and eventually Al Capone himself. Using the latest crime-fighting technologies, they caught dirty cops, won convictions in cases large and small, and helped launch Eliot Ness and his Untouchables. And when Capone went to prison, he credited the Secret Six for bringing him down. Operating like America's first national police force, the Secret Six inspired a movie featuring Clark Gable, testified before Congress, and wrote authoritatively about crime for the national press. Quickly, cities throughout America began emulating the Secret Six with their own vigilante forces.

But there was a dark side to the heroics and international praise. Wealth, unchecked power, and the raw spirit of vigilantism corrupted the Secret Six from their inception. They victimized the innocent, tortured the guilty, and bragged about it, and after three years of lies, mistakes, and misdeeds that were as laughable as they were tragic, the effort collapsed in disgrace.

Now, for the first time, *The Secret Six* brings this group back to life. Kevin E. Meredith tells the true story in full, exploring what happens when good men in a large, chaotic city take the law into their own hands.

After seven years as a newspaper reporter and editor, **Kevin Meredith** earned an MBA and went into sales and marketing. But, as required of many former undergraduate English majors, he has continued to write on a diverse array of topics, including evolutionary psychology, happiness, history, and religion.

MARCH

366 pages | 6 x 9 in. | 15 b&w illus.

HC 978-1-68435-239-5 \$30.00 (T) | £23.00

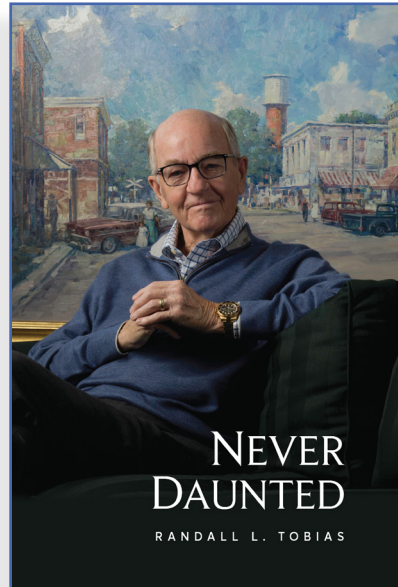
Also available as an ebook

RED LIGHTNING BOOKS

Never Daunted

A Life and Legacy of Embracing Change

RANDALL L. TOBIAS



Former business executive and government official Randall Tobias wrote this volume with a select group in mind—future generations of his own family. It preserves tales from Tobias’s life, along with those of family, dating all the way back to their home country of Wales.

Never Daunted speaks of matters both great and small, both public and deeply personal. From an eyewitness account of the last days of the world’s largest corporation to what it was like to grow up in a tiny Indiana town in the 1950s. From helping to save millions of lives during the darkest days of the AIDS pandemic to coping with the tragic, untimely deaths of a wife and son.

This book, the product of years of painstaking research, summarizes a life that spans some of the most turbulent and controversial eras in American history. The changes wrought during those times taught Tobias a lesson that serves not just as the through line of this volume but of his own existence. Namely, that change is unavoidable, and the only way to thrive is to face it squarely. The future belongs to those who are never daunted.

Randall Tobias has built a professional legacy that ranges from government service to business leadership to philanthropy. He served as chairman, president, and CEO of Eli Lilly and Company and chairman and CEO of AT&T International. In 2003, at the request of President George W. Bush, he launched the President’s Emergency Plan for AIDS Relief (PEPFAR), now credited with saving more than 25 million lives. Later, Tobias was named the first United States Director of Foreign Assistance and Administrator of the U.S. Agency for International Development (USAID). He was instrumental in the 2004 founding of the Tobias Leadership Center at his alma mater, Indiana University. Tobias lives in Carmel, Indiana, with his wife, Deborah.

SEPTEMBER

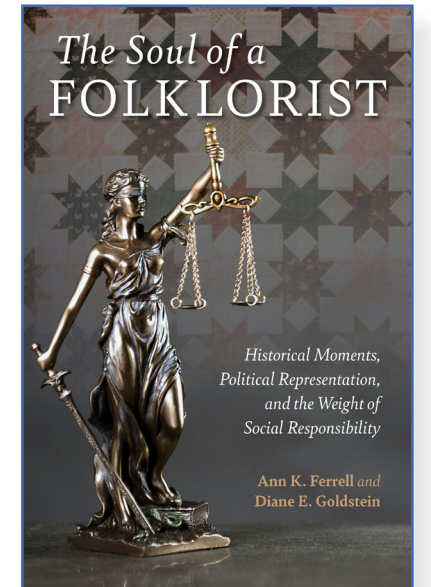
472 pages | 6 x 9 in. | 99 color photos, 5 color illus., 20 b&w photos

PB 978-0-253-07497-3 \$30.00 (AC) | £23.00

The Soul of a Folklorist

Historical Moments, Political Representation, and the Weight of Social Responsibility

ANN K. FERRELL AND DIANE E. GOLDSTEIN



In the 1960s, '70s, and '80s, the US saw a growing awareness of representational politics following many movements, and, like most fields, folklore became increasingly cognizant of these cultural and political shifts. *The Soul of a Folklorist* chronicles the growing pains folklorists felt as the field engaged in these new and different ways of thinking about expressive culture, inequality, and political representation.

Grounded in primary sources including archival documents and interviews with members of the field, authors Ann K. Ferrell and Diane E. Goldstein examine the discussions that arose during this period among folklore scholars. In a series of case studies from the 1970s and '80s, Ferrell and Goldstein explore how folklorists navigated questions about inequities that existed within the field and the potential adverse effects of those inequities on what and whom they studied, the push and pull of scholarly and public folklore work, the location of the line between research and advocacy as well as the wisdom of crossing that line, and the nature of our responsibility, as individual folklorists and as a field, to those we study and the communities in which we live and work.

The Soul of a Folklorist examines how, as folklorists moved toward a perspective that increasingly explored the responsibility of presentation and representation of gender, race, class, and other areas of inequities, the discipline gradually came to understand both the power of its own subject and structures of subordination within the field.

Ann K. Ferrell is Associate Professor of Folk Studies at Western Kentucky University.

Diane E. Goldstein is Professor Emerita in the Department of Folklore and Ethnomusicology at Indiana University.

JANUARY

452 pages | 6 x 9 in. | 26 b&w illus.

PB 978-0-253-07460-7 \$48.00 (SDT) | £37.00

HC 978-0-253-07459-1 \$100.00 (LB) | £78.00

Also available as an ebook

ACTIVIST ENCOUNTERS IN FOLKLORE AND ETHNOMUSICOLOGY

David A. McDonald, *editor*

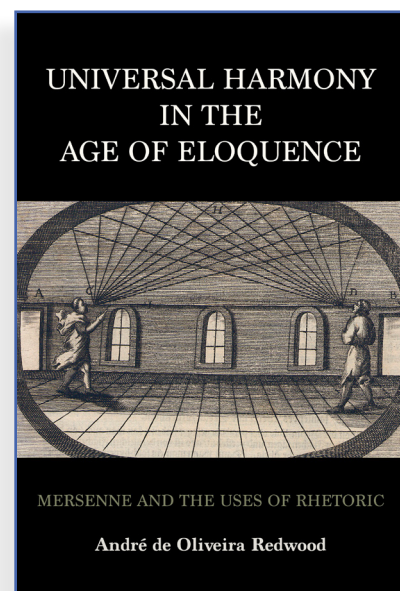
“*The Soul of a Folklorist* is a badly needed book on the development of folklore, an extremely important part of the recent history of American folklore studies.”

—**Jerrold Hirsch**, author of *Portrait of America: A Cultural History of the Federal Writers’ Project*

Universal Harmony in the Age of Eloquence

Mersenne and the Uses of Rhetoric

ANDRÉ DE OLIVEIRA REDWOOD



“*Universal Harmony in the Age of Eloquence* stands alone in its holistic approach with rhetoric as its focal point. The book is especially important because it supplies the key that unlocks our understanding of Mersenne’s *Harmonie universelle* as a whole.”

—Catherine Gordon, author of *Music and the Language of Love*

French polymath and savant Marin Mersenne played a pivotal role in the evolution of seventeenth-century musical thought, serving as the central hub of a vast correspondence network and writing prolifically on theology, mathematics, natural philosophy, and music. Yet when it comes to one of the most commonplace early modern assumptions about music—its kinship with rhetoric—Mersenne has received little attention from music scholars, for whom the history of the topic has long centered on figures from the German-speaking world.

Challenging this received wisdom, *Universal Harmony in the Age of Eloquence* uses Mersenne as a case study to broaden our understanding of rhetoric’s place in the early modern musical imagination and, conversely, of music’s place in the early modern rhetorical imagination. Author André de Oliveira Redwood invites readers to reframe the music-rhetoric relationship from the perspective of Mersenne’s world—a world of preachers and scholars, Jesuit classrooms and Minim cloisters, epistolary exchange and learned tomes. Turning to Mersenne’s writings, including his ambitious *Harmonie universelle*, Redwood shows that Mersenne understood music and rhetoric to be mutually informative disciplines joined in the service of instruction, persuasion, and devotion.

An important contribution to our understanding of seventeenth-century French musical thought, *Universal Harmony in the Age of Eloquence* showcases Mersenne’s rhetorical thought and offers a new model for interdisciplinary work between music theory, theology, the history of science, and rhetorical studies.

André de Oliveira Redwood is Assistant Professor in the Department of Music & Theatre at the University at Albany, State University of New York.

JUNE

304 pages | 6 x 9 in. | 6 b&w illus., 1 b&w table

PB 978-0-253-07596-3 \$45.00 (SDT) | £35.00

HC 978-0-253-07595-6 \$100.00 (LB) | £78.00

Also available as an ebook

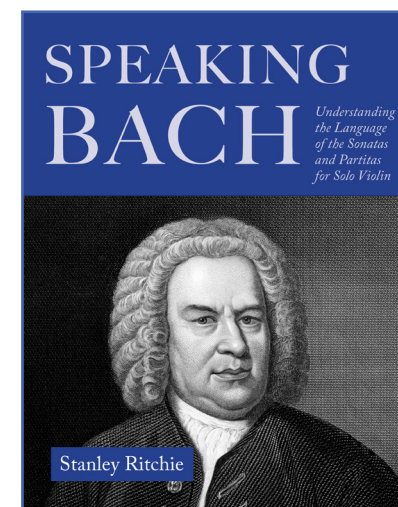
MUSIC AND THE EARLY MODERN IMAGINATION

Massimo Ossi, *editor*

Speaking Bach

Understanding the Language of the Sonatas and Partitas for Solo Violin

STANLEY RITCHIE



Known around the world as a skilled violinist, teacher, and advocate for historically informed performance of early music, Stanley Ritchie has developed a definitive performer’s guide to comprehending and performing J. S. Bach’s musical language.

In *Speaking Bach*, Ritchie widens the focus of his study of Bach’s six solo sonatas and partitas to incorporate questions about how technical approaches to performing these pieces are affected by considerations of rhetoric, harmonic structure, and subtleties of expression. In doing so, Ritchie helps violinists form a deeper understanding of this essential repertoire, even as they work to perfect their skills and interpretations. *Speaking Bach* includes sections on technique, harmonic and melodic structure, expression and ornamentation, and analytical exercises, all using passages from the solo sonatas and partitas to address the specific challenges posed by playing Bach. An important addition to any violinist’s collection, *Speaking Bach* shows us how J. S. Bach thought about his own music and illuminates what is both technically and musically appropriate for this essential repertoire.

Stanley Ritchie is Distinguished Professor Emeritus of Violin at the Indiana University Jacobs School of Music. He is author of *Before the Chinrest: A Violinist’s Guide to the Mysteries of Pre-Chinrest Technique and Style* and *The Accompaniment in “Unaccompanied” Bach: Interpreting the Sonatas and Partitas for Violin*.

