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Cover image from *Quantum Criminals*.

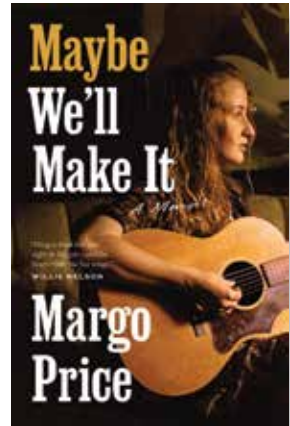
From *The Comitán Valley: Contemporary reconstruction at the site of Tonina, Mexico*. Photo by author.

WE LIVE IN AN INFORMATION-RICH WORLD. As a publisher of international scope, the University of Texas Press serves the University of Texas at Austin community, the people of Texas, and knowledge seekers around the globe by identifying the most valuable and relevant information and publishing it in books, journals, and digital media that educate students; advance scholarship in the humanities and social sciences; and deepen humanity's understanding of history, current events, contemporary culture, and the natural environment.



UNIVERSITY OF TEXAS PRESS

Country music star Margo Price shares the story of her struggle to make it in an industry that preys on its ingenues while trying to move on from devastating personal tragedies



Maybe We'll Make It

A Memoir

MARGO PRICE

WHEN MARGO PRICE WAS NINETEEN YEARS OLD, SHE dropped out of college and moved to Nashville to become a musician. She busked on the street, played open mics, and even threw out her TV so that she would do nothing but write songs. She met Jeremy Ivey, a fellow musician who would become her closest collaborator and her husband. But after working on their craft for more than a decade, Price and Ivey had no label, no band, and plenty of heartache.

Maybe We'll Make It is a memoir of loss, motherhood, and the search for artistic freedom in the midst of the agony experienced by so many aspiring musicians: bad gigs and long tours, rejection and sexual harassment, too much drinking and barely enough money to live on. Price, though, refused to break, and turned her lowest moments into the classic country songs that eventually composed the debut album that launched her career. In the authentic voice hailed by *Pitchfork* for tackling “Steinbeck-sized issues with no-bullshit humility,” Price shares the stories that became songs, and the small acts of love and camaraderie it takes to survive in a music industry that is often unkind to women. Now a Grammy-winning Best New Artist, Price tells a love story of music, collaboration, and the struggle to build a career while trying to maintain her singular voice and style.

MARGO PRICE
NASHVILLE, TENNESSEE

Price is a Nashville-based singer-songwriter. She has released three LPs, earned a Grammy nomination for Best New Artist, and performed on Saturday Night Live, and is the first female musician to sit on the board of Farm Aid.

AMERICAN MUSIC SERIES
Jessica Hopper & Charles Hughes, Editors

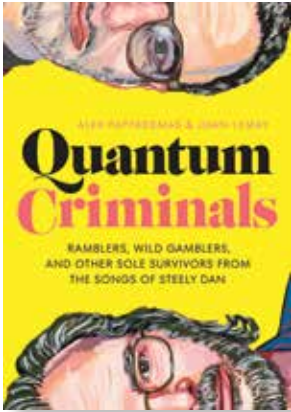
BRAD AND MICHELE MOORE
ROOTS MUSIC ENDOWMENT

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6 x 9 inches, 256 pages, 20 b&w photos

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e-book

No Audio Rights Available



A literary and visual exploration of the songs of Steely Dan

Quantum Criminals

Ramblers, Wild Gamblers, and Other Sole Survivors from the Songs of Steely Dan

ALEX PAPPADEMAS AND JOAN LEMAY

ALEX PAPPADEMAS
LOS ANGELES, CALIFORNIA

Pappademas is the author of Keanu Reeves: Most Triumphant—The Movies & Meaning of an Irrepressible Icon and the writer and host of the acclaimed podcast The Big Hit Show.

JOAN LEMAY
NEW YORK, NEW YORK

LeMay is an artist based in London and New York City. Her work appears in multiple publications and books and has been shown in museums, galleries, and public spaces internationally.

AMERICAN MUSIC SERIES,
JESSICA HOPPER & CHARLES
HUGHES, EDITORS

RELEASE DATE | MAY
7 x 10 inches, 240 pages, 109
illustrations

STEELY DAN'S SONGS ARE EXERCISES IN FICTIONAL world-building. Pulling from history, lived experience, pulp fiction, the lore of the counterculture, and their own darkly comic imaginations, Donald Fagen and Walter Becker summoned protagonists who seemed like fully formed people with complicated pasts, scars they don't talk about, delusions and desires and memories they can't shake.

Quantum Criminals presents the world of Steely Dan as it has never been seen, much less heard. Artist Joan LeMay has crafted lively, color-saturated images from the Daniverse to accompany writer Alex Pappademas's explorations of the famous and obscure songs that inspired each painting, in essays full of cultural context, wild speculation, and the occasional conspiracy theory. All of it is refracted through the perspectives of the characters themselves, making for a musical companion unlike any other. Funny, discerning, and visually stunning, here is a singular celebration of Steely Dan's musical cosmos.

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hardcover

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PDF e-book

How Tammy Wynette channeled the conflicts of her life into her music and performance

Why Tammy Wynette Matters

STEACY EASTON

WITH HITS SUCH AS “STAND BY YOUR MAN” AND “GOLDEN Ring,” Tammy Wynette was an icon of American domesticity and femininity. But there were other sides to the first lady of country. Steacy Easton places the complications of Wynette’s music and her biography in sharp-edged relief, exploring how she made her sometimes-tumultuous life into her work, a transformation that was itself art.

Wynette created a persona of high femininity to match the themes she sang about—fawning devotion, redemption in heterosexual romance, the heartbreak of loneliness. Behind the scenes, her life was marked by persistent class anxieties; despite wealth and fame, she kept her beautician’s license. Easton argues that the struggle to meet expectations of southernness, womanhood, and southern womanhood, finds subtle expression in Wynette’s performance of “Apartment No. 9”—and it’s because of these vocal subtleties that it came to be called the saddest song ever written. Wynette similarly took on elements of camp and political critique in her artistry, demonstrating an underappreciated genius. *Why Tammy Wynette Matters* reveals a musician who doubled back on herself, her façade of earnestness cracked by a melodrama that weaponized femininity and upended feminist expectations, while scoring twenty number-one hits.

STEACY EASTON
HAMILTON, ONTARIO

Easton has written about country music for NPR, Slate, and the Atlantic. They are a PhD candidate in critical disability studies at York University.

MUSIC MATTERS, EVELYN
MCDONNELL, EDITOR

RELEASE DATE | MAY
5 x 8 inches, 184 pages

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A stirring defense of Sinéad O'Connor's music and activism and an indictment of the culture that canceled her

Why Sinéad O'Connor Matters

ALLYSON MCCABE

ALLYSON MCCABE
HASTINGS ON HUDSON, NEW
YORK

McCabe is a writer, reporter, and producer whose work is often broadcast on NPR, and her byline appears in the New York Times, BBC Culture, Wired, and other publications.

MUSIC MATTERS, EVELYN
MCDONNELL, EDITOR

RELEASE DATE | MAY
5 x 8 inches, 256 pages

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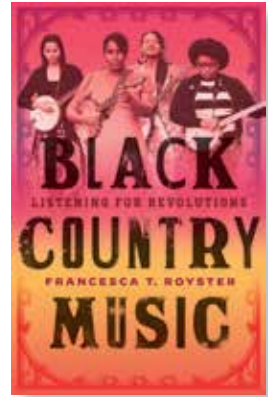
ISBN 978-1-4773-2572-8
\$24.95
e-book

IN 1990, SINÉAD O'CONNOR'S VIDEO FOR "NOTHING COMPARES 2 U" turned her into a superstar. Two years later, an appearance on *Saturday Night Live* turned her into a scandal. For many people—including, for years, the author—what they knew of O'Connor stopped there. Allyson McCabe believes it's time to reassess our old judgments about Sinéad O'Connor and to expose the machinery that built her up and knocked her down.

Addressing triumph and struggle, sound and story, *Why Sinéad O'Connor Matters* argues that its subject has been repeatedly manipulated and misunderstood by a culture that is often hostile to women who speak their minds (in O'Connor's case, by shaving her head, championing rappers, and tearing up a picture of the pope on live television). McCabe details O'Connor's childhood abuse, her initial success, and the backlash against her radical politics without shying away from the difficult issues her career raises. She compares O'Connor to Madonna, another superstar who challenged the Catholic Church, and Prince, who wrote her biggest hit and allegedly assaulted her. A journalist herself, McCabe exposes how the media distorts not only how we see O'Connor but how we see ourselves, and she weighs the risks of telling a story that hits close to home.

In an era when popular understanding of mental health has improved and the public eagerly celebrates feminist struggles of the past, it can be easy to forget how O'Connor suffered for being herself. This is the book her admirers and defenders have been waiting for.

How Black musicians have changed the country music landscape and brought light to Black creativity and innovation



Black Country Music

Listening for Revolutions

FRANCESCA T. ROYSTER

AFTER A CENTURY OF RACIST WHITEWASHING, COUNTRY music is finally reckoning with its relationship to Black people. In this timely work, the first book on Black country music by a Black writer, Francesca Royster uncovers the Black performers and fans, including herself, who are exploring the pleasures and possibilities of the genre.

Informed by queer theory and Black feminist scholarship, Royster's book elucidates the roots of the current moment found in records like Tina Turner's first solo album, *Tina Turns the Country On!* She reckons with Black "bros" Charley Pride and Darius Rucker, then chases ghosts into the future with Valerie June. Indeed, it is the imagination of Royster and her artists that make this music so exciting for a genre that has long been obsessed with the past. The futures conjured by June and others can be melancholy, and are not free of racism, but by centering Black folk Royster begins to understand what her daughter hears in the banjo music of Our Native Daughters and the trap beat of Lil Nas X's "Old Town Road." A Black person claiming country music may still feel a bit like a queer person coming out, but, collectively, Black artists and fans are changing what country music looks and sounds like—and who gets to love it.

FRANCESCA T. ROYSTER
CHICAGO, ILLINOIS

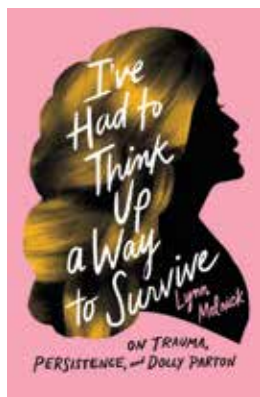
Royster is a professor of English at DePaul University, author of Sounding Like a No-No: Queer Sounds and Eccentric Acts in the Post-Soul Era and Becoming Cleopatra: The Shifting Image of an Icon, and coeditor of "Uncharted Country," a special issue of the Journal of Popular Music Studies on race and country music.

AMERICAN MUSIC SERIES
Jessica Hopper & Charles Hughes, Editors

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e-book



A moving memoir exploring how a poet found support and revival through Dolly Parton's music and story

I've Had to Think Up a Way to Survive

On Trauma, Persistence, and Dolly Parton

LYNN MELNICK

LYNN MELNICK
BROOKLYN, NEW YORK

Melnick is the author of three books of poetry and a contributor to Not That Bad: Dispatches from Rape Culture. Her poems have appeared in the New Republic, the New Yorker, and the Paris Review; her essays have appeared in Jewish Currents, LA Review of Books, and Poetry Daily.

