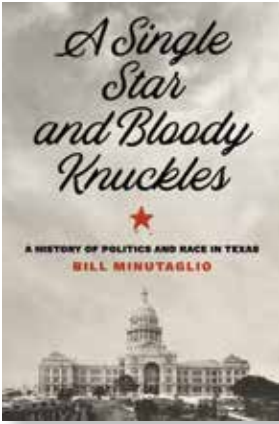


UNIVERSITY OF TEXAS PRESS



2021

INTERNATIONAL RIGHTS CATALOG



A new look at the last 150 years of Texas's contentious political history, told decade by decade through the prism of the state's famous, infamous, and unsung figures

A Single Star and Bloody Knuckles

A History of Politics and Race in Texas

BILL MINUTAGLIO

BILL MINUTAGLIO
Austin, Texas

Minutaglio is a national award-winning author of nine books, including Dallas 1963 and First Son, the first biography of George W. Bush. He has been a reporter, columnist, and editor for the three largest newspapers in Texas, and his writing has appeared in the New York Times, Newsweek, and Texas Monthly, among other publications.

THE TEXAS BOOKSHELF

RELEASE DATE | MAY
6 x 9 inches, 392 pages, 40 b&w
photos

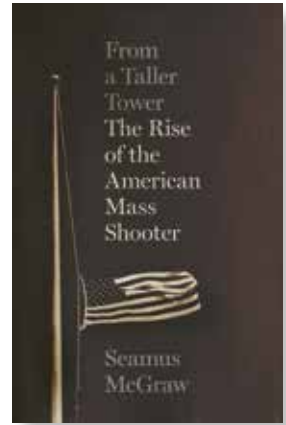
ISBN 978-1-4773-1036-6
\$29.95 | £22.99 | C\$36.95
hardcover

ISBN 978-1-4773-2190-4
\$29.95
e-book

FOR JOHN NANCE “CACTUS JACK” GARNER, THERE WAS one simple rule in politics: “You’ve got to bloody your knuckles.” It’s a maxim that applies in so many ways to the state of Texas, where the struggle for power has often unfolded through underhanded politicking, backroom dealings, and, quite literally, bloodshed. The contentious history of Texas politics has been shaped by dangerous and often violent events, and has been formed not just in the halls of power but by marginalized voices omitted from the official narratives.

A Single Star and Bloody Knuckles traces the state’s conflicted and dramatic evolution over the past 150 years through its pivotal political players, including oft-neglected women and people of color. Beginning in 1870 with the birth of Texas’s modern political framework, Bill Minutaglio chronicles Texas political life against the backdrop of industry, the economy, and race relations, recasting the narrative of influential Texans. With journalistic verve and candor, Minutaglio delivers a contemporary history of the determined men and women who fought for their particular visions of Texas and helped define the state as a potent force in national affairs.

There is no silence on earth deeper than the silence between gunshots; From a Taller Tower plumbs the depths of that silence in the wake of the mass shootings that have plagued the United States



From a Taller Tower

The Rise of the American Mass Shooter

SEAMUS MCGRAW

WE, AS A NATION, HAVE BECOME DESENSITIZED TO THE shock and pain we used to feel in the wake of mass shootings. In the bottomless silence between gunshots, as political stalemate ensures inaction, the killing continues; the dying continues. *From a Taller Tower* attends to the silence that has left us empty in the aftermath of these atrocities. Veteran journalist Seamus McGraw chronicles the rise of the mass shooter to dismantle the myths we have constructed around the murderers and ourselves.

In 1966, America's first mass shooter, from atop the University of Texas tower, unleashed a new reality: the fear that any of us may be targeted by a killer, and the complicity we bear in granting these murderers the fame or infamy they crave. Addressing individual cases in the epidemic that began in Austin, *From a Taller Tower* bluntly confronts our obsession with the shooters—and explores the isolation, narcissism, and sense of victimhood that fan their obsessions. Drawing on the experiences of survivors and first responders as well as the knowledge of mental health experts, McGraw challenges the notion of the “good guy with a gun,” the idolization of guns (including his own), and the reliability of traumatized memory. Yet in this terrible history, McGraw reminds us of the humanity that can stop the killing and the dying.

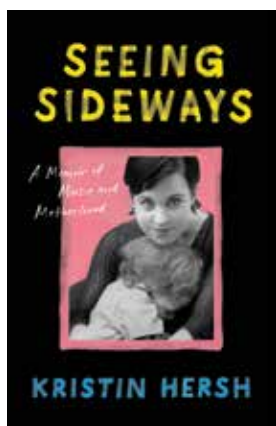
SEAMUS MCGRAW
Stroudsburg, Pennsylvania

McGraw is a journalist and frequent contributor to the New York Times op-ed page, as well as to the Huffington Post, Playboy, Popular Mechanics, and Fox Latino. He is the author of The End of Country: Dispatches from the Frack Zone, Betting the Farm on a Drought: Stories from the Front Lines of Climate Change, and A Thirsty Land: The Fight for Water in Texas.

RELEASE DATE | APRIL
5 1/2 x 8 1/2 inches, 256 pages

ISBN 978-1-4773-1718-1
\$27.95 | £20.99 | C\$34.95
hardcover

ISBN 978-1-4773-2264-2
\$27.95
e-book



A follow-up to the critically acclaimed Rat Girl, this beautifully written memoir takes readers on an emotional journey through the author's life as she reflects on thirty years of music and motherhood

Seeing Sideways

A Memoir of Music and Motherhood

KRISTIN HERSH

KRISTIN HERSH
Cardiff, California

Hersh is a solo artist and founding member of the bands Throwing Muses and 50 Foot Wave. She is the author of Don't Suck, Don't Die: Giving Up Vic Chesnutt and Rat Girl, which was named one of the ten best rock memoirs ever written by Rolling Stone.

AMERICAN MUSIC SERIES
Jessica Hopper and Charles Hughes, Editors

RELEASE DATE | MAY
5 1/2 x 8 1/2 inches, 280 pages, 4
b&w photos

ISBN 978-1-4773-1234-6
\$27.95 | £20.99 | C\$34.95
hardcover

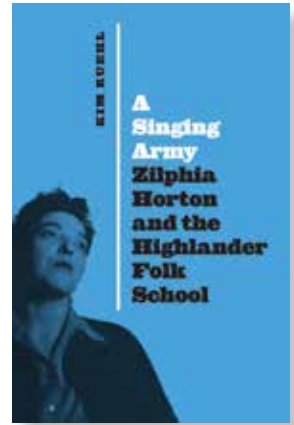
ISBN 978-1-4773-2311-3
\$27.95
e-book

Not for sale in the United Kingdom

DOONY, RYDER, WYATT, BODHI. THE NAMES OF KRISTIN Hersh's sons are the only ones included in her new memoir, *Seeing Sideways*. As the book unfolds and her sons' voices rise from its pages, it becomes clear why: these names tell the story of her life.

This story begins in 1990, when Hersh is the leader of the indie rock group Throwing Muses, touring steadily, and the mother of a young son, Doony. The chapters that follow reveal a woman and mother whose life and career grow and change with each of her sons: the story of a custody battle for Doony is told alongside that of Hersh's struggles with her record company and the resulting PTSD; the tale of breaking free from her record label stands in counterpoint to her recounting of her pregnancy with Ryder; a period of writer's block coincides with the development of Wyatt as an artist and the family's loss of their home; and finally, soon after Bodhi's arrival, Hersh and her boys face crises from which only strange angels can save them. Punctuated with her own song lyrics, *Seeing Sideways* is a memoir about a life strange enough to be fiction, but so raw and moving that it can only be real.

The first biography of activist and musician Zilphia Horton, a woman who inspired thousands of working people and left a legacy that changed the world



A Singing Army

Zilphia Horton and the Highlander Folk School

KIM RUEHL

ZILPHIA HORTON WAS A PIONEER OF CULTURAL ORGANIZING, an activist and musician who taught people how to use the arts as a tool for social change, and a catalyst for anthems of empowerment such as “We Shall Overcome” and “We Shall Not Be Moved.” Her contributions to the Highlander Folk School, a pivotal center of the labor and civil rights movements in the mid-twentieth century, and her work creating the songbook of the labor movement influenced countless figures, from Woody Guthrie to Eleanor Roosevelt to Rosa Parks. Despite her outsized impact, Horton’s story is little known. *A Singing Army* introduces this overlooked figure to the world.

Drawing on extensive archival and oral history research, as well as numerous interviews with Horton’s family and friends, Kim Ruehl chronicles her life from her childhood in Arkansas coal country, through her formative travels and friendship with radical Presbyterian minister Claude C. Williams, and into her instrumental work in desegregation and fostering the music of the civil rights era. Revealing these experiences—as well as her unconventional marriage and controversial death by poisoning—*A Singing Army* tells the story of an all-but-forgotten woman who inspired thousands of working-class people to stand up and sing for freedom and equality.

KIM RUEHL

Asheville, North Carolina

Ruehl is a former editor-in-chief of roots music magazine No Depression. Her work has been published by Billboard, NPR Music, Columbia Journalism Review, CNN, and others.

LOUANN ATKINS TEMPLE
WOMEN AND CULTURE
ENDOWMENT

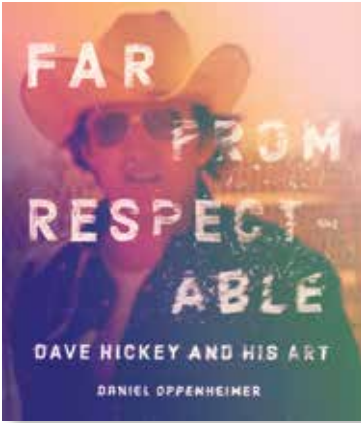
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b&w photos

ISBN 978-1-4773-1825-6

\$29.95 | £22.99 | C\$36.95
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\$29.95
e-book



*The first book on the critic and essayist Dave Hickey, **Far from Respectable** examines the life and work of this controversial figure, whose writing changed the discourse around art and popular culture*

Far from Respectable

Dave Hickey and His Art

DANIEL OPPENHEIMER

DANIEL OPPENHEIMER
Austin, Texas

Oppenheimer is a writer whose articles have appeared in the Washington Post, the Atlantic, Slate, Washington Monthly, Guernica, and The New Republic, among others. He is the author of Exit Right: The People Who Left the Left and Reshaped the American Century.

UNIVERSITY OF TEXAS PRESS
FINE ARTS ENDOWMENT

RELEASE DATE | JUNE
6 x 7 inches, 152 pages, 25 b&w photos

ISBN 978-1-4773-2015-0
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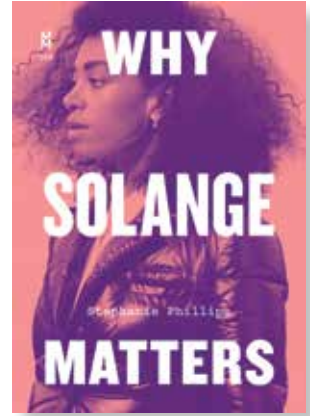
ISBN 978-1-4773-2316-8
\$24.95
e-book

REGARDED AS BOTH A LEGEND AND A VILLAIN, THE CRITIC Dave Hickey has inspired generations of artists, art critics, musicians, and writers. His 1993 book *The Invisible Dragon* became a cult hit for its potent and provocative critique of the art establishment and its call to reconsider the role of beauty in art. His next book, 1997's *Air Guitar*, introduced a new kind of cultural criticism—simultaneously insightful, complicated, vulnerable, and down-to-earth—that propelled Hickey to fame as an iconoclastic thinker, loved and loathed in equal measure, whose influence extended beyond the art world.

Far from Respectable is a focused, evocative exploration of Hickey's work, his impact on the field of art criticism, and the man himself, from his Huck Finn childhood to his drug-fueled periods as both a New York gallerist and Nashville songwriter to, finally, his anointment as a tenured professor and MacArthur Fellow. Drawing on in-person interviews with Hickey, his friends and family, and art world comrades and critics, Daniel Oppenheimer examines the controversial writer's distinctive takes on a broad range of subjects, including Norman Rockwell, Robert Mapplethorpe, academia, Las Vegas, basketball, country music, and considers how Hickey and his vision of an "ethical, cosmopolitan paganism" built around a generous definition of art is more urgently needed than ever before.

All rights except dramatic, reading, motion picture, documentary, and TV, and commercial.

A Black feminist punk performer and important new voice recounts the dramatic story of an incandescent musician and artist whose unconventional journey to international success on her own terms was far more important than her family name



Why Solange Matters

STEPHANIE PHILLIPS

GROWING UP IN THE SHADOW OF HER SUPERSTAR sister, Solange Knowles became a pivotal musician in her own right. Defying an industry that attempted to bend her to its rigid image of a Black woman, Solange continually experimented with her sound and embarked on a metamorphosis in her art that continues to this day.

In *Why Solange Matters*, Stephanie Phillips chronicles the creative journey of an artist who became a beloved voice for the Black Lives Matter generation. A Black feminist punk musician herself, Phillips addresses not only the unpredictable trajectory of Solange's career but also how she and other Black women see themselves through the musician's repertoire. First, she traces Solange's progress through an inflexible industry, charting the artist's development up to 2016, when the release of her third album, *A Seat at the Table*, redefined her career. Then, with *A Seat at the Table* and 2019's *When I Get Home*, Phillips describes how Solange embraced activism, anger, Black womanhood, and intergenerational trauma to inform her remarkable art. *Why Solange Matters* not only cements the place of its subject in the pantheon of world-changing twenty-first century musicians; it introduces its writer as an important new voice.

STEPHANIE PHILLIPS
London, England

Phillips is a London-based music journalist and musician who writes for The Quietus, She Shreds, Noisy, Bandcamp, and The Wire. She started the Black feminist punk band Big Joanie and played backup for Bikini Kill and Sleater-Kinney. She is also part of the collective behind Decolonise Fest, a festival celebrating punks of color.

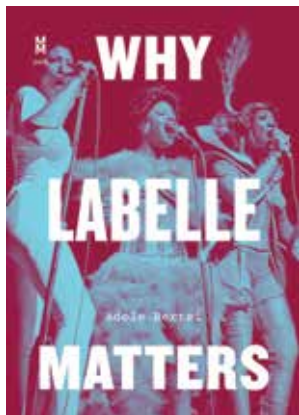
MUSIC MATTERS
Evelyn McDonnell, Series Editor

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5 x 7 inches, 248 pages

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\$18.95
e-book

Not for sale in the United Kingdom



Crafting a legacy all their own, the reinvented Labelle subverted the “girl group” aesthetic to invoke the act’s Afrofuturist spirit and make manifest their vision of Black womanhood

Why Labelle Matters

ADELE BERTEI

ADELE BERTEI
Los Angeles, California

Bertei is the author of Peter and the Wolves, as well as a singer/songwriter and founding member of the Bloods, the first out, queer, all-women rock band. Beyond appearing in indie films, including Lizzie Borden’s Born in Flames, she has worked with musical artists such as Tears for Fears, Culture Club, Whitney Houston, and the Pointer Sisters.

