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2024

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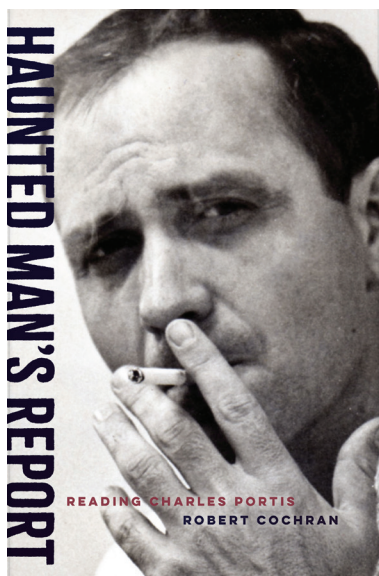
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ON THE COVER Charles Portis, courtesy *Arkansas
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Robert Cochran, professor of English at the University of Arkansas, serves as editor of the University of Arkansas Press's Arkansas Character series. He is the author of *Vance Randolph: An Ozark Life* and *A Photographer of Note: Arkansas Artist Geleve Grice*. *Haunted Man's Report* is his first work of literary criticism since *Samuel Beckett: A Study of the Short Fiction* (1991).

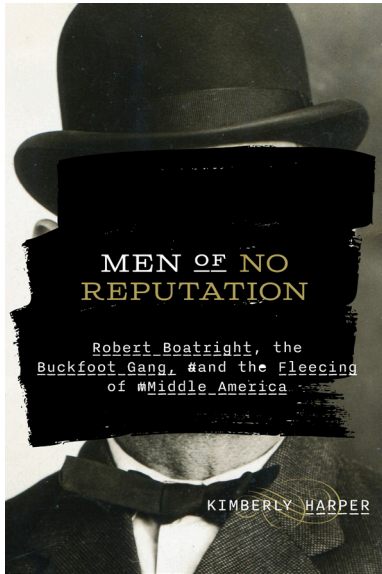
Haunted Man's Report

Reading Charles Portis

ROBERT COCHRAN

Robert Cochran's *Haunted Man's Report* is a pioneering study of the novels and other writings of Arkansan Charles Portis (1933–2020), best known for the novel *True Grit* and its film adaptations. Hailed by one critic as “the author of classics on the order of a twentieth-century Mark Twain” and as America’s “least-known great novelist,” Portis has garnered a devoted fan base with his ear for language, picaresque characters, literary Easter eggs, and talent for injecting comedy into even the smallest turn of phrase. As a former Marine who served on the front lines of the Korean War and as a journalist who observed firsthand the violent resistance to the civil rights movement, Portis reported on atrocities that came to inform his fiction profoundly. His novels take aim at colonialism and notions of American exceptionalism, focusing on ordinary people, often vets, searching for safe havens in a fallen world.

Haunted Man's Report, a deeply insightful literary exploration of Portis's singular and underexamined oeuvre, celebrates this novelist's great achievement and is certain to prove a valuable guide for readers new to Portis as well as aficionados.



February

304 pages, 9.5 × 12, 31 images
\$34.00 cloth 978-1-68226-245-0
ebook 978-1-61075-809-3

Kimberly Harper earned a master's degree in history from the University of Arkansas. She received the Missouri Humanities Council's Distinguished Achievement in Literature (Non-Fiction) Award for her book *White Man's Heaven: The Lynching and Expulsion of Blacks in the Southern Ozarks, 1894-1909*.

Men of No Reputation

Robert Boatright, the Buckfoot Gang,
and the Fleecing of Middle America

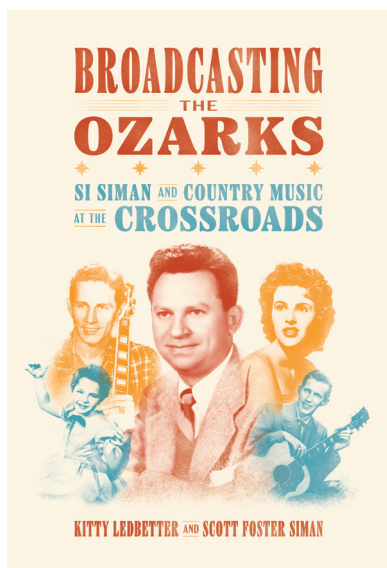
KIMBERLY HARPER

"Men of No Reputation is about the confidence racket in the Ozarks circa 1900, but along the way Kimberly Harper gives a compelling account of local politics, prizefighting, foot races, attitudes toward crime, and much else. I finished reading this wonderfully written book feeling I'd just been educated."

—**Daniel Woodrell**, author of *Winter's Bone*

Men of No Reputation is the first account to explore the life of Robert Boatright, one of Middle America's most gifted, but forgotten, confidence men. Boatright's story provides a rare window into the secret world of Missouri's criminal past, which influenced the methods of confidence men across the country.

Boatright took the preexisting big-store confidence scheme and perfected it. With the assistance of a talented coterie of confederates known as the Buckfoot Gang, this "dean of modern confidence men" fleeced the gentry of the Midwest on fixed athletic contests in the turn-of-the-century Ozarks. Working in concert with a local bank and an influential Democratic boss, Boatright seemed untouchable. A series of missteps, however, led to a string of court cases across the country that brought his criminal enterprise to an end. And yet, the con continued. Boatright's successor, John C. Mabray, and his cronies, many of whom had been in the Buckfoot Gang, preyed upon victims across North America in one of the largest Midwestern criminal syndicates in history before they were brought to heel. Like the works of Sinclair Lewis, Boatright's story exposes a rift in the wholesome Midwestern stereotype and furthers our understanding of nineteenth- and twentieth-century American society.



April

240 pages, 6 × 9, 70 images

\$39.95 cloth 978-1-68226-250-4

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ebook 978-1-61075-819-2

Kitty Ledbetter is professor emerita of English at Texas State University. She formerly served as editor of the *Journal of Texas Music History*. Before entering academia, she was a country music disc jockey at radio stations in Missouri, Texas, Louisiana, and North Carolina.

Scott Foster Siman, son of Si Siman, is a country music entertainment executive. He is former chairman and president of the Academy of Country Music and board member of the Country Music Foundation. He currently serves as president of EM.Co, which oversees the management and marketing of country music artist, actor, and author Tim McGraw, among others.

Broadcasting the Ozarks

Si Siman and Country Music at the Crossroads

KITTY LEDBETTER AND
SCOTT FOSTER SIMAN

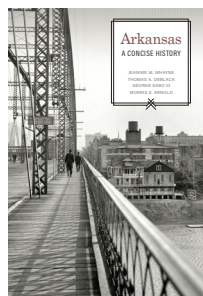
“It’s good to see Si Siman and the *Ozark Jubilee* get their due in *Broadcasting the Ozarks*.”

—Willie Nelson

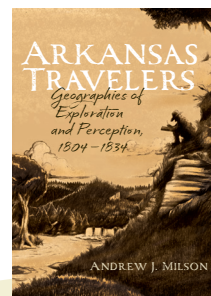
Broadcasting the Ozarks explores the vibrant country music scene that emerged in Springfield, Missouri, in the 1930s and thrived for half a century. Central to this history is the *Ozark Jubilee* (1955–60), the first regularly broadcast live country music show on network television. Dubbed the “king of the televised barn dances,” the show introduced the Ozarks region to viewers across America and put Springfield in the running with Nashville for dominance of the country music industry—with the Jubilee’s producer, Si Siman, at the helm.