MARCH

240 pages | 8½ x 11 in. | 2 b&w illus., 211 printed music items

PB 978-0-253-07512-3 \$35.00 (SDT) | £27.00

Also available as an ebook

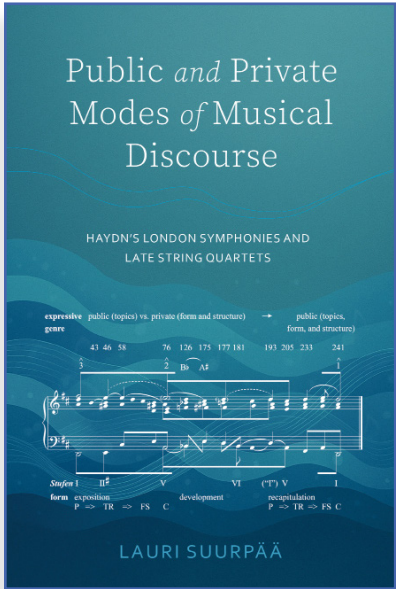
“Bach’s sonatas and partitas are like the plays of Shakespeare in the world of dramatic literature, or the Bible in the realm of religion. . . . Stanley’s contribution is certain to be an important supplement.”

—Daniel Steptner, Professor Emeritus, Brandeis University

Public and Private Modes of Musical Discourse

Haydn's London Symphonies and Late String Quartets

LAURI SUURPÄÄ



“Lauri Suurpää is obviously in command of a vast array of different analytical approaches, and his mastering is impressive. The book is extremely well researched and very up-to-date.”

—Giorgio Sanguinetti, author of *The Art of Partimento: History, Theory, and Practice*

Public and Private Modes of Musical Discourse brings a new contribution to discussions on the difference between the public and private layers of music, which have often centered on issues of stylistic expression such as genre, performance venue, texture, and phrase organization. Symphonies, for example, have historically been seen as public expressions of grandeur with a festive, powerful musical character, while sonatas were associated with the subtler emotions of chamber music and private audiences.

Author Lauri Suurpää offers an alternative starting point for the distinction between these modes, grounding the public-private distinction on structure and expression. Focusing on Joseph Haydn's London symphonies and late string quartets, Suurpää exposes the interplay of details and large-scale narrative and unveils a key aspect of the music—its interactions and dialogues between public and private modes of discourse. In structure, if a musical segment adheres to conventional patterns, it is public; if it deviates from them, it is private. In expression, if a musical topic refers to an object shared by a crowd, such as a fanfare announcing a battle, it is public; if a topic refers to emotions felt by an individual, it is private.

With sonata theory, form-functional theory, Schenkerian analysis, hypermetrical analysis, and approaching musical expression from the perspective of topic theory, layers of structure and expression are peeled back. *Public and Private Modes of Musical Discourse* offers a valuable new way into how we discuss eighteenth-century music.

Lauri Suurpää is Professor of Music Theory at the Sibelius Academy, University of the Arts Helsinki, Finland.

MARCH

280 pages | 6½ x 9¼ in. | 6 b&w tables, 84 printed music items

PB 978-0-253-07527-7 \$40.00 (SDT) | £31.00

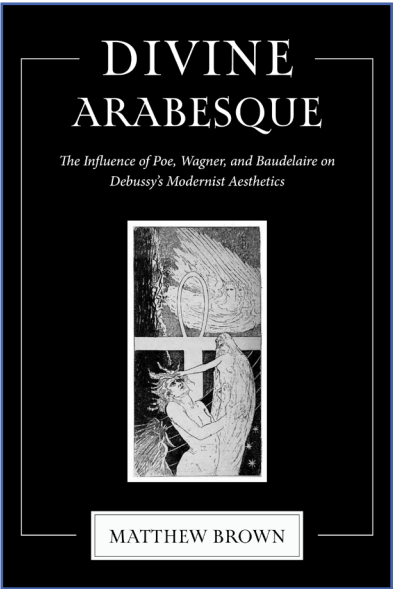
HC 978-0-253-07526-0 \$90.00 (LB) | £70.00

Also available as an ebook

Divine Arabesque

The Influence of Poe, Wagner, and Baudelaire on Debussy's Modernist Aesthetics

MATTHEW BROWN



The arabesque, a crucial component of nineteenth-century aesthetics characterized by recurring patterns of interlocking geometric and floral ornamentation, was found in a wide range of forms of artistic expression and played a pivotal role in the music of Claude Debussy. *Divine Arabesque* explores the arabesque in Debussy's music and reveals its profound influence on his musical repertoire and on the works of other Symbolist artists and writers.

Taking as his starting point a discussion of the short manifesto Debussy published in “La Revue blanche” in 1901, author Matthew Brown embarks on a thorough and comprehensive analysis of Debussy's works across all phases of his career and genres—from his early songs and piano pieces to mature orchestral compositions and late works. Along the way, Brown unveils the intertextual connections between Debussy's compositions and the works of such Symbolist artists as Edgar Allan Poe, Richard Wagner, Charles Baudelaire, Stéphane Mallarmé, Vaslav Nijinsky, and others.

Featuring a rich collection of music examples and illustrations, *Divine Arabesque* sheds new light on the full range of Debussy's musical output and establishes his critical role in ushering in the age of Modernism.

Matthew Brown is Professor of Music Theory at the Eastman School of Music. He is author of *Debussy Redux: The Impact of His Music on Popular Culture*, (with Th. Emil Homerin) *Ariane & Bluebeard: From Fairy Tale to Comic Book Opera*, and (with Robert W. Wason) *Heinrich Schenker's Conception of Harmony*.

MARCH

648 pages | 8½ x 11 in. | 64 b&w illus., 13 b&w tables,

474 printed music items

PB 978-0-253-07456-0 \$85.00 (SDT) | £66.00

HC 978-0-253-07455-3 \$150.00 (LB) | £117.00

Also available as an ebook

“Brown is an excellent writer, and even when he makes use of music theory, his goals are clearly communicated, making this volume of value to readers beyond the relatively narrow confines of musical academia. Indeed, his vast knowledge (of) other arts and society at large . . . will make *Divine Arabesque* attractive in multidisciplinary studies.”

—Simon Trezise, editor of *The Cambridge Companion to Debussy*

Music from Another Species

Australian Birdsong Transcriptions

HOLLIS TAYLOR



“The innovative and arresting aspect of this book is the way in which it presents birdsong as in the work of a human composer. . . . As a resource for studying the capacity for sonic communication of this species, Taylor breaks new ground.”

—Nicholas Bannon, author of *Music, Language, and Human Evolution*

Considered by many to be the most accomplished songbird in Australia, the pied butcherbird is known for its ability to skillfully craft new and complex melodies. Each vocalist sings differently from the next; their nocturnal solo songs can span up to seven hours; and they are superb mimics. With songs that transform annually, these feathered choristers provide a rich bounty of complex musical phrases to celebrate.

Music from Another Species is an inspired zoömusicological analysis of these avian vocalizations with strong overlaps to minimalist and other music produced by humans. In this culmination of over twenty years of recording, author Hollis Taylor notates 100+ individual vocalizations. The collected transcriptions feature comparisons of bird solos across geography and across time (at the same site in different years), elegant and virtuosic variations between subspecies, and even duets and larger ensembles, allowing readers to immerse themselves in avian song culture replete with musicality and invention.

Complete with online audio files and outback images, *Music from Another Species* opens the door for us to find the exuberance, timbral riches, chromatic flourishes, and enchanting melodies of the pied butcherbird.

Hollis Taylor is a Research Affiliate at the Sydney Conservatorium of Music. She is a violinist, composer, zoomusicologist, and author of *Is Birdsong Music? Outback Encounters with an Australian Songbird*.

MAY

336 pages | 8½ x 11 in. | 3 b&w photos, 1 map,
104 printed music items

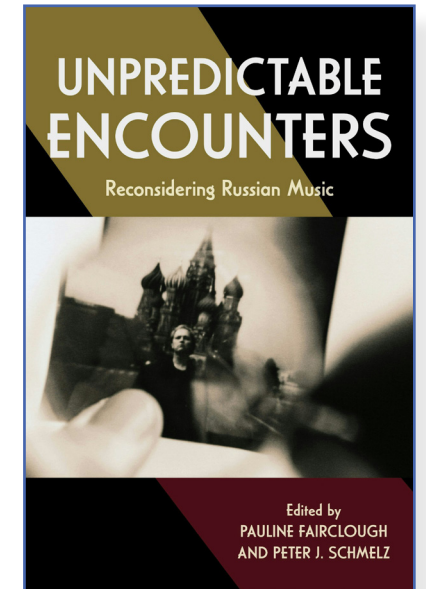
HC 978-0-253-07584-0 \$80.00 (SDT) | £62.00

Also available as an ebook

Unpredictable Encounters

Reconsidering Russian Music

EDITED BY PAULINE FAIRCLOUGH AND PETER J. SCHMELZ



Music has always been profoundly transnational, transcending language barriers and crossing borders in ways that few other cultural artifacts can. In *Unpredictable Encounters*, leading scholars from around the world examine how Russia's musical culture has undergone this process, interrogating its engagement with other cultures from the nineteenth century to the present.

Dedicated to the memory of the late Richard Taruskin, a leading scholar of Russian and Eastern European music, *Unpredictable Encounters* considers how individuals, organizations, and cultural artifacts crossed seemingly immutable and impenetrable borders. Its contributors address several fundamental questions: about music as an activity operating along complex transnational networks, including what roles composers, performers, critics, and others played in the exchange of musical information; about music's roles in Russia's ongoing sociocultural and sociopolitical development; and, most broadly, about the methodological implications of studying Russia's engagement with the world—and vice versa—both musical and otherwise.

Written against the backdrop of Russia's invasion of Ukraine in 2022, the essays in *Unpredictable Encounters* aim to confront Russia's colonial power and assess the effects of these events on the creation, performance, and reception of Russian music and musicians today.

Pauline Fairclough is Professor of Music at the University of Bristol.

Peter J. Schmelz is Professor in the Department of Comparative Thought and Literature at Johns Hopkins University and an affiliated faculty member at the Peabody Institute.

MARCH

352 pages | 6½ x 9¼ in. | 19 b&w illus., 10 b&w tables,
6 printed music items

PB 978-0-253-07543-7 \$50.00 (SDT) | £39.00

HC 978-0-253-07542-0 \$110.00 (LB) | £86.00

Also available as an ebook

EAST EUROPEAN MUSIC STUDIES

Peter Schmelz, *editor*

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Olga Manulkina

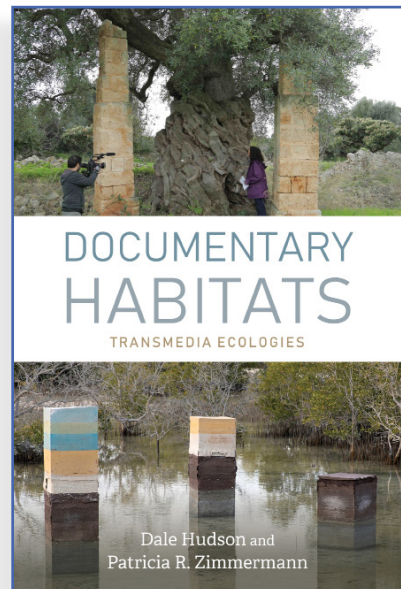
Klára Móricz

Inna Naroditskaya

Documentary Habitats

Transmedia Ecologies

DALE HUDSON AND PATRICIA R. ZIMMERMANN



“What’s particularly compelling about this book is its balance between the marginalized human and nonhuman sources of knowledge and ethical standards . . . encouraging readers to take its examples and employ them in their own critical practice as filmmakers, media artists, curators, educators, or community organizers.”

—Gina Marchetti, author of *Women Filmmakers and the Visual Politics of Transnational China in the #MeToo Era*

Documentary Habitats argues that overlapping crises demand strategies for the long term rather than short-term technocratic pivots. They require local and Indigenous knowledge, derived from extended living with a place, rather than faith in techno-solutions designed to generate profit elsewhere. By redefining humans as one species of many in shared habitats rather than as an exceptional species with unchecked domain over the planet, authors Dale Hudson and Patricia R. Zimmermann offer a powerful counterpart to understandings of documentary conceived almost exclusively as centered not only on humans but on humans who exploit modern systems. Across eight categories of relationships—entanglements, polyphonies, contaminations, iterations, navigations, extractions, adaptations, and infections—*Documentary Habitats* follows documentary practices that are community oriented, dialogue driven, place based, and research led, using augmented reality, interactive and mobile technologies, film and photography, and video installation.

Featuring works by artists and filmmakers from over 25 countries and drawing on two decades of curatorial collaborations, *Documentary Habitats* is a rallying cry to documentary studies to focus attention on environmental and social issues that may seem new and urgent to some people but are all too familiar to others.

Dale Hudson is Associate Professor of Film and New Media at New York University Abu Dhabi, a digital curator for the Finger Lakes Environmental Film Festival (FLEFF), and coordinator of the Films from the Gulf at the Middle East Studies Association (MESA) Film Festival.

