

SUBMISSION INFORMATION

LITERARY JOURNALISM STUDIES invites submission of original scholarly articles on literary journalism, which is also known as narrative journalism, literary reportage, reportage literature, New Journalism, and the nonfiction novel, as well as literary and narrative nonfiction that emphasizes cultural revelation. The journal has an international focus and seeks submissions on the theory, history, and pedagogy of literary journalism throughout the world. All disciplinary approaches are welcome. Submissions should be informed with an awareness of the existing scholarship and should be between 3,000 and 8,000 words in length, including notes. To encourage international dialogue, the journal is open to publishing on occasion short examples or excerpts of previously published literary journalism accompanied by a scholarly gloss about or an interview with the writer who is not widely known outside his or her country. The example or excerpt must be translated into English. The scholarly gloss or interview should generally be between 1,500 and 2,500 words long and indicate why the example is important in the context of its national culture. Together, both the text and the gloss generally should not exceed 8,000 words in length. The contributor is responsible for obtaining all copyright permissions, including from the publisher, author and translator as necessary. The journal is also willing to consider publication of exclusive excerpts of narrative literary journalism accepted for publication by major publishers.

Email submission (as a Microsoft Word attachment) is mandatory. A cover page indicating the title of the paper, the author's name, institutional affiliation, and contact information, along with an abstract (50–100 words), should accompany all submissions. The cover page should be sent as a separate attachment from the abstract and submission to facilitate distribution to readers. No identification should appear linking the author to the submission or abstract. All submissions must be in English Microsoft Word and follow the *Chicago Manual of Style* (Humanities endnote style) <http://www.chicagomanualofstyle.org/tools_citationguide.html>. All submissions will be blind reviewed. Send submissions to the editor at <literaryjournalismstudies@gmail.com>.

Copyright reverts to the contributor after publication with the provision that if republished reference is made to initial publication in *Literary Journalism Studies*.

BOOK REVIEWS are invited. They should be 1,000–2,000 words and focus on the scholarship of literary journalism and recent original works of literary journalism that deserve greater recognition among scholars. Book reviews are not blind reviewed but selected by the book review editor based on merit. Reviewers may suggest book review prospects or write the book review editor for suggestions. Usually reviewers will be responsible for obtaining their respective books. Book reviews and/or related queries should be sent to Nancy L. Roberts at <nroberts@albany.edu>

Note from the Editor...

This marks our first formal special issue of *Literary Journalism Studies*. Our subject is the lasting mark Hunter S. Thompson's *Fear and Loathing in Las Vegas* has made on literature and journalism, on the occasion of its fortieth anniversary of publication in book form. To that end we are pleased and honored to have William McKeen of Boston University as our guest editor. Professor McKeen comes especially equipped to serve as guest editor because he has written two biographies on Thompson, one scholarly, the other popular. Few know the Thompson corpus as well as he does.



This is also an opportunity to thank several of my colleagues who have helped make this journal and this particular issue possible. Among them, I would like to thank Kathy Roberts Forde of the University of South Carolina for stepping in to help copy edit on short notice. Without that kind of selfless assistance, *Literary Journalism Studies* would not be possible.

I should also thank our two associate editors for bibliography, Roberta and Miles Maguire of the University of Wisconsin Oshkosh, who, since they took on their roles a year ago, have helped to put the journal on the scholarly map. Through their indefatigable efforts the journal is now listed in EBSCO Host, and will soon be available through the MLA International Bibliography, the largest humanities database of scholarship. These efforts surely represent a major milestone in the journal's development.

I must also thank Nancy L. Roberts of the University at Albany of the State University of New York for immediately jumping in as the new book review editor with an exceptionally strong section reflecting the excellence we have come to know from her work.

Furthermore, I want to thank Bill Reynolds of Ryerson University for a number of reasons. First, the idea for this special issue was his and he deserves the credit. Second, his efforts in copy editing the journal, both present and past, have similarly been indefatigable. He has been the last gatekeeper before the issues go to the printer. Sadly, I had to boot him off the staff because we have a general policy of not publishing the work of our editors. Moreover, as the incoming president of the International Association for Literary Journalism Studies, his duties now take him elsewhere. I will sorely miss him.

A final thank you must go to the outgoing president of IALJS. Alice Donat Trindade, of the Universidade Técnica de Lisboa Instituto Superior de Ciências Sociais e Políticas, has always been generous in her warmth, optimism, commitment, and humanity as one of the original founding members of the association. Those qualities can be felt throughout not only the association, but also the journal. Thank you, Alice.

But this is our guest editor's issue, and so I turn it over now to Professor McKeen, whose discussion of Thompson starts on the following pages.

— *John C. Hartsock*

Fear and Loathing in Las Vegas Forty Years Later: A Special Issue

William McKeen, guest editor
Boston University, U.S.A.

*William McKeen is the author of two books on Hunter S. Thompson, the biography *Outlaw Journalist* (W.W. Norton, 2008), and *Hunter S. Thompson* (Twayne, 1991), a biographical examination and a critical account of Thompson's work. Thompson is also a central character in McKeen's most recent book, *Mile Marker Zero* (Crown, 2011), a nonfiction narrative about the writers and artists of Key West.*



*His other books include the upcoming *Homegrown* in Florida (University Press of Florida, 2012), *Highway 61* (W.W. Norton, 2003); *Rock and Roll is Here to Stay* (W. W. Norton, 2000) and *Literary Journalism: A Reader* (Wadsworth, 2000). He has also written books about Tom Wolfe, Bob Dylan, and The Beatles. He is professor and chairman of the Department of Journalism at Boston University. His major teaching areas are literary journalism, history of journalism, reporting, feature writing, and history of rock and roll.*

The Two Sides of Hunter S. Thompson

by William McKeen

There were at least two Hunter S. Thompsons. One of them was the cartoon character, the “Uncle Duke” wild man of the comic pages, the one college sophomores impersonate every Halloween. (And can we blame them? It’s an easy costume: a slouch hat, a cigarette holder and a flowered shirt. Suddenly, you’re as recognizable as Spider-Man, a fairy princess, or the generic ghost in a sheet. Everyone knows who it is when the figure appears at the door, demanding, “Give me some candy, you swine.”)

The other Hunter S. Thompson was the writer. He was a serious man who would sometimes labor for hours—in the company of friends and bourbon, of course—over word choice. He subscribed to that axiom of Mark Twain: “The difference between the almost right word and the right word is really a large matter; it’s the difference between the lightning bug and the lightning.” He approached his writing as a composer of music, with his ear attuned for hearing the occasional bad note, always ready with the perfect fix.

Everybody seems to know that first Thompson. People who don’t read might identify *that guy* as their “favorite writer.”

The second one is known mostly to those who see beyond the caricature and admire the writer, political philosopher, and serious artist trapped in the clownish exterior.

Thompson’s greatest literary creation was probably that exaggerated version of himself. The executor of his literary estate, historian Douglas Brinkley, calls it “the Hunter Figure.” For shorthand, we can call that alter ego Duke. As a young journalist, Thompson would sometimes conjure a name to go with a quote, and the name pulled from the ether was often “Raoul Duke.” Duke also appeared as the name of the protagonist in Thompson’s masterpiece, *Fear and Loathing in Las Vegas*.

The Duke persona was a brilliant invention. It was also—to borrow an image from one of his favorite writers—his albatross.

We’re closing in on the first decade of Life After Hunter Thompson. The real man recedes into collective memory. He was the one who watered and manured that cartoon version of himself during television appearances and in his articles, which had often descended into self-parody.

What’s left is his work.