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We Review the
Best of the Latest
Books

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[Business & Investing / Communication / Merchandising](#)

[**Guide to Producing a Fashion Show, 4th edition**](#) by Judith C. Everett, Kristen K. Swanson, & José Blanco F. (Fairchild Books)

[**Guide to Producing a Fashion Show, 4th edition**](#), explains all aspects of fashion show production including: reasons to produce a show, planning, model selection, merchandise selection, staging and music, budgeting, show preparation, execution, and evaluation. The **4th edition** has behind-the-scenes examples, best practices and innovative approaches in fashion show production – from promotion using social media to selecting music and models.

Authors are Judith C. Everett, Kristen K. Swanson, and José Blanco F.. Everett is Emeritus Professor of Merchandising in the School of Communication at Northern Arizona University; Swanson is a Professor of Merchandising in the School of Communication at Northern Arizona University; and Blanco is an Associate Professor in the Department of Apparel Merchandising and Design at Dominican University.

This **4th edition** of [**Guide to Producing a Fashion Show**](#) includes:

- Examples from couture and ready-to-wear shows, as well as innovative approaches, including non-traditional fashion shows and fashion presentations.
- New information on careers in the fashion industry that are related to fashion show production, like styling, public relations, and event management.
- New perforated worksheets with documents and templates to plan a fashion show.
- 25% new photographs.
- Discussions of diversity in the fashion industry and current trends.
- More coverage and examples from menswear and global fashion capitals.

Blanco says in the preface that several times a year, hundreds of fashion industry insiders gather in New York, London, Milan, and Paris – but also in Copenhagen, Mexico City, and Lisbon – to watch the ready-to-wear, couture, or men's fashion shows. Thousands of fans and customers follow the events on social media platforms or watch live stream videos online. Fashion shows are not only an essential component of the industry, but they are also entertaining and fun for show producers, participants, and the audience. [Guide to Producing a Fashion Show](#) leads individuals through the process of planning and presenting a fashion show. The book outlines the steps necessary for organizing a successful event while also providing numerous examples of industry fashion shows.

This **4th edition** covers all aspects of fashion show production. The "Notes

from the Runway" section includes interviews and writings from professionals and students with experience in the world of fashion show production. STUDIO Activities at the end of each chapter help students explore industry shows online and develop original concepts and materials related to fashion show production. At the STUDIO, students can also download sample forms and templates, watch videos and images related to material covered in the chapters, and access other tools such as self-quizzes and flashcards. The Capstone Project is a step-by-step guide at the end of each chapter designed to help students in producing their own successful fashion show.

This edition of [Guide to Producing a Fashion Show](#) begins with a discussion of the history of fashion shows. The first chapter also traces the history of the fashion show through a review of designers such as Paquin, Patou, Dior, Quant, Galliano, and McQueen, who had a tremendous impact on the evolution of fashion shows. The chapter concludes with a discussion of fashion shows at retail stores and the historic contributions of fashion models.

The second chapter introduces various types of fashion shows within the framework of the primary purpose of producing a show: to sell merchandise. The chapter also elaborates on the different types of fashion shows presented by the industry to promote different merchandise from couture and

resort collections to trade shows for buyers and consumer shows at retailers.

Chapter 3 outlines the steps in producing the fashion show, beginning with the first stages of planning – establishing the target audience, type of show, venue, theme, and budget. This section provides detailed descriptions of duties for the different members of a fashion show production team. New to this edition is a discussion of services offered by fashion show production companies.

Branding and promotion of fashion shows is discussed in Chapter 4 including preparation of media materials and advertising for newspapers, magazines, television, and radio, as well as for online and social media outlets. This **4th edition** of [Guide to Producing a Fashion Show](#) emphasizes promotion on the online environment and via social media. The chapter on selecting and organizing runway looks highlights the importance of these tasks for schools or charitable organizations borrowing garments and accessories from retailers. At the industry level the specific line created by a designer or design team usually determines the selection of looks for the runway.

The products designed or the merchandise selected for a fashion show will ultimately be displayed by the models on the catwalk. Chapter 6 delves into the world of models and modeling, including practical aspects. This new edition of [Guide to Producing a Fashion Show](#) continues the discussion

of negative aspects of the modeling industry and the organizations and initiatives to provide a safe and secure working environment for models. A new section discusses issues related to diversity in the modeling industry and highlights efforts to create more diverse fashion runways.

Chapter 7 discusses staging, which consists of the theatrical stage and runway design that can enhance the image or theme established in the early stages of planning. Distinct patterns for runways, seating arrangements, and the appropriate use of lighting and props are also featured in this chapter. The use of music is one of the major focuses of this chapter; a discussion on the potential use of commentary is also included.

The last chapter in the **4th edition** of [Guide to Producing a Fashion Show](#) outlines the rehearsal process, the actual show, and the striking of the stage and other elements – including the products displayed on the runway – after the show is over. The thrill of all activities coming together results in a rewarding experience for the fashion show organizers, models, designers, technical staff, and audience. An important final step in fashion show production is the evaluation process. This much-overlooked step in fashion show production is really the first step in the production of the next show.

Producing a fashion show is a hands-on learning experience and [Guide to Producing a Fashion Show](#) is a guide to

that experience. It is the definitive source for anyone interested in fashion show production. The techniques discussed throughout the book provide a foundation for fashion show planners whether they are professionals, instructors, fashion design or fashion merchandising students, aspiring models, or charity and community leaders. <>

Business & Economics / Disabilities

Unleash Different: Achieving Business Success through Disability, 1st edition by Rich Donovan (ECW Press)

If you discovered a new market comprising 53% of the world's population, would you act to invest in it?

There are 1.3 billion people around the world who identify as having a disability. When one includes friends and family, the disability market touches 53% of all consumers. It is the world's largest emerging market.

Unleash Different by Rich Donovan illustrates how companies like Google, PepsiCo, and Nordstrom are attracting people with disabilities as customers and as employees. Replacing 'nice to do' with 'return on investment' allows market forces to take over and the world's leading brands to do what they do best: serve a market segment – in this case, the disability market.

Donovan is Founder/CEO of the Return on Disability Group and is an expert on the convergence of disability and corporate profitability. He has been

named one of the Top 50 Most Influential People with Disabilities in the world. Donovan holds an MBA from Columbia Business School. He also happens to have cerebral palsy.

With **Unleash Different**, business managers come to understand:

- How taking a charity-oriented approach to people with disabilities has failed.
- What action is required to capitalize on the world's biggest emerging market.
- How their organizations can grow revenue and cut costs by attracting people with disabilities as customers and talent.

Donovan in **Unleash Different** gives readers a peek into how he rose from a Canadian school for 'crippled children' to manage \$6 billion for one of Wall Street's leading firms.

A personal and insightful read for all who want to think differently and understand the global disability market. This book goes a long way to explain what Rich has been saying for years: serving disability makes good business sense.
– Kenneth Fredeen,
General Counsel, Deloitte LLP, and Chair of the Federal Panel

Using case studies, humor, data and insight, Rich Donovan reveals the astonishing contours of the

fast-growing, underserved market for goods and services that delight disabled customers in ways that can dramatically improve overall business profitability. Donovan has the rare ability to explain complex ideas in clear, easy to understand prose, using language and examples that leave readers rushing to create their own 'to-do' lists at the end of nearly every chapter. It is, simply stated, one of the best books about business, and people, I have ever read. – Hal Plotkin, Senior Open Policy Fellow, Creative Commons USA; former Silicon Valley Correspondent, CNBC.com; and Senior Policy Advisor, U.S. Department of Education

A deeply moving and very personal story of one man's 'crusade' to change narratives of disability from those based on charitable cases and social constraints to a market-driven investment/economic opportunity of business to benefit not only the world's 1.2 billion disabled people, but also the

world's economy as a whole. This book will contribute to a greater understanding of the value of investing in 'disability' and help start a wider discourse on truly empowering the people with disabilities. –Hironobu Shibuya, Special Adviser, the Nippon Foundation and the Asia-Pacific Development Center on Disability

[Rich Donovan's] new book illustrates why and how employers and firms could increase their success by focusing more on people with disabilities. – Quill & Quire

An inspiring story with a unique perspective on both business and people with disabilities. – Booklist online

Insightful, highly readable, [**Unleash Different**](#) is an inspiring personal story as well as a business model making disabilities profitable. Donovan makes it easy to relate to the business goal of serving disability – because he has actually done it. <>

Cooking, Food & Wine / Vegan
[15 Minute Vegan Comfort Food: Simple & Satisfying Vegan Recipes](#) by Katy Beskow (Quadrille Publishing)

Having hours to spend in the kitchen is a luxury, one

that should be enjoyed and fulfilled to create culinary magic! For most, including myself, this luxury is not always possible, but limited time doesn't have to mean limited creativity, and all of these recipes have been tried and tested to be on your plate in fifteen minutes or less. This is a wonderful thing at a time of need, when all you want is to be comforted by a special dish. People often associate comfort foods with a long cooking time – a misconception that also applies to vegan cooking.

