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BOOKS FOR
THE TRADE

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

From a Taller Tower

The Rise of the American Mass Shooter

SEAMUS MCGRAW

SEAMUS MCGRAW
STROUDSBURG, PENNSYLVANIA

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

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

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hardcover

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e-book

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

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

From *From a Taller Tower*

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

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

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

A Single Star and Bloody Knuckles

A History of Politics and Race in Texas

BILL MINUTAGLIO

BILL MINUTAGLIO
AUSTIN, TEXAS

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

THE TEXAS BOOKSHELF

RELEASE DATE | MAY
6.2 x 9 inches, 456 pages, 40 b&w photos

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e-book

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

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

From *A Single Star and Bloody Knuckles*

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

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

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

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

Seeing Sideways

A Memoir of Music and Motherhood

KRISTIN HERSH

KRISTIN HERSH
CARDIFF, CALIFORNIA

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

AMERICAN MUSIC SERIES

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e-book

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

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

From *Seeing Sideways*

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

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

Coming, baby.

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

Pretty rain, huh?

A soft, pink nightlight shone on his smile.

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

A Singing Army

Zilphia Horton and the Highlander Folk School

KIM RUEHL

KIM RUEHL
ASHEVILLE, NORTH CAROLINA

Kim Ruehl is a former editor-in-chief of roots music magazine No Depression. Her work has been published by Billboard, NPR Music, Columbia Journalism Review, CNN, and others. She has contributed chapters to volumes about Bob Dylan and other topics in American folk and roots music.

RELEASE DATE | MARCH
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e-book

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

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

From *A Singing Army*

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

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

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

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

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

We.

Will.

Overcome.

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

Far from Respectable

DANIEL OPPENHEIMER

DANIEL OPPENHEIMER
AUSTIN, TEXAS

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

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e-book

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

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

From *Far from Respectable*

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

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

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

Why Solange Matters

STEPHANIE PHILLIPS

STEPHANIE PHILLIPS
LONDON, ENGLAND

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

MUSIC MATTERS

RELEASE DATE | APRIL
5 x 7 inches, 248 pages

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paperback

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e-book

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

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

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

Why Bushwick Bill Matters

CHARLES L. HUGHES

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

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

CHARLES L. HUGHES
MEMPHIS, TENNESSEE

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

MUSIC MATTERS

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5 x 7 inches, 216 pages

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paperback

ISBN 978-1-4773-2343-4
\$18.95
e-book

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

Why Labelle Matters

ADELE BERTEI

ADELE BERTEI
LOS ANGELES, CALIFORNIA

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

MUSIC MATTERS

RELEASE DATE | MARCH
5 x 7 inches, 184 pages

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paperback

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e-book

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

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

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

Why Marianne Faithfull Matters

TANYA PEARSON

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

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

TANYA PEARSON
EASTHAMPTON,
MASSACHUSETTS

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

MUSIC MATTERS

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Music Backlist



Guitar King

Michael Bloomfield's Life in the Blues

BY DAVID DANN

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Hardcover

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e-book



All I Ever Wanted

A Rock 'n' Roll Memoir

BY KATHY VALENTINE

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William S. Burroughs and the Cult of Rock 'n' Roll

BY CASEY RAE

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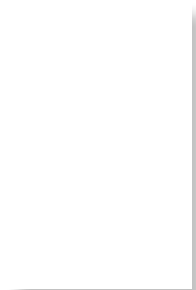
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Fangirls

Scenes from Modern Music Culture

BY HANNAH EWENS

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Beyoncé in Formation

Remixing Black Feminism

BY OMISE'EKE TINSLEY

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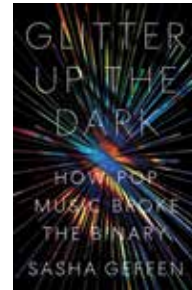
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Glitter Up the Dark

How Pop Music Broke the Binary

BY SASHA GEFFEN

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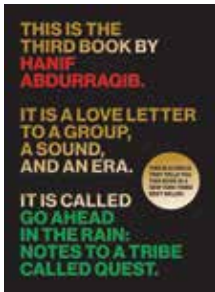
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Music Backlist



