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MEMORANDUM
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SOCIETY

MEMORANDUM FROM THE IOWA CLOUD APPRECIATION SOCIETY

JOSEPH G. PETERSON

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The Beckoning World

A Novel
by Douglas Bauer

“It’s been said that beyond being a storyteller, the novelist is also by default a sociologist, a historian, and a psychologist. And if they are any good, they are a magician too. Douglas Bauer is all these things in this expansive, insightful portrayal of the life and times of Earl Dunham, a coal miner turned baseball pitcher turned farmer. Ranging across the first half of the twentieth century, The Beckoning World gives us this man’s story, the long love of his life, Emily Marchand, his son, Henry, whose own vision of things emerges. The book provides a vision of American life and legend—Babe Ruth and Lou Gehrig are vividly portrayed—but most importantly, through Bauer’s sorcery, it provides a bright window into the nature of love itself, familial and passionate, abiding, and, yes, going through the ‘blunt work’ of survival in all weathers.”—Richard Bausch

“A rich, enthralling read. The characters and the world stayed with me long after I closed the covers.”—Dennis Lehane

THE BECKONING WORLD is set in the first quarter of the twentieth century and follows Earl Dunham. His weeks are comprised of six days mining coal, followed by Sundays playing baseball. Then one day a major-league scout happens on a game, signs Earl, and he begins a life he had no idea he could even dream.

But dreams sometimes suffer from a lovely abundance, and in Earl’s case her name is Emily Marchand. They fall quickly and deeply in love, but with that love comes heartbreaking complications.

The Beckoning World gathers a cast of characters that include Babe Ruth and Lou Gehrig; a huge-hearted Pullman steward offering aphoristic wisdom; and countless others, not least of which is the 1918 Spanish flu taking vivid spectral form. At the center is a relentless love that Earl and Emily are defenseless against, allied as they are “in this business of their hearts.”

Douglas Bauer has written several books, including Prairie City, Iowa: Three Seasons at Home (Iowa, 2008). He teaches writing at Bennington College, and lives in Cambridge, Massachusetts.

“The Beckoning World does beckon, unfolding lives and enfolding readers with love stories, all the heartbreaks we cannot outrun, the lucky and unlucky life of a family and a world past. Bauer sees with telescope and microscope, inner and outer world shared with loving clarity and an open brilliant elegance.”—Amy Bloom, author, In Love

“The Beckoning World seems at first a throwback: a novel that celebrates the rock-solid values of a bygone America as we track its protagonist from the coal mines to the stunning good fortune of a ride-along on a barnstorming tour with Babe Ruth and Lou Gehrig. But it turns out to be quietly subversive about our relationship to our aspirations—both as a nation and as individuals—as well as the way love—both eros and caritas—just keeps coming for us. Doug Bauer has a wonderful ability to celebrate who we were without losing sight of all those ways in which we fell short of who we hoped we’d become.”—Jim Shepard, author, The Book of Aron
Butcher’s Work
True Crime Tales of American Murder and Madness
by Harold Schechter

“Harold Schechter is America’s dean of true crime, plundering the darkest corners of our history, and with this collection he delivers again. These tales take on the quality of campfire ghost stories—absorbing, chilling, and hard to forget.”
—Robert Kolker, New York Times bestselling author, Lost Girls

“Master of true crime, Harold Schechter offers a macabre smorgasbord of long-forgotten misdeeds. Each story—about a mass axe murderer, a ‘poison fiend,’ a prolific Bluebeard killer, and a scheming war veteran—shines a fascinating light on the darkest impulses of human nature. You’ll read this in one sitting, but keep the lights on.”—Abbott Kahler, author, The Ghosts of Eden Park

“Harold Schechter is among the top true-crime writers of our time. With this diverse collection, he demonstrates his skill once more at transforming historical chronicles into page-turning tales. He’s a master of research and storytelling.”
—Katherine Ramsland, professor of forensic psychology and author, How to Catch a Killer

A CIVIL WAR VETERAN who perpetrated one of the most ghastly mass slaughters in the annals of U.S. crime. A nineteenth-century female serial killer whose victims included three husbands and six of her own children. A Gilded Age “Bluebeard” who did away with as many as fifty wives throughout the country. A decorated World War I hero who orchestrated a murder that stunned Jazz Age America. While other infamous homicides from the same eras—the Lizzie Borden slayings, for example, or the “thrill killing” committed by Leopold and Loeb—have entered into our cultural mythology, these four equally sensational crimes have largely faded from public memory. A quartet of gripping historical true-crime narratives, Butcher’s Work restores these once-notorious cases to vivid, dramatic life.