MUSIC MATTERS
Evelyn McDonnell, Series Editor

RELEASE DATE | MARCH
5 x 7 inches, 208 pages

ISBN 978-1-4773-2040-2
\$18.95 | £14.99 | C\$23.95
paperback

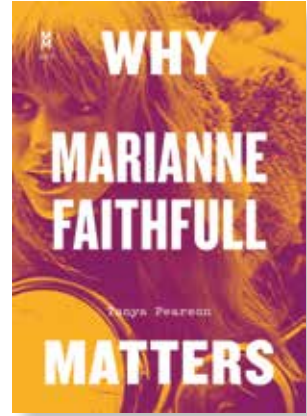
ISBN 978-1-4773-2290-1
\$18.95
e-book

PERFORMING AS THE BLUEBELLES IN THE 1960S, PATTI LaBelle, Nona Hendryx, and Sarah Dash wore bouffant wigs and chiffon dresses, and they harmonized vocals like many other girl groups of the era. After a decade on the Chitlin Circuit, however, they were ready to write their own material, change their name, and deliver—as Labelle—an electrifyingly celestial sound and styling that reached a crescendo with a legendary performance at the Metropolitan Opera House to celebrate the release of *Nightbirds* and its most well-known track, “Lady Marmalade.” In *Why Labelle Matters*, Adele Bertei tells the story of the group that sang the opening aria of Afrofuturism and proclaimed a new theology of musical liberation for women, people of color, and LGBTQ people across the globe.

With sumptuous and galactic costumes, genre-bending lyrics, and stratospheric vocals, Labelle’s out-of-this-world performances changed the course of pop music and made them the first Black group to grace the cover of *Rolling Stone*. *Why Labelle Matters*, informed by interviews with members of the group as well as Bertei’s own experience as a groundbreaking musician, is the first cultural assessment of this transformative act.

All rights except dramatic, reading, motion picture, documentary, and TV, and commercial.

A remarkable feminist history and biography that features fragments from the five-decade career of an iconic artist, who, despite a private life that overshadowed much of her early work, sculpted her own musical rebirth



Why Marianne Faithfull Matters

TANYA PEARSON

FIRST AS A DOE-EYED INGÉNUE WITH “AS TEARS GO BY,” then as a gravel-voiced phoenix rising from the ashes of the 1960s with a landmark punk album, *Broken English*, and finally as a genre-less icon, Marianne Faithfull carved her name into the history of rock ‘n’ roll to chart a career spanning five decades and multiple detours. In *Why Marianne Faithfull Matters*, Tanya Pearson crafts a feminist account that explains the musician’s absence from the male-dominated history of the British Invasion and champions the eclectic late career that confirmed her redemption.

Putting memoir on equal footing with biographical history, Pearson writes about Faithfull as an avid fan, recovered addict, and queer musician at a crossroads. She’s also a professional historian unafraid to break from the expectations of the discipline if a “titty-centered analysis” or astrology can illuminate the work of her subject. Whether exploring Faithfull’s rise to celebrity, her drug addiction and fall from grace as spurned “muse,” or her reinvention as a sober, soulful chanteuse subverting all expectations for an aging woman in music, Pearson affirms the deep connections between listeners and creators and reveals, in her own particular way, why Marianne Faithfull matters.

All rights except dramatic, reading, motion picture, documentary, and TV, and commercial.

TANYA PEARSON
Easthampton, Massachusetts

Pearson is a public historian and director of the Women of Rock Oral History Project, a collection of digital interviews and written transcripts documenting the lives and careers of women-identified rock musicians. Her work has appeared in Bust Magazine, Memoir Mixtapes, and Oral History Journal.

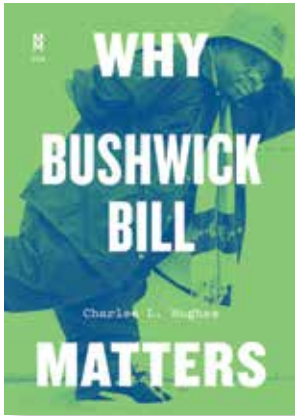
MUSIC MATTERS
Evelyn McDonnell, Series Editor

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\$18.95
e-book

Not for sale in the United Kingdom



| MUSIC |

An astute chronicle of the life and cultural significance of Bushwick Bill, who remixed spectacle as he exposed and exploited ableist and racist assumptions to become a singular voice in rap and the relentless battle over free speech in the United States

Why Bushwick Bill Matters

CHARLES L. HUGHES

CHARLES L. HUGHES
Memphis, Tennessee

Hughes is the director of the Lynne and Henry Turley Memphis Center at Rhodes College. He is the author of Country Soul: Making Music and Making Race in the American South, which Rolling Stone named one of the "Best Music Books of 2015," as well as numerous articles that have appeared in a variety of publications.

MUSIC MATTERS
Evelyn McDonnell, Series Editor

RELEASE DATE | JUNE
5 x 7 inches, 208 pages

ISBN 978-1-4773-2231-4
\$18.95 | £14.99 | C\$23.95
paperback

ISBN 978-1-4773-2343-4
\$18.95
ebook

IN 1989 THE GETO BOYS RELEASED A BLISTERING TRACK, "Size Ain't Shit," that paid tribute to the group's member Bushwick Bill. Born with dwarfism, Bill was one of few visibly disabled musicians to achieve widespread fame and one of even fewer to address disability in a direct, sustained manner. Initially hired as a dancer, Bill became central to the Geto Boys as the Houston crew became one of hip-hop's most important groups.

Why Bushwick Bill Matters chronicles this crucial artist and explores what he reveals about the relationships among race, sex, and disability in pop music. Charles L. Hughes examines Bill's recordings and videos (both with the Geto Boys and solo), from the horror-comic persona of "Chuckie" to vulnerable verses in songs such as "Mind Playing Tricks on Me," to discuss his portrayals of dwarfism, addiction, and mental illness. Hughes also explores Bill's importance to his era and to the longer history of disability in music. A complex figure, Bill exposed the truths of a racist and ableist society even as his violent and provocative lyrics put him in the middle of debates over censorship and misogyny. Confrontational and controversial, Bushwick Bill left a massive legacy as he rhymed and swaggered through an often-inaccessible world.

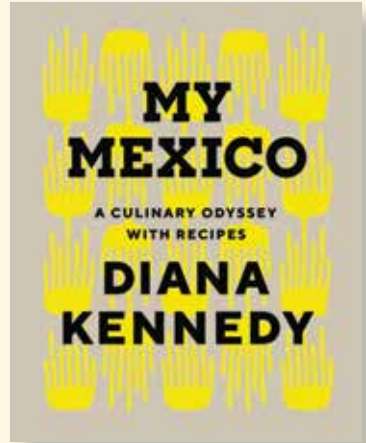
All rights except dramatic, reading, motion picture, documentary, and TV, and commercial.

| FOOD |

My Mexico

A Culinary Odyssey with Recipes

BY DIANA KENNEDY



“*My Mexico* is a masterwork. No other writer has come close to Diana Kennedy in communicating the variety, richness, and delights of the cuisines of Mexico. Reading the book, for it’s a great read, is like watching a layered lively video, as images unspool in the mind’s eye. Cooking from it is also a pleasure, for directions are clear and results exceptional, in my experience.”—NAOMI DUGUID, AUTHOR OF *BURMA: RIVERS OF FLAVOR*

“Diana Kennedy stands in the canon of outstanding people like Fanny Calderón de la Barca, Malcolm Lowry, and Leonora Carrington, who came to Mexico and made the country their own. The uniqueness of Diana Kennedy’s journey and brilliant body of work is that she also gave Mexico to itself.”—JENNIFER CLEMENT, PRIZE-WINNING AUTHOR AND PRESIDENT OF PEN INTERNATIONAL

Now back in print with a fresh design and photographs, *My Mexico* is the most personal book by Diana Kennedy, renowned as the Julia Child of Mexican cooking and author of the definitive works on the subject, including the James Beard Award-winning *Oaxaca al Gusto*.

THE WILLIAM AND BETTYE NOWLIN ENDOWMENT IN ART, HISTORY, AND CULTURE OF THE WESTERN HEMISPHERE

RELEASE DATE | OCTOBER 2020

8 x 10 inches, 472 pages,
42 color photos, 1 map

ISBN 978-1-4773-2298-7
\$45.00
hardcover

All rights except Spanish language

A historical overview of Mexican Americans' social and economic experiences in Texas, told through the lens of their fight for civil rights, from the Spanish period to the present

The Mexican American Experience in Texas

Citizenship, Segregation, and the Struggle for Equality

MARTHA MENCHACA

MARTHA MENCHACA
Austin, Texas

Menchaca is a professor of anthropology at the University of Texas at Austin. She is the author of Recovering History, Constructing Race: The Indian, Black, and White Roots of Mexican Americans and Naturalizing Mexican Immigrants: A Texas History.

THE TEXAS BOOKSHELF

RELEASE DATE | JANUARY
6 x 9 inches, 432 pages, 25 b&w photos

ISBN 978-1-4773-2437-0
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hardcover

ISBN 978-1-4773-2439-4
\$29.95
e-book

FOR HUNDREDS OF YEARS, MEXICAN AMERICANS IN TEXAS have fought against political oppression and exclusion—in courtrooms, in schools, at the ballot box, and beyond. Through a detailed exploration of this long battle for equality, this book illuminates critical moments of both struggle and triumph in the Mexican American experience.

Martha Menchaca begins with the Spanish settlement of Texas, exploring how Mexican Americans' racial heritage limited their incorporation into society after the territory's annexation. She then illustrates their political struggles in the nineteenth century as they tried to assert their legal rights of citizenship and retain possession of their land, and goes on to explore their fight, in the twentieth century, against educational segregation, jury exclusion, and housing covenants. It was only in 1967, she shows, that the collective pressure placed on the state government by Mexican American and African American activists led to the beginning of desegregation. Menchaca concludes with a look at the crucial role that Mexican Americans have played in national politics, education, philanthropy, and culture, while acknowledging the important work remaining to be done in the struggle for equality.

In the first full-length book on the Drive-By Truckers, Deusner examines the southern spaces that shaped the band's ideas of what music can say and do while also discovering how their music shifted the way we view the modern South

Where the Devil Don't Stay

Traveling the South with the Drive-By Truckers

STEPHEN DEUSNER

IN 1996, PATTERSON HOOD RECRUITED FRIENDS AND FELLOW musicians in Athens, Georgia, to form his dream band: a group with no set lineup that specialized in rowdy rock and roll. The Drive-By Truckers, as they named themselves, grew into one of the best and most consequential rock bands of the twenty-first century, a great live act whose songs deliver the truth and nuance rarely bestowed on Southerners, so often reduced to stereotypes.

Where the Devil Don't Stay tells the band's unlikely story not chronologically but geographically. Seeing the Truckers' albums as roadmaps through a landscape that is half-real, half-imagined, their fellow Southerner Stephen Deusner travels to the places the band's members have lived in and written about. Tracking the band from Muscle Shoals, Alabama, to Richmond, Virginia, to the author's hometown in McNairy County, Tennessee, Deusner explores the Truckers' complex relationship to the South and the issues of class, race, history, and religion that run through their music. Drawing on new interviews with past and present band members, including Jason Isbell, *Where the Devil Don't Stay* is more than the story of a great American band; it's a reflection on the power of music and how it can frame and shape a larger culture.

All rights except dramatic, reading, motion picture, documentary, and TV, and commercial.

STEPHEN DEUSNER
Bloomington, Indiana

Deusner is a freelance music journalist whose work appears in Pitchfork, Uncut, Stereogum, No Depression, and the Bluegrass Situation, among other publications. He has contributed longform liner notes to recent reissues by Pylon and the Glands.

AMERICAN MUSIC SERIES,
Jessica Hopper and Charles
Hughes, Editors

RELEASE DATE | **SEPTEMBER**
6 x 9 inches, 320 pages

ISBN 978-1-4773-1804-1
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hardcover

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\$27.95
e-book

Drawing on hundreds of new interviews from grassroots activists in every corner of Texas, Civil Rights in Black and Brown tells the stories of the state's intersecting African American and Mexican American liberation struggles

Civil Rights in Black and Brown

Histories of Resistance and Struggle in Texas

EDITED BY MAX KROCHMAL AND J. TODD MOYE

MAX KROCHMAL
Fort Worth, Texas

Krochmal is an associate professor of history at Texas Christian University. He is the author of Blue Texas: The Making of a Multiracial Democratic Coalition in the Civil Rights Era.

TODD MOYE
Fort Worth, Texas

Moye is the Fenton Wayne Robnett Professor of US History and the director of the Oral History Program at the University of North Texas.

JESS AND BETTY JO HAY
ENDOWMENT

RELEASE DATE | NOVEMBER
7 x 10 inches, 576 pages, 45 b&w
photos, 1 map

ISBN 978-1-4773-2379-3
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C\$131.00
hardcover

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\$35.00*
e-book

NOT ONE BUT TWO CIVIL RIGHTS MOVEMENTS FLOURISHED in mid-twentieth century Texas, and they did so in intimate conversation with one another. Far from the gaze of the national media, African American and Mexican American activists combated the twin caste systems of Jim Crow and Juan Crow. These insurgents worked chiefly within their own racial groups, yet they also looked to each other for guidance and, at times, came together in solidarity. The movements sought more than integration and access: they demanded power and justice.

Civil Rights in Black and Brown draws on more than 500 oral history interviews newly collected across Texas, from the Panhandle to the Piney Woods and everywhere in between. The testimonies speak in detail to the structure of racism in small towns and huge metropolises—both the everyday grind of segregation and the haunting acts of racial violence that upheld Texas's state-sanctioned systems of white supremacy. Through their memories of resistance and revolution, the activists reveal previously undocumented struggles for equity, as well as the links Black and Chicano organizers forged in their efforts to achieve self-determination.

All rights except dramatic, reading, motion picture, documentary, and TV, and commercial.

A beautifully illustrated exploration of the Rob Roy Kelly American Wood Type Collection that combines images of type from the collection with a history of the origin of nineteenth-century wood type designs

The Rob Roy Kelly American Wood Type Collection

A History and Catalog

DAVID SHIELDS

THE ROB ROY KELLY WOOD TYPE COLLECTION IS A COMPREHENSIVE collection of wood type manufactured and used for printing in nineteenth-century America. Comprising nearly 150 typefaces of various sizes and styles, it was amassed by noted design educator and historian Rob Roy Kelly starting in 1957 and is now held by the University of Texas. Although Kelly himself published a 1969 book on wood type and nineteenth-century typographic history, there has been little written about the creation of the wood type forms, the collection, or Kelly.

In this book, David Shields rigorously updates and expands upon Kelly's historical information about the types, clarifying the collection's exact composition and providing a better understanding of the stylistic development of wood type forms during the nineteenth century. Using rich materials from the period, Shields provides a stunning visual context that complements the textual history of each typeface. He also highlights the non-typographic material in the collection—such as borders, rules, ornaments, and image cuts—that have not been previously examined. Featuring over 300 color illustrations, this written history and catalog is bound to spark renewed interest in the collection and its broader typographic period.

DAVID SHIELDS
Richmond, Virginia

Shields is the chair of the Department of Graphic Design at Virginia Commonwealth University, former head of the design program at the University of Texas at Austin and, from 2004 to 2012, the custodian for the Rob Roy Kelly American Wood Type Collection, which is housed at the Harry Ransom Center.

UNIVERSITY OF TEXAS PRESS
FINE ARTS ENDOWMENT

RELEASE DATE | FEBRUARY
9 1/4 x 11 3/4 inches, 376 pages, 305 color photos

ISBN 978-1-4773-2368-7

\$60.00 | £48.00 | C\$75.00
hardcover

An illuminating cultural study arguing that, in the late 1980s, the reality TV of Cops and the reality rap of “Fuck tha Police” were two sides of the same coin, redefining popular entertainment as a truth-telling medium

Who Got the Camera?

A History of Rap and Reality

ERIC HARVEY

ERIC HARVEY
Grand Rapids, Michigan

Harvey is an associate professor in the School of Communications at Grand Valley State University. His writing has appeared in Pitchfork, The New Yorker, Rolling Stone, The Atlantic, The New Republic, The LA Review of Books, Buzzfeed, MTV.com, and The Village Voice.