Finding comfort in food is personal, from the shopping process to the way you eat it. There's nothing comforting about having to travel to lots of specialist food shops to find weird and wonderful ingredients, so you'll find all the ingredients in this book are readily available at supermarkets. – from the book

From the author of the bestselling *15 Minute Vegan* comes [**15 Minute Vegan Comfort Food**](#). The book shatters the notion that vegan food is cold and soulless by showing readers how to create inspired comfort foods, whether readers are vegan or not. Vegan

cooking expert Katy Beskow celebrates cooking for pleasure, soul and enjoyment, without having to spend hours in the kitchen. Using ingredients readily available in supermarkets, Beskow's easy recipes and instructions will have readers making delicious, nutritious meals time after time. Beskow is an award-winning cook, writer, and cooking tutor with a passion for seasonal ingredients, vibrant food and fuss-free home cooking. Beskow has a column in *Healthy* magazine and teaches vegan cooking at York Cookery School, Yorkshire.

[**15 Minute Vegan Comfort Food**](#) explores how a mindful cooking process is as comforting as the final dish, even when readers have just 15 minutes to spare, and offers 100 recipes across five chapters: comfort classics (chocolate chili, moussaka bowls); sides & bites (corn fritters, speedy samosas); social sharing (mushroom bourguignon, garden biryani); solo recipes (spicy falafel burger, cashew chow mein); and sweet comforts (cherry pot pies, jam sponge pudding).

The introduction of [**15 Minute Vegan Comfort Food**](#) covers how to shop for ingredients and build a vegan pantry, the important tools for creating a comfort food kitchen, and 'Five Steps to Comfort Food'.

[**15 Minute Vegan Comfort Food**](#) shows readers how to make sharing dishes fit for social feasts, quick dinners for one, delicious sides, and nostalgic desserts. There really is something for everyone at

every time, whether they are vegan or not. If readers are not confident cooks, they will find these recipes easy to follow, with familiar flavor combinations.

15 Minute Vegan Comfort Food

empowers readers to create moments of comfort, no matter how little time they have. The book brings original ideas for cooking quick, easy and ethical food that makes people feel great. Beskow's fuss-free recipes are simple, fail safe, and delicious. The book shows readers how to enjoy a plant-based diet with all the satisfying moments that make them feel happy, nourished, and cozy. <>

Crafts & Hobbies / Retreats

Junk Beautiful: She Sheds: Hundreds of Inspired Ideas for Your Backyard Retreat

by Sue Whitney (The Taunton Press)

Move over, Man Caves. She Sheds are coming. Across the country, ladies are carving out a special place for themselves, one free from stress and concern. And they're doing it in their own backyards by turning spaces usually reserved for old tools and greasy car parts into refined relaxation. The beauty of the She Shed is that it can take whatever form best suits readers' tastes.

In **Junk Beautiful: She Sheds**, best-selling author and Queen of Junk Sue Whitney, founder of *Junkstyle* and author of the *Junk Beautiful* brand of books, introduces the 'rustoration' philosophy to 15 She Sheds from across the country.

Re-using and re-inventing castoffs as home furnishings and accessories

create uniquely personal spaces – the hallmark of She Sheds. Featured She Sheds are largely small wooden structures, but could also take the shape of a dolled-up camper, vintage horse trailer, tree house, or other unique space. Shed rehab includes indoor and outdoor projects that run from light construction to accessory projects and simple hacks.

In **Junk Beautiful: She Sheds**, Whitney steps in to turn old sheds and castaway outbuildings into retreats like no other. She unleashes her approach to recycling, upcycling, and renovating with vintage, farmhouse, industrial, and cottage elements to create personal, rustic, and oh-so-comfortable backyard getaways.

Whitney journeys across the country as she tells the stories of the 15 featured She Sheds from Minnesota, Pennsylvania, Texas, and California. She Sheds on the East Coast (greater Philadelphia), South (Texas), Midwest (greater Minneapolis), and West Coast (central California) allow for regional design flavor. Some were first lovingly reconstructed before being redecorated and some were simply given an interior overhaul, but all were reclaimed and converted to fit the needs of the 'she shedder.'

*Bam! Sue Whitney gets it right again! **Junk Beautiful: She Sheds** blends the urge to repurpose with the craving for a space of one's own. Discovering*

Sue's collection of sheds and *She Shedders* is like taking a vacation – without having to pack a suitcase! Mothers, daughters, sisters – we all need **Junk Beautiful: She Sheds!** – Jan Orr-Harter, Director, Fort Worth Show of Antiques & Art

Junk Beautiful: She Sheds is a must-read for all women and is signed, sealed, and delivered with a flair that only Sue can provide. Her take on the ever-popular she shed phenomenon hits the nail squarely on its head. Sue assembled a collection of gal pals from across the country who are all unique but share two common threads – the desire for a peaceful getaway of their own and the willingness to share their ideas with others. Like their owners, each backyard retreat is unusual and inspiring. Sue's uncanny and refreshing ability to work well with others and create, enhance, or modify structures to best suit each 'she shedder's' needs is a highlight of this title. Her wicked sense of humor is icing on the cake. – Jo Packham, Creator/Editor-in-Chief of *Where Women*

Create, Where Women Cook, Where Women Create Work, and What Women Create

Sue Whitney has an uncanny ability to forge new paths and stay well ahead of the curve when it comes to innovative creations for your home. – Don Taylor Short, owner of West End Architectural Salvage and host of DIY Network's *West End Salvage*

Sue Whitney is able to convey freshness in decorating for junkers as well as vintage enthusiasts, antique lovers, DIYers, and collectors. – Lynne Louise Worden, *Worden Select Objects*

Filled with 445 stunning photographs and hundreds of innovative ideas, **Junk Beautiful: She Sheds** will inspire women to rethink the way they look at 'junk' to create their own fun, functional, and fabulous retreat, no matter where they live. Women everywhere can reimagine, refurbish, and refashion vintage finds into functional and fun furniture and home accessories. <>

Entertainment / Hip-Hop

Hip Hop at the End of the World: The Photography of Brother Ernie by Ernest Panicioli (Universe)

Filled with more than 250 images of artists including Ice Cube, The Notorious

B.I.G., LL Cool J, Naughty by Nature, Public Enemy, 50 Cent, N.W.A, Snoop Dogg, Lil' Kim, Flavor Flav, Lauren Hill, Queen Latifah, TLC, many that have never before been published, [Hip Hop at the End of the World](#) is set to become the new hip-hop photography bible. With exclusive, behind-the-scenes access, preeminent photographer Brother Ernie (Ernest Paniccioli) captures the last four decades of the evolution of hip-hop – the styles that grew from it, and the artists who shaped it. Complete with Brother Ernie's personal anecdotes of time spent with subjects, and stories behind the photographs, [Hip Hop at the End of the World](#) shares intimate moments from the most important era of hip-hop.

Paniccioli is a photographer most known for his photographs of the hip-hop scene in the 80s and 90s. He is the author of the best selling book *Who Shot Ya?* and the subject of the award winning documentary *The Other Side of Hip-Hop*.

After picking up a camera in the 1973 to document the graffiti art that dominated New York City, Paniccioli started his journey of whole-heartedly capturing the scene during the most fertile years of hip-hop. Always armed with a 35mm camera, he successfully photographed nearly every rapper of note since the genre's inception, making him the go-to photographer for magazines like *Word Up* and *Rap Masters*. [Hip Hop at the End of the World](#) is a carefully curated selection of photographs from Brother Ernie's extensive archives, celebrating over 40

years of swag in one of the most complete records of the most crucial movements in American music.

Paniccioli has been taking the most important photographs of the hip-hop scene for the last four decades, getting unprecedented access to headliners. To this day, Paniccioli's photography remains the iconic chronicle of one of the most crucial movements in American music. His archive of nearly 250,000 photographs was acquired for preservation by Cornell University in 2013. In candid moments, Brother Ernie – who was inducted into the Hip-Hop Hall of Fame in 2014 (in the same class as the Sugar Hill Gang, Charlie Ahearn, Spoonie G & Treacherous Three) – captures the feel and the look of an era one that would forever transform fashion and popular culture. His latest book, [Hip Hop at the End of the World: The Photography of Ernest Paniccioli](#), serves both as a career retrospective and a behind-the-scenes view of the evolution of hip-hop, the styles that grew from it, and the artists who shaped it.

A Native American and First Nations activist, Paniccioli holds the title of Supreme Minister of Culture for the Universal Zulu Nation, and regularly speaks at colleges and universities on issues affecting indigenous peoples and other communities of color.

