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

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

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

Opposite: Memorial in Las Vegas, on October 7, 2017, to the fifty-eight victims of the massacre on October 1 at the Mandalay Bay Resort and Casino, which remains the highest-casualty mass public shooting in our history (Shutterstock).
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

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

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

One veteran political insider, an Austin suburban-ite 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 “states’ rights.”
Seeing Sideways
A Memoir of Music and Motherhood

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.

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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.

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.

Of related interest

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Written and illustrated by Kristin Hersh
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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.

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.
Far from Respectable
Dave Hickey and His Art

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.

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.

Opposite, right: Dave Hickey at his Austin gallery, A Clean Well-Lighted Place, November 13, 1969 (courtesy Austin-American Statesman); right: Dave Hickey (courtesy Libby Lumpkin).

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.

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.
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.
**Why Solange Matters**

**Stephanie Phillips**

Growing up in the shadow of her superstar sister, Solange Knowles became a pivotal musician in her own right. Defying an industry that attempted to bend her to its rigid image of a Black woman, Solange continually experimented with her sound and embarked on a metamorphosis in her art that continues to this day.

In *Why Solange Matters*, Stephanie Phillips chronicles the creative journey of an artist who became a beloved voice for the Black Lives Matter generation. A Black feminist punk musician herself, Phillips addresses not only the unpredictable trajectory of Solange’s career but also how she and other Black women see themselves through the musician’s repertoire. First, she traces Solange’s progress through an inflexible industry, charting the artist’s development up to 2016, when the release of her third album, *A Seat at the Table*, redefined her career. Then, with *A Seat at the Table* and 2019’s *When I Get Home*, Phillips describes how Solange embraced activism, anger, Black womanhood, and intergenerational trauma to inform her remarkable art. *Why Solange Matters* not only cements the place of its subject in the pantheon of world-changing twenty-first century musicians; it introduces its writer as an important new voice.
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 “Mind Playing Tricks on Me,” to discuss his portrayals of dwarfism, addiction, and mental illness. Hughes also explores Bill’s importance to his era and to the longer history of disability in music. A complex figure, Bill exposed the truths of a racist and ableist society even as his violent and provocative lyrics put him in the middle of debates over censorship and misogyny. Confrontational and controversial, Bushwick Bill left a massive legacy as he rhymed and swaggered through an often-inaccessible world.

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
Evelyn McDonnell, Series Editor

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

Why Labelle Matters

ADELE BERTEI

Performing as the Bluebelles in the 1960s, Patti LaBelle, Nona Hendryx, and Sarah Dash wore bouffant wigs and chiffon dresses, and they harmonized vocals like many other girl groups of the era. After a decade on the Chitlin Circuit, however, they were ready to write their own material, change their name, and deliver—as Labelle—an electrifyingly celestial sound and styling that reached a crescendo with a legendary performance at the Metropolitan Opera House to celebrate the release of Nightbirds and its most well-known track, “Lady Marmalade.” In Why Labelle Matters, Adele Bertei tells the story of the group that sang the opening aria of Afroturism 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 ingénue with “As Tears Go By,” then as a gravel-voiced phoenix rising from the ashes of the 1960s with a landmark punk album, Broken English, and finally as a genre-less icon, Marianne Faithfull carved her name into the history of rock ‘n’ roll to chart a career spanning five decades and multiple detours. In Why Marianne Faithfull Matters, Tanya Pearson crafts a feminist account that explains the musician’s absence from the male-dominated history of the British Invasion and champions the eclectic late career that confirmed her redemption.

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

By David Dann

Named one of the world’s great blues-rock guitarists by Rolling Stone, Mike Bloomfield (1943–1981) remains beloved by fans nearly forty years after his untimely death. Taking readers backstage, on-stage, and into the recording studio with this legendary virtuoso, David Dann tells the riveting stories behind Bloomfield’s work.
Praise for *Guitar King*

“Bloomfield hated stardom, and what unfolds is the story of a genius ‘relegated to footnote status’ by a self-sabotaging streak Dann lays out in tragic, vivid detail.”

—ROLLING STONE, “BEST MUSIC BOOKS OF 2019”

“Encyclopedic . . . packed with enough info to make a blues nerd giddy with joy . . . [a] rich, resonant, detailed account . . . this book draws you in the way a novel does, one by Dostoyevsky, say, in which the hero is part genius, part stumblebum, a flawed artist making his way half-aware through a world of joys and pitfalls—someone very much like most of us, in other words, if a lot more talented and a little more careless.”

