



The University of Arkansas Press

FALL 2012

FALL 2012 • CONTENTS

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And the New . . .

An Inside Look at Another Year in Boxing

Thomas Hauser

Captures a remarkable year in boxing: 2011

"Virtually every piece is notable for its carefully drawn characters who will linger on the edges of readers' minds long after the book has been shelved. As always, Hauser is the best."

—*Booklist on Boxing Is . . .*, 2010

Thomas Hauser's recording of the contemporary boxing scene has become boxing's most eagerly anticipated written work. *Booklist* has called Hauser "the most respected boxing journalist working today and perhaps the best ever." Robert Lipsyte calls him "the best boxing writer of our time."

And the New . . . is the latest compilation of Hauser's essential catalog on boxing. It brings readers into the dressing room with fighters like Manny Pacquiao and Sergio Martinez in the moments before 2011's biggest fights. Hauser's award-winning investigative journalism exposes the inner workings of HBO Sports and the economic realities that drive boxing today. There's a look back in time at the incomparable Henry Armstrong, and much more.

Thomas Hauser is the author of forty-three books. His first work, *Missing*, was made into an Academy Award-winning film. He later authored *Muhammad Ali: His Life and Times*, the definitive biography of the most famous fighter ever. In 2004, the Boxing Writers Association of America honored Hauser with the Nat Fleischer Award for Career Excellence in Boxing Journalism.



More from the popular series:

A Beautiful Sickness

Reflections on the Sweet Science

\$22.50 paper • 978-1-55728-718-2

A Year at the Fights

\$22.50 paper • 978-1-55728-733-5

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An Inside Look at Another Year in Boxing

\$22.50 paper • 978-1-55728-859-2

An Unforgiving Sport

An Inside Look at Another Year in Boxing

\$22.50 paper • 978-1-55728-910-0

Boxing Is . . .

Reflections on the Sweet Science

\$22.50 paper • 978-1-55728-942-1

Winks and Daggers

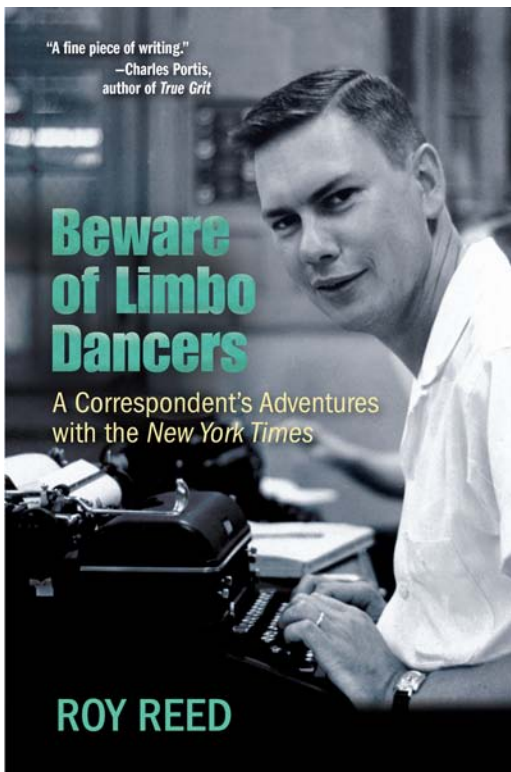
An Inside Look at Another Year in Boxing

\$24.95 paper • 978-1-55728-970-4

September

6 x 9 • 222 pages

\$24.95 paper • 978-1-55728-986-5



Beware of Limbo Dancers

A Correspondent's Adventures with the New York Times
Roy Reed

A noted reporter's recollections

"Roy was one of our best writers at the *Arkansas Gazette*, and with this book he once again gives us a fine piece of writing."

—Charles Portis, author of *True Grit*

"Reporting keeps lively for a long time when it's this good, this seasoned, this much from the thick of things, and this funny."

—Roy Blount Jr., author of *Alphabetter Juice*

"Roy Reed is a dream reporter -- great eye, great ear, great sense of humor and an innate love of the language that was matched by his abiding appreciation of mankind's shared foibles. When he retired from *The New York Times*, he took a large slice of its soul with him. Now he has written a dream of a memoir, reminding us of how joyful it can be to ply the journalist's trade and why it matters to do it well."

—Hodding Carter, former editor of the *Delta Democrat-Times*

This witty, wide-ranging memoir from Roy Reed—a native Arkansan who became a reporter for the *New York Times*—begins with tales of the writer's formative years growing up in Arkansas and the start of his career at the legendary *Arkansas Gazette*. Reed joined the *New York Times* in 1965 and was quickly thrust into the chaos of the Selma, Alabama, protest movement and the historical interracial march to Montgomery. His story then moves from days of racial violence to the political combat of Washington. Reed covered the Johnson White House and the early days of the Nixon administration as it wrestled with the competing demands of black voters and southern resistance to a new world. The memoir concludes with engaging postings from New Orleans and London and other travels of a reporter always on the lookout for new people, old ways, good company, and fresh outrages.

Roy Reed was a reporter from 1956 to 1978, after which he taught journalism at the University of Arkansas for sixteen years. He is the author of two books: *Looking for Hogeye* and *Faubus: The Life and Times of an American Prodigal*, and he is the editor of *Looking Back at the Arkansas Gazette: An Oral History*.

Related Interest:

Looking Back at the Arkansas Gazette

An Oral History

Edited by Roy Reed

\$34.95 cloth • 978-1-55728-899-8

e-book available • 978-1-61075-249-7

Faubus

The Life and Times of an

American Prodigal

Roy Reed

\$27.50 (s) paper • 978-1-55728-467-9

Looking for Hogeye

Roy Reed

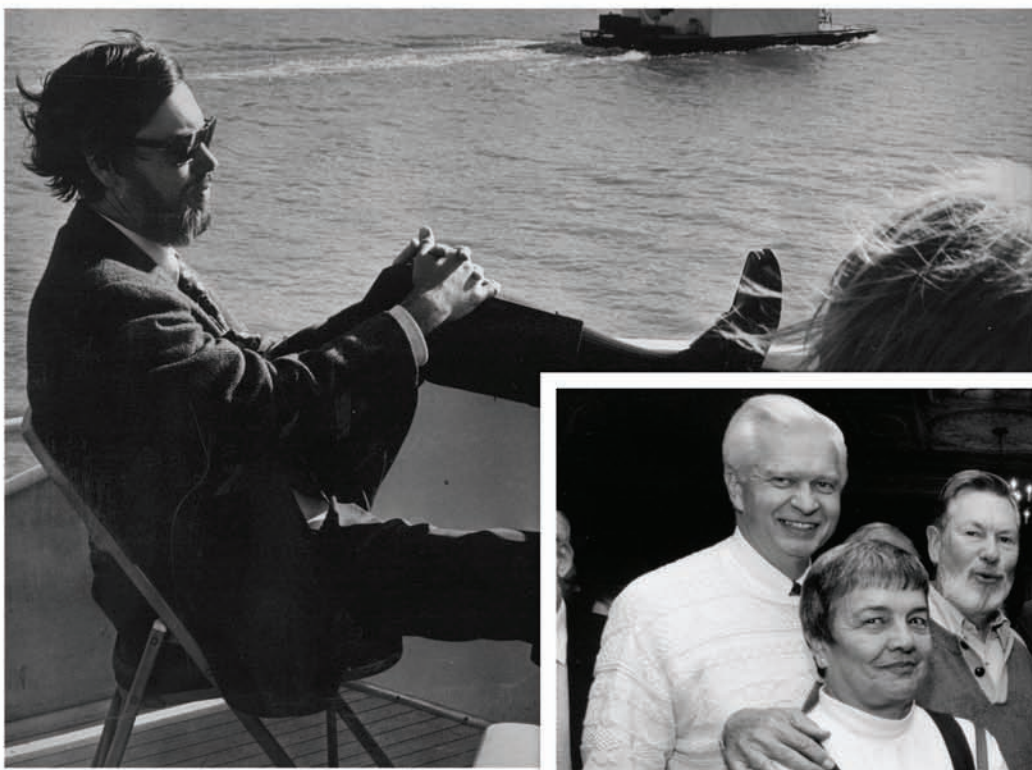
\$24.95 (s) cloth • 978-0-938626-62-6

October

6 x 9 • 257 pages • 15 images • index

\$34.95 cloth • 978-1-55728-988-9

e-book available • 978-1-61075-502-3





In Broken Latin

Poems by Annette Spaulding-Convy

Life in the convent, turned on its head

"Annette Spaulding-Convy's *In Broken Latin* is a lurid, sumptuous, shocking collection of poems, as intimate as any memoir. A riveting portrait of the passions of the body as well as the soul, *In Broken Latin* is ecstatic and wise, brutal and tender. What a breath-taking debut!"