Harold Schechter is professor emeritus at Queens College, CUNY. Among his more than forty books are a series of historical true-crime narratives about America’s most infamous serial killers, including Hell’s Princess. He is married to the poet, Kimiko Hahn.

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TRUE CRIME / AMERICAN HISTORY
Welcome to Dragon Talk
Inspiring Conversations about Dungeons & Dragons
and the People Who Love to Play It
by Shelly Mazzanoble and Greg Tito

“Shelly and Greg are the Regis and Kathie Lee of Dungeons & Dragons (or Kelly and Ryan, for the younger generation). They’ve been hard at work collecting the backstories of all the game’s biggest names from long before its modern renaissance, and this book is a fun and heartfelt peek behind the curtain at the game’s current champions and eccentric personalities.”
—Joe Manganiello, actor, writer, producer, D&D collaborator, disciple of Tiamat

For many, the words “Dungeons & Dragons” conjure a fuzzy image, most likely of teenage boys in a dim basement hunched over a tabletop game. In Welcome to Dragon Talk, Shelly Mazzanoble, Greg Tito, and their surprising guests bring a different image into focus, offering: What if those boys were girls? Were famous actors? Were educators, therapists, and politicians? After nearly five decades, Dungeons & Dragons is more popular than ever and has drawn together a community that defies stereotypes. In this collection, the hosts of Dragon Talk, the official D&D podcast, recount some of the most inspiring stories from their guests. All use the core tenets of the game in their everyday life. Actor Joe Manganiello defends D&D by baring his soul (and his ripped abs). A teacher in a disadvantaged district in Houston, creates a D&D club that motivates students to want to read and think analytically. Writer and streamer Tanya DePass shows how D&D–inspired communication skills break barriers and empower people of color. Readers will see how D&D has given this disparate and growing community the inspiration to flourish in their careers and spread some of that in-game magic in real life—and how you can too.


“From education to interpersonal growth to creating lasting friendships and more, the many uplifting values of D&D are recounted wonderfully by Shelly and Greg, who have grown with the game and with their many Dragon Talk interviews. This is a truly enjoyable, uplifting, and educational read . . . just like playing D&D!"
—R. A. Salvatore, author, Glacier’s Edge

“Shelly and Greg have their fingers on the pulse of the global Dungeons & Dragons community. They showcase those who make a difference in the industry.”
—Satine Phoenix, host, GM Tips with Satine Phoenix

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POPULAR CULTURE / GAMING
The Woods
Stories
by Janice Obuchowski

John Simmons Short Fiction Award

“In Janice Obuchowski’s stories, the woods surrounding a Vermont college town are as suffused with mystery and dread as any forest found in the Brothers Grimm. The characters adrift in these woods are viscerally alive and heartbreakingly real as they search for a route back to the world they knew. By situating the universal experience of bewilderment within one specifically observed woods, Obuchowski has crafted a genuine work of art.”—Anthony Marra, judge, John Simmons Short Fiction Award

THE WOODS EXPLOR ES the lives of people in a small Vermont college town and its surrounding areas—a place at the edge of the bucolic, where the land begins to shift into something untamed. In the tradition of Elizabeth Strout’s Olive Kitteridge and Sherwood Anderson’s Winesburg, Ohio, these stories follow people who carry private griefs but search for contentment. As they try to make sense of their worlds, grappling with problems—worried about their careers, their marriages, their children, their ambitions—they also sift through the happiness they have, and often find deep solace in the landscape.

What do we find in the woods? An uplifting of spirit or a quieting of sorrow. A sense of being haunted by the past. Sometimes rougher, more violent things: abandoned quarries and feral cats, black bears, brothers caught up in an escalating war, a ghost who wishes to pass on her despair, monsters who boom with hollow ecstatic laughter. But also songbirds: the hermit thrush and the winter wren. Rushing rivers glossy with froth. A nineteenth-century inn that’s somehow gotten by all these years. And far within, a vegetal twilight and constant dusk that feels outside of time. This remarkable debut illuminates the ways we all carry within ourselves aspects stark, beautiful, wild, and unknowable.