—WALL STREET JOURNAL

“[Dann] restores Bloomfield to the prominence he once enjoyed, careful to avoid hagiography as he documents the musician’s rise to glory and swift, heartbreaking (but seemingly inevitable) demise.”

—MOJO

“This monumental book illuminates the legacy of a musician who has been overshadowed by other Sixties luminaries but who helped bring the vernacular of the blues to rock and whose playing influenced the course of rock and roll.”

—LIBRARY JOURNAL, STARRED REVIEW

“A compelling narrative of a young blues fanatic whose problems with drugs and mental instability predated his fame . . . Those with a passion for the music will enjoy revisiting a time when Bloomfield’s influence exceeded even Stevie Ray Vaughn’s.”

—KIRKUS

“Guitar King is voluminous in size—as befits a man whose contribution to modern music is greater than history has ever acknowledged . . . It is a biography that puts Bloomfield back into his rightful place on the roster of rock and blues greats. The result is a tremendous and magnificent work.”

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Playing with Things: Frog having sex with a feline in the “missionary” position. Bottle (Field Museum of Natural History, Chicago, photo by the author).
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.

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, 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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Hardcover

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

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

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

Violence in the Hill Country
The Texas Frontier in the Civil War Era

NICHOLAS KEEFAUVER ROLAND

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

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

RONALD A. SMITH

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

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

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*Photos from the Town, the Team, and After*
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*The Tragic History of a Bodybuilding Icon*
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Earl Campbell
*Yards After Contact*
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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

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.

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6 x 9 inches, 280 pages, 36 b&w photos
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ISBN 978-1-4773-2256-7
$50.00* e-book
American Twilight
The Cinema of Tobe Hooper
KRISTOPHER WOOFTER AND WILL DODSON

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

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

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.
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.

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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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¡Sí, Ella Puede!
*The Rhetorical Legacy of Dolores Huerta and the United Farm Workers*
BY STACEY K. SOWARDS
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

DEERFIELD, MASSACHUSETTS

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

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Jack the Ripper. Jeffrey Dahmer. John Wayne Gacy. Locusta of Gaul. If that last name doesn’t seem to fit with the others, it’s likely because our modern society largely believes that serial killers are a recent phenomenon. Not so, argues Debbie Felton—in fact, there’s ample evidence to show that serial killers stalked the ancient world just as they do the modern one.

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

Arrian the Historian
Writing the Greek Past in the Roman Empire

Daniel W. Leon

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

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

The Ancient Greek Roots of Human Rights

RACHEL HALL STERNBERG

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

Merging the history of ideas with cultural history, Sternberg examines literary themes upholding empathy and human dignity from Thucydides’s 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 the author of Tragedy Offstage: Suffering and Sympathy in Ancient Athens and editor of Pity and Power in Ancient Athens.

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$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.
Surviving Mexico
Resistance and Resilience among Journalists in the Twenty-First Century

CELESTE GONZÁLEZ DE BUSTAMANTE AND JEANNINE E. RELLY

Since 2000, more than 150 journalists have been killed in Mexico. Today the country is one of the most dangerous in the world in which to be a reporter. In Surviving Mexico, the authors examine the networks of political power, business interests, and organized crime that threaten and attack Mexican journalists, who forge ahead despite the risks.

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

Drawing on a decade of rigorous research in Mexico, González de Bustamante and Relly explain how journalists have become their own activists and how they hold those in power accountable.
A detailed social history of technological change arguing that ordinary Mexicans, spurred by state electrification initiatives, became agents of scientific advance and in the process fostered a modernist political sensibility.

Electrifying Mexico
Technology and the Transformation of a Modern City

DIANA MONTAÑO

Many visitors to Mexico City’s 1886 Electricity Exposition were amazed by their experiences of the event, which included magnetic devices, electronic printers, and a banquet of light. It was both technological spectacle and political messaging, for speeches at the event lauded President Porfirio Díaz and bound such progress to his vision of a modern order.