AMERICAN MUSIC SERIES,
Jessica Hopper and Charles
Hughes, Editors

RELEASE DATE | OCTOBER
6 x 9 inches, 408 pages

ISBN 978-1-4773-2134-8
\$29.95 | £22.99 | C\$36.95
hardcover

ISBN 978-1-4773-2395-3
\$29.95
e-book

REALITY FIRST APPEARED IN THE LATE 1980S—IN THE SENSE not of real life but rather of the TV entertainment genre inaugurated by shows such as *Cops* and *America’s Most Wanted*; the daytime gabfests of Geraldo, Oprah, and Donahue; and the tabloid news of *A Current Affair*. In a bracing work of cultural criticism, Eric Harvey argues that reality TV emerged in dialog with another kind of entertainment that served as its foil while borrowing its techniques: gangsta rap. Or, as legendary performers Ice Cube and Ice-T called it, “reality rap.”

Reality rap and reality TV were components of a cultural revolution that redefined popular entertainment as a truth-telling medium. Reality entertainment borrowed journalistic tropes but was undiluted by the caveats and context that journalism demanded. While N.W.A.’s “Fuck tha Police” countered *Cops’* vision of Black lives in America, the reality rappers who emerged in that group’s wake, such as Snoop Doggy Dogg and Tupac Shakur, embraced reality’s visceral tabloid sensationalism, using the media’s obsession with Black criminality to collapse the distinction between image and truth. Reality TV and reality rap nurtured the world we live in now, where politics and basic facts don’t feel real until they have been translated into mass-mediated entertainment.

All rights except dramatic, reading, motion picture, documentary, and TV, and commercial.

Illustrated with evocative drawings by artist Alice Leora Briggs, this glossary uses the vocabulary created by the violence in Juárez, Mexico, to tell the stories of the people who live there

ABCedario de Juárez

An Illustrated Lexicon

JULIÁN CARDONA AND ALICE LEORA BRIGGS

JUÁREZ, MEXICO, IS KNOWN FOR VIOLENCE. IT BEGAN WITH the femicides of the 1990s, then continued with the cartel-related mayhem that made it one of the world's most dangerous cities from 2006 to 2012. Along with the violence came a new lexicon that traveled from person to person, across rivers and borders—wherever it was needed to explain the horrors taking place.

From personal interviews, media accounts, and conversations on the street, Julián Cardona and Alice Leora Briggs have collected the words and slang that make up the brutal language of Juárez, creating a glossary that serves as a linguistic portrait of the city and its violence. Organized alphabetically, the entries consist of Spanish and Spanglish, accompanied by short English definitions. Some also feature a longer narrative drawn from interviews—stories that put the terms in context and provide a personal counterpoint to media reports of the same events. Letters, and many of the entries, are supplemented with Briggs's evocative illustrations, which are reminiscent of Hans Holbein's famous Alphabet of Death. Together, the words, drawings, and descriptions in *ABCedario de Juárez* both document and interpret the everyday violence of this vital border city.

JULIÁN CARDONA
1960–2020

Cardona was an acclaimed photographer based in Juárez, Mexico. His images have been published in Harper's, Aperture, and the newspapers of his hometown. He was co-creator, with Charles Bowden, of Exodus and Juárez: The Laboratory of Our Future.

ALICE LEORA BRIGGS
Lubbock, Texas

Briggs is an artist and the recipient of a Guggenheim fellowship. She collaborated with Charles Bowden on Dreamland: The Way Out of Juárez.

RELEASE DATE | **JANUARY**
7 x 10 inches, 264 pages, 126 b&w illustrations

ISBN 978-1-4773-2407-3
\$35.00 | £26.99 | C\$43.95
hardcover



| MUSIC |

Timely, wide-ranging, and exhaustively researched, On the Porch tells the surprising story of music in Terlingua, a tiny but remarkably musical border town in the remote desert of West Texas

On the Porch

Life and Music in Terlingua, Texas

W. CHASE PEELER

W. CHASE PEELER

Pagosa Springs, Colorado

Peeler holds a PhD in ethnomusicology from the University of Colorado Boulder where he has also taught. A multi-instrumentalist and native West Texan, he continues to write and perform from his home in southwest Colorado.

BRAD AND MICHELE MOORE
ROOTS MUSIC ENDOWMENT

RELEASE DATE | **SEPTEMBER**
5 1/2 x 8 1/2 inches, 256 pages, 19
b&w photos

ISBN 978-1-4773-2364-9

\$27.95 | £20.99 | C\$34.95
hardcover

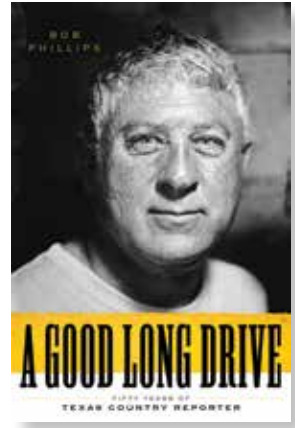
ISBN 978-1-4773-2366-3

\$27.95
e-book

IN SUNBAKED TERLINGUA, TEXAS (POP., A FEW HUNDRED), residents joke that there is a musician under every rock. Located ten miles from Mexico in one of the remotest corners of the United States, the town had a recording studio before it had a school, a well-stocked grocery store, or even a water utility. Open jam sessions are a daily ritual, and some songwriters make a living from their craft despite being thousands of miles from New York or Nashville. Why does such a tiny and isolated place ring with singing and guitars?

Based on more than two years of on-the-ground research, *On the Porch* tells the story of this small but remarkable community. Chase Peeler invites us into the music, introducing us to a cast of characters as unique as the town itself. He reveals how novices and experts perform together—a rarity in contemporary America. He recounts the devastation brought on by a border closure and describes how music is once again uniting people across the Rio Grande. He considers the impact of gentrification in an off-the-grid paradise, and how this threatens to transform a precarious musical ecosystem. *On the Porch* is a celebration of human musicality, of the role that music plays and can play in our lives, both in Terlingua and beyond.

The true story of how a Dallas TV reporter accidentally spent his life sharing the stories of people no one has ever heard of on Texas Country Reporter, told by the show's creator and host, Bob Phillips



A Good Long Drive

Fifty Years of *Texas Country Reporter*

BOB PHILLIPS

IN 2021, *TEXAS COUNTRY REPORTER* CELEBRATES ITS FIFTIETH season on the air. Broadcast every week on stations across Texas, it focuses on “ordinary people doing extraordinary things.” And at the center of it is Bob Phillips, the show’s creator and host—an erstwhile poor kid from Dallas who ended up with a job that allowed him to rub elbows with sports figures, entertainers, and politicians but who preferred to spend his time on the backroads, listening to less-famous Texans tell their stories.

In this memoir, Phillips tells his own story, from his early days as a reporter and his initial pitch for the show while a student at SMU to his ongoing work at the longest-running independently produced TV show in American television history. As we travel with Phillips on his journey, we meet Willie Nelson and become friends with former Dallas Cowboys coach Tom Landry; reflect on memorable, unusual, and challenging show segments; experience the behind-the-scenes drama that goes on in local television; launch an annual festival; and discover the unbelievable allure of Texas, its culture, and, especially, its people. Spanning generations, *A Good Long Drive* is proof that life’s journey really is a destination all in itself.

All rights except dramatic, reading, motion picture, documentary, and TV, and commercial.

BOB PHILLIPS
Dallas, Texas

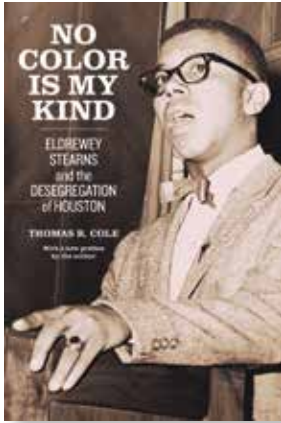
Phillips is the host of Texas Country Reporter, a half-hour television show that is syndicated across Texas, and the author of several books related to the stories told on the show.

CHARLES N. PROTHRO
TEXANA ENDOWMENT

RELEASE DATE | **SEPTEMBER**
6 x 9 inches, 256 pages, 10 b&w photos

ISBN 978-1-4773-2401-1
\$27.95 | £20.99 | C\$34.95
hardcover

ISBN 978-1-4773-2403-5
\$27.95
e-book



| HISTORY |

A new edition of this important book that places its uncommon chronicle of two men—one African American and one Jewish—within the context of America's current struggles with race

No Color Is My Kind

Eldrewey Stearns and the Desegregation of Houston

THOMAS R. COLE

THOMAS R. COLE
Houston, Texas

Cole is the McGovern Chair and Director of the McGovern Center for Humanities and Ethics at the University of Texas Health Science Center in Houston. He is the author of several books, including The Journey of Life: A Cultural History of Aging in America, which was nominated for the Pulitzer Prize, and, most recently, Old Man Country: My Search for Meaning Among the Elders.

JACK AND DORIS SMOTHERS
ENDOWMENT IN TEXAS
HISTORY, LIFE, AND CULTURE

RELEASE DATE | **OCTOBER**
6 x 9 inches, 296 pages, 8 b&w photos

ISBN 978-1-4773-2373-1
\$29.95* | £22.99 | C\$36.95
paperback

ISBN 978-1-4773-2465-3
\$90.00* | £72.00 |
C\$113.00
hardcover

IN 1959, A BLACK MAN NAMED ELDWREWEY STEARNS WAS beaten by Houston police after being stopped for a traffic violation. He was not the first to suffer such brutality, but the incident sparked Stearns's conscience and six months later he was leading the first sit-in west of the Mississippi River. *No Color Is My Kind*, first published in 1997, introduced readers to Stearns, including his work as a civil rights leader and lawyer in Houston's desegregation movement between 1959 and 1963. This remarkable and important history, however, was nearly lost to bipolar affective disorder. Stearns was a fifty-two-year-old patient in a Galveston psychiatric hospital when Thomas Cole first met him in 1984. Over the course of a decade, Cole and Stearns slowly recovered the details of Stearns's life before his slide into mental illness, writing a story that is more relevant today than ever.

In this new edition, Cole fills in the gaps between the late 1990s and now, providing an update on the progress of civil rights in Houston and Stearns himself. He also reflects on his tumultuous and often painful collaboration with Stearns, challenging readers to be part of his journey to understand the struggles of a Black man's complex life. At once poignant, tragic, and emotionally charged, *No Color Is My Kind* is essential reading as the current movement for racial reconciliation gathers momentum.

ISBN 978-1-4773-2375-5
\$29.95*
e-book

All rights except dramatic, reading, motion picture, documentary, and TV, and commercial.

As the saying goes, “Comedy equals tragedy plus time,” but in the face of tragedies on a national scale, comedy becomes the medium through which audiences untangle accepted understandings of what it means to be American



Tragedy Plus Time

National Trauma and Television Comedy

PHILIP SCEPANSKI

FOLLOWING THE MOST SOLEMN MOMENTS IN RECENT American history, comedians have tested the limits of how soon is “too soon” to joke about tragedy. Comics confront the horrifying events and shocking moments that capture national attention and probe the acceptable, or “sayable,” boundaries of expression that shape our cultural memory. In *Tragedy Plus Time*, Philip Scepanski examines the role of humor, particularly televised comedy, in constructing and policing group identity and memory in the wake of large-scale events.

Tragedy Plus Time is the first comprehensive work to investigate tragedy-driven comedy in the aftermaths of such disasters as the JFK assassination and 9/11, as well as during the administration of Donald Trump. Focusing on the mass publicization of television comedy, Scepanski considers issues of censorship and memory construction with the ways comedians negotiate emotions, politics, war, race, and Islamophobia. Amid the media frenzy and conflicting expressions of grief following a public tragedy, comedians provoke or risk controversy to grapple publicly with national traumas that all Americans are trying to understand for themselves.

PHILIP SCEPANSKI
Poughkeepsie, New York

Scepanski is an assistant professor of film and television at Marist College.

RELEASE DATE | **APRIL**
6 x 9 inches, 280 pages, 36 b&w photos

ISBN 978-1-4773-2254-3
\$50.00* | £40.00 | C\$62.95
hardcover

ISBN 978-1-4773-2256-7
\$50.00*
e-book



This close analysis of Alfonso Cuarón's Harry Potter and the Prisoner of Azkaban examines how collaborative authorship produced a thematically layered blockbuster film with a distinctively cinematic point of view

Harry Potter and the Prisoner of Azkaban

PATRICK KEATING

PATRICK KEATING
San Antonio, Texas

Keating is a professor of communication at Trinity University in San Antonio, where he teaches courses in film and media studies. He is the author of Hollywood Lighting from the Silent Era to Film Noir and The Dynamic Frame: Camera Movement in Classical Hollywood and editor of the essay collection Cinematography.

21ST CENTURY FILM
ESSENTIALS
Donna Kornhaber, Series Editor

RELEASE DATE | MAY
5 x 7 inches, 200 pages, 28 b&w
photos

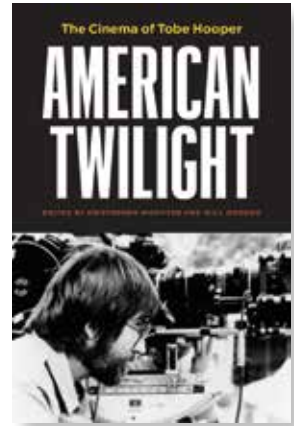
ISBN 978-1-4773-2312-0
\$21.95* | £16.99 | C\$26.95
paperback

ISBN 978-1-4773-2314-4
\$21.95*
e-book

AN ESSENTIAL WORK OF TWENTY-FIRST-CENTURY CINEMA, Alfonso Cuarón's 2004 film *Harry Potter and the Prisoner of Azkaban* is an elegant exemplar of contemporary cinematic trends, including serial storytelling, the rise of the fantasy genre, digital filmmaking, and collaborative authorship. With craft, wonder, and wit, the film captures the most engaging elements of the novel while artfully translating its literary point of view into cinematic terms that expand on the world established in the book series and previous films.

In this book, Patrick Keating examines how Cuarón and his collaborators employ cinematography, production design, music, performance, costume, dialogue, and more to create the richly textured world of Harry Potter—a world filtered principally through Harry's perspective, characterized by gaps, uncertainties, and surprises. Rather than upholding the vision of a single auteur, Keating celebrates Cuarón's direction as a collaborative achievement that resulted in a family blockbuster layered with thematic insights.

A master of gritty horror, Tobe Hooper captured on screen an America in constant crisis and upended myths of prosperity to reveal the country's internal decay



American Twilight

The Cinema of Tobe Hooper

EDITED BY KRISTOPHER WOOFER AND WILL DODSON

TOBE HOOPER'S PRODUCTIONS, WHICH OFTEN TRESPASSED upon the safety of the family unit, cast a critical eye toward an America in crisis. Often dismissed by scholars and critics as a one-hit wonder thanks to his 1974 horror classic *The Texas Chain Saw Massacre*, Hooper nevertheless was instrumental in the development of a robust and deeply political horror genre from the 1960s until his death in 2017. In *American Twilight*, the authors assert that the director was an auteur whose works featured complex monsters and disrupted America's sacrosanct perceptions of prosperity and domestic security.

American Twilight focuses on the skepticism toward American institutions and media and the articulation of uncanny spaces so integral to Hooper's vast array of feature and documentary films, made-for-television movies, television episodes, and music videos. From *Egg Shells* (1969) to *Poltergeist* (1982), *Djinn* (2013), and even Billy Idol's music video for "Dancing with Myself" (1985), Tobe Hooper provided a singular directorial vision that investigated masculine anxiety and subverted the idea of American exceptionalism.