“The Woods is a smart, moving collection—descriptive, evocative—with rich and believable worlds for readers to immerse themselves in.”—Megan Mayhew Bergman, author, How Strange a Season

“I was happy to be lost in the shadows, clearings, and tangled vines of these stories—each is generous, funny, and beautifully precise, and together they make something gorgeous. I am Janice Obuchowski’s great big fan.”
—Ramona Ausubel, author, Awayland
“Stories No One Hopes Are about Them is an absolutely brilliant collection, so of the moment formally and politically yet timeless in its pursuit of human contradiction. These stories move across geography, mode, and tone, linked not by common characters or shared locales but by the sly wit and stylistic virtuosity of their author. A. J. Bermudez’s debut left me in awe.”
—Anthony Marra, judge, Iowa Short Fiction Award

“With Stories No One Hopes Are about Them, A. J. Bermudez explores what makes us us. Twenty brief tales poke at our assumptions of who we are and why we make our decisions. These are moments of living laid out over parties, plane tickets, rooms, and lives; they fold, unfold, and refold; paper airplanes cradling small insights. Pause in the frozen moments, breathe in the now of here and what comes next.”—Derek Beaulieu, director of literary arts, Banff Centre for Arts and Creativity

A. J. Bermudez’s dazzling debut is a riveting collection of stories filled with memorable characters whose acerbic wit in the face of an absurd world haunts and delights. Each incredible story contains a world in miniature brought to the page with maximum impact, revealing a fragile surface that nonetheless is too tempting not to be shattered. There is an exhilarating breadth of characters, events, and places in these stories, showcasing a promising new writer who mixes the daily and the outlandish in a vision that is often wrenching and always surprising.”—Michael Nye, author, All the Castles Burned

A. J. Bermudez is an award-winning writer and director. She is artistic director of the American Playbook, and coeditor of Maine Review. Bermudez divides her time between Los Angeles and New York City.
Disbound
Poems
by Hajar Hussaini

Kuhl House Poets
Mark Levine and Emily Wilson, series editors

“Disbound is radical in the fullest sense of the word: deeply rooted, innovative, truth-telling. Fiercely attentive to the complex bonds and disbindings of personhood, family, and nation, these poems also delight in art’s capacity to make a world—a parallel site of desire and belonging—without turning away from the realities of all that is coming apart around it. This is work of lasting imaginative power.”—Elizabeth Willis, author, Alive: New and Selected Poems

“In Disbound, Hussaini builds an enduring monument out of war’s remnants. The poet unflinchingly takes up the exile’s task of taking inventory. Past and present, inner and outer, loss and longing meet on the page to trace a personal history against a nation’s history of unrelenting war. In language that is at once precise and haunting, Hussaini creates exquisite order out of disorder.”—Fowzia Karimi, author, Above Us the Milky Way

HAJAR HUSSAINI’s poems in Disbound scrutinize the social, political, and historical traces inherited from one’s language. The traces she finds—the flow of international commodities implied in a plosive consonant, an image of the world’s nations convening to reject the full stop—retrieve a personal history between countries (Afghanistan and the United States) and languages (Persian and English) that has been constantly disrupted and distorted by war, governments, and media. Hussaini sees the subjectivity emerging out of these traces as mirroring the governments to whom she has been subject, blurring the line between her identity and her legal identification. The poems of Disbound seek beauty and understanding in sadness and confusion, and find the chance for love in displacement, even as the space for reconciliation in politics and thought seems to get narrower.

Hajar Hussaini is an Afghan poet and literary translator. Her work has appeared in Poetry Magazine, Margins, and Pamenar Press. Hussaini lives in Iowa City, Iowa.

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POETRY

“Disbound is a penetrating collection of poems that quietly magnify, with cerebral discernment, the left-behind world of home in Kabul and Kandahar, as war and the quotidian continue. Poems awaken memory to a careful present tense of pith description. Violence and what is heart-kept are distilled in both deftly turning lyrics and deeply experimental fragments that build necessary cataloging. We are engrossed in her innovative language: how it shakes us with its brilliance and guides us into the reality of these arresting poems.”—Prageeta Sharma, author, Grief Sequence

“Disbound begins with what has fallen apart amid war and migration, shaping its poetics into a powerful interrogation of what persists, what brings shame, what we refuse to look at, what’s left behind, and what never comes back. What is most striking about this brilliant first book is how it develops a vocabulary and syntax of the many types of violences produced by the failures of conquest and empire. Here the poet cannibalizes the ‘ideology from which I’ve come’ and spits it out as a bubbling narrative of death, displacement, and survival.”—Daniel Borzutzky, author, Lake Michigan
Sound Fury
Poems
by Mark Levine

“Whether lark as in songbird, or lark as in stunt, these skeptical, fabulous poems pluck pieces from Herrick and Pope like particulate matter from which the wonder of a poem inexplicably grows. Here is the poet Mark Levine at a great height. Sound Fury turns any easy notion of content and context inside out, executing the truth of our effortful helplessness. This book is a feat, a tonal fiesta, but not for this will it keep mattering to me, no—these songs come from somewhere deep underneath: if bawdy, then tender, full of woeful delight.”—Sally Keith, author, River House

Throughout Sound Fury, poems by metaphysician Robert Herrick are refashioned into phantasmagorical oddities of likeness and difference. Figures from the fringes of popular imagination—Zane Grey, Robinson Crusoe, Porfirio Díaz—surface as cobbled-together avatars on the theme of identity. Brilliantly asserting the necessity of humane and resistant modes of speech against the vapid sounds and enforced silences of orthodoxy, Sound Fury finds the poet “Now, in our former state/ In our current one/ In stately procession,” venturing forth in a world “where things of questionable being go.”