—**Julianna Baggott**, author of *Compulsions of Silk Worms and Bees* and *Lizzie Borden in Love*

"*In Broken Latin* disorders the ritualized life of a passionate and learned Roman Catholic nun, soon to leave her order for the joys and losses of a secular life, a woman's life with childbirth, depression, and rituals at the heart. Annette Spaulding-Convy was a nun and she is a poet. After she leaves the convent, she imagines finding her habit in the closet: "Maybe on the back, I'll sketch a rib / returning to man because it's tired / of the story . . ." Wit, learning, candor, and formal discipline raise the poems, which soar like spirit for the reader's pleasure."

—**Hilda Raz**, author of *What Happens* and *Trans*

"Annette Spaulding-Convy's *In Broken Latin* takes everything you ever assumed about life in the convent and turns it on its head. Smart, sensuous, engaging—these poems balance fierceness with gentleness, humor with darkness, and they are innovative while still being understandable. Spaulding-Convy offers an intelligence and magnetism in her poems that is rarely seen in a first collection."

—**Kelli Russell Agodon**, author of *Letters from the Emily Dickinson Room*

Annette Spaulding-Convy is the cofounder and coeditor of Two Sylvias Press and coeditor of the literary journal *Crab Creek Review*. She is the author of *In the Convent We Become Clouds*, and her poems have appeared in *Prairie Schooner*, *North American Review*, and *Crab Orchard Review*, among others. She lives in a small community on Puget Sound.

The University of Arkansas Press Poetry Series is edited by Enid Shomer.

I bring my newborn to the convent

and worry she will spit-up peaches
on their white dresses,
but they press her to their chests, sing psalms
in Latin, a celibate lullaby.

I left god here
in a stained glass window
when I packed my vows, blamed everything
on the Annunciation, sun crossing its panels
like jade.

They ask me what it's like to give birth,
so I talk blood, stitches, how my body
was an hourglass
spilling sand and constellations all night.
One of them says when she had a hysterectomy,

her twin was found in her uterus, a tumor
of little bones, teeth, hair
and I wonder if this is how Mary felt,
a stone in her pocket,
no stars, no lover, just heavy desert.

November

5 1/2 x 8 1/2 • 65 pages

\$16.00 paper • 978-1-55728-987-2

e-book available • 978-1-61075-501-6

Miller Williams Arkansas Poetry Prize Finalist

The Empty Loom

Poems by Robert Gibb

Love poems and elegies

"One of the best poets now writing in America."

—*Notre Dame Review*

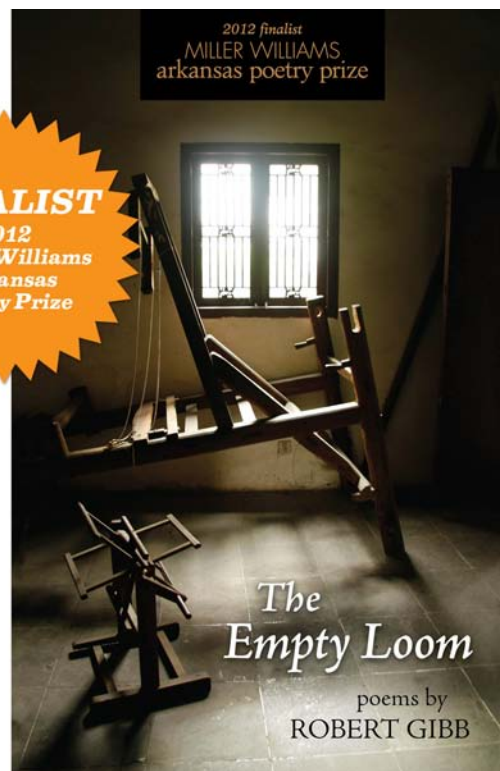
"The strength of American writing today is in such good work."

—**Guy Davenport**, author of *The Geography of the Imagination*

The poems in *The Empty Loom* weave together a figure—lover, wife, mother, muse—which takes shape before us, fully present in what Samuel Beckett calls "the time of the body." Set firmly within the resonance of the natural world and glimpsed in paintings, fabrics, snatches of song, the poems revolve around her, fulfilling their "injunction to savor / The folds of light which fall / On the perishable world." Now joyful, now elegiac in tone, Gibb's love and its loss are rendered in the quiet elegance of image and line characteristic of his poems, their focus shifting like the sun as it tracks its passage across a room, a life.

Robert Gibb was born in 1946 in the steel town of Homestead, Pennsylvania. He is the author of eight books of poetry. His awards include the National Poetry Series, two Poetry Fellowships from the National Endowment for the Arts, a Strousse Award, and a Pushcart Prize. He lives on New Homestead Hill above the Monongahela River.

The University of Arkansas Press Poetry Series is edited by Enid Shomer.



Parenthetical

The friend who introduced us still can't get over
Your great torrent of black hair
And wide regarding eyes, that dance-class air
Masking your reserve. For another

It's our pasture garden and the Angelus
Of light around you, backlit
At the end of an August day. "The pick of the litter,"
I called you once, teasing, but serious.

Your slip shimmered on the bathroom door
Softly as the northern lights,
That first summer I followed your footprints—
Shining parentheses—across the floor.

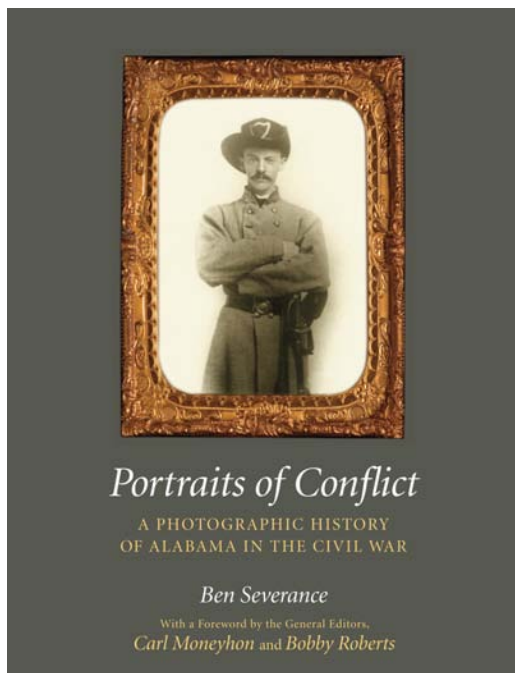
November

5 1/2 x 8 1/2 • 69 pages

\$16.00 paper • 978-1-55728-990-2

e-book available • 978-1-61075-508-5

Miller Williams Arkansas Poetry Prize Finalist



Portraits of Conflict

A Photographic History of Alabama in the Civil War
Ben H. Severance

Tenth volume of acclaimed series

"After two decades, the prize-winning Portraits of Conflict Series continues to uphold its high standards for scholarship and presentation . . . another outstanding contribution to an excellent Civil War series."

—*Journal of Southern History* on *Portraits of Conflict: A Photographic History of Missouri in the Civil War, 2009*

Portraits of Conflict: A Photographic History of Alabama in the Civil War is the tenth volume in this acclaimed series showing the human side of the country's great national conflict. Over 230 photographs of soldiers and civilians from Alabama, many never seen before, are accompanied by their personal stories and woven into the larger narrative of the war both on the battlefield and the home front.