Patricia R. Zimmermann was the Charles A. Dana Professor of Screen Studies at Ithaca College, director of the Finger Lakes Environmental Film Festival (FLEFF), cocurator (with Louis Massiah) of *We Tell: Fifty Years of Participatory Community Media*, and editor-at-large of *The Edge*.

JUNE

360 pages | 6½ x 9¼ in. | 25 b&w illus.

PB 978-0-253-07551-2 \$49.00 (SDT) | £38.00

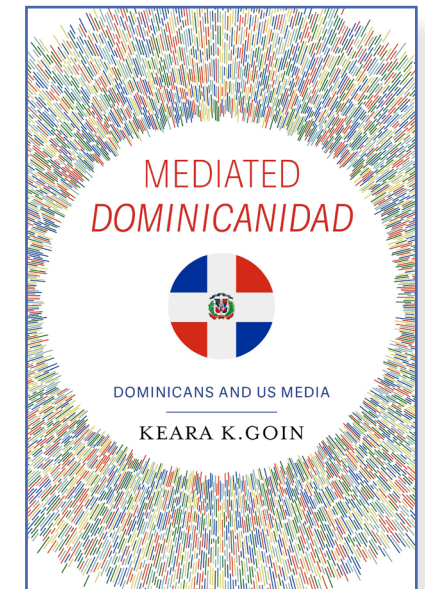
HC 978-0-253-07550-5 \$110.00 (LB) | £86.00

Also available as an ebook

Mediated Dominicanidad

Dominicans and US Media

KEARA K. GOIN



Dominicans are the fastest growing Latino/a group in the United States and have long been ignored by scholars and popular culture. Using US media as a lens to interpret the identity negotiation practices among Dominican Americans and Dominicans living in the US, *Mediated Dominicanidad* repositions Dominicans from the margins of American society and culture to its center, exploring the relationships between Dominican Americans and American media.

Dominicanidad, or “Dominican-ness,” in television and film and on the internet is negotiated through its usage within and production of these media, but our understanding of it remains in flux. Part ethnography and part critical cultural analysis, *Mediated Dominicanidad* gives voice to those who experience a fluctuating identity. Author Keara K. Goin discusses celebrities like Zoe Saldña and Alex Rodriguez, television shows like *Orange Is the New Black*, movies like *In the Heights*, and filmmakers like Tabaré Blanchard. In doing so, she centers US media as integral to the negotiation of dominicanidad, intervenes in Latina/o media studies with a critical exploration of the representation and discourses contributing to intense negotiations of identification about Dominicans and Dominican Americans, and reveals an intimate and contested relationship between Blackness and latinidad based on how they are entrenched with dominicanidad.

Addressing a population often disregarded and marginalized, *Mediated Dominicanidad* is a thoughtful study that can be used to unpack identity negotiation processes within the US more broadly.

Keara K. Goin is Associate Professor and Director of Undergraduate Programs in the Department of Media Studies at the University of Virginia.

FEBRUARY

236 pages | 6 x 9 in. | 38 b&w illus.

PB | 978-0-253-07489-8 \$42.00 (SDT) | £33.00

HC 978-0-253-07488-1 \$100.00 (LB) | £78.00

Also available as an ebook

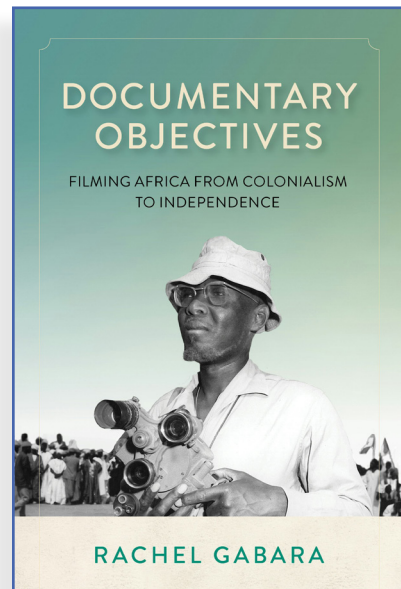
“Combining cultural studies (with) media and reception studies . . . this book is much needed. As one of the blackest populations in Latin America and the Caribbean, Dominicans, both island-based and in the diaspora, present a critical case study for conversations around Afro-latinidad.”

—Jennifer Domino Rudolph, author of *Baseball as Mediated Latinidad: Race, Masculinity, Nationalism, and Performances of Identity*

Documentary Objectives

Filming Africa from Colonialism to Independence

RACHEL GABARA



“*Documentary Objectives* is a groundbreaking work, both archival and critical: a tour de force from one of the most meticulous, most accomplished writers on nonfiction film in Africa.”

—Sada Niang, author of *Nationalist African Cinema: Legacy and Transformations*

For over a century, filmmakers have been shooting documentaries in West and Central Africa, a region that included the colonies of French West and Equatorial Africa and now encompasses fourteen nations and nearly 200 million people. Anchored in extensive archival research and detailed close readings, *Documentary Objectives* offers a rich history of these films, until now largely ignored by scholars. Author Rachel Gabara shows the crucial role they played in the development of both European and African cinemas, arguing that their recovery as a nonfiction tradition transforms our understanding of documentary itself.

Gabara's book traces fifty years of French colonial documentary in sub-Saharan Africa—propaganda-infused travel, hunting, expedition, and ethnographic films. After independence, African directors reclaimed their cinematic image by challenging outsider claims to authenticity and developing new models for nonfiction. Gabara highlights the nearly forgotten innovations of early decades and analyzes recent works that have attracted a wider audience on the continent and internationally. In a complex network of images and languages and across a dynamic range of modes, African documentarists have remade a global art form rooted in oppression, exoticization, and a simplistic conception of filmic realism.

Accounting for the evolution of nonfiction filmmaking in marginalized spaces from 1906 to the present, *Documentary Objectives* charts new ground in the fields of film studies, African studies, and French and Francophone studies.

Rachel Gabara is the Nancy Gillespie Brinning Professor in French at the University of Georgia. She is author of *From Split to Screened Selves: French and Francophone Autobiography in the Third Person*.

FEBRUARY

342 pages | 6 x 9 in. | 38 b&w illus.

PB 978-0-253-07480-5 \$49.00 (SDT) | £38.00

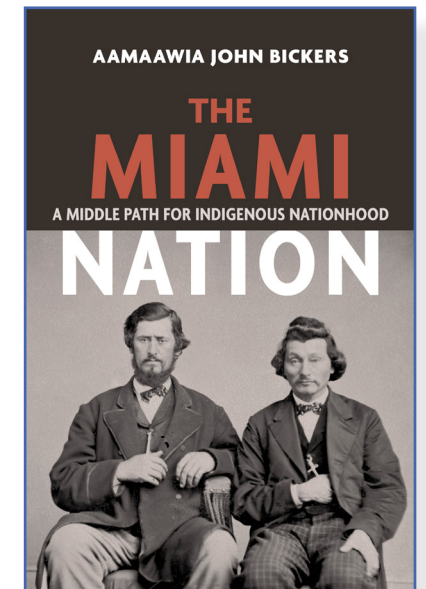
HC 978-0-253-07479-9 \$120.00 (LB) | £94.00

Also available as an ebook

The Miami Nation

A Middle Path for Indigenous Nationhood

AAMAAWIA JOHN BICKERS



As the United States sought to expand its territorial holdings at the start of the nineteenth century into what is now Ohio and Indiana, the Indigenous Myaamia (Miami) peoples of the Wabash River Valley came together to form a united front to protect their lands and their people. The Miami National Council was designed by its founders to allow the Myaamia people and their leaders to engage with the federal government and American culture on their own terms.

The Miami Nation tells the fascinating history of both politics and people. Skillfully weaving together oral narratives, archival research, existing published histories, and his own family's recollections and stories, Aamaawia John Bickers illustrates the broader strategies and forces that affected how the Miami Nation responded to American imperial expansion, illuminating the challenges, achievements, and occasional missteps along the way. Bickers begins with the formation of the Miami National Council in the early nineteenth century, following their political development through two forced removals, the American Civil War, allotment and the Dawes Act, and finally the ratification of the constitution of the Miami Tribe of Oklahoma in 1939. But throughout these experiences, the Miami Nation maintained its cultural identity and continued to sustain its community.

As the first academic history of the Myaamia people written by a tribal member, *The Miami Nation* centers Myaamia voices as it contemplates issues of Indigenous power, settler colonialism, and how a community can charter its own path through history.

Aamaawia John Bickers is Assistant Professor of History at Case Western Reserve University, where he teaches courses in Native American and Early American history.

JUNE

370 pages | 6 x 9 in. | 6 color illus., 9 b&w illus., 3 maps

PB 978-0-253-07539-0 \$50.00 (SDT) | £39.00

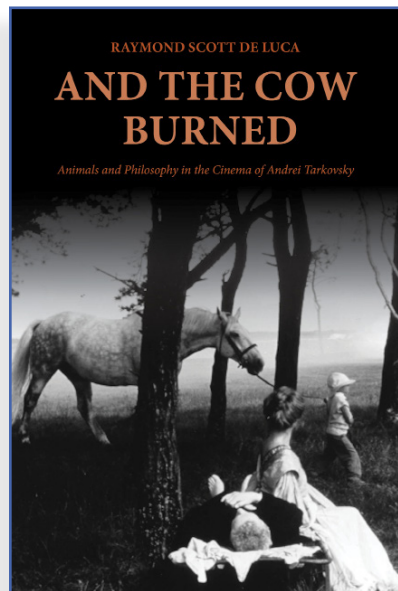
HC 978-0-253-07538-3 \$100.00 (LB) | £78.00

Also available as an ebook

And the Cow Burned

Animals and Philosophy in the Cinema of Andrei Tarkovsky

RAYMOND SCOTT DE LUCA



In the films of legendary Soviet director Andrei Tarkovsky, images of visually striking and mysterious animals serve as powerful symbols, marvels, and metaphors, from nomadic dogs to rolling horses and soaring birds. Yet Tarkovsky's hauntingly beautiful depictions of animals exist in suspended tension with his often grisly portrayals of animal cruelty—exemplified by the cow he set on fire while making his second feature film *Andrei Rublev*. These disturbing moments challenge viewers' perceptions of Tarkovsky's morality and complicate his films' refined artistry.

And the Cow Burned is a dynamic interdisciplinary study of Tarkovsky's filmography that draws on insights from animal studies, ethical philosophy, and film theory. Through focused case studies centered on different animals, De Luca posits that Tarkovsky's body of work serves as a canvas for animal philosophy, exposing contradictions inherent in human-animal relationships while raising questions about agency, ethics, and power. Readers are invited to engage with the ethical ramifications of Tarkovsky's depictions and understand these animals as real beings whose experiences are fundamentally woven into his moral and aesthetic considerations.

And the Cow Burned challenges us to rethink the connections between animals and humans, encouraging a fresh perspective on the paradoxical exchanges that shape our interactions and paving the way for new interpretations in the future.

Raymond Scott De Luca is Assistant Professor of Russian Studies in the Department of Russian and East Asian Languages and Cultures (REALC) at Emory University.

JANUARY

334 pages | 6 x 9 in. | 59 b&w illus.

PB 978-0-253-07468-3 \$45.00 (SDT) | £35.00

HC 978-0-253-07467-6 \$100.00 (LB) | £78.00

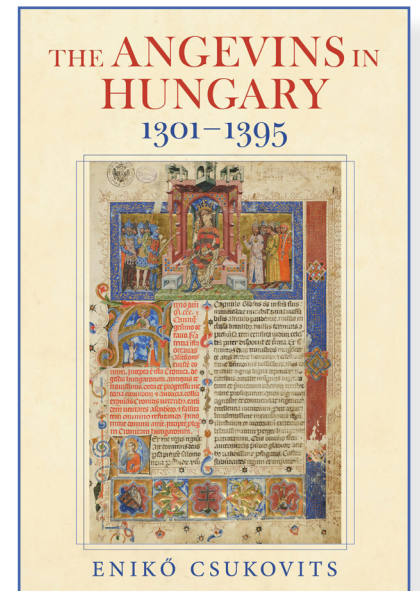
Also available as an ebook

“This book is beautifully conceived and extremely well written. . . . It has the potential—in part due to Tarkovsky's own reputation and broad reach—to catapult the world of Slavic studies into a central spot in animal studies, a field that has to date by and large ignored the cultures of Russia when it comes to thinking about the animal in human lives.”