Collected in this book, many in print for the first time, are candid moments from a life taking pictures. [Hip Hop at the End of the World](#) is sure to become a classic

on the subject and is required reading for fans of music, fashion, popular culture, and photography. <>

Entertainment / Music / Biographies & Memoirs

[Sound Pictures: The Life of Beatles Producer George Martin: The Later Years, 1966-2016](#) by Kenneth Womack (Chicago Review Press)

More than anyone besides the bandmates themselves, George Martin was the man who created the unique sound of the Beatles.

The second and final volume of the definitive biography of the man, [Sound Pictures](#), by Kenneth Womack, traces the story of the Beatles' breathtaking artistic trajectory after reaching the creative heights of Rubber Soul. As the bandmates engage in brash experimentation both inside and outside the studio, Martin toils along with manager Brian Epstein to consolidate the Beatles' fame in the face of growing sociocultural pressures, including the crisis associated with the 'Beatles are more popular than Jesus' scandal. Womack is dean of humanities and social sciences at Monmouth University, where he also serves as professor of English.

As told in [Sound Pictures](#), Martin also struggles to make his way as an independent producer in the highly competitive world of mid-1960s rock 'n' roll. As Martin and the Beatles create one landmark album after another, including such masterworks as *Revolver*, *Sgt. Pepper's Lonely Hearts Club Band*, *The Beatles (The White Album)*, and

Abbey Road, the internal stakes and interpersonal challenges become ever greater.

In 1966, the Beatles and George Martin stood at a creative crossroads. The bandmates had started to feel stunted in their musical growth. The Beatles had also expanded their demographic considerably beyond teens and young adults, leading to new fans of all ages. With more recognition, the band began to feel like prisoners of their fame and grew frustrated by the culture's inability to grasp the meaning behind their work. Martin worked with the band as they navigated the changing landscape of mid-1960s rock 'n' roll. Martin's work ethic and studio savviness earned him a long-lasting partnership with the Beatles that continued throughout the later years of his life. In [Sound Pictures](#), readers discover how Martin helped the bandmates grow as musicians and found the transformative sound that the Beatles are known for today.

It is the second volume of the first full-length biography of George Martin. Womack, author and Beatles scholar, provides a detailed account of Martin's collaborative work with 'the fab four' as they advance beyond the success of their earlier recordings. [Sound Pictures](#) takes readers behind the scenes and reveals George's diligent efforts to consolidate the Beatles' fame in the face of the sociocultural pressures of the time, most noteworthy being the 'Beatles are more popular than Jesus' scandal. It also includes stories of Martin's interactions with the band,

including when John Lennon, who hated the sound of his own voice, requested that Martin tweak his vocals: "Make me sound like the Dalai Lama chanting from a mountaintop."

During his post-Beatles years, Martin attempts to discover new vistas of sound recording with a host of acts and his creative breakthroughs were followed by unprecedented commercial success. Martin continued his work as a freelance music producer while discovering new prospects with musical acts such as Elton John, America, Jeff Beck, Cheap Trick and Paul McCartney. However, Martin and the Beatles would ultimately find their way back to each other to immortalize the magic that started it all. Eventually, though, all roads bring Martin back to the Beatles, as the group seeks out new ways to memorialize their achievement under the supervision of the man who has come to be known as Sir George. Now, more than fifty years after the Beatles' revolutionary triumphs, Martin's singular stamp on popular music has become more vital than ever, as successive generations discover the magic of the Beatles and their groundbreaking sound.

Even though Paul McCartney dubbed him the 'Fifth Beatle,' George Martin was always more than the Beatles' producer, and Kenneth Womack's highly detailed and immensely readable second volume again

captures the talent, determination, and warmth of one of popular music's great innovators and true gentlemen. – Brian Southall, author of Sgt. Pepper's Lonely Hearts Club Band

Through a generous helping of firsthand accounts and his insightful storytelling skills, Kenneth Womack brings to life the creative process by which the Beatles' late music was presented to the world. Covering 1966 to the end of George Martin's life, [Sound Pictures](#) captures the imagination, expertise, and humor in the Beatles' partnership with their production and engineering team, connecting the dots with interpretations of Martin's important side projects and post-Beatles work. Fascinating reading! – Walter Everett, author of The Beatles as Musicians

Fulfilling the promise of his first volume, Kenneth Womack narrates the high season and post-Beatles portion of Martin's career with enough engineering details to please sound geeks, framed inside inviting pros for the

general reader.... Martin emerges as something far more than a footnote in the Beatles' story. – Tim Riley, author of Lennon

Kenneth Womack's engrossing biography of George Martin offers a fascinating and compelling look at the producer's career – from his remarkable partnership with the Beatles to the pioneering work he composed and produced in the decades after the breakup. Womack celebrates Martin's humor, talent, and genius, providing new insights into the man who exerted such a profound impact on music history. A must-read for musicians, producers, Beatles fans, and music lovers. – Scott Freiman, filmmaker, *Deconstructing the Beatles*

Powerful and intimate, [Sound Pictures](#) brings the exciting story of the creation of the Beatles' music vividly to life. It is an exceptionally detailed look at the man who had incredible influence on the Beatles' body of work. Decades later, Martin's legacy continues to influence music history as new generations rediscover the timeless wonder of the Beatles. Fans will enjoy following the story of the band's incredible artistic

trajectory after reaching the creative heights of Rubber Soul. <>

History / Archaeology

[**The Two Taríacuris and the Early Colonial and Prehispanic Past of Michoacán**](#) by

David L. Haskell (University Press of Colorado & Utah State University Press)

[**The Two Taríacuris and the Early Colonial and Prehispanic Past of Michoacán**](#)

investigates how the elites of the Tarascan kingdom of Central Mexico sought to influence interactions with Spanish colonialism by reworking the past to suit their present circumstances. Author David L. Haskell examines the rhetorical power of the *Relación de Michoacán* – a chronicle written from 1539 to 1541 by Franciscan friar Jerónimo de Alcalá based on substantial indigenous testimony and widely considered to be an extremely important document to the study of early colonial relations and the prehispanic past.

Haskell is adjunct full professor at the University of Maryland University College and adjunct professor at Ohio University and Franklin University.

Haskell focuses on one such testimonial, the narrative of the kingdom's Chief Priest relaying the history of the royal family. This analysis reveals that both the structure of that narrative and its content convey meaning about the nature of rulership and how conceptualizations of rulership shaped indigenous responses to colonialism in the region.

Informed by theoretical approaches to

narrative, historicity, structure, and agency developed by cultural and historical anthropologists, Haskell demonstrates that the author of the *Relación de Michoacán* shaped, and was shaped by, a culturally distinct conceptualization and experience of the time in which the past and the present are mutually informing.

The Two Taríacuris and the Early Colonial and Prehispanic Past of Michoacán asks, How reliable are past accounts of events when these accounts are removed from the events they describe? How do the personal agendas of past chroniclers and their informants shape our present understanding of their cultural history? How do we interpret chronicles such as the *Relación de Michoacán* on multiple levels? It also demonstrates that answers to these questions are possible when attention is paid to the context of narrative production and the narratives themselves are read closely.

The Two Taríacuris and the Early Colonial and Prehispanic Past of Michoacán is a closely argued, carefully researched, theoretically astute, and persuasive analysis of a complicated sixteenth-century Central Mexican text and the historicity – the specific cultural consciousness, construction, and communication of past happening and its

relationship to present experience – that informs and motivates it. –
Eduardo Douglas,
University of North Carolina
at Chapel Hill

The Two Taríacuris and the Early Colonial and Prehispanic Past of Michoacán

makes a significant contribution to the scholarship on indigenous experience and its cultural manifestations in Early Colonial period Central Mexico and the anthropological literature on historicity and narrative. It will be of interest to Mesoamerican specialists of all disciplines, cultural and historical anthropologists, and theorists and critics of narrative. <>

History / Biographies & Memoirs

Churchill: The Statesman as Artist by
David Cannadine (Bloomsbury
Continuum)

Across almost 50 years, Winston Churchill produced more than 500 paintings. His subjects included his family homes at Blenheim and Chartwell, evocative coastal scenes on the French Riviera, and many sun-drenched depictions of Marrakesh in Morocco, as well as still life pictures and an extraordinarily revealing self-portrait, painted during a particularly troubled time in his life. In war and peace, Churchill came to enjoy painting as his primary means of relaxation from the strain of public affairs, and also as a way of keeping his depression at bay; he took advice from some of the most distinguished artists of the day, including Sir John Lavery, Sir William Orpen and Sir William Nicholson.

In his introduction to [Churchill: The Statesman as Artist](#), David Cannadine provides an important account of Churchill's life in art, which was not just a private hobby, but also, from 1945 onwards, an essential element of his public fame.

Professor Sir Cannadine is Dodge Professor of History at Princeton University, Editor of the *Oxford Dictionary of National Biography* and President of the British Academy.