Siman’s life story is almost as remarkable as the show he produced. He was booking Tommy Dorsey, Ella Fitzgerald, and Glenn Miller during the mid-1930s while still a high school student and produced nationally syndicated country music radio shows in the decades that followed. Siman was a promotional genius with an ear for talent, a persuasive gift for gab, and the energy and persistence to make things happen for many future Country Music Hall of Famers, including Chet Atkins, Porter Wagoner, the Browns, and Brenda Lee. Following the *Jubilee*’s five-year run, Siman had a hand in some of the greatest hits of the twentieth century as a music publisher, collaborating with such songwriters as rockabilly legend and fellow Springfieldian Ronnie Self, who wrote Brenda Lee’s signature hit, “I’m Sorry,” and Wayne Carson, who wrote Willie Nelson’s “Always on My Mind.” Although Siman had numerous opportunities to find success in bigger cities, he chose to do it all from his hometown in the Ozarks.

Arkansas and the Region



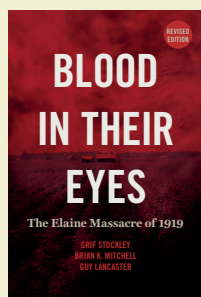
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Jeannie M. Whyne,
Thomas A. DeBlack,
George Sabo III,
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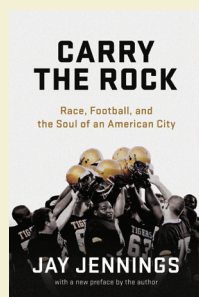
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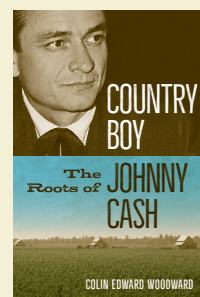
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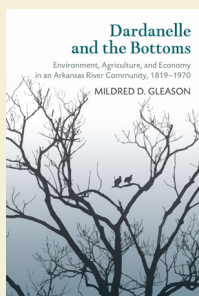
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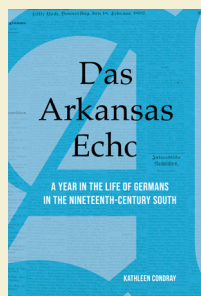
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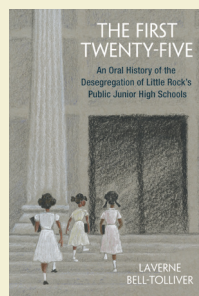
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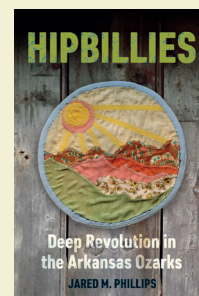
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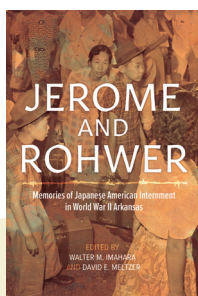
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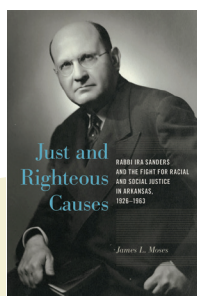
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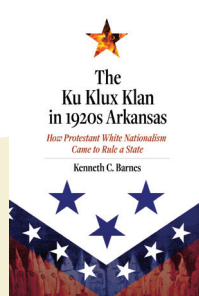
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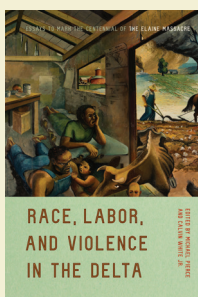
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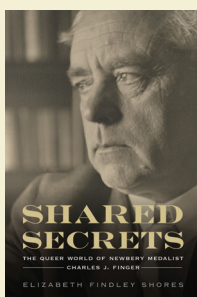
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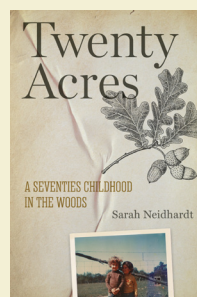
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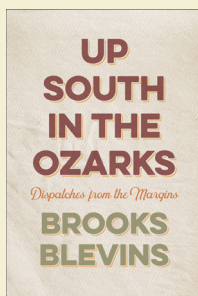
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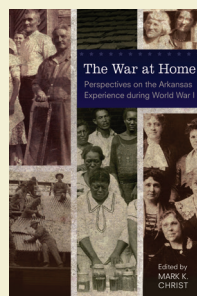
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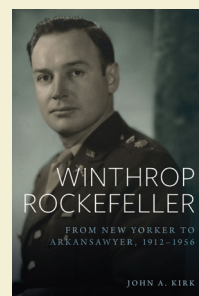
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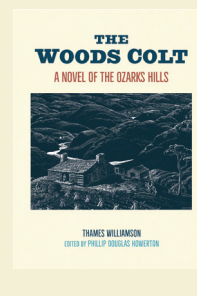
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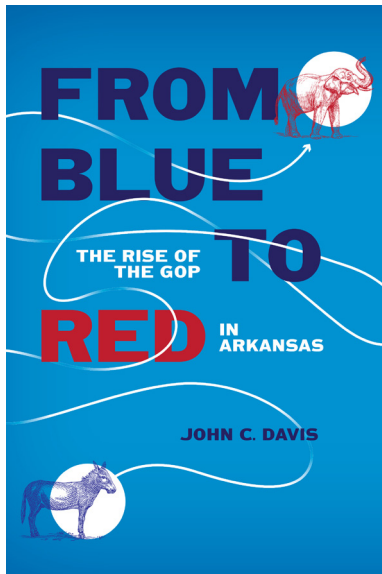
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February

146 pages, 6 × 9

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John C. Davis is the executive director of the David and Barbara Pryor Center for Arkansas Oral and Visual History and associate teaching professor of political science at the University of Arkansas. An eighth-generation Arkansan, Davis lives with his family in Fayetteville.

From Blue to Red

The Rise of the GOP in Arkansas

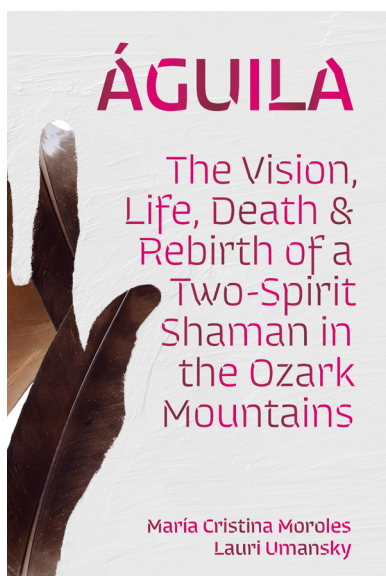
JOHN C. DAVIS

“From Blue to Red provides a new view on the shifting partisan behavior within the South by looking at the uniqueness of the state of Arkansas. John C. Davis uses interviews, historical overview, and voting data to explore the trends that began in the 1970s but did not culminate until years after the Reagan administration. This is a story worth exploring.”

—**Pearl K. Ford Dowe**, coauthor of *Remaking the Democratic Party: Lyndon B. Johnson as a Native-Son Presidential Candidate*

On the morning of Election Day 2010, Democrats occupied three of the four Arkansas seats in the US House of Representatives, both US Senate seats, all state constitutional offices, and decisive majorities in both chambers of the Arkansas General Assembly. By the time votes were counted that evening, it was clear that the balance of power had shifted. Within five years, Arkansas Republicans would hold all six US congressional positions and every state constitutional seat and claim growing supermajorities in both state chambers. Since then, Republicans have enjoyed robust electoral success in Arkansas—formerly the last remaining state of the “Solid South” held by Democrats.