Go Ahead in the Rain

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BY HANIF ABDURRAQIB

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Ghostnotes

Music of the Unplayed

BY B+; INTRODUCTION BY
JEFF CHANG; B+ AND THE
RHYTHM OF VISION BY GREG
TATE; TERRA SPACE DIVISION
BY DAVE TOMPKINS

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John Prine

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Woman Walk the Line

*How the Women in Country Music
Changed Our Lives*

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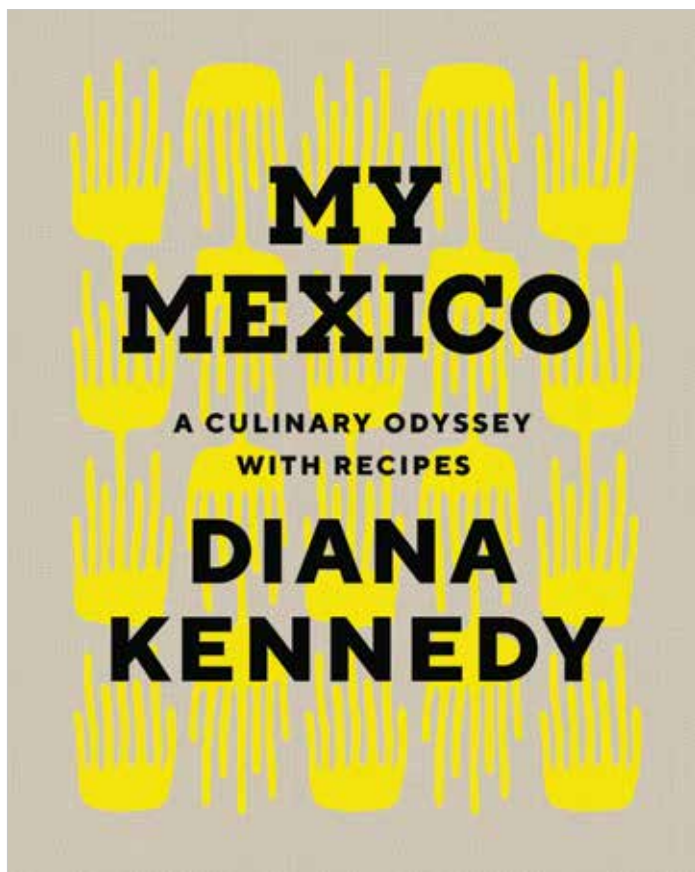
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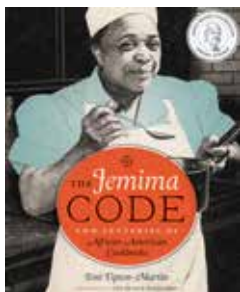
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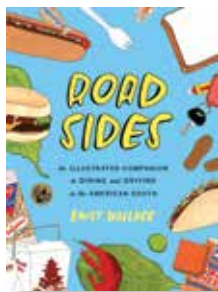
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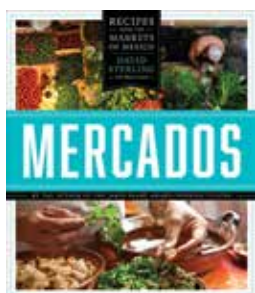
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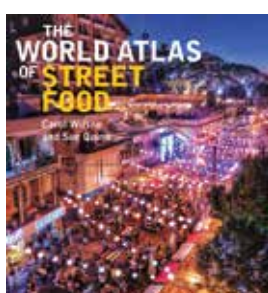
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BOOKS FOR
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An engrossing deep dive into the sights, sounds, and sensibilities of the Latina/o Rockabilly scene in Los Angeles, its ties to working-class communities, and its dissemination through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

Razabilly

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

NICHOLAS F. CENTINO

NICHOLAS F. CENTINO
OXNARD, CALIFORNIA

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

SERIES

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

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

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

The Politics of Patronage

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

BENJAMIN MÁRQUEZ

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

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

BENJAMIN MÁRQUEZ
MADISON, WISCONSIN

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

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

Surviving Mexico

Resistance and Resilience among Journalists in the Twenty-first Century

CELESTE GONZÁLEZ DE BUSTAMANTE AND JEANNINE E. RELLY

JEANNINE E. RELLY
TUCSON, ARIZONA

Celeste González de Bustamante is an associate professor at the University of Arizona School of Journalism, author of "Muy buenas noches": Mexico, Television, and the Cold War, and coeditor of Arizona Firestorm: Global Immigration Realities, National Media, and Provincial Politics.