KRISTOPHER WOOFER
Montreal, Canada

Woofer is a faculty member in the English department at Dawson College, Montreal. He is the coeditor of Joss Whedon vs. the Horror Tradition: The Production of Genre in Buffy and Beyond, and Recovering 1940s Horror Cinema: Traces of a Lost Decade.

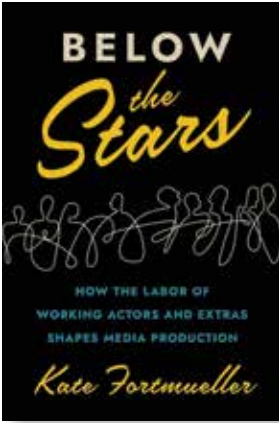
WILL DODSON
Greensboro, North Carolina

Dodson is the Ashby and Strong Residential College Coordinator and an adjunct assistant professor of media studies at UNC Greensboro.

RELEASE DATE | JUNE
6 x 9 inches, 336 pages, 50 b&w photos

ISBN 978-1-4773-2283-3
\$55.00* | £44.00 | C\$68.95
hardcover

ISBN 978-1-4773-2285-7
\$55.00*
e-book



An examination of the critical influence of working actors and actors' labor unions on industrial structures and practices in Hollywood, including film, television, and streaming

Below the Stars

How the Labor of Working Actors and Extras Shapes Media Production

KATE FORTMUELLER

KATE FORTMUELLER
Athens, Georgia

Fortmueller is an assistant professor of entertainment and media studies at the University of Georgia.

RELEASE DATE | JULY
6 x 9 inches, 216 pages, 3 b&w photos

ISBN 978-1-4773-2307-6
\$45.00* | £36.00 | C\$55.95
hardcover

ISBN 978-1-4773-2309-0
\$45.00*
e-book

DESPITE THEIR CONSIDERABLE PRESENCE IN HOLLYWOOD, extras and working actors have received scant attention within film and media studies as significant contributors to the history of the industry. Looking not to the stars but to these supporting players in film, television, and, recently, streaming programming, *Below the Stars* highlights such actors as precarious laborers whose work as freelancers has critically shaped the entertainment industry throughout the twentieth and twenty-first centuries. By addressing ordinary actors as a labor force, Kate Fortmueller proposes a media industry history that positions underrepresented and quotidian experiences as the structural elements of the culture and business of Hollywood.

Resisting a top-down assessment, Fortmueller explores the wrangling of labor unions and guilds that advocated for collective action for everyday actors and helped shape professional norms. She pulls from archival research, in-person interviews, and firsthand observation to examine a history that cuts across industry boundaries and situates actors as a labor group at the center of industrial and technological upheavals, with lasting implications for race, gender, and labor relations in Hollywood.

*An in-depth look at the production of the 2017 film **The Florida Project** and the unique filmmaking style of its director, Sean Baker*



The Florida Project

J. J. MURPHY

IN SEAN BAKER'S AWARD-WINNING 2017 FILM *THE FLORIDA PROJECT*, a young girl, her single mother, and her friends live in run-down motels near Disney World, the children's summer fun contrasting with the grim conditions around them. In this book, J. J. Murphy delves deep into the movie's development and filming while also examining it within the wider context of Baker's career.

Using production documents, different versions of the screenplay, and interviews with principal members of the production team, Murphy traces the evolution of *The Florida Project* from initial idea through its various stages of production. He highlights Baker's unconventional strategies in making a film about a marginalized subculture, including alternative scripting, guerrilla-like filmmaking, improvisation, and unorthodox casting of local and first-time actors. Murphy also explores how Baker's impromptu style sometimes rankled crew members and caused a major crisis on set, revealing the difficulties indie filmmakers can face when working with professional crews on larger films. A lively analysis of this critically acclaimed movie, its director, and its production, *The Florida Project* also betters our understanding of contemporary independent cinema as a whole.

J. J. MURPHY
Madison, Wisconsin

*J. J. Murphy is professor emeritus of film at the University of Wisconsin–Madison. He is the author of *The Black Hole of the Camera: The Films of Andy Warhol, Me and You and Memento and Fargo: How Independent Screenplays Work, and Rewriting Indie Cinema: Improvisation, Psychodrama, and the Screenplay.**

21ST CENTURY FILM
ESSENTIALS
Donna Kornhaber, Series Editor

RELEASE DATE | NOVEMBER
5 x 7 inches, 216 pages, 25 b&w
photos

ISBN 978-1-4773-2404-2
\$21.95* | £16.99 | C\$26.95
paperback

ISBN 978-1-4773-2406-6
\$21.95*
e-book

A revisionist history of the origins of comic books that reclaims women's pioneering and pivotal roles as both creators and characters

Comic Book Women

Characters, Creators, and Culture in the Golden Age

PEYTON BRUNET AND BLAIR DAVIS, FOREWORD BY TRINA ROBBINS

PEYTON BRUNET
Chicago, Illinois

Brunet is a graduate of DePaul University's communication and media master's program.

BLAIR DAVIS
Morton Grove, Illinois

*Davis is an associate professor of media and cinema studies at DePaul University. He is the author of *Movie Comics: Page to Screen/Screen to Page*, *Comic Book Movies*, and *The Battle for the Bs: 1950s Hollywood and the Rebirth of Low-Budget Cinema*.*

WORLD COMICS AND GRAPHIC
NONFICTION SERIES
*Frederick Luis Aldama &
Christopher González, Editors*

RELEASE DATE | JANUARY
*6 x 9 inches, 320 pages, 80 b&w
photos*

ISBN 978-1-4773-2412-7
\$34.95* | £26.99 | C\$44.95
paperback

THE HISTORY OF COMICS HAS CENTERED ALMOST EXCLUSIVELY on men. Comics historians largely describe the medium as one built by men telling tales about male protagonists, neglecting the many ways in which women fought for legitimacy on the page and in publishers' studios. Despite this male-dominated focus, women played vital roles in the early history of comics. The story of how comic books were born and how they evolved changes dramatically when women like June Tarpé Mills and Lily Renée are placed at the center rather than at the margins of this history, and when characters such as the Black Cat, Patsy Walker, and Señorita Rio are analyzed.

Comic Book Women offers a feminist history of the golden age of comics, revising our understanding of how numerous genres emerged and upending narratives of how male auteurs built their careers. Considering issues of race, gender, and sexuality, the authors examine crime, horror, jungle, romance, science fiction, superhero, and Western comics to unpack the cultural and industrial consequences of how women were represented across a wide range of titles by publishers like DC, Timely, Fiction House, and others.

ISBN 978-1-4773-2411-0
\$105.00* | £84.00 | C\$131.00
hardcover

ISBN 978-1-4773-2414-1
\$34.95*
e-book

A concise and timely analysis of the effects of the coronavirus pandemic on film and television production, distribution, and exhibition in the first nine months of 2020

Hollywood Shutdown

Production, Distribution, and Exhibition in the Time of COVID

KATE FORTMUELLER

BY MARCH 2020, THE SPREAD OF COVID-19 HAD REACHED pandemic proportions, forcing widespread shutdowns across industries, including Hollywood. Studios, networks, production companies, and the thousands of workers who make film and television possible were forced to adjust their time-honored business and labor practices. In this book, Kate Fortmueller asks what happened when the coronavirus closed Hollywood.

Hollywood Shutdown examines how the COVID-19 pandemic affected film and television production, influenced trends in distribution, reshaped theatrical exhibition, and altered labor practices. From January movie theater closures in China to the bumpy September release of *Mulan* on the Disney+ streaming platform, Fortmueller probes various choices made by studios, networks, unions and guilds, distributors, and exhibitors during the evolving crisis. In seeking to explain what happened in the first nine months of 2020, this book also considers how the pandemic will transform Hollywood practices in the twenty-first century.

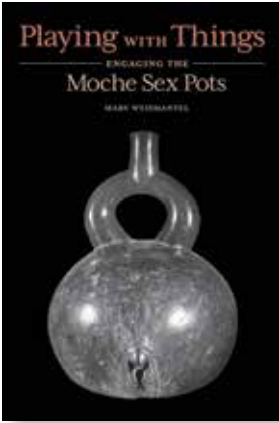
KATE FORTMUELLER
Athens, Georgia

*Fortmueller is an assistant professor in the Department of Entertainment and Media Studies in the Grady College of Journalism and Mass Communication at the University of Georgia. She is the author of *Below the Stars: How the Labor of Working Actors and Extras Shapes Media Production*.*

RELEASE DATE | JULY
5 1/2 x 8 1/2 inches, 112 pages, 2
b&w photos

ISBN 978-1-4773-2460-8
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paperback

ISBN 978-1-4773-2462-2
\$18.95*
e-book



Challenging common approaches to archaeology and sexuality studies, this book explores, in part by physically interacting with the artifacts, how Moche ceramics reveal ancient Indigenous ways of thinking about and experiencing sex

Playing with Things

Engaging the Moche Sex Pots

MARY WEISMANTEL

MARY WEISMANTEL
Evanston, Illinois

Weismantel is a professor of anthropology at Northwestern University and an adjunct curator at the Field Museum of Natural History. She is the author of Cholas and Pishtacos: Tales of Race and Sex in the Andes and Food, Gender and Poverty in the Ecuadorian Andes.

THE WILLIAM AND BETTYE
NOWLIN ENDOWMENT IN ART,
HISTORY, AND CULTURE OF
THE WESTERN HEMISPHERE

RELEASE DATE | AUGUST
6 x 9 inches, 288 pages, 58 b&w
photos, 1 map

ISBN 978-1-4773-2321-2
\$29.95* | £22.95 | C\$36.95
paperback

ISBN 978-1-4773-2320-5
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C\$112.00
hardcover

ISBN 978-1-4773-2323-6
\$29.95*
e-book

MORE THAN A THOUSAND YEARS AGO ON THE NORTH COAST of Peru, Indigenous Moche artists created a large and significant corpus of sexually explicit ceramic works of art. They depicted a diversity of sex organs and sex acts, and an array of solitary and interconnected human and nonhuman bodies. To the modern eye, these Moche “sex pots,” as Mary Weismantel calls them, are lively and provocative but also enigmatic creations whose import to their original owners seems impossible to grasp.

In *Playing with Things*, Weismantel shows that there is much to be learned from these ancient artifacts, not merely as inert objects from a long-dead past but as vibrant Indigenous things, alive in their own human temporality. From a new materialist perspective, she fills the gaps left by other analyses of the sex pots in pre-Columbian studies, where sexuality remains marginalized, and in sexuality studies, where non-Western art is largely absent. Taking a decolonial approach to an archaeology of sexuality and breaking with long-dominant iconographic traditions, this book explores how the “pots play jokes, make babies, give power, and hold water,” considering the sex pots as actual ceramic bodies that interact with fleshly bodies, now and in the ancient past. A beautifully written study that will be welcomed by students as well as specialists, *Playing with Things* is a model for archaeological and art historical engagement with the liberating power of queer theory and Indigenous studies.

Contributes to current conversations about Central American security crises and immigration stemming from gang violence by tracing the evolution of Honduran gangs from small, neighborhood groups to members of violent cartels

Gothic Sovereignty

Street Gangs and Statecraft in Honduras

JON HORNE CARTER

GANG-RELATED VIOLENCE HAS FORCED THOUSANDS OF HONDURANS to flee their country, leaving behind everything as refugees and undocumented migrants abroad. To uncover how this happened, Jon Carter looks back to the mid-2000s, when neighborhood gangs were scrambling to survive state violence and mass incarceration, locating there a critique of neoliberal globalization and state corruption that foreshadows Honduras' current crises.

Carter begins with the story of a thirteen-year-old gang member accused in the murder of an undercover DEA agent, asking how the nation's seductive criminal underworld has transformed the lives of young people. He then widens the lens to describe a history of imperialism and corruption that shaped this underworld—from Cold War counterinsurgency to the “War on Drugs” to the near-impunity of white-collar crime—as he follows local gangs who embrace new trades in the illicit economy. Carter describes the gangs' transformation from neighborhood groups to sprawling criminal societies, even in the National Penitentiary, where they have become political as much as criminal communities. *Gothic Sovereignty* reveals not only how the revolutionary potential of gangs was lost when they merged with powerful cartels but also how close analysis of criminal communities enables profound reflection on the economic, legal, and existential discontents of globalization in late-liberal nation-states.

JON HORNE CARTER
Boone, North Carolina

Carter is an associate professor of anthropology at Appalachian State University.

THE WILLIAM AND BETTYE
NOWLIN SERIES IN ART,
HISTORY, AND CULTURE OF
THE WESTERN HEMISPHERE

RELEASE DATE | FEBRUARY
*6 x 9 inches, 368 pages, 19 b&w
photos, 1 map*

ISBN 978-1-4773-2416-5
\$31.95* | £23.99 | C\$39.95
paperback

ISBN 978-1-4773-2415-8
\$100.00* | £80.00 |
C\$125.00
hardcover

ISBN 978-1-4773-2418-9
\$31.95*
e-book

Leading researchers offer a dramatic reappraisal of the Inka Empire through the lens of Qullasuyu, a conquered region largely absent from existing English-language scholarship

Rethinking the Inka

Community, Landscape, and Empire in the Southern Andes

EDITED BY FRANCES M. HAYASHIDA, ANDRÉS TRONCOSO,
AND DIEGO SALAZAR

FRANCES M. HAYASHIDA
Albuquerque, New Mexico

Hayashida is a professor of anthropology at the University of New Mexico and the director of the Latin American and Iberian Institute.

ANDRÉS TRONCOSO
Talagante, Chile

Troncoso is an associate professor of anthropology at the University of Chile.

DIEGO SALAZAR
Santiago, Chile

Salazar is an associate professor of anthropology at the University of Chile.

THE WILLIAM AND BETTYE
NOWLIN ENDOWMENT IN ART,
HISTORY, AND CULTURE OF
THE WESTERN HEMISPHERE

RELEASE DATE | FEBRUARY
8 1/2 x 11 inches, 328 pages, 49
color & 161 b&w photos

THE INKA CONQUERED AN IMMENSE AREA EXTENDING across five modern nations, yet most English-language publications focus on governance in the area of modern Peru. This volume expands the range of scholarship available in English by collecting new and notable research on Qullasuyu, the largest of the four quarters of the empire, which extended south from Cuzco into contemporary Bolivia, Argentina, and Chile.

From this study arise fresh theoretical perspectives that both complement and challenge what we think we know about the Inka. While existing scholarship emphasizes the political and economic rationales underlying state action, *Rethinking the Inka* turns to the conquered themselves and reassesses imperial motivations; explores relations between powerful local lords and their Inka rulers; the roles of nonhumans in the social and political life of the empire; local landscapes remade under Inka rule; and the appropriation and reinterpretation by locals of Inka objects, infrastructure, practices, and symbols. Written by some of South America's leading archaeologists, *Rethinking the Inka* is poised to be a landmark book in the field.

ISBN 978-1-4773-2385-4
\$65.00* | £52.00 | C\$81.00
hardcover

ISBN 978-1-4773-2387-8
\$65.00*
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The first comprehensive study of Moche mural art, this landmark book develops a methodology of archaeo art history to examine image-making and visual experience in an era of ancient Peruvian history before the use of writing

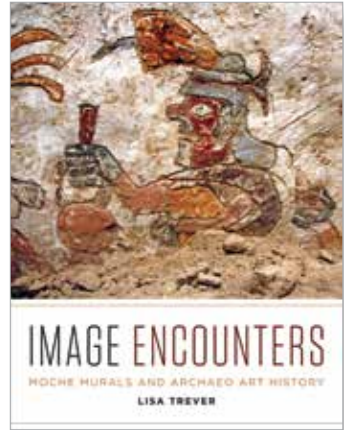


Image Encounters

Moche Murals and Archaeo Art History

LISA TREVER

MOCHE MURALS OF NORTHERN PERU REPRESENT ONE OF the great, yet still largely unknown, artistic traditions of the ancient Americas. Created in an era without written scripts, these murals are key to understandings of Moche history, society, and culture. In this first comprehensive study on the subject, Lisa Trever develops an interdisciplinary methodology of “archaeo art history” to examine how ancient histories of art can be written without texts, boldly inverting the typical relationship of art to archaeology.