Diana Montaño 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. Montaño documents inventions and adaptations that served local needs while fostering new ideas of time and space, body and self, the national and the foreign. Electricity also colored issues of gender, race, and class in ways specific to Mexico. Complicating historical discourses in which Latin Americans merely use technologies developed elsewhere, Electrifying Mexico emphasizes a particular national culture of scientific progress and its contributions to a uniquely Mexican modernist political subjectivity.
A first-of-its-kind study of the working-class culture of resistance on the Honduran North Coast and the radical organizing that challenged US capital and foreign intervention at the onset of the Cold War, examining gender, race, and place

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

SUYYAPA G. PORTILLO VILLEDA

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

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

BY JOHN SOLURI

A LIVELY, INTERDISCIPLINARY HISTORY OF WHY THE BANANA became America’s most popular fresh fruit and how its popularity has affected the “banana republics” of Central America.
Vital Voids
Cavities and Holes in Mesoamerican Material Culture

Andrew Finegold

The Resurrection Plate, a Late Classic Maya dish, is decorated with an arresting scene. The Maize God, assisted by two other deities, emerges reborn from a turtle shell. At the center of the plate, in the middle of the god’s body and aligned with the point of emergence, there is a curious sight: a small, neatly drilled hole.

Art historian Andrew Finegold explores the meanings attributed to this and other holes in Mesoamerican material culture, arguing that such spaces were broadly understood as conduits of vital forces and material abundance, prerequisites for the emergence of life. Beginning with, and repeatedly returning to, the Resurrection Plate, this study explores the generative potential attributed to a wide variety of cavities and holes in Mesoamerica, ranging from the perforated dishes placed in Classic Maya burials, to caves and architectural voids, to the piercing of human flesh. Holes are also discussed in relation to fire, based on the common means through which both were produced: drilling. Ultimately, by attending to what is not there, Vital Voids offers a fascinating approach to Mesoamerican cosmology and material culture.
Top: The façade of Structure 2 at Chicanna (Campeche, Mexico), with its doorway in the form of a monstrous maw, Late Classic Maya, ca. 600–850 CE (photo by Justin Kerr, K8447E).

Middle: “Site of an Ancient Temple of the Aztecs—Naranja [sic],” by Eadweard Muybridge, 1875. Plate 98 from the album “The Pacific Coast of Central America and Mexico: The Isthmus of Panama; Guatemala; and the Cultivation and Shipment of Coffee,” Stanford University Library Special Collections (a 21001239).

Bottom: Late Classic Maya plates with imagery representing the place of the Maize God’s rebirth, ca. 600–850 CE. Left: Polychrome plate (Chrysler Museum 84.355). Right: Polychrome plate (Fine Arts Museum of San Francisco 2008.73.4, Gift of Gail and J. Alec Merriam).
The First New Chronicle and Good Government
On the History of the World and the Incas up to 1615

BY FELIPE GUAMAN POMA DE AYALA
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Both a symbol of the Mubarak government’s power and a component in its construction of national identity, football served as fertile ground for Egyptians to confront the regime’s overthrow during the 2011 revolution. With the help of the state, appreciation for football in Egypt peaked in the late 2000s. Yet after Mubarak fell, fans questioned their previous support, calling for a reformed football for a new, postrevolutionary nation.

In *Egypt’s Football Revolution*, Carl Rommel examines the politics of football as a space for ordinary Egyptians and state forces to negotiate a masculine Egyptian chauvinism. Based on several years of fieldwork with fans, players, journalists, and coaches, he investigates the increasing attention paid to football during the Mubarak era; its demise with the 2011 uprisings and 2012 Port Said Massacre, which left seventy-two dead; and its recent rehabilitation. Cairo’s highly organized and dedicated Ultras fans became a key revolutionary force through their antiregime activism, challenging earlier styles of fandom and making visible entrenched ties between sport and politics. As the appeal for football burst, alternative conceptions of masculinity, emotion, and power came to the fore to demand or prevent revolution and reform.
Kalima wa Nagham
A Textbook for Teaching Arabic,
Volume 1, Second Edition

by Nasser Isleem and Ghazi Abuhakema, with Samah Kamel

Presenting a new Teaching Arabic as a Foreign Language (TAFL) curriculum that can be used in secondary and postsecondary educational settings, Kalima wa Nagham (volume 1, second edition) is a textbook that uniquely and simultaneously introduces Modern Standard Arabic (MSA) and salient aspects of Educated Spoken Arabic (ESA) to beginning language students.