Mark Levine is author of Debt, among others. He is professor of poetry at the Iowa Writers’ Workshop, and is editor of the Kuhl House Poets series for the University of Iowa Press. Levine lives in Iowa City, Iowa.

“Since his debut collection, Debt, Mark Levine has managed to reinvent himself with each new book. In Sound Fury, he turns to canonical poetry, which he has absorbed with love, distaste, and ambivalence, to embark on a chaotic, dream-like romp that puzzles and dazzles with its images and invented forms. The immersive landscapes of these poems might remind one of other fantastic and haunting worlds: environments such as Ian Cheng’s endlessly proliferating self-playing video game Emissaries, or Victorian fairy paintings like Richard Dadd’s The Fairy Fellers Master-Stroke. Sound Fury amplifies our conception of how the art of the past can be radically transformed and brought renewed into the present—and ultimately of what poetry can be: a realm of expanded possibility and a heightened feeling of being alive. This is an extraordinary book.”—Geoffrey Nutter, author, Giant Moth Perishes
The Six-Minute Memoir
Fifty-Five Short Essays on Life
by Mary Helen Stefaniak
A Bur Oak Book
Holly Carver, series editor

“A treasure trove of marvels, the sort of book you want to wave around and buy for everyone you love. These brief, beguiling essays turn ordinary moments into extraordinary delights and take you along on the wild and bumbling adventures of a writer so witty and wise you will miss her like a dear friend when you close the book.”—Valerie Laken, author, Dream House

“The vignettes that make up The Six-Minute Memoir are quirky, engaging, and add up to a terrific evocation of life well-lived, of life joyfully and abundantly embraced. Stefaniak’s stalwart midwestern take is reassuringly positive and utterly charming.”—Debra Gwartney, author, I Am a Stranger Here Myself

This collection of short essays delivers more joy than many books twice its size. Culled from two decades’ worth of Mary Helen Stefaniak’s “Alive and Well” column in the Iowa Source, each essay invites readers into the ordinary life of a woman “with a family and friends and a job . . . and a series of cats and a history living in one old house after another at the turn of the twenty-first century in the middle of the Middle West.” One great aunt presides over nineteen acres of pecan grove profitably strewn with junk. A borrowed hammer rings with the sound of immortality. Famous poets pipe up where you least expect them. Living and dying are found to be two sides of the same remarkable coin.

What’s more, writing prompts at the end of the book invite readers to search their own lives for such moments—the kind that could be forgotten but instead are turned, by the gift of perspective and perfectly chosen detail, into treasure. The Six-Minute Memoir encourages people to tell their own stories even if they think they don’t have the kind of story that belongs in a memoir.

Mary Helen Stefaniak is author of Self Storage and Other Stories. She is professor emerita of creative writing at Creighton University, and teaches in the MFA program at Pacific University. Stefaniak lives in Iowa City, Iowa.

“The Six-Minute Memoir is a great pointillistic painting of a book. Up close, you admire the detail inside each dot—a snowy night at the Drake, the troubling foundation of a 150-year-old house, a murky ultrasound of the heart—but when you stand back, taking in the whole of it, the bigger picture emerges: an oft-neglected region of the country, a family lineage, a writer’s life. Mary Helen Stefaniak has written an irresistibly likeable, slyly funny, and addictive memoir.”—John McNally, author, The Fear of Everything

“The Six-Minute Memoir is so inviting, so insistently curious about so much, the essays sparkling and witty reminders that stepping briefly into the life of another to have a look can be both a joy and a relief.”—Scott Korb, director, Pacific University’s MFA in Writing program

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Memoir / Essays

8 University of Iowa Press | Fall 2022
Bub
Essays from Just North of Nashville
by Drew Bratcher

“Son of Nashville, admirer of Garth Brooks, progenitor of Joseph Mitchell, Drew Bratcher has created his own hit debut with a music of casual elegance infused with earthbound wisdom, humor, and love. It’s a voice worthy of its roots but bound for its own place among our very best new storytellers.”—John D’Agata