—**Jane Costlow**, author of *Worlds Within Worlds: The Novels of Ivan Turgenev*

The Angevins in Hungary 1301–1395

ENIKŐ CSUKOVITS



From the thirteenth to the fifteenth century, the House of Anjou was one of Europe's most significant ruling dynasties, with dominions extending across the continent from the French province that gave them their name to the kingdoms of Hungary and Poland. The House of Anjou was the tie that bound these countries with their varying levels of development, their divergent institutions, and their far-flung geography.

The Angevins in Hungary 1301–1395 traces the lives and reigns of three generations of this dynasty: the founder of the dynasty, Charles I; his son Louis I, who also won the Polish throne and occupied that of Naples; and Louis's daughters, Mary, Queen of Hungary, and Hedwig, Queen of Poland. Author Enikő Csukovits does more than just present the Angevin dynasty's activities in Hungary, however, depicting the Angevins' reign over Hungary within several important contexts: the family's control of Naples and the entire Kingdom of Sicily, as well as several other Italian city-states and communes; the changing relationships between the Italian and Hungarian branches of the dynasty; the Hungarian Angevins' sovereignty over Poland; and the role Angevin Hungary played as a regional power in the fourteenth century.

Examining the Anjou countries together with the Kingdom of Hungary in the center, *The Angevins in Hungary 1301–1395* provides a new understanding of how these territories were managed, the networks of connections that determined their fate, the character of the relationships between these countries and provinces, and the similarities and differences between these entities' institutions.

Enikő Csukovits is a scientific advisor at the Research Centre for the Humanities, Institute of History in Budapest. She is author of *Hungary and the Hungarians: Western Europe's View in the Middle Ages*.

FEBRUARY

424 pages | 6½ x 9¼ | 26 b&w illus., 4 maps

PB 978-0-253-07505-5 \$55.00 (SDT) | £43.00

HC 978-0-253-07504-8 \$125.00 (LB) | £98.00

Also available as an ebook

STUDIES IN HUNGARIAN HISTORY

László Borhi, *editor*

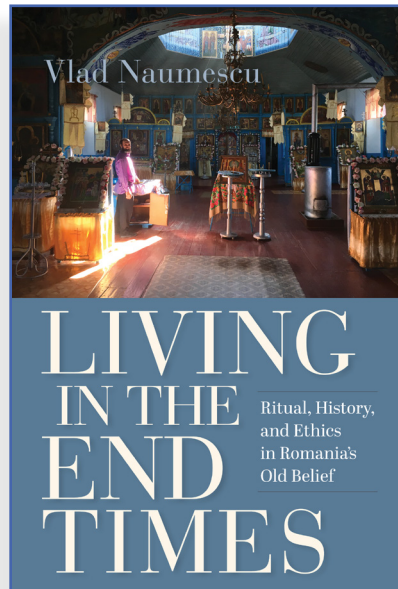
“English-speaking scholarship has not fully explored the multifaceted history of this important medieval dynasty. . . . This book is a welcomed addition to the international discourse on the Angevin history in the 14th century.”

—**Dušan Zupka**, author of *Ritual and Symbolic Communication in Medieval Hungary under the Árpád Dynasty (1000–1301)*

Living in the End Times

Ritual, History, and Ethics in Romania's Old Belief

VLAD NAUMESCU



“This is an excellent book, offering a powerful meditation on religious life in a dwindling Old Belief community in Romania. Naumescu . . . casts important light on the workings of hope, doubt, desperation, commitment, and ethics.”

—Mathijs Pelkmans, author of *Fragile Conviction: Changing Ideological Landscapes in Urban Kyrgyzstan*

In the Danube Delta, on the border between Romania and Ukraine, a shrinking community of Russian Old Believers—Orthodox Christians who rejected seventeenth-century religious reforms in Russia—has struggled for survival, withdrawn from the world while simultaneously trying to engage with it. Waves of social change, from internal divisions and migration to external secularization and modernization, have reinforced this community's commitment to the old Orthodox rites and customs, as well as their long-standing conviction that the end times are imminent.

Living in the End Times offers an in-depth ethnographic and historical exploration of the persistence of this community in contemporary Romania. Vlad Naumescu examines their ways of making history, pursuing continuity, and inscribing their historical experience into a narrative of radical hope. The interwoven life stories of the Old Believers challenge broader dichotomies of the secular and the religious, socialist and postsocialist, and continuity and rupture, revealing a community whose obligation to bear the past sanctifies the present and gives scope to the future. Against the threats of spiritual doubt, ritual failure, and lacking priesthood that have defined centuries of religious crisis, Old Belief has already provided its adherents the means to turn rupture into continuity, loss into creative transformation, and endings into beginnings.

Living in the End Times reveals how the most “orthodox” of Eastern Christians became modern by staying true to their faith, inviting us to reconsider the nature of orthodoxy, historicity, and modernity.

Vlad Naumescu is Professor of Anthropology at Central European University. He is author of *Modes of Religiosity in Eastern Christianity: Religious Processes and Social Change in Ukraine*.

APRIL

192 pages | 6 x 9 in. | 17 b&w illus.

PB 978-0-253-07555-0 \$32.00 (SDT) | £25.00

HC 978-0-253-07554-3 \$80.00 (LB) | £62.00

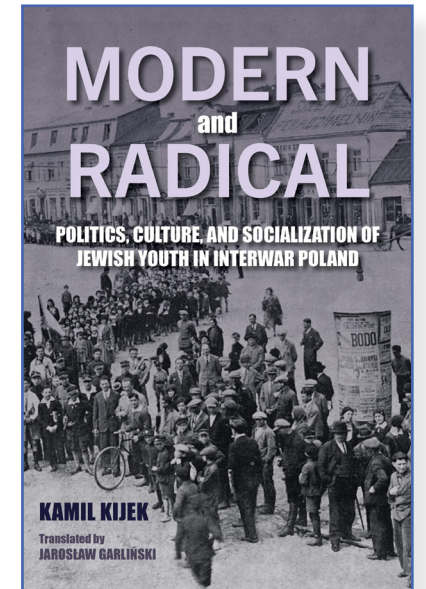
Also available as an ebook

Modern and Radical

Politics, Culture, and Socialization of Jewish Youth in Interwar Poland

KAMIL KIEK

TRANSLATED BY JAROSŁAW GARLIŃSKI



Why were the last generation of Jews to grow up in Poland before the Holocaust so susceptible to change and new ideas? Despite any major differences between different groups of Jewish youth, whether rich, poor, traditional, orthodox, Zionist, socialist, or communist, the generation as a whole was unified by “radical modernism,” engaging with revolutionary political ideologies of the 1930s.

Modern and Radical explores the political consciousness of this generation of Jewish youth who came of age in 1930s Poland. Author Kamil Kijek describes how Jewish youth in the 1920s and '30s, unlike their parents and grandparents, attended Polish public schools, adapted to the realities of a Polish national state, and were significantly influenced by both Polish elite and popular cultures—despite the state's emphasis on ethnic Polish nationalism creating a strong feeling of exclusion. This, combined with discrimination in higher education and employment, as well as the growth of antisemitism, created a generation of Jewish youth with a complex, love-hate relationship with the Polish state.

Drawing on hundreds of autobiographies penned by young Polish Jews throughout the 1930s, *Modern and Radical* provides rich insight into how this unique group of Jewish youth in the interwar period experienced life in the emerging national Polish state.

Kamil Kijek is Assistant Professor in the Taube Department of Jewish Studies at the University of Wrocław, Poland. He has held doctoral and postdoctoral fellowships in the United States, Israel, Germany, and the United Kingdom, including in the Center for Jewish History in New York and Hebrew University in Jerusalem.

FEBRUARY

390 pages | 6 x 9 in.

PB 978-0-253-07493-5 \$60.00 (SDT) | £47.00

HC 978-0-253-07492-8 \$120.00 (LB) | £94.00

Also available as an ebook

Jews in Eastern Europe

Jeffrey Veidlinger, Mikhail Krutikov, and Geneviève Zubrzycki, editors

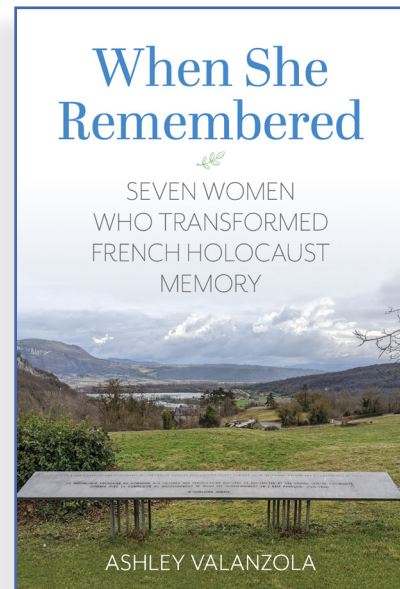
“Kijek has produced . . . an endlessly rich, wide-ranging, and insightful ethnographic reconstruction of the lives and hopes of the Jewish generation that came of age in the 1930s. Add to that the fact that it makes five major arguments about the trajectory of Polish Jewish history in the 1930s, and this a work that nobody working on modern Jewish history can ignore.”

—Kenneth B. Moss, author of *An Unchosen People: Jewish Political Reckoning in Interwar Poland*

When She Remembered

Seven Women Who Transformed French Holocaust Memory

ASHLEY VALANZOLA



When She Remembered showcases an intertwined group of seven influential women, from well-known figures such as Simone Veil to memory activist Sabine Zlatin, who shaped the production of Holocaust memory in France from 1945 to the present.

Most of these women began their memory work immediately after the war by testifying at perpetrator trials and when monuments were commissioned. In the subsequent decades, their work transformed from personal memory projects to large-scale, politically driven initiatives. Through decades of engagement with Holocaust memory, these seven individuals ensured the stories of Jewish women were featured in the greater wartime narrative. In doing so, they deliberately shifted the French discourse on the Holocaust away from a focus on victimization and resistance to female agency during the fight for survival under Nazi occupation. Alongside other activists, these women became political actors by pushing the state to reckon with the legacy of French complicity in the deportation of Jews.

Pulling from diverse archival sources as well as material culture and oral histories, *When She Remembered* convincingly reveals why the themes of gender, resistance, and memory continue to resonate widely in French history.

Ashley Valanzola is Assistant Professor of History at Middle Tennessee State University in Murfreesboro, Tennessee. Before becoming a professor, she served six years in the US Navy.

JUNE

312 pages | 6 x 9 in. | 18 b&w illus.

PB 978-0-253-07581-9 \$40.00 (SDT) | £31.00

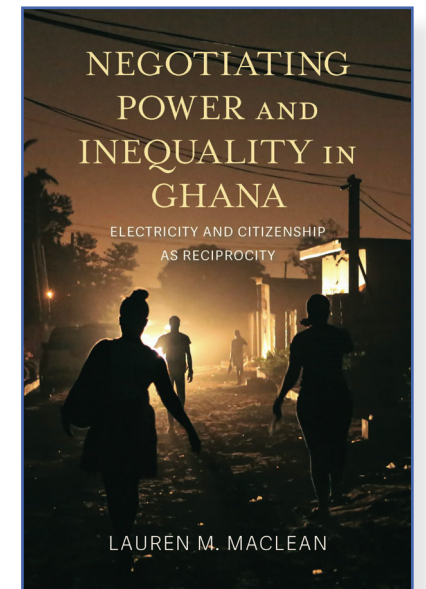
HC 978-0-253-07580-2 \$100.00 (LB) | £78.00

Also available as an ebook

Negotiating Power and Inequality in Ghana

Electricity and Citizenship as Reciprocity

LAUREN M. MACLEAN



Negotiating Power and Inequality in Ghana aims to unravel the puzzling reality that, despite enduring greater difficulties from the electricity shortages, the Ghanaian citizens who suffered the most harshly were also the least likely to demand political accountability from the state. Drawing on a unique mix of archival evidence, focus groups, qualitative interviews, survey data, and contemporary art and music, author Lauren M. MacLean reveals the complex politics of electricity provision in Ghana over time for politicians and citizens. While political leaders scrambled to extend the “national grid” to win the next election, both better-off and less-well-off Ghanaians recognized that public service delivery was unequal and depended on where you lived. The book challenges the idea that citizenship is simply a social contract between individuals and the state and theorizes how rising inequalities in the Global South are producing new understandings of social rights and fragmenting the reciprocity between groups within the nation. Better-off Ghanaians were not as willing to cross-subsidize electricity access, while those worse off felt forced to make illegal connections to the grid. The weakening of “citizenship as reciprocity” undermined not only the functioning of the electricity infrastructure but also democracy.

