



FALL

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From Egypt's Football Revolution

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FRONT COVER PHOTO: From *It Can Be This Way Always*.

BACK COVER PHOTO: From *Vital Voids*: The façade of Structure 2 at Chicanna (Campeche, Mexico), with its doorway in the form of a monstrous maw, Late Classic Maya, ca. 600–850 CE. Photograph courtesy of Justin Kerr (K8447E).

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BOOKS FOR
THE TRADE

From *This Far and No Further*: Eldorado Motel,
Nashville, Tennessee, 2018 (William Abranowicz).

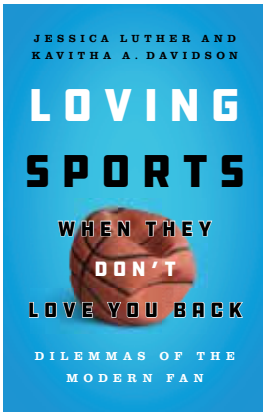
Eldorado
MOTEL

ROOM PHONES

POOL

TV

Welcome
PRIVATE PROPERTY
OFFICE



Acclaimed sports writers Jessica Luther and Kavitha A. Davidson explore what it means to be a fan, even as ethical concerns—from doping to domestic violence—complicate the games we love

Loving Sports When They Don't Love You Back

Dilemmas of the Modern Fan

JESSICA LUTHER AND KAVITHA A. DAVIDSON

JESSICA LUTHER
AUSTIN, TEXAS

Jessica Luther is a freelance journalist whose work has appeared in Sports Illustrated, ESPN The Magazine, and the New York Times Magazine, among many others, and the author of Unsportsmanlike Conduct: College Football and the Politics of Rape.

KAVITHA A. DAVIDSON
LOS ANGELES, CALIFORNIA

Kavitha A. Davidson is a sports-writer at The Athletic and host of the daily sports news podcast The Lead. She is on the board of directors at the Yogi Berra Museum and Learning Center. Formerly a columnist at ESPN and Bloomberg, her work has also appeared in NBC THINK, the Guardian, and Rolling Stone.

RELEASE DATE | FALL 2020
5½ x 8½ inches, 400 pages

TRIUMPHANT WINS, GUT-WRENCHING LOSSES, LAST-SECOND shots, underdogs, competition, and loyalty—it's fun to be a fan. But when a football player takes a hit to the head after yet another study has warned of the dangers of CTE, or when a team whose mascot was born in an era of racism and bigotry takes the field, or when a relief pitcher accused of domestic violence saves the game, how is one to cheer? Welcome to the club for sports fans who care too much.

In *Loving Sports When They Don't Love You Back*, acclaimed sports writers Jessica Luther and Kavitha A. Davidson tackle the most pressing issues in sports, why they matter, and how we can do better. For the authors, “sticking to sports” is not an option—not when our taxes are paying for the stadiums, and college athletes aren't getting paid at all. But simply quitting a favorite team won't change corrupt and deplorable practices, and the root causes of many of these problems are endemic in our wider society. An essential read for modern fans, *Loving Sports When They Don't Love You Back* challenges the status quo and explores how we might begin to reconcile our conscience with our fandom.

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hardcover

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e-book

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From *Loving Sports When They Don't Love You Back*

We know why you are here, reading this right now: you love sports like we do, but like us, you often feel like sports don't love you back. But—and here's the real hurt—you don't know how to quit them. You are, instead, searching constantly for that middle space that allows you to quiet your conscience and indulge your fandom.

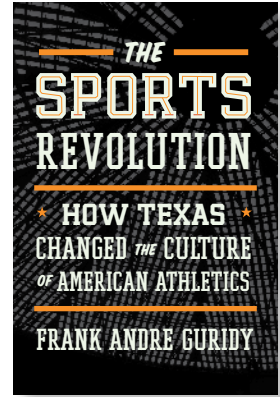
You realize that sports are big business and with that comes the dirtiness of any major money-making thing that has cultural significance. You know that college athletes are exploited for their labor but also you really love the rollercoaster of March Madness. You are aware that the violence of football means the players are sacrificing their bodies and brains and sometimes carrying that violence off-field into their personal lives, but also tailgating is great and a good, hard tackle is a good, hard tackle. You get that the mascot of your team is a racist caricature of a Native person but you've loved this team your whole life, long before you were aware of the mascot's problems. You understand why athletes are using their platforms to advocate for change within and beyond sports, but couldn't they just play the game you came here to see, give you a break from the ills of the world for a couple of hours?

Welcome to our club for sports fans who care too much.

From *The Sports Revolution*

The Phi Slama Jama nickname was not created by a smart guy in an advertising firm on Madison Avenue in Midtown Manhattan. It was coined by a sports columnist who was trying to figure out how to write a column about a 112–58 blowout victory by the University of Houston’s Cougars over a school called the University of Pacific on January 2, 1983. The Houston sports scene was depressing that winter. At the Astrodome, the Luv Ya Blue era of the Oilers had long passed, for the team had just finished a woeful 1–8 strike-shortened season. At the summit, the NBA Rockets were trudging through their first season without Moses Malone, who had been inexplicably traded to the Philadelphia 76ers the previous fall. In early January, they were in the midst of an eight-game losing streak on their way to a dreadful 14–68 season. Thomas Bonk had to come up with something catchy. He noticed the Cougars had ten dunks during the game, and therein lay the inspiration for what became a legendary sports column. “As members of the college roundball fraternity Phi Slama Jama, the Houston chapter has learned proper parliamentary procedure,” he began his column. The key criterion for joining this fraternity was your ability to dunk the basketball. “If you are a Phi Slama Jama, you see how many balls you can stuff into a basket.” Bonk highlighted the particular skills of Clyde Drexler, whom Bonk quoted as saying, “Sure, 15-foot jumpers are fine, but I like to dunk.”

The story of Texas's impact on American sports culture during the civil rights and second-wave feminist movements, this book offers a new understanding of sports and society in the state and the nation as a whole



The Sports Revolution

How Texas Changed the Culture of American Athletics

FRANK ANDRE GURIDY

IN THE 1960S AND 1970S, AMERICA EXPERIENCED A SPORTS revolution. New professional sports franchises and leagues were established, new stadiums were built, football and basketball grew in popularity, and the proliferation of television enabled people across the country to support their favorite teams and athletes from the comfort of their homes. At the same time, the civil rights and feminist movements were reshaping the nation, broadening the boundaries of social and political participation. *The Sports Revolution* tells of how these forces came together in the Lone Star State.

Tracing events from the end of Jim Crow to the 1980s, Frank Guridy chronicles the unlikely alliances that integrated professional and collegiate sports and launched women's tennis. He explores the new forms of inclusion and exclusion that emerged during the era, including the role the Dallas Cowboys Cheerleaders played in defining womanhood in the age of second-wave feminism. Guridy explains how the sexual revolution, desegregation, and changing demographics played out both on and off the field as he recounts how the Washington Senators became the Texas Rangers and how Mexican American fans and their support for the Spurs fostered a revival of professional basketball in San Antonio. Guridy argues that the catalysts for these changes were undone by the same forces of commercialization that set them in motion and reveals that, for better and for worse, Texas was at the center of America's expanding political, economic, and emotional investments in sport.

FRANK ANDRE GURIDY
NEW YORK, NEW YORK

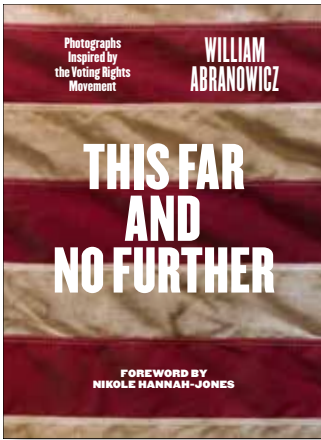
Frank Guridy is an associate professor of history and African American and African diaspora studies at Columbia University. He is the author of Forging Diaspora: Afro-Cubans and African Americans in a World of Empire and Jim Crow and a co-editor of Beyond el Barrio: Everyday Life in Latina/o America.

THE TEXAS BOOKSHELF

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In This Far and No Further, photographer William Abranowicz delivers more than one hundred contemporary images of the places that shaped the civil rights movement, proving the Edmund Pettus Bridge and other historic sites still have stories to tell

This Far and No Further

Photographs Inspired by the Voting Rights Movement

WILLIAM ABRANOWICZ

WILLIAM ABRANOWICZ
BEDFORD, NEW YORK

William Abranowicz is a photographer whose work has been acquired by the National Portrait Galleries of the United States and United Kingdom, the Getty, and the Metropolitan Museum of Art, among other collections. A long-standing contributing photographer to Condé Nast Traveler, he is the author of five books, most recently American Originals: Creative Interiors.