NASHVILLE NATIVE Drew Bratcher writes musically about memory and memorably about music in uncommonly beautiful essays that announce the arrival of a major new voice. The title essay, a requiem in fragments, tells the story of a grandfather through his ear, comb, hands, El Camino, and clothes. Bratcher delivers a tough and moving tribute to a man who “went on ahead, on up the road, and then the road turned.” Elsewhere, Bratcher directs his attention to Johnny Cash’s looming presence over his childhood, the relative pain of red paper wasp stings, Dolly Parton’s generative homesickness, the humiliations and consolations of becoming a new father, the experience of hearing his name in a Taylor Swift song, and the mystifying hymns treasured by both his great grandmother and D. H. Lawrence.

Seamlessly blending memoir and arts criticism and aiming at both the heart and the head, this is a book about listening closely to stories and songs, about leaving home in order to find home, and about how the melodies and memories absorbed along the way become “a living music that advances and prevails upon us at formative moments, corralling chaos into the simple, liberating stockade of verse, chorus, verse.”


“Reading Drew Bratcher feels to me what it must have been like to be one of William Faulkner’s first readers—every sentence packs a fresh punch of the whole history and soul of America’s South. He is a vital new voice of his generation, even as his words feel as comfortable and familiar as a plate of grandma’s grits.”

“In the country singer Lefty Frizzell, Drew Bratcher hears ‘a genuine music that goes on moving because it is life.’ That same music animates these intimate, songful essays. Whether he’s writing about a Taylor Swift lyric, the vexed notion of southern authenticity, or the time his grandfather traded a pony for a pair of false teeth, Bratcher offers warmth, clarity, and perfect pitch.”—Dan Piepenbring, editor, The Beautiful Ones

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ESSAYS / MUSIC
The American Sonnet
An Anthology of Poems and Essays
edited by Dora Malech and Laura T. Smith

“With keen observation and rigorous inquiry, *The American Sonnet* documents and celebrates American poets’ vital contributions to an ancient, global verse form. The poems and essays collected here situate the ‘American sonnet’ within a centuries-long conversation about how poetry happens on the page and in the mind. By centering diverse, living American poets for whom the sonnet is a way to think deeply about social and political questions, this work offers a timely snapshot of our urgent literary moment. *The American Sonnet* is a feast of discovery for all readers.”
—Kiki Petrosino, author, *White Blood: A Lyric of Virginia*

Poet and Scholar Team Dora Malech and Laura T. Smith collect and foreground an impressive range of sonnets, including formal and formally subversive sonnets by established and emerging poets, highlighting connections across literary moments and movements. Poets include Phillis Wheatley, Fredrick Goddard Tuckerman, Emma Lazarus, Paul Laurence Dunbar, Gertrude Stein, Fradel Shtok, Claude McKay, Edna St. Vincent Millay, Paul Laurence Dunbar, Gertrude Stein, Fradel Shtok, Claude McKay, Edna St. Vincent Millay, Ruth Muskrat Bronson, Langston Hughes, Muriel Rukeyser, Gwendolyn Brooks, Dunstan Thompson, Rhina P. Espaillat, Lucille Clifton, Marilyn Hacker, Wanda Coleman, Patricia Smith, Jericho Brown, and Diane Seuss. The sonnets are accompanied by critical essays that likewise draw together diverse voices, methodologies, and historical and theoretical perspectives that represent the burgeoning field of American sonnet studies.

*Dora Malech* is associate professor in the writing seminars at Johns Hopkins University, and editor in chief of *Hopkins Review*. She is author of *Flourish*, and lives in Baltimore, Maryland. *Laura T. Smith* is professor and chair of the English Department at Stevenson University in Maryland. She lives in Baltimore, Maryland.

“The American Sonnet will be embraced by all who’ve noted the lack of diverse scholarship on the sonnet, particularly regarding historically underrepresented sonneteers. Malech and Smith have deepened and expanded the range of our thinking on this form. I can’t wait to teach this book—and be taught by it.”—Beth Ann Fennelly, author, *Heating & Cooling: 52 Micro-Memoirs*

“I can’t imagine a group of people with whom I would be more excited to talk with about the sonnet than the essayists herein, nor talk more illuminating than their essays. And the sonnets themselves cover whatever the essays don’t (more Dunstan Thompson in anthologies, please). This is an ideal anthology.”—Shane McCrae, author, *Cain Named the Animal*
Memorandum from the Iowa Cloud Appreciation Society

A Novel
by Joseph G. Peterson

“For years now, Joe Peterson has been one of our—Chicago’s and the planet’s—most inventive and intriguing writers. In his latest, he soars even higher, providing a captivating tale filled with narrative power, artful observations, and unforgettable characters.” — Rick Kogan, Chicago Tribune/WGN radio

WHEN HIS GIRLFRIEND, Rosemary, asks about his life, Jim Moore, a successful salesman whose territory covers the entire continental United States and parts of Canada, doesn’t think there is anything to say and so he tells her, “nothing happened” or maybe he doesn’t know how to put it all into words or maybe he doesn’t want to.