John C. Davis’s *From Blue to Red: The Rise of the GOP in Arkansas* provides a rigorous yet accessible study of this partisan shift, tracking changes in voter preference at the top of the ticket in the 1960s, generational replacement in Arkansas’ political power structure in the 1990s, and the emergence of a more nationalized and polarized electorate in the 2000s, among other developments. *From Blue to Red* is a fascinating look at how Arkansas went from being one of the country’s most solidly Democratic states to one of its most ardently Republican in just a few years.



February

208 pages, 6 × 9

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ebook 978-1-61075-807-9

María Cristina Moroles is matriarch of Arco Iris, a healing sanctuary in the Ozark Mountains originally established for women and children of color and the queer community and now open to all people seeking healing. She is co-founder of the Arco Iris Earth Care Project.

Lauri Umansky teaches history and directs the Heritage Studies PhD Program at Arkansas State University. Her books include *Motherhood Reconceived: Feminism and the Legacies of the Sixties*, *Naked Is the Best Disguise* (pseud. Lauri Lewin), *"Bad" Mothers: The Politics of Blame in Twentieth-Century America*, *Impossible to Hold: Women and Culture in the 1960s*, and *The New Disability History: American Perspectives*.

Águila

The Vision, Life, Death, and Rebirth of a Two-Spirit Shaman in the Ozark Mountains

MARÍA CRISTINA MORELES AND
LAURI UMANSKY

"I have long admired the work of María Cristina Moroles at Arco Iris, and now *Águila* celebrates her life and vision. Filled with stories from Moroles's life deftly assembled by Lauri Umansky, *Águila* demonstrates how to live honoring visions of peace and justice. Moroles has led a life filled with meaning and purpose; reading *Águila*, all may witness and emulate. *Águila* is fantastic!"

—**Julie R. Enszer**, editor and publisher, *Sinister Wisdom*

In *Águila: The Vision, Life, Death, and Rebirth of a Two-Spirit Shaman in the Ozark Mountains*, María Cristina Moroles traces the path of her extraordinary life from the streets of Dallas to the wilderness of the Arkansas Ozarks, where she has resided for fifty years. Hailing from a large Indigenous and Mexican American family in Texas, Moroles apprentices herself to healers and shamans across the Americas as she follows the spiritual vision that leads her to establish a mountaintop sanctuary for women and children of color in a notoriously insular location in the Ozark Mountains. This is a survivor's tale, and a back-to-the-lander's tale, unlike any other. From early traumas to countercultural rebellion and profound spiritual awakening, Moroles recounts milestones that earn her the ceremonial names SunHawk and Águila, as she builds a sustainable community off the grid, atop a mountain otherwise uninhabited by human life. *Águila* tells the truth of one woman's search for freedom and all women's quest for dignity as it celebrates the healing powers of nature.



Miller Williams Poetry Series
EDITED BY PATRICIA SMITH

April

74 pages, 6 × 9

\$19.95 paper 978-1-68226-248-1

ebook 978-1-61075-817-8

Alison Thumel's poems have appeared in *Poetry*, the *Adroit Journal*, and elsewhere. She is the recipient of a Wallace Stegner Fellowship in poetry at Stanford University, a grant from the Elizabeth George Foundation, and the Martha Meier Renk Fellowship from the University of Wisconsin–Madison, where she completed her MFA.

Architect

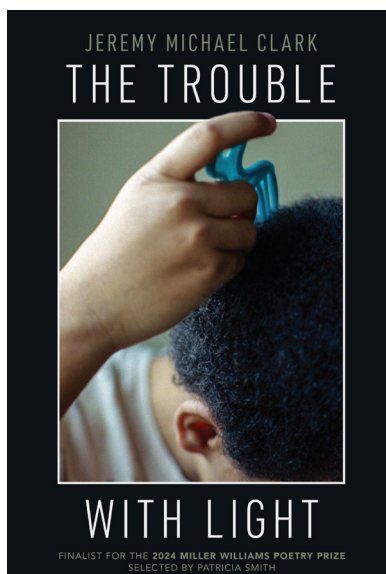
ALISON THUMEL

Winner, 2024 Miller Williams Poetry Prize

“Somewhere between elegy and love letter, Alison Thumel’s *Architect* creates a living language that could not feel more vital. With Frank Lloyd Wright serving as her Virgil, Thumel builds an animate structure that manages to ‘memorialize someone unequivocally, without footnotes.’ I can’t think of a collection that draws a better blueprint for intimacy and for restoration, particularly now when we need space for both.”

—**A. Van Jordan**, author of *The Cineaste*

“When he died, my brother became the architect of the rest of my life,” writes Alison Thumel in *Architect*, which interweaves poems, lyric essays, and visual art to great emotional effect. In this debut collection, the buildings of Frank Lloyd Wright become a blueprint for elegy, as Thumel overlays the language of architecture with the language of grief to raze and reconstruct memories, metaphors, and myths. With obsessive and exacting focus, the poet leads us through room after room in a search to answer whether it is possible to rebuild in the wake of loss. Meanwhile, the midwestern landscape beyond these rooms—the same landscape that infuses the low, horizontal forms of Wright’s Prairie Style buildings—shapes the figures in *Architect* as well as their fates: “For years after my brother’s death, I collected news articles on people who died young and tragically in landlocked states. Prairie Style deaths—boys sucked down into grain silos or swept up by tornadoes or fallen through a frozen pond. The boys I didn’t know, but the landscape I did. The dread of it. How many miles you can look ahead. For how long you see what is coming.”



Miller Williams Poetry Series
EDITED BY PATRICIA SMITH

April

76 pages, 5.5 × 8.5

\$19.95 paper 978-1-68226-249-8

ebook 978-1-61075-818-5

Jeremy Michael Clark earned his MFA from Rutgers University–Newark and his MSW from the University of Pennsylvania after working as an editorial assistant at Callaloo. His poems have appeared in *Poetry*, *The Common*, *Poem-a-Day*, the *Southern Review*, and elsewhere. His work has also been recognized with support from the Callaloo Creative Writing Workshop, Cave Canem, the Community of Writers, and the Provincetown Fine Arts Work Center.

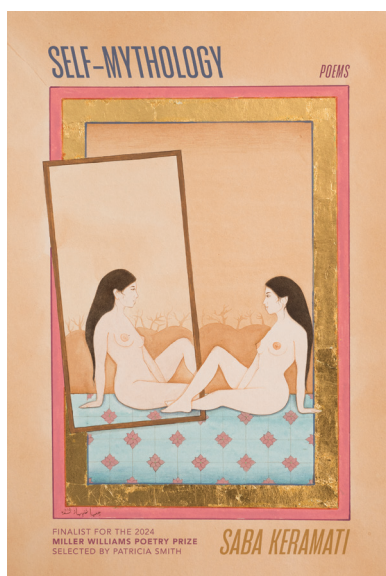
The Trouble with Light

JEREMY MICHAEL CLARK

Finalist, 2024 Miller Williams Poetry Prize

“Heart-wrenching and eloquent, Jeremy Michael Clark’s poems grapple with the traumas of childhood poverty, an absent father, a violent stepfather, and a southern landscape that, like the speaker, also grapples with the ‘trying times’ of the past. *The Trouble with Light* lays bare a bittersweet homecoming, a journey that moves slowly through painful memory but pauses to breathe on moments limned with hope. What a striking and glorious debut.”
—**Rigoberto González**, author of *To the Boy Who Was Night*