The first part of this book brings together for the first time all of Churchill's writings and speeches on art, not only "Painting as a Pastime," but his addresses to the Royal Academy, his reviews of two of the Academy's summer exhibitions, and an important speech he delivered about art and freedom in 1937.

The second part of [Churchill](#) provides previously uncollected critical accounts of his work by some of Churchill's contemporaries: Augustus John's hitherto unpublished introduction to the Royal Academy exhibition of Churchill's paintings in 1959, and essays and reviews by Churchill's acquaintances Sir John Rothenstein and Professor Thomas Bodkin, and the art critic Eric Newton. [Churchill](#) is lavishly illustrated with reproductions of many of Churchill's paintings.

Most of this book consists of Winston Churchill's own thoughts on art, and the views of contemporary critics on him as an artist. These writings have never previously been gathered together, and that in itself is ample justification for the

appearance of [Churchill](#). They tell readers important things about Churchill, and about his reputation in his time; and while his own writings on art are, like most of his pictures, consistently buoyant, joyous and highly-colored, he painted primarily to keep depression at bay, and also because it provided another outlet for the display of his extraordinarily creative gifts. Statesmen who are also artists are very rare, and Churchill is by a substantial margin the best documented of them.

Masterly and comprehensive ... Professor Cannadine establishes the links between the guiding intelligence of the statesman and that of the painter so convincingly that it leaves me wondering whether any other aspirant for high public office who doesn't have either a love, knowledge, or deep respect for art, should seriously consider limiting the extent of their ambition. – Christopher Le Brun, Artist and President of the Royal Academy

David Cannadine brings wit, verve and insight into this fascinating theme of the brushwork, wordpower and artistry of a man who lived on the very widest canvas. – Lord Peter

Hennessey, Attlee Professor
of Contemporary British
History, Queen Mary
University London

*Deeply insightful and
always lively, Churchill
historian David Cannadine
now turns his beady eye to
Churchill as painter. The
great politician emerges
both further enhanced,
and more human, as we
understand how painting
helped banish his black
dog and gave his life
outside politics meaning
and value. – Dame Fiona
Reynolds, Master of
Emmanuel College,
Cambridge, former
Director General of the
National Trust*

*This immensely uplifting
and beautifully produced
book covers every aspect
of Churchill as an artist,
and what painting meant
to him. What started as
therapy soon turned into a
lifelong pleasure for
Churchill, and David
Cannadine brilliantly
shows how one can't really
understand Churchill
without appreciating this
vital part of his life. –
Professor Andrew Roberts,
Author and Professor,
King's College London*

*Winston Churchill saw the
world with an artist's eyes.
David Cannadine's
eloquent introduction, and
the sources he has chosen
to cite, illuminate the
interplay between art,
words and politics that
shaped this most
fascinating individual. –
Allen Packwood, Director,
Churchill Archives Centre,
Cambridge*

In [Churchill](#), Churchill, the artist, is more fully revealed than ever before. This important account brings together for the first time all of Churchill's writings and speeches on art. And some of his paintings appear here for the first time.

History / Middle East / Politics

[Iran: A Modern History, Audio CD – Audiobook, MP3 Audio, Unabridged, 4 MP3-CDs, running time: 42 hours](#) by Abbas Amanat, narrated by Derek Perkins (Tantor Audio)

[Iran: A Modern History – Hardcover](#) by Abbas Amanat (Yale University Press)

[Iran](#), a history of modern Iran, is not a survey in the conventional sense but an ambitious exploration of the story of a nation. It offers a revealing look at how events, people, and institutions are shaped by currents that sometimes reach back hundreds of years. The book covers the complex history of the diverse societies and economies of Iran against the background of dynastic changes, revolutions, civil wars, foreign occupation, and the rise of the Islamic Republic covering the period from 1501-

2009.

Abbas Amanat combines chronological and thematic approaches, exploring events with lasting implications for modern Iran and the world. Drawing on diverse historical scholarship and emphasizing the twentieth century, in [Iran](#) he addresses debates about Iran's culture and politics. Political history is the driving narrative force, given impetus by Amanat's decades of research and study. He layers the book with discussions of literature, music, and the arts; ideology and religion; economy and society; and cultural identity and heritage.

Amanat is William Graham Sumner Professor of History at Yale University and Director of the Yale Program in Iranian Studies at MacMillan Center for International and Area Studies. Narrator of the audio version, Derek Perkins, is a winner of Audie and AudioFile Earphones Awards.

No book could be more pertinent for American readers ... Mr. Amanat searches for patterns to make [Iran's] tumultuous history lucid to nonspecialist readers... His account, in all its melancholy splendor, comes to embody what the 20th-century Iranian poet Forough Farrokhzad called 'a sorrowful stroll in the garden of memories.'
– Eric Ormsby, *The Wall Street Journal*

The defiant spirit of the country is brought to life in this monumental history of the past 500 years. –
Richard Spencer, *Times*

For those with an interest in this pivotal and mercurial country, Abbas Amanat's magisterial study is too important to ignore. –
Justin Marozzi, *Sunday Times*

A majestic work that goes a long way in unraveling for an American audience the country's enigmas and apparent contradictions. –
Ervand Abrahamian, *The New York Review of Books*

Amanat is a skillful narrator whose use of sources and anecdotes is illuminating. His book should be read by anyone who is curious about the history of political philosophy and ideas. – *The Economist*

A stately, scholarly study. –
Kirkus Reviews

Yale historian Amanat's absorbing history takes readers from the battlefields of Anatolia, where the Safavid dynasty rose through many vicissitudes, through to trysts with democratic experiments to the 1979

theocratic revolution ushered in by Ayatollah Khomeini. – Nayan Chanda, Global Asia Book Reviews

Navigating a history as rich and diverse – not to mention as violent and desperate – as that of Iran is no easy feat but Amanat succeeds in his task with aplomb. His route down this turbulent course is as thoroughly researched and painstakingly structured as it is fascinating. – John Burns, PopMatters.com

Iran is perhaps the most important poorly understood country in the world – too big and wealthy to ignore, too complex and dynamic to stereotype. Among this generation of historians of Iran, Abbas Amanat stands as a giant. He conveys his enormous learning in eloquent prose, retailing the country's dramatic struggles and displaying gems of its intricate and profound culture with a contagious excitement. Those who wish to understand how an early modern Silk Road monarchy transformed into a contemporary

petroleum-fueled theocracy will find no more informed or captivating guide. – Juan Cole, Richard P. Mitchell Professor of History and Director, Center for Middle Eastern and North African Studies, University of Michigan

This sweeping but richly detailed text is an impressive treatment of the longue durée of Iranian history since 1501. Amanat interweaves narrative with stimulating analysis and commentary on culture, society, and politics in Iran with a skill based on deep scholarship and understanding. It is rare to find a book that will be important for both those new to Iranian studies and those already in the field: the former will find the book an invaluable starting point, and the latter will gain much from engaging with Amanat's creative and challenging insights and arguments. – Joanna de Groot, University of York

The appearance of this comprehensive and

flowing narrative history of early modern and modern Iran could not be more timely, given the deep-seated misunderstandings and prejudices that persist regarding that country. Few scholars could be as well placed to write it as Abbas Amanat, who has devoted many decades to studying Iran's history and culture. This is likely to remain a work of reference that can be appreciated by students as well as interested general readers. An impressive achievement! – Sanjay Subrahmanyam, Distinguished Professor of History, UCLA

Lucid, readable, and erudite, Abbas Amanat's flowing narrative uses comparisons and connections with the surrounding world to reveal the dialogical and often defensive character of Iran's routes to modernity. Amanat highlights the heterogeneous groups and contending interests that shaped what he calls a 'Persianized version of modernity.' Balancing analysis of changes in political economy with the

roles of public religion and the persistence of cultural traditions, this is a compelling and comprehensive conspectus of Iranian history with a magisterial command of detail. – Nile Green, University of California, Los Angeles

[Iran](#) is a masterfully researched and compelling history of Iran, ideal for American audiences.

History / Military / International

[Soldiers: A Global History of the Fighting Man, 1800–1945](#) by John A. Haymond (Stackpole Books)

No matter the war, no matter the army, no matter the nationality, common threads run through the experiences of men at war. [Soldiers](#) highlights these shared experiences across 150 years of warfare. John A. Haymond explores the experiences that connect soldiers across time and space and draws heavily from firsthand accounts to craft a narrative with flesh-and-blood immediacy.

Haymond holds a BA in history and English from the University of Minnesota and a master's in history from the University of Edinburgh, Scotland. He served twenty-one years in the U.S. Army and now teaches history at Riverland Community College.