Stuck in an airport because of blizzard conditions, and packed into a crowded terminal with other travelers, Moore has come to believe that his life is not worth reporting about because it has largely been a life lived without incident. However, chance encounters with a yoga instructor, a man traveling to bury his mother, and an enigmatic woodsman reawaken long dormant emotions about his father’s suicide and cause Jim to newly reflect on his own life and on a memorandum that he later discovered in his deceased father’s papers, which lists all the names of the clouds, and which Jim now, from time to time, recants as if it were his own private kaddish to memorialize his lost father.

Like the pilgrims in Chaucer’s The Canterbury Tales who pass the time telling stories while stranded in the Tabard Inn, Memorandum from the Iowa Cloud Appreciation Society tells the tale of a traveling salesman and what really happened over the course of his forty-six years.

Joseph G. Peterson is author of several books of fiction and poetry, including The Rumphulus (Iowa, 2020). He lives in Chicago, Illinois.

“Joseph Peterson’s Memorandum is a wonder: a bold and engaging rumination on this mortal coil, by turns hilarious and heartbreaking, encompassing a lifetime in miniature. Snow-stranded salesman Jim Moore is a contemporary Willy Loman at odds with much of the modern world. But instead of despair he finds hope, humor, and redemption in the explorations of the mind. For a story that dwells within the ironic stasis of airport travel, the narrative’s propulsive momentum whisks the reader toward its profound conclusion.”—Darrin Doyle, author, The Beast in Aisle 34
Writing Wars
Authorship and American War Fiction, WWI to Present
by David F. Eisler

The New American Canon
The Iowa Series in Contemporary Literature and Culture
Samuel Cohen, series editor

“Writing Wars is a brilliant excavation of the stories Americans have been telling ourselves about war for the past century. Eisler has written a sharp, engaging, and troubling cultural history.”
—Phil Klay, National Book Award winner, author, Redeployment

WHO WRITES NOVELS about war? For nearly a century after World War I, the answer was simple: soldiers who had been there. The assumption that a person must have experienced war in the flesh in order to write about it in fiction was taken for granted by writers, reviewers, critics, and even scholars.

Contemporary American fiction tells a different story. Less than half of the authors of contemporary war novels are veterans. And that’s hardly the only change. Today’s war novelists focus on the psychological and moral challenges of soldiers coming home rather than the physical danger of combat overseas. They also imagine the consequences of the wars from non-American perspectives in a way that defies the genre’s conventions. To understand why these changes have occurred, David Eisler argues that we must go back nearly fifty years, to the political decision to abolish the draft. The ramifications rippled into the field of cultural production, transforming the foundational characteristics—authorship, content, and form—of the American war fiction genre.

David F. Eisler is postdoctoral researcher in literary and cultural studies. He previously served on active duty in the United States Army. His work has appeared in the New York Times, War on the Rocks, Daily Beast, Collier’s Magazine, Military Review, Drunken Boat, and The Road Ahead: Fiction from the Forever War. Eisler lives in Amberg, Germany.

“A very smart, very relevant work. Any scholar of American war fiction would find this study extremely useful.”
—Eric Bennett, author, A Big Enough Lie
Tending Iowa’s Land
Pathways to a Sustainable Future
edited by Cornelia F. Mutel
A Bur Oak Book
Holly Carver, series editor

“As a lifelong Iowan, this tapestry of science, history, and personal stories moved me to think about our changing climate and my own actions. While many of our current circumstances seem dire, Connie and the amazing team of contributors gave me hope by shining a bright light on the path forward.”
—Joe McGovern, president, Iowa Natural Heritage Foundation

“Tending Iowa’s Land is inspiring, as it is filled with examples of Iowans working to restore native plants, animals, and resources. May a host of other landowners join them in leading our way to a resilient, regenerative future.”
—Teresa Opheim, director, Climate Land Leaders

IN THE LAST 200 YEARS, Iowa’s prairies and other wildlands have been transformed into vast agricultural fields. This massive conversion has provided us with food, fiber, and fuel in abundance. But it has also robbed Iowa’s land of its native resilience and created the environmental problems that today challenge our everyday lives: polluted waters, increasing floods, loss and degradation of rich prairie topsoil, compromised natural systems, and now climate change.