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It Can Be This Way Always
Guitars at Camp Bungee (2010)
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.
New Folk Winners Emily Scott Robinson, Rachel Laven, and Justin Farren behind main stage (2017).
This page, clockwise from upper left: Mattu and Squares (2013); Raina (2011); Amy Sue and Dana Louise (2015); Frank (2015); Happy Jack and His Coffee Bus with Maverick and Guitar Gary (2012); and Kelvin at Parking Security (2017).

Facing page, top: From the Mixing Board (2016); bottom: Campsite at Night (2010).
From Reconstruction to the twenty-first century, a former executive director of the Republican Party of Texas presents a comprehensive history of his party and its meandering path from limited local appeal to political dominance.

The Republican Party of Texas
A Political History
WAYNE THORBURN

On July 4, 1867, a group of men assembled in Houston to establish the Republican Party of Texas. Combatting entrenched statewide support for the Democratic Party and their own internal divisions, Republicans struggled to gain a foothold in the Lone Star State, which had sided with the Confederacy and aligned with the Democratic platform. In The Republican Party of Texas, Wayne Thorburn, former executive director of the Texas GOP, chronicles over one hundred and fifty years of the defeats and victories of the party that became the dominant political force in Texas in the modern era.

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

For the first one hundred years of the Texas Republican Party, elected officials were few and far between. Those who kept the party alive during these dark days as candidates, contributors, and party officials did so mainly out of a commitment to philosophical principle, family loyalties, and a concern for good government. True, some were motivated by the appeal of federal patronage, but this existed only when the Republicans controlled the White House. Most Republicans knew that they were fighting on principle and realized, despite these infrequent surges of optimism, that their chances for electoral success in Texas were slight. Only by the middle of the twentieth century did Republicans begin to see the possibility of electoral success.
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Clockwise from top: From left, Linda Evans, Alice Embree, Frances Barton, and Lisa Rogers on the University of Texas campus in support of striking UT shuttle bus drivers in 1976 (photo by Alan Pogue); Embree being arrested outside the LBJ Auditorium after protesting CIA director William Colby’s presence on the UT campus, November 11, 1976 (photo by Alan Pogue); Embree being arrested outside Senator John Cornyn’s office while protesting repeal of the Affordable Care Act, July 6, 2017 (photo by Carlos Lowry); Embree and an Iraq veteran holding a Code Pink banner at an MLK Day march, January 18, 2010 (photo by Carlos Lowry).
**Voice Lessons**

**ALICE EMBREE**

*Voice Lessons* explores the rich personal and political terrain of Alice Embree, a 1960s activist and convert to the women’s liberation movement of the 1970s, bringing a woman’s perspective to a transformational time in US history. This riveting memoir traces the author’s roots in segregated Austin and her participation in efforts to integrate the University of Texas. It follows her antiwar activism from a vigil in front of President Lyndon Johnson’s ranch in 1965 to a massive protest after the shootings at Kent State in 1970. Embree’s activism brought her and the Students for a Democratic Society into conflict with Frank Erwin, the powerful chairman of the UT Board of Regents, and inspired a campus free speech movement. She recounts her experiences living in New York during the tumultuous years of 1968 and 1969, including the Columbia University strike and the Woodstock music festival. She also tells about protesting at the Chicago Democratic Convention, her interactions with Yippies and poets, and her travels to Chile, Cuba, and Mexico. Embree highlights the radical roots of the women’s liberation movement in Austin and the audacious women’s community that challenged gender roles, fought for reproductive justice, and inspired a lifetime of activism.
Now available in paperback, the memoir of a pioneering surgeon whose extraordinary career and achievements include the first successful heart transplant in the United States.

100,000 Hearts
A Surgeon’s Memoir

DENTON A. COOLEY, M.D.

The pioneering surgeon Dr. Denton Cooley performed his first human heart transplant in 1968 and astounded the world in 1969 by conducting the first successful implantation of a totally artificial heart in a human being. Over the course of his career, Cooley and his associates performed thousands of open-heart operations and pioneered the use of new surgical procedures. Of all his achievements, however, Cooley was most proud of the Texas Heart Institute, which he founded in 1962 with a mission to use education, research, and improved patient care to decrease the devastating effects of cardiovascular disease.

In 100,000 Hearts, Cooley tells about his childhood in Houston, his education at the University of Texas, his medical-school training at the University of Texas Medical Branch in Galveston and Johns Hopkins, and his service in the Army Medical Corps. While at Johns Hopkins, Cooley assisted in a groundbreaking operation to correct an infant’s congenital heart defect, which inspired him to specialize in heart surgery.