Alabama is unusual among the Rebel states in that, while its people saw little fighting inside its boundaries, nearly one hundred thousand Alabamians served with Confederate units throughout the South. This volume chronicles their experiences in almost every battle east of the Mississippi River—especially at Sharpsburg, Chancellorsville, and Gettysburg under the legendary Robert E. Lee; at Murfreesboro and Chickamauga as part of the ill-fated Army of Tennessee; and at the famous siege of Vicksburg. Ultimately Union soldiers did invade the state, and Alabamians defended their homeland against enemy cavalry raiders at Selma and against Federal warships in the fight for Mobile Bay. The volume also includes accounts of some of Alabama's leading politicians as well as several of its more ordinary citizens.

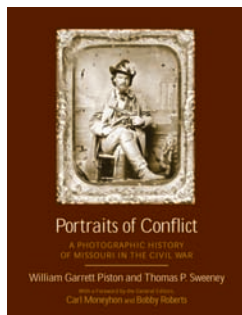
This new volume contains the same quality of photography and storytelling that has attracted Civil War enthusiasts since the first volume was published in 1987, making it another welcome addition to the series *Civil War History* called "a sensibly priced, beautifully produced photographic history."

Ben H. Severance is an associate professor of history at Auburn University Montgomery and a former officer in the United States Army. He is the author of *Tennessee's Radical Army: The State Guard and Its Role in Reconstruction, 1867–1869*.

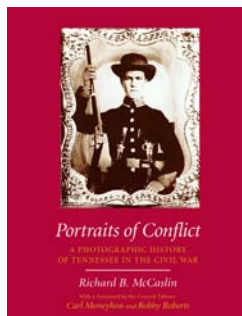
November

8 ½ x 11 • 500 pages • 235 images • index
\$65.00 cloth • 978-1-55728-989-6
e-book available • 978-1-61075-507-8

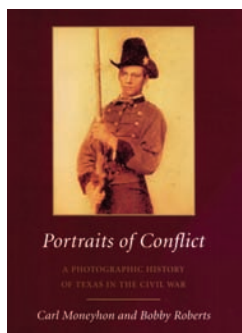
The University of Arkansas Press has published ten volumes in the Portraits of Conflict Series. The volumes currently available are:



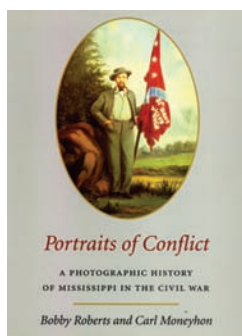
Portraits of Conflict
A Photographic History of Missouri in the Civil War
 William Garrett Piston and Thomas P. Sweeney
 \$65.00 cloth
 978-1-55728-913-1
 e-book available
 978-1-61075-317-3



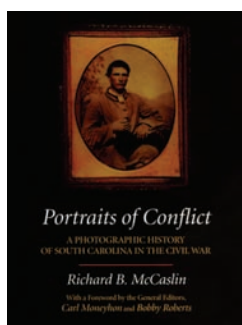
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 \$59.95 cloth
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 Carl Moneyhon and Bobby Roberts
 \$37.50 (s) paper
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Portraits of Conflict
A Photographic History of Mississippi in the Civil War
 Bobby Roberts and Carl Moneyhon
 \$75.00 cloth (s)
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Portraits of Conflict
A Photographic History of South Carolina in the Civil War
 Richard B. McCaslin
 \$75.00 (s) cloth
 978-1-55728-363-4

Praise for the Portraits of Conflict Series:

"The Portraits of Conflict books make for terrific browsing... as the reader turns the pages, and reads one profile to the next, he has no idea what fate has in store for the next soldier, with the randomness of that fate on full display."

—*H-Net*

"A major contribution and welcome addition to Civil War history."

—*The Journal of Southern History*

"A sensibly priced, beautifully produced photographic history."

—*Civil War History*

"A splendid addition to the graphic literature of the sectional conflict."

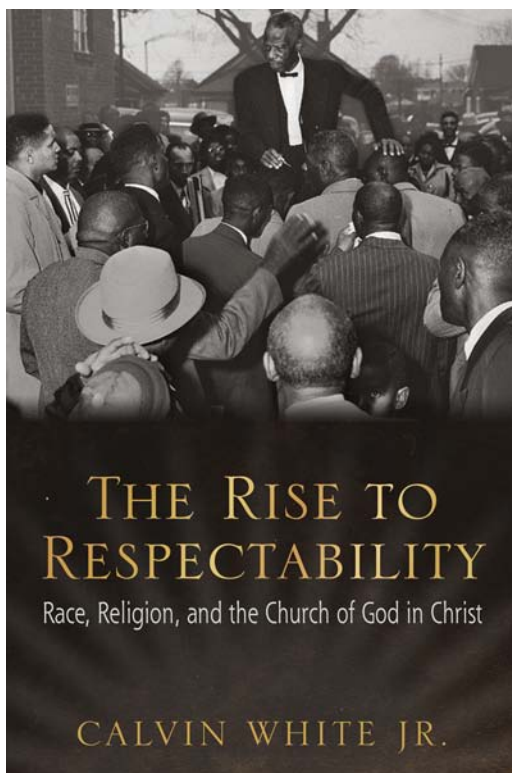
—*Choice*

"Destined to become a collector's item . . . first class."

—*The Civil War News*

"Fine, attractive photographic history."

—*Kansas History*



The Rise to Respectability

Race, Religion, and the Church of God in Christ
Calvin White Jr.

Comprehensive history of the Church of God in Christ

"A timely and valuable contribution to the fields of African American history, religious studies, and southern history. White's work sheds light on the dynamic interplay between religion, class dynamics, race, culture, and evolving notions of uplift and conformity. Will be enjoyed by readers of all levels and interests."

—**Charles W. McKinney Jr.**, author of *Greater Freedom: The Evolution of the Civil Rights Struggle in Wilson, North Carolina*

"A complex, important, and amazing story of religion, race, class, civil rights, and history. Required reading for all serious students of the black church."

—**Reg Hildebrand**, author of *The Times Were Strange and Stirring: Methodist Preachers and the Crisis of Emancipation*

"Uncovers a great deal of valuable historical data and provides one of the very few full-length examinations of the most important group in black Pentecostalism."

—**Paul Harvey**, author of *Through the Storm, Through the Night: A History of African American Christianity*

The Church of God in Christ has nearly five million members in the United States. It is the largest Pentecostal church and the fifth largest Christian church in the country.

Calvin White Jr. is assistant professor of history and director of the African and African American Studies Program at the University of Arkansas. He teaches African American and southern history.

The Rise to Respectability documents the history of the Church of God in Christ (COGIC) and examines its cultural and religious impact on African Americans and on the history of the South. It explores the ways in which Charles Harrison Mason, the son of slaves and founder of COGIC, embraced a Pentecostal faith that celebrated charismatic forms of religious expression that many blacks had come to view as outdated, unsophisticated, and embarrassing.

While examining the intersection of race, religion, and class, *The Rise to Respectability* details how the denomination dealt with the stringent standard of bourgeois behavior imposed on churchgoers as they moved from southern rural areas into the urban centers in both the South and North.

Rooted in the hardships of slavery and coming of age during Jim Crow, COGIC's story is more than a religious debate. Rather, this book sees the history of the church as interwoven with the Great Migration, the struggle for modernity, class tension, and racial animosity—all representative parts of the African American experience.

November

6 x 9 • 239 pages

\$34.95 (s) cloth • 978-1-55728-977-3

e-book available • 978-1-61075-510-8

Democracy, Dialogue, and Community Action

Truth and Reconciliation in Greensboro
Spoma Jovanovic

History of the First Truth and Reconciliation Commission in the United States

On November 3, 1979, five protest marchers in Greensboro, North Carolina, were shot and killed by the Ku Klux Klan and the American Nazi Party. There were no police present, but television crews captured the shootings on video. Despite two criminal trials, none of the killers ever served time for their crimes, exposing what many believed to be the inadequacy of judicial, political, and economic systems in the United States.