RELEASE DATE | JULY
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SINCE 2000, MORE THAN 150 JOURNALISTS HAVE BEEN KILLED in Mexico. Today the country is one of the most dangerous in the world in which to be a reporter. In *Surviving Mexico*, Celeste González de Bustamante and Jeannine E. Relly examine the networks of political power, business interests,

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

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

Grandmothers on Guard

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

JENNIFER L. JOHNSON

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

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

JENNIFER L. JOHNSON
GAMBIER, OHIO

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

SERIES

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

Violence in the Hill Country

The Texas Frontier in the Civil War Era

NICHOLAS KEEFAUVER ROLAND

NICHOLAS KEEFAUVER
ROLAND
WASHINGTON, DC

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

SERIES

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

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

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

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

Lone Star Vistas

Travel Writing on Texas, 1821–1861

ASTRID HAAS

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

ASTRID HAAS
PRESTON, ENGLAND

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

SERIES

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

The Myth of the Amateur

A History of College Athletic Scholarships

RONALD A. SMITH

RONALD A. SMITH
LEMONT, PENNSYLVANIA

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

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

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

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

Harry Potter and the Prisoner of Azkaban

PATRICK KEATING

PATRICK KEATING
SAN ANTONIO, TEXAS

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

21ST CENTURY FILM
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AN ESSENTIAL WORK OF TWENTY-FIRST-CENTURY CINEMA, Alfonso Cuarón's 2004 film *Harry Potter and the Prisoner of Azkaban* is an elegant exemplar of contemporary cinematic trends, including serial storytelling, the rise of the fantasy genre, digital filmmaking, and collaborative authorship. With craft, wonder, and wit, the film captures the most engaging elements of the novel while artfully translating its literary point of view into cinematic terms that expand on the world established in the book series and previous films.

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

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

Tragedy Plus Time

National Trauma and Television Comedy

PHILIP SCEPANSKI

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

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

PHILIP SCEPANSKI
POUGHKEEPSIE, NEW YORK

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

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

American Twilight

The Cinema of Tobe Hooper

KRISTOPHER WOOFER AND WILL DODSON

KRISTOPHER WOOFER
MONTREAL, CANADA

Kristopher Woofter is a faculty member in the English department at Dawson College, Montreal. He is the coeditor of Joss Whedon vs. the Horror Tradition: The Production of Genre in Buffy and Beyond, with Lorna Jowett, and Recovering 1940s Horror Cinema: Traces of a Lost Decade, with Mario DeGiglio-Bellemare and Charlie Ellbé.

WILL DODSON
GREENSBORO, NORTH
CAROLINA

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

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

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

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

Below the Stars

How the Labor of Working Actors and Extras Shapes Media Production

KATE FORTMUELLER

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

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

KATE FORTMUELLER
ATHENS, GEORGIA

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

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6 x 9 inches, 240 pages, 3 b&w photos

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

Building Antebellum New Orleans

Free People of Color and Their Influence

TARA A. DUDLEY

TARA A. DUDLEY
KYLE, TEXAS

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

LATERAL EXCHANGES:
ARCHITECTURE, URBAN
DEVELOPMENT, AND
TRANSNATIONAL PRACTICES

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

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

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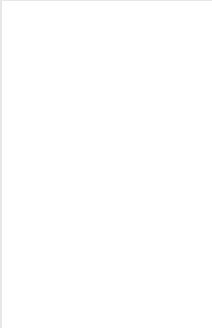
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This captivating study uses stories from classical antiquity to show that serial killers were almost as prevalent in ancient society as they are today, challenging the belief that such killers are an artifact of modern society

Monsters and Monarchs

Serial Killers in Classical Myth and History

DEBBIE FELTON

DEBBIE FELTON
DEERFIELD, MASSACHUSETTS

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

RELEASE DATE | **JULY**
6 x 9 inches, 272 pages, 15 b&w
illustrations

ISBN 978-1-4773-0379-5
\$xx.xx | £xx.xx | C\$xx.xx
hardcover

ISBN 978-1-4773-2306-9
\$xx.xx
e-book

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

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

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

Arrian the Historian

Writing the Greek Past in the Roman Empire

DANIEL W. LEON

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

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

DANIEL W. LEON
URBANA, ILLINOIS

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

RELEASE DATE | **APRIL**
6 x 9 inches, 216 pages

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

Poggio Civitate (Murlo)

ANTHONY TUCK

ANTHONY TUCK
NORTHAMPTON,
MASSACHUSETTS

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

CITIES AND COMMUNITIES OF
THE ETRUSCANS

RELEASE DATE | JUNE
5.5 x 8.5 inches, 200 pages, 115 b&w
illustrations

ISBN 978-1-4773-2295-6
\$29.95* | £xx.xx | C\$xx.xx
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e-book

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

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

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

The Ancient Greek Roots of Human Rights

RACHEL HALL STERNBERG

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

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

RACHEL HALL STERNBERG
CLEVELAND, OHIO

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

RELEASE DATE | JULY
6 x 9 inches, 176 pages, 3 b&w
illustrations

ISBN 978-1-4773-2291-8
\$45.00* | £xx.xx | C\$xx.xx
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ISBN 978-1-4773-2293-2
\$45.00*
e-book