FOCUS ON AMERICAN HISTORY
SERIES

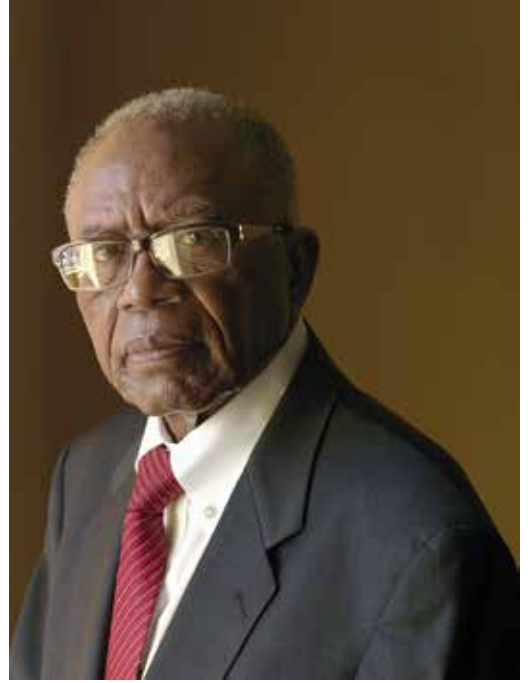
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STANDING ON THE EDMUND PETTUS BRIDGE IN SELMA, ALABAMA, in 2017, photographer William Abranowicz was struck by the weight of historical memory at this hallowed site of one of the civil rights movement's defining episodes: 1965's "Bloody Sunday," when Alabama police officers attacked peaceful marchers. To Abranowicz's eye, Selma seemed relatively unchanged from its appearance in the photographs Walker Evans made there in the 1930s. That, coupled with an awareness of renewed voter suppression efforts at state and federal levels, inspired Abranowicz to explore the living legacy of the civil and voting rights movement through photographing locations, landscapes, and individuals associated with the struggle, from Rosa Parks and Harry Belafonte to the barn where Emmett Till was murdered.

The result is *This Far and No Further*, a collection of photographs from Abranowicz's journey through the American South. Through symbolism, metaphor, and history, he unearths extraordinary stories of brutality, heroism, sacrifice, and redemption hidden within ordinary American landscapes, underscoring the crucial necessity of defending—and exercising—our right to vote at this tenuous moment for American democracy.



Clockwise from top left: Vera Harris, Montgomery, Alabama, 2018; Fred Gray, Tuskegee, Alabama, 2017; First Baptist Church, Nashville, Tennessee, 2018.



Robert Clark returns to the photographs of the Permian Panthers he took thirty years ago for the iconic Friday Night Lights, with a selection of his previously unpublished photos plus portraits of the players and the community as they are today

Friday Night Lives

Photos from the Town, the Team, and After

ROBERT CLARK

FOREWORD BY HANIF ABDURRAQIB

ROBERT CLARK
BROOKLYN, NEW YORK

Robert Clark is a longtime contributor to National Geographic and other magazines. He shot the photos for the original edition of Friday Night Lights and has published a number of photobooks, including Evolution: A Visual Record, First Down Houston: A Year with the Houston Texans, and Feathers: Displays of Brilliant Plumage.

CLIFTON AND SHIRLEY
CALDWELL TEXAS HERITAGE
ENDOWMENT

RELEASE DATE | FALL 2020
8 1/2 x 11 inches, 192 pages, 91 b&w
photos

ISBN 978-1-4773-2119-5
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hardcover

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

IN 1988, WHEN ROBERT CLARK WAS IN HIS EARLY TWENTIES, HE traveled to Odessa, Texas, to create a visual element for a book about a high school football team. That book was Buzz Bissinger's *Friday Night Lights*—the chronicle of a season with the Permian Panthers, one of the state's winningest teams of all time.

About twenty photos appeared in Bissinger's book, but Clark shot 137 rolls of film during his time with the Panthers. *Friday Night Lives* collects dozens of the never-before-seen images, taking us back to the team, the city, and that dramatic season. The archival photos, published here on the thirtieth anniversary of the publication of Bizzinger's bestseller, capture intimate moments among the players and their families and classmates, as well as the wider world of Odessa.

Now the players have grown up. *Friday Night Lives* also includes Clark's portraits of key Panthers figures at a later age, documenting complex lives of beauty and struggle. Boobie Miles, the star fullback sidelined by injury, is here, along with Coach Gaines and others. In his heartfelt foreword, best-selling author Hanif Abdurraquib describes how Clark's photos rehumanize the players, reminding us of the truth of their young lives before their stories became nationally known in print, film, and television.

Top: Chad Payne (31) and Billy Steen (63) take a break during the Cooper High game.; bottom: The Permian marching band parades down North Grant Avenue in Odessa prior to a pep rally.



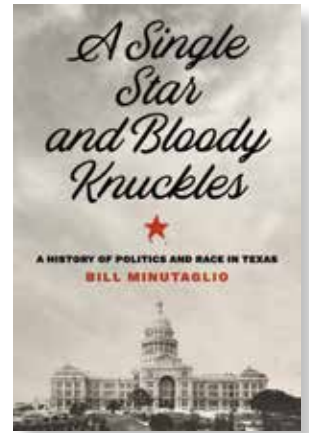
From *A Single Star and Bloody Knuckles*

One veteran political insider, an Austin suburbanite who began sporting cowboy hats late in life, said he was able to boil down what Texas was all about: “limited government, low taxes, controlled spending and debt, and a restrained regulatory environment make Texas work,” said Mark McKinnon, a plugged-in political advertising man. He had helped run George W. Bush’s campaigns. And in the twenty-first century, he was maybe even inadvertently describing some of the old anti-regulatory, anti-Washington impulses from the Confederates who laid the foundation for Texas politics.

They had headed west and used thousands of enslaved families, tenant farmers, sharecroppers, and even leased prisoners to move mountains of earth for massive cotton plantations, or to fell the looming pines in the forests bordering Louisiana. And then they were followed by hard-charging white men punching holes in the deserts and tapping into oceans of oil, or forcing water into the Mexico borderlands and turning them into an Eden of citrus groves.

In some ways, it wasn’t dissimilar to what was happening elsewhere around America. . . . Texas certainly wasn’t the only place promising economic possibilities. But it was forged by that often far more complicated history featuring Comanche, bartered humans, nationhood, and the uneasy dance with Mexico. And then Texas simply leaned especially hard into its sense of itself, into its curated, sanitized mythology, into its particular devotion to what others called “state’s rights.”

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

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.

BILL MINUTAGLIO
AUSTIN, TEXAS

Bill 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

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*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

SEAMUS MCGRAW
STROUDSBURG, PENNSYLVANIA

Seamus 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.

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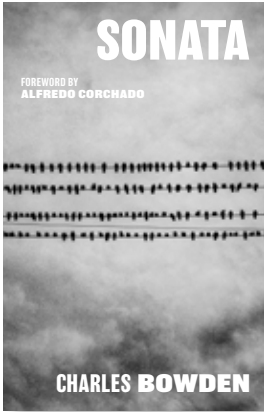
WE, AS A NATION, HAVE BECOME DESENSITIZED TO THE SHOCK and pain we used to feel in the wake of mass shootings. In the bottomless silence between gunshots, as political stalemate ensures inaction, the killing continues; the dying continues. *From a Taller Tower* attends to the silence that has left us 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.

From *From a Taller Tower*

We try to apply order to the chaos and imagine that we can find reasons for senseless slaughter: a video game, a manifesto, a trench coat, a tumor. We try to convince ourselves that we can see the killer coming, that we can recognize him by his age or his race, and we tell ourselves that amongst us are heroes who, armed as well as the killers themselves, will rise to protect us. We sometimes even convince ourselves that we have it in us to be that hero. We erect monuments to our fear and dedicate them as a school, turning a high school into a fortress in the hope that the design could slow a gunman, though few of us are still naïve enough to imagine it will stop him.

But what happens to all those comforting stories, all those myths that we cling to in the belief that they can make us safe, when a new kind of killer strips them all away? What happens to the half-century-old narrative we've created and embroidered with our collective trauma when the killer doesn't fit our profile or imagined picture of him? When he shows none of the warning signs we've come to expect? When he writes no manifesto and simply rides the elevator to the thirty-second floor of a tower far taller than the one in Texas and mercilessly begins a shooting, mowing down people by the hundreds with such rapid-fire weapons that there is no silence between gunshots?



In this sixth and final installment of his “Unnatural History of America” series, journalist Charles Bowden contrasts the intractable violence of man with the enduring beauty of the natural world, and its potential for regeneration

Sonata

CHARLES BOWDEN
FOREWORD BY ALFREDO CORCHADO

CHARLES BOWDEN
(1945–2014)

Author of many acclaimed books about the American Southwest and US-Mexico border issues, Bowden was a contributing editor for GQ, Harper’s, Esquire, and Mother Jones, and also wrote for the New York Times Book Review, High Country News, and Aperture. His honors included a PEN First Amendment Award, a Lannan Literary Award for Nonfiction, and the Sidney Hillman Award for outstanding journalism that fosters social and economic justice.

Lannan
CHARLES BOWDEN PUBLISHING PROJECT

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e-book

SONATA MARKS THE SIXTH AND FINAL INSTALLMENT OF Charles Bowden’s towering “Unnatural History of America” series. While his earlier volumes were suffused with violence and war, Bowden offers here a celebration of rebirth and regrowth. Rendered in Bowden’s inimitable style, more prose poetry than reportage, he evokes panoramas that contain the potential for respite and offer a state of grace all but lost in the endless wars of man.

Bowden travels back in time to the worlds of artists Francisco Goya and Vincent van Gogh, the latter painting furiously against encroaching madness. “Van Gogh tries to dream a life of color,” writes Bowden. “Powder blue sheds, yellow stubble, pink skies—but the fears and dark things drag him down.” As Bowden’s vivid prose wrestles with the madness of the world, van Gogh’s paintings represent an act of resistance, ultimately unsuccessful, against depression and suicide.

Moving from the vibrant hues of van Gogh’s painted gardens to America’s southern border, Bowden returns once more to the Mexican asylum run by “El Pastor,” Jose Antonio Galvan, who was first introduced to readers of the sextet in *Jericho*. Here, too, is the dream of a garden that will be planted in the desert, a promise of regeneration in a world gone mad. Poetic, elegiac, and elliptical, *Sonata* is the final, captivating book of Bowden’s monumental career.