Twenty-five years later, in 2004, Greensboro residents, inspired by post-apartheid South Africa, initiated a Truth and Reconciliation Commission (TRC) to take public testimony and examine the causes, sequence of events, and consequences of the massacre. The TRC was to be a process and a tool by which citizens could feel confident about the truth of the city's history in order to reconcile divergent understandings of past and current city values, and it became the foundation for the first Truth and Reconciliation Commission in the United States.

Spoma Jovanovic, who worked alongside other community members to document the grassroots effort to convene the first TRC in the United States, provides a resource and case study of how citizens in one community used their TRC as a way to understand the past and conceive the future. This book preserves the historical significance of a people's effort to seek truth and work for reconciliation, shows a variety of discourse models for other communities to use in seeking to redress past harms, and demonstrates the power of community action to promote participatory democracy.

Spoma Jovanovic is associate professor of communication studies at the University of North Carolina at Greensboro

Democracy,
Dialogue,
and
Community
Action

TRUTH AND
RECONCILIATION
IN GREENSBORO

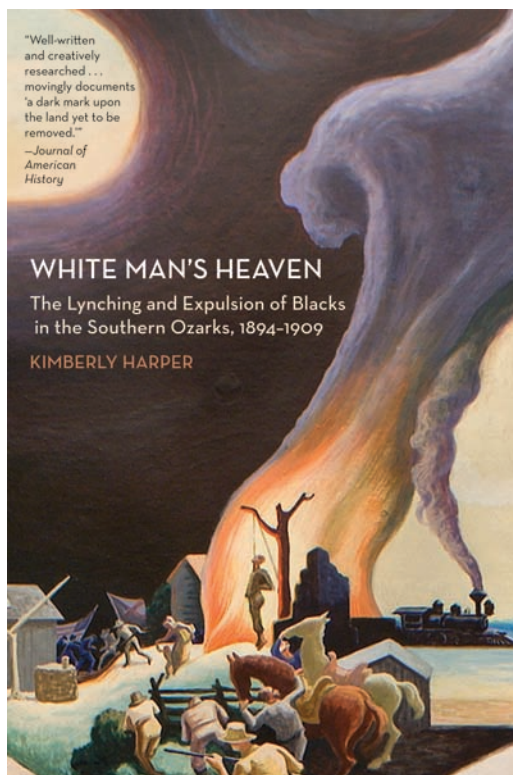
SPOMA JOVANOVIC

November

6 x 9 • 285 pages

\$34.95 (s) cloth • 978-1-55728-991-9

e-book available • 978-1-61075-509-2



WINNER: Distinguished Achievement in Literature, Non-Fiction, Missouri Humanities Council

White Man's Heaven

The Lynching and Expulsion of Blacks in the Southern Ozarks, 1894-1909
Kimberly Harper

Interracial violence in the New South era

"An invaluable work . . . supports and importantly expands on recent studies of sundown towns and racial cleansing."

—*Journal of Southern History*

"Well-written and creatively researched . . . movingly documents 'a dark mark upon the land yet to be removed.'"

—*Journal of American History*

"Does crucial work in bringing attention to a long-neglected but important aspect of southern Ozarks and Missouri history."

—*Missouri Historical Review*

"Essential reading for anyone who lives in the southern Ozarks."

—*Arkansas Historical Quarterly*

"A cogent and illuminating contribution to the burgeoning scholarship on lynching."

—*American Historical Review*

"This is required reading for understanding an important but oftentimes unacknowledged phenomenon in U.S. history."

—*Choice*

White Man's Heaven is the first book to investigate the lynching and expulsion of African Americans in the Missouri and Arkansas Ozarks in the late nineteenth and early twentieth centuries. Kimberly Harper shows how an established tradition of extralegal violence and the rapid political, economic, and social change of the New South era combined to create an environment that resulted in interracial violence. Even though some whites tried to stop the violence and bring the lynchers to justice, many African Americans fled the Ozarks, leaving only a resilient few behind and forever changing the racial composition of the region.

Kimberly Harper lives in the Missouri Ozarks.

August

6 x 9, 302 pages • 32 photographs • index

\$21.95 (s) paper • 978-1-55728-984-1

e-book available • 978-1-61075-456-9

Power Lines

and other stories
Jane Bradley

A *New York Times* Notable Book

Jane Bradley's career was launched when the University of Arkansas Press published her first collection of short stories, *Power Lines*, in 1989. The collection, lauded at the time by the *New York Times*, *Library Journal*, *Publishers Weekly*, and others, is available again, bringing readers this writing filled with sympathy for and understanding of ordinary lives, and as the *New York Times* book review said at its publication, writing filled also with promise for Bradley's future.

"... Her characters come blazing to life at the most unexpected moments, and her voice is at once sympathetic and utterly unsentimental. The best stories in *Power Lines* are loaded with terror, wonder and life—and with promise for Jane Bradley's future."

—*New York Times*

"Ultimately, these strong stories are about survival, not despair."

—*Library Journal*

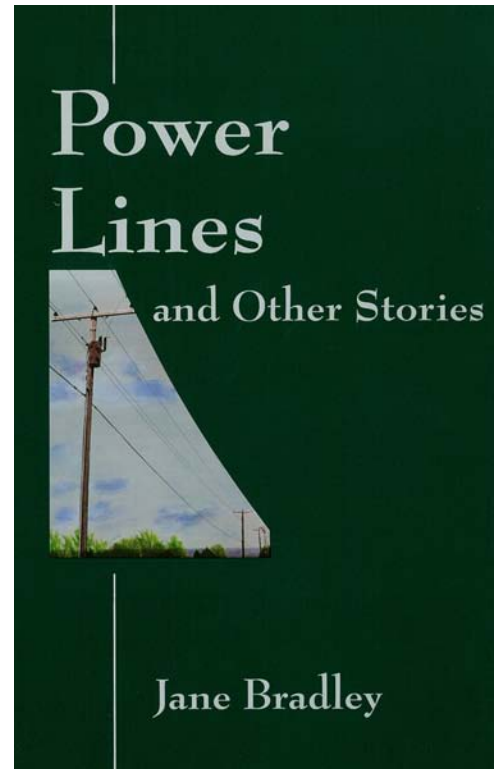
"Bradley's clean, declarative prose yields stirring moments."

—*Publishers Weekly*

"Delicacy and grim power in a promising debut collection."

—*Kirkus Reviews*

Jane Bradley is the author of *Living Doll*, *Are We Lucky Yet*, and *You Believers*. She has won numerous awards for her work, including an NEA Individual Artists Fellowship and an Ohio Arts Council Fellowship. She is professor of creative writing at the University of Toledo.

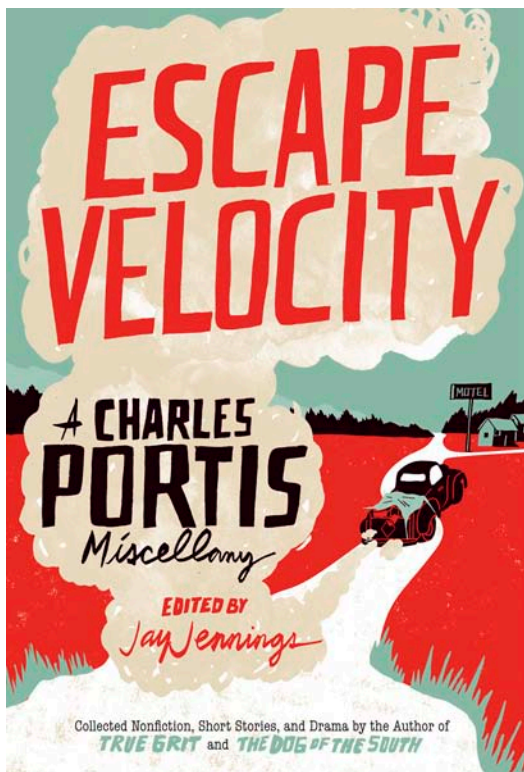


June

Originally published in 1989

6 x 9 • 122 pages

\$19.95 paper • 978-1-55728-111-1



Escape Velocity

A Charles Portis Miscellany

Charles Portis

Edited and with an introduction by Jay Jennings

Illustrations by Mike Reddy

From a writer whose work “captures the soul of America”

For those who care about literature or simply love a good laugh (or both), Charles Portis has long been one of America’s most admired novelists. His 1968 novel *True Grit* is fixed in the contemporary canon, and four more have been hailed as comic masterpieces. Now, for the first time, his other writings—journalism, travel stories, short fiction, memoir, and even a play—have been brought together in *Escape Velocity: A Charles Portis Miscellany*, his first new book in more than twenty years.