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

Playing with Things

Engaging the Moche Sex Pots

MARY WEISMANTEL

MARY WEISMANTEL
EVANSTON, ILLINOIS

*Mary Weismantel is a professor of anthropology at Northwestern University and an adjunct curator at the Field Museum of Natural History. She is the author of *Cholas and Pishtacos: Tales of Race and Sex in the Andes* and *Food, Gender and Poverty in the Ecuadorian Andes*, as well as numerous articles published in a range of journals and edited volumes.*

RELEASE DATE | **AUGUST**
6 x 9 inches, 288 pages, 73 b&w photos, 1 map

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\$90.00* | £xx.xx | C\$xx.xx
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ISBN 978-1-4773-2323-6
\$29.95*
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MORE THAN A THOUSAND YEARS AGO ON THE NORTH COAST OF Peru, Indigenous Moche artists created a large and significant corpus of sexually explicit ceramic works of art. They depicted a diversity of sex organs and sex acts, and an array of solitary and interconnected human and nonhuman bodies. To the modern eye, these Moche “sex pots,” as Mary Weismantel calls them, are lively and provocative but also enigmatic creations whose import to their original owners seems impossible to grasp.

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

RELEASE DATE | JULY

6 x 9 inches, 344 pages, 9 b&w
photos, 3 maps

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e-book| LATIN AMERICAN STUDIES | *Politics & Economics*

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

Surviving Mexico

Resistance and Resilience among Journalists in the Twenty-first Century

CELESTE GONZÁLEZ DE BUSTAMANTE AND JEANNINE E. RELLY

CELESTE GONZÁLEZ DE
BUSTAMANTE
TUCSON, ARIZONA

Celeste González de Bustamante is an associate professor at the University of Arizona School of Journalism, author of “Muy buenas noches”: Mexico, Television, and the Cold War, and coeditor of Arizona Firestorm: Global Immigration Realities, National Media, and Provincial Politics.

JEANNINE E. RELLY
TUCSON, ARIZONA

Jeannine E. Relly is a professor with the School of Journalism and School of Government & Public Policy (with courtesy) at the University of Arizona. She is affiliated with the Center for Latin American Studies. Before joining academia, she worked as a journalist for news outlets in the Caribbean, Mexico-US borderlands, and several US states.

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

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

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

Electrifying Mexico

Cultural Responses to a New Technology, 1880s–1960s

DIANA MONTAÑO

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

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

DIANA MONTAÑO
ST. LOUIS, MISSOURI

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

RELEASE DATE | **MAY**
6 x 9 inches, 000 pages, 38 b&w photos

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

Roots of Resistance

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

SUYAPA G. PORTILLO VILLEDA

SUYAPA G. PORTILLO
VILLEDA
CLAREMONT, CALIFORNIA

Suyapa G. Portillo Villeda is an associate professor of Chicana/o-Latina/o transnational studies at Pitzer College and a member of the intercollegiate department of Chicana Latinx studies at the Claremont Colleges Consortium. Her work has appeared in the edited volume Rethinking Latin American Social Movements: Radical Action from Below and the journal Diálogo.

RELEASE DATE | MARCH
6 x 9 inches, 416 pages, 15 photos,
2 maps

ISBN 978-1-4773-2218-5
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ISBN 978-1-4773-2221-5
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ON MAY 1, 1954, STRIKING BANANA WORKERS ON THE NORTH Coast of Honduras brought the regional economy to a standstill, invigorating the Honduran labor movement and placing a series of demands on the US-controlled banana industry. Their actions ultimately galvanized a broader working-class struggle and reawakened long-suppressed leftist ideals. The first account of its kind in English, *Roots of Resistance* explores contemporary Honduran labor history through the story of the great banana strike of 1954 and centers the role of women in the narrative of the labor movement.

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

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

Vital Voids

Cavities and Holes in Mesoamerican Material Culture

ANDREW FINEGOLD

ANDREW FINEGOLD
CHICAGO, ILLINOIS

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

RELEASE DATE | **MAY**
7 x 10 inches, 280 pages, 88
color photos, 13 b&w photos, 20
illustrations

ISBN 978-1-4773-2243-7
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hardcover

ISBN 978-1-4773-2328-1
\$60.00*
e-book

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

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

Latin American backlist

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*Spectral Realism in Colombian
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Andean Cosmopolitans

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PUENTE LUNA

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e-book

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

Egypt's Football Revolution

Emotion, Masculinity, and Uneasy Politics

CARL ROMMEL

CARL ROMMEL
STOCKHOLM, SWEDEN

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

SERIES

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

ISBN 978-1-4773-2317-5
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hardcover