[Soldiers](#) is not really about war, although war is the setting for much of what fills its pages. This book is about soldiers – how they were recruited and trained, how

they went from being civilians to soldiers, and how, if they lived long enough and survived the hazards of their profession, the day eventually came when they went back to being civilians again, forever altered by the years they spent in uniform. This is an examination of how they lived, worked, fought, and how many of them died. [Soldiers](#) is about the ordinary soldier, the man standing in the ranks in the years between 1800 and 1945. By whatever name the common soldier was known to his generation, his comrades, and his enemies – whether they called him doughboy, dogface, Tommy, GI Joe, Ivan Ivanovitch, Abdul, Johnny Turk, leatherneck, poilu, landser, or grunt – he was the man at the sharp end of it all.

This is an international history. It is not just about the American soldier or his British counterpart, though they figure most prominently. It is also about their German, French, Russian, Canadian, Australian, Italian, Japanese, Chinese, Turkish, Polish, and Spanish opposite numbers. And this is a comparative study, exploring the idea that men who fought against each other often had similar experiences despite the differences in their languages, uniforms, and allegiances, that they sometimes had more in common with their enemies than they did with their own civilian countrymen back home.

Certain experiences and perspectives appear over and over in the personal stories of soldiers throughout this period, which is why each chapter in [Soldiers](#) focuses on a particular aspect of army

life. For instance, most soldiers in their personal accounts made no claim to being brave and courageous, although many of them wrote of having witnessed such behavior demonstrated by other men. On the other hand, almost every soldier admitted to feeling boredom, apprehension, and fear. Most soldiers' narratives contain descriptions of misery, exhaustion, frustration, anger, and sorrow. And it may surprise some readers that many of those recollections of army life also contain a wry humor and a genuine satisfaction at having once been a part of it all, no matter how grim or terrible it sometimes was.

The voices are those of privates, non-commissioned officers, and junior officers. [Soldiers](#) ignores questions of strategy and issues relevant to the 'art of war'; it also disregards the perspective of the upper command echelons. This is not a 'big picture' account – this is a small picture point of view, the perspective of men who usually saw no more of their wars than what was to their immediate front and the men on their left and right.

The fact that the bulk of sources in [Soldiers](#) are accounts written or dictated by soldiers themselves explains why this study only begins in 1800. Before that point in history, narratives from the common soldier were relatively rare. Part of that is because of high rates of illiteracy in those eras, but it is also because the rank-and-file view of soldiering was not what people of that day were usually interested in reading.

Haymond says his main reason for ending the text before the Cold War era is that maintaining a distance from the evidence of the past might allow it to better stand on its own – soldiers today have more in common with men in centuries gone by than they might suspect, and keeping [Soldiers](#) firmly rooted in the past will make that commonality stand out all the clearer to modern readers.

Even in their old age when the army was far behind them, what most veterans wanted to talk about was why they joined up in the first place, how they felt when they were under fire, how far they had to walk, all the times they were hungry or wet or tired or all three at the same time, who their friends were, and whether or not their sergeant was a draconian bastard or their lieutenant was an officious idiot. Those were the things they cared about, and those are the things Haymond focuses on.

[Soldiers](#) is a study of soldiers' lives in peace and war. Four conflicts in particular provide the bulk of the narratives: the Napoleonic Wars, the American Civil War, and the two world wars. But there was no shortage of conflict and strife during the years between those major wars, and all of those disparate conflicts – whether they were large, small, famous, or all but forgotten – are included. The Consular War of 1800, the War of 1812, the Seminole War, the Sikh War, the Mexican-American War, the Crimean War, the Franco-Prussian War, the Indian Wars of the United States, the

Boxer Rebellion, the Spanish-American War, the Philippine-American War, the Russo-Japanese War, the Sino-Japanese War, the Russian and Chinese Civil Wars – these conflicts and others provide the background for the soldiers' experiences in [Soldiers](#).

Readers will see something of the ordinary soldier as he was, with all his flaws, faults, and failings clearly displayed along with his often-remarkable strength and resilience and his coarse but somehow endearing good humor.

[Soldiers](#) is entertaining and informative: history at its best. The value of these first-person narratives is that their accounts give readers small but powerful insights into the past that professional, third-person history never can. Readers must be careful to set these individual vignettes into the supporting context of the history of which they were a part, in order to get the most accurate impression of the event. <>

History / Military / World War II

[The Battle of Arnhem: The Deadliest Airborne Operation of World War II](#) by Antony Beevor (Viking)

On September 17, 1944, General Kurt Student, the founder of Nazi Germany's parachute forces, heard the groaning roar of airplane engines. He went out onto his balcony above the flat landscape of southern Holland to watch the air armada of Dakotas and gliders, carrying the legendary American 101st and 82nd Airborne Divisions and the British 1st Airborne Division.

In [The Battle of Arnhem](#), the award-winning writer and pre-eminent historian of World War II, Antony Beevor tells, as no one else can, the story behind the story of one of the most disastrous episodes of World War II. Beevor's insights into the strategies of the generals on both sides, the civilian and military heroes, the horrifying casualties, and the seemingly endless suffering of the soldiers, is revealed in all of its absorbing detail.

Beevor was educated at Winchester and Sandhurst. A regular officer in the 11th Hussars, he served in Germany and England.

Operation Market Garden, the plan to end the war by capturing the bridges leading to the Lower Rhine and beyond, was a bold concept, but [The Battle of Arnhem](#) asks, could it have ever worked? It was a massive demonstration of paratroop power that ultimately failed. In fact, Beevor believes the whole plan was profoundly flawed and should have never been launched. The cost of failure was horrendous, above all for the Dutch who risked everything to help. German reprisals were pitiless and cruel, and lasted until the end of the war.

Using often overlooked sources from Dutch, American, British, Polish, and German archives, in [The Battle of Arnhem](#) Beevor has reconstructed the terrible reality of the fighting, which General Student called 'The Last German Victory.'

Highlights of [The Battle of Arnhem](#) include:

- There is a great deal here that is new, both in the human detail of the fighting and the suffering of civilians. Most important, papers in American archives reveal the utterly flawed planning that led to the disaster at Arnhem.
- The U.S. 82nd and 101st Airborne Divisions both played vital roles in the Battle of Arnhem. The 82nd secured the flank southeast of Nijmegen on the German border, which faced the Reichswald forest from which most German counterattacks came. The 101st Airborne had to secure 'Hell's Highway' north from Eindhoven against one German counterattack after another.
- New material also reveals the true savagery of the fighting for the first time. The Waffen SS in Nijmegen defended the great bridge by setting ablaze the northern part of the town, and the battalion of the 82nd Airborne, led by Major Julian Cook, after performing one of the greatest feats of bravery of the whole war by crossing the River Waal under fire, was so hyped up by the time they reached the far shore that they massacred all the German soldiers who tried to surrender. And the fighting at Arnhem Bridge and Oosterbeek reached an intensity unseen on the western front as so many diaries and previously unseen accounts demonstrate.
- Total casualties on the Allied side reached 17,000. The majority were from the British 1st Airborne Division of Arnhem. Dutch casualties during the fighting and

its immediate aftermath exceeded 5,000 dead, but the consequences of the failure led to the Hunger Winter of 1944-45 in which some 20,000 Dutch civilians died of starvation as a result of German reprisals.

This is destined to be a World War II military history classic... Excellent maps make the action easy to follow, and the author's clear, quick prose makes for fascinating, informative reading. Beevor seamlessly transitions from the soldier perspective in the trenches to the perspective of the generals commanding in their headquarters, and balances the points of view of all the participants, including the Germans and Dutch civilians ... Beevor's superb latest offering, in keeping with his established record of excellence, is a must-read for the general military history enthusiast and the WWII history expert. – Publishers Weekly, starred review

A vivid, deeply researched history of an episode that proved the shortfalls inherent in coalition campaigns, to say nothing of raging martial egos. – Kirkus Reviews

It is, in short, a chapter of the Second World War that was crying out for the storytelling talents of Sir Antony Beevor, arguably the finest narrative historian of his generation. This is the result – and his many fans will not be disappointed. – Daily Telegraph

In Beevor's hands, Arnhem becomes a study of national character. – Ben Macintyre, The Times

Another masterwork from the most feted military historian of our time. – Jay Elwes, Prospect

Aficionados of military history will revel in Beevor's microscopic detail.... Beevor's prodigious research has unearthed many treasures, particularly his record of the sufferings of Dutch civilians who risked their necks by nursing wounded Allied soldiers. – Giles Milton, The Sunday Times (UK)

The beauty is in the details.... This gripping book, with its tightly focused timescale and subject matter, shows him once again at his very best. – Keith Lowe, Literary

Review

In this new volume, Sir Antony Beevor takes a fresh look at this battle first popularized by Cornelius Ryan's landmark A Bridge Too Far... Sir Antony describes the unfolding of the battle in marvelous detail with numerous recollections from both Allied and German participants. One aspect of the battle he covers much better than older narratives is the heavy fighting beyond the Arnhem bridge, the usual focus of Market-Garden histories. – New York Journal of Books

The prizewinning historian and internationally bestselling author of D-Day reconstructs the devastating airborne battle of Arnhem in [The Battle of Arnhem](#), a gripping account. [The Battle of Arnhem](#) is history at its exciting best, told by the ideal narrator. Using all currently available research and discovering many overlooked and new sources, Beevor reconstructs the terrible reality of this Allied defeat. Yet, the book, written in Beevor's inimitable and gripping narrative style, is about much more than a single dramatic battle. It looks into the very heart of war. <>

Literature & Fiction / Communication / Folklore / Popular Culture

[Slender Man Is Coming: Creepypasta and Contemporary Legends on the Internet](#) edited by Trevor J. Blank & Lynne S. McNeill (Utah State University Press)

The essays in [Slender Man Is Coming](#) explore the menacing figure of Slender Man – the blank-faced, long-limbed bogeyman born of a 2009 Photoshop contest who has appeared in countless horror stories circulated on and offline among children and young people. Slender Man is arguably the best-known example in circulation of 'creepypasta,' a genre derived from 'coppypasta,' which in turn derived from the phrase 'copy/paste.'