All the familiar Portis elements are here: picaresque adventures, deadpan humor, an expert eye for detail and keen ear for the spoken word, and encounters with oddball characters both real and imagined. The collection encompasses the breadth of his fifty-year writing career, from his gripping reportage of the civil rights movement for the *New York Herald Tribune* to a comic short story about the demise of journalism in the twenty-first century. New to even the most ardent fan is his three-act play, *Delray’s New Moon*, performed onstage in 1996 and published here for the first time.

Whether this is your first encounter with the world of Portis or a long-awaited return to it, you’ll agree with critic Ron Rosenbaum—whose essay appears here alongside tributes by other writers—that Portis “will come to be regarded as the author of classics on the order of a twentieth-century Mark Twain, a writer who captures the soul of America.”

Jay Jennings lives in his hometown of Little Rock, Arkansas, where he is a freelance writer. His work appears regularly in the *New York Times Book Review*, and his writing has been recognized by the *Best American Sports Writing* annual and has been included in the humor anthologies *Mirth of a Nation* and *The Lowbrow Reader Reader*. His book *Carry the Rock: Race, Football, and the Soul of an American City* was named a 2010 Okra Pick by the Southern Independent Booksellers Alliance.

Charles Portis was born and raised in south Arkansas, graduating from Hamburg High School. He served in the U.S. Marine Corps during the Korean War, earned a journalism degree from the University of Arkansas in Fayetteville, and became a newspaper reporter. He worked for the *Commercial Appeal* in Memphis, the *Arkansas Gazette* in Little Rock, and the *New York Herald Tribune*, for which he became London bureau chief. He left that job to return to Arkansas—where he still lives—and write fiction. He is the author of five acclaimed novels: *Norwood*, *True Grit*, *The Dog of the South*, *Masters of Atlantis*, and *Gringos*. *True Grit* was made into two award-winning films, the first in 1969 starring John Wayne and the other in 2010 directed by the Coen brothers.

October

6 x 9 • 380 pages

\$27.95 cloth • 978-1-935106-50-0



Salty Old Editor

An Adventure in Ink

Charlotte Tillar Schexnayder

Remarkable career in journalism, politics recalled in memoir

Charlotte Tillar Schexnayder and her husband, Melvin, owned the *Dumas Clarion* newspaper, an influential voice in the life and politics of the Arkansas Delta, and Schexnayder later served for fourteen years in the Arkansas House of Representatives. She was a pioneer in helping to open the professions of politics and journalism to women. *Salty Old Editor* is the story of how Schexnayder overcame the many challenges she faced with abundant humor and grace—and with ink on her fingers.

AVAILABLE NOW

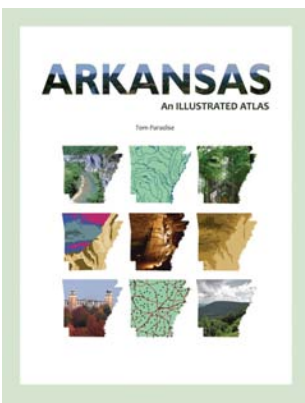
6 x 9 • 291 pages

33 photos

\$22.50 paper

978-1-935106-36-4

Charlotte Tillar Schexnayder received a bachelor of arts degree from Louisiana State University, where she also studied in graduate school. The first woman appointed to the Arkansas Board of Pardons and Parole, Schexnayder has been president of every professional journalism organization in which she was a member, including the National Federation of Press Women and the National Newspaper Association. She lives in Dumas, Arkansas.



Arkansas

An Illustrated Atlas

Tom Paradise

"...an invaluable tool for educators across our state."

—Nicole Ciccotelli, director of education, Crystal Bridges Museum of American Art

This book goes beyond traditional atlases by using colorful graphics, fun facts, and up-to-date statistics to explain, describe, and illuminate our state.

Tom Paradise is a professor of geography, cartography, and Middle East studies at the University of Arkansas.