In *The Trouble with Light*, Jeremy Michael Clark reflects on the legacy of familial trauma as he delves into questions about belonging, survival, knowledge, and self-discovery in unflinching lyrical poems. “Like you,” he writes, “I have . . . [a] history of / hardly caring for my body, of letting / whoever drink their share of me, / thinking it could cure / my fear of dirt.” Whether ruminating on intimacy, lineage, identity, faith, or addiction, Clark’s poems embody a restless, rigorous curiosity. Largely set in the poet’s hometown of Louisville, Kentucky, his portraits of interiority gracefully juxtapose the sorrows of alienation and self-neglect with the restorative power of human connection. In one of the most affectionate—and characteristically ambivalent—poems in the collection, Clark recalls, “For days, doubt struck as does lightning / across the span of night. . . . Love? If it exists, / it’s the uncertainty one feels before a thunderclap, / after the sky’s gone dark again.” A vulnerable and transporting debut, *The Trouble with Light* is a vital record of how grief can endure, and how we can yet endure ourselves.



Miller Williams Poetry Series
EDITED BY PATRICIA SMITH

April

88 pages, 6 × 9

\$19.95 paper 978-1-68226-252-8

ebook 978-1-61075-822-2

Saba Keramati is a writer, editor, and educator from the Bay Area. A winner of the 2023 92NY Discovery Poetry Contest, she received her MFA from UC Davis. Her writings have appeared in *Adroit Journal*, *AGNI*, *The Margins*, *Poet Lore*, and other publications. The poetry editor for *Sundog Lit*, Keramati currently lives in Dearborn, Michigan, with her partner and cats.

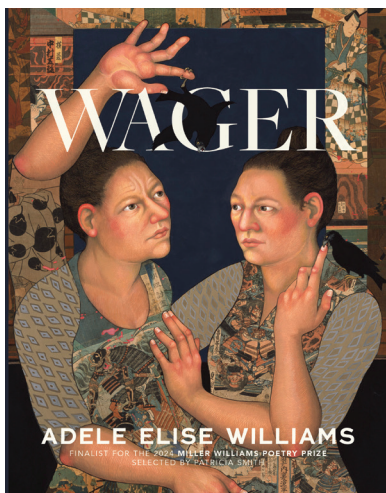
Self-Mythology

Poems

SABA KERAMATI

Finalist, 2024 Miller Williams Poetry Prize

In the search for a true home, what does it mean to be confronted instead by an insurmountable sense of otherness? This question dwells at the center of Saba Keramati's *Self-Mythology*, which explores multiraciality and the legacy of exile alongside the poet's uniquely American origin as the only child of political refugees from China and Iran. Keramati navigates her ancestral past while asking what language and poetry can offer to those who exist on the margins of contemporary society. Constantly scanning her world for some likeness that would help her feel less of an outsider, the poet writes, "You could cut me in half. Send the left side with my mother, / right with my father. Shape what's missing out of clay // from their lands and still I would not belong." Blending the personal and the political, *Self-Mythology* considers the futurity of diaspora in America while revealing its possibilities.



Miller Williams Poetry Series
EDITED BY PATRICIA SMITH

April

102 pages, 7 × 9

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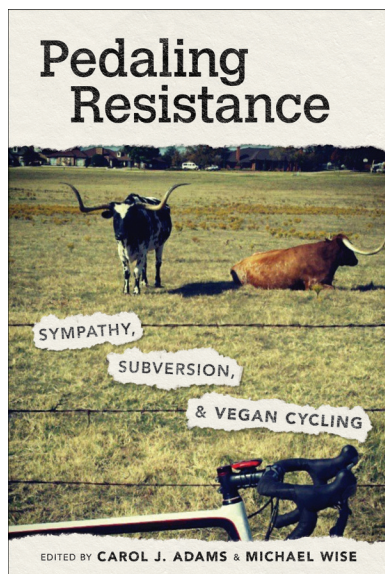
Adele Elise Williams is a PhD student in literature and creative writing at the University of Houston and a former executive pastry chef. She is co-editor (with Dana Levin) of *Bert Meyers: On the Life and Work of an American Master*. Her poetry has appeared in numerous publications and received multiple honors, including the 2023 Inprint Marion Barthelme Prize in Creative Writing.

Wager

ADELE ELISE WILLIAMS

Finalist, 2024 Miller Williams Poetry Prize

Wager, Adele Elise Williams's raucous debut, celebrates the fearlessness and determination that can be wrested from strife. Early on, Williams confronts multiple challenges, both personal and communal, including persistent childhood anxieties and stunning neighborhood tragedies ("Ray down the street hung / himself like just-bought bananas needing time"). In the working-class communities she moves among, the poet tangles with her perceived failures as a wayward daughter, recovering addict, and skeptical scholar as she buries friends and lovers along the way. Self-possession is so hard-won in the southern gothic world of Williams's poems, no wonder the speaker here is so roaringly audacious while often taking relish in getting close to the edge: "Sometimes God says YAHTZEE and I know this means / someone has won but someone has lost too — a holy man / is a gambling man, and that God of ours, / he takes bets after all." Through it all, Williams pays homage to her lineage of resilient "beast women" and defiantly resists any constraint as she prods her own limits.



May

244 pages, 6 × 9, 25 images, index
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Carol J. Adams is a feminist scholar and activist. Her books include *The Sexual Politics of Meat*, *Protest Kitchen: Fight Injustice, Save the Planet*, and *Fuel Your Resistance One Meal at a Time*, and a new and updated edition of *The Pornography of Meat*.

Michael D. Wise is an environmental historian and cultural geographer at the University of North Texas. He is the author of *Producing Predators: Wolves, Work, and Conquest in the Northern Rockies* and *Native Foods*.

Pedaling Resistance

Sympathy, Subversion, and
 Vegan Cycling

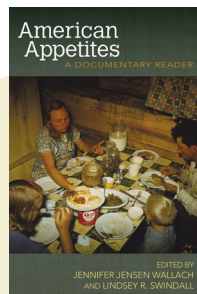
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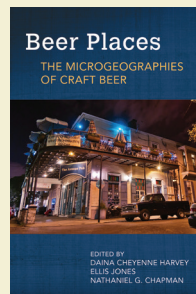
Vegans and cyclists are often outsiders, negotiating food systems and built environments that tend to prioritize omnivores and motor vehicles by default. *Pedaling Resistance: Sympathy, Subversion, and Vegan Cycling* examines the relationship between veganism and cycling through the journeys, experiences, and reflections of a dozen vegan cyclists from the United States and beyond.

The essays in this collection explore the unity between cycling for health, work, competition, transport, and joy, and the issues of animal suffering, environmentalism, and speciesism inherent in veganism—all through lenses of class, race, gender, and disability. *Pedaling Resistance* illuminates themes of everyday resistance and boundary crossing to uncover the greater social and political issues that underlie the decisions to give up animal products and choose cycling over driving.