As narrative texts are copied across online forums, they undergo modification, annotation, and reinterpretation by new posters in a folkloric process of repetition and variation. Though by definition legends deal largely with belief and possibility, the crowdsourced mythos behind creepypasta and Slender Man suggests a distinct awareness of fabrication. Slender Man is therefore a new kind of creation: one intentionally created as a fiction but with the look and feel of legend.

Editors are Trevor J. Blank and Lynne S. McNeill. Blank is associate professor of communication at the State University of New York at Potsdam. He is the editor of *Folklore and the Internet* and *Folk Culture in the Digital Age*, coeditor of *Tradition in the Twenty-First Century*, and author of several books. McNeill is

assistant professor of English in the Folklore Program at Utah State University, cofounder of the Digital Folklore Project. Contributors include: Timothy H. Evans, Andrea Kitta, Mikel J. Koven, Paul Manning, Andrew Peck, Jeffrey A. Tolbert, and Elizabeth Tucker.

According to Blank and McNeill in the introduction, the digital tradition surrounding the Slender Man is enough to engage any inquisitive legend scholar, but Slender Man has slipped the confines of the digital context, emerging also as a figure of oral legendry and belief, despite his easily determined fictional origins. Several of the chapters in [Slender Man Is Coming](#) explore the complicated relationship that has grown between online fiction and offline belief.

Considering how folklore proliferates in the fibers of everyday life as a vibrant component of vernacular expression, it is unsurprising to find that a diverse body of people are at least familiar with Slender Man, and often with the legend's accompanying Mythos as well.

Several folklorists have published on the Slender Man phenomenon, and it is clear that folklore studies should spearhead academic work in this area, an effort this book hopes to support. The hybridity of the digital context sets folklorists in a prime position to explore the nuances of the Slender Man's emergence and function in contemporary society.

The opening chapter of [Slender Man Is Coming](#), "The Sort of Story That Has You

Covering Your Mirrors: The Case of Slender Man," is a reprint of one of the earliest scholarly articles to address Slender Man from a folklorist's perspective. In the essay, Jeffrey A. Tolbert importantly proposes the idea of 'reverse ostension' to describe the process by which a narrative is formed through collective action. In the second chapter, "The Cowl of Cthulhu: Ostensive Practice in the Digital Age," Andrew Peck extends the concept of ostensive action into the more expansive idea of ostensive practice, a model better suited to the collaborative potential of the digital setting, where individual actions aggregate into a communally understood body of practice. Peck emphasizes that most instances of Slender Man ostension are 'fundamentally playful' in nature, in contrast to the depictions in the popular press.

Following Peck, Andrea Kitta's "What Happens When the Pictures Are No Longer Photoshops? Slender Man, Belief, and the Unacknowledged Common Experience," explores the reasons Slender Man is so often reported to 'feel real,' despite his widely acknowledged fictional roots. Kitta parses the distinct concepts of experience and 'an experience,' arguing that Slender Man provides an articulable, more tangible way to express what would otherwise be a more abstract, generalized experience.

Jeffrey A. Tolbert's second contribution, "Dark and Wicked Things: Slender Man, the Folkloresque, and the Implications of

Belief," takes on the question of belief in the Slender Man, looking at precursors to this phenomenon in which fiction and reality were similarly muddled. Citing precedents from the 1938 radio drama *War of the Worlds* to the 1999 found-footage & horror film *The Blair Witch Project*, Tolbert uses the concept of the 'folkloresque' to talk about the thinning barrier between fiction and reality.

Mikel J. Koven's chapter, "The Emperor's New Lore; or, Who Believes in the Big Bad Slender Man?" continues the theme of belief but takes an opposing stance. Koven argues that Slender Man and the narratives about him cannot rightly be classified as contemporary legends, due mainly to the lack of actual belief at their core. They are, he agrees, appropriate for folklorists' study anyway, even if the real fear isn't of the creature himself, but of the susceptibility of our children. Timothy H. Evans, in his "Slender Man, H. P. Lovecraft, and the Dynamics of Horror Cultures," similarly questions the generic placement of the Slender Man Mythos, suggesting that a hybrid of folk and popular culture, specifically 'horror culture,' is best. He uses the figure of Cthulhu – Lovecraft's popular invention that similarly broke the boundaries of fiction – as a comparison.

Next, Elizabeth Tucker's "Slender Man Is Coming to Get Your Little Brother or Sister: Teenagers' Pranks Posted on YouTube" considers the Slender Man phenomenon through the lens of children's folklore scholarship, looking at teenagers' prank videos as a type of subversive play. Play frames are

common in children's folklore, and Tucker provides a comforting message that most children are quite capable of distinguishing the difference between play and reality. In the final chapter, "Monstrous Media and Media Monsters: From Cottingley to Waukesha," Paul Manning picks up the ongoing theme of ostension, seeing it as a sort of semiotic indexicality, a kind of sign that relies on the contiguity of photography. By emerging within the media of verisimilitude, Slender Man has become a perfect media monster.

Blank and McNeill see [Slender Man Is Coming](#) as the first coordinated offering of a concentrated folkloristic response to the Slender Man phenomenon. As such, they welcome dialogue among readers and colleagues alike, and they call upon folklorists to tune their attention toward the murky confines of Internet forums, whispered discussions in hallways, discussions of belief and reality in and outside the classroom, and to lend a voice to the unfolding conversation.

[A] timely volume of essays on an important topic – the contributors are doing groundbreaking folkloric work. By illuminating a contemporary phenomenon, these essays make us rethink our understandings of folkloric processes throughout history. The volume is perhaps one of the first dedicated to the Slender

*Man phenomenon
(certainly the first by
folklorists).... [T]he authors
make significant
contributions to theories of
ostension, play, questions
of real/fake, semiotics,
community and individual
creation, digital
communication, cosplay,
and transmedia studies. –
Michael Dylan Foster,
University of California,
Davis*

[Slender Man Is Coming](#) offers an unprecedented folkloristic take on Slender Man, analyzing him within the framework of contemporary legend studies, 'creepypastas,' folk belief, and children's culture. This first folkloric examination of the phenomenon of Slender Man is a must-read for anyone interested in folklore, horror, urban legends, new media, or digital cultures.
<>

Literature & Fiction / Letters / Death

[Letters from Max: A Book of Friendship](#)
by Sarah Ruhl & Max Ritvo (Milkweed Editions)

*Everything in my life, the
fabric of my life itself, is
dissolving. You are not.
Maybe I am not? That's
what your letter meant to
me. – Max*

*All day I've been thinking
of your lovely letter and
thinking what to write*

*back, and thinking let's
write letters! Let's write long
letters once a week and
one day make a little book
of them. – Sarah*

In 2012, Sarah Ruhl was a distinguished author and playwright, twice a finalist for the Pulitzer Prize. Max Ritvo, a student in her playwriting class at Yale University, was an exuberant, opinionated, and highly gifted poet. He was also in remission from pediatric cancer. As told in **[Letters from Max](#)**, over the next four years – in which Ritvo's illness returned and his health declined, even as his productivity bloomed – the two exchanged letters that spark with urgency, humor, and the desire for connection. Reincarnation, books, the afterlife as an Amtrak quiet car, good soup: in Ruhl and Ritvo's exchanges, all ideas are fair, nourishing game, shared and debated in a spirit of generosity and love. "We'll always know one another forever, however long ever is," Ritvo writes. "And that's all I want – is to know you forever."