Trever argues that early coastal artistic traditions cannot be reduced uncritically to interpretations based in much later Inca histories of the Andean highlands. Instead, the author seeks the origins of Moche mural art, and its emphasis on figuration, in the deep past of the Pacific coast of South America. *Image Encounters* shows how formal transformations in Moche mural art, before and after the seventh century, were part of broader changes to the work that images were made to perform at Huacas de Moche, El Brujo, Pañamarca, and elsewhere in an increasingly complex social and political world. In doing so, this book reveals alternative evidentiary foundations for histories of art and visual experience.

LISA TREVER
New York, New York

Trever is the Lisa and Bernard Selz Associate Professor in Pre-Columbian Art and Archaeology at Columbia University. She is the author of The Archaeology of Mural Painting at Pañamarca, Peru and coeditor of El arte antes de la historia: Para una historia del arte andino antiguo.

RECOVERING LANGUAGES AND LITERACIES OF THE AMERICAS SERIES

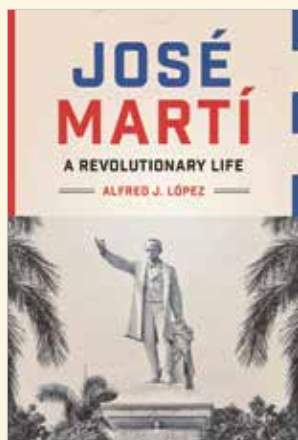
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C\$169.00
hardcover

ISBN 978-1-4773-2429-5
\$45.00*
e-book

| FOOD |



José Martí

A Revolutionary Life

BY ALFRED J. LOPEZ

“The life, the history and the facts are all here in López’s volume. It is thorough, compelling and a generally lively account.”—*WASHINGTON POST*

“Alfred López’s biography of Martí, evidently the product of long research and reflection, is a most impressive achievement. . . . It will be the standard biography—in English or Spanish—for years to come.”—*GUSTAVO PÉREZ FIRMAT, DAVID FEINSON PROFESSOR IN THE HUMANITIES, COLUMBIA UNIVERSITY, AND AUTHOR OF THE AWARD-WINNING LIFE ON THE HYPHEN: THE CUBAN-AMERICAN WAY*

“This is the one and only book that treats the nineteenth-century Cuban figure José Martí as a human instead of an idol, an apostle, or an unblemished personality. . . . Anyone now writing about Martí and the war of independence will have to refer to this book. . . . It establishes a new field.”—*TOM MILLER, AUTHOR OF TRADING WITH THE ENEMY: A YANKEE TRAVELS THROUGH CASTRO’S CUBA*

López is a professor of English and Comparative Literature at Purdue University. He is the author or editor of three previous books, including José Martí and the Future of Cuban Nationalism.

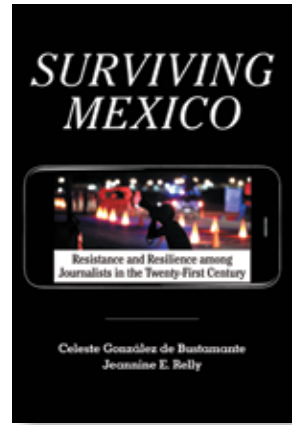
RELEASE DATE | **OCTOBER 2020**
6 x 9 inches, 430 pages, 11 b&w photos

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ISBN 978-0-292-75935-0
\$39.95*
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All rights except Spanish language

A rigorously researched study shows how Mexican organized crime enjoys the protection of government officials, and some media companies, while individual journalists and their allies try to safeguard themselves and those willing to expose corruption and criminality



Surviving Mexico

Resistance and Resilience among Journalists in the Twenty-First Century

CELESTE GONZÁLEZ DE BUSTAMANTE AND JEANNINE E. RELLY

SINCE 2000, MORE THAN 150 JOURNALISTS HAVE BEEN killed in Mexico. Today the country is one of the most dangerous in the world in which to be a reporter. In *Surviving Mexico*, the authors examine the networks of political power, business interests, and organized crime that threaten and attack Mexican journalists, who forge ahead despite the risks.

Amid the crackdown on drug cartels, overall violence in Mexico has increased, and journalists covering the conflict have grown more vulnerable. But it is not just criminal groups that want reporters out of the way. Government forces also attack journalists in order to shield corrupt authorities and the very criminals they are supposed to be fighting. Meanwhile some news organizations, enriched by their ties to corrupt government officials and criminal groups, fail to support their employees. Despite seemingly insurmountable constraints, journalists have turned to one another and to their communities to resist pressures and create their own networks of resilience. Drawing on a decade of rigorous research in Mexico, González de Bustamante and Relly explain how journalists have become their own activists and how they hold those in power accountable.

ISBN 978-1-4773-2338-0

\$105.00* | £84.00 |

C\$131.00

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ISBN 978-1-4773-2340-3

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e-book

CELESTE GONZÁLEZ DE BUSTAMANTE
Tucson, Arizona

González de Bustamante is an associate professor at the University of Arizona School of Journalism and author of "Muy buenas noches": Mexico, Television, and the Cold War.

JEANNINE E. RELLY
Tucson, Arizona

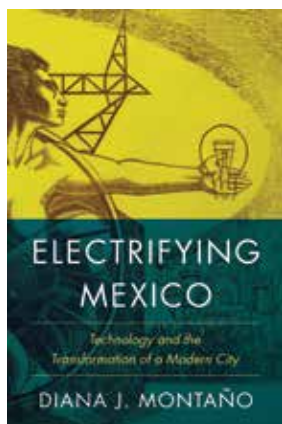
Relly is a professor at the School of Journalism and School of Government & Public Policy (with courtesy) at the University of Arizona.

RELEASE DATE | JULY
6 x 9 inches, 344 pages, 9 b&w
photos, 3 maps

ISBN 978-1-4773-2369-4

\$34.95* | £26.99 | C\$43.95

paperback



A detailed social history of technological change arguing that ordinary Mexicans, spurred by state electrification initiatives, became agents of scientific advance and in the process fostered a modernist political sensibility

Electrifying Mexico

Technology and the Transformation of a Modern City

DIANA MONTAÑO

DIANA MONTAÑO
St. Louis, Missouri

Montaña is an assistant professor of history at Washington University in St. Louis.

JOE R. AND TERESA LOZANO
LONG ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

RELEASE DATE | SEPTEMBER
6 x 9 inches, 392 pages, 38 b&w
photos

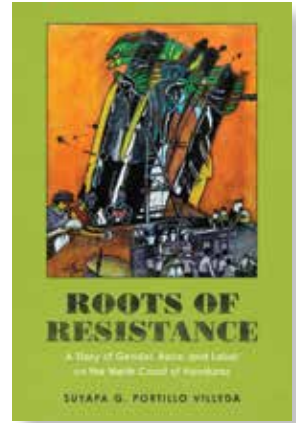
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hardcover

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e-book

MANY VISITORS TO MEXICO CITY'S 1886 ELECTRICITY Exposition were amazed by their experiences of the event, which included magnetic devices, electronic printers, and a banquet of light. It was both technological spectacle and political messaging, for speeches at the event lauded President Porfirio Díaz and bound such progress to his vision of a modern order.

Diana Montaña explores the role of electricity in Mexico's economic and political evolution, as the coal-deficient country pioneered large-scale hydroelectricity and sought to face the world as a scientifically enlightened "empire of peace." She is especially concerned with electrification at the social level. Ordinary electricity users were also agents and sites of change. Montaña documents inventions and adaptations that served local needs while fostering new ideas of time and space, body and self, the national and the foreign. Electricity also colored issues of gender, race, and class in ways specific to Mexico. Complicating historical discourses in which Latin Americans merely use technologies developed elsewhere, *Electrifying Mexico* emphasizes a particular national culture of scientific progress and its contributions to a uniquely Mexican modernist political subjectivity.

A first-of-its-kind study of the working-class culture of resistance on the Honduran North Coast and the radical organizing that challenged US capital and foreign intervention at the onset of the Cold War, examining gender, race, and place



Roots of Resistance

A Story of Gender, Race, and Labor on the North Coast of Honduras

SUYAPA G. PORTILLO VILLEDA

ON MAY 1, 1954, STRIKING BANANA WORKERS ON THE NORTH Coast of Honduras brought the regional economy to a standstill, invigorating the Honduran labor movement and placing a series of demands on the US-controlled banana industry. Their actions ultimately galvanized a broader working-class struggle and reawakened long-suppressed leftist ideals. The first account of its kind in English, *Roots of Resistance* explores contemporary Honduran labor history through the story of the great banana strike of 1954 and centers the role of women in the narrative of the labor movement.

Drawing on extensive firsthand oral history and archival research, Suyapa G. Portillo Villeda examines the radical organizing that challenged US capital and foreign intervention in Honduras at the onset of the Cold War. She reveals the everyday acts of resistance that laid the groundwork for the 1954 strike and argues that these often-overlooked forms of resistance should inform analyses of present-day labor and community organizing. *Roots of Resistance* highlights the complexities of transnational company hierarchies, gender and race relations, and labor organizing that led to the banana workers strike and how these dynamics continue to reverberate in Honduras today.

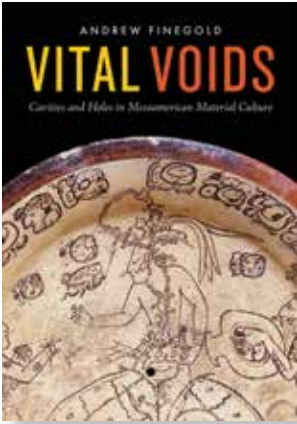
SUYAPA G. PORTILLO
VILLEDA
Claremont, California

Portillo Villeda is an associate professor of Chicana/o-Latina/o Transnational Studies at Pitzer College and a member of the intercollegiate department of Chicana Latinx studies at the Claremont Colleges Consortium.

RELEASE DATE | MARCH
6 x 9 inches, 432 pages, 15 photos,
2 maps

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\$55.00* | £44.00 | C\$68.95
paperback

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\$55.00*
e-book



An innovative study argues that in Mesoamerica, holes were conceived and produced as conduits of vital forces and material abundance, prerequisites for the emergence of life

Vital Voids

Cavities and Holes in Mesoamerican Material Culture

ANDREW FINEGOLD

ANDREW FINEGOLD
Chicago, Illinois

Finegold is an assistant professor of art history at the University of Illinois at Chicago and was founding president of the Pre-Columbian Society of New York. He is coeditor of Visual Culture of the Ancient Americas: Contemporary Perspectives.

RELEASE DATE | MAY
7 x 10 inches, 184 pages, 88
color photos, 13 b&w photos, 20
illustrations

ISBN 978-1-4773-2243-7
\$60.00* | £48.00 | C\$75.00
hardcover

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e-book

THE RESURRECTION PLATE, A LATE CLASSIC MAYA DISH, IS decorated with an arresting scene. The Maize God, assisted by two other deities, emerges reborn from a turtle shell. At the center of the plate, in the middle of the god's body and aligned with the point of emergence, there is a curious sight: a small, neatly drilled hole.

Art historian Andrew Finegold explores the meanings attributed to this and other holes in Mesoamerican material culture, arguing that such spaces were broadly understood as conduits of vital forces and material abundance, prerequisites for the emergence of life. Beginning with, and repeatedly returning to, the Resurrection Plate, this study explores the generative potential attributed to a wide variety of cavities and holes in Mesoamerica, ranging from the perforated dishes placed in Classic Maya burials, to caves and architectural voids, to the piercing of human flesh. Holes are also discussed in relation to fire, based on the common means through which both were produced: drilling. Ultimately, by attending to what is not there, *Vital Voids* offers a fascinating approach to Mesoamerican cosmology and material culture.

This book explores visual portrayals of blackness in Brazil to reveal the integral role of visual culture in crafting race and nation across Latin America

Selling Black Brazil

Race, Nation, and Visual Culture in Salvador, Bahia

ANADELIA ROMO

IN THE EARLY TWENTIETH CENTURY, BRAZIL SHIFTED FROM a nation intent on whitening its population to one billing itself as a racial democracy. Anadelia Romo shows that this shift centered in Salvador, Bahia, where throughout the 1950s, modernist artists and intellectuals forged critical alliances with Afro Brazilian religious communities of Candomblé to promote their culture and their city. These efforts combined with a growing promotion of tourism to transform what had been one of the busiest slaving depots in the Americas into a popular tourist enclave celebrated for its rich Afro-Brazilian culture. Vibrant illustrations and texts by the likes of Jorge Amado, Pierre Verger, and others contributed to a distinctive iconography of the city, with Afro-Bahians at its center. But these optimistic visions of inclusion, Romo reveals, concealed deep racial inequalities. Illustrating how these visual archetypes laid the foundation for Salvador's modern racial landscape, this book unveils the ways ethnic and racial populations have been both included and excluded not only in Brazil but in Latin America as a whole.

ANADELIA ROMO
San Antonio, Texas

Romo is an associate professor of history at Texas State University. She is the author of Brazil's Living Museum: Race, Reform, and Tradition in Bahia.

PACHITA TENNANT PIKE
EXCELLENCE ENDOWMENT

RELEASE DATE | **JANUARY**
6x 9 inches, 336 pages, 85 b&w
illustrations, 1 map

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\$45.00* | £36.00 | C\$55.95
hardcover

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\$45.00*
e-book

Challenging conventional narratives of Mexican history, this book establishes race-making as a central instrument for the repression of social upheaval in nineteenth-century Mexico rather than a relic of the colonial-era caste system

Riot and Rebellion in Mexico

The Making of a Race War Paradigm

ANA SABAU

MANY SCHOLARS ASSERT THAT MEXICO'S COMPLEX RACIAL hierarchy, inherited from Spanish colonialism, became obsolete by the turn of the nineteenth century as class-based distinctions became more prominent and a largely mestizo population emerged. But the residues of the colonial caste system did not simply dissolve after Mexico gained independence. Rather, Ana Sabau argues, ever-present fears of racial uprising among elites and authorities led to persistent governmental techniques and ideologies designed to separate and control people based on their perceived racial status, as well as to the implementation of projects for development in fringe areas of the country.

Riot and Rebellion in Mexico traces this race-based narrative through three historical flashpoints: the Bajío riots, the Haitian Revolution, and the Yucatan's caste war. Sabau shows how rebellions were treated as racially motivated events rather than political acts and how the racialization of popular and indigenous sectors coincided with the construction of "whiteness" in Mexico. Drawing on diverse primary sources, Sabau demonstrates how the race war paradigm was mobilized in foreign and domestic affairs and reveals the foundations of a racial state and racially stratified society that persist today.

ANA SABAU
Ann Arbor, Michigan

Sabau is an assistant professor of Spanish at the University of Michigan, Ann Arbor.