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e-book

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

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

TEXAS ON
TEXAS

A graceful and searching photographic ode to the people of the Kerrville Folk Festival, who gather annually in the Texas Hill Country to celebrate music and live an idealistic combination of nonconformity and intentional community

It Can Be This Way Always

Images from the Kerrville Folk Festival

DAVID JOHNSON, FOREWORD BY MARY MUSE,

ESSAY BY JASON MELLARD

FOR FIFTY YEARS, MUSIC FANS, HIPPIES, ARTISTS, AND SONGWRITERS have converged each spring on Quiet Valley Ranch in the Texas Hill Country. They are drawn by the thousands to the annual Kerrville Folk Festival, a weeks-long gathering of musical greats and ordinary people living in an intentional community marked by radical acceptance and the love of song.

At the festival, David Johnson is known as Photo Dave, the guy who lugs around a large-format camera and captures the moments that make Kerrville special. *It Can Be This Way Always* collects eighty images from the past decade. Portraits of attendees and volunteers accompany scenes of stage performances, campfire jam sessions, and vans repurposed into coffee stands. In these images we see the temporary, makeshift world that festivalgoers create, a place where eccentricities are the norm and music is the foundation of friendship and unity. “It can be this way always” is a popular saying at Kerrville: simultaneously optimistic and wistful like a good folk song--or a photograph from your best life.

DAVID JOHNSON
IOWA CITY, IOWA

*David Johnson is a visiting assistant professor of photography at the University of Iowa. His photographs have been exhibited at the Contemporary Art Museum St. Louis; the National Building Museum in Washington DC; the Rathaus in Stuttgart, Germany; and the Fotofest Biennial in Houston. He is coauthor of *Wig Heavier Than a Boot*, a collection of photographs and poems.*

MARY MUSE
KERRVILLE, TEXAS

Mary Muse has been the executive director of the Kerrville Folk Festival Foundation since 2015.

JASON MELLARD
AUSTIN, TEXAS

*Jason Mellard is the director of the Center for Texas Music History at Texas State University and the author of *Progressive Country: How the 1970s Transformed the Texan in Popular Culture*.*

RELEASE DATE | MARCH
8 x 10 inches, 120 pages, 84 b&w photos

ISBN 978-1-4773-2344-1
\$35.00 | £xx.xx | C\$xx.xx
hardcover

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

The Republican Party of Texas

A Political History

WAYNE THORBURN

WAYNE THORBURN
AUSTIN, TEXAS

Wayne Thorburn is a former executive director of the Republican Party of Texas and the author of Red State: An Insider's Story of How the GOP Came to Dominate Texas Politics. His writing on Texas politics has been published in the Houston Chronicle, Texas Tribune, and Politico.

RELEASE DATE | JUNE
6 x 9 inches, 544 pages

ISBN 978-1-4773-2251-2
\$35.00 | £xx.xx | C\$xx.xx
hardcover

ISBN 978-1-4773-2253-6
\$35.00
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ON JULY 4, 1867, A GROUP OF MEN ASSEMBLED IN HOUSTON TO establish the Republican Party of Texas. Combatting entrenched statewide support for the Democratic Party and their own internal divisions, Republicans struggled to gain a foothold in the Lone Star state, which had sided with the Confederacy and aligned with the Democratic platform. In *The Republican Party of Texas*, Wayne Thorburn, former executive director of the Texas GOP, chronicles over one hundred and fifty years of the defeats and victories of the party that became the dominant political force in Texas in the modern era.

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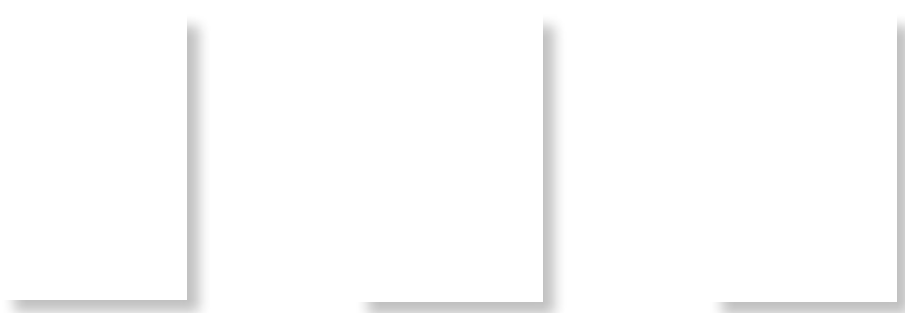
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