Currently on the faculty of the Yale School of Drama, Ruhl is a playwright, two-time Pulitzer Prize finalist, Tony Award nominee, and author of the book *100 Essays I Don't Have Time to Write*, which was a *New York Times* Notable Book of the Year. She has been the recipient of a MacArthur Fellowship, the Susan Smith Blackburn Prize, the Whiting Writers' Award, the PEN/Laura Pels International Foundation for Theater Award for a midcareer playwright, and the Steinberg Award. Max Ritvo (1990–

2016) was the author, with Sarah Ruhl, of [Letters from Max](#). He was also the author of two collections of poems, *Four Reincarnations* and *The Final Voicemails*. His chapbook, *Aeons*, was chosen by Jean Valentine to receive the Poetry Society of America Chapbook Fellowship in 2014.

*Moving and erudite ...
devastating and lyrical ...
Ruhl draws a comparison
between their
correspondence and that
between poets Robert
Lowell and Elizabeth
Bishop, and indeed, with
the depth and intelligence
displayed, one feels in the
presence of literary titans.
– Publishers Weekly*

*Immediate comparisons
will be made to Rainer
Maria Rilke's Letters to a
Young Artist ... this book is
a nuanced look at the
evolution of an incredible
talent facing mortality and
the mentor, never
condescending, who
recognizes his gift. Their
infectious letters shine with
a love of words and
beauty. – The Observer*

*The agile, luminous minds
and tender, perceptive
hearts of these two
writers ... charts the rare
and complex process of
two artists coming to truly
see and know one
another.... Both Ritvo and*

*Ruhl hoped their
correspondence would
bring solace to those
facing death or losing
loved ones; this intimate
gift also rekindles hope in
the bright possibility of
profound human
connections. – Booklist,
starred review*

*[Letters from Max](#) is a
sublime journey shared by
two brilliant minds.... it is
stunning to see that these
letters offer so much
peace. They read like
guided meditations, lived
hymns, the good voices
we seek within our own
heads. – BOMB*

*Deeply moving, often
heartbreaking ... a
captivating celebration of
life and love. – Kirkus,
starred review*

*I will read more books in
my life but I will not love
another book more than
this one. I suspect this book
has the power to reassure
the weary and to instill
faith in anyone who needs
it. If they let you bring
books when you die, I will
100 percent put this one in
the tiny stack that goes
with me. – Mary-Louise
Parker, author of Dear Mr.
You*

*Revelatory in every way,
[Letters from Max](#) is an*

unusual, beautiful book about nothing less than the necessity of art in our lives. Two big-hearted, big-brained writers have allowed us to eavesdrop on their friendship: jokes and heartbreaks, admiration, hard work, tender work. – Elizabeth McCracken, author of *Thunderstruck & Other Stories*

I expected the letters between these two artists to be profoundly brilliant and profoundly heartbreaking. And they are. But what I didn't expect, and what makes the experience of reading this conversation a sublime one, is the abiding and generous humor throughout, the element that, as Max Ritvo says, 'makes our sadness rhyme with joy.' Resisting any lesson to be found in Ritvo's impending death, the letters between these two friends instead enact a deep and instructive compassion and pay ardent attention to what it means to continue to live a life, even one that will end tragically and too soon. In giving the world these breathtaking letters, Sarah Ruhl, with humility

and humanity, goes far in preserving the legacy of the poet Max Ritvo. – Carrie Fountain, author of *I'm Not Missing*

[Letters from Max](#) is a story of two brilliant beings unfolding each other's hearts and minds until even death is a gift and listening never ends. I read it once without stopping and read it again and again. Every page is a revelation about the unflinching mysteries of life. – Beth Henley, winner of the Pulitzer Prize for Drama

Studded with poems and songs, [Letters from Max](#) is a deeply moving portrait of a friendship and a shimmering exploration of love, art, mortality, and the afterlife. <>

Literature & Fiction / Poetry

[Evolution](#) by Eileen Myles (Grove Press)

Named a Most Anticipated Book of Fall 2018 by New York

The first all-new collection of poems since 2011's *Snowflake/different streets* – and following the acclaimed *Afterglow*, as well as the volume of selected poems, *I Must Be Living Twice* – in [Evolution](#) readers find the eminent, exuberant writer at the forefront of American literature, upending genre in a new vernacular that enacts – like nobody else – the way we speak (inside and out) today.

Eileen Myles is the author of more than twenty books. Myles's many honors include a Guggenheim Fellowship, four Lambda Literary Awards, the Clark Prize for Excellence in Arts Writing, as well as grants from Creative Capital (nonfiction) and the Foundation for Contemporary Arts (poetry), and the Andy Warhol Foundation Arts Writers grant.

Here are the opening lines of the title poem:

*Something
unearthly
about
today
so I buy
a Diet Coke &
a newspaper
a version of 'me'
something
about me on the
earth & its sneakers
& feeling like
the earth's furniture
but that can't be
true or like
the coke & the Times
it's true for a little
while.*

Myles' critically acclaimed *Afterglow* (a dog memoir) thrillingly turned readers' preconceived notions of what a 'dog book' can accomplish inside out and upside down. Enlivened by the poet's ear for language, hopscotching enchantingly across time and space and points of view, Myles' writing renders great leaps of thought at an intimately

personal scale. This new collection of poems, [Evolution](#), finds Myles penning lines in an idiomatic, euphoric style described by the *New York Times* as 'one of the essential voices in American poetry.'

Certain writers make you want to write. Something about the motion of their sentences lures your mind so close to theirs that, without even trying, in the absolutely normal course of reading, you absorb some of their creative energy. It's the literary equivalent of an estuary: A river flows into an ocean, and the ocean flows right back into the river, and the mixing of salt water and fresh water creates a magic zone of abundant life where young fish gather and hover and feast and grow. Eileen Myles is an estuary of a writer. The voice on the page is so fluid and expressive and unembarrassed that it makes you want to join it. Myles's sentences tilt and wobble like a living mind. – Sam Anderson, New York Times Magazine

[Evolution](#), Eileen Myles's first all-new collection of poetry since 2011, circles back to classic themes

such as their love of dogs, loneliness, and parental loss. These poems, however, are also immediate and pressingly contemporary. Myles is conducting an intimate exchange with the government, peering into their computer and saying hello to whoever might be surveilling them. – Lambda Literary

Myles relentlessly questions, analyzes, and even loathes the self, combining fanciful reveries with non sequitur in the New York School style... Effectively brings vague feelings into sharp relief with surprising imagery and lighter moments of mockery reveal the contradictions in human behavior... Myles has long excelled at capturing outsidership, and feelings of being lost and misunderstood are plenty evident here. – Publishers Weekly

Rich in vernacular and innovative line breaks, these poems ask to be read out loud... Myles crafts poems of a personal nature in [Evolution](#). In very short lines, they are also reflective, contemporary,

political, erotic and even aphoristic... In a bold collection of poems, Eileen Myles reinforces their justifiable fame as the unabashed voice of what's left of New York's downtown edginess. – Shelf Awareness

From travel around the world to walks around Marfa, Texas with Honey the pit bull, from the aisles of Target to a utopian future where Myles is elected president – channeling cell phones, Quakers, Diet Coke and Fresca, [Evolution](#) radiates with Myles' characteristic vital insight, purpose, and risk. <>

Religion & Spirituality / Concordances

[ESV Exhaustive Concordance](#) by ESV Bibles by Crossway, compiled by Drayton C. Benner (Crossway)

With more than 340,000 references connected to every verse in the Bible, the [ESV Exhaustive Concordance](#) makes an excellent study companion for the English Standard Version of the Bible. The ESV Bible combines word-for-word accuracy with readability, literary excellence, and depth of meaning, and this concordance helps readers quickly locate particular passages or for conducting in-depth word studies. Key features include:

- Every biblical occurrence of nearly 14,000 different words – a total of more than 340,000 entries.
- Carefully selected verse segments for each entry that

help quickly identify Bible passages.

The [ESV Exhaustive Concordance](#) is printed on high-quality Bible-paper and designed to last for a lifetime of regular usage.

The primary function of a Bible concordance is to list passages by the words contained therein, providing some context for each word. This makes it possible to find the reference for a passage that one recalls, perhaps faintly. In addition, this allows one to view a variety of passages involving a particular word or theme. For these reasons, Bible concordances, which date as early as the thirteenth century, have long been trusted companions for those studying the Scriptures.

English concordances have been used almost as long as the Scriptures have been translated into English. In the late nineteenth century, however, James Strong and his team introduced a new type of concordance in producing *The Exhaustive Concordance of the Bible*, also known as Strong's Concordance. The [ESV Exhaustive Concordance](#) follows in the tradition of Strong's in being an exhaustive concordance. The term exhaustive naturally implies that the reference for every single word in the text is supplied. Indeed, the main part of this concordance shows the context for every occurrence of nearly every word in the ESV. Only ninety-two words of limited semantic content are excluded, and another section of this concordance is devoted to listing the references for these words. Thus this

concordance is indeed exhaustive in the familiar sense of the term. However, in the context of Bible concordances, the term exhaustive carries an additional meaning stemming from its being a concordance of translated texts. Following the standard set by Strong, an exhaustive concordance supplies the Hebrew, Aramaic, and Greek words underlying the English keywords. In [ESV Exhaustive Concordance](#), every word in the ESV is handled, and the underlying Hebrew, Aramaic, and Greek words are identified. A final section of this concordance consists of glossaries for these biblical languages.