AVAILABLE NOW

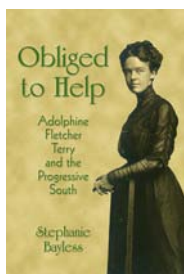
in a newly revised
paperback edition

8 1/2 x 11 • 58 pages

75 maps • 20 diagrams

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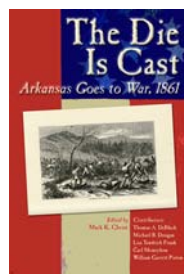
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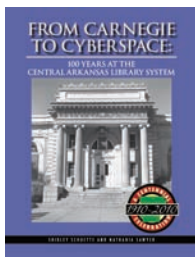
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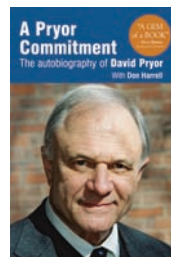
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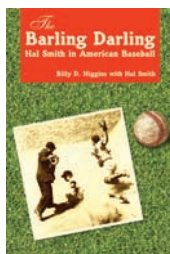
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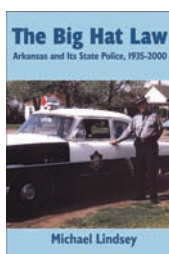
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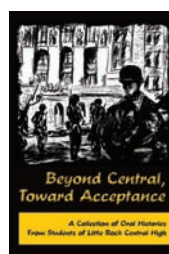
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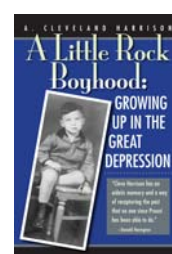
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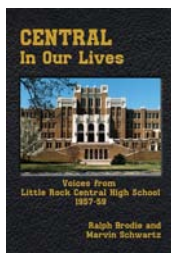
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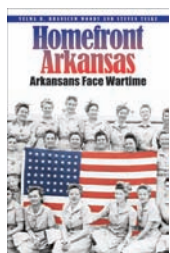
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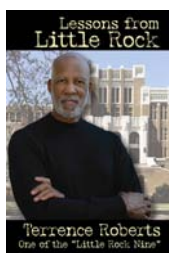
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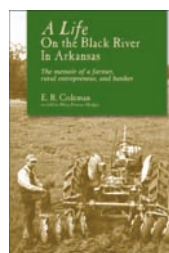
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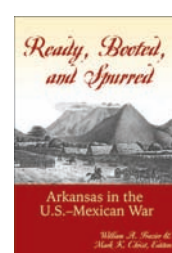
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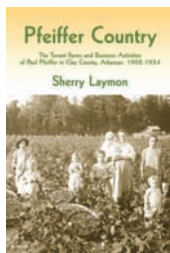
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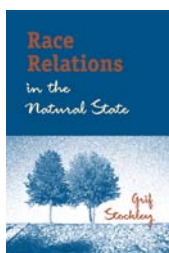
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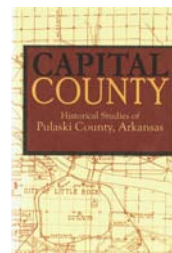
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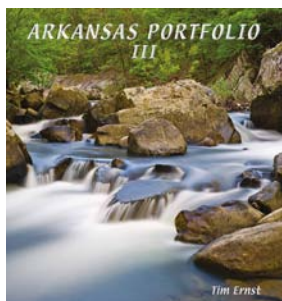
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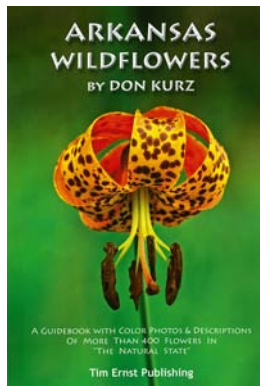
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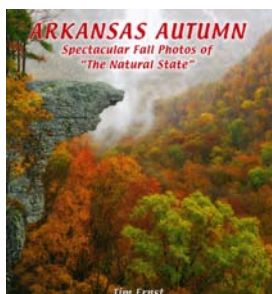
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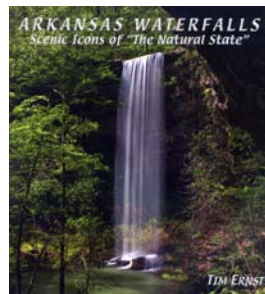
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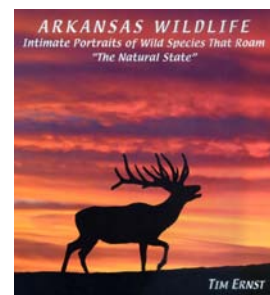
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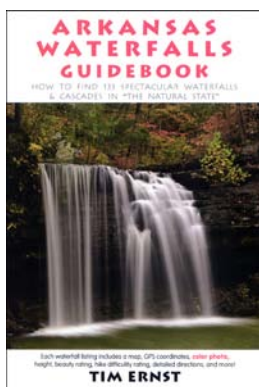
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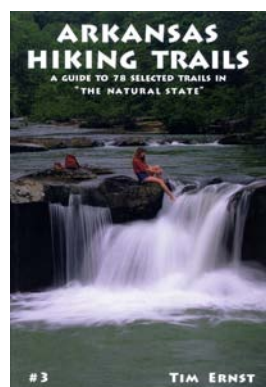
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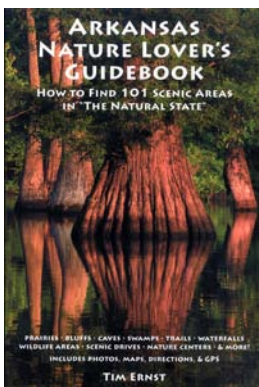
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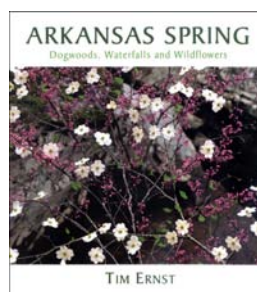
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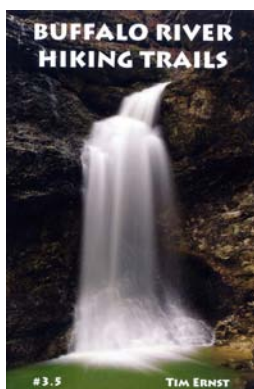
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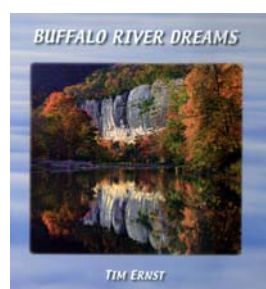
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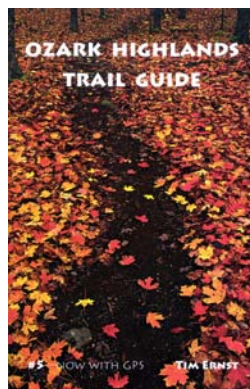
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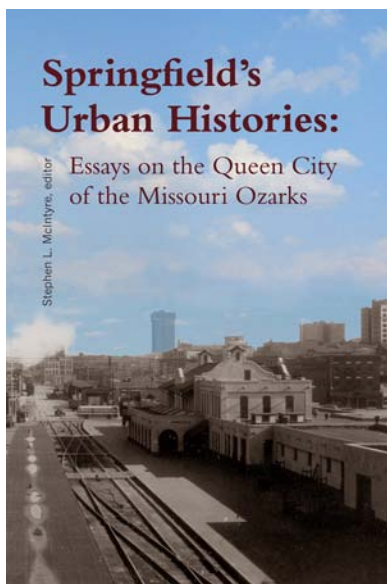
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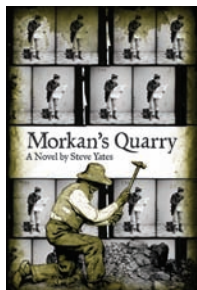
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Stephen L. McIntyre is professor of history at Missouri State University, where he specializes in American labor and working-class history.

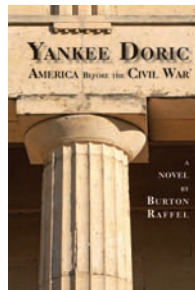
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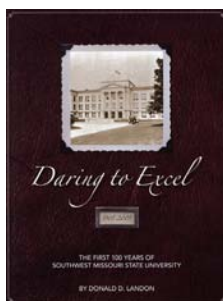


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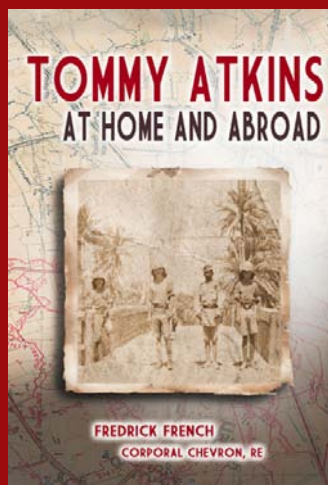
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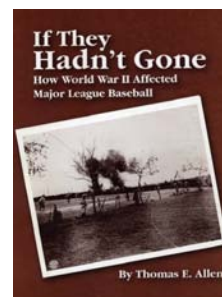
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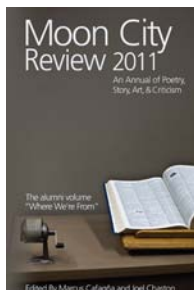
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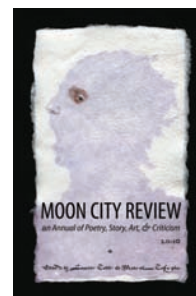
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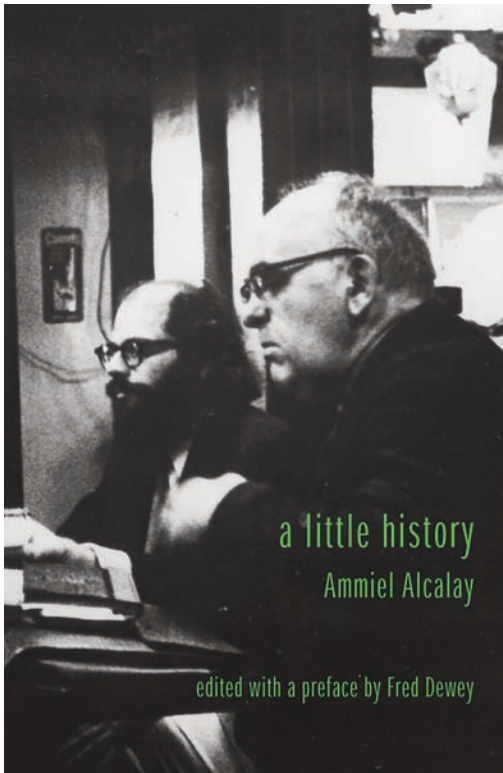
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Poet, novelist, translator, critic, and scholar, **Ammiel Alcalay** is deputy chair of the PhD program in English at the CUNY Graduate Center, and former chair of Classical, Middle Eastern & Asian Languages & Cultures at Queens College. He is the founder and general editor, under the auspices of the PhD program in English and the Center for the Humanities at the CUNY Graduate Center, of *Lost & Found: The CUNY Poetics Document Initiative*, and has edited texts by Robert Creeley, Robert Duncan, Diane di Prima, and Joanne Kyger for the series.