Targeted at a diverse audience that includes academics, policymakers, activists, and the general public, *Negotiating Power and Inequality in Ghana* encourages readers to gain insight into the dynamics that lead to political crises and to explore potential solutions to energy poverty in a time marked by increasing inequality and global climate challenges.

Lauren M. MacLean is Dr. Thomas P. O'Neill Jr. Chair of Public Life and Department Chair of Political Science at Northeastern University. She is author of *Informal Institutions and Citizenship in Rural Africa*, (with Melani Cammett) *The Politics of Non-State Social Welfare*, and (with Diana Kapiszewski and Benjamin L. Read) *Field Research in Political Science*.

FEBRUARY

318 pages | 6 x 9 in. | 24 b&w illus., 1 map

PB 978-0-253-07476-8 \$45.00 (SDT) | £35.00

HC 978-0-253-07475-1 \$100.00 (LB) | £78.00

Also available as an ebook

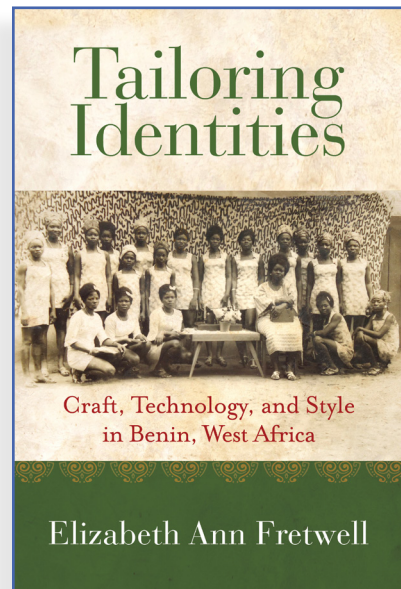
“Lauren M. MacLean draws on a wide range of sources (including) interviews, popular music and art, government documents, newspapers, and social media . . . (creating) a book that is interdisciplinary in its methods and broad in its audience, seeking to engage academics, policymakers, activists, and practitioners alike by providing a straightforward explanation for this ongoing crisis.”

—Jennifer Hart, author of *Making an African City: Technopolitics and the Infrastructure of Everyday Life in Colonial Accra*

Tailoring Identities

Craft, Technology, and Style in Benin, West Africa

ELIZABETH ANN FRETWELL



“This book is, as far as I am aware, one of the few surveys of an area in West Africa that successfully covers hundreds of years of sartorial history. Fretwell’s arguments are significant both to understanding the history of this specific area but also as a model for studies in other areas.”

—Elisabeth L. Cameron, author of *Art of the Lega*

From the wrapped and draped fabrics of precolonial Fon dress to the widespread custom clothing industry of the late twentieth century, Benin’s tailors have built both rich traditions of artisanal skill and a storied history of innovation. Their work and expertise clothe everyday life and, in doing so, contribute to shifting notions of status, identity, and power in the cities and towns of southern Benin.

Tailoring Identities reveals the rich history behind the gendered and occupational identities of Benin’s craftspeople and how their mastery over the material world positioned them as experts in style and sartorial meaning. Drawing on archival records from Benin, the United States, France, and Senegal and connecting them with oral histories, local material archives, and insights from her own apprenticeship with a Beninois master seamstress, Elizabeth Ann Fretwell demonstrates how West African tailors became important technological and cultural agents. By combining and repurposing tools, techniques, and material inputs from African and non-African sources and refining their craft through long-standing regional practices of innovation and collaboration, tailors consistently created groundbreaking fashions while giving form to political and social change.

Shifting conversations about African fashion from its aesthetics, authenticity, and consumption toward the making of garments and the development of craft knowledge, *Tailoring Identities* opens new artisanal pathways into the interdisciplinary study of fashion and clothing, technology, and urban social history.

Elizabeth Ann Fretwell is Assistant Professor of African History at Old Dominion University in Norfolk, Virginia. She received her PhD from University of Chicago and has previously published in *Radical History Review*, *History and Technology*, and the *Journal of Urban History*.

MARCH

280 pages | 6 x 9 in. | 37 b&w illus., 4 maps

PB 978-0-253-07535-2 \$45.00 (SDT) | £35.00

HC 978-0-253-07534-5 \$95.00 (LB) | £74.00

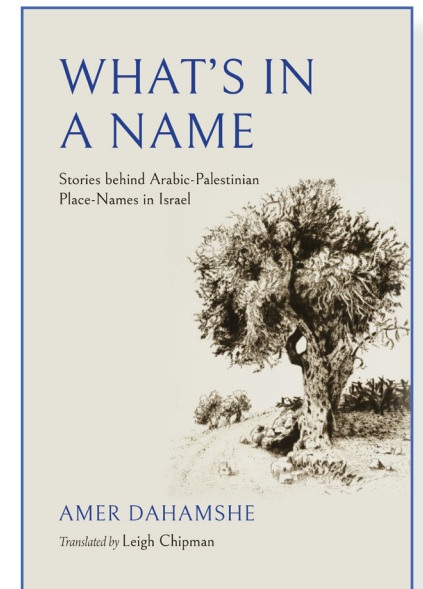
Also available as an ebook

What’s in a Name

Stories behind Arabic-Palestinian Place-Names in Israel

AMER DAHAMSHE

TRANSLATED BY LEIGH CHIPMAN



Examining the geographical names used by the Palestinian minority living in Israel, *What’s in a Name* is a book about the Palestinian names of places: their pronunciation in local dialects; their narratives, stories, and history; the motifs and themes underlying their bestowal; and the cultural messages they communicate. Based on a rich repertoire of original fieldwork in Arabic, Amer Dahamshe analyzes the Arabic names of villages and towns as well as natural formations such as rivers, hills, and meadows in the Arab-Palestinian society in Israel. In doing so, Dahamshe charts the past and present of the cultural geography of Palestinian society as a “memory-scape” that reveals the true historical map of Israel/Palestine and brings to life its human habitation across the generations.

A poetic study of the ideological and cultural construction of how names create meaning, *What’s in a Name* shows how names can reflect multiculturalism and a tradition of tolerance in spite of ongoing processes of erasure.

Amer Dahamshe received his PhD from the Department of Hebrew Literature at the Hebrew University of Jerusalem. He currently teaches in the Hebrew department at the Arab Academic College of Education in Israel–Haifa and is a research fellow in the Department of Hebrew and Comparative Literature at the University of Haifa. His first book, *A Local Habitation and a Name: A New Literary and Cultural Reading of the Arabic Geographical Names of the Land*, was published in Hebrew, and he coedited (with Yossef Schwartz) *Place-Names and Spatial Identity in Israel-Palestine Majority-Minority Relation, Oblivion and Memory*.

MARCH

230 pages | 6 x 9 in. | 3 charts

PB 978-0-253-07518-5 \$30.00 (SDT) | £23.00

HC 978-0-253-07517-8 \$60.00 (LB) | £47.00

Also available as an ebook

Rights: English-speaking countries

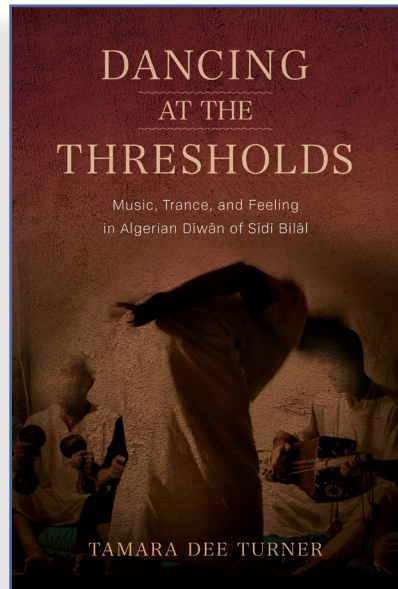
OLAMOT SERIES IN HUMANITIES AND SOCIAL SCIENCES

Irit Dekel, Jason Mokhtarian, and Noam Zadoff, editors

Dancing at the Thresholds

Music, Trance, and Feeling in Algerian Dīwān of Sīdī Bilāl

TAMARA DEE TURNER



“I cannot overemphasize how vital a scholarly contribution this is. . . . Given (Turner’s) own position as a musician capable not only of interviewing dīwān experts but also of playing with them, she is the only one able to give us this kind of deeply researched, ‘experience-near’ personal account. No one else would be able to do this.”

—Jane Goodman, author of *Staging Cultural Encounters: Algerian Actors Tour the United States*

Dancing at the Thresholds tells the story of a racialized community in Algeria that literally trance dances at the thresholds of consciousness. It also tells the story about how these communities negotiate and “dance” at thresholds of the sacred and profane, at the perceived clashes of Islam and animism, or of sub-Saharan versus North African lifeworlds.

Drawing on extensive ethnographic fieldwork alongside archival sources, oral histories, and ritual analysis, author Tamara Dee Turner considers these dances through an affective, embodied lens to challenge mainstream assumptions of affect theory. The dance embodies centuries of traumatic histories haunting these communities: their ritual, dīwān, coalesced over three centuries of the trans-Saharan slave trade. Embodying these tumultuous pasts, dīwān rituals move painful feelings through the trancing body to the point of affective “ignition” and release. However, to accomplish this, ritual actors must cultivate specific atmospheres conducive to trance and transformation via a particular Algerian understanding of atmosphere called “hāl.”

A much-needed ethnographic approach to the living family lineages, practices, and intimate epistemologies of dīwān, *Dancing at the Thresholds* is a story about the nature of healing and how wellness depends on the respect of wider, affective ecologies beyond both the individual and the human.

Tamara Dee Turner is a psychological anthropologist and ethnomusicologist specializing in the utilization of ritual, music, and trance in mental health and healing, particularly in North Africa.

MAY

344 pages | 6 x 9 in. | 16 b&w illus., 2 maps, 5 b&w tables, 13 printed music items

PB 978-0-253-07588-8 \$50.00 (SDT) | £39.00

HC 978-0-253-07587-1 \$110.00 (LB) | £86.00

Also available as an ebook

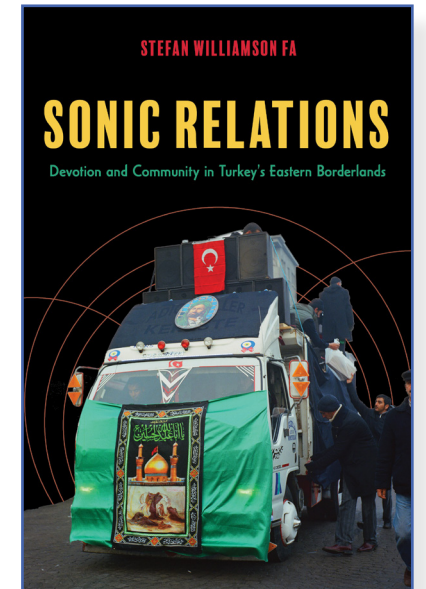
PUBLIC CULTURES OF THE MIDDLE EAST AND NORTH AFRICA

Paul A. Silverstein, Susan Slyomovics, and Ted Swedenburg, editors

Sonic Relations

Devotion and Community in Turkey’s Eastern Borderlands

STEFAN WILLIAMSON FA



Sonic Relations explores how sound shapes religious life and community among Twelver Shi’i Muslims in eastern Turkey and beyond, examining the powerful role of devotional recitation in cultivating relationships not only among people but also with the unseen. These sonic practices are central to Muslim devotional life, and through media and public ritual performance, they also shape how identity is expressed in broader social and political spheres.

Attending to a range of sonic forms and events, such as public processions, ritual lamentations, and the circulation of audiovisual recordings, Stefan Williamson Fa offers a new relational perspective on Islam, foregrounding affiliations with more-than-human figures and civic life. Whether communal, devotional, or transnational, Twelvers’ relationships with their communities and with the unseen enable them to cultivate the self through sounding and listening. Grounded in detailed ethnographic material collected in Turkey’s eastern borderlands and via transnational networks in Iran, Georgia, Azerbaijan, and Germany, Williamson Fa tells a compelling story about the human and more-than-human relations Twelver Shias seek to cultivate amid the Republic of Turkey’s changing society and politics.