RELEASE DATE | FEBRUARY
6 x 9 inches, 360 pages, 12 b&w photos

ISBN 978-1-4773-2422-6
\$50.00* | £40.00 | C\$61.95
hardcover

ISBN 978-1-4773-2424-0
\$50.00*
e-book

As the first exhaustive translation and analysis of an extraordinary Zapotec calendar and ritual song corpus, seized in New Spain in 1704, this book expands our understanding of Mesoamerican history, cosmology, and culture

Rethinking Zapotec Time

Cosmology, Ritual, and Resistance in Colonial Mexico

DAVID TAVÁREZ

IN 1702, AFTER THE BRUTAL SUPPRESSION OF A ZAPOTEC revolt, the bishop of Oaxaca proclaimed an amnesty for idolatry in exchange for collective confessions. To evade conflict, Northern Zapotec communities denounced ritual specialists and surrendered sacred songs and 102 divinatory manuals, which preserve cosmological accounts, exchanges with divine beings, and protocols of pre-Columbian origin that strongly resemble sections of the Codex Borgia. These texts were sent to Spain as evidence of failed Dominican evangelization efforts, and there they remained, in oblivion, until the 1960s.

In this book, David Tavárez dives deep into this formidable archive of ritual and divinatory manuals, the largest calendar corpus in the colonial Americas, and emerges with a rich understanding of Indigenous social and cultural history, Mesoamerican theories of cosmos and time, and Zapotec ancestor worship. Drawing on his knowledge of Zapotec and Nahuatl, two decades of archival research, and a decade of fieldwork, Tavárez dissects Mesoamerican calendars as well as Native resistance and accommodation to the colonial conquest of time, while also addressing entangled transatlantic histories and shining new light on texts still connected to contemporary observances in Zapotec communities.

DAVID TAVÁREZ
Rhinebeck, New York

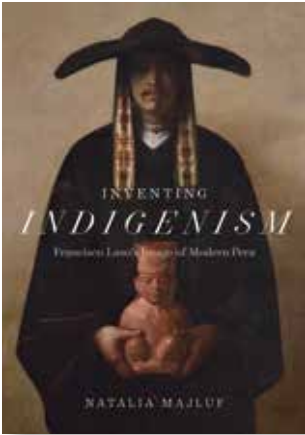
*Tavárez is a professor of anthropology at Vassar College and a recent Guggenheim Fellow. He is the author of *The Invisible War: Indigenous Devotions, Discipline, and Dissent in Colonial Mexico*, the editor of *Words and Worlds Turned Around: Indigenous Christianities in Colonial Latin America*, and the coauthor of *Painted Words and Chimalpahin's Conquest*.*

JOE R. AND TERESA LOZANO
LONG SERIES IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

RELEASE DATE | FEBRUARY
7 x 10 inches, 360 pages, 42 b&w
photos, 8-page color insert, 1 map

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e-book



A fascinating account of the modern reinvention of the image of the Indian in nineteenth-century literature and visual culture, seen through the work of Peruvian painter Francisco Laso

Inventing Indigenism

Francisco Laso's Image of Modern Peru

NATALIA MAJLUF

NATALIA MAJLUF
Lima, Peru

Majluf is the former director of the Museo de Arte de Lima.

THE WILLIAM AND BETTYE
NOWLIN ENDOWMENT IN ART,
HISTORY, AND CULTURE OF
THE WESTERN HEMISPHERE

RELEASE DATE | **NOVEMBER**
7 x 10 inches, 232 pages, 51 b&w
photos, 16-page color insert

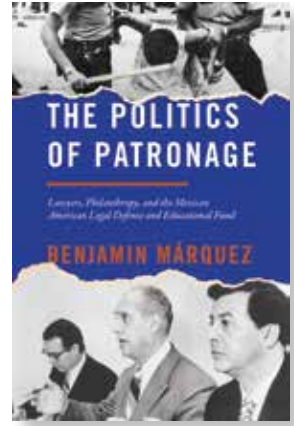
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hardcover

ISBN 978-1-4773-2410-3
\$50.00*
e-book

ONE OF THE OUTSTANDING PAINTERS OF THE NINETEENTH century, Francisco Laso (1823–1869) set out to give visual form to modern Peru. His solemn and still paintings of indigenous subjects were part of a larger project, spurred by writers and intellectuals actively crafting a nation in the aftermath of independence from Spain. In this book, at once an innovative account of modern indigenism and the first major monograph on Laso, Natalia Majluf explores the rise of the image of the Indian in literature and visual culture. Reading Laso's works through a broad range of sources, Majluf traces a decisive break in a long history of representations of indigenous peoples that began with the Spanish conquest. She ties this transformation to the modern concept of culture, which redefined both the artistic field and the notion of indigeneity. As an abstraction produced through indigenist discourse, an icon of authenticity, and a densely racialized cultural construct, the Indian would emerge as a central symbol of modern Andean nationalisms.

Beautifully illustrated, *Inventing Indigenism* brings the work and influence of this extraordinary painter to the forefront as it offers a broad perspective on the dynamics of art and visual culture in nineteenth century Latin America.

The first book about the Mexican American Legal Defense and Educational Fund, the influential work it has done for the Latina/o community, and the issues stemming from its dependence on large philanthropic organizations



The Politics of Patronage

Lawyers, Philanthropy, and the Mexican American Legal Defense and Educational Fund

BENJAMIN MÁRQUEZ

FOUNDED IN 1968, THE MEXICAN AMERICAN LEGAL DEFENSE and Educational Fund (MALDEF) is the Latino equivalent to the NAACP: a source of legal defense for the Latina/o community in cases centered on education, state immigration laws, redistricting, employment discrimination, and immigrant rights. Unlike the NAACP, however, MALDEF was founded by Mexican American activists in conjunction with the larger philanthropic structure of the Ford Foundation—a relationship that has opened it up to controversy and criticism.

In the first book to examine this little-known but highly influential organization, Benjamin Márquez explores MALDEF's history and shows how it has thrived and served as a voice for the Latina/o community throughout its sixty years of operation. But he also looks closely at large-scale investments of the Ford Foundation, Rockefeller Foundation, and others, considering how their ties to MALDEF have influenced Mexican American and Latinx politics. Its story, crafted from copious research into MALDEF and its benefactors, brings to light the influence of outside funding on the articulation of minority identities and the problems that come with creating change through institutional means.

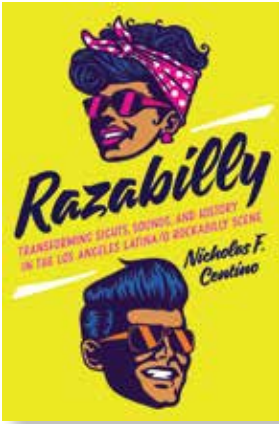
BENJAMIN MÁRQUEZ
Madison, Wisconsin

Márquez is a professor of political science at the University of Wisconsin–Madison. His books include Democratizing Texas Politics: Race, Identity, and Mexican American Empowerment, 1945–2002 and Constructing Identities in Mexican American Political Organizations: Choosing Issues, Taking Sides.

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An engrossing deep dive into the sights, sounds, and sensibilities of the Latina/o rockabilly scene in Los Angeles, its ties to working-class communities, and its dissemination through the post-NAFTA global landscape

Razabilly

Transforming Sights, Sounds, and History in the Los Angeles Latina/o Rockabilly Scene

NICHOLAS F. CENTINO

NICHOLAS F. CENTINO
Oxnard, California

Centino is an assistant professor of Chicana/o studies at California State University Channel Islands.

RELEASE DATE | JULY
6 x 9 inches, 256 pages, 11 b&w photos

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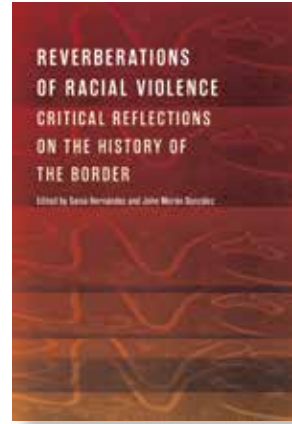
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\$29.95*
e-book

VOCALS TINGED WITH PAIN AND DESPERATION. THE DEEP thuds of an upright bass. Women with short bangs and men in cuffed jeans. These elements and others are the unmistakable signatures of rockabilly, a musical genre normally associated with white male musicians of the 1950s. But in Los Angeles today, rockabilly’s primary producers and consumers are Latinos and Latinas. Why are these “Razabillyies” partaking in a visibly “un-Latino” subculture that’s thought of as a white person’s fixation everywhere else?

As a Los Angeles rockabilly insider, Nicholas F. Centino is the right person to answer this question. Pairing a decade of participant observation with interviews and historical research, Centino explores the reasons behind a rockabilly renaissance in 1990s Los Angeles and demonstrates how, as a form of working-class leisure, this scene provides Razabillyies with spaces of respite and conviviality within the alienating landscape of the urban metropolis. A nuanced account revealing how and why Los Angeles Latinas/os have turned to and transformed the music and aesthetic style of 1950s rockabilly, *Razabilly* offers rare insight into this musical subculture, its place in rock and roll history, and its passionate practitioners.

A trenchant collection of essays that details systematic, extralegal killings of Mexicans along the US southern border in the 1910s and explores the role of officially sanctioned violence in the history of US nation-building



Reverberations of Racial Violence

Critical Reflections on the History of the Border

EDITED BY SONIA HERNÁNDEZ AND JOHN MORÁN GONZÁLEZ

BETWEEN 1910 AND 1920, THOUSANDS OF MEXICAN AMERICANS and Mexican nationals were killed along the Texas border. The killers included strangers and neighbors, vigilantes and law enforcement officers—in particular, Texas Rangers. Despite a 1919 investigation of the state-sanctioned violence, no one in authority was ever held responsible.

Reverberations of Racial Violence gathers fourteen essays on this dark chapter in American history. Contributors explore the impact of civil rights advocates, such as José Tomás Canales, the sole Mexican-American representative in the Texas State Legislature from 1905 to 1921. The investigation he spearheaded emerges as a historical touchstone, one in which witnesses testified in detail to the extrajudicial killings carried out by state agents. Other chapters situate anti-Mexican racism in the context of the era's rampant and more fully documented violence against African Americans. Contributors also address the roles of women in responding to the violence, as well as the many ways in which the killings have continued to weigh on communities of color in Texas. Taken together, the essays provide an opportunity to move beyond the more standard black-white paradigm in reflecting on the broad history of American nation-making, the nation's rampant violence, and civil rights activism.

SONIA HERNÁNDEZ
Bryan, Texas

Hernández is an associate professor of history and the former director of the Latino/a & Mexican American Studies Program at Texas A&M University. She is the author of Working Women into the Borderlands.

JOHN MORÁN GONZÁLEZ
Austin, Texas

Morán González is the J. Frank Dobie Regents Professor of American and English Literature and director of the Center for Mexican American Studies at the University of Texas at Austin. He is the author of Border Renaissance: The Texas Centennial and the Emergence of Mexican American Literature.

JACK AND DORIS SMOTHERS
ENDOWMENT IN TEXAS
HISTORY, LIFE, AND CULTURE

RELEASE DATE | JUNE
6 x 9 inches, 328 pages, 14 b&w
photos, 5 maps

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e-book

Exploring race, politics, Chicanx history, and social movements, this book offers a broad and encompassing examination of Chicanx popular culture since World War II and the utopian visions it articulated

Chicanx Utopias

Pop Culture and the Politics of the Possible

LUIS ALVAREZ

LUIS ALVAREZ
San Diego, California

Alvarez is an associate professor of history at the University of California, San Diego. He is the author of The Power of the Zoot: Youth Culture and Resistance during World War II.

HISTORIA USA
Luis Alvarez, Carlos Blanton & Lorrin Thomas, Series Editors

RELEASE DATE | FEBRUARY
6 x 9 inches, 256 pages, 15 b&w photos

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\$29.95*
e-book

AMID THE RISE OF NEOLIBERALISM, GLOBALIZATION, AND movements for civil rights and global justice in the post-World War II era, Chicanxs in film, music, television, and art weaponized culture to combat often oppressive economic and political conditions. They envisioned utopias that, even if never fully realized, reimagined the world and linked seemingly disparate people and places. In the latter half of the twentieth century, Chicanx popular culture forged a politics of the possible and gave rise to utopian dreams that sprang from everyday experiences.

In *Chicanx Utopias*, Luis Alvarez offers a broad study of these utopian visions from the 1950s to the 2000s. Probing the film *Salt of the Earth*, brown-eyed soul music, sitcoms, poster art, and borderlands reggae music, he examines how Chicanx pop culture, capable of both liberation and exploitation, fostered interracial and transnational identities, engaged social movements, and produced varied utopian visions with divergent possibilities and limits. Grounded in the theoretical frameworks of Walter Benjamin, Stuart Hall, and the Zapatista movement, this book reveals how Chicanxs articulated pop cultural utopias to make sense of, challenge, and improve the worlds they inhabited.

An intimate look at the normalization of violence in the lives of sex workers, drug dealers, barflies, and drug addicts in downtown Ciudad Juárez, Mexico, one of the most dangerous cities in the world

Downtown Juárez

Underworlds of Violence and Abuse

HOWARD CAMPBELL

AT LEAST 200,000 PEOPLE HAVE DIED IN MEXICO'S so-called drug war, and the worst suffering has been in Ciudad Juárez, across the border from El Paso, Texas. How did it get so bad? After three decades studying that question, Howard Campbell doesn't believe there is any one answer. Misguided policies, corruption, criminality, and the borderland economy are all factors. But none explains how violence in downtown Juárez has become heartbreakingly "normal."

A rigorous yet moving account, *Downtown Juárez* is informed by the sex workers, addicts, hustlers, bar owners, human smugglers, migrants, and down-and-out workers struggling to survive in an underworld where horrifying abuses have come to seem like the natural way of things. Even as Juárez's elite north-east section thrives on the profits of multinational corporations, and law-abiding citizens across the city mobilize against crime and official malfeasance, downtown's cantinas, barrios, and brothels are tyrannized by misery.

Campbell's is a chilling perspective, suggesting that, over time, violent acts feed off each other, losing their connection to any specific cause. *Downtown Juárez* documents this banality of evil—and confronts it—with the stories of those most affected.

HOWARD CAMPBELL
El Paso Texas

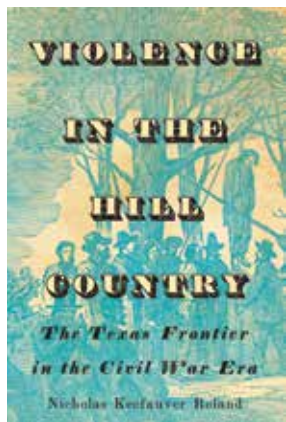
Campbell is a professor of anthropology at the University of Texas, El Paso. He is the author of several books, including Drug War Zone: Frontline Dispatches from the Streets of El Paso and Juárez.

RELEASE DATE | **NOVEMBER**
6 x 9 inches, 264 pages, 15 b&w photos, 1 map

ISBN 978-1-4773-2389-2
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C\$113.00
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\$29.95*
e-book



An in-depth history of the Civil War in the Texas Hill Country, this book examines patterns of violence on the Texas frontier to illuminate white Americans' cultural and political priorities in the nineteenth century

Violence in the Hill Country

The Texas Frontier in the Civil War Era

NICHOLAS KEEFAUVER ROLAND

NICHOLAS KEEFAUVER
ROLAND
Washington, DC

Roland is a historian at the Naval History and Heritage Command in Washington, DC.