AMERICAN MUSIC SERIES
Jessica Hopper & Charles
Hughes, Editors

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No Audio Rights Available

WHEN EVERYTHING FELL APART FOR LYNN MELNICK, SHE went to Dollywood. It was perhaps an unusual refuge. The theme park, partly owned by and wholly named for Dolly Parton, celebrates a country music legend who grew up in church and in poverty in rural Tennessee. Yet Dollywood is exactly where Melnick—a poet, urbanite, and daughter of a middle-class Jewish family—needed to be. Because Melnick, like the musician she adores, is a survivor.

In this bracing memoir, Melnick explores Parton's dual identities as feminist icon and objectified sex symbol—identities that reflect the author's own fraught history with rape culture and the grueling effort to reclaim her voice in the wake of loss and trauma. Each chapter engages with the artistry and cultural impact of one of Parton's songs, as Melnick reckons with violence, creativity, parenting, abortion, sex work, love, and the consolations and cruelties of religion. Guided by Parton's music, Melnick walks the slow path to recovery in the company of those who came before her and stand with her, as trauma is an experience both unique and universal. Candid and discerning, *I've Had to Think Up a Way to Survive* is at once a memoir and a love song—a story about one life and about an artist who has brought life to millions.

A celebration of the distinctive and politically defiant art of Black queer, cis-, and transfemmes, from the work of Janelle Monáe and Janet Mock to that of Indya Moore and Kelsey Lu



The Color Pynk

Black Femme Art for Survival

OMISE'EKE NATASHA TINSLEY

THE COLOR PYNK IS A PASSIONATE EXPLORATION OF BLACK femme poetics of survival. Sidelined by liberal feminists and invisible to mainstream civil rights movements, Black femmes spent the Trump years doing what they so often do best: creating politically engaged art, entertainment, and ideas. In the first full-length study of Black queer, cis-, and trans-femininity, Omise'eke Natasha Tinsley argues that this creative work offers a distinctive challenge to power structures that limit how we color, gender, and explore freedom.

Tinsley engages 2017–2020 Black femme cultural production that colorfully and provocatively imagines freedom in the stark white face of its impossibility. Looking to the music of Janelle Monáe and Kelsey Lu, Janet Mock's writing for the television show *Pose*, the fashion of Indya Moore and (F)empower, and the films of Tourmaline and Juliana Huxtable, as well as poetry and novels, *The Color Pynk* conceptualizes Black femme as a set of consciously, continually rescripted cultural and aesthetic practices that disrupts conventional meanings of race, gender, and sexuality. There is an exuberant defiance in queer Black femininity, Tinsley finds—so that Black femmes continue to love themselves wildly in a world that resists their joy.

OMISE'EKE NATASHA
TINSLEY
SANTA BARBARA, CALIFORNIA

*Tinsley is a professor of Black studies at the University of California, Santa Barbara. She is the author of *Beyoncé in Formation: Remixing Black Feminism*, *Thieving Sugar: Eroticism between Women in Caribbean Literature*, and *Ezili's Mirrors: Imagining Black Queer Genders*.*

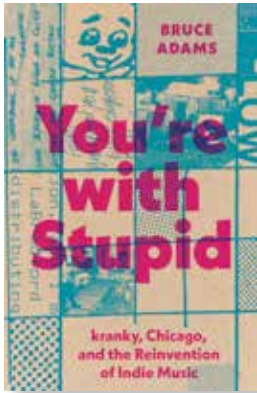
THE WILLIAM AND BETTYE
NOWLIN ENDOWMENT IN ART,
HISTORY, AND CULTURE OF
THE WESTERN HEMISPHERE

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e-book



An insider's look at how Chicago's underground music industry transformed indie rock in the 1990s

You're with Stupid

kranky, Chicago, and the Reinvention of Indie Music

BRUCE ADAMS

BRUCE ADAMS
URBANA, ILLINOIS

Adams, who has worked in the music industry since 1988, is the co-founder of kranky records, which was established in Chicago in 1993. He left kranky in 2005 and continues to work in the industry.

AMERICAN MUSIC SERIES
Jessica Hopper & Charles Hughes, Editors

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IN THE 1990S, CHICAGO WAS AT THE CENTER OF INDIE rock, propelling bands like the Smashing Pumpkins and Liz Phair to the national stage. The musical ecosystem from which these bands emerged, though, was expansive and diverse. Grunge players comingled with the electronic, jazz, psychedelic, and ambient music communities, and an inventive, collaborative group of local labels—kranky, Drag City, and Thrill Jockey, among others—embraced the new, evolving sound of indie “rock.” Bruce Adams, co-founder of kranky records, was there to bear witness.

In *You're with Stupid*, Adams offers an insider's look at the role Chicago's underground music industry played in the transformation of indie rock. Chicago labels, as Adams explains, used the attention brought by national acts to launch bands that drew on influences outside the Nirvana-inspired sound then dominating pop. The bands themselves—Labradford, Godspeed You! Black Emperor, Low—were not necessarily based in Chicago, but it was Chicago labels like kranky that had the ears and the infrastructure to do something with this new music. In this way, Chicago-shaped sounds reached the wider world, presaging the genre-blending music of the twenty-first century. From an author who helped create the scene and launched some of its best music, *You're with Stupid* is a fascinating and entertaining read.

A Pure Solar World

Sun Ra and the Birth of Afrofuturism

PAUL YOUNGQUIST

Finalist, 2016 Marfield Prize, the National Award for Arts Writing

“An excellent critical take on Sun Ra’s creation myth and its relation to broader currents of America’s postwar social imaginary.”

—*POPMATTERS*

“[Youngquist’s] writing is fired by the sense that Sun Ra’s musical metaphysic truly matters in the here and now.”—*THE WIRE*

“Youngquist’s prose is vivid and concise, making a subject some might still find forbidding anything but. A welcome invitation to the spaceways.”—*JAZZWISE*

“This book is terrific, sensational. What a delight.”—*BARRY KERNFELD, EDITOR OF THE NEW GROVE DICTIONARY OF JAZZ*

Paul Youngquist teaches English at the University of Colorado Boulder. He is the author or editor of six books, including Cyberfiction: After the Future, Monstrosities: Bodies and British Romanticism, and Race, Romanticism, and the Atlantic.

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No Audio Rights Available

How female directors, producers, and writers navigate the challenges and barriers facing female-driven projects at each stage of filmmaking in contemporary Hollywood

The Value Gap

Female-Driven Films from Pitch to Premiere

COURTNEY BRANNON DONOGHUE

COURTNEY BRANNON
DONOGHUE
DALLAS, TEXAS

*Brannon Donoghue is an assistant professor of media industry studies in the Department of Media Arts at the University of North Texas. She is the author of *Localising Hollywood and the coeditor of Digital Media Distribution: Portals, Platforms, Pipelines*.*

TEXAS FILM & MEDIA
STUDIES SERIES, TOM
SCHATZ, EDITOR

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images, 4 tables

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CONVERSATIONS ABOUT GENDER EQUITY IN THE workplace accelerated in the 2010s, with debates inside Hollywood specifically pointing to broader systemic problems of employment disparities and exploitative labor practices. Compounded by the devastating #MeToo revelations, these problems led to a wide-scale call for change. *The Value Gap* traces female-driven filmmaking across development, financing, production, film festivals, marketing, and distribution, examining the realities facing women working in the industry during this transformative moment. Drawing from five years of extensive interviews with female producers, writers, and directors at different stages of their careers, Courtney Brannon Donoghue examines how Hollywood business cultures “value” female-driven projects as risky or not bankable. Industry claims that “movies targeting female audiences don’t make money” or “women can’t direct big-budget blockbusters” have long circulated to rationalize systemic gender inequities and have served to normalize studios prioritizing the white male-driven status quo. Through a critical media industry studies lens, *The Value Gap* challenges this pervasive logic with firsthand accounts of women actively navigating the male-dominated and conglomerate-owned industrial landscape.

An examination of the art in superhero comics and how style influences comic narratives

Super Bodies

Comic Book Illustration, Artistic Styles, and Narrative Impact

JEFFREY A. BROWN

FOR MANY, THE IDEA OF COMIC BOOK ART IMPLIES SIMPLISTIC four-color renderings of stiff characters slugging it out. In fact, modern superhero comic books showcase a range of complex artistic styles, with diverse connotations. Leading comics scholar Jeffrey A. Brown assesses six distinct approaches to superhero illustration—idealism, realism, cute, retro, grotesque, and noir—examining how each visually represents the superhero as a symbolic construct freighted with meaning.

Whereas comic book studies tend to focus on text and narrative, *Super Bodies* gives overdue credit to the artwork, which is not only a principal source of the appeal of comic books but also central to the values these works embody. Brown argues that superheroes are to be taken not as representations of people but as iconic types, and the art conveys this. Even the most realistic comic illustrations are designed to suggest not persons but ideas—ideas about bodies and societies. Thus the appearance of superheroes both directly and indirectly influences the story being told as well as the opinions readers form concerning justice, authority, gender, puberty, sexuality, ethnicity, violence, and other concepts central to political and cultural life.

JEFFREY A. BROWN
BOWLING GREEN, OHIO

Brown is a professor of popular culture at Bowling Green State University. He is the author of Batman and the Multiplicity of Identity: The Contemporary Comic Book Superhero as Cultural Nexus; Love, Sex, Gender, and Superheroes; and other books on comic books and superheroes.

WORLD COMICS AND GRAPHIC
NONFICTION SERIES,
FREDERICK LUIS ALDAMA,
CHRISTOPHER GONZÁLEZ
& DEBORAH ELIZABETH
WHALEY, EDITORS

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How science fiction films in the 1950s were marketed and helped create the broader genre itself

Selling Science Fiction Cinema

Making and Marketing a Genre

J. P. TELOTTE

J. P. TELOTTE
SMYRNA, GA

*Telotte is a professor emeritus of film and media studies at the Georgia Institute of Technology. He is the author of *Animating the Science Fiction Imagination and Movies, Modernism, and the Science Fiction Pulp* and a former coeditor for the film journal *Post Script*.*

RELEASE DATE | JULY
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e-book

FOR HOLLYWOOD, THE GOLDEN AGE OF SCIENCE FICTION was also an age of anxiety. Amid rising competition, fluid audience habits, and increasing government regulation, studios of the 1950s struggled to make and sell the kinds of films that once were surefire winners. These conditions, leading media scholar J. P. Telotte argues, catalyzed the incredible rise of science fiction.

Though science fiction films had existed since the earliest days of cinema, the sci-fi genre as a whole continued to resist easy definition through the 1950s. In grappling with this developing genre, the industry began to consider new marketing approaches that viewed films as fluid texts and audiences as ever-changing. Drawing on trade reports, film reviews, press-books, trailers, and other archival materials, *Selling Science Fiction Cinema* reconstructs studio efforts to market a promising new genre and, in the process, shows how salesmanship influenced what that genre would become. Telotte uses such films as *The Thing from Another World*, *Forbidden Planet*, and *The Blob*, as well as the influx of Japanese monster movies, to explore the shifting ways in which the industry reframed the sci-fi genre to market to no-longer static audience expectations. Science fiction transformed the way Hollywood does business, just as Hollywood transformed the meaning of science fiction.

How work and capitalism inspire horror in modern film

Labors of Fear

The Modern Horror Film Goes to Work

EDITED BY AVIVA BRIEFEL AND JASON MIDDLETON

AMERICAN IDEALS POSITION WORK AS A SOURCE OF PRIDE, opportunity, and meaning. Yet the ravages of labor are constant grist for horror films. Going back decades to the mad scientists of classic cinema, the menial motel job that prepares Norman Bates for his crimes in *Psycho*, and the unemployed slaughterhouse workers of *The Texas Chain Saw Massacre*, horror movies have made the case that work is not so much a point of pride as a source of monstrosity.