Through vivid ethnographic vignettes, analysis, and audiovisual examples, *Sonic Relations* offers an intimate look at how Twelver Shi’i Muslims forge bonds of love, faith, and community within Turkey and across borders. It invites readers to rethink religion, not as belief alone, but as a sensory, relational, and deeply embodied experience.

Stefan Williamson Fa is a cultural anthropologist and Research Associate at the Centre of Islamic Studies, University of Cambridge.

MAY

232 pages | 6 x 9 in. | 8 b&w illus., 1 map, 3 b&w tables

PB 978-0-253-07572-7 \$45.00 (SDT) | £35.00

HC 978-0-253-07571-0 \$100.00 (LB) | £78.00

Also available as an ebook

PUBLIC CULTURES OF THE MIDDLE EAST AND NORTH AFRICA

Paul A. Silverstein, Susan Slyomovics, and Ted Swedenburg, editors

“What I really appreciate about this book is the richness of the ethnography. . . . The intricate detailed accounts of the Twelver rituals, recitations, festivals, and media worlds are vivid and provide a welcome, lively look at this community and their religious orientations.”

—Kim Shively, author of *Islam in Modern Turkey*

Feminism in Armenian

Lives and Texts through Empire, Genocide, and Diaspora

MELISSA BILAL AND LERNA EKMEKCIOGLU

TRANSLATIONS BY G. M. GOSHGARIAN



“Women have been writing; men simply haven’t been reading. Bilal and Ekmekcioglu offer a resounding response to a field that for over a century has ignored women’s writing and, even more so, Armenian women’s rich history of activism, humanitarianism, and feminism that embedded them within the larger global movements, foremost among them the global feminist movement.”

—Elyse Semerdjian, author of
Remnants: Embodied Archives of the Armenian Genocide

From the early 1860s, when the first Armenian women’s journal began publication in Constantinople, to the late 1960s, when the longest-running Armenian women’s journal of the postgenocide diaspora ceased publication in Beirut, Armenian feminists actively participated in contemporary social and political life. Even so, their writings remain scarce and understudied to the present day.

Feminism in Armenian explores the first hundred years of Armenian feminism through an intergenerational and intertextual study. Tracing the lives and work of twelve public intellectuals, Melissa Bilal and Lerna Ekmekcioglu connect these women’s voices to each other and to contemporary historical moments. As these women developed an intersectional feminist politics for their rights as both women and Armenians, their lives took them from Ottoman Constantinople to the various corners of the world, including Egypt, modern Turkey, Lebanon, Soviet Armenia, France, and the United States. Most of them also felt the personal and intellectual impact of the 1915 Armenian Genocide. Their rich collection of texts—translated from the original Armenian—includes life writing, fiction, opinion pieces, public speeches, editorials, personal correspondence, and more.

Highlighting the lives and activism of a racialized and diasporic group, *Feminism in Armenian* allows for a fresh reading of Ottoman and post-Ottoman Armenian history.

Melissa Bilal is Assistant Professor of Ethnomusicology and Music at the University of California, Los Angeles, where she holds the Promise Chair in Armenian Music, Arts, and Culture and directs the Armenian Music Program. She has published extensively on Armenian memory in Turkey.

Lerna Ekmekcioglu is McMillan-Stewart Professor of History at the Massachusetts Institute of Technology.

JUNE

576 pages | 8½ x 10 in. | 27 color illus., 45 b&w illus.

PB 978-0-253-07564-2 \$50.00 (SDT) | £39.00

HC 978-0-253-07563-5 \$120.00 (LB) | £94.00

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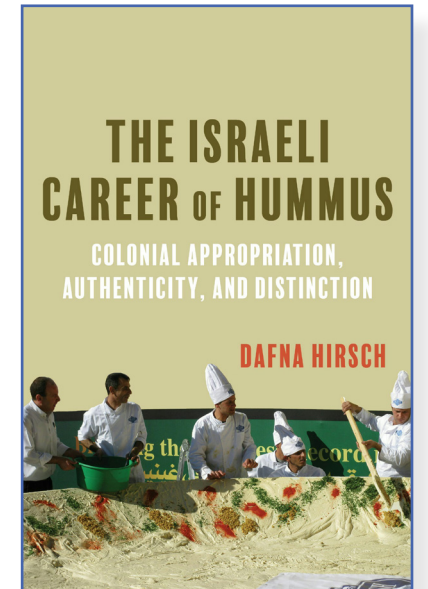
OTTOMANICA: VOICES, SOURCES, PERSPECTIVES

Kaya Şahin editor

The Israeli Career of Hummus

Colonial Appropriation, Authenticity, and Distinction

DAFNA HIRSCH



How did an Arab dish become an Israeli culinary passion? Less than a century ago, hummus and other Palestinian staples were often met with disinterest and sometimes outright rejection among Zionist settlers. Yet for modern-day Israelis, hummus has become something iconic: a dish whose everyday consumption is irrevocably intertwined with cultural perceptions of indigeneity and masculinity.

The Israeli Career of Hummus tracks how hummus has turned from an “Arab” or “Oriental” food into a national symbol and culinary cult in Israel. Rather than regard culinary appropriation as a necessary outcome of land colonization, author Dafna Hirsch instead examines how changing gastronomic, economic, and political factors intersected with material and cultural production in a multilayered and socially stratified colonial space. Departing from the thesis of cultural erasure of hummus’s Arab or Palestinian provenance, Hirsch shows how the Arab identity of hummus functions as a semiotic resource, which is sometimes suppressed and at other times leveraged to lend authenticity to hummus—and thus to its consumers.

Shedding new light on the sociohistorical process of culinary appropriation amid settler colonialism and nation building, *The Israeli Career of Hummus* invites readers to consider the complex trajectory and multiple factors and mediators that participate in the making of a highly charged and politically contested dish.

Dafna Hirsch is Senior Lecturer in the Department of Sociology, Political Science and Communication at the Open University of Israel. She is the author of “We Are Here to Bring the West”: *Hygiene Education and Nation Building in the Jewish Society of Mandate* and editor of *Entangled Histories in Palestine/Israel: Historical and Anthropological Perspectives*.

MARCH

328 pages | 6 x 9 in. | 29 b&w illus.

PB 978-0-253-07531-4 \$40.00 (SDT) | £31.00

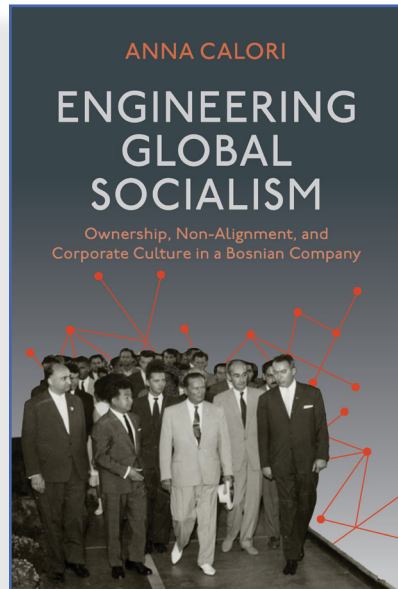
HC 978-0-253-07530-7 \$110.00 (LB) | £86.00

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Engineering Global Socialism

Ownership, Non-Alignment, and Corporate Culture in a Bosnian Company

ANNA CALORI



“*Engineering Global Socialism* challenges readers to perceive continuities between late socialist Yugoslavia, immediate postwar reconstruction, and the ostensibly more forward-looking reforms of the early twenty-first century. . . . The sophisticated nonlinearity of Calori’s theory of transition brings a state-of-the-art understanding of how ‘transition’ is now being understood by critical specialists.”

—Catherine Baker, author of *Race and the Yugoslav Region: Postsocialist, Post-Conflict, Postcolonial?*

Engineering Global Socialism chronicles the journey of the Bosnian global corporation Energoinvest and its workers from its Yugoslav socialist ideals through decades of dissolution, reconstruction, and postsocialist transformation.

Author Anna Calori provides a company-centric window into the business history of socialist globalization during periods of national dissolution, destruction, and rebuilding. Contrary to popular perceptions of “centralized” socialist states, Energoinvest actively shaped trade relations with the Global South, driven by a socialist corporate culture that encouraged competition as well as collective decision-making. Through oral histories and archival research, Calori reveals how Energoinvest’s workers paired the promise of a new model of global integration with their own visions of a working world in which they set the rules of engagement—and how, upon its sale to mostly foreign owners, the marginalization and ethnic homogenization of employee shareholders mirrored the changes around citizenship in Bosnia. Now, in the twenty-first century, Energoinvest offers new promises of a postindustrial future, but its often hazy parameters leave workers to rely on the memory of “what could have been” to make sense of change.

Tracing the long trajectory of a Yugoslav enterprise through decades of large-scale social change, *Engineering Global Socialism* presents a historical and sociological moment in which workers’ ideas about social and corporate enterprise offered the possibility of a more democratic path to globalization.

Anna Calori is Lecturer in Contemporary Economic History at the School of Social and Political Sciences, University of Glasgow.

FEBRUARY

260 pages | 6 x 9 in. | 5 b&w illus., 1 b&w table

PB 978-0-253-07509-3 \$48.00 (SDT) | £37.00

HC 978-0-253-07508-6 \$100.00 (LB) | £78.00

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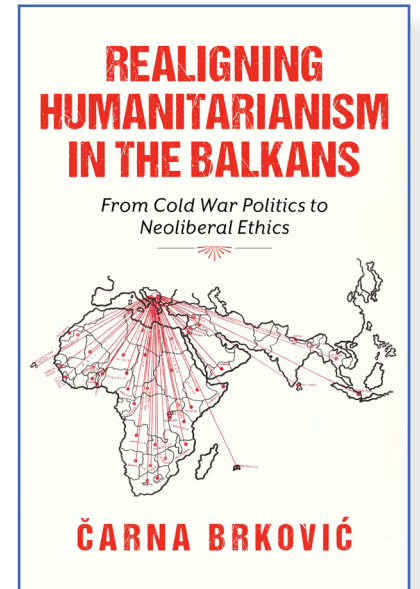
FRAMING THE GLOBAL

Hilary Kahn and Deborah Piston-Hatlen, editors

Realigning Humanitarianism in the Balkans

From Cold War Politics to Neoliberal Ethics

ČARNA BRKOVIĆ



During the Cold War, humanitarianism became the focus of intense debates among intellectuals, politicians, and diplomats from capitalist, socialist, and nonaligned countries about the boundaries between the political and nonpolitical. However, with the fall of socialism near the end of the twentieth century, these discussions over what humanitarianism is, what it could be, and what it ought to be were largely forgotten.

Realigning Humanitarianism in the Balkans examines how the fall of socialism changed humanitarianism in the Balkan region, beginning with the work of the Yugoslav Red Cross within the Non-Aligned Movement in the 1970s and continuing with work in Montenegro by local organizations in a refugee camp between 2000 and 2018. Author Čarna Brković traces how humanitarian regimes of care and discipline, implemented by local staff, have become the main source of support and the main channel of sociocultural integration of displaced communities in the Balkans. Within these regimes, though, structural problems generate a profound sense of disappointment for both the humanitarians and the displaced people.

By tracing the shifts in humanitarianism between the West, the East, and the South, *Realigning Humanitarianism in the Balkans* uncovers how the fall of state socialism shaped not only humanitarian practices but also how we analyze them—often in ways that have gone unnoticed.

Čarna Brković is Professor of Cultural Studies and European Ethnology at the University of Mainz, Germany.

MARCH

192 pages | 6½ x 9¼ | 9 b&w illus.

PB 978-0-253-07522-2 \$34.00 (SDT) | £27.00

HC 978-0-253-07521-5 \$80.00 (LB) | £62.00

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WORLDS IN CRISIS: REFUGEES, ASYLUM, AND FORCED MIGRATION

Elizabeth Cullen Dunn and Georgina Ramsay, editors

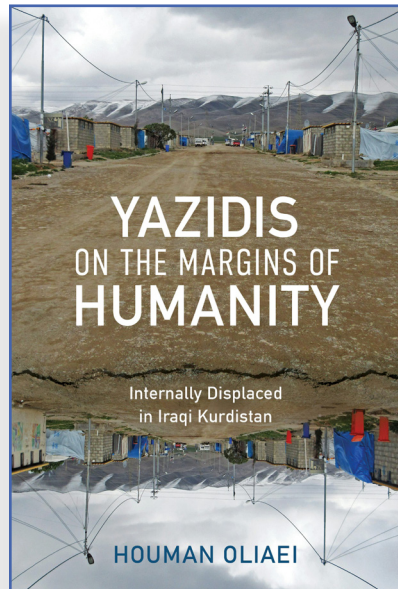
“By reviving forgotten worldmaking projects from the Cold War era, this book is much needed reading in our current increasingly militarized period. It is also an important contribution to rethinking the place of anthropological critique and analysis of different scalar projects.”