In a straightforward, friendly style, Iowa’s premier scientists and experts consider what has happened to our land and outline viable solutions that benefit agriculture as well as the state’s human and wild residents.

Cornelia F. Mutel is author of The Emerald Horizon: The History of Nature in Iowa (Iowa, 2008) and A Sugar Creek Chronicle: Observing Climate Change from a Midwestern Woodland (Iowa, 2016). She is the former senior science writer at IIHR–Hydroscience & Engineering at the University of Iowa College of Engineering. Mutel lives in Iowa City, Iowa.

“A must-read for all Iowans.”—Daryl Smith, former director, Tallgrass Prairie Center

“This dynamic history of Iowa’s water, soil, and air, paired with specific ideas for preserving and protecting our natural resources, is an excellent text for teachers and students studying environmental issues.”—Barbara Ehlers, Upper Iowa University

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NATURE / MIDWEST
Symptoms of the Self
Tuberculosis and the Making of the Modern Stage
by Roberta Barker

Studies in Theatre History and Culture
Heather S. Nathans, series editor

“Roberta Barker assesses the interplay of disease, dramaturgy, and subjectivity in theatrical depictions of tuberculosis, deftly tracking the ‘consumptive repertoire’ as it grew and transmuted on French, English, and American stages in the nineteenth and twentieth centuries. Beyond its historical value, Barker’s book is beautifully written; it renders the categories ‘reading for pleasure’ and ‘reading for research’ nearly indistinguishable from one another.”—Meredith Conti, author, Playing Sick: Performances of Illness in the Age of Victorian Medicine

SYMPTOMS OF THE SELF offers the first full study of the stage consumptive. In the nineteenth and early twentieth centuries in France, Britain, and North America, tuberculosis was a leading killer. Its famous dramatic and operatic victims—Marguerite Gautier in La Dame aux Camélias and her avatar Violetta in La Traviata, Mimi in La Bohème, Little Eva in Uncle Tom’s Cabin, and Edmund Tyrone in Long Day’s Journey into Night, to name but a few—are among the most iconic figures of the Western stage. Its classic symptoms, the cough and the blood-stained handkerchief, have become global performance shorthand for life-threatening illness.

The consumptive character became a vehicle through which standards of health, beauty, and virtue were imposed; constructions of class, gender, and sexuality were debated; the boundaries of nationhood were transgressed or maintained; and an exceedingly fragile whiteness was held up as a dominant social ideal. By telling the story of tuberculosis on the transatlantic stage, Symptoms of the Self uncovers some of the wellsprings of modern Western theatrical practice—and of ideas about the self that still affect the way human beings live and die.

Roberta Barker is associate professor of theatre in the Fountain School of Performing Arts, and member of the joint faculty of the University of King’s College and Dalhousie University. She is author of Early Modern Tragedy, Gender, and Performance, 1984–2000: The Destined Livery. Barker lives in Halifax, Nova Scotia.

“Rooted in detailed readings of plays and their production histories, Barker’s investigation reveals how the melancholy tropes and sentimental archetypes of the stage consumptive both fed into and sought to satisfy the circulatory demands of a rising affective economy. Through such adept and sensitive readings of the archives of the consumptive repertoire, one feels at times that they, as a reader, are being transported back to the nineteenth-century stage itself, with its parade of coughing heroines, flushed and brooding heroes, and empathically suffering publics. By the end of the book, one wonders whether the modern Western theatre would itself have even come into existence without the corresponding rise of such a horrific disease.”—Amy Holzapfel, author, Art, Vision, and Nineteenth-Century Realist Drama: Acts of Seeing
CELEBRITIES DEPEND UPON fans to sustain their popularity and livelihood, and fans are happy to oblige. With social media, they can follow their favorite (or least favorite) celebrities’ every move, and get glimpses into their lives, homes, and behind-the-scenes work. Fans interact with celebrities now more than ever, and often feel that they have a claim on their time, attention, and accountability. In Fame and Fandom, the contributors examine this tumultuous dynamic and bring together celebrity studies and fan studies like never before.

In case studies including Supernatural, Harry Styles, YouTube influencers, film location sites, Keanu Reeves, and celebrities as fans, readers find new approaches to fan/celebrity encounters and parasocial relationships. This is the go-to volume on the symbiotic relationship between fame and fandom.