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Best of Charles Bowden



Jericho

BY CHARLES BOWDEN,
FOREWORD BY CHARLES
D'AMBROSIO

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BY CHARLES BOWDEN

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paperback

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Dakotah

The Return of the Future

BY CHARLES BOWDEN;
FOREWORD BY TERRY TEMPEST
WILLIAMS

ISBN 978-1-4773-1996-3

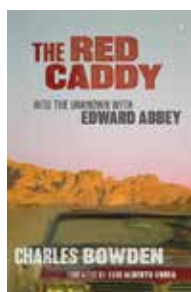
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Red Caddy

*Into the Unknown with
Edward Abbey*

BY CHARLES BOWDEN;
FOREWORD BY LUIS
ALBERTO URREA

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\$21.00

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Desierto

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BY CHARLES BOWDEN,
FOREWORD BY
WILLIAM DEBUYS

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Red Line

BY CHARLES BOWDEN,
FOREWORD BY JAMES GALVIN

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paperback

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\$17.95

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

Kristin 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

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5 1/2 x 8 1/2 inches, 240 pages, 25
b&w photos

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e-book

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.

From *Seeing Sideways*

My drummer wrestled his high hat from a swaying hippie chick on the sidewalk, his glasses dotted with raindrops, while our bass player tried to reason with a green and yellow checkerboard face. The face stared back at him, interested, gripping a distortion pedal with both hands. I slipped past them and a dozen or so happy, wet forms, then fished for the bus key hanging around my neck and let myself into the relative quiet of the bus. Taking off my rain-spattered guitar, I rested it carefully on a couch and watched from the window with the lights out.

Without sound, it was kinda slo-mo cool. Zombies are not quick and these were loving ones. They hugged my struggling bandmates and high-fived each other on a job well done, blinking in the rain. I quickly ran down a list of all the other jobs I could have had . . . pretty much anything other than musician. I'd just gotten to pet food scientist when Doony called from his bunk.

Coming, baby.

The bunks were dark and noisy with rain. Two other bodies were asleep back there, so I tiptoed and whispered.

Pretty rain, huh?

A soft, pink nightlight shone on his smile.

From *A Singing Army*

No one knows for sure how “We Will Overcome” was reborn at the Highlander Folk School. One thing all the memories have in common is that several people came together in the spring of 1946, under Zilphia’s leadership and encouragement, and metamorphosed this hymn into a song that would ultimately change the world.

Zilphia knew an important song when she heard it. She adopted “We Will Overcome” as a sort of personal anthem, printing it in songsheet broadsides. From that moment on, she taught it to everyone who came through Highlander. She closed every meeting with it. She sang it as a sort of closing prayer at every event and gathering when a song seemed necessary.

The song struck a perfect balance between public declaration and personal meditation. It was a reminder to all those listening of the persistence of the human spirit, just as it was a reminder to the singer that no momentary struggle could kill a person.

As long as I’m alive, the song seemed to say, *I can sing this song.*

Every word in the song was important. Every note, drawn out the way she sang them, was like a boldfaced underline.

We.

Will.

Overcome.

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

Kim 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. She has contributed chapters to volumes about Bob Dylan and other topics in American folk and roots music.

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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

Daniel 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.

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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 Normal 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.

From *Far from Respectable*

The betrayal, for Hickey, came from his colleagues, from the critics, curators, gallerists, professors, and arts administrators with whom he'd been uneasily mixing for the last few decades, ever since he dropped out of his doctoral program in linguistics to open an art gallery in Austin, Texas. They had been handed a rare opportunity to represent for all that was queer and decadent and artsy-fartsy in American life, to make the case that this—beautiful pictures of men seeing what it felt like to shove things up their asses—wasn't the worst of America but the best of it. And they'd whiffed. . . .

In a series of four essays written between 1989 and 1993, which were assembled into the 64-page volume *The Invisible Dragon*, he launched a critique of American art critical and art historical practice that was so unexpected, and so potent, that by the time he was done his own intervention—a slim, impossibly cool small batch edition from Art issues Press—would be as transformative in the art critical realm as Mapplethorpe's photographs had been in the photographic.



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

STEPHANIE PHILLIPS
LONDON, ENGLAND

Stephanie 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

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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.

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

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.

ADELE BERTEI
LOS ANGELES, CALIFORNIA

Adele 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

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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

TANYA PEARSON
EASTHAMPTON,
MASSACHUSETTS

Tanya 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

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FIRST AS A DOE-EYED INGÉNUÉ 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 genreless 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.

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

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 “My Mind’s Playin’ 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.

CHARLES L. HUGHES
MEMPHIS, TENNESSEE

Charles L. 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 “Best Music Books of 2015,” as well as numerous articles that have appeared in a variety of publications.

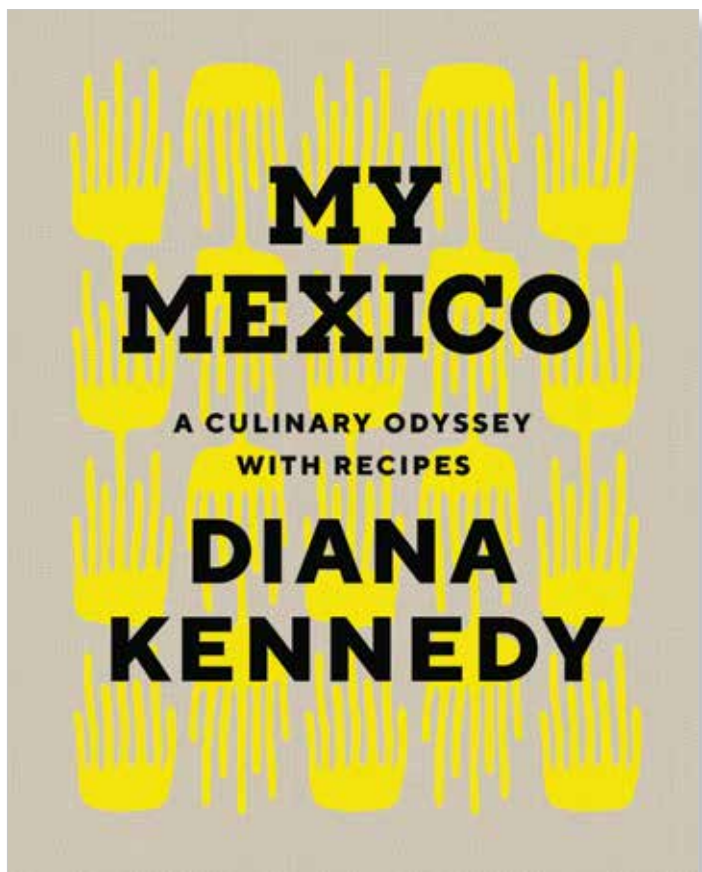
MUSIC MATTERS

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My Mexico

A Culinary Odyssey with Recipes

DIANA KENNEDY

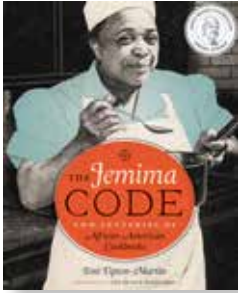
My MEXICO IS THE MOST PERSONAL BOOK BY DIANA KENNEDY, renowned as the Julia Child of Mexican cooking and author of the definitive works on the subject, including the James Beard Award-winning *Oaxaca al Gusto*.

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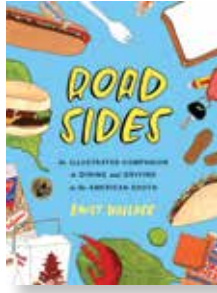
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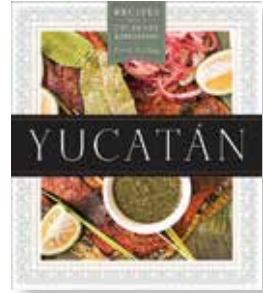
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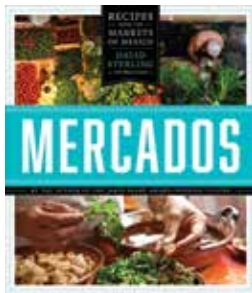
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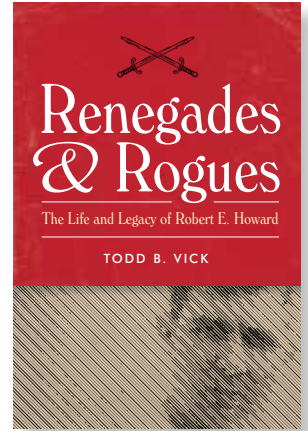
From [Playing with Things](#)



From *Renegades and Rogues*

Robert E. Howard created a number of remarkable characters in his brief writing career, each one seasoned with some aspect of his creator's personality. There is Solomon Kane, the swashbuckling Puritan swordsman and adventurer, bent on exercising his retributive justice upon those who commit evil acts against innocent victims. Another is the mighty warrior Bran Mak Morn, who rules as the last king of a moribund race of Picts. The warrior Kull of Atlantis is a brooding and philosophical barbarian who was once a slave, a pirate, and a gladiator, and eventually the conquering king of Valusia. Then there is El Borak, the Texas gunman from El Paso who wanders the deserts of Afghanistan looking for raw adventure and action. Some of Howard's western stories relate the hilarious mishaps and comedic catastrophes of the humorous characters Breckinridge Elkins, Pike Bearfield, and Buckner J. Grimes. But all these characters pale in popularity next to Howard's broadsword-wielding Conan the Cimmerian—or as he is more commonly known today, Conan the Barbarian.

The first comprehensive biography of Robert E. Howard, the enigmatic creator of Conan the Barbarian and progenitor of the sword and sorcery genre, who published hundreds of short stories and poems before taking his own life at the age of thirty



Renegades and Rogues

The Life and Legacy of Robert E. Howard

TODD B. VICK

YOU MAY NOT KNOW THE NAME ROBERT E. HOWARD, BUT YOU probably know his work. His most famous creation, Conan the Barbarian, is an icon of popular culture. In hundreds of tales detailing the exploits of Conan, King Kull, and others, Howard helped to invent the sword and sorcery genre.