—Martin Fotta, author of *From Itinerant Trade to Moneylending in the Era of Financial Inclusion: Households, Debts and Masculinity among Calon Gypsies of Northeast Brazil*

Yazidis on the Margins of Humanity

Internally Displaced in Iraqi Kurdistan

HOUMAN OLIAEI



“A critical and valuable contribution to the blossoming literature on the Yazidis as well as the established literatures on humanitarianism and asylum politics.”

—Güneş Murat Tezcür, author of *Liminal Minorities: Religious Difference and Mass Violence in Muslim Societies*

After the 2014 ISIS genocide, hundreds of thousands of Iraq's Yazidi minority were forced to flee their ancestral homeland in Sinjar. While global attention focuses on refugees crossing international borders, the Yazidis' experience represents a less visible yet more common face of displacement—those forced from their homes but confined within national boundaries as internally displaced persons (IDPs).

Drawing on ethnographic research in an IDP camp in Iraqi Kurdistan, *Yazidis on the Margins of Humanity* examines how Yazidis navigate the lived contradictions of internal displacement: they are citizens of a state that failed to protect them, yet that very citizenship now prevents them from seeking safety elsewhere. Author Houman Oliaei shows how internal displacement creates a paradox of protection, where international institutions view IDPs as too much like citizens to warrant protection, while governments see them as too displaced to recognize them as full citizens. In this interstitial space, Yazidis are hyper-visible as victims but erased as political subjects. The Yazidis' struggles for recognition illuminate how humanitarian governance within state borders transforms displacement into a technology of control, creating overlapping forms of liminality—legal, spatial, and temporal—that suspend displaced citizens in a permanent state of provisional existence.

Yazidis on the Margins of Humanity demonstrates how internal displacement has evolved from an emergency requiring a response into systematic political dispossession. States maintain sovereignty over populations they have effectively abandoned, while humanitarian institutions transform citizens into objects of care stripped of political rights.

Houman Oliaei is Assistant Professor of Anthropology at Babson College.

APRIL

240 pages | 6½ x 9¼ in. | 28 b&w illus.

PB 978-0-253-07559-8 \$40.00 (SDT) | £31.00

HC 978-0-253-07558-1 \$90.00 (LB) | £70.00

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WORLDS IN CRISIS: REFUGEES, ASYLUM, AND FORCED MIGRATION

Elizabeth Cullen Dunn and Georgina Ramsay, *editors*

How to Talk to a Cat

Buber, Philosophy, and Dialogue with Unspeaking Things

DUSTIN N. ATLAS

Guided by the philosophical insights of Jewish philosopher Martin Buber, *How to Talk to a Cat* explores the possibility of dialogue beyond the boundaries of spoken language. Original and effective in its interdisciplinary scope, this book ventures into the complexities of engaging in meaningful dialogue with creatures that do not use verbal communication, focusing on unspeaking beings we encounter in the domestic sphere: cats, babies, plants, and tools, among others.

Author Dustin N. Atlas distinguishes between talking to entities in a direct second-person dialogue, talking about them in a third-person analytical mode, and focusing on how the former is possible in the absence of speech. While many discussions of Buber's philosophy have focused on the I-You relationship, *How to Talk to a Cat* emphasizes the dynamic processes of dialogue that take place over time where attention, rather than presence, is central. Raising questions about the nature of understanding, cohabitation, and the possibility of connection across different beings, Atlas encourages readers to look more closely at their present life, to reconsider the scope of dialogue and extend it beyond the human to include the silent relationships we share with the world around us.

Bringing Jewish thought into conversation with contemporary philosophy, ethology, animal studies, and critical theory, *How to Talk to a Cat* challenges prevailing assumptions about the limitations of dialogue and expands on the nature of understanding, cohabitation, and the possibility of connection across types of beings.

Dustin N. Atlas is Director of Jewish Studies and Associate Professor in the School of Religion at Queen's University. He specializes in contemporary Jewish thought and aesthetics, especially works that concern imperfection, gossip, and non-human creatures.

MARCH

184 pages | 6 x 9 in.

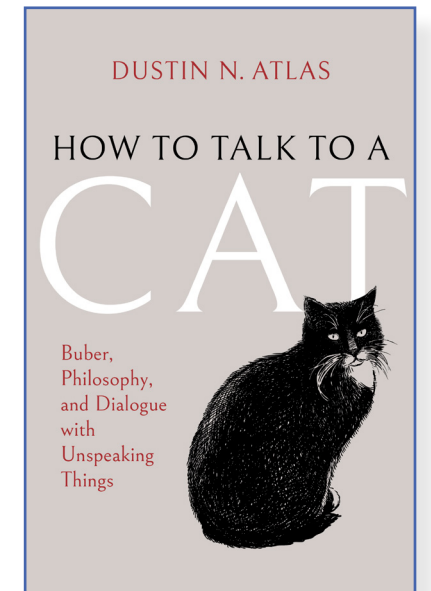
PB 978-0-253-07577-2 \$35.00 (SDT) | £27.00

HC 978-0-253-07576-5 \$80.00 (LB) | £62.00

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NEW JEWISH PHILOSOPHY AND THOUGHT

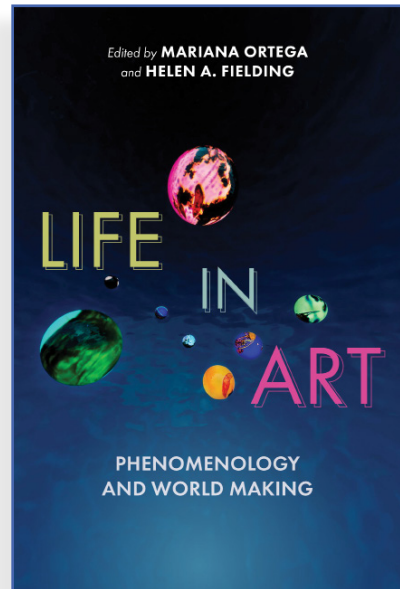
Zachary J. Braiterman, *editor*



Life in Art

Phenomenology and World Making

EDITED BY MARIANA ORTEGA AND HELEN A. FIELDING



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Art practices reveal the entwinement of perception and understanding, opening possibilities for new ways of enacting the political. An artwork can serve as more than solely an aesthetic object: in the public sphere it beckons us to resist, challenge, and change the world around us.

Wide-ranging in scope and application, *Life in Art* showcases how, at the intersection of art and phenomenology, sociopolitical issues can be examined anew. Eleven diverse, international, established, and emerging academics and artists reveal how art opens possibilities for breaking colonial logics, resisting injustice, and addressing climate catastrophe. Through their multilayered and multidisciplinary phenomenological analyses, these original essays reveal how a variety of artworks from diverse fields—dance, sculpture, performance, photography, literature, architecture, film, and virtual reality—can engage perception in ways that transform the self and the world. Some essays focus on specific artworks; others consider theoretical questions that frame the intersection of aesthetics and phenomenology; and still more expand on the ways art can lead to political and social action.

Offering a multiplicity of diverse views on the intersections between phenomenology and aesthetics, *Life in Art* highlights how this entanglement fosters our desires to mend, repair, and make new worlds.

Mariana Ortega is Professor of Philosophy and Women's, Gender, and Sexuality Studies at the Pennsylvania State University.

Helen A. Fielding is Professor of Philosophy and Gender, Sexuality, and Women's Studies at Western University.

APRIL

340 pages | 6 x 9 in. | 33 color illus., 3 b&w illus.

PB 978-0-253-07568-0 \$49.00 (SDT) | £38.00

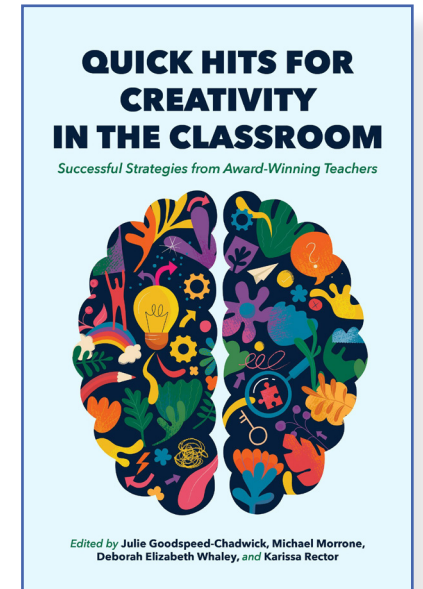
HC 978-0-253-07567-3 \$100.00 (LB) | £78.00

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Quick Hits for Creativity in the Classroom

Successful Strategies from Award-Winning Teachers

EDITED BY JULIE GOODSPEED-CHADWICK, MICHAEL MORRONE, DEBORAH ELIZABETH WHALEY, AND KARISSA RECTOR



Quick Hits for Creativity in the Classroom introduces faculty, administrators, and staff to creative techniques that can be incorporated into the classroom at undergraduate and graduate levels. These techniques from the arts, humanities, social sciences, and sciences can enhance learning and support professional development experiences for students and faculty alike. While faculty are experts in their disciplines, many are not formally trained in effective or evidence-based teaching practices. *Quick Hits for Creativity in the Classroom* brings together creative and successful approaches to teaching across disciplines to provide an exciting resource for implementing and generating teaching practices to make our classrooms welcoming and empowering spaces, whether in person or online. This volume includes nearly 50 essays to equip university and college instructors with teaching strategies, tools, materials, ideas, assignments, and more to foster engagement with as many students as possible while supporting faculty and student agency in the learning process.

Gathering a diverse array of award-winning teachers from a wide range of disciplines and academic levels, *Quick Hits for Creativity in the Classroom* will prove to be an invaluable resource for evidence-based effective teaching that cultivates creativity and leads to experiences that will enhance students' opportunities to demonstrate their growth and what they have learned in the classroom and beyond.

Julie Goodspeed-Chadwick is Chancellor's Professor of English, Affiliate Faculty in Women's, Gender, and Sexuality Studies, and Director of the Office of Student Research at Indiana University Columbus.

Michael Morrone is Teaching Professor of Business Communication at the Kelley School of Business and the former Executive Director of the Faculty Academy on Excellence in Teaching (FACET) at Indiana University Bloomington.

Deborah Elizabeth Whaley is Professor and Department Chair of African American Studies at the University of Iowa.

Karissa Rector is the Operations Director for FACET at Indiana University.

APRIL

264 pages | 6 x 9 in. | 13 b&w illus., 4 b&w tables

PB 978-0-253-07501-7 \$35.00 (SDT) | £27.00

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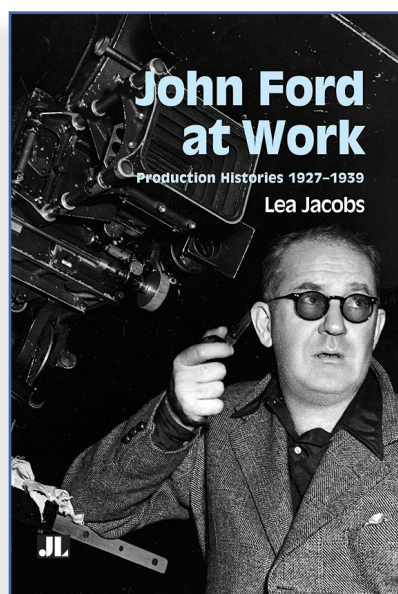


FROM JOHN LIBBEY PUBLISHING

John Ford at Work

Production Histories 1927–1939

LEA JACOBS



OCTOBER 2025

256 pages | 6½ x 9½ in.