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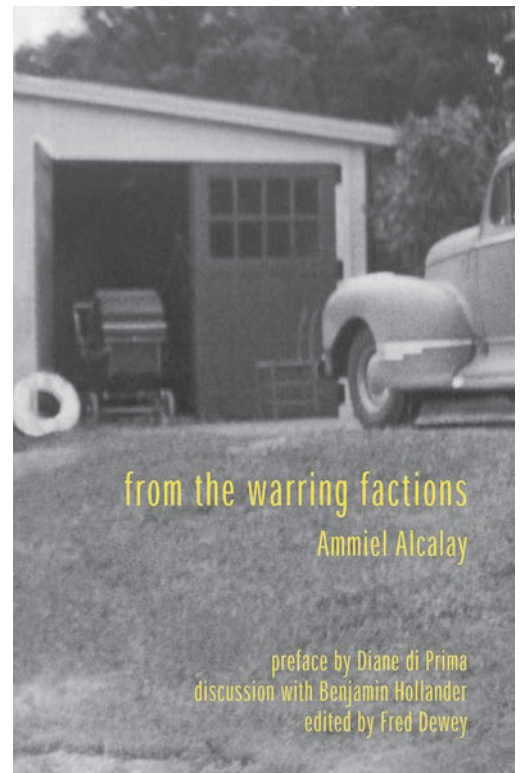
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Poet, novelist, translator, critic, and scholar, **Ammiel Alcalay** is deputy chair of the PhD program in English at the CUNY Graduate Center, and former chair of Classical, Middle Eastern & Asian Languages & Cultures at Queens College. He is the founder and general editor, under the auspices of the PhD program in English and the Center for the Humanities at the CUNY Graduate Center, of *Lost & Found: The CUNY Poetics Document Initiative*, and has edited texts by Robert Creeley, Robert Duncan, Diane di Prima, and Joanne Kyger for the series.

Fred Dewey is a writer, teacher, editor and activist based in Los Angeles. He directed Beyond Baroque Literary/Arts Center for fifteen years, from 1995 to 2010, building its archive, readings, festivals, events, and publications, and founded Beyond Baroque Books, editing and publishing over nineteen books and anthologies.



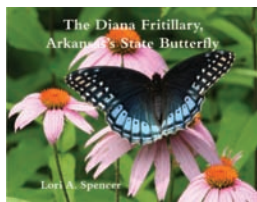
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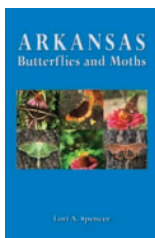
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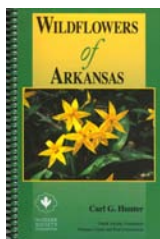
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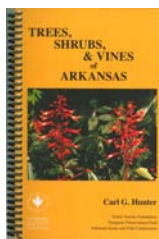
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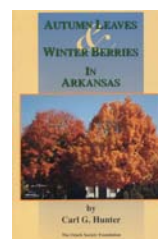
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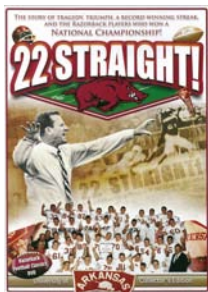


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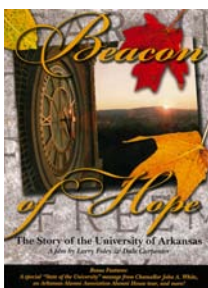
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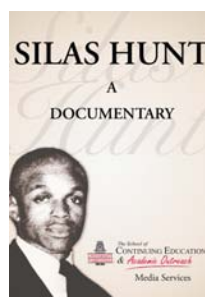
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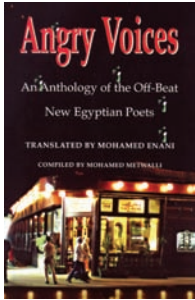


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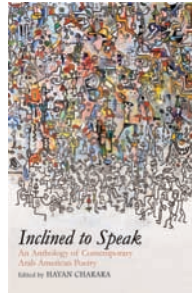
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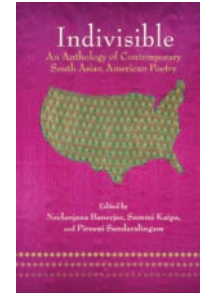
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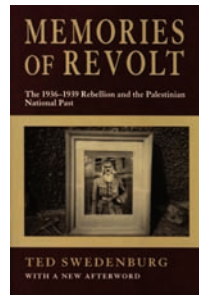
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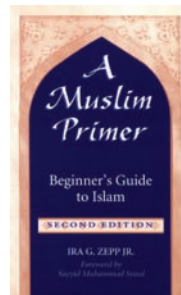
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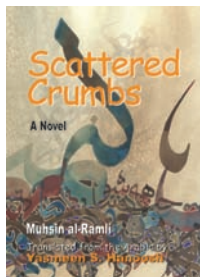
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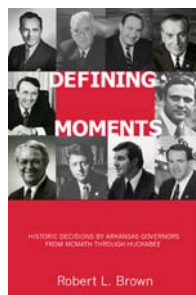
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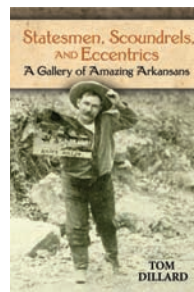
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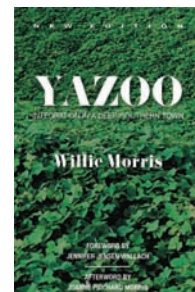
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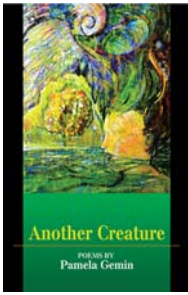


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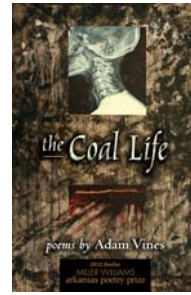
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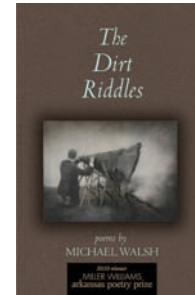
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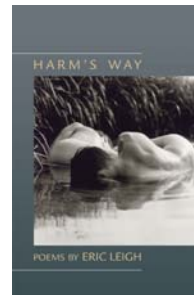
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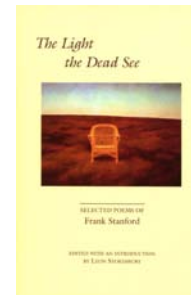
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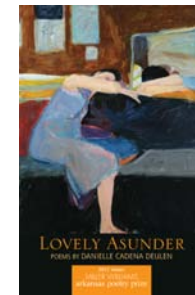
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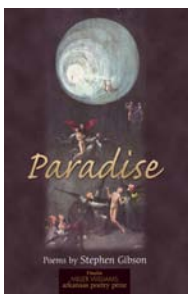
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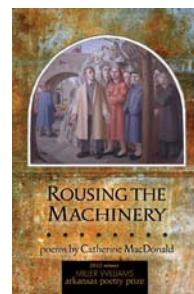
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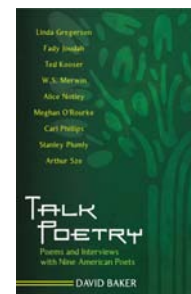
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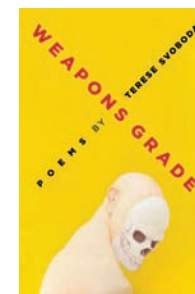
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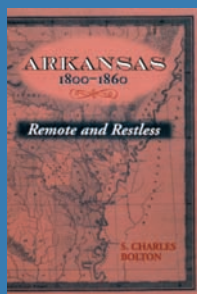
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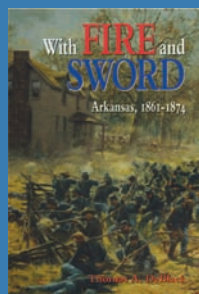
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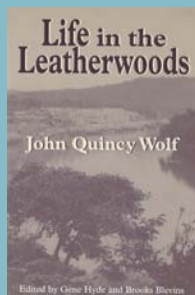