Todd B. Vick delves into newly available archives and probes Howard's relationships, particularly with school teacher Novalyne Price, to bring a fresh, objective perspective to Howard's life. Like his many characters, Howard was an enigma and an outsider. He spent his formative years visiting the four corners of Texas, experiences that left a mark on his stories. He was intensely devoted to his mother, whom he nursed in her final days, and whose impending death contributed to his suicide in 1936 when he was just thirty years old.

Renegades and Rogues is an unequivocal journalistic account that situates Howard within the broader context of pulp literature. More than a realistic fantasist, he wrote westerns and horror stories as well, and engaged in avid correspondence with H. P. Lovecraft and other pulp writers of his day. Vick investigates Howard's twelve-year writing career, analyzes the influences that underlay his celebrated characters, and assesses the afterlife of Conan, the figure in whom Howard's fervent imagination achieved its most durable expression.

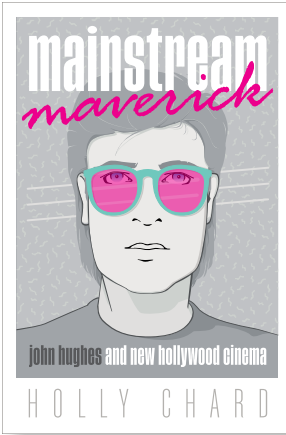
TODD B. VICK
ARLINGTON, TEXAS

Todd B. Vick, a researcher and independent scholar, has presented papers at multiple PCA/ACA conferences and runs "On an Underwood No. 5," an award-winning blog devoted to Howard and pulp studies. He has contributed to Weird Fiction Review, The Dark Man Journal: The Journal of Robert E. Howard and Pulp Studies, and REH Changed My Life.

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*The first scholarly book on John Hughes examines Hollywood's complex relationship with genre, the role of the auteur in commercial cinema, and the legacy of favorites such as *Sixteen Candles* and *Ferris Bueller's Day Off**

Mainstream Maverick

John Hughes and New Hollywood Cinema

HOLLY CHARD

HOLLY CHARD
BRIGHTON, ENGLAND

Holly Chard is a senior lecturer in contemporary screen media at the University of Brighton. She holds a PhD from the University of Sussex.

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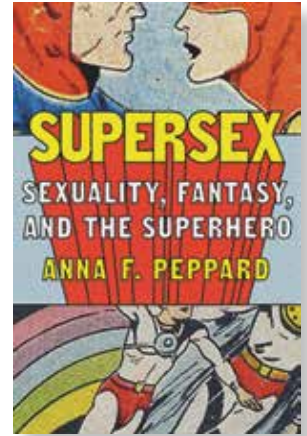
ISBN 978-1-4773-2132-4
\$50.00*
e-book

IN THE 1980S AND 1990S, JOHN HUGHES WAS ONE OF HOLLYWOOD'S most reliable hitmakers, churning out beloved teen comedies and family films such as *The Breakfast Club* and *Home Alone*, respectively. But was he an artist? Hughes, an adamantly commercial filmmaker who was dismissed by critics, might have laughed at the question. Since his death in 2009, though, he has been memorialized on Oscar night as a key voice of his time. Now the critics lionize him as a stylistic original.

Holly Chard traces Hughes's evolution from entertainer to auteur. Studios recognized Hughes's distinctiveness and responded by nurturing his brand. He is therefore a case study in Hollywood's production not only of movies but also of genre and of authorship itself. The films of John Hughes, Chard shows, also owed their success to the marketers who sold them and the audiences who watched. Careful readings of Hughes's cinema reveal both the sources of his iconic status and the imprint on his films of the social, political, economic, and media contexts in which he operated.

The first serious treatment of Hughes, *Mainstream Maverick* elucidates the priorities of the American movie industry in the New Hollywood era and explores how artists not only create but are themselves created.

From Superman and Batman to the X-Men and Young Avengers, Supersex interrogates the relationship between heroism and sexuality, shedding new light on our fantasies of both



Supersex

Sexuality, Fantasy, and the Superhero

EDITED BY ANNA F. PEPPARD

FROM SUPERMAN, CREATED IN 1938, TO THE TRANSMEDIA DC and Marvel universes of today, superheroes have always been sexy. And their sexiness has always been controversial, inspiring censorship and moral panic. Yet aside from jokes and innuendo, accusations of moral depravity, and sporadic academic discourse, the topic of superhero sexuality is like superhero sexuality itself—seemingly obvious yet conspicuously absent. *Supersex: Sexuality, Fantasy, and the Superhero* is the first scholarly book specifically devoted to unpacking the superhero genre's complicated relationship with sexuality.

Exploring sexual themes and imagery within mainstream comic books, television shows, and films as well as independent and explicitly pornographic productions catering to various orientations and kinks, *Supersex* offers a fresh—and lascivious—perspective on the superhero genre's historical and contemporary popularity. Across fourteen essays touching on Superman, Batman, the X-Men, and many others, Anna F. Peppard and her contributors present superhero sexuality as both dangerously exciting and excitingly dangerous, encapsulating the superhero genre's worst impulses and its most productively rebellious ones. *Supersex* argues that sex is at the heart of our fascination with superheroes, even—and sometimes especially—when the capes and tights stay on.

ANNA F. PEPPARD
ONTARIO, CANADA

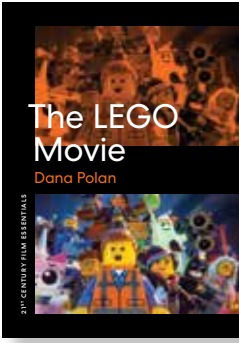
Anna F. Peppard is a Social Sciences and Humanities Research Council of Canada postdoctoral fellow in Brock University's department of communication, popular culture, and film. She has published widely on representations of gender, race, and sexuality in popular media, including comic books, television, and sports culture. She is a regular contributor to the podcast Three Panel Contrast.

WORLD COMICS AND GRAPHIC
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In this first book on The LEGO Movie, renowned film and TV scholar Dana Polan shows how, through irony, savvy self-awareness, and knowingness about the culture industry, the blockbuster animated film makes for essential cinema

The LEGO Movie

DANA POLAN

DANA POLAN
NEW YORK, NEW YORK

Dana Polan is a professor of cinema studies in the Tisch School of the Arts at New York University and former president of the Society for Cinema Studies. He is the author of eight books in film and media studies, including The Sopranos and Pulp Fiction, and approximately two hundred essays and reviews.

21ST CENTURY FILM
ESSENTIALS

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WHAT HAPPENS WHEN WE SET OUT TO UNDERSTAND LEGO NOT just as a physical object but as an idea, an icon of modernity, an image—maybe even a moving image? To what extent can the LEGO brick fit into the multimedia landscape of popular culture, especially film culture, today? Launching from these questions, Dana Polan traces LEGO from thing to film and asserts that *The LEGO Movie* is an exemplar of key directions in mainstream cinema, combining the visceral impact of effects and spectacle with ironic self-awareness and savvy critique of mass culture as it reaches for new heights of creativity.

Incorporating insights from conversations with producer Dan Lin and writer-directors Phil Lord and Chris Miller, Polan examines the production and reception of *The LEGO Movie* and closely analyzes the film within popular culture at large and in relation to LEGO as a toy and commodity. He identifies the film's particular stylistic and narrative qualities, its grasp of and response to the culture industry, and what makes it a distinctive work of animation among the seeming omnipresence of animation in Hollywood, and reveals why the blockbuster film, in all its silliness and seriousness, stands apart as a divergent cultural work.

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

Philip Scepanski is an assistant professor of film and television at Marist College. His work has appeared in the journals Television and New Media and Studies in American Humor, as well as the edited collections How to Watch Television and The Comedy Studies Reader, among others.

RELEASE DATE | **SPRING 2021**
6 x 9 inches, 280 pages, 36 b&w photos

ISBN 978-1-4773-2254-3
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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

Patrick 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

RELEASE DATE | **SPRING 2021**
5 x 7 inches, 224 pages, 28 b&w
photos

ISBN 978-1-4773-2312-0
\$21.95* | C\$xx.xx
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

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 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

Kristopher Woofler 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, with Lorna Jowett, and Recovering 1940s Horror Cinema: Traces of a Lost Decade, with Mario DeGiglio-Bellemare and Charlie Ellbé.

WILL DODSON
GREENSBORO, NORTH
CAROLINA

Will Dodson is the Ashby and Strong Residential College Coordinator and an adjunct assistant professor of media studies at UNC Greensboro. His essays have appeared in the Quarterly Review of Film and Video, Film International, and various edited collections.

RELEASE DATE | **SPRING 2021**
6 x 9 inches, 336 pages, 50 b&w
photos

ISBN 978-1-4773-2283-3
\$55.00* | C\$xx.xx
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

Kate Fortmueller is an assistant professor of entertainment and media studies at the University of Georgia. Her work has appeared in Film History; Historical Journal of Film, Radio, and Television; Journal of Film and Video; and Media Industries, among other publications.

RELEASE DATE | **SPRING 2021**
6 x 9 inches, 240 pages, 3 b&w photos

ISBN 978-1-4773-2307-6
\$45.00* | C\$xx.xx
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.