300 b&w photos

PB 9780-86196-757-5

\$32.00 (AC) | £25.00

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John Ford at Work: Production Histories 1927–1939 explores the evolution of John Ford's career in the Hollywood studio system of the 1930s as the system itself changed in response to the coming of sound and the business downturn instigated by the Depression. Based on a decade of research utilizing the studio files of Twentieth Century–Fox, RKO, and Samuel Goldwyn, it delineates the director's collaborations with the producers, screenwriters, actors, and cinematographers that had the most impact on his production practices. It traces the major literary, cinematic, and musical sources from which he drew. It considers relevant changes in film technology and seeks to explain how they were incorporated into his style. Films analyzed include *4 Sons*, *The Black Watch*, *Arrowsmith*, *Air Mail*, *The Lost Patrol*, *The Informer*, *Judge Priest*, *Steamboat Round the Bend*, *The Prisoner of Shark Island*, *Wee Willie Winkie*, *Stagecoach*, and *Young Mr. Lincoln*.

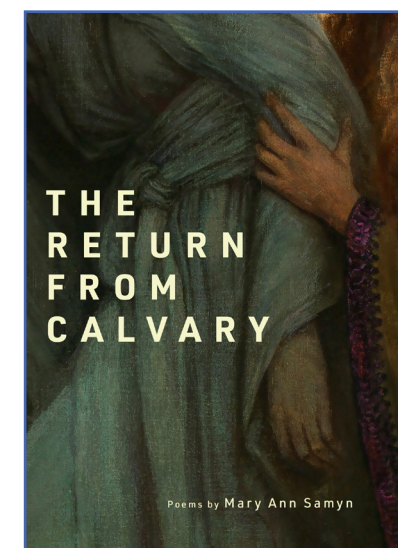
Lea Jacobs, Professor Emeritus, University of Wisconsin–Madison, taught film history and aesthetics. Her books include *The Wages of Sin: Censorship and the Fallen Woman Film*, *Theatre to Cinema* (written with Ben Brewster), and *Film Rhythm After Sound: Technology, Music and Performance*.

FROM 42 MILES PRESS

The Return from Calvary

Poems

MARY ANN SAMYN



“What could be more generous, more precise in honoring the spirit of attention and quiet intensity that permeates her stunning new volume *The Return from Calvary*. In a series of lyrics lamenting the passing of her father, Samyn refuses special effects and ostentations of style in favor of the more authenticating priorities of concision, movement, surprise, wisdom, and a complexity of feeling and idea. Though disciplined by the genuine and local, the daily and small, these poems stand no less at the threshold of the unsaid. Therein lies their gift. In heartbreak, wonder. In the futureless future, this calling to attend. A magnificent book.”

—Bruce Bond, author of *The Dove of the Morning News*

What good is suffering? Why does it happen? How do we go on? In her much-anticipated seventh collection, Mary Ann Samyn brings her eye for beauty, however fleeting, and her signature wit to bear on these questions. “The Book of Grief trails off, or I lose my place,” she writes, looking up, out, in, away—, by turns haunted or reassured by dreams and memories, kept company by nature. “Will there ever be comfort again in this life?” Mary Ann asks, “God so loved the world, we are told. / I walk the neighborhood where I left off being a child. / There is nothing doing, save a light breeze.”

Mary Ann Samyn has published six books of poetry, including *Air, Light, Dust, Shadow, Distance* (42 Miles Press) and *My Life in Heaven*. Her work has appeared in *American Literary Review*, *Colorado Review*, *FIELD*, *Laurel Review*, *Los Angeles Review*, and elsewhere. She teaches in the MFA program at West Virginia University and can be found on Substack where she writes *Cake & Poetry*.

NOVEMBER 2025

88 pages | 7 x 10 in.

PB 978-1-7328511-7-7

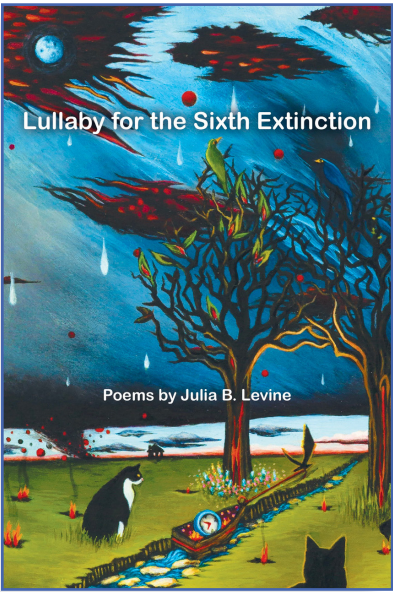
\$17.00 (TP) | £13.00

FROM WOLFSON PRESS

Lullaby for the Sixth Extinction

Poems

JULIA B. LEVINE



NOVEMBER 2025

90 pages | 7 x 10 in.

PB 978-1-950066-25-4
\$15.00 (TP) | £12.00

WINNER OF THE WOLFSON PRESS POETRY CHAPBOOK PRIZE

“Julia Levine’s *Lullaby for the Sixth Extinction* is an album of moments, a testament to a family’s love in the face of pediatric oncology. . . . Every line woke up a new corner of my heart. If you are constantly in awe of how the body is a difficult miracle, this book is for you.”

—Traci Brimhall, author of *Love Prodigal*

“How do you withstand the living moments when a grandchild is sick, has cancer? You explore death from the outside. That’s what Julia Levine does in these poems. . . . This is a crying book. It’s a love book filled with a love you can’t even put into words, and that’s what happens.”

—Matthew Lippman, author of *We Are All Sleeping with Our Sneakers On*

This remarkable collection by an acclaimed poet follows the experiences of a woman whose infant grandson has been diagnosed with cancer. The poet traces the spiritual trial, the battle between hope and despair, that almost consumes her and the child’s parents, while in the background, she observes early signs of environmental collapse. Through deftly crafted language that delves unflinchingly into the heart of suffering, Levine helps us to confront the most difficult questions related to our urge for survival and our desire for meaning. Great passages of understanding and insight lift us out of ourselves, disclosing core truths of the terrible and beautiful world in which we live and dream.

Julia B. Levine’s recent poetry awards include the 2015 Northern California Book Award for her fourth collection, *Small Disasters Seen in Sunlight*, a 2024 Pushcart Prize, the 2024 Terrain Poetry Prize, the 2023 Oran Robert Perry Burke Award from *The Southern Review*, as well as a 2022 Academy of American Poets Laureate Fellowship for her work in building resiliency in teenagers in the context of climate change. Her work has appeared in *Ploughshares*, *The Nation*, *The Southern Review*, *The Missouri Review*, and *Prairie Schooner*. She earned a PhD from University of California, Berkeley, and an MFA in poetry from Pacific University. Her fifth collection, *Ordinary Psalms*, won a Nautilus Silver Award in Poetry.

FROM WOLFSON PRESS

Sleeping in a Field

Poems

TRIIN PAJA



JUNE 2025

46 pages | 6 x 9 in.

PB 978-1-950066-19-3
\$15.00 (TP) | £12.00

“These poems read like hymns, like devotions—to the world and its imperiled creatures and to beloveds—but they are grief songs, dusk-lit funeral chants that celebrate the wild beauty of a thing even as it passes. . . . In these pages, Triin Paja conjures a strange and spectral world, brings it fully into beautiful being, dappled with poem-light, her words ‘oil / for the lantern of our poor earth.’”

—Francesca Bell, author of *What Small Sound and Bright Stain*

“This remarkable collection begins with a declaration and ends with a wish. In between, in poems both haunted and haunting, Triin Paja leads us in and out of the most elemental of rooms: a river, the wind, a field; remember them from childhood? It is a particular relief to discover a poet who understands.”

—Mary Ann Samyn, author of *My Life in Heaven and Air, Light, Dust, Shadow, Distance*

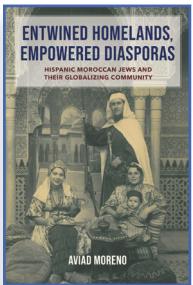
“Triin Paja’s richly described *Sleeping in a Field* delights in the natural world. Nonetheless, Paja does not shy away from the realities of death and predation among animals. Instead, the book observes the cycles of that world in a way that is subtly feminine: human mothers and daughters are woven into this rhythm of return, alongside animal ones. The world *Sleeping in the Field* creates feels folkloric and ancient, mysterious and ineffable, as Paja acknowledges when she tells us ‘my throat grew sore / whistling to indecipherable birds / for thereafter, speaking felt like betrayal.’”

—Kim Jacobs-Beck, author of *Luminaries and Torch*

Triin Paja lives in a small village in rural Estonia. She is the author of four collections of poetry in Estonian and a recipient of the Värskke Rõhk Poetry Award, the Betti Alver Literary Award, and the Juhan Liiv Prize for Poetry. Her English poetry has received two Pushcart Prizes and has appeared in such journals as *Poetry*, *The Glacier*, *Prairie Schooner*, *The Adroit Journal*, *Apple Valley Review*, and *Entropy*. *Sleeping in a Field* is her first book publication in English. Her poetry has been translated into German, Czech, Finnish, Russian, Lithuanian, Latvian, and Slovenian. Paja is a member of the Estonian Writers’ Union.



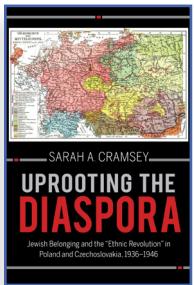
AWARDS & ACCOLADES



ENTWINED HOMELANDS, EMPOWERED DIASPORAS
Hispanic Moroccan Jews and Their Globalizing Community
Aviad Moreno

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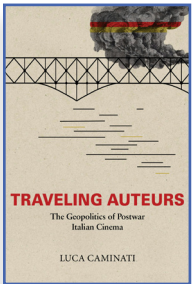
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UPROOTING THE DIASPORA
Jewish Belonging and the “Ethnic Revolution” in Poland and Czechoslovakia, 1936–1946
Sarah A. Cramsey

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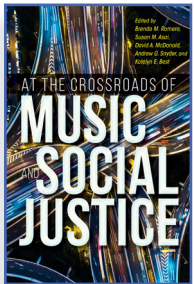
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The Geopolitics of Postwar Italian Cinema
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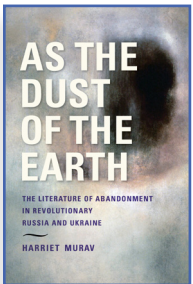
PB 978-0-25306-955-9 | \$30.00



AT THE CROSSROADS OF MUSIC AND SOCIAL JUSTICE
Edited by Brenda M. Romero, Susan M. Asai, David A. McDonald, Andrew G. Snyder, and Katelyn E. Best

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Bruno Nettl Prize (2023)—**Commended**

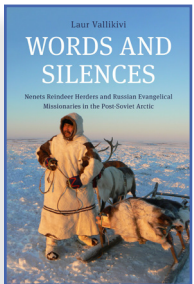
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The Literature of Abandonment in Revolutionary Russia and Ukraine
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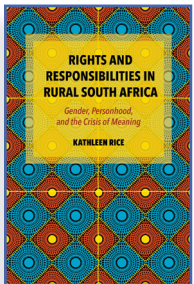
PB 978-0-25306-876-7 | \$40.00



DIVINE MONEY
Islam, Zakat, and Giving in Palestine
Emanuel Schaeublin

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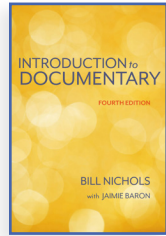


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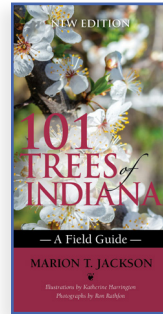
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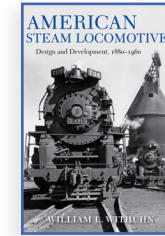
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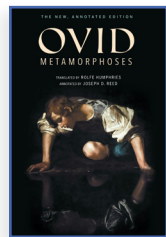
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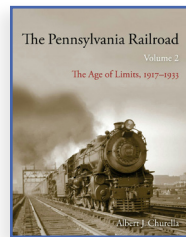
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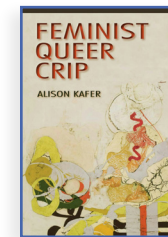
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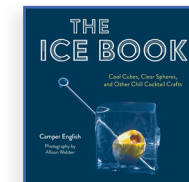
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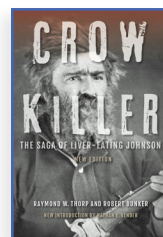
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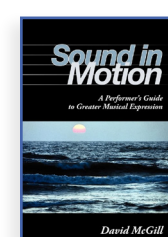
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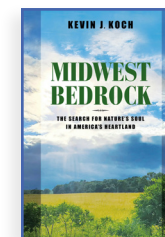
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