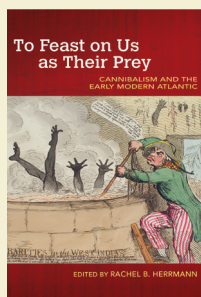
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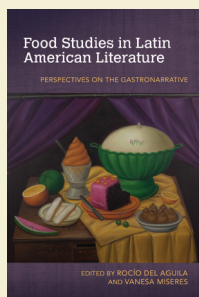
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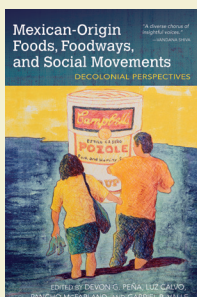
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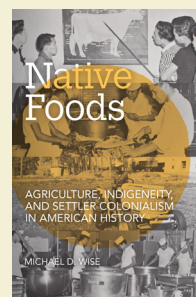
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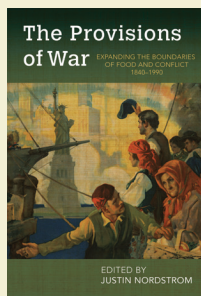
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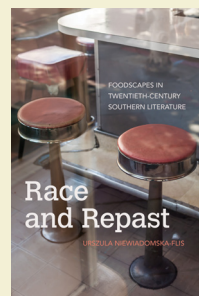
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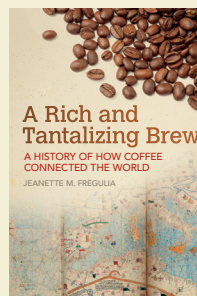
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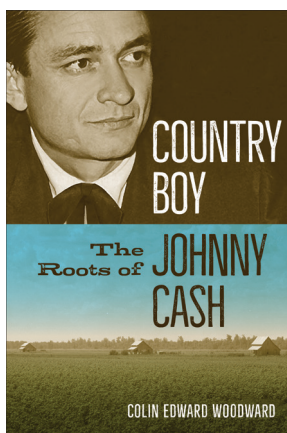


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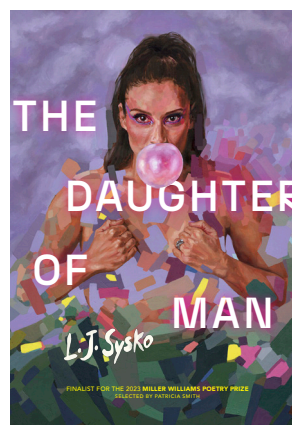


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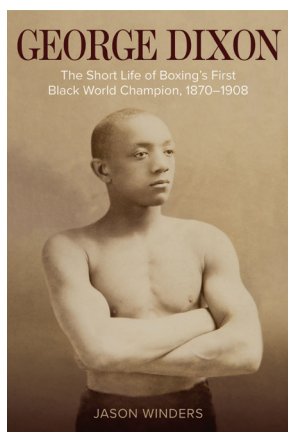
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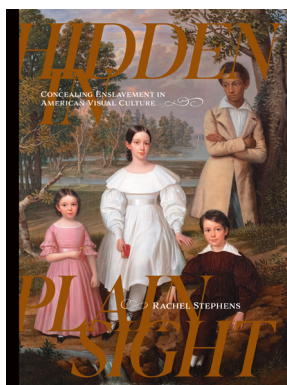
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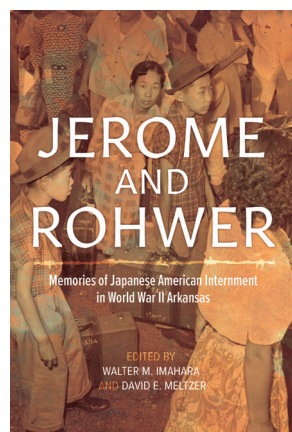
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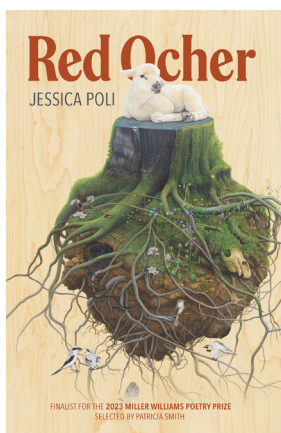
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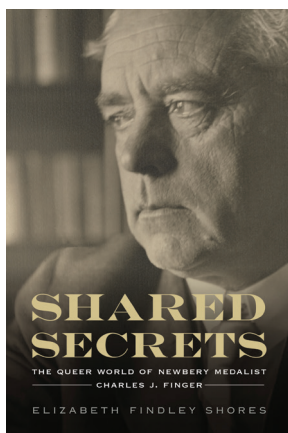
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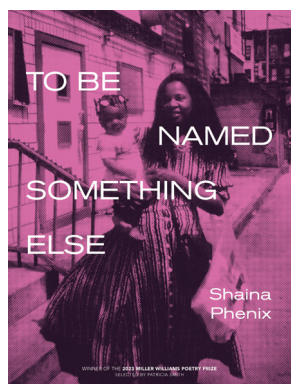
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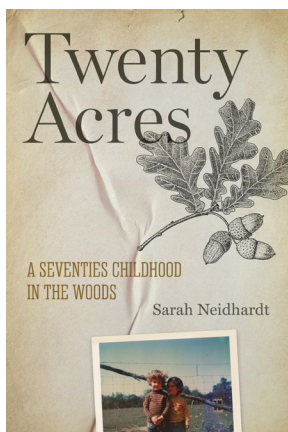
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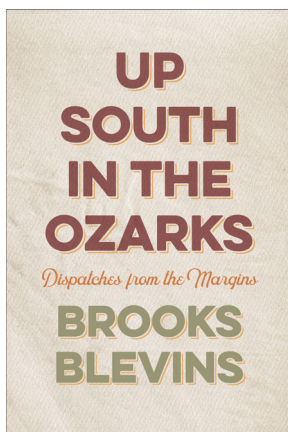
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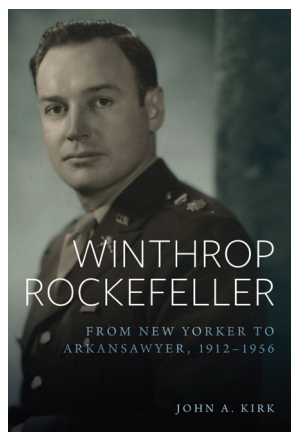
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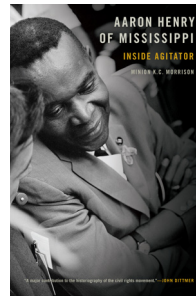


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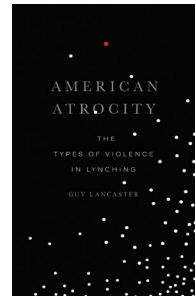