CLIFTON AND SHIRLEY
CALDWELL TEXAS HERITAGE
ENDOWMENT

RELEASE DATE | FEBRUARY
6 x 9 inches, 288 pages, 6 b&w
photos, 3 maps, 2 tables

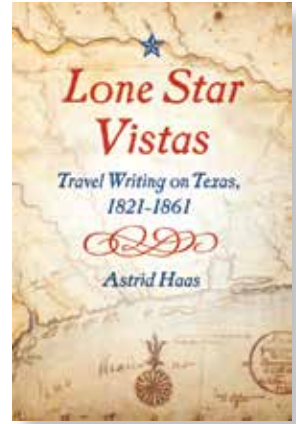
ISBN 978-1-4773-2175-1
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hardcover

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\$45.00*
e-book

IN THE NINETEENTH CENTURY, TEXAS'S ADVANCING WESTERN frontier was the site of one of America's longest conflicts between white settlers and native peoples. The Texas Hill Country functioned as a kind of borderland within the larger borderland of Texas itself, a vast and fluid area where, during the Civil War, the slaveholding South and the nominally free-labor West collided. As in many borderlands, Nicholas Roland argues, the Hill Country was marked by violence, as one set of peoples, states, and systems eventually displaced others.

In this painstakingly researched book, Roland analyzes patterns of violence in the Texas Hill Country to examine the cultural and political priorities of white settlers and their interaction with the century-defining process of national integration and state-building in the Civil War era. He traces the role of violence in the region from the eve of the Civil War, through secession and the Indian wars, and into Reconstruction. Revealing a bitter history of warfare, criminality, divided communities, political violence, vengeance killings, and economic struggle, Roland positions the Texas Hill Country as emblematic of the Southwest of its time.

In the early and mid-nineteenth century, travelers from Mexico, Germany, and the United States wrote vivid accounts of their experiences in Texas, helping to craft a lasting yet contested identity for the territory



Lone Star Vistas

Travel Writing on Texas, 1821–1861

ASTRID HAAS

EVERY PLACE IS A PRODUCT OF THE STORIES WE TELL ABOUT it—stories that do not merely describe but in fact shape geographic, social, and cultural spaces. *Lone Star Vistas* analyzes travelogues that created the idea of Texas. Focusing on the forty-year period between Mexico’s independence from Spain (1821) and the beginning of the US Civil War, Astrid Haas explores accounts by Anglo-American, Mexican, and German authors—members of the region’s three major settler populations—who recorded their journeys through Texas. They were missionaries, scientists, journalists, emigrants, emigration agents, and military officers and their spouses. They all contributed to the public image of Texas and to debates about the future of the region during a time of political and social transformation. Drawing on sources and scholarship in English, Spanish, and German, *Lone Star Vistas* is the first comparative study of transnational travel writing on Texas. Haas illuminates continuities and differences across the global encounter with Texas, while also highlighting how individual writers’ particular backgrounds affected their views on nature, white settlement, military engagement, indigenous resistance, African American slavery, and Christian mission.

ASTRID HAAS
Preston, England

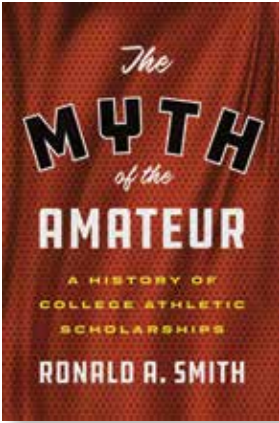
Haas is a Marie Curie Research Fellow at the Institute of Black Atlantic Research, University of Central Lancashire, United Kingdom. She is the author of Stages of Agency: The Contributions of American Drama to the AIDS Discourse.

BRIDWELL TEXAS HISTORY
ENDOWMENT

RELEASE DATE | MARCH
6 x 9 inches, 240 pages

ISBN 978-1-4773-2260-4
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hardcover

ISBN 978-1-4773-2262-8
\$45.00*
e-book



A deft examination of the controversy over paying men and women college athletes, which persuasively argues that, for all the NCAA's insistence on amateurism today, college sports have never been amateur

The Myth of the Amateur

A History of College Athletic Scholarships

RONALD A. SMITH

RONALD A. SMITH
Lemont, Pennsylvania

Smith is a professor emeritus at Penn State University. His books include Sports and Freedom: The Rise of Big-Time College Athletics, Pay for Play: A History of Big-Time College Athletic Reform, and Wounded Lions: Joe Paterno, Jerry Sandusky, and the Crises in Penn State Athletics.

TERRY AND JAN TODD
SERIES ON PHYSICAL
CULTURE AND SPORTS
*Edited by Sarah K. Fields,
Thomas Hunt, Daniel A. Nathan,
and Patricia Vertinsky*

RELEASE DATE | MAY
6 x 9 inches, 344 pages

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hardcover

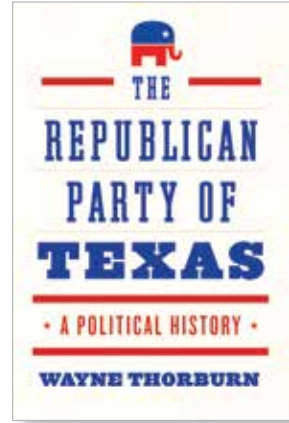
ISBN 978-1-4773-2288-8
\$35.00
e-book

IN THIS IN-DEPTH LOOK AT THE HEATED DEBATES OVER paying college athletes, Ronald A. Smith starts at the beginning: the first intercollegiate athletics competition—a crew regatta between Harvard and Yale—in 1852, when both teams received an all-expenses-paid vacation from a railroad magnate. This striking opening sets Smith on the path of a story filled with paradoxes and hypocrisies that plays out on the field, in meeting rooms, and in courtrooms—and that ultimately reveals that any insistence on amateurism is invalid, because these athletes have always been paid, one way or another.

From that first contest to athletes' attempts to unionize and California's recent laws, Smith shows that, throughout the decades, undercover payments, hiring professional coaches, and breaking the NCAA's rules on athletic scholarships have always been part of the game. He explores how the regulation of male and female student-athletes has shifted; how class, race, and gender played a role in these transitions; and how the case for amateurism evolved from a moral argument to one concerned with financially and legally protecting college sports and the NCAA. Timely and thought-provoking, *The Myth of the Amateur* is essential reading for college sports fans and scholars.

All rights except dramatic, reading, motion picture, documentary, and TV, and commercial.

From Reconstruction to the twenty-first century, a former executive director of the Republican Party of Texas presents a comprehensive history of his party and its meandering path from limited local appeal to political dominance



The Republican Party of Texas

A Political History

WAYNE THORBURN

ON JULY 4, 1867, A GROUP OF MEN ASSEMBLED IN HOUSTON to establish the Republican Party of Texas. Combatting entrenched statewide support for the Democratic Party and their own internal divisions, Republicans struggled to gain a foothold in the Lone Star State, which had sided with the Confederacy and aligned with the Democratic platform. In *The Republican Party of Texas*, Wayne Thorburn, former executive director of the Texas GOP, chronicles over one hundred and fifty years of the defeats and victories of the party that became the dominant political force in Texas in the modern era.

Thorburn documents the organizational structure of the Texas GOP, drawing attention to prominent names, such as Harry Wurzbach and George W. Bush, alongside lesser-known community leaders who bolstered local support. The 1960s and 1970s proved a watershed era for Texas Republicans as they shored up ideological divides and elected the first Republican governor and more state senators and congressional representatives than ever before. From decisions about candidates and shifting allegiances and political stances, to race-based divisions and strategic cooperation with leaders in the Democratic Party, Thorburn unearths the development of the GOP in Texas to understand the unique Texan conservatism that prevails today.

WAYNE THORBURN
Austin, Texas

Thorburn is a former executive director of the Republican Party of Texas and the author of Red State: An Insider's Story of How the GOP Came to Dominate Texas Politics.

JACK AND DORIS SMOTHERS
ENDOWMENT IN TEXAS
HISTORY, LIFE, AND
CULTURE

RELEASE DATE | JUNE
6 x 9 inches, 496 pages

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hardcover

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e-book



*An incisive portrait of nationalism in the United States, *Grandmothers on Guard* tells the story of older women who found meaning and community in the Minutemen, an anti-immigrant vigilante movement*

Grandmothers on Guard

Gender, Aging, and the Minutemen at the US-Mexico Border

JENNIFER L. JOHNSON

JENNIFER L. JOHNSON
Gambier, Ohio

Johnson is the R. Todd Ruppert Professor of International Studies and a professor of sociology at Kenyon College. She is an affiliate of the Center for Right-Wing Studies at the University of California, Berkeley.

RELEASE DATE | MAY
6 x 9 inches, 224 pages

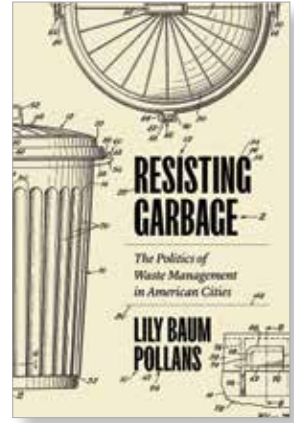
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hardcover

ISBN 978-1-4773-2277-2
\$45.00*
e-book

FOR ABOUT A DECADE, ONE OF THE MOST INFLUENTIAL forces in US anti-immigrant politics was the Minuteman Project. The armed volunteers made headlines patrolling the southern border. What drove their ethnonationalist politics?

Jennifer L. Johnson spent hundreds of hours observing and interviewing Minutemen, hoping to answer that question. She reached surprising conclusions. While the public face of border politics is hypermasculine—men in uniforms, fatigues, and suits—older women were central to the Minutemen. Women mobilized support and took part in border missions. These women compel us to look beyond ideological commitments and material benefits in seeking to understand the appeal of right-wing politics. Johnson argues that the women of the Minutemen were motivated in part by the gendered experience of aging in America. In a society that makes old women irrelevant, aging white women found their place through anti-immigrant activism, which wedded native politics to their concern for the safety of their families. *Grandmothers on Guard* emphasizes another side of nationalism: the yearning for inclusion. The nation the Minutemen imagined was not only a space of exclusion but also one in which these women could belong.

Resisting Garbage presents an empirically grounded explanation for what meaningful change in waste management could look like and why that change is so difficult.



Resisting Garbage

The Politics of Waste Management in American Cities

LILY BAUM POLLANS

RESISTING GARBAGE PRESENTS A NEW APPROACH TO understanding practices of waste removal and recycling in American cities, one that is grounded in the close observation of case studies while being broadly applicable to many American cities today.

Most current waste practices in the United States, Lily Baum Pollans argues, prioritize sanitation and efficiency while allowing limited post-consumer recycling as a way to quell consumers' environmental anxiety. After setting out the contours of this "weak recycling waste regime," Pollans zooms in on the very different waste management stories of Seattle and Boston over the last forty years. While Boston's local politics resulted in a waste-export program with minimal recycling, Seattle created new frameworks for thinking about consumption, disposal, and the roles that local governments and ordinary people can play as partners in a project of resource stewardship. By exploring how these two approaches have played out at the national level, *Resisting Garbage* provides new avenues for evaluating municipal action and fostering practices that will create environmentally meaningful change.

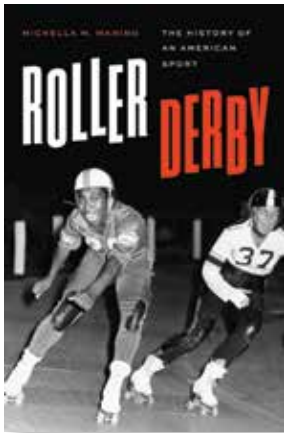
LILY BAUM POLLANS
Brooklyn, New York

Pollans is an assistant professor of urban policy and planning at Hunter College in New York.

RELEASE DATE | **NOVEMBER**
6 x 9 inches, 248 pages, 15 b&w
photos

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e-book



| HISTORY | *United States*

The dynamic and culturally complex story of roller derby, the only full-contact sport in the United States that has embraced women as equal competitors since its inception

Roller Derby

The History of an American Sport

MICHELLA M. MARINO

MICHELLA M. MARINO
Indianapolis, Indiana

Marino is the deputy director of the Indiana Historical Bureau.

TERRY AND JAN TODD SERIES
ON PHYSICAL CULTURE AND
SPORTS

*Sarah K. Fields, Thomas Hunt,
Daniel A. Nathan, and Patricia
Vertinsky, Editors*

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hardcover

ISBN 978-1-4773-2384-7
\$35.00*
e-book

SINCE 1935, ROLLER DERBY HAS THRILLED FANS AND skaters with its constant action, hard hits, and edgy attitude. However, though its participants' athleticism is undeniable, roller derby has never been accepted as a "real" sport. Michella M. Marino, herself a former skater, tackles the history of a sport that has long been a cultural mainstay for one reason both utterly simple and infinitely complex: roller derby has always been coed.

Richly illustrated and drawing on oral histories, archival materials, media coverage, and personal experiences, *Roller Derby* is the first comprehensive history of this cultural phenomenon, one enjoyed by millions yet spurned by mainstream gatekeepers. Amid the social constraints of the mid-twentieth century, roller derby's emphasis on gender equality attracted male and female athletes alike, producing gender relations and gender politics unlike those of traditional sex-segregated sports. In an enlightening feminist critique, Marino considers how the promotion of pregnancy and motherhood by roller derby management has simultaneously challenged and conformed to social norms. Finally, Marino assesses the sport's present and future after its resurgence in the 2000s.

A significant and deeply researched examination of the free nineteenth-century Black developers who transformed the cultural and architectural legacy of New Orleans



Building Antebellum New Orleans

Free People of Color and Their Influence

TARA A. DUDLEY

THE CREOLE ARCHITECTURE OF NEW ORLEANS IS ONE OF the city's most-recognized features, but studies of it largely have been focused on architectural typology. In *Building Antebellum New Orleans* Tara A. Dudley examines the architectural activities and influence of *gens de couleur libres*—free people of color—in a city where the mixed-race descendants of whites could own property.

Between 1820 and 1850 New Orleans became an urban metropolis and industrialized shipping center with a growing population. Amidst dramatic economic and cultural change in the mid-antebellum period, the *gens de couleur libres* thrived as property owners, developers, building artisans, and patrons. Dudley writes an intimate microhistory of two prominent families of Black developers, the Dollioles and Souliés, to explore how *gens de couleur libres* used ownership, engagement, and entrepreneurship to construct individual and group identity and stability. With deep archival research, Dudley recreates in fine detail the material culture, business and social history, and politics of the built environment for free people of color and adds new, revelatory information to the canon on New Orleans architecture.

TARA A. DUDLEY
Kyle, Texas

Dudley is a lecturer in the School of Architecture at the University of Texas at Austin.

LATERAL EXCHANGES:
ARCHITECTURE, URBAN
DEVELOPMENT, AND
TRANSNATIONAL PRACTICES

*Felipe Correa, Bruno Carvalho,
and Alison Isenberg, Series
Editors*

RELEASE DATE | AUGUST
6 x 9 inches, 336 pages, 94 b&w
photos and 22 color photos

ISBN 978-1-4773-2302-1
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hardcover

ISBN 978-1-4773-2304-5
\$50.00*
e-book



A detailed account of the entanglement of Egyptian football with surging nationalist politics as the sport's appeal waxed and waned before and after the 2011 revolution

Egypt's Football Revolution

Emotion, Masculinity, and Uneasy Politics

CARL ROMMEL

BOTH A SYMBOL OF THE MUBARAK GOVERNMENT'S POWER and a component in its construction of national identity, football served as fertile ground for Egyptians to confront the regime's overthrow during the 2011 revolution. With the help of the state, appreciation for football in Egypt peaked in the late 2000s. Yet after Mubarak fell, fans questioned their previous support, calling for a reformed football for a new, postrevolutionary nation.

In *Egypt's Football Revolution*, Carl Rommel examines the politics of football as a space for ordinary Egyptians and state forces to negotiate a masculine Egyptian chauvinism. Based on several years of fieldwork with fans, players, journalists, and coaches, he investigates the increasing attention paid to football during the Mubarak era; its demise with the 2011 uprisings and 2012 Port Said Massacre, which left seventy-two dead; and its recent rehabilitation. Cairo's highly organized and dedicated Ultras fans became a key revolutionary force through their antiregime activism, challenging earlier styles of fandom and making visible entrenched ties between sport and politics. As the appeal for football burst, alternative conceptions of masculinity, emotion, and power came to the fore to demand or prevent revolution and reform.