Concordances have endured as important reference works because of how useful they have been to students of Scripture.

A high quality production, [ESV Exhaustive Concordance](#) is a truly exhaustive concordance and an ideal reference tool for quickly locating particular passages or for conducting in-depth word studies. Featuring carefully selected verse segments from the ESV Bible for each entry that help quickly identify Bible passages, as well as complete entries for numerals found in the Bible, this resource is ideally suited for serious interpretation of God's Word.

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Self-Care / Skin

[Pure Skin Care: Nourishing Recipes for Vibrant Skin & Natural Beauty](#), Spiral-bound by Stephanie L. Tourles (Storey Publishing, LLC)

Did you know that women use an average of 12 personal care products daily? And men aren't far behind, with about seven in their daily routine. Every day we use products such as soap, body scrub, lotion, face cleanser, toner, shaving cream, sunscreen, makeup, deodorant, and more. Our skin eats – or, more accurately, absorbs – up to 60 percent of whatever we put on it, so it's important to know what is in these products we are slathering on ourselves. – from the book

Today's consumers know that what they put on their skin is just as important to their health and vitality as what they put in their bodies. As a result, products labeled 'all natural' or 'organic' take up a lot more real estate in beauty aisles than they did just 5 years ago. But most of those products come with a hefty price – and often still include ingredients that are unrecognizable. Stephanie L. Tourles has a solution.

Tourles, a licensed holistic esthetician with a strong background in Western and Ayurvedic herbalism, has been practicing and teaching healthy living

for more than 25 years. She has extensive training in the nutritional sciences, is a certified aromatherapist, nationally certified reflexologist, and a professional member of the Alliance of International Aromatherapists.

As a best-selling author and long-time formulator of natural products in [Pure Skin Care](#), Tourles shares her 78 favorite recipes for facial cleansers and scrubs, masks, moisturizers, and steams, along with creams, balms, and exfoliants for the entire body, all formulated to meet up-to-date green beauty standards. Readers will find specialized formulas for feet, hands, and sun protection, along with instructions for customizing recipes for particular skin types and easy-to-make treatments for common skin conditions like rosacea, acne, and wrinkles. [Pure Skin Care](#) features soothing, pampering, healing, and restorative formulas for all ages and needs.

Tourles offers her favorite recipes that nourish, protect, and pamper readers' skin from head to toe. Using familiar ingredients – from avocados, strawberries, and thyme to cornmeal, sea salt, essential oils, and white clay – readers learn how to soothe common skin conditions and customize recipes.

Complete instructions show everyone, even kitchen cosmetology novices, how to make delightful and effective customized skin care products, with notes indicating which recipes are best for each skin type – including mature

and environmentally damaged skin. [Pure Skin Care](#) empowers women (and men!) to protect and pamper their skin while nourishing both body and soul and rediscovering their own radiant, authentic beauty.

Tourles's focus in [Pure Skin Care](#) is on educating individuals so that they can realize their highest health and beauty potential through the use of natural skin and body care products and vitalizing lifestyle habits. She wants her clients and readers to become active participants in their own well-being.

One of a handful of wellness experts that I trust unconditionally, Stephanie Tourles selects each ingredient with intention and care, providing well-researched advice and effective recipes that align with an earth-based, holistic approach to natural beauty. Start pampering yourself today!

– Hannah Kincaid, wellness editor, *Mother Earth News Living* and *Mother Earth News* magazines

Skin care at its best! – An G. Hinds, CEO/president, Catherine Hinds Institute of Esthetics

The natural skin care industry is growing, with more and more consumers seeking nontoxic, all-natural products. With [Pure Skin Care](#) readers can make their own

at home, less expensively and with fewer additives. <>

Statistics / Education & Training / Teaching Manuals

[Statistics Companion: Support for Introductory Statistics, 1st edition](#) by Roxy Peck & Tom Short (Cengage Learning)

Roxy Peck and Tom Short's [Statistics Companion](#) supports students' success in Statistics by providing a review of the necessary Statistics-specific mathematics, study skills, and Statistics-language content. The material students encounter in the Introductory Statistics course may be new and challenging, but this book and its accompanying resources help build and reinforce the skills they already have – and build upon those skills to help them learn the content of Introductory Statistics. This companion gives students tips for effective studying and a strategy for reading Statistics problems that helps them understand the problem context and interpret results within that context.

Peck, formerly Chair of the Statistics Department before becoming Associate Dean, is Associate Dean Emerita of the College of Science and Mathematics, and Professor of Statistics Emerita at California Polytechnic State University, San Luis Obispo. Short, who previously held faculty positions at Villanova University, Indiana University of Pennsylvania, and John Carroll University, is an Associate Professor in the Statistics Program within the Department of Mathematics at West Chester University of Pennsylvania. Other

contributors include Paul Nolting, Kim Nolting, and Sue Ann Jones Dobbyn.

Introductory statistics is the required college-level mathematics course for a large and growing number of students. As a consequence, two-year and four-year colleges nationwide are exploring ways to broaden access to introductory statistics courses by rethinking placement and prerequisite policies. To accommodate a group of students that is more diverse with respect to mathematics preparation, many have chosen to implement structures that include a pre- or a co-requisite course for students who need additional support to be successful. These courses are focused on the mathematics background and foundation needed for success in introductory statistics.

[Statistics Companion](#) is a companion text designed to provide introductory statistics students with the support that they need to be successful by addressing mathematical content, study skills, and a productive mindset. And, because statistics is a subject in which context plays a critical role, a chapter on strategies for reading and understanding statistics problems in context is also included in the text.

The [Statistics Companion](#) is written to align with the text ***Statistics: Learning from Data, 2nd edition***, but can be adapted for use with any introductory statistics textbook or resource.

Chapter 0 is a chapter written by nationally recognized math study skills experts Paul Nolting and Kimberly

Nolting. It is designed to help students develop skills necessary for success in college and for the introductory statistics course. This chapter covers content that statistics faculty may not have previously included in their courses, and the authors of this chapter have written helpful suggestions for how to incorporate this content into a prerequisite or a co-requisite support course. The suggestions are included in the "Advice for Instructors" section. It is recommended that the material in Chapter 0 be covered during the first two weeks of a semester-long course, teaching it alongside the early mathematics content of Chapters 1 and 2.

Chapters 1 through 6 cover the basic mathematics that provides the foundation needed for the introductory college-level statistics course. These chapters are organized around the ordering of topics in a typical introductory statistics course. This enables a review of the necessary mathematics to be addressed in a supporting, parallel course as it is encountered in the statistics course. If descriptive analysis of bivariate data (correlation and linear regression) is covered before inference, most of the mathematics prerequisites are needed in the first half of the introductory statistics course. With this in mind, there is an assessment of the mathematics introduced in Chapter 1 through Chapter 6 available on the instructor resource site for [Statistics Companion](#). This assessment can be used mid-semester to confirm student mastery of

the mathematics content and to identify any areas where additional review might be needed.

Chapter 7 introduces a strategy for reading and understanding statistics problems. Midway through an introductory statistics course, the content transitions from descriptive statistics and probability to inferential statistics. This is where the reading load increases, as nearly every problem students encounter involves context, interpretation, and communication of conclusions. Chapter 7 provides students with a systematic strategy for reading and understanding the types of problems that they will encounter throughout the second half of their statistics course. Depending on how much time is devoted to the co-requisite course (which may range from two hours to four hours per week), if time permits, the material in this chapter could also be covered earlier because the reading strategies introduced also apply to problems that students encounter in the descriptive statistics part of the course.

Chapters 8 through 20 are short chapters that focus on support for the material on confidence intervals and hypothesis testing. Because not all statistics textbooks present this material in the same order, Peck and Short in [Statistics Companion](#) break this material up into short chapters that can be taught in any order. Each of these chapters focuses on a specific inference topic, such as estimating a population proportion or testing a hypothesis about a difference in means

using independent samples. These chapters open with a section that walks students through evaluating the mathematical expressions they will encounter in the statistics course. The sections that follow provide students with guided practice in applying the reading strategy introduced in Chapter 7, and then solving the types of problems they will see in their statistics course.

[Statistics Companion](#) helps students build upon the skills they already have to learn the content of Introductory Statistics. It gives students tips for effective studying and a strategy for reading Statistics problems that helps them understand the problem and interpret the results. <>

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