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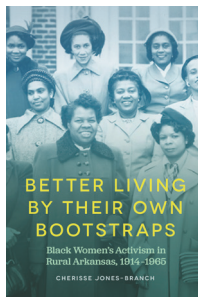
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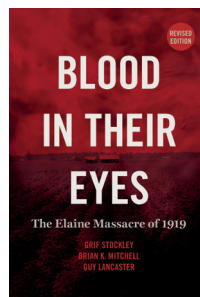
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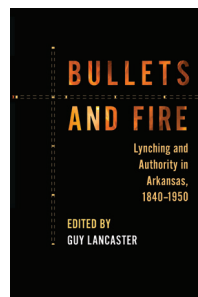
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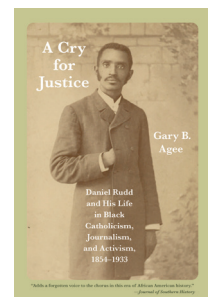
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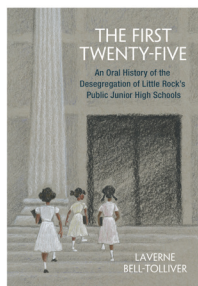
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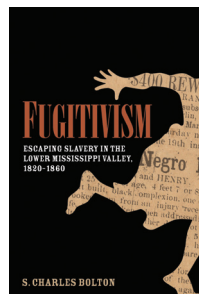
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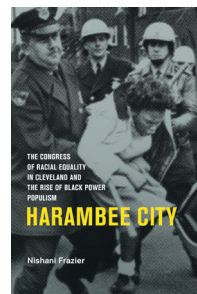
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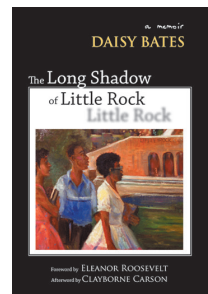
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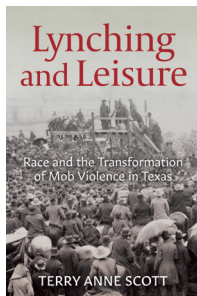
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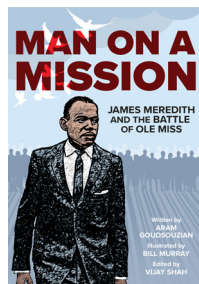
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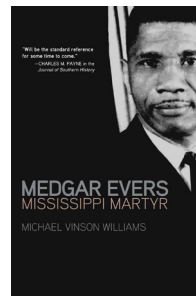
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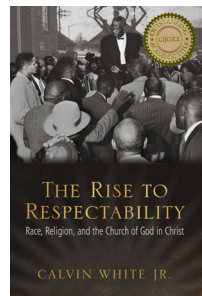
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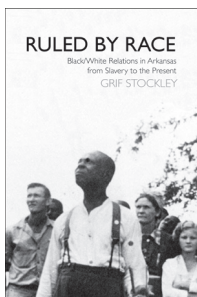
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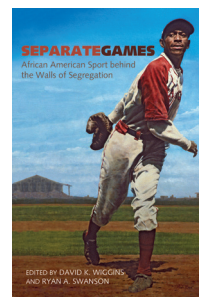
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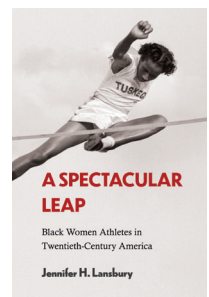
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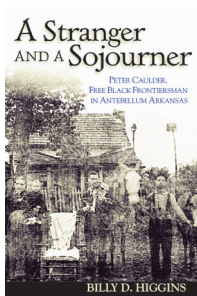
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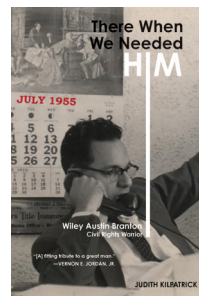
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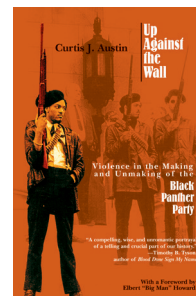
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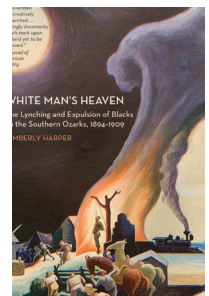
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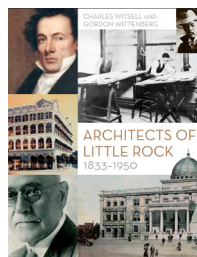


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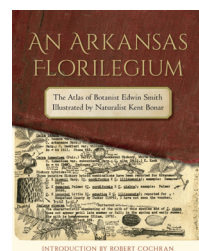


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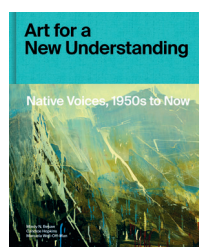
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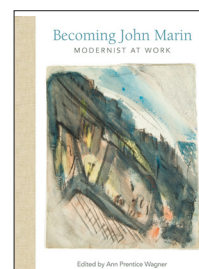
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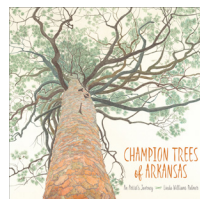
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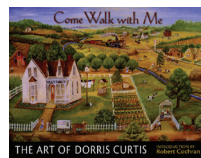
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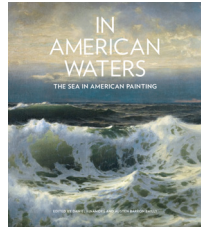
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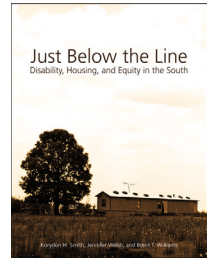
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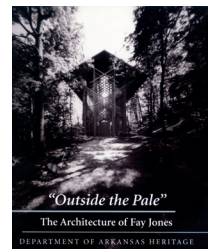
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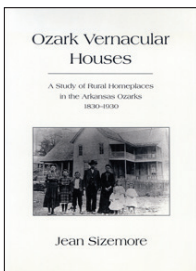
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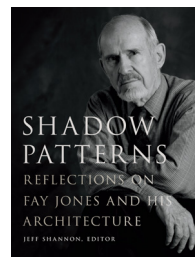
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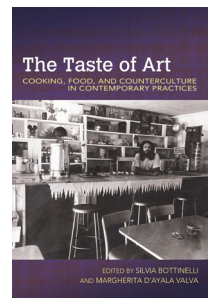
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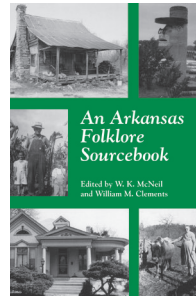


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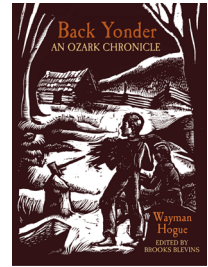