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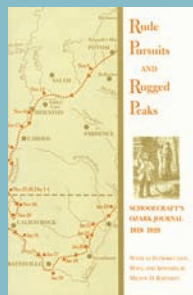


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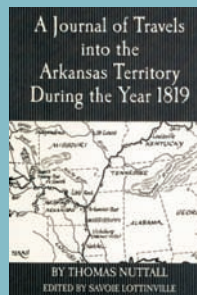
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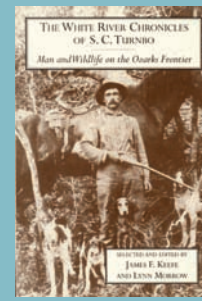
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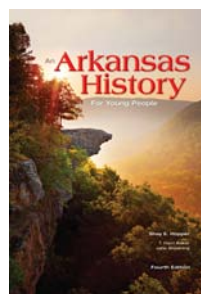
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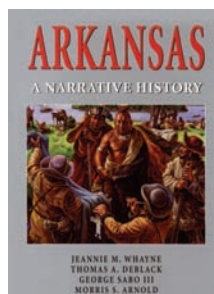
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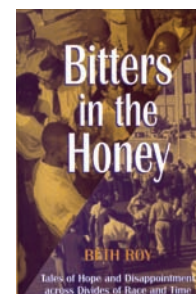
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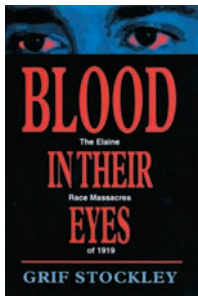


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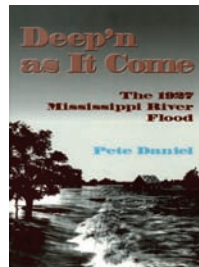


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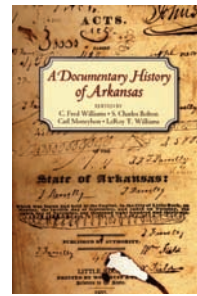
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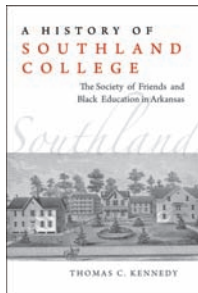
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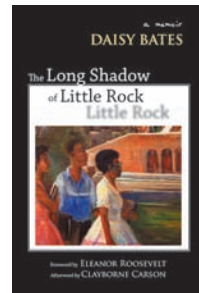
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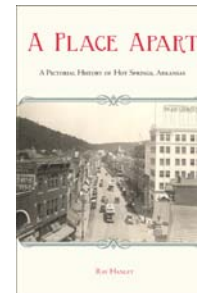
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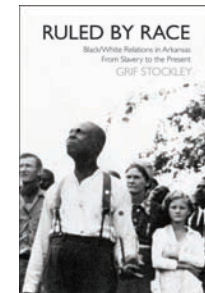
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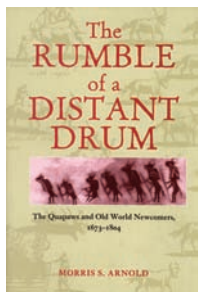
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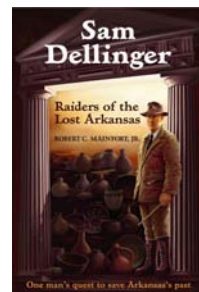
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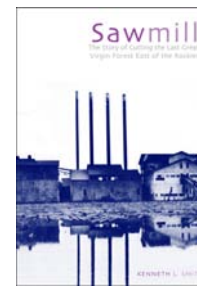
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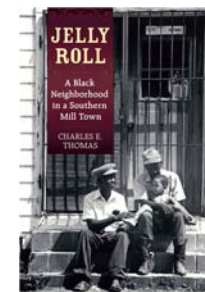
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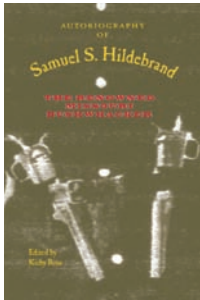


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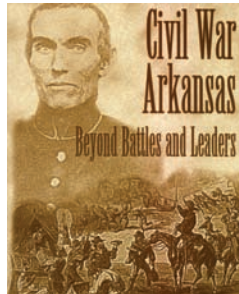


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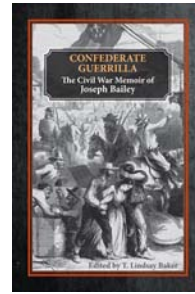
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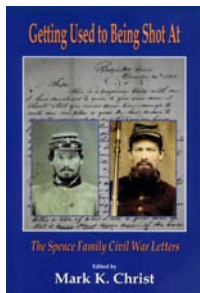
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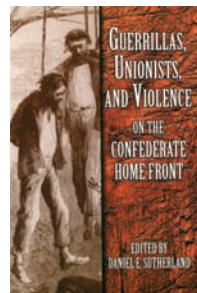
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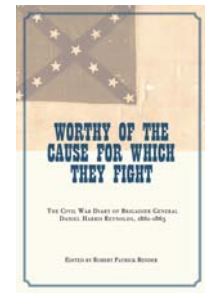
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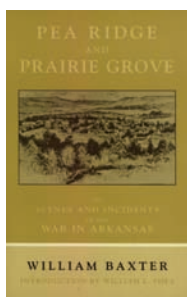
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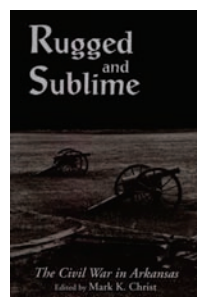
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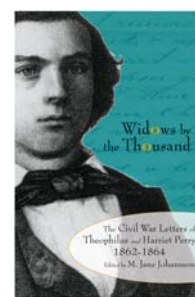
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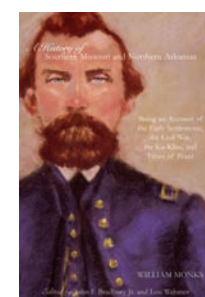
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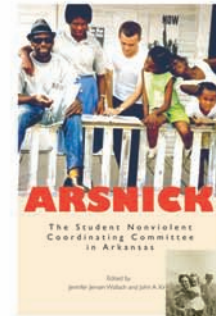
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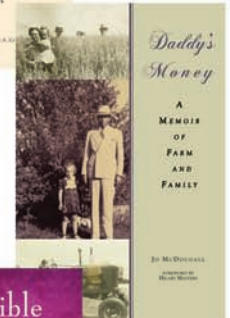
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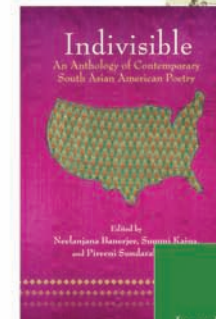
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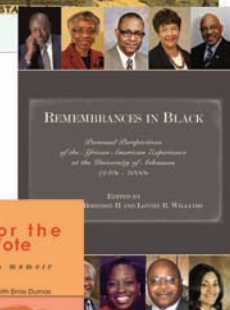
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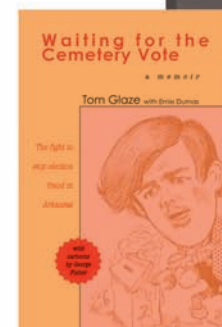
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