

Without Marcia Landy's support, encouragement, advice, criticisms, patience, sense of humor, and intellectual example, *The Witch's Flight* would not have been written at all. I have not encountered, nor could I imagine, a better mentor and teacher. Though all of the errors herein are my own, this book, if it moves at all, is propelled in large part by my efforts to follow the example set by her intellectual work.

This project has benefited from my engagements over the years with many people, both within academia and outside of it. I am grateful for each person's presence in my life and the ways in which each has informed or challenged the thinking this book conveys. I know that I cannot name everyone, though I would like to do so. I hope that those I may inadvertently have left out will forgive me.

The original readers of this manuscript, my dissertation committee, consisted of Marcia Landy, Wahneema Lubiano, Amy Villarejo, Paul A. Bové, and Colin MacCabe. I am grateful to every one of them for the care with which they engaged with and raised questions about the project. I hope that they will recognize the fruits of that labor in the project's final form. Wahneema Lubiano and Amy Villarejo have continued to provide me with intellectual stimulation and professional advice and support. I believe this project is the better for their continued involvement with it.

D. Soyini Madison and Lawrence Grossberg also generously gave of their time and considerable intellectual abilities by engaging with this project in dissertation form. I am grateful to them for their help with and belief in it as it moved toward completion.

In Pittsburgh an intellectual community helped me to find pleasure in developing and exchanging ideas and theories. I am thankful for the time I was privileged to spend with Brian Broome, Ardene Effatt, Patrick Mullen, Todd Marciani, Alison Cuddy, Joy Van Fuqua, Matthew Tinkcom, Amy Villarejo, Barbara White, Vanessa Domico, Patricia Saunders, Linda Huff, Lisa Coxson, Cherise Pollard, Michelle Elliott, Rich Purcell, Michelle Raitano, Eric O Clarke, and Poppy Cates. I hope that each of them will recognize his or her imprint on my thinking herein.

Acknowledgments

Acknowledgments

Though this project was conceived in Pittsburgh, the time of its actual writing corresponds almost exactly with the time I spent in North Carolina. The support of my colleagues in the Department of Communication Studies at the University of North Carolina, Chapel Hill, has been invaluable to me. I am especially grateful to D. Soyini Madison for reminding me over and over again about the importance of the work we do. I continue to learn from her almost daily. Lawrence Grossberg and Rich Cante took the time to inquire into and engage with me about the status of this project, and I think that I gained a clearer perspective about it each time I talked with one of them. Bill Balthrop and Julia Wood helped me manage the transition from graduate student to postdoctoral fellow to junior faculty. They patiently offered their time with a grace that always let me know I could ask them for help or advice. The discussions with graduate students in my “Cinema and Social Change” seminar—especially Lisa Calvente, Joshua Smicker, and Miguel Najera—helped me clarify some of the ideas presented here. I also thank Robin Vander and Patricia Harris for their friendship and support throughout this process.

x Before I moved below the Mason-Dixon line, I never imagined that I would grow to love the South and discover such complexity in my response to it. The dedicated, thoughtful, and passionate people of the organization Southerners on New Ground (SONG) have helped me to understand the possibilities and challenges of making meaningful change, and they have greatly enriched my life and added texture to my existence in the South, making me proud to have called it “home.” Kim Diehl, Akiba Timoya, Rebecca Silver, Annette Shead, Jackie Mirkin, Matt Nicholson, Mandy Carter, Suzanne Pharr, Pam McMichael, Joan Garner, Pat and Cherry Hussain, Holmes Hummel, Stephanie Guilloud, Chantelle Fisher-Borne, Deepali Gokhale, Jessica George, and Robert-John Hinojosa have each taught me valuable lessons, some of which have found their way into this book, about what it means to live, love, and stand for justice in the South. Though I also learned many lessons I thought I never wanted to learn, I am grateful that I had the opportunity to meet and to know each of these individuals. The many other people I have been fortunate to meet through SONG have helped me to sense the yearning that people have for meaningful connections with other living beings. At the Highlander Center in New Market, Tennessee, I had the opportunity to witness how such connections might be forged by working alongside an impressive and vibrant group that included Paulina Hernandez

and Caitlin Breedlove. I am grateful and humbled that y'all embraced, nurtured, and challenged me.

Pieces of this project have been presented to various audiences, including those at the University of Minnesota, Stanford University, the University of Illinois, Chicago, the University of California, Berkeley, Bowdoin College, the University of Southern California, Williams College, and Cornell University. This project has benefited from the comments, questions, and suggestions of audience members at each of those sites. I am especially grateful to Joy James and Fred Moten for continuing the conversation after I left their campuses.

This project also profited from the generous support of the University of Pittsburgh, through a Mellon Dissertation Fellowship and a Provost's Development Fund award. At the University of North Carolina, Chapel Hill, the Carolina Postdoctoral Fellowship for Faculty Diversity and a semester's leave granted by the Institute for the Arts and Humanities gave me the time I needed to complete the project. Sections of chapter 6 were published in *The Black Scholar* as an essay with the title "'Ghetto Heaven': *Set It Off* and the Valorization of Black Lesbian Butch-Femme." They are reprinted by permission of *The Black Scholar*. The journal *Qui Parle* published my essay "In the Interval," which included some material that is presented here in chapter 2. The staff at Duke University Press has been a resource for me. Ken Wissoker has remained committed to this project over several years, and I am grateful to him for helping me to finally see it in print. Two different sets of anonymous reviews provided invaluable feedback on this book in manuscript form.

My thinking about the intersections between race, gender, sexuality, and political economy has been enriched by intellectual exchanges with Judith Halberstam, Chandan Reddy, Roderick A. Ferguson, Jared Sexton, Grace Hong, Barbara Smith, and Jennifer DeVere Brody.

Without my parents, Jane and Rudy Keeling, this book would not have been possible. Their consistent support and presence in my life are invaluable resources that I too often take for granted. I thank my siblings—Tina, Kip, and Cory—and my grandparents—Cedora, Jane and Spalding. It is impossible to explain how much I rely on the fact that they always are there for me. Thank you also to Phyllis Autry and Stanford Ford, who have supported and encouraged me in various ways throughout this project. Nicholas Valdez and Christalynn Ford have been inspirations.

Acknowledgments

Chandra Ford read every draft of every chapter of this manuscript from its inception to the final copy, commenting on each one meticulously, thoughtfully, and carefully. She is my best critic, my biggest supporter, and my great passion. Huey Pac and Ibo are running a very close second.