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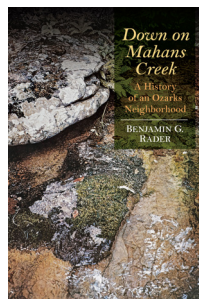
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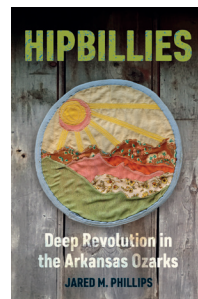
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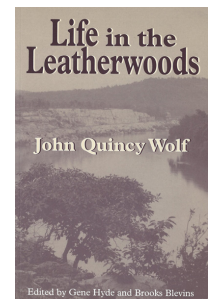
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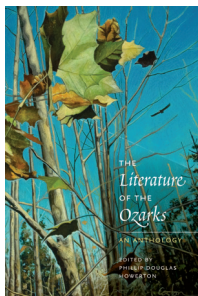
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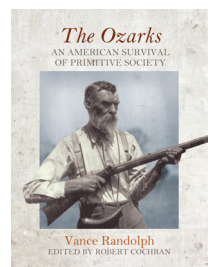
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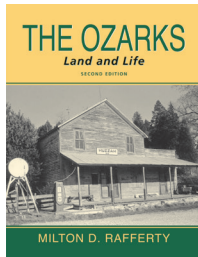
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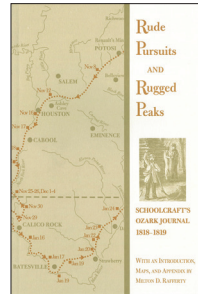
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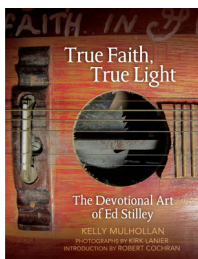
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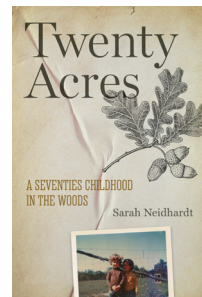
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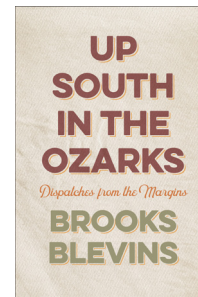
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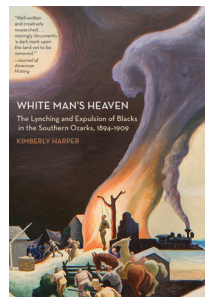
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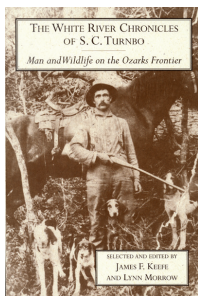
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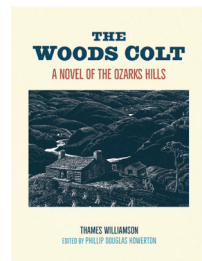
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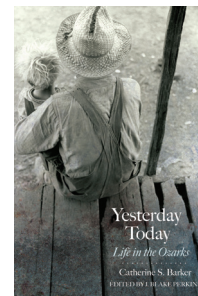
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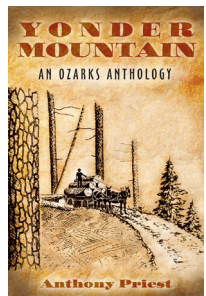
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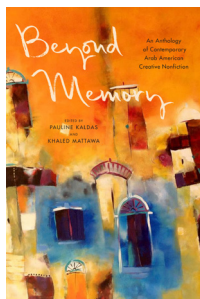
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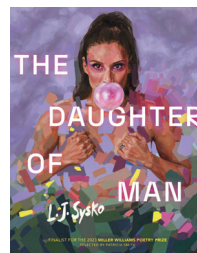
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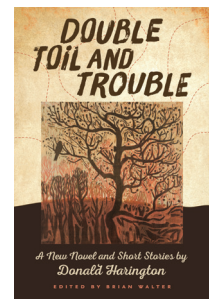
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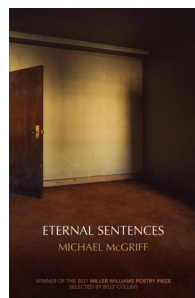
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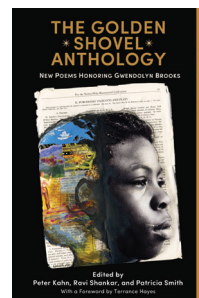
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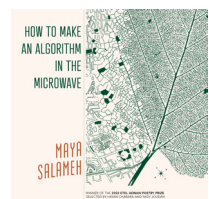
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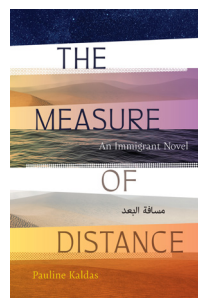
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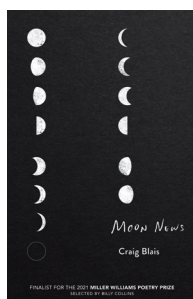
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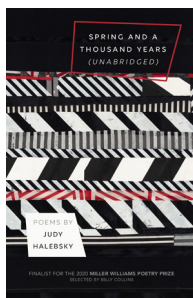
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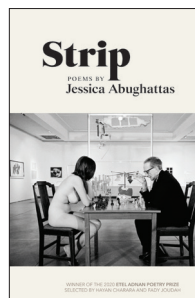
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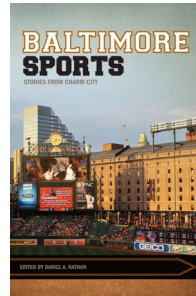


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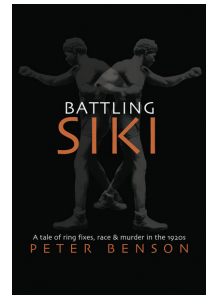


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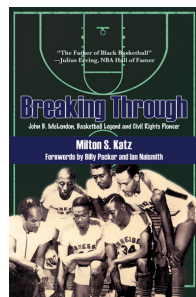
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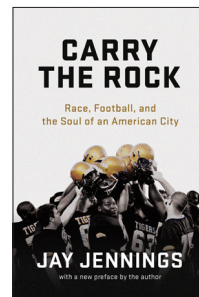
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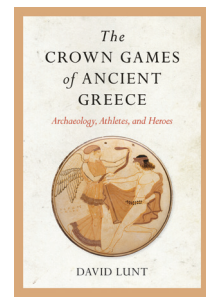
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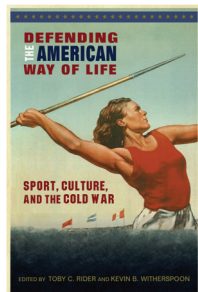
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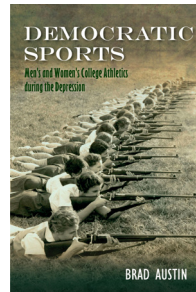
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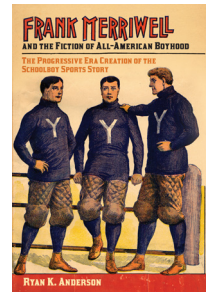
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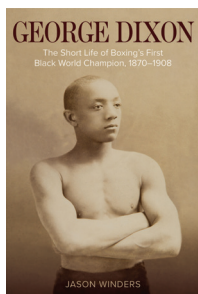
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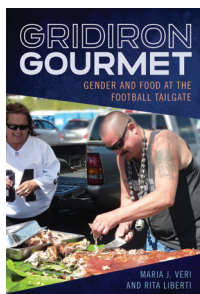
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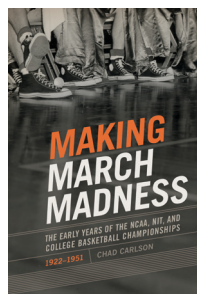
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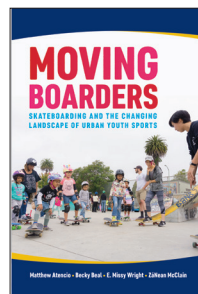
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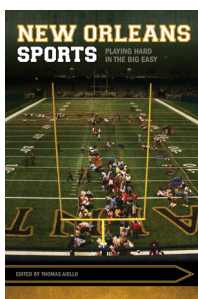
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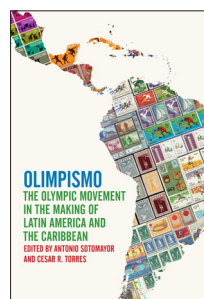
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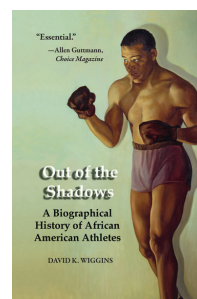
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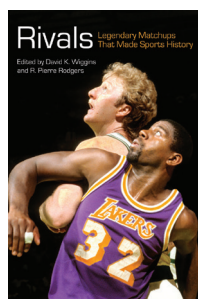
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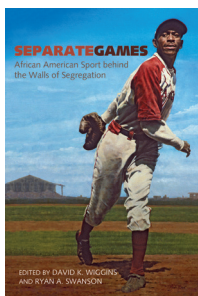
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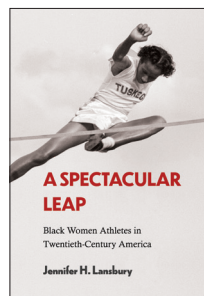
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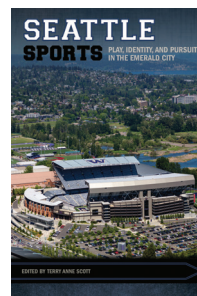
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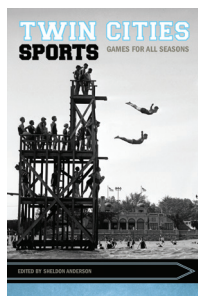
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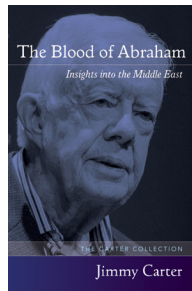
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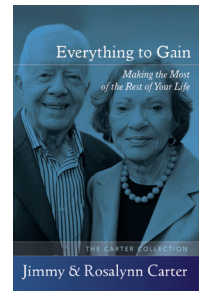
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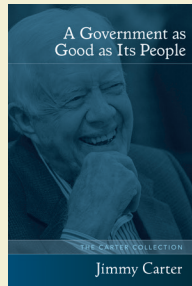
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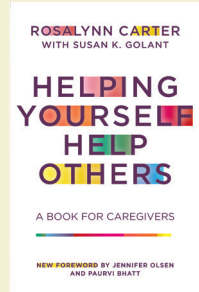
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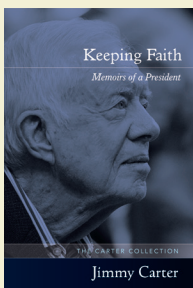
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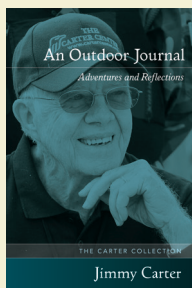
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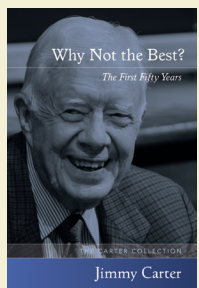
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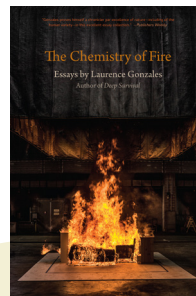