A historical exploration of the worlds and healing practices of two curanderos (faith healers) who attracted thousands, rallied their communities, and challenged institutional powers



Borderlands Curanderos

The Worlds of Santa Teresa Urrea and Don Pedrito Jaramillo

JENNIFER KOSHATKA SEMAN

SANTA TERESA URREA AND DON PEDRITO JARAMILLO WERE curanderos—faith healers—who, in the late nineteenth and early twentieth centuries, worked outside the realm of “professional medicine,” seemingly beyond the reach of the church, state, or certified health practitioners whose profession was still in its infancy. Urrea healed Mexicans, Indigenous people, and Anglos in northwestern Mexico and cities throughout the US Southwest, while Jaramillo conducted his healing practice in the South Texas Rio Grande Valley, healing Tejanos, Mexicans, and Indigenous peoples there. Jennifer Koshatka Seman takes us inside the intimate worlds of both “living saints,” demonstrating how their effective healing—curanderismo—made them part of the larger turn-of-the-century worlds they lived in as they attracted thousands of followers, validated folk practices, and contributed to a modernizing world along the US-Mexico border.

While she healed, Urrea spoke of a Mexico in which one did not have to obey unjust laws or confess one’s sins to Catholic priests. Jaramillo restored and fed drought-stricken Tejanos when the state and modern medicine could not meet their needs. Then, in 1890, Urrea was expelled from Mexico. Within a decade, Jaramillo was investigated as a fraud by the American Medical Association and the US Post Office.

Borderlands Curanderos argues that it is not only state and professional institutions that build and maintain communities, nations, and national identities but also those less obviously powerful.

JENNIFER KOSHATKA SEMAN
DENVER, COLORADO

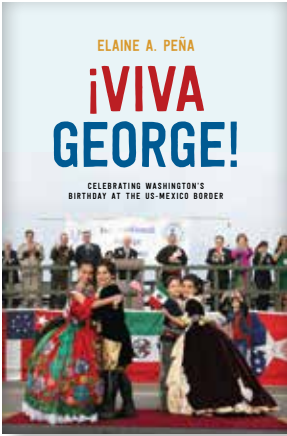
Jennifer Koshatka Seman is a lecturer in history at Metropolitan State University in Denver. Her work has appeared in Studies in Religion/ Sciences Religieuses and the Journal of the West.

RELEASE DATE | FALL 2020
6 x 9 inches, 280 pages

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paperback

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hardcover

ISBN 978-1-4773-2194-2
\$29.95*
e-book



For 120 years, residents of the cross-border community of Laredo/Nuevo Laredo have celebrated George Washington's birthday together and this account reveals the essential political work of a time-honored civic tradition

¡Viva George!

Celebrating Washington's Birthday at the US-Mexico Border

ELAINE A. PEÑA

ELAINE A. PEÑA
WASHINGTON, DC

Elaine A. Peña is an associate professor of American Studies at George Washington University and author of Performing Piety: Making Space Sacred with the Virgin of Guadalupe. Her work has been recognized by the Ford Foundation, the National Endowment for the Humanities, and the Association of Latina and Latino Anthropologists.

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

RELEASE DATE | FALL 2020
6 x 9 inches, 280 pages, 22 b&w
photos

ISBN 978-1-4773-2144-7
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paperback

ISBN 978-1-4773-2143-0
\$90.00* | C\$103.95
hardcover

SINCE 1898, RESIDENTS OF LAREDO, TEXAS, AND NUEVO LAREDO, Tamaulipas, have reached across the US-Mexico border to celebrate George Washington's birthday. These days the celebration can last a whole month, with parade goers reveling in American and Mexican symbols; George Washington saluting; and "Pocahontas" riding on horseback. An international bridge ceremony, the heart and soul of the festivities, features children from both sides of the border marching toward each other to link the cities with an embrace.

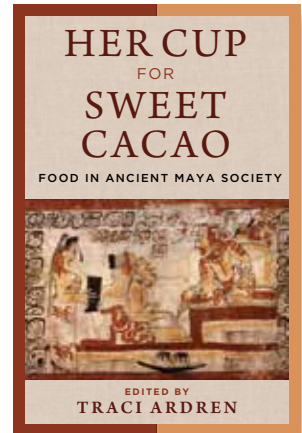
¡Viva George! offers an ethnography and a history of this celebration, which emerges as both symbol and substance of cross-border community life. Anthropologist and Laredo native Elaine A. Peña shows how generations of border officials, civil society organizers, and everyday people have used the bridge ritual to protect shared economic and security interests as well as negotiate tensions amid natural disasters, drug-war violence, and immigration debates.

Drawing on previously unknown sources and extensive fieldwork, Peña finds that border enactments like Washington's birthday are more than goodwill gestures. From the Rio Grande to the 38th Parallel, they do the meaningful political work that partisan polemics cannot.

ISBN 978-1-4773-2146-1
\$29.95*
e-book

All rights except Spanish language

Presenting new data from leading scholars in the field, this collection uses evidence from archaeology, hieroglyphic texts, chemical analyses, and art to explore the many ways food was integral to Classic Maya society



Her Cup for Sweet Cacao

Food in Ancient Maya Society

EDITED BY TRACI ARDREN

FOR THE ANCIENT MAYA, FOOD WAS BOTH SUSTENANCE AND A tool for building a complex society. This collection, the first to focus exclusively on the social uses of food in Classic Maya culture, deploys a variety of theoretical approaches to examine the meaning of food beyond diet—ritual offerings and restrictions, medicinal preparations, and the role of nostalgia around food, among other topics. For instance, how did Maya feasts build community while also reinforcing social hierarchy? What psychoactive substances were the elite Maya drinking in their caves, and why? Which dogs were good for eating, and which breeds became companions? Why did even some non-elite Maya enjoy cacao, but rarely meat? Why was meat more available for urban Maya than those closer to hunting grounds on the fringes of cities? How did the molcajete become a vital tool and symbol in Maya gastronomy?

These chapters, written by some of the leading scholars in the field, showcase a variety of approaches and present new evidence from faunal remains, hieroglyphic texts, chemical analyses, and art. Thoughtful and revealing, *Her Cup for Sweet Cacao* unlocks a more comprehensive understanding of how food was instrumental to the development of ancient Maya culture.

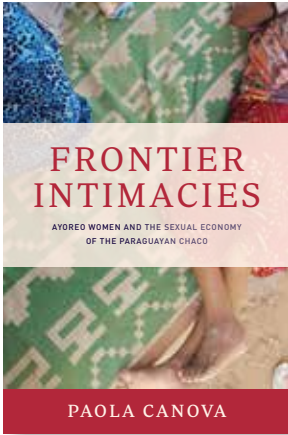
TRACI ARDREN
CORAL GABLES, FLORIDA

Traci Ardren is a professor of anthropology at the University of Miami. She is the author of Social Identities in the Classic Maya Lowlands, and her research has appeared in the journals Food and Foodways and Ancient Mesoamerica, among others.

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6 x 9 inches, 360 pages, 84 b&w photos, 19 tables, 4 charts

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hardcover

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\$60.00*
e-book



Set in a Mennonite colony of Paraguay's remote Chaco region, this book tracks the lives and contested practices of indigenous Ayoreo women who commodify their sexuality, exposing the fractured workings of frontier capitalism

Frontier Intimacies

Ayoreo Women and the Sexual Economy of the Paraguayan Chaco

PAOLA CANOVA

PAOLA CANOVA
AUSTIN, TEXAS

Paola Canova is an assistant professor in the Department of Anthropology at the University of Texas at Austin.

RELEASE DATE | FALL 2020
6 x 9 inches, 216 pages, 13 b&w photographs

ISBN 978-1-4773-2148-5
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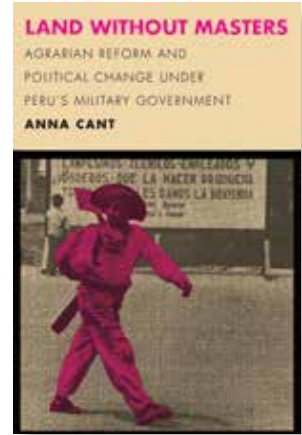
ISBN 978-1-4773-2150-8
\$29.95*
e-book

All rights except Spanish language

UNTIL THE 1960S, THE AYOREO PEOPLE OF PARAGUAY'S CHACO region had remained uncontacted by the world. But as development encroached on their territory, the Ayoreo began to experience rapid cultural change. Paola Canova looks at one aspect of this change in *Frontier Intimacies*: the sexual practices of Ayoreo women, specifically the *curajodie*, or single women who exchange sex for money or material goods with non-Ayoreo men, often Mennonite settlers.

Weaving personal anecdotes into her extensive research, Canova shows how the advancement of economic and missionary frontiers has reconfigured gender roles, sexual ethics, and notions of desire in the region. Ayoreo women, she shows, have reappropriated their sexual practices, approaching intimate liaisons on their own terms and seeing the involvement of money not as morally problematic but as constitutive of sexual encounters. By using their sexuality to construct an intimate frontier operating according to their own logics, Canova reveals, Ayoreo women expose the fractured workings of frontier capitalism in spaces of rapid transformation. Inviting broader examination of the ways in which contemporary frontier economies are constructed and experienced, *Frontier Intimacies* brings a captivating new perspective to the economic development of the Chaco region.

A fresh perspective on the way the Peruvian government's major 1969 agrarian reforms transformed the social, cultural, and political landscape of the country



Land without Masters

Agrarian Reform and Political Change under Peru's Military Government

ANNA CANT

IN 1969, JUAN VELASCO ALVARADO'S MILITARY GOVERNMENT began an ambitious land-reform program in Peru, transferring holdings from large estates to peasant cooperatives. Fifty years later, these reforms remain controversial: conservative critics claim they unjustly expropriated land and ruined the Peruvian economy, while supporters emphasize their success in addressing rural inequality and exploitation.