Celia Lam is associate professor of media and cultural studies at the University of Nottingham Ningbo China. She is coeditor of Aussie Fans: Uniquely Placed in Global Popular Culture (Iowa, 2019). Lam lives in Sydney, Australia and Ningbo, China. Jackie Raphael is an honorary research fellow at the University of Western Australia, and works at Murdoch University. She is coauthor of Celebrity Bromance: Constructing, Interpreting, and Utilising Personas. Raphael lives in Perth, Australia. Renee Middlemost is lecturer in communication and media at the University of Wollongong, Australia. She is coeditor of Participations. Middlemost lives in Wollongong, Australia. Jessica Balanzategui is senior lecturer in cinema and screen studies at Swinburne University of Technology. She is author of The Uncanny Child in Transnational Cinema. Balanzategui lives in Melbourne, Australia.

“Too often fame and fandom have been studied as discrete phenomena. In this groundbreaking edited collection not only are they powerfully brought together, but their manifestations and mutations are explored in both on and offline spaces. Fame and Fandom will be on every serious celebrity and fandom scholar’s bookshelves by the end of the year.”

—Sean Redmond, Deakin University

“I was highly impressed by this book and its scope, focus, and standard of scholarship. The research here asks new questions, vitally challenging some of the assumptions and work that has come before. A beautifully strong and valuable contribution to fan and celebrity studies.”

—Lucy Bennett, Cardiff University
Contested Terrain
Suburban Fiction and U.S. Regionalism, 1945–2020
by Keith Wilhite

The New American Canon
The Iowa Series in Contemporary Literature and Culture
Samuel Cohen, series editor

“Contested Terrain achieves the near impossible. It rescues a term pejoratively associated with provincialism to redefine suburbia as our primary noncontiguous national region. In making its case, the book offers a superb cross section of what American writing over the last seventy-five years actually looks like.”—Stacey Olster, author, The Cambridge Introduction to Contemporary American Fiction

Contested Terrain explores suburban literature between two moments of domestic crisis: the housing shortage that gave rise to the modern era of suburbanization after World War II, and the mortgage defaults and housing foreclosures that precipitated the Great Recession. Moving away from scholarship that highlights the alienating, placeless quality of suburbia, Wilhite argues that we should reimagine suburban literature as part of a long literary tradition of U.S. regional writing that connects the isolation and exclusivity of the domestic realm to the expansionist ideologies of U.S. nationalism and the environmental imperialism of urban sprawl. Wilhite produces new, unexpected readings of works by Sinclair Lewis, Lorraine Hansberry, Richard Yates, Patricia Highsmith, Don DeLillo, Jonathan Franzen, Jeffrey Eugenides, Chang-rae Lee, Richard Ford, Jung Yun, and Patrick Flanery. Contested Terrain demonstrates how postwar suburban nation-building ushered in an informal geography that recalibrated notions of national identity, democratic citizenship, and domestic security to the scale of the single-family home.

Keith Wilhite is associate professor of English at Siena College. He is editor of The City Since 9/11: Literature, Film, Television. Wilhite lives in Albany, New York.

“Keith Wilhite’s trenchant study of the literature of the U.S. suburbs is defined by a sophisticated critical understanding of regionality and regional writing. Vitally, Contested Terrain illuminates how post-1945 authors have interrogated the suburbs’ complex enmeshment within local, national, and global projects and processes.”—Martin Dines, author, The Literature of Suburban Change: Narrating Spacial Complexity in Metropolitan America
IN MEMORIAM

Carl H. Klaus
Author and Sightline Books, series editor
May 22, 1932 – February 1, 2022

For years, Carl came to my house for lunch on his birthday. He always brought a six-pack of beer and a six-pack of the heirloom tomato seedlings that he nurtured in his root cellar every winter. In exchange, he received a big bag of the season’s first cherries, one of his favorite foods.

Carl and I enjoyed—negotiated! survived!—a twenty-five-year, six-book author-editor relationship. A man of immense willpower and lung power amplified by a distinguished academic career, he could be cranky and overbearing. Although quieter and undistinguished, I could be just as cranky and overbearing. We indulged each other with no small amount of snarky fondness. The Ninth Decade, which Carl wrote over the years of his own ninth decade—sending me a new chapter to edit every six months—was our final collaboration and the book that will resonate most permanently with his readers.

I spent a week organizing Carl’s library after he died. Beyond hundreds of titles devoted to the art of the essay, fiction, poetry, and drama were many books signed by former students with the kind of sincere “without whom” inscriptions that define a long and influential career in letters. Dear Carl, without whom . . . : yours is a well-deserved legacy.

—HOLLY CARVER

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