CARL ROMMEL
Helsinki, Finland

Rommel is a postdoctoral researcher at the University of Helsinki.

RELEASE DATE | JULY
6 x 9 inches, 312 pages, 15 b&w photos

ISBN 978-1-4773-2317-5
\$55.00* | £44.00 | C\$68.95
hardcover

ISBN 978-1-4773-2319-9
\$55.00*
e-book

The only book in English that recounts how the Islamic Movement in Israel originated and developed into a popular grassroots organization focused on protecting the Palestinian people, their land, and their religious sites



The Islamic Movement in Israel

TILDE ROSMER

SINCE ITS ESTABLISHMENT IN THE LATE 1970S, ISRAEL'S Islamic Movement has grown from a small religious revivalist organization focused on strengthening the faith of Muslim residents to a countrywide sociopolitical movement with representation in the Israeli legislature. But how did it get here? How does it differ from other Islamic movements in the region? And why does its membership continue to grow?

Tilde Rosmer examines these issues in *The Islamic Movement in Israel* as she tells the story of the movement, its identity, and its activities. Using interviews with movement leaders and activists, their documents, and media reports from Israel and beyond, she traces the movement's history from its early days to its 1996 split over the issue of its relationship to the state. She then explores how the two factions have functioned since, revealing that while leaders of the two branches have pursued different goals, they remain connected and dedicated to providing needed social, education, and health services in Israel's Palestinian towns and villages. The first book in English on this group, *The Islamic Movement in Israel* is a timely study about how an Islamist movement operates within the unique circumstances of the Jewish state.

TILDE ROSMER
Dubai, United Arab Emirates

Rosmer is an assistant professor in the College of Humanities and Social Sciences at Zayed University in the United Arab Emirates.

RELEASE DATE | FEBRUARY
6 x 9 inches, 240 pages, 1 map

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e-book

This history sheds new light on Egypt's involvement in World War I by telling the story of the Egyptian Labor Corps and how the treatment of these primarily rural workers influenced the 1919 Egyptian Revolution

The Egyptian Labor Corps

Race, Space, and Place in the First World War

KYLE J. ANDERSON

DURING WORLD WAR I, THE BRITISH EMPIRE ENLISTED half a million young men, predominantly from the countryside of Egypt, in the Egyptian Labor Corps (ELC) and put them to work handling military logistics in Europe and the Middle East. British authorities reneged on their promise not to draw Egyptians into the war, and, as Kyle Anderson shows, the ELC was seen by many in Egypt as a form of slavery. *The Egyptian Labor Corps* tells the forgotten story of these young men, culminating in the essential part they came to play in the 1919 Egyptian Revolution.

Combining sources from archives in four countries, Anderson explores Britain's role in Egypt during this period and how the ELC came to be, as well as the experiences and hardships these men endured. As he examines the ways they coped—through music, theater, drugs, religion, strikes, and mutiny—he illustrates how Egyptian nationalists, seeing their countrymen in a state akin to slavery, began to grasp that they had been racialized as “people of color.” Documenting the history of the ELC and its work during the First World War, *The Egyptian Labor Corps* also provides a fascinating reinterpretation of the 1919 revolution through the lens of critical race theory.

KYLE J. ANDERSON
Brooklyn, New York

Anderson is an assistant professor of history at SUNY Old Westbury.

RELEASE DATE | **DECEMBER**
6 x 9 inches, 288 pages, 10 b&w photos

ISBN 978-1-4773-2454-7
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hardcover

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\$55.00*
e-book

From family staples to national dishes, Making Levantine Cuisine addresses the transnational histories and cultural nuances of the ingredients, recipes, and foodways that place the Levant onto an ever-shifting global culinary map

Making Levantine Cuisine

Modern Foodways of the Eastern Mediterranean

EDITED BY ANNY GAUL, GRAHAM AUMAN PITTS & VICKI VALOSIK

MELDING THE RURAL AND THE URBAN WITH THE LOCAL, REGIONAL, and global, Levantine cuisine is a *mélange* of ingredients, recipes, and modes of consumption rooted in the Eastern Mediterranean. *Making Levantine Cuisine* provides much-needed scholarly attention to the region's culinary cultures while teasing apart the tangled histories and knotted migrations of food. Akin to the region itself, the culinary repertoires that comprise Levantine cuisine endure and transform—are unified but not uniform. This book delves into the production and circulation of sugar, olive oil, and pistachios; examines the social origins of kibbe, Adana kebab, shakshuka, falafel, and shawarma; and offers a sprinkling of family recipes along the way. The histories of these ingredients and dishes, now so emblematic of the Levant, reveal the processes that codified them as national foods, the faulty binaries of Arab or Jewish and traditional or modern, and the global nature of foodways. *Making Levantine Cuisine* draws from personal archives and public memory to illustrate the diverse past and persistent cultural unity of a politically divided region.

ANNY GAUL
Washington, DC

Gaul is an assistant professor of Arabic Studies at the University of Maryland, College Park.

GRAHAM AUMAN PITTS
Washington, DC

Pitts is a visiting professor in the Elliott School of International Affairs at George Washington University.

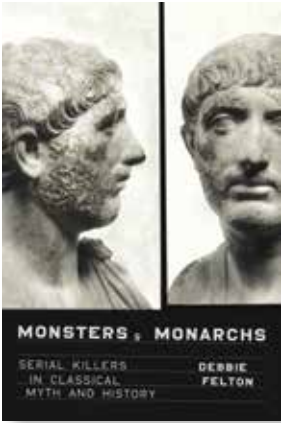
VICKI VALOSIK
SILVER SPRING, MARYLAND

Valosik is the multimedia and publications editor at Georgetown University's Center for Contemporary Arab Studies.

RELEASE DATE | **DECEMBER**
6 x 9 inches, 288 pages, 1 map

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hardcover

ISBN 978-1-4773-2459-2
\$39.95*
e-book



This captivating study uses stories from classical antiquity to show that serial killers were almost as prevalent in ancient society as they are today, challenging the belief that such killers are an artifact of modern society

Monsters and Monarchs

Serial Killers in Classical Myth and History

DEBBIE FELTON

DEBBIE FELTON
Deerfield, Massachusetts

Felton, professor of classics at the University of Massachusetts Amherst, is the author of Haunted Greece and Rome: Ghost Stories from Classical Antiquity and editor of Landscapes of Dread in Classical Antiquity: Negative Emotion in Natural and Constructed Spaces.

RELEASE DATE | JULY
6 x 9 inches, 272 pages, 29 b&w illustrations

ISBN 978-1-4773-2357-1
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paperback

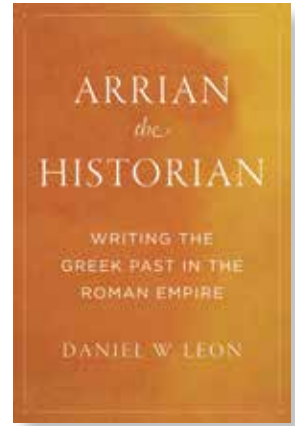
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C\$112.00
hardcover

ISBN 978-1-4773-2306-9
\$29.95*
e-book

JACK THE RIPPER. JEFFREY DAHMER. JOHN WAYNE GACY. Locusta of Gaul. If that last name doesn't seem to fit with the others, it's likely because our modern society largely believes that serial killers are a recent phenomenon. Not so, argues Debbie Felton—in fact, there's ample evidence to show that serial killers stalked the ancient world just as they do the modern one.

Felton brings this evidence to light in *Monsters and Monarchs*, and in doing so, forces us to rethink assumptions about serial killers arising from the decadence of modern society. Exploring a trove of stories from classical antiquity, she uncovers mythological monsters and human criminals that fit many serial killer profiles: the highway killers confronted by the Greek hero Theseus, such as Procrustes, who torture and mutilate their victims; the Sphinx, or “strangler,” from the story of Oedipus; child-killing demons and witches that could explain abnormal infant deaths; and historical figures such as Locusta of Gaul, the most notorious poisoner in the early Roman Empire. Redefining our understanding of serial killers and their origins, *Monsters and Monarchs* changes how we view both ancient Greek and Roman society and the modern-day killers whose stories still captivate the public today.

The most comprehensive study to date of Arrian of Nicomedia as a historical thinker, this book enriches broader understandings of the way history is written and sheds new light on intellectual culture in the Roman Empire



Arrian the Historian

Writing the Greek Past in the Roman Empire

DANIEL W. LEON

DURING THE FIRST CENTURIES OF THE ROMAN EMPIRE, Greek intellectuals wrote a great many texts modeled on the dialect and literature of Classical Athens, some 500 years prior. Among the most successful of these literary figures were sophists, whose highly influential display oratory has been the prevailing focus of scholarship on Roman Greece over the past fifty years. Often overlooked are the period's historians, who spurned sophistic oral performance in favor of written accounts. One such author is Arrian of Nicomedia.

Daniel W. Leon examines the works of Arrian to show how the era's historians responded to their sophistic peers' claims of authority and played a crucial role in theorizing the past at a time when knowledge of history was central to defining Greek cultural identity. Best known for his history of Alexander the Great, Arrian articulated a methodical approach to the study of the past and a notion of historical progress that established a continuous line of human activity leading to his present and imparting moral and political lessons. Using Arrian as a case study in Greek historiography, Leon demonstrates how the genre functioned during the Imperial Period and what it brings to the study of the Roman world in the second century.

DANIEL W. LEON
Urbana, Illinois

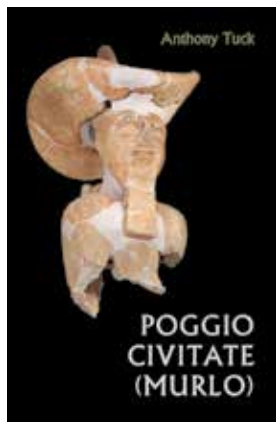
Leon is an assistant professor of classics at the University of Illinois at Urbana-Champaign.

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Poggio Civitate (Murlo)

ANTHONY TUCK

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Tuck, professor of classical archaeology at the University of Massachusetts, Amherst, is director of excavations at Poggio Civitate. His books include Burials from Poggio Aguzzo: The Necropolis of Poggio Civitate (Murlo) and First Words: The Archaeology of Language at Poggio Civitate (Murlo).

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POGGIO CIVITATE IN MURLO, TUSCANY, IS HOME TO ONE OF the best-preserved Etruscan communities of the eighth through the sixth centuries BCE. In this book, Anthony Tuck, the director of excavations, provides a broad synthesis of decades of data from the site.

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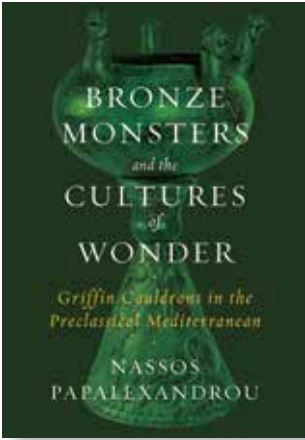
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Cleveland, Ohio

Sternberg is an associate professor of classics and history at Case Western Reserve University. She is the author of Tragedy Offstage: Suffering and Sympathy in Ancient Athens and editor of Pity and Power in Ancient Athens.

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Griffin Cauldrons in the Preclassical Mediterranean

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PAPALEXANDROU
Austin, Texas

Papalexandrou is an associate professor of art history at the University of Texas at Austin. He is the author of The Visual Poetics of Power: Warriors, Youths, and Tripods in Early Greece.

RELEASE DATE | NOVEMBER
7 x 10 inches, 320 pages, 57 b&w
photos, 1 map

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THE EIGHTH AND SEVENTH CENTURIES BCE WERE A TIME OF flourishing exchange between the Mediterranean and the Near East. One of the period's key imports to the Hellenic and Italic worlds was the image of the griffin, a mythical monster that usually possesses the body of a lion and the head of an eagle. In particular, bronze cauldrons bore griffin protomes—figurative attachments showing the neck and head of the beast. Crafted in fine detail, the protomes were made to appear full of vigor, transfixing viewers.

This book takes griffin cauldrons as case studies in the shifting material and visual universes of pre-classical antiquity, arguing that they were perceived as lifelike monsters that introduced the illusion of verisimilitude to Mediterranean arts. The objects were placed in the tombs of the wealthy (Italy, Cyprus) and in sanctuaries (Greece), creating fantastical environments akin to later cabinets of curiosities. Yet griffin cauldrons were accessible only to elites, ensuring that the new experience of visuality they fostered was itself a symbol of status. Focusing on the sensory encounter of this new visuality, Nassos Papalexandrou shows how spaces made wondrous fostered novel subjectivities and social distinctions.

A holistic study of five key texts of Athenian oratory, this book unravels the complex cultural constructions of sexual labor in classical Athens and offers a new perspective on the history of sex laborers in ancient Greece

Sexual Labor in the Athenian Courts

ALLISON GLAZEBROOK

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ALLISON GLAZEBROOK
St. Catharines, Ontario, Canada

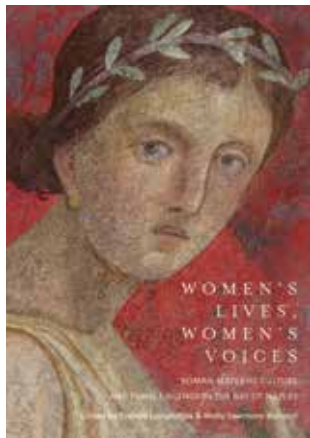
*Glazebrook is a professor of Classics at Brock University. She is a coeditor of *Houses of Ill Repute: The Archaeology of Brothels, Houses, and Taverns in the Greek World and of Greek Prostitutes in the Ancient Mediterranean 800 BCE to 200 CE.**

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Women's Lives, Women's Voices

Roman Material Culture and Female Agency in the Bay of Naples

EDITED BY BRENDA LONGFELLOW AND MOLLY SWETNAM-BURLAND

BRENDA LONGFELLOW
Iowa City, Iowa

Longfellow is an associate professor of art history at the University of Iowa. She is the author of Roman Imperialism and Civic Patronage: Form, Meaning, and Ideology in Monumental Fountain Complexes.

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Williamsburg, Virginia

Swetnam-Burland is an associate professor of classical studies at the College of William and Mary. She is the author of Egypt in Italy: Visions of Egypt in Roman Imperial Culture.

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RELEASE DATE | NOVEMBER
7 x 10 inches, 408 pages, 79 b&w
photos, 8-page color insert

LITERARY EVIDENCE IS OFTEN SILENT ABOUT THE LIVES OF women in antiquity, particularly those from the buried cities of Pompeii and Herculaneum. Even when women are considered, they are often seen through the lens of their male counterparts. In this collection, Brenda Longfellow and Molly Swetnam-Burland have gathered an outstanding group of scholars to give voice to both the elite and ordinary women living on the Bay of Naples before the eruption of Vesuvius.

Using visual, architectural, archaeological, and epigraphic evidence, each author considers how women in the region interacted with their communities through family relationships, businesses, and religious practices, in ways that could complement or complicate their primary social roles as mothers, daughters, and wives. They explore women-run businesses from weaving and innkeeping to prostitution, consider representations of women in portraits and graffiti, and examine how women expressed their identities in the funerary realm. Providing a new model for studying women in the ancient world, *Women's Lives, Women's Voices* brings to light the day-to-day activities of women of all classes in Pompeii and Herculaneum.

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