Editors Aviva Briefel and Jason Middleton assemble the first study of horror's critique of labor. In the 1970s and 1980s, films such as *The Shining* and *Dawn of the Dead* responded to deindustrialization, automation, globalization, and union busting. *Labors of Fear* explores these critical frameworks and extends them in discussions of recent works such as *The Autopsy of Jane Doe*, *Midsommar*, *Survival of the Dead*, *It Follows*, *Get Out*, and *Us*. Covering films ranging from the 1970s onward, these essays address novel and newly recognized modes and conditions of labor: reproductive labor, emotion work and emotional labor, social media and self-branding, intellectual labor, service work, precarity, and underemployment. In its singular way, horror continues to make spine-tingling sense of what is most destructive in the wider sociopolitical context of US capitalism.

AVIVA BRIEFEL
YARMOUTH, MAINE

Briefel is the Edward Little Professor of the English Language and Literature and Cinema Studies at Bowdoin College and the coeditor of Horror after 9/11: World of Fear, Cinema of Terror.

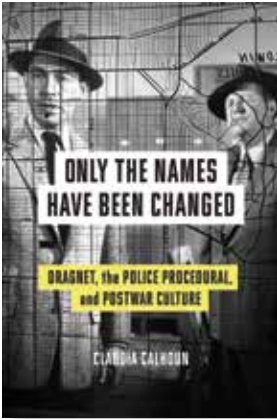
JASON MIDDLETON
FALMOUTH, MAINE

Middleton is an associate professor of English at the University of Rochester and the author of Documentary's Awkward Turn: Cringe Comedy and Media Spectatorship.

RELEASE DATE | JUNE
6 x 9 inches, 256 pages, 9 b&w images

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hardcover

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e-book



In the postwar era, the police procedural series Dragnet informed Americans on the workings of the criminal justice system and instructed them in their responsibilities as citizens

Only the Names Have Been Changed

Dragnet, the Police Procedural, and Postwar Culture

CLAUDIA CALHOUN

CLAUDIA CALHOUN
NEW YORK, NEW YORK

Calhoun is an assistant professor of visual and performing arts at Fairfield University.

RELEASE DATE | **OCTOBER**
6 x 9 inches, 216 pages, 23 b&w
photos

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e-book

AMONG SHIFTING POLITICS, TASTES, AND TECHNOLOGY IN television history, one genre has been remarkably persistent: cop shows. Claudia Calhoun returns to *Dragnet*, the pioneering police procedural and an early transmedia franchise, appearing on radio in 1949, on TV and in film in the 1950s, and in later revivals. More than a popular entertainment, *Dragnet* was a signifier of America's postwar confidence in government institutions—and a publicity vehicle for the Los Angeles Police Department.

Only the Names Have Been Changed explains how *Dragnet's* “realistic” storytelling resonated across postwar culture. Calhoun traces *Dragnet's* “semi-documentary” predecessors, and shows how Jack Webb, the creator, worked directly with the LAPD as he produced a series that would likewise inspire public trust by presenting day-to-day procedural justice, rather than shootouts and wild capers. Yet this realism also set aside the seething racial tensions of Los Angeles as it was. *Dragnet* emerges as a foundational text, one that taught audiences to see police as everyday heroes not only on TV but also in daily life, a lesson that has come under scrutiny as Americans increasingly seek to redefine the relationship between policing and public safety.

A study of the modes of predation used by and against the Sanema people of Venezuela

Predatory Economies

The Sanema and the Socialist State in Contemporary Amazonia

AMY PENFIELD

PREDATION IS CENTRAL TO THE COSMOLOGY AND LIFEWAYS of the Sanema-speaking Indigenous people of Venezuelan Amazonia, but it also marks their experience of modernity under the socialist “Bolivarian” regime and its immense oil wealth. Yet predation is not simply violence and plunder. For Sanema people, it means a great deal more: enticement, seduction, persuasion. It suggests an imminent threat but also opportunity and even sanctuary.

Amy Penfield spent two and a half years in the field, living with and learning from Sanema communities. She discovered that while predation is what we think it is—invading enemies, incursions by gold miners, and unscrupulous state interventions—Sanema are not merely prey. Predation, or appropriation without reciprocity, is essential to their own activities. They use predatory techniques of trickery in hunting and shamanism activities; in addition, they employ tactics of manipulation to obtain resources from neighbors and from the state. A richly detailed ethnography, *Predatory Economies* looks beyond well-worn tropes of activism and resistance to tell a new story of agency from an Indigenous perspective.

AMY PENFIELD
BRISTOL, UNITED KINGDOM

Penfield is a lecturer in social anthropology at the University of Bristol.

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

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How Mexican artists and intellectuals created a new identity for modern Mexico City through its ties to Aztec Tenochtitlan

Resurrecting Tenochtitlan

Imagining the Aztec Capital in Modern Mexico City

DELIA COSENTINO AND ADRIANA ZAVALA

DELIA COSENTINO
CHICAGO, ILLINOIS

Cosentino is an associate professor of Latin American art history at DePaul University. She is the author of Las joyas de Zinacantepec: Arte colonial en el Monasterio de San Miguel and was a guest editor for Artforum's Bulletin's thematic volume "Cartographic Styles and Discourse."

ADRIANA ZAVALA
MEDFORD, MASSACHUSETTS

Zavala is an associate professor of the history of art and architecture and race, colonialism, and diaspora studies at Tufts University. She is the author of Becoming Modern, Becoming Tradition: Women, Gender, and Representation in Mexican Art.

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

RELEASE DATE | JUNE
8 1/2 x 11 inches, 272 pages, 64
color and 25 b&w illustrations

AFTER ARCHAEOLOGISTS REDISCOVERED A CORNER OF the Templo Mayor in 1914, artists, intellectuals, and government officials attempted to revive Tenochtitlan as an instrument for reassessing Mexican national identity in the wake of the Revolution of 1910. What followed was a conceptual excavation of the original Mexica capital in relation to the transforming urban landscape of modern Mexico City.

Revolutionary-era scholars took a renewed interest in sixteenth century maps as they recognized an intersection between Tenochtitlan and the foundation of a Spanish colonial settlement directly over it. Meanwhile, Mexico City developed with modern roads and expanded civic areas as agents of nationalism promoted concepts like *indigenismo*, the embrace of Indigenous cultural expressions. The promotion of artworks and new architectural projects such as Diego Rivera's Anahuacalli Museum helped to make real the notion of a modern Tenochtitlan. Employing archival materials, newspaper reports, and art criticism from 1914 to 1964, *Resurrecting Tenochtitlan* connects art history with urban studies to reveal the construction of a complex physical and cultural layout for Mexico's modern capital.

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An exploration of the understudied sculpture of the Maya frontier

The Comitán Valley

Sculpture and Identity on the Maya Frontier

CAITLIN C. EARLEY

A THOUSAND YEARS AGO, THE COMITÁN VALLEY, IN THE Mexican state of Chiapas, was the western edge of the Maya world. Far from the famous power centers of the Classic period, the valley has been neglected even by specialists. Here, Caitlin C. Earley offers the first comprehensive study of sculpture excavated from the area, showcasing the sophistication and cultural vigor of a region that has largely been ignored.

Supported by the rulers of the valley's cities, local artists created inventive works that served to construct civic identities. In their depictions of warrior kings, ballgames, rituals, and ancestors, the artists of Comitán made choices that reflected political and spiritual goals and distinguished the artistic production of the Comitán Valley from that of other Maya locales. After the Maya abandoned their powerful lowland centers, those in the Comitán were maintained, a distinction from which Earley draws new insights concerning the Maya collapse. Richly illustrated with never-before-published photographs of sculptures unearthed from key archaeological sites, *The Comitán Valley* is an illuminating work of art historical recovery and interpretation.

CAITLIN C. EARLEY
SEATTLE, WASHINGTON

Earley is an assistant professor of art history at the University of Washington, Seattle.

THE LINDA SCHELE SERIES IN
MAYA AND PRE-COLUMBIAN
STUDIES

RELEASE DATE | JULY
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illustrations, 7 b&w maps

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e-book

How Dominicans contribute to Major League Baseball and what they receive in return

Pitching Democracy

Baseball and Politics in the Dominican Republic

APRIL YODER

APRIL YODER
NORWALK, CONNECTICUT

Yoder is an assistant professor of history at the University of New Haven.

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

RELEASE DATE | MARCH
6 x 9 inches, 280 pages, 18 b&w
images

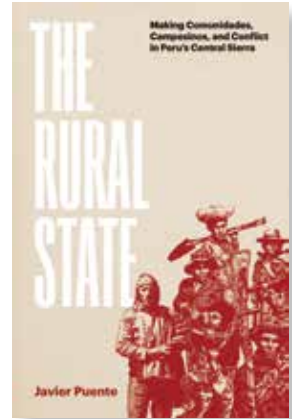
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ISBN 978-1-4773-2678-7
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e-book

FROM JUAN MARICHAL AND PEDRO MARTÍNEZ TO ALBERT Pujols and Juan Soto, Dominicans have long been among Major League Baseball's best. How did this small Caribbean nation become a hothouse of baseball talent? To many fans, the answer is both obvious and disconcerting: pro teams use their riches to develop talent abroad, creating opportunities for superhuman athletes and corrupt officials, while the rest of the population sees little benefit.

Yet this interpretation of history is incomplete. April Yoder traces how baseball has empowered Dominicans in their struggles for democracy and social justice. While the dictatorship of Rafael Trujillo saw the sport as a means of cementing its power at home and abroad, the Dominican people fashioned an emancipated civic sphere by seeing their potential for democratic success in their compatriots' baseball success. Later, Dominicans articulated demands for democracy, economic opportunity, and civil rights through successful calls for public support of amateur and professional baseball. Today, Dominicans continue to demand that incentives for the baseball industry foster human as well as economic development. A revelatory and innovative history, *Pitching Democracy* restores agency to the Dominican people and honors their true love of the game.

A study of the intersection of rural populations, state formation, and the origins of political conflict in Peru



The Rural State

Making Comunidades, Campesinos, and Conflict in Peru's Central Sierra

JAVIER PUENTE

ON THE EVE OF THE TWENTIETH CENTURY, PERU SEEMED like a profitable and yet fairly unexploited country. Both foreign capitalists and local state makers envisioned how remote highland areas were essential to a sustainable national economy. Mobilizing Andean populations lay at the core of this endeavor. In his groundbreaking book, *The Rural State*, Javier Puente uncovers the surprising and overlooked ways that Peru's rural communities formed the political nation-state that still exists today.

Puente documents how people living in the Peruvian central sierra in the twentieth century confronted emerging and consolidating powers of state and capital and engaged in an ongoing struggle over increasingly elusive subsistence and autonomies. Over the years, policy, politics, and social turmoil shaped the rural, mountainous regions of Peru until violent unrest, namely the Shining Path and other revolutionary groups, unveiled the extent, limits, and fractures of a century-long process of rural state formation. Examining the conflicts between one rural community and the many iterations of statehood in the central sierra of Peru, *The Rural State* offers a fresh perspective of how the Andes became la sierra, how pueblos became comunidades, and how indígenas became campesinos.