Cooley’s detailed descriptions of working in the operating room at crucial points in medical history offer a fascinating perspective on the distance medical science traveled in just a few decades.
Clockwise from top: Visiting surgeons in an operating room at the Texas Heart Institute, 1970; Dr. Denton Cooley (second from left) during daily rounds, c. 1986; Cooley receiving the National Medal of Technology and Innovation from President Bill Clinton, 1998; Cooley practicing basketball in Gregory Gymnasium at the University of Texas, 1939 (photos courtesy Dr. Denton Cooley and the Texas Heart Institute).
Asian Music

Editor: Ricardo D. Trimillos
University of Hawai'i Mānoa

Asian Music, the journal of the Society for Asian Music, is the leading journal devoted to ethnomusicology in Asian music, publishing all aspects of the performing arts of Asia and their cultural context.

Diálogo

Editor: Bill Johnson González
DePaul University

Diálogo: An Interdisciplinary Studies Journal is published with support from DePaul University’s College of Liberal Arts and Social Sciences and the Office of the Provost. Diálogo is a refereed journal published since 1996 that seeks research and reflection articles of regional and hemispheric contexts with a focus on diverse Latin American, US Latino, and Indigenous populations and experiences, recent immigration, and places of origin. Diálogo publishes articles that help bridge barriers between academic and local communities, book and film/media reviews, and interviews pertinent to Latino communities in the US, the Caribbean, and Latin America.
Information & Culture

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The *Journal of the History of Sexuality* spans geographic and temporal boundaries, providing a much-needed forum for historical, critical, and theoretical research in its field. Its cross-cultural and cross-disciplinary character brings together original articles and critical reviews from historians, social scientists, and humanities scholars worldwide.
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EDITORS: JON SPERRY, Lynn University
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The Journal of Individual Psychology provides a forum for the finest dialogue on Adlerian practices, principles, and theoretical development. Articles relate to theoretical and research issues as well as to concerns of practice and application of Adlerian psychological methods. The Journal of Individual Psychology is the journal of the North American Society of Adlerian Psychology.

Latin American Music Review

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Latin American Music Review explores the historical, ethnographic, and sociocultural dimensions of Latin American music in Latin American social groups, including the Puerto Rican, Mexican, Cuban, and Portuguese populations in the United States. Articles are written in English, Spanish, and Portuguese.
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Studies in Latin American Popular Culture, an annual interdisciplinary journal, publishes articles, review essays, and interviews on diverse aspects of popular culture in Latin America. Since its inception in 1982, the journal has defined popular culture broadly as “some aspect of culture which is accepted by or consumed by significant numbers of people.”

Texas Studies in Literature and Language

EDITORS: DOUGLAS BRUSTER AND JAMES COX
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Texas Studies in Literature and Language is an established journal of literary criticism publishing substantial essays reflecting a variety of critical approaches and covering all periods of literary history.
US Latina & Latino Oral History Journal

**EDITOR: MAGGIE RIVAS-RODRIGUEZ**
University of Texas at Austin

The *US Latina & Latino Oral History Journal* is a research publication created to mine, showcase, and promote the rich field of oral history as it relates specifically to the US Latina and Latino experience. This annual volume focuses on specific topics, and the journal features articles and book reviews. The University of Texas Press publishes the journal for UT Austin’s Center for Mexican American Studies (CMAS) with support by the Voces Oral History Project at the university’s School of Journalism.

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*The Velvet Light Trap* offers critical essays on significant issues in film studies while expanding its commitment to television as well as film research. Each issue provokes debate about critical, theoretical, and historical topics relating to a particular theme.

*The Velvet Light Trap* is edited at the University of Wisconsin at Madison and the University of Texas at Austin, with the support of media scholars at those institutions and throughout the country.
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The Journal of Latin American Geography is a publication of the Conference of Latin American Geography (CLAG). JLAG publishes original geographical and interdisciplinary research on Latin America and the Caribbean.

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The George Washington University Museum and The Textile Museum
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Established in 1962, The Textile Museum Journal is the leading publication for the exchange of textile scholarship in North America. The journal promotes high-quality research on the cultural, technical, historical, and aesthetic significance of textiles from various cultures.
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