Moving beyond agricultural policy to offer a fresh perspective on the agrarian reform, *Land without Masters* shows how ideological assumptions and state interventions surrounding the reform transformed Peru's political culture and social fabric. Drawing on fieldwork in three different regions, Anna Cant demonstrates the importance of comparing the impact of the reform on those who were targeted by it with its success or failure nationwide. Through this innovative approach, she highlights the new forms of agency that emerged, including that of marginalized peasants who helped forge a new social, cultural, and political landscape.

Making novel use of both visual and cultural sources, this book is a fascinating look at how the agrarian reform process permanently altered the relationship between rural citizens and the national government—and how it continues to resonate in Peruvian politics today.

ANNA CANT
LONDON, ENGLAND

Anna Cant is an assistant professor of Latin American history at the London School of Economics and Political Science.

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6 x 9 inches, 296 pages, 18 b&w photos, 1 map

ISBN 978-1-4773-2202-4
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hardcover

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\$50.00*
e-book

ya. auui. Bisto y conuido. las cosas. con el. aguila. en cima. le pongo por nombre
 que los prometí. beviades. en este lugar. adonde tenochtitlan.



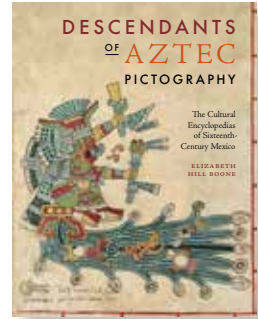
Capitulo quinto de como los mexica
 no auisados. de sus dios. fueron. abusar.
 Et unal. y el. aguila. y como los allaron
 y del. acuerdo que para. el. cas. fuer. truxeron

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<p>Maciuli ecatl quis cinco vien los.</p>	<p>Ehico ace cale q quiere diez seis Casas.</p>	<p>Ehicumie cuez pali. q quiere diez siete lagar tijas.</p>	<p>Ehiquei coatl q quiere diez. ocho culebras</p>

Top: Founding of Tenochtitlan. Diego Durán, History, ch. 5, Historia, 14v. Property of Biblioteca Nacional de España, Madrid. Bottom: Day names 5 Wind (Ehecatl), 6 House, 7 Lizard, and 8 Serpent. Codex Magliabechiano 11v, BNC Banco Rari 232. By permission of the Ministero per i Beni e le Attività Culturali/Biblioteca Nazionale Centrale, Florence.

The first comprehensive examination of Aztec pictorial encyclopedias and their creation, this book explores how indigenous artists documented their ancestral culture in these texts for those outside their community



Descendants of Aztec Pictography

The Cultural Encyclopedias of Sixteenth-Century Mexico

ELIZABETH HILL BOONE

IN THE AFTERMATH OF THE SIXTEENTH-CENTURY SPANISH conquest of Mexico, Spanish friars and authorities partnered with indigenous rulers and savants to gather detailed information on Aztec history, religious beliefs, and culture. The pictorial books they created served the Spanish as aids to evangelization and governance, but their content came from the native intellectuals, painters, and writers who helped to create them. Examining the nine major surviving texts, preeminent Latin American art historian Elizabeth Hill Boone explores how indigenous artists and writers documented their ancestral culture.

Analyzing the texts as one distinct corpus, Boone shows how they combined European and indigenous traditions of documentation and considers questions of motive, authorship, and audience. For Spanish authorities, she shows, the books revealed Aztec ideology and practice, while for the indigenous community they preserved venerated ways of pictorial expression as well as rhetorical and linguistic features of ancient discourses. The first comparative analysis of these encyclopedias, *Descendants of Aztec Pictography* analyzes how the painted compilations embraced artistic traditions from both sides of the Atlantic.

ELIZABETH HILL BOONE
NEW ORLEANS, LOUISIANA

Elizabeth Hill Boone is the Martha and Donald Robertson Chair in Latin American Art at Tulane University. She is the author of many books, including Cycles of Time and Time and Meaning in the Mexican Books of Fate and Stories in Red and Black: Pictorial Histories of the Aztecs and Mixtecs, both published by the University of Texas Press.

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

RELEASE DATE | FALL 2020
8 1/2 x 11 inches, 344 pages, 115 color
photos, 17 tables

ISBN 978-1-4773-2167-6
\$65.00* | C\$74.95
hardcover

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

*Mary 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*, as well as numerous articles published in a range of journals and edited volumes.*

RELEASE DATE | **SPRING 2021**
6 x 9 inches, 288 pages, 58 b&w photos, 1 map

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hardcover

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\$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.



ANTONIO BONET'S DREAMS FOR BUENOS AIRES



MODERNITY
FOR THE MASSES

Ana María León

| ARCHITECTURE | *Latin America*

A provocative examination of how the discourse and practice of modern architecture was transformed by its encounter with large populations and the volatile politics of twentieth-century Argentina

Modernity for the Masses

Antonio Bonet's Dreams for Buenos Aires

ANA MARÍA LEÓN

ANA MARÍA LEÓN
ANN ARBOR, MICHIGAN

Ana María León is an assistant professor at the University of Michigan. She has cofounded several collaborations laboring to broaden the reach of architectural history, sits on the board of the Global Architectural History Teaching Collaborative and the Architecture Lobby, and is an editor-at-large at The Avery Review.

LATERAL EXCHANGES:
ARCHITECTURE, URBAN
DEVELOPMENT, AND
TRANSNATIONAL PRACTICES

RELEASE DATE | FALL 2020
7 x 10 inches, 328 pages, 60 b&w
photos

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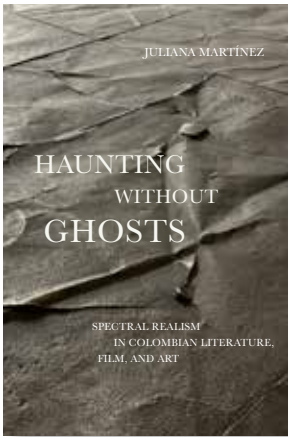
THROUGHOUT THE EARLY TWENTIETH CENTURY, WAVES OF migration brought working-class people to the outskirts of Buenos Aires. This prompted a dilemma: Where to situate these restive populations relative to the city's spatial politics? Might housing serve as a tool to discipline their behavior?

Enter Antonio Bonet, a Catalan architect inspired by the transatlantic modernist and surrealist movements. Ana María León follows Bonet's decades-long, state-backed quest to house Buenos Aires's diverse and fractious population. Working with totalitarian and populist regimes, Bonet developed three large-scale housing plans, each scuttled as a new government took over. Yet these incomplete plans—Bonet's dreams—teach us much about the relationship between modernism and state power.

Modernity for the Masses finds in Bonet's projects the disconnect between modern architecture's discourse of emancipation and the reality of its rationalizing control. Although he and his patrons constantly glorified the people and depicted them in housing plans, Bonet never consulted them. Instead he succumbed to official and elite fears of the people's latent political power. In careful readings of Bonet's work, León discovers the progressive erasure of surrealism's psychological sensitivity, replaced with an impulse, realized in modernist design, to contain the increasingly empowered population.



Artists' Ateliers, Buenos Aires.



| LATIN AMERICAN STUDIES |

Film, Media, and Popular Culture

An ambitious critical account of “spectral realism,” a new, politically charged strain of literature, film, and art that responds to Colombia’s drug wars, paramilitary violence, and resulting demands for justice

Haunting without Ghosts

Spectral Realism in Colombian Literature, Film, and Art

JULIANA MARTÍNEZ

JULIANA MARTÍNEZ
WASHINGTON, DC

Juliana Martínez is an assistant professor in the Department of World Languages and Cultures at American University, in Washington, DC. Her research, focused on the intersection of violence and body politics in Latin America, has appeared in numerous journals, and she is a coeditor of “Violent Tales,” a special issue for Revista de Estudios Hispánicos.

BORDER HISPANISMS

RELEASE DATE | FALL 2020
6 x 9 inches, 288 pages, 18 b&w photos

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hardcover

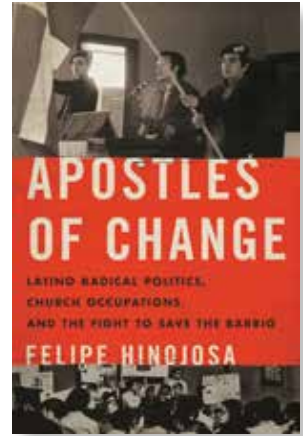
ISBN 978-1-4773-2173-7
\$45.00*
e-book

FOR HALF A CENTURY, CULTURAL PRODUCTION IN COLOMBIA HAS labored under the weight of magical realism—above all, the works of Gabriel García Márquez—where ghosts told stories about the country’s violent past and warned against a similarly gruesome future.

Decades later, the story of violence in Colombia is no less horrific, but the critical resources of magical realism are depleted. In their wake comes “spectral realism.” Juliana Martínez argues that recent Colombian novelists, filmmakers, and artists—from Evelio Rosero and William Vega to Beatriz González and Erika Diettes—share a formal and thematic concern with the spectral but shift the focus from what the ghost is toward what the specter *does*. These works do not speak of ghosts. Instead, they use the specter to destabilize reality by challenging the authority of human vision and historical chronology.

By introducing the spectral into their work, these artists decommodify well-worn modes of representing violence and create a critical space from which to seek justice for the dead and disappeared. A Colombia-based study, *Haunting without Ghosts* brings powerful insight to the politics and ethics of spectral aesthetics, relevant for a variety of sociohistorical contexts.

Unraveling the intertwined histories of Latino radicalism and religion in urban America, this book examines how Latino activists transformed churches into staging grounds for protest against urban renewal and displacement



Apostles of Change

Latino Radical Politics, Church Occupations, and the Fight to Save the Barrio

FELIPE HINOJOSA

IN THE LATE 1960S, THE AMERICAN CITY FOUND ITSELF IN STEEP decline. An urban crisis fueled by federal policy wreaked destruction and displacement on poor and working-class families. The urban drama included religious institutions, themselves undergoing fundamental change, that debated whether to stay in the city or move to the suburbs. Against the backdrop of the Black and Brown Power movements, which challenged economic inequality and white supremacy, young Latino radicals began occupying churches and disrupting services to compel church communities to join their protests against urban renewal, poverty, police brutality, and racism.

Apostles of Change tells the story of these occupations and establishes their context within the urban crisis; relates the tensions they created; and articulates the activists' bold, new vision for the church and the world. Through case studies from Chicago, Los Angeles, New York City, and Houston, Felipe Hinojosa reveals how Latino freedom movements frequently crossed boundaries between faith and politics and argues that understanding the history of these radical politics is essential to understanding the dynamic changes in Latino religious groups from the late 1960s to the early 1980s.

FELIPE HINOJOSA
COLLEGE STATION, TEXAS

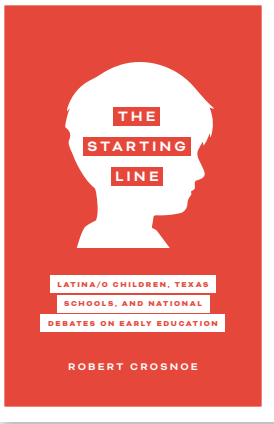
Felipe Hinojosa is an associate professor of history at Texas A&M University and the author of Latino Mennonites: Civil Rights, Faith, and Evangelical Culture. His work has appeared in Zócalo Public Square, Western Historical Quarterly, American Catholic Studies, and Mennonite Quarterly Review and in edited collections on Latinx studies.

HISTORIA USA

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A deeply researched work that sheds light on growing income inequality in Texas and how early education programs, particularly among low-income Latina/o populations, result in varying degrees of success and failure

The Starting Line

Latina/o Children, Texas Schools, and National Debates on Early Education

ROBERT CROSNOE

ROBERT CROSNOE
AUSTIN, TEXAS

Robert Crosnoe is associate dean of liberal arts and Rapoport Centennial Professor of Sociology at the University of Texas at Austin. He is the author of, most recently, Debating Early Child Care: The Relationship between Developmental Science and the Media and a coauthor of Families Now: Diversity, Demography, and Development, among others.

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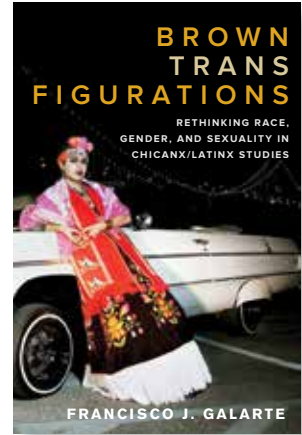
ISBN 978-1-4773-2240-6
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e-book

HOW CAN WE CREATE HIGH-QUALITY LEARNING ENVIRONMENTS for children from socially, politically, and economically marginalized groups? How do early childhood programs help to overcome the challenges created by poverty? Seeking to answer these questions, *The Starting Line* delves into the ups and downs of early education programs serving Latinas/os in Texas, using the state as a window into broader debates about academic opportunity and the changing demographics of the United States.

Immersing readers in the day-to-day activities of Texas's early childhood education programs, Robert Crosnoe illuminates how significant obstacles can stymie the best intentions. Crosnoe pays particular attention to the complex connections among classrooms, schools, families, and communities, as well as the frequently unfolding interplay of educational philosophies. The result is a story highlighting the promises of early childhood education, the perils faced in attempting to fulfill them, and the degree to which Texas stands at the forefront of some larger movements and lags behind in others.

Giving voice to bilingual educators and low-income Latina/o families, this book is a timely exploration of the strengths and needs of what will soon be the largest share of the US child population.

*One of the first books focused solely on the trans Latinx experience, **Brown Trans Figurations** describes how transness and brownness interact within queer, trans, and Latinx historical narratives and material contexts*



Brown Trans Figurations

Rethinking Race, Gender, and Sexuality in Chicanax/Latinx Studies

FRANCISCO J. GALARTE

WITHIN QUEER, TRANSGENDER, AND LATINX AND CHICANX cultural politics, brown transgender narratives are frequently silenced and erased. Brown trans subjects are treated as deceptive, unnatural, nonexistent, or impossible, their bodies, lives, and material circumstances represented through tropes and used as metaphors. Restoring personhood and agency to these subjects, Francisco J. Galarte advances “brown trans figuration” as a theoretical framework to describe how transness and brownness coexist within the larger queer, trans, and Latinx historical experiences.

Brown Trans Figurations presents a collection of representations that reveal the repression of brown trans narratives and make that repression visible and palpable. Galarte examines the violent deaths of two transgender Latinas and the corresponding narratives that emerged about their lives, analyzes the invisibility of brown transmasculinity in Chicana feminist works, and explores how issues such as immigration rights activism can be imagined as part of an LGBTQ rights-based political platform. This book considers the contexts in which brown trans narratives appear, how they circulate, and how they are reproduced in politics, sexual cultures, and racialized economies.

FRANCISCO J. GALARTE
TUCSON, ARIZONA

Francisco J. Galarte is an assistant professor of gender and women's studies at the University of Arizona. He is a coeditor of TSQ: Transgender Studies Quarterly. His work has appeared in Aztlán: A Journal of Chicano Studies, Chicana/Latina Studies, and the collection Claiming Home, Shaping Community: Testimonios de los valles.

LATINX: THE FUTURE IS NOW

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6 x 9 inches, 192 pages

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A rigorously researched study 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

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

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photos, 3 maps

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e-book

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*, Celeste González de Bustamante and Jeannine E. Relly 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. In some cases, journalists must wait for a "green light" to publish not from their editors but from organized crime groups. 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.

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

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.

DIANA MONTAÑO
ST. LOUIS, MISSOURI

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

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hardcover

ISBN 978-1-4773-2347-2
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e-book

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

SUYAPA G. PORTILLO
VILLEDA
CLAREMONT, CALIFORNIA

Suyapa G. 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. Her work has appeared in the edited volume Rethinking Latin American Social Movements: Radical Action from Below and the journal Diálogo.

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2 maps

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e-book

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.

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

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.

ANDREW FINEGOLD
CHICAGO, ILLINOIS

Andrew 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 | **SPRING 2021**
7 x 10 inches, 280 pages, 88
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illustrations

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ISBN 978-1-4773-2328-1
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e-book

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

BENJAMIN MÁRQUEZ
MADISON, WISCONSIN

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

RELEASE DATE | **SPRING 2021**
6 x 9 inches, 304 pages

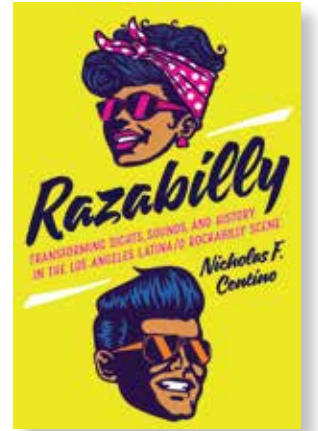
ISBN 978-1-4773-2329-8
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FOUNDED IN 1968, THE MEXICAN AMERICAN LEGAL DEFENSE and Educational Fund (MALDEF) is the Latino equivalent to the NAACP: a source of legal defense for the Latina/o community in cases centered on education, state immigration laws, 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.

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

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.

NICHOLAS F. CENTINO
OXNARD, CALIFORNIA

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

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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 atrocities 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

SONIA HERNÁNDEZ
BRYAN, TEXAS

Sonia 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 and the forthcoming Women's Anarchism in the Mexican Borderlands: Radical Labor Activism, 1900–1938.

JOHN MORÁN GONZÁLEZ
AUSTIN, TEXAS

John 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.

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.

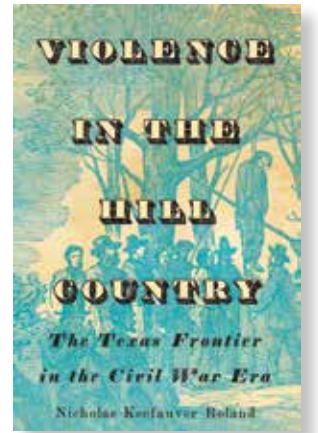
Reverberations of Racial Violence gathers fourteen essays on this dark chapter in American history. Contributors explore the impact of civil rights advocates, such as José Tomás Canales, the sole Mexican-American representative in the Texas State Legislature from 1905 to 1921. The investigation he spearheaded 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.

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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

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.

NICHOLAS KEEFAUVER
ROLAND
WASHINGTON, DC

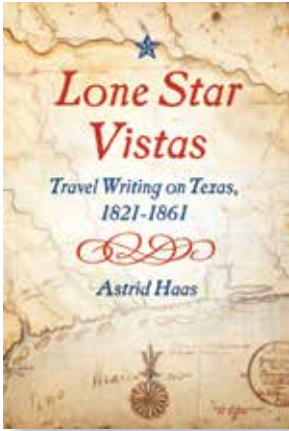
Nicholas Roland is a historian at the Naval History and Heritage Command in Washington, DC. His writing has appeared in numerous publications, including a chapter in Reassessing the 1930s South and articles in On Point: The Journal of Army History and West Texas Historical Review.

CLIFTON AND SHIRLEY
CALDWELL TEXAS HERITAGE
SERIES

RELEASE DATE | **SPRING 2021**
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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

ASTRID HAAS
PRESTON, ENGLAND

Astrid Haas is a Marie Curie Research Fellow at the Institute of Black Atlantic Research, University of Central Lancashire, United Kingdom. She is author of Stages of Agency: The Contributions of American Drama to the AIDS Discourse. Her work on Lone Star Vistas was supported by the German Research Foundation.

BRIDWELL TEXAS HISTORY
SERIES

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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.

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

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 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.

RONALD A. SMITH
LEMONT, PENNSYLVANIA

Ronald A. 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

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hardcover

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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

WAYNE THORBURN
AUSTIN, TEXAS

Wayne 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. His writing on Texas politics has been published in the Houston Chronicle, Texas Tribune, and Politico.

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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.

From *The Republican Party of Texas*

For the first one hundred years of the Texas Republican Party, elected officials were few and far between. Those who kept the party alive during these dark days as candidates, contributors, and party officials did so mainly out of a commitment to philosophical principle, family loyalties, and a concern for good government. True, some were motivated by the appeal of federal patronage, but this existed only when the Republicans controlled the White House. Most Republicans knew that they were fighting on principle and realized, despite these infrequent surges of optimism, that their chances for electoral success in Texas were slight. Only by the middle of the twentieth century did Republicans begin to see the possibility of electoral success.

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

Jennifer L. 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.

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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.

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

Tara Dudley is a lecturer in the School of Architecture at the University of Texas at Austin. Her work has appeared in Studies in the Decorative Arts and Platform.

LATERAL EXCHANGES:
ARCHITECTURE, URBAN
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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

CARL ROMMEL
STOCKHOLM, SWEDEN

Carl Rommel is a postdoctoral researcher at the University of Helsinki with a PhD in social anthropology from SOAS, University of London, and a winner of the 2016 British Society for Middle Eastern Studies Leigh Douglas Memorial Prize for the best dissertation on a Middle Eastern topic in the Social Sciences and Humanities from a British university.

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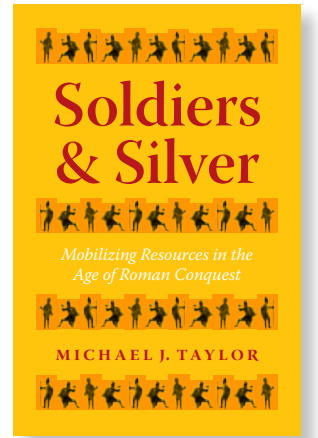
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BOTH A SYMBOL OF THE MUBARAK GOVERNMENT'S POWER AND A component in its construction of national identity, football served as fertile ground for Egyptians to confront the regime's overthrow during the 2011 revolution. With the help of the state, appreciation 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. Through interviews 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.

A detailed comparative study of resources and military mobilizations in the ancient Mediterranean, this book examines how Rome achieved hegemony over the region and offers a new understanding of the economy of that time



Soldiers and Silver

Mobilizing Resources in the Age of Roman Conquest

MICHAEL J. TAYLOR

BY THE MIDDLE OF THE SECOND CENTURY BCE, AFTER NEARLY one hundred years of warfare, Rome had exerted its control over the entire Mediterranean world, forcing the other great powers of the region—Carthage, Macedonia, Egypt, and the Seleucid empire—to submit militarily and financially. But how, despite its relative poverty and its frequent numerical disadvantage in decisive battles, did Rome prevail?

Michael J. Taylor explains this surprising outcome by examining the role that manpower and finances played, providing a comparative study that quantifies the military mobilizations and tax revenues for all five powers. Though Rome was the poorest state, it enjoyed the largest military mobilization, drawing from a pool of citizens, colonists, and allies, while its wealthiest adversaries failed to translate revenues into large or successful armies. Taylor concludes that state-level extraction strategies were decisive in the warfare of the period, as states with high conscription and low taxation raised larger, more successful armies than those that primarily sought to maximize taxation. Comprehensive and detailed, *Soldiers and Silver* offers a new and sophisticated perspective on the political dynamics and economies of these ancient Mediterranean empires.

MICHAEL J. TAYLOR
ALBANY, NEW YORK

Michael J. Taylor is an assistant professor in the history department at the University at Albany and holds a PhD in Greek and Roman history from the University of California, Berkeley.

ASHLEY AND PETER LARKIN
ENDOWMENT IN GREEK AND
ROMAN CULTURE

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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

Debbie 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.

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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 were nearly as common in the ancient world as they are in 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.

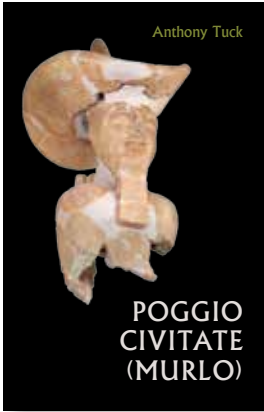
DANIEL W. LEON
URBANA, ILLINOIS

Daniel W. Leon is an assistant professor of classics at the University of Illinois at Urbana-Champaign. His work has been published in Mnemosyne and Classical World.

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This richly illustrated volume provides the first broad synthesis of findings at Poggio Civitate, one of the best-preserved Etruscan archaeological sites

Poggio Civitate (Murlo)

ANTHONY TUCK

ANTHONY TUCK
NORTHAMPTON,
MASSACHUSETTS

Anthony 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).

CITIES AND COMMUNITIES OF
THE ETRUSCANS

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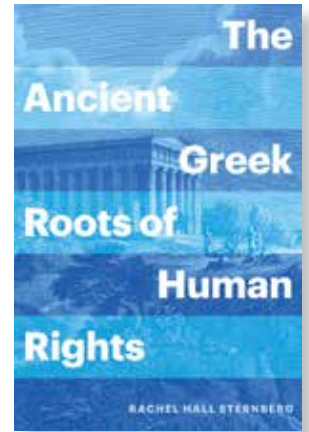
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POGGIO CIVITATE IN MURLO, TUSCANY, IS HOME TO ONE OF the best-preserved Etruscan communities of the eighth through the sixth centuries BCE. In this book, Anthony Tuck, the director of excavations, provides a broad synthesis of decades of data from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

The results of many years of excavation at Poggio Civitate tell a story of growth, urbanization, ancient industrialization, and dissolution. The site preserves traces of aristocratic domestic buildings, including some of the most evocative and enigmatic architectural sculpture in the region, along with remnants of non-elite domestic spaces, enabling illuminating comparisons across social strata. The settlement also features evidence of large-scale production systems, including tools and other objects that reflect the daily experiences of laborers. Finally, the site contains the story of its own destruction. Tuck finds in the data clear indications that Poggio Civitate was methodically dismantled, and he posits hypotheses concerning the circumstances around this violent social and political act.

A thought-provoking study traces the origins of human rights beyond the Enlightenment to the evolution of humane discourse and empathetic thought in Ancient Greece



The Ancient Greek Roots of Human Rights

RACHEL HALL STERNBERG

ALTHOUGH THE ERA OF THE ENLIGHTENMENT WITNESSED THE rise of philosophical debates around benevolent social practice, the origins of European humane discourse date further back to Classical Athens. *The Ancient Greek Roots of Human Rights* analyzes the similar confluences of cultural factors facing ancient Greeks and eighteenth-century Europeans that facilitated the creation and transmission of humane values across history. Rachel Hall Sternberg argues that precedents for the concept of human rights exist in the ancient articulation of emotion, though the ancient Greeks, much like eighteenth-century European societies, often failed to live up to those values.

Merging the history of ideas with cultural history, Sternberg examines literary themes upholding empathy and human dignity from Thucydides' and Xenophon's histories to Voltaire's *Candide*, and from Greek tragic drama to the eighteenth-century novel. She describes shared impacts of the trauma of war, the appeal to reason, and the public acceptance of emotion that encouraged the birth and rebirth of humane values.

RACHEL HALL STERNBERG
CLEVELAND, OHIO

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

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Ethan Atkin
Carlos Hesse
Catamount Content
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ethan.atkin@catamountcontent.com
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UT Press Foreign Agents and
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(China, simplified)
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Joanne Chan
(China, complex)
Andrew Nurnberg Associates
International Ltd.
Taiwan Representative Office
9F-2 No. 164, Sec. 4, Nan-King
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jchan@nurnberg.com.tw

Lily Chen
(China, simplified)
Big Apple Agency
3/F, No. 838, Zhongshan Bei Road
Zha-bei District
Shanghai 200070, China
lily-shanghai@bigapple-china.com

Wendy King
(Taiwan, complex)
5F-4, No. 102, Sec. 1,
Dunhua S. Road
Taipei City, 105 Taiwan R.O.C.
wendy-king@bigapple1-china.com

Fanny Yu
CA-Link International
TianChuangShiYuan, Bldg 313,
RM 1601
HuiZhongBeiLi, Chaoyang District
Beijing 100012, China
fanny@ca-link.com

Marysia Juszczakiewicz
 Peony Literary Agency Limited
 Unit 1601
 Malaysia Building
 50 Gloucester Road
 Hong Kong
 Marysia@peonyliteraryagency.com

GREECE

Evangelia Avloniti
 Aktaiou 38-40
 118 51 Athens
 Greece
 info@ersilialit.com

HUNGARY & CROATIA

Judit Hermann
 Andrew Nurnberg Associates
 20 Györi út
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 j.hermann@nurnberg.hu

ITALY

Robert Gilodi
 Reiser Literary Agency
 Viale XXV Aprile 65
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 roberto.gilodi@reiseragency.it

JAPAN

Izumi Yoshioka
 Japan UNI Agency
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KOREA

Duran Kim
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Yumi Chun
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 4343 Finley Ave., Apt. 3
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FRANCE

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