JAVIER PUENTE
BOSTON, MASSACHUSETTS

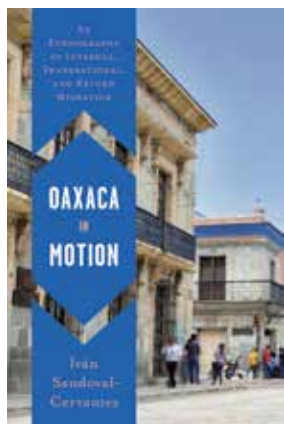
Puente is an associate professor of Latin American and Latino/a studies at Smith College.

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

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An expansive survey of the cultural fluctuations experienced by Oaxacan migrants both inside and outside of Mexico

Oaxaca in Motion

An Ethnography of Internal, Transnational, and Return Migration

IVÁN SANDOVAL-CERVANTES

IVÁN SANDOVAL-CERVANTES
LAS VEGAS, NEVADA

Sandoval-Cervantes is an assistant professor of anthropology at the University of Nevada, Las Vegas.

PACHITA TENNANT PIKE
EXCELLENCE ENDOWMENT

RELEASE DATE | **OCTOBER**
6 x 9 inches, 152 pages, 2 b&w
photos, 1 map

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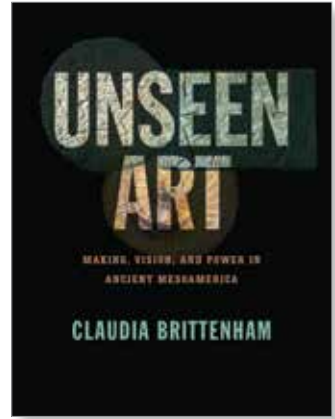
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\$27.95*
e-book

MIGRATION IS TYPICALLY SEEN AS A TRANSNATIONAL phenomenon, but it happens within borders, too. *Oaxaca in Motion* documents a revealing irony in the latter sort: internal migration often is global in character, motivated by foreign affairs and international economic integration, and it is no less transformative than its cross-border analogue.

Iván Sandoval-Cervantes spent nearly two years observing and interviewing migrants from the rural Oaxacan town of Santa Ana Zegache. Many women from the area travel to Mexico City to work as domestics, and men are encouraged to join the Mexican military to fight the US-instigated “war on drugs” or else leave their fields to labor in industries serving global supply chains. Placing these moves in their historical and cultural context, Sandoval-Cervantes discovers that migrants’ experiences dramatically alter their conceptions of gender, upsetting their traditional notions of masculinity and femininity. And some migrants bring their revised views with them when they return home, influencing their families and community of origin. Comparing Oaxacans moving within Mexico to those living along the US West Coast, Sandoval-Cervantes clearly demonstrates the multiplicity of answers to the question, “Who is a migrant?”

*An examination of how ancient
Mesoamerican sculpture was experienced by
its original audiences*



Unseen Art

Making, Vision, and Power in Ancient Mesoamerica

CLAUDIA BRITTENHAM

IN *UNSEEN ART*, CLAUDIA BRITTENHAM UNRAVELS ONE of the most puzzling phenomena in Mesoamerican art history: why many of the objects that we view in museums today were once so difficult to see. She examines the importance that ancient Mesoamerican people assigned to the process of making and enlivening the things we now call art, as well as Mesoamerican understandings of sight as an especially godlike and elite power, in order to trace a gradual evolution in the uses of secrecy and concealment, from a communal practice that fostered social memory to a tool of imperial power.

Addressing some of the most charismatic of all Mesoamerican sculptures, such as Olmec buried offerings, Maya lintels, and carvings on the undersides of Aztec sculptures, Brittenham shows that the creation of unseen art has important implications both for understanding status in ancient Mesoamerica and for analyzing art in the present. Spanning nearly three thousand years of the Indigenous art of Mexico, Guatemala, Honduras, and Belize, *Unseen Art* connects the dots between vision, power, and inequality, providing a critical perspective on our own way of looking.

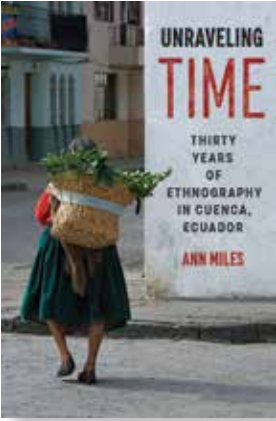
CLAUDIA BRITTENHAM
CHICAGO, ILLINOIS

Brittenham is an associate professor of ancient American art at the University of Chicago. Her most recent book is The Murals of Cacaxtla: The Power of Painting in Ancient Mexico.

JOE R. AND TERESA LONG
ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
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color and b&w photos, 36 color
and b&w illustrations, 4 maps

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A compelling chronicle of economic, political, and social development in Cuenca

Unraveling Time

Thirty Years of Ethnography in Cuenca, Ecuador

ANN MILES

ANN MILES
KALAMAZOO, MICHIGAN

Miles is a professor of anthropology and the director of the University Center for the Humanities at Western Michigan University. She is the author of From Cuenca to Queens and Living with Lupus.

JOE R. AND TERESA LOZANO
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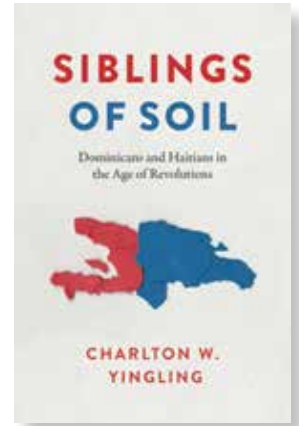
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e-book

ANN MILES HAS BEEN CHRONICLING LIFE IN THE ECUADORIAN city of Cuenca for more than thirty years. In that time, she has witnessed change after change. A large regional capital where modern trains whisk residents past historic plazas, Cuenca has invited in the world and watched as its own citizens risk undocumented migration abroad. Families have arrived from rural towns only to then be displaced from the gentrifying city center. Over time, children have been educated, streetlights have made neighborhoods safer, and remittances from overseas have helped build new homes and sometimes torn people apart. Roads now connect people who once were far away, and talking or texting on cell phones has replaced hanging out at the corner store.

Unraveling Time traces the enduring consequences of political and social movements, transnational migration, and economic development in Cuenca. Miles reckons with details that often escape less committed observers, suggesting that we learn a good deal more when we look back on whole lives. Practicing what she calls an ethnography of accrual, Miles takes a long view, where decades of seemingly disparate experiences coalesce into cultural transformation. Her approach not only reveals what change has meant in a major Latin American city but also serves as a reflection on ethnography itself.

After revolutionary cooperation between Dominican and Haitian majorities produced independence across Hispaniola, Dominican elites crafted negative myths about this era that contributed to anti-Haitianism



Siblings of Soil

Dominicans and Haitians in the Age of Revolutions

CHARLTON W. YINGLING

DESPITE THE ISLAND'S LONG-SIMMERING TENSIONS, Dominicans and Haitians once unified Hispaniola. Based on research from over two dozen archives in multiple countries, *Siblings of Soil* presents the overlooked history of their shared imperial endings and national beginnings from the 1780s to 1822. Haitian revolutionaries both inspired and aided Dominican antislavery and anti-imperial movements. Ultimately, Saint-Domingue's independence from Spain came in 1822 through unification with Haiti, as Dominicans embraced citizenship and emancipation. Their collaboration resulted in one of the most unique and inclusive forms of independence in the Americas.

Elite reactions to this era formed anti-Haitian narratives. Racial ideas permeated the revolution, Vodou, Catholicism, secularism, and even Deism. Some Dominicans reinforced Hispanic and Catholic traditions and cast Haitians as violent heretics who had invaded Dominican society, undermining the innovative, multicultural state. Two centuries later, distortions of their shared past of kinship have enabled generations of anti-Haitian policies, assumptions of irreconcilable differences, and human rights abuses.

CHARLTON W. YINGLING
LOUISVILLE, KENTUCKY

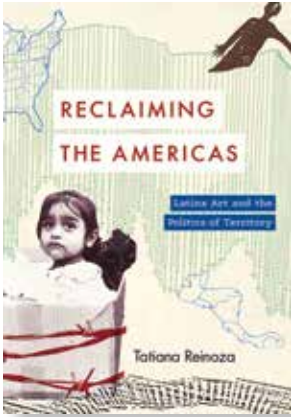
Yingling is an assistant professor at the University of Louisville. He coedited the book Free Communities of Color and the Revolutionary Caribbean.

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

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e-book



How Latinx artists around the US adopted the medium of printmaking to reclaim the lands of the Americas

Reclaiming the Americas

Latinx Art and the Politics of Territory

TATIANA REINOZA

TATIANA REINOZA
NOTRE DAME, INDIANA

Reinoza is an assistant professor of art history at the University of Notre Dame.

LATINX: THE FUTURE IS NOW, LORGIA GARCÍA-PEÑA & NICOLE GUIDOTTI-HERNÁNDEZ, EDITORS

RELEASE DATE | **APRIL**
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PRINTMAKERS HAVE CONSPIRED, HISTORICALLY, TO illustrate the maps created by European colonizers that were used to chart and claim their expanding territories. Over the last three decades, Latinx artists and print studios have reclaimed this printed art form for their own spatial discourse. This book examines the limited editions produced at four art studios around the US that span everything from sly critiques of Manifest Destiny to printed portraits of Dreamers in Texas.

Reclaiming the Americas is the visual history of Latinx printmaking in the US. Tatiana Reinoza employs a pan-ethnic comparative model for this interdisciplinary study of graphic art, drawing on art history, Latinx studies, and geography in her discussions. The book contests printmaking's historical complicity in the logics of colonization and restores the art form and the lands it once illustrated to the Indigenous, migrant, mestiza/o, and Afro-descendant people of the Americas.

How water enables Caribbean and Latinx writers to reconnect to their pasts, presents, and futures

Channeling Knowledges

Water and Afro-Diasporic Spirits in Latinx and Caribbean Worlds

REBECA L. HEY-COLÓN

WATER IS OFTEN TASKED WITH UPHOLDING DIVISION through the imposition of geopolitical borders. We saw this in the construction of the Rio Grande/Río Bravo on the US-Mexico border, as well as in how the Caribbean Sea is used to delineate the limits of US territory. By contrast, water is seen by practitioners of Afro-diasporic religions as a place of connection; it is where spiritual entities and ancestors reside, and where knowledge awaits.

Channeling Knowledges fathoms water's depth and breadth in the work of Latinx and Caribbean creators, including Mayra Santos-Febres, Rita Indiana, Gloria Evangelina Anzaldúa, and the Border of Lights collective. Combining methodologies from literary studies, anthropology, history, and religious studies, Rebeca Hey-Colón's interdisciplinary volume traces how Latinx and Caribbean cultural production draws on systems of Afro-diasporic worship—Haitian Vodou, La 21 División (Dominican Vodou), and Santería/Regla de Ocha—to channel the power of water, both salty and sweet, in sustaining connections between our past, our present, and our not-yet-imagined futures.

REBECA L. HEY-COLÓN
PHILADELPHIA, PENNSYLVANIA

Hey-Colón is an assistant professor in the Spanish department at Temple University.

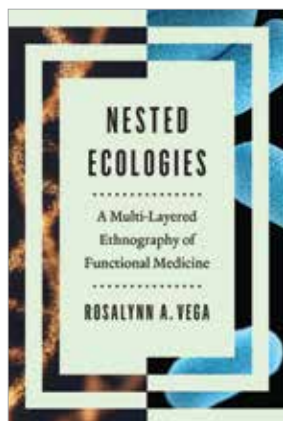
LATINX: THE FUTURE IS NOW, LORGIA GARCÍA-PEÑA & NICOLE GUIDOTTI-HERNÁNDEZ, EDITORS

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How functional medicine leverages systems biology and epigenetic science to treat the microbiome and reverse chronic disease

Nested Ecologies

A Multi-Layered Ethnography of Functional Medicine

ROSALYNN A. VEGA

ROSALYNN A. VEGA
EDINBURG, TEXAS

Vega is associate professor of medical anthropology at the University of Texas Rio Grande Valley. She is the author of No Alternative: Childbirth, Citizenship, and Indigenous Culture in Mexico.

THE WILLIAM AND BETTYE
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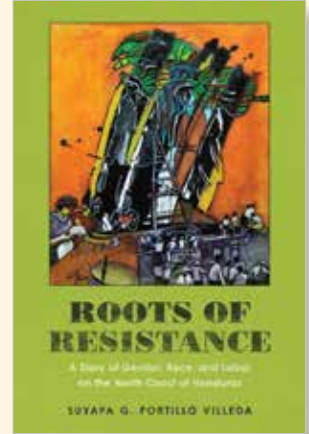
EACH BODY IS A SYSTEM WITHIN A SYSTEM—AN ECOLOGY within the larger context of social, political, economic, cultural, and environmental factors. This is one of the lessons of epigenetics, whereby structural inequalities are literally encoded in our genes. But our ecological embeddedness extends beyond DNA, for each body also teems with trillions of bacteria, yeast, and fungi, all of them imprints of our individual milieus. *Nested Ecologies* asks what it would mean to take seriously our microbial being, given that our internal ecologies are shaped by inequalities embedded in our physical and social environments.

Further, Rosalynn Vega argues that health practices focused on patients' unique biology inadvertently reiterate systemic inequities. In particular, functional medicine—which attempts to heal chronic disease by leveraging epigenetic science and treating individual microbiomes—reduces illness to problems of “lifestyle,” principally diet, while neglecting the inability of poor people to access nutrition. Functional medicine thus undermines its own critique of the economics of health care. Drawing on novel digital ethnographies and reflecting on her own experience of chronic illness, Vega challenges us to rethink not only the determinants of well-being but also what it is to be human.

Roots of Resistance

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

SUYAPA G. PORTILLO VILLEDA



Winner of the 2021 Sara A. Whaley Prize of the National Women's Studies Association (NWSA)

“Suyapa Portillo Villeda advances a bold argument about the relationship between the Honduran resistance to the destructive coup of 2009 and its roots in the deep Caribbean capitalist history of this so-called classic banana republic.”—DARÍO A. EURAQUE, TRINITY COLLEGE, AUTHOR OF *REINTERPRETING THE BANANA REPUBLIC: REGION AND STATE IN HONDURAS, 1870–1972*

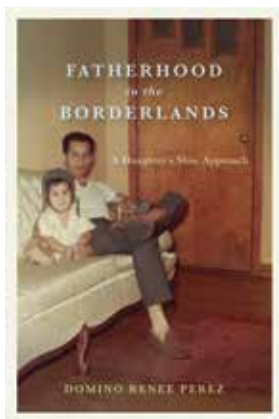
“*Roots of Resistance* offers a much-needed intersectional approach to histories of labor activism in Honduras by integrating race, class, and gender. Suyapa Portillo Villeda relates her stories with an underlying sense of urgency driven not only by her interest in documenting past struggles but also by a desire to show their relevance for the future of Honduras and Hondurans.”—JOHN SOLURI, CARNEGIE MELLON UNIVERSITY, AUTHOR OF *BANANA CULTURES: AGRICULTURE, CONSUMPTION, AND ENVIRONMENTAL CHANGE IN HONDURAS AND THE UNITED STATES*

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 Chicanx Latinx Studies at the Claremont Colleges Consortium.

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A contemplative exploration of cultural representations of Mexican American fathers in contemporary media

Fatherhood in the Borderlands

A Daughter's Slow Approach

DOMINO RENEE PEREZ

DOMINO RENEE PEREZ
AUSTIN, TEXAS

Perez is an associate professor in the department of English and the Center for Mexican American Studies at UT Austin. She is the author of There Was a Woman: La Llorona from Folklore to Popular Culture and coeditor of Race and Cultural Practice in Popular Culture.

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

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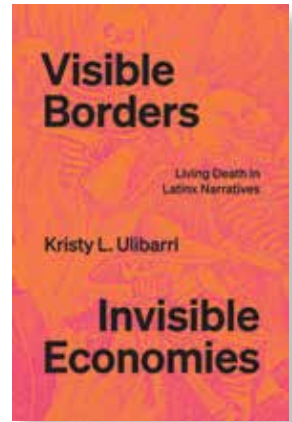
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e-book

AS A YOUNG GIRL GROWING UP IN HOUSTON, TEXAS, IN the 1980s, Domino Perez spent her free time either devouring books or watching films—and thinking, always thinking, about the media she consumed. The meaningful connections between these media and how we learn from the basis of Perez’s “slow” research approach to race, class, and gender in the borderlands. Part cultural history, part literary criticism, part memoir, *Fatherhood in the Borderlands* takes an incisive look at the value of creative inquiry while it examines the nuanced portrayal of Mexican American fathers in literature and film.

Perez reveals a shifting tension in the literal and figurative borderlands of popular narratives and shows how form, genre, and subject work to determine the roles Mexican American fathers are allowed to occupy. She also calls our attention to the cultural landscape that has allowed such a racialized representation of Mexican American fathers to continue, unopposed, for so many years. *Fatherhood in the Borderlands* brings readers right to the intersection of the white cultural mainstream in the United States and Mexican American cultural productions, carefully considering the legibility and illegibility of Brown fathers in contemporary media.

A thorough examination of the political and economic exploitation of Latinx subjects, migrants, and workers through the lens of Latinx literature, photography, and film



Visible Borders, Invisible Economies

Living Death in Latinx Narratives

KRISTY L. ULIBARRI

GLOBALIZATION IN THE UNITED STATES CAN SEEM PARADOXICAL: free trade coincides with fortification of the southern border, while immigration is reimagined as a national-security threat. US politics turn aggressively against Latinx migrants and subjects even as post-NAFTA markets become thoroughly reliant on migrant and racialized workers. But in fact, there is no incongruity here. Rather, anti-immigrant politics reflect a strategy whereby capital uses specialized forms of violence to create a reserve army of the living, laboring dead.

Visible Borders, Invisible Economies turns to Latinx literature, photography, and films that render this unseen scheme shockingly vivid. Works such as Valeria Luiselli's *Tell Me How It Ends* and Alex Rivera's *Sleep Dealer* crystallize the experience of Latinx subjects and migrants subjugated to social death, their political existence erased by disenfranchisement and racist violence while their bodies still toil in behalf of corporate profits. In Kristy Ulibarri's telling, art clarifies what power obscures: the national-security state performs anti-immigrant and xenophobic politics that substitute cathartic nationalism for protections from the free market while ensuring maximal corporate profits through the manufacture of disposable migrant labor.

KRISTY L. ULIBARRI
DENVER, COLORADO

Ulibarri is an assistant professor in the Department of English and Literary Arts at the University of Denver.

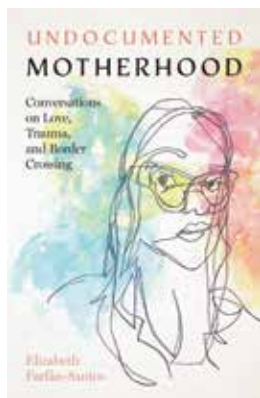
LATINX: THE FUTURE IS NOW,
Lorgia García-Peña & Nicole Guidotti-Hernández, Editors

RELEASE DATE | **NOVEMBER**
6 x 9 inches, 312 pages, 18 b&w
photos, one 8-page color insert

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hardcover

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\$34.95
e-book



An intimate portrayal of the hardships faced by an undocumented family navigating the medical and educational systems in the United States

Undocumented Motherhood

Conversations on Love, Trauma, and Border Crossing

ELIZABETH FARFÁN-SANTOS

ELIZABETH FARFÁN-SANTOS
HOUSTON, TEXAS

Farfán-Santos is a medical anthropologist and the author of Black Bodies, Black Rights: The Politics of Quilombolismo in Contemporary Brazil.

LOUANN ATKINS TEMPLE
WOMEN AND CULTURE
ENDOWMENT

RELEASE DATE | **OCTOBER**
5 1/2 x 8 1/2 inches, 176 pages, 8
b&w illustrations

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hardcover

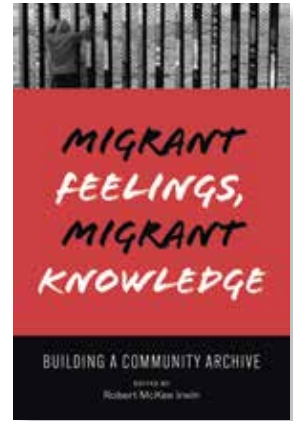
ISBN 978-1-4773-2615-2
\$24.95*
e-book

CLAUDIA GARCIA CROSSED THE BORDER BECAUSE HER toddler, Natalia, could not hear. Leaving behind everything she knew in Mexico, Claudia recounts the terror of migrating alone with her toddler and the incredible challenges she faced advocating for her daughter's health in the United States. When she arrived in Texas, Claudia discovered that being undocumented would mean more than just an immigration status—it would be a way of living, of mothering, and of being discarded by even those institutions we count on to care.

Elizabeth Farfán-Santos spent five years with Claudia. As she listened to Claudia's experiences, she recalled her own mother's story, another life molded by migration, the US-Mexico border, and the quest for a healthy future on either side. Witnessing Claudia's struggles with doctors and teachers, we see how the education and medical systems enforce undocumented status and perpetuate disability. At one point, in the midst of advocating for her daughter, Claudia suddenly finds herself struck by debilitating pain. Claudia is lifted up by her comadres, sent to the doctor, and reminded why she must care for herself.

A braided narrative that speaks to the power of stories for creating connection, this book reveals what remains undocumented in the motherhood of Mexican women who find themselves making impossible decisions and multiple sacrifices as they build a future for their families.

A collection of digital stories from the Humanizing Deportation project that reveals a uniquely expert point of view of Mexican and Central American migrant experiences: those of the migrants themselves



Migrant Feelings, Migrant Knowledge

Building a Community Archive

EDITED BY ROBERT MCKEE IRWIN

THE DIGITAL STORYTELLING PROJECT HUMANIZING DEPORTATION invites migrants to present their own stories in the world's largest and most diverse archive of its kind. Since 2017, more than 300 community storytellers have created their own audiovisual testimonial narratives, sharing their personal experiences of migration and repatriation. With *Migrant Feelings, Migrant Knowledge*, the project's coordinator, Robert Irwin, and other team members introduce the project's innovative participatory methodology, drawing out key issues regarding the human consequences of contemporary migration control regimes, as well as insights from migrants whose world-making endeavors may challenge what we think we know about migration.

In recent decades, migrants in North America have been treated with unprecedented harshness. *Migrant Feelings, Migrant Knowledge* outlines this recent history, revealing stories both of grave injustice and of seemingly unsurmountable obstacles overcome. As Irwin has long maintained, "The greatest source of expertise on the human consequences of contemporary migration control is the migrants who have experienced them," and their voices in this searing collection jump off the page and into our hearts and minds.

ROBERT MCKEE IRWIN
SACRAMENTO, CALIFORNIA

Irwin is a professor of Spanish at UC Davis. He is the author of Mexican Masculinities and Bandits, Captives, Heroines, and Saints: Cultural Icons of Mexico's Northwest Borderlands, and he is the coordinator of the Humanizing Deportation digital storytelling project.

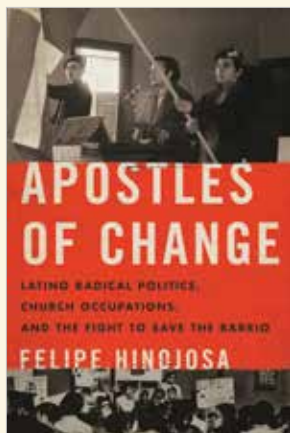
BORDER HISPANISMS,
Gabriela Méndez Cota,
Alberto Moreiras & Gareth
Williams, Editors

RELEASE DATE | NOVEMBER
6 x 9 inches, 232 pages, 15 b&w
photos

ISBN 978-1-4773-2623-7
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hardcover

ISBN 978-1-4773-2625-1
\$29.95*
e-book



Apostles of Change

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

FELIPE HINOJOSA

Winner of the Texas Association of Chicanos in Higher Education Inaugural Book Award

“Written in clear and engaging prose, Hinojosa’s *Apostles of Change* is an important work that teaches us that people can be agents in the creation of a brighter future for themselves and their community.”

—WESTERN HISTORICAL QUARTERLY

“One of the exciting new changes in this historiography is the increased study of religion, especially the link between religion and community activism. A new generation of historians is leading the way, and Felipe Hinojosa is a key member of this vanguard.”

—PROJECT MUSE

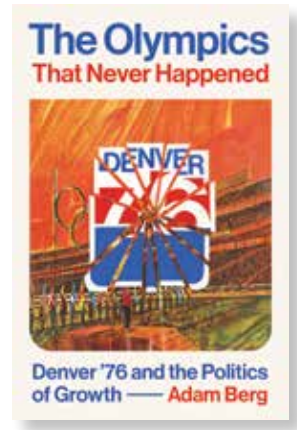
Felipe Hinojosa is an associate professor of history at Texas A&M University and the author of Latino Mennonites: Civil Rights, Faith, and Evangelical Culture and coeditor of Faith and Power: Latino Religious Politics Since 1945.

RELEASE DATE | **SEPTEMBER**
6 x 9 inches, 238 pages, 26 b&w
photos, 4 maps

ISBN 978-1-4773-2199-7
\$29.95* | £22.99 | C\$36.95
paperback

ISBN 978-0-292-2201-7
\$29.95*
e-book

A look back at how powerful politicians, business leaders, and a diverse cast of activists used a thwarted Olympics to shape the state of Colorado and the city of Denver



The Olympics That Never Happened

Denver '76 and the Politics of Growth

ADAM BERG

IF YOU DON'T RECALL THE 1976 DENVER OLYMPIC GAMES, it's because they never happened. The Mile-High City won the right to host the winter games and then was forced by Colorado citizens to back away from its successful Olympic bid through a statewide referendum. Adam Berg details the powerful Colorado regime that gained the games for Denver and the grassroots activism that brought down its Olympic dreams, and he explores the legacy of this milestone moment for the games and politics in the United States.

The ink was hardly dry on Denver's host agreement when Mexican American and African American urbanites, white middle-class environmentalists, and fiscally concerned local politicians realized opposition to the Olympics provided them new political openings. The Olympics quickly became a platform for taking stands on a range of issues, from conservation to urban livability to the very idea of growth, which for decades had been unquestioned in Colorado. *The Olympics That Never Happened* argues that hostility to the Olympics galvanized and empowered diverse citizens in a major US city, with long-term ramifications for Colorado and political activism elsewhere. The Olympics themselves were changed forever, compelling organizers to take seriously competing interests from subgroups within their communities.

ADAM BERG
GREENSBORO,
NORTH CAROLINA

Berg is an academic professional assistant professor in the Department of Kinesiology at the University of North Carolina Greensboro.

TERRY AND JAN TODD SERIES
ON PHYSICAL CULTURE AND
SPORTS

RELEASE DATE | FEBRUARY
6 x 9 inches, 342 pages, 19 b&w
photos

ISBN 978-1-4773-2645-9
\$40.00* | £32.00 | C\$49.95
hardcover

ISBN 978-1-4773-2647-3
\$40.00*
e-book

*An intimate retelling of Lyndon B. Johnson's politics and presidency
by one of his closest advisors, Horace Busby*

The Thirty-First of March

An Intimate Portrait of Lyndon Johnson

HORACE BUSBY

HORACE BUSBY
(1924–2000)

Busby served as a speechwriter and advisor to Lyndon Johnson during LBJ's time in the House, the Senate, and the White House, where he was secretary of the cabinet from 1963 to 1965. Busby was born in Fort Worth and attended the University of Texas.

BRIDWELL TEXAS HISTORY
SERIES

RELEASE DATE | JULY
5 1/2 x 8 1/2 inches, 296 pages, 16
photos

ISBN 978-1-4773-2747-0
\$19.95 | £16.99 | C\$24.95
paperback

ISBN 978-1-4773-2749-4
\$19.95
e-book

HORACE BUSBY WAS ONE OF LBJ'S MOST TRUSTED advisors; their close working and personal relationship spanned twenty years. In *The Thirty-First of March* he offers an indelible portrait of a president and a presidency at a time of crisis. From the aftereffects of the Kennedy assassination, when Busby was asked by the newly sworn-in president to sit by his bedside during his first troubled nights in office, to the concerns that defined the Great Society—civil rights, the economy, social legislation, housing, and the Vietnam War—Busby not only articulated and refined Johnson's political thinking, he also helped shape the most ambitious, far-reaching legislative agenda since FDR's New Deal.

Here is Johnson the politician, Johnson the schemer, Johnson who advised against JFK's choice of an open limousine that fateful day in Dallas, and Johnson the father, sickened by the deaths of young men fighting and dying in Vietnam on his orders. *The Thirty-First of March* is a rare glimpse into the inner sanctum of Johnson's presidency, as seen through the eyes of one of the people who understood him best.

How China's borderlands transformed politically and culturally throughout the twentieth and twenty-first centuries

Shifting Sands

Landscape, Memory, and Commodities in China's Contemporary Borderlands

XIAOXUAN LU

CHINA'S LAND BORDERS, SHARED WITH FOURTEEN OTHER nations, are the world's longest. Like all borders, they are not just lines on a map but also spaces whose histories and futures are defined by their frontier status. An ambitious appraisal of China's borderlands, *Shifting Sands* addresses the full scope and importance of these regions, illustrating their transformation from imperial backwaters to hotbeds of resource exploitation and human development in the age of neoliberal globalization.

Xiaoxuan Lu brings to bear an original combination of archival research, fieldwork, cartography, and landscape analysis, broadening our understanding of the political economy and cultural changes in China's borderlands in the twentieth and twenty-first centuries. While conventional wisdom looks to the era of Deng Xiaoping for China's "opening," Lu shows the integration of China's borderlands into national and international networks from Sun Yat-sen onward. Yet, while the state has left a firm imprint on the borderlands, they were hardly created by China alone. As the Chinese case demonstrates, all borderlands are transnational, their physical and socioeconomic landscapes shaped by multidirectional flows of materials, ideas, and people.

XIAOXUAN LU
HONG KONG ISLAND, HONG KONG

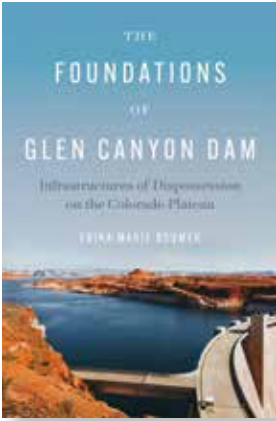
Lu is an assistant professor in the Division of Landscape Architecture at the University of Hong Kong. She is the coauthor of From Crisis to Crisis, Interstitial Hong Kong, and Critical Landscape Planning during the Belt and Road Initiative.

LATERAL EXCHANGES:
ARCHITECTURE, URBAN
DEVELOPMENT, AND
TRANSNATIONAL PRACTICES,
FELIPE CORREA, BRUNO
CARVALHO & ALISON
ISENBERG, EDITORS

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and 49 b&w illustrations

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\$50.00
PDF e-book



A history of the social inequalities at work in and perpetuated by the construction of the Glen Canyon Dam

The Foundations of Glen Canyon Dam

Infrastructures of Dispossession on the Colorado Plateau

ERIKA MARIE BSUMEK

ERIKA MARIE BSUMEK
AUSTIN, TEXAS

Bsumek is an associate professor of history at UT Austin. She is the author of the award-winning Indian-made: Navajo Culture in the Marketplace, 1848–1960 and the coeditor of Nation States and the Global Environment: New Approaches to International Environmental History.

ENVIRONMENTAL STUDIES
ENDOWMENT (NEH)

RELEASE DATE | FEBRUARY
6 x 9 inches, 336 pages, 18 b&w
photos, 8-page color insert

ISBN 978-1-4773-0381-8
\$45.00* | £36.00 | C\$55.95
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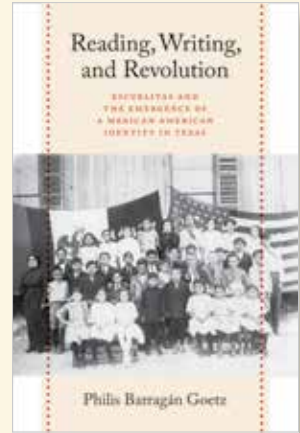
THE SECOND HIGHEST CONCRETE-ARCH DAM IN THE UNITED States, Glen Canyon Dam was built to control the flow of the Colorado River throughout the Western United States. Completed in 1966, the dam continues to serve as a water storage facility and to generate hydroelectric power for use across the American West. More than a massive piece of physical infrastructure and an engineering feat, the dam also exposes the cultural structures and complex regional power relations that both relied on Indigenous knowledge and labor while simultaneously dispossessing the Indigenous communities of their land and resources across the Colorado Plateau.

Erika Marie Bsumek reorients the story of the dam to reveal a pattern of Indigenous erasure by weaving together the stories of religious settlers and Indigenous peoples, engineers and biologists, and politicians and spiritual leaders. Infrastructures of dispossession teach us that we cannot tell the stories of religious colonization, scientific exploration, regional engineering, environmental transformation, or political deal-making as disconnected from Indigenous history. This book is a provocative and essential piece of modern history, particularly as water in the West becomes increasingly scarce and fights over access to it unfold.

Reading, Writing, and Revolution

Escuelitas and the Emergence of a Mexican American Identity in Texas

PHILIS M. BARRAGÁN GOETZ



Winner of the 2022 Book Award from the National Association
for Chicana and Chicano Studies

“A trailblazing study on how Mexican Americans have relied on any tools available to create a more inclusive educational system for themselves and their community.”—*NEW BOOKS IN LATINO STUDIES*

“A must-read for those interested in education history, Mexican American history, borderlands history, and the history of civil rights activism.”—*HISTORY OF EDUCATION QUARTERLY*

“A major contribution to the historiography of Mexican American education in the United States.”—*SOUTHWESTERN HISTORICAL QUARTERLY*

Barragán Goetz is an assistant professor of history at Texas A&M University-San Antonio.

RELEASE DATE | **SEPTEMBER**
6 x 9 inches, 248 pages, 15 b&w
photos, 2 maps

ISBN 978-1-4773-2092-1
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paperback

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e-book



The grassroots queer activism and legal challenges that led to a landmark Supreme Court decision in favor of gay and lesbian equality

Before *Lawrence v. Texas*

The Making of a Queer Social Movement

WESLEY G. PHELPS

WESLEY G. PHELPS
DENTON, TEXAS

Phelps is an associate professor of history at the University of North Texas and the author of A People's War on Poverty: Urban Politics and Grassroots Activists in Houston.

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

RELEASE DATE | FEBRUARY
6 x 9 inches, 344 pages, 18 b&w
photos

ISBN 978-1-4773-2232-1
\$45.00* | £36.00 | C\$55.95
hardcover

ISBN 978-1-4773-2666-4
\$45.00*
e-book

IN 2003 THE US SUPREME COURT OVERTURNED ANTI-SODOMY laws across the country, ruling in *Lawrence v. Texas* that the Constitution protects private consensual sex between adults. To some, the decision seemed to come like lightning from above, altering the landscape of America's sexual politics all at once. In actuality, many years of work and organizing led up to the legal case, and the landmark ruling might never have happened were it not for the passionate struggle of Texans who rejected their state's discriminatory laws.

Before Lawrence v. Texas tells the story of the long, troubled, and ultimately hopeful road to constitutional change. Wesley G. Phelps describes the achievements, setbacks, and unlikely alliances along the way. Over the course of decades, and at great risk to themselves, gay and lesbian Texans and their supporters launched political campaigns and legal challenges, laying the groundwork for *Lawrence*. Phelps shares the personal experiences of the people and couples who contributed to the legal strategy that ultimately overturned the state's discriminatory law. Even when their individual court cases were unsuccessful, justice seekers and activists collectively influenced public opinion by insisting that their voices be heard. Nine Supreme Court justices ruled, but it was grassroots politics that vindicated the ideal of equality under the law.

A collection of essays about Armenian identity and belonging in the diaspora

We Are All Armenian

Voices from the Diaspora

EDITED BY ARAM MRJOIAN

IN THE CENTURY SINCE THE ARMENIAN GENOCIDE, Armenian survivors and their descendants living in North America have written of a vast range of experiences using storytelling and activism, two important aspects of Armenian culture. Wrestling with questions of home and self, diasporan Armenian writers bear the burden of repeatedly telling their history, as it remains widely erased and obfuscated. Telling this history requires a tangled balance of contextualizing the past and reporting on the present, of respecting a culture even while feeling lost within it.

We Are All Armenian brings together established and emerging Armenian authors to reflect on the complications of Armenian ethnic identity today. These personal essays elevate diasporic voices that have been historically silenced inside and outside of their communities, including queer, multiracial, and multi-ethnic writers. The eighteen contributors to this contemporary anthology explore issues of displacement, assimilation, inheritance, and broader definitions of home. Many of them question what it is to be Armenian enough through engaging creative nonfiction writing that expresses the muffled perspectives inside an often unacknowledged community.

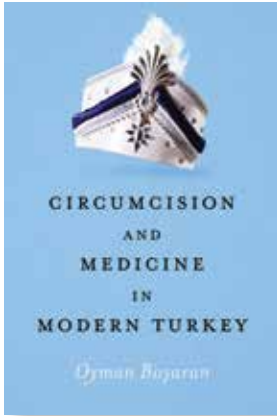
ARAM MRJOIAN
ANN ARBOR, MICHIGAN

Mrjoian is an editor-at-large at the Chicago Review of Books, an associate fiction editor at Guernica, and a 2022 Creative Armenia-AGBU Fellow.

RELEASE DATE | MARCH
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hardcover

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\$35.00
e-book



Investigates how the expansion of modern medicine in Turkey transformed young boys' experiences of circumcision

Circumcision and Medicine in Modern Turkey

OYMAN BAŞARAN

OYMAN BAŞARAN
PORTLAND, MAINE

Başaran is an assistant professor of sociology at Bowdoin College.

RELEASE DATE | MARCH
6 x 9 inches, 208 pages, 1 b&w image

ISBN 978-1-4773-2702-9
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hardcover

ISBN 978-1-4773-2704-3
\$55.00
e-book

IN TURKEY, CIRCUMCISION IS VIEWED AS BOTH A RELIGIOUS obligation and a rite of passage for young boys, as communities celebrate the ritual through gatherings, gifts, and special outfits. Yet the procedure is a potentially painful and traumatic ordeal. With the expansion of modern medicine, the social position of *sünnetçi* (male circumcisers) became subject to the institutional arrangements of Turkey's evolving health care and welfare system. In the transition from traditional itinerant circumcisers to low-ranking health officers in the 1960s and hospital doctors in the 1990s, the medicalization of male circumcision has become entangled with state formation, market fetishism, and class inequalities.

Based on Oyman Başaran's extensive ethnographic and historical research, *Circumcision and Medicine in Modern Turkey* is a close examination of the socioreligious practice of circumcision in twenty-five cities and their outlying towns and villages in Turkey. By analyzing the changing subjectivity of medical actors who seek to alleviate suffering in male circumcision, Başaran offers a psychoanalytically informed alternate approach to the standard sociological arguments surrounding medicalization and male circumcision.

An examination of Arab asylum seekers who feel compelled to package their tales of disenfranchisement and suffering to satisfy a deeply reluctant immigration system



The Right Kind of Suffering

Gender, Sexuality, and Arab Asylum Seekers in America

RHODA KANAANEH

FROM THE OVERLOADED COURTS WITH THEIR CONSTANTLY changing dates and appointments to the need to prove oneself the “right” kind of asylum seeker, the asylum system in the United States is an exacting and drawn-out immigration process that itself results in suffering. When anthropologist Rhoda Kanaaneh became a volunteer interpreter for Arab asylum seekers, she discovered how applicants learned to craft a specific narrative to satisfy the system’s requirements.

Kanaaneh tells the stories of four Arab asylum seekers who sought protection in the United States on the basis of their gender or sexuality: Saud, who relived painful memories of her circumcision and police harassment in Sudan and then learned to number and sequence these recollections; Fatima, who visited doctors and therapists in order to document years of spousal abuse without over-emphasizing her resulting mental illness; Fadi, who highlighted the homophobic motivations that provoked his arrest and torture in Jordan, all the while omitting connected issues of class and racism; and Marwa, who showcased her private hardships as a lesbian in a Shiite family in Lebanon and downplayed her environmental activism. *The Right Kind of Suffering* is a compelling portrait of Arab asylum seekers whose success stories stand in contrast with those whom the system failed.

RHODA KANAANEH
BROOKLYN, NEW YORK

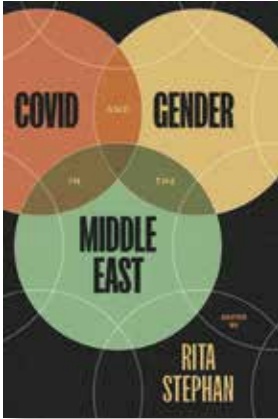
Kanaaneh has taught anthropology and gender and sexuality studies at Columbia University, American University, and New York University. She is the editor of Displaced at Home: Ethnicity and Gender Among Palestinians in Israel and author of Surrounded: Palestinian Soldiers in the Israeli Military and Birthing the Nation: Strategies of Palestinian Women in Israel.

RELEASE DATE | JANUARY
6 x 9 inches, 216 pages

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\$29.95*
e-book



A comprehensive study of the gendered economic and social impacts of the COVID-19 pandemic in the Middle East and North Africa

COVID and Gender in the Middle East

EDITED BY RITA STEPHAN

RITA STEPHAN
BETHESDA, MARYLAND

Stephan is a research fellow at North Carolina State University and the Regional Coordinator for Religious and Ethnic Minorities at USAID. She is the coeditor of In Line with the Divine: The Struggle for Gender Equality in Lebanon and Women Rising: In the Arab Spring and Beyond.

RELEASE DATE | FEBRUARY
6 x 9 inches, 304 pages, 2 b&w
photos

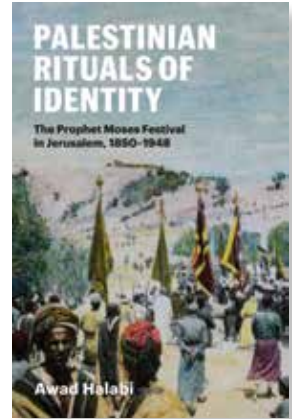
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hardcover

ISBN 978-1-4773-2654-1
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e-book

AS THE CORONAVIRUS RAVAGES THE GLOBE, ITS AFTERMATHS have brought gender inequalities to the forefront of many conversations. Countries in the Middle East and North Africa have been slow to prepare for, adapt to, and mitigate the COVID-19 health crisis and its impacts on governance, economics, security, and social roles. Women's physical well-being, social safety nets, and economic participation have been disproportionately affected, and with widespread shutdowns and capricious social welfare programs, they are exiting the workplace and the classroom, carrying the caregiving burden.

With feminist foregrounding, Rita Stephan's collection *COVID and Gender in the Middle East* gathers an impressive group of local scholars, activists, and policymakers. The book examines a range of national and localized responses to gender-specific issues around COVID's health impact and the economic fallout and resulting social vulnerabilities, including the magnified marginalization of Syrian refugees; the inequitable treatment of migrant workers in Bahrain; and the inadequate implementation of anti-domestic violence legislation in Morocco. An essential global resource, this book is the first to provide empirical evidence of COVID's gendered effects.

*An innovative approach to modern
Palestinian history as viewed through a study
of the Prophet Moses festival from the mid-
nineteenth to the mid-twentieth century*



Palestinian Rituals of Identity

The Prophet Moses Festival in Jerusalem, 1850–1948

AWAD HALABI

MEMBERS OF PALESTINE'S MUSLIM COMMUNITY HAVE long honored al-Nabi Musa, or the Prophet Moses. Since the thirteenth century, they have celebrated at a shrine near Jericho believed to be the location of Moses's tomb; in the mid-nineteenth century, they organized a civic festival in Jerusalem to honor this prophet. Considered one of the most important occasions for Muslim pilgrims in Palestine, the Prophet Moses festival yearly attracted thousands of people who assembled to pray, conduct mystical forms of worship, and hold folk celebrations.

Palestinian Rituals of Identity takes an innovative approach to the study of Palestine's modern history by focusing on the Prophet Moses festival from the late Ottoman period through the era of British rule. Halabi explores how the festival served as an arena of competing discourses, with various social groups attempting to control its symbols. Tackling questions about modernity, colonialism, gender relations, and identity, Halabi recounts how peasants, Bedouins, rural women, and Sufis sought to influence the festival even as Ottoman authorities, British colonists, Muslim clerics, and Palestinian national leaders did the same. Drawing on extensive research in Arabic newspapers and Islamic and colonial archives, Halabi reveals how the festival has encapsulated Palestinians' responses to modernity, colonialism, and the nation's growing national identity.

AWAD HALABI
KETTERING, OHIO

Halabi is an associate professor of history and religion at Wright State University, with a PhD in Near and Middle Eastern civilizations from the University of Toronto.

RELEASE DATE | JANUARY
6 x 9 inches, 336 pages, 10 b&w
photos, 1 map

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hardcover

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e-book

How the notion of unique eras influenced the Roman view of time and the narration of history from various perspectives

Saeculum

Defining Historical Eras in Ancient Roman Thought

PAUL HAY

PAUL HAY
HAMPDEN-SYDNEY, VIRGINIA

Hay is a visiting assistant professor in classics at Hampden-Sydney College. He has published articles in Classical Journal, New England Classical Journal, and Syllecta Classica.

CLASSICS AND THE ANCIENT
WORLD ENDOWMENT (NEH)

RELEASE DATE | AUGUST
6 x 9 inches, 280 pages

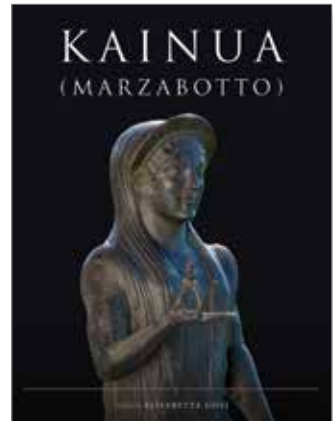
ISBN 978-1-4773-2739-5
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hardcover

ISBN 978-1-4773-2741-8
\$55.00
e-book

THE VICTORIAN ERA. THE AGE OF ENLIGHTENMENT. THE post-9/11 years. We are accustomed to demarcating history, fencing off one period from the next. But societies have not always operated in this way. Paul Hay returns to Rome in the first century BCE to glimpse the beginnings of periodization as it is still commonly practiced, exploring how the ancient Romans developed a novel sense of time and used it to construct their views of the past and of the possibilities of the future.

It was the Roman general Sulla who first sought to portray himself as the inaugurator of a new age of prosperity, and through him Romans adopted the Etruscan term *saeculum* to refer to a unique era of history. Romans went on to deepen their investment in periodization by linking notions of time to moments of catastrophe, allowing them to conceptualize their own epoch and its conclusion, as in the literature of Vergil and Horace. Periodization further introduced the idea of specific agents of change into Roman thought—agents that were foundational to narratives of progress and decline. An eye-opening account, *Saeculum* describes nothing less than an intellectual and cognitive revolution that fundamentally reorganized the meanings of history and time.

Leading scholars examine Etruscan culture and society through recent archaeological findings in Kainua



Kainua (Marzabotto)

EDITED BY ELISABETTA GOVI

THIS VOLUME BRINGS TOGETHER LEADING SCHOLARS OF Etruria to provide up-to-date findings from the key archaeological site of Kainua. Located in what is now the Italian town of Marzabotto, Kainua is the only Etruscan site whose complete urban layout has been preserved, making it possible to trace houses, roads, drainage systems, cemeteries, craft workshops, and an acropolis.

Under excavation since the 1850s, Kainua offers a trove of insights into Etruscan culture and society. The volume's editor, Elisabetta Govi, and her fellow experts examine the material evidence underlying our understanding of the history, economy, religion, and social structures of Kainua, including trade routes that linked the city with the wider Mediterranean. Particularly exciting are recent discoveries of sanctuaries dedicated to Tinia and Uni, analogous to the Greek Zeus and Hera, which provide new information about Etruscan cults. *Kainua (Marzabotto)* also draws on the latest research to reconstruct the city's foundation rites, a sacred charter, and urban plan. Finally, the authors explore the site's archaeological history, discussing new knowledge made possible since the introduction of modern techniques of remote sensing and 3D modeling.

ELISABETTA GOVI
BOLOGNA, ITALY

Govi is a professor of Etruscology at the Università di Bologna and the director of excavations at Marzabotto (Kainua). She directs several research projects on the Etruscan territory of the Po Valley.

CITIES AND COMMUNITIES OF THE ETRUSCANS
Nancy Thomson de Grummond & Lisa C. Pieraccini, Editors

CLASSICS AND THE ANCIENT WORLD ENDOWMENT (NEH)

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An in-depth and multiperspectival look at the Astros' sign-stealing scandal and its roots in the culture of baseball fandom

Astros and Asterisks

Houston's Sign-Stealing Scandal Explained

EDITED BY JONATHAN SILVERMAN

JONATHAN SILVERMAN
ARLINGTON, MASSACHUSETTS

Silverman is a professor of English at UMass Lowell. He is the coauthor of Johnny Cash International: How and Why the World Loves the Man in Black and author of Nine Choices: Johnny Cash and American Culture.

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IN 2017 THE HOUSTON ASTROS WON THEIR FIRST WORLD Series title, a particularly uplifting victory for the city following Hurricane Harvey. But two years later, the feel-good energy was gone after *The Athletic* revealed that the Astros had stolen signs from opposing catchers during their championship season, perhaps even during the playoffs and World Series. Their methods were at once high-tech and crude: staff took video of opponents' pitching signals and transmitted the footage in real time to the Astros' dugout, where players banged on trash cans to signal to their teammates at bat which pitches were coming their way. Wry observers labeled them the Asterisks, pointing to the title that no longer seemed so earned.

Astros and Asterisks examines the scandal from historical, journalistic, legal, ethical, and cultural perspectives. Authors delve into the Astros' winning-above-all attitude, cultivated by a former McKinsey consultant; the significance of hiring a pitcher recently suspended for domestic abuse; the career-ending effects of the Astros' transgression on opposing players; and the ethically fraught choices necessary to participate in sign-stealing. Ultimately, it links the Astros' choices to the sporting world's obsession with analytics. What emerges is a sobering tale about the impact of new technology on a game whose romanticized image feels increasingly incongruous with its reality in the era of big data and video.

A stirring memoir of liberal politics and personal reflection through years in Texas public service



Hope and Hard Truth

A Life in Texas Politics

MARY BETH ROGERS

MARY BETH ROGERS HAS LED AN EVENTFUL LIFE ROOTED in the weeds of Texas politics, occasionally savoring a few victories—particularly the 1990 governor's race when, as campaign manager for Ann Richards, she did the impossible and put a Democratic woman in office. She also learned to absorb her losses—after all, she was a liberal feminist in America's most aggressively conservative state.

Rogers's road to a political life was complex. Candidly and vulnerably, she shares both public and private memories of how she tried to maintain a rich family life with growing children and a husband with a debilitating illness. She goes on to provide an insider's account of her experiences as Richards's first chief of staff while weaving her way through the highs and lows of political intrigue and legislative maneuvering.

Reflecting on her family heritage and nascent spiritual quest, Rogers discovers a reality at once sobering and invigorating: nothing is ever completely lost or completely won. It is a constant struggle to create humane public policies built on a foundation of fairness and justice—particularly in her beloved Texas.

MARY BETH ROGERS
DALLAS, TEXAS

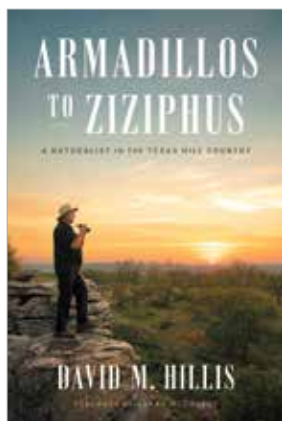
Rogers served as Ann Richards's campaign manager and chief of staff, a television executive, college professor, and government official. She is the author of several books, including Barbara Jordan: American Hero and Turning Texas Blue: What It Will Take to Break the GOP Grip on America's Reddest State.

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A collection of essays on the ecology, biodiversity, and restoration of the Texas Hill Country by the director of the University of Texas Biodiversity Center

Armadillos to Ziziphus

A Naturalist in the Texas Hill Country

DAVID M. HILLIS; FOREWORD BY HARRY W. GREENE

DAVID M. HILLIS
PONTOTOC, TEXAS

Hillis is the director of the Biodiversity Center at the University of Texas at Austin's College of Natural Sciences. He was awarded a MacArthur Fellowship in 1999 and was elected to the US National Academy of Sciences in 2008. He is also known for his discovery of numerous new species, including Austin's iconic Barton Springs Salamander.

HARRY W. GREENE
ITHACA, NEW YORK

Greene is a professor of ecology and evolutionary biology at Cornell University and the author of Tracks and Shadows: Field Biology as Art, among other books.

THE CORRIE HERRING HOOKS
SERIES

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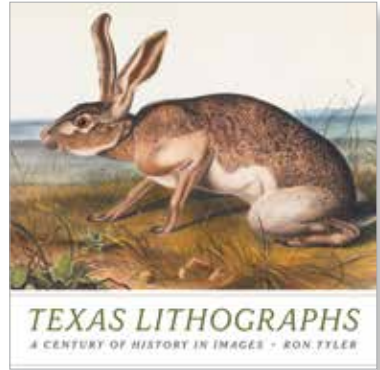
FOR MOST OF FIVE DECADES, EVOLUTIONARY BIOLOGIST David Hillis has studied the biodiversity of the Texas Hill Country. Since the 1990s, he has worked to restore the natural beauty and diversity of his Mason County ranch, the Double Helix. In his excursions around his ranch and across the Edwards Plateau, Hillis came to realize how little most people know about the plants and animals around them or their importance to our everyday lives. He began thinking about how natural history is connected to our enjoyment of life, especially in a place as beautiful and beloved as the Hill Country, which, not coincidentally, happens to be one of the most biodiverse parts of Texas.

Featuring short nontechnical essays accompanied by vivid color photos, *Armadillos to Ziziphus* is a charming and casual introduction to the environment of the region. Whether walking the pasture with his Longhorn cattle, explaining the ecological significance of microscopic organisms in springtime mud puddles, or marveling at the local *Ziziphus* (aka Lotebush, a spiny shrub), Hillis guides first-time visitors and long-term residents alike in an appreciation for the Hill Country's natural beauty and diversity.

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Texas Lithographs

A Century of History in Images

RON TYLER

WESTWARD EXPANSION IN THE UNITED STATES WAS DEEPLY intertwined with the technological revolutions of the nineteenth century, from telegraphy to railroads. Among the most important of these, if often forgotten, was the lithograph. Before photography became a dominant medium, lithography—and later, chromolithography—enabled inexpensive reproduction of color illustrations, transforming journalism and marketing and nurturing, for the first time, a global visual culture. One of the great subjects of the lithography boom was an emerging Euro-American colony in the Americas: Texas.

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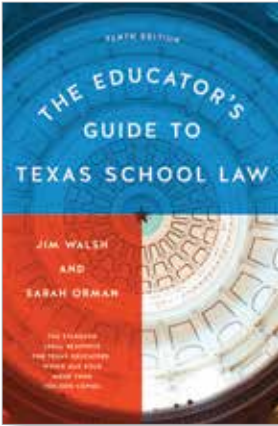
The author or coauthor of numerous works of visual history, Tyler is the retired director of the Amon Carter Museum of American Art in Fort Worth. He formerly served as director of the Texas State Historical Association, Professor of History at the University of Texas at Austin, and editor of the Southwestern Historical Quarterly and The New Handbook of Texas.

CHARLES N. PROTHRO
TEXANA ENDOWMENT

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THIS TENTH EDITION OF *THE EDUCATOR'S GUIDE* OFFERS an authoritative source on Texas school law through the 2021 legislative sessions. Intended for educators, school board members, attorneys, and taxpayers, it explains what the law is and what the implications are for effective school operations, helps professional educators avoid expensive and time-consuming lawsuits by taking effective preventive action, and is an especially valuable resource for school law courses and staff development sessions.

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An introduction to what every law student and practitioner needs to know about legal reasoning



Sharpening the Legal Mind

How to Think Like a Lawyer

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WILLIAM POWERS JR.
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Powers was a legal scholar, teacher, and the 28th president of UT Austin. He investigated the corruption of Houston-based Enron and outlined his findings in the "Powers Report."

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Deigh is a professor of law and philosophy in UT Austin's School of Law. He is the author of The Sources of Moral Agency, Emotions, Values and the Law, From Psychology to Morality, and An Introduction to Ethics.

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