



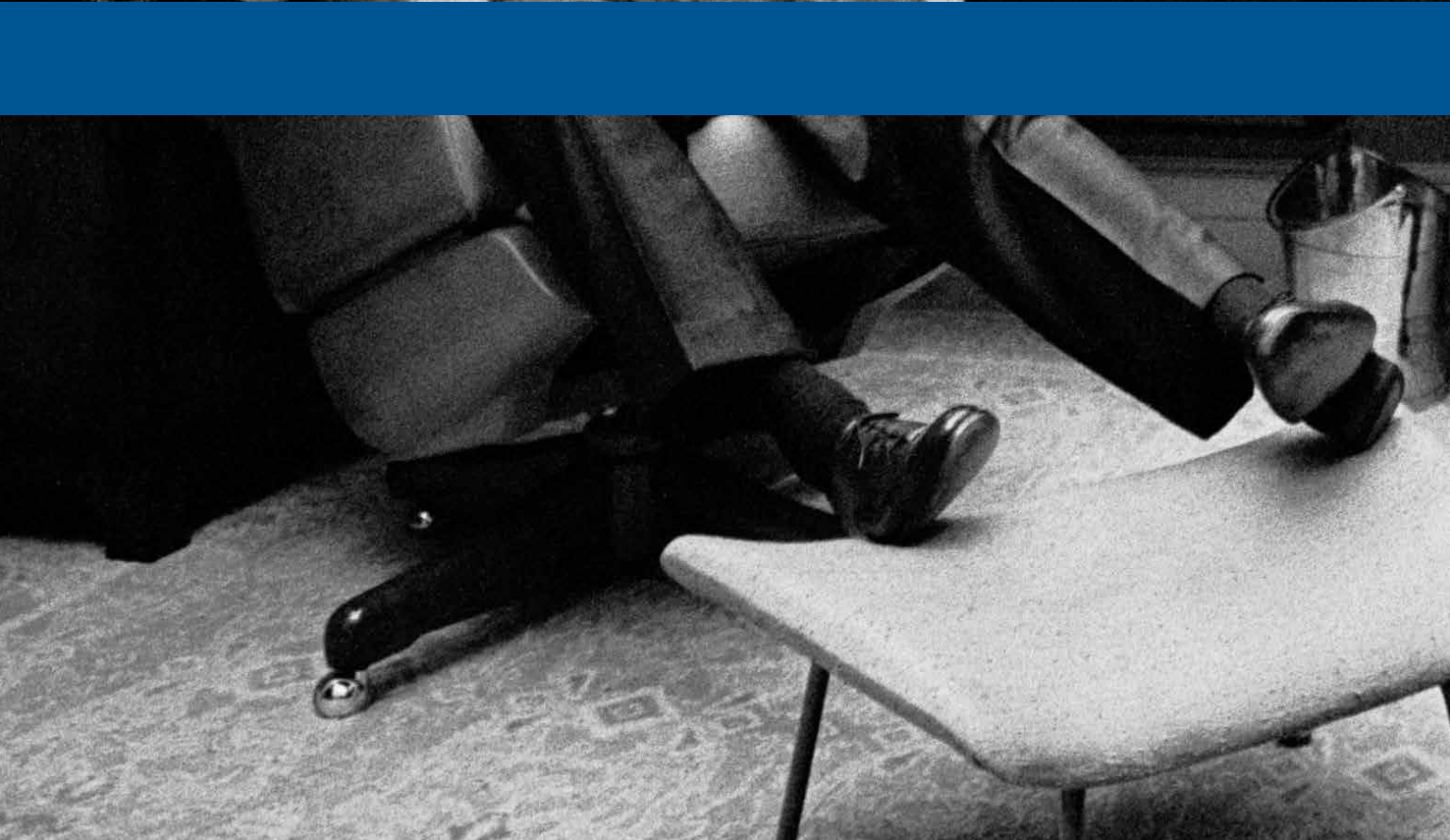
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UNIVERSITY OF
NEW MEXICO PRESS
FALL 2026

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TRADE



Wallace Terry

A Reporter's Journey from Selma to Saigon to Bloods

RAY E. BOOMHOWER

"Ray Boomhower has captured all the gritty detail of a pioneering Black journalist's professional and personal life in his *Wallace Terry: A Reporter's Journey from Selma to Saigon to Bloods*.

The reader is witness to Terry's years-long strength and determination to tell the story of the Black soldier in the Vietnam War in his seminal best seller *Bloods: An Oral History of the Vietnam War by Black Veterans*.

The obstacles were many. Terry overcame them all!"

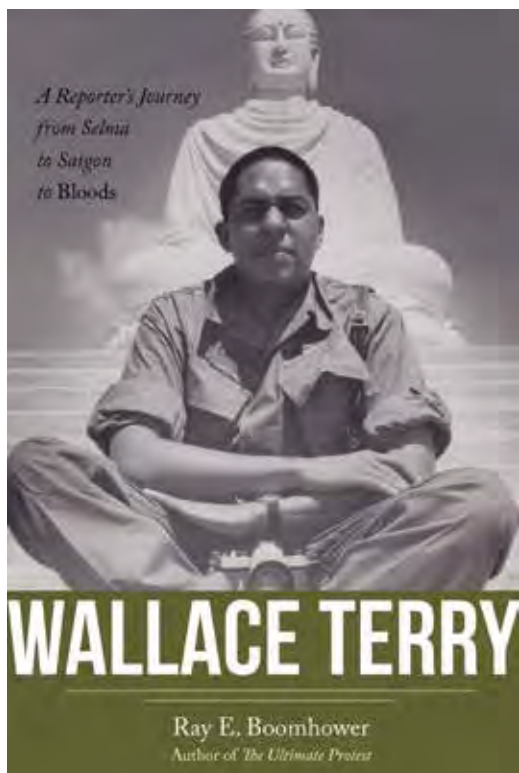
—Leon Dash, Pulitzer Prize-winning author of *Rosa Lee: A Mother and Her Family in Urban America*

Pioneering Black journalist Wallace Terry risked his life on the battlefield writing for *Time* magazine during the Vietnam War. While in Vietnam, he captured the voices and experiences of Black soldiers and used the insights he gained to produce *Bloods: An Oral History of the Vietnam War by Black Veterans*. The book remains a classic reflection of a war that fractured US society and cost the lives of nearly fifty-eight thousand Americans.

Before risking his life on the front lines, Terry became deeply involved in reporting about the Civil Rights Movement of the 1960s in the United States. Working for the *Washington Post*, he wrote the first newspaper series about the Nation of Islam, during which he interacted with Malcolm X, who sheltered him from harm when his stories upset some members of the movement. He also grew close to those who sacrificed their lives in the struggle for equality, including Medgar Evers and Martin Luther King Jr., who became godfather to Terry's eldest son. Making civil rights his focus gave him the opportunity to report on such seminal events as the Birmingham campaign, the March on Washington, and the Selma to Montgomery marches.

During his two years covering the Vietnam War, Terry traveled overseas to conduct numerous interviews with Black fighting men—soldiers, sailors, airmen, and Marines—that he later used as the basis for *Bloods*. He sought with his work to topple the conviction that "white soldiers are invincible and black soldiers are invisible." Terry faced numerous challenges, including rejections from publishers who believed the public did not want to read about Black veterans from the conflict. Finally published in 1984, *Bloods* became a bestseller and remains a landmark work of military and oral history.

Boomhower has written the first-ever biography of one of the first Black national correspondents to be hired in the overwhelmingly white mainstream media, a reporter whose name belongs with the greats in American journalism. Wallace Terry lived a life filled with danger and betrayal, scoops and cover-ups, while immersing himself in events that changed the course of US history.



RAY E. BOOMHOWER is the acclaimed author of twenty books, including biographies about some of the country's finest war correspondents such as Ernie Pyle, Richard Tregaskis, and Malcolm W. Browne.

Residence: Indianapolis, IN

October 6

272 pp.; 6 × 9 in.
22 halftones, bibl.

\$34.95	cloth	978-0-8263-7015-0
\$22.99	ePub	978-0-8263-7016-7

“ An outstanding biography of a trailblazing African American journalist whose coverage of the civil rights struggle and Vietnam War in the 1960s endures as a landmark in courage. *Wallace Terry* is a masterful work of scholarship, exquisitely researched and intricately detailed.”

—NEIL HENRY, author of

Pearl's Secret: A Black Man's Search for His White Family

“ Highly recommended. Ray Boomhower's biography of the journalist Wally Terry is a thorough and enlightening look at Terry's remarkable life and career, including his courageous and pioneering work as a war correspondent in the Vietnam War.”

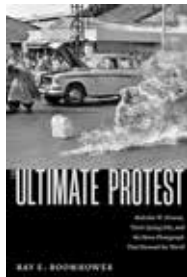
—MARC LEEPSON, author of

The Unlikely War Hero: A Vietnam War POW's Story of Courage and Resilience in the Hanoi Hilton

“ This riveting and well-written biography sheds penetrating light on the career of a pioneering Black journalist and war correspondent. Wallace Terry's reportage from the battlefields of Vietnam—and Dixie before that—remains illuminating and remarkably educational.”

—GERALD HORNE, author of *The Rise and Fall of the Associated Negro Press:*

Claude Barnett's Pan-African News and the Jim Crow Paradox



Also of Interest

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\$24.95 paper

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Also of Interest

Richard Tregaskis

Reporting Under Fire from Guadalcanal to Vietnam

Ray E. Boomhower

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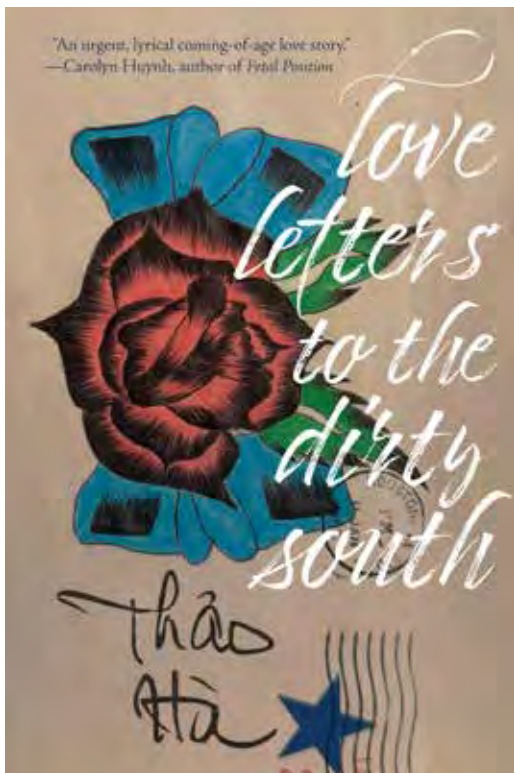
978-0-8263-6699-6

Love Letters to the Dirty South

THẢO HÀ

“Raw and poetic, *Love Letters to the Dirty South* is unlike any other story you’ve read before. More than a love story, it is a compassionate polemic against social injustice and a revelatory coming-of-age memoir that will stay with you long after you’ve closed its pages.”

—Eric Nguyen, author of *Things We Lost to the Water*



THẢO HÀ is a professor at MiraCosta College. She earned a doctorate in sociology from the University of Texas at Austin and has published in the areas of race, immigration, and Vietnamese American experiences in the South. She was an advisor and associate producer of *Seadrift*, a 2019 documentary about racial violence and KKK intimidation in the 1970s against Vietnamese Americans in a small Texas fishing town. She serves as board president of the Vietnamese American Arts and Letters Association, executive director of Collective Freedom, and board chair of the Doan Foundation for the Arts.

Residence: Oceanside, CA

October 6