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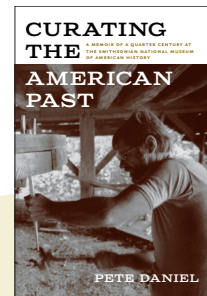


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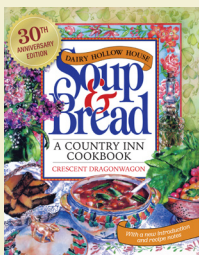
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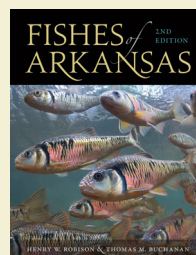
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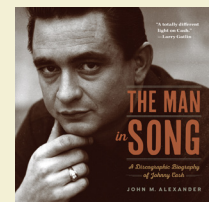
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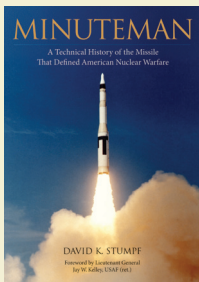
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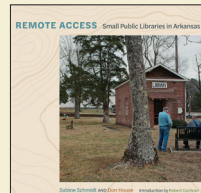
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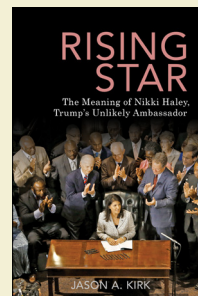
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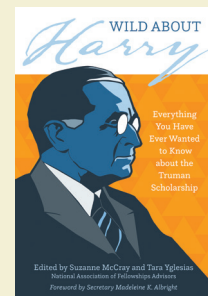
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Julia Anna Morrison is a writer and filmmaker from Atlanta, Georgia, with an MFA from the University of Iowa. Her work has been nominated for a Pushcart Prize and the Best of the Net, and has recently appeared in *Best American Poetry*, *The Adroit Journal*, and *Narrative*. She is co-founder of Two Peach and teaches at the University of Iowa. *Long Exposure* is her first book of poems.

Long Exposure

Poems

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Long Exposure follows a single mother in the years after her son’s birth as she struggles with postpartum depression and a painful separation from her child’s father. Forced to reckon with her own childhood experiences, including the death of her brother to an accidental overdose, the speaker examines, as if through a camera lens, memories videotaped together. The book explores familial grief, addiction, and mental illness through language both surreal and plain, domesticated and haunted. These poems ask what it means to be an artist and a mother, outside of female friendships and romantic relationships. The poems, experienced as part fever dream, part damaged video footage, exist in a darkly overgrown and hypnotic landscape. Ultimately, the book is a portrait of a speaker locating many selves from long ago, resurrecting what images she can from the recovered video footage of her personal archive.



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Lee Ann Roripaugh (she/they) is a biracial Nisei and the author of five volumes of poetry, mostly recently *tsunami vs. the fukushima 50* (Milkweed Editions, 2019), which was named a “Best Book of 2019” by the New York Public Library, selected as a poetry Finalist in the 2020 Lambda Literary Awards, and named one of the “50 Must-Read Poetry Collections in 2019” by *Book Riot*.

Reveal Codes

Short Stories

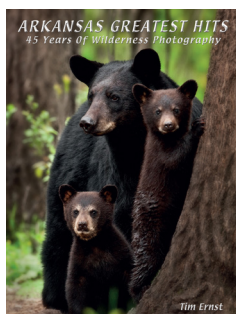
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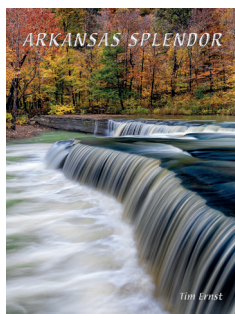
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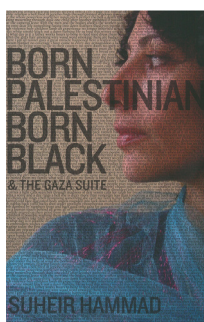
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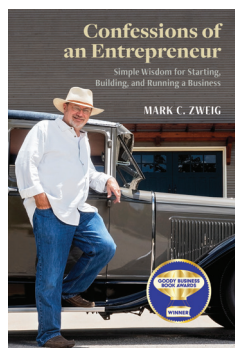
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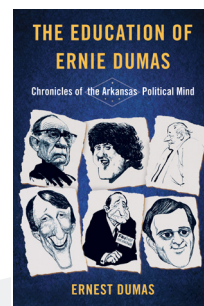
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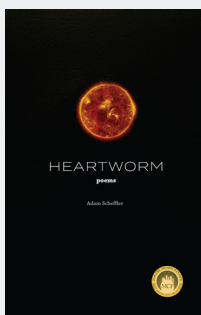
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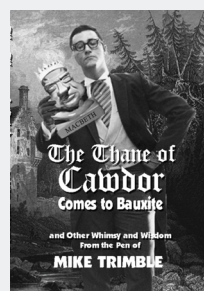
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