Congratulations to Kylie Schroeder, English Grad Student, who recently published in the *Humanities* Journal. Included below is part of the abstract for her recent publication and a brief description of the special issue. *Humanities* (ISSN 2076-0787) is an international, scholarly, open access journal for scholarly papers of exceptionally high quality across all humanities disciplines. *Humanities* is published quarterly online by MDPI.

*Humanities 2016, 5*(4), 81; doi:10.3390/h5040081
Received: 13 September 2016 / Revised: 19 September 2016 / Accepted: 19 September 2016 / Published: 27 September 2016

From the journal abstract: "Because of the phenomenally increasing proliferation of fairy-tale transformations in today’s “old” and “new” media, we must reflect upon the significance of the fairy tale for society and its social uses in a nuanced fashion. How, why, and for whom have fairy-tale narratives, characters, and motifs metamorphosed in recent decades? What significant intermedial and intertextual relationships exist nowadays in connection with the fairy tale?"

From my abstract: “If you’ve ever wondered why Disney tales all end in lies,” then ask YouTube artist Paint—aka Jon Cozart. He has created a video for YouTube.com that re-imagines what happened after four of Disney’s leading ladies’ “dreams came true.” Continuing a tradition that is as old as the tales he sings about, the artist combines characters and melodies that have become culturally ubiquitous since the media domination of the Disney Corporation with an interpretation of the material that tries to make sense of the world in which it exists. This case study looks at the ways in which the global recognition of Disney culture allows for the creation of social commentary through familiar and beloved characters, while an increasingly digitally-connected world impacts the capabilities and understanding of both the creator and the viewers of the material. While far from being a new phenomenon, the reinterpretation of fairy tales takes on content and a form that reflects the increasingly globalized and digitized world in Cozart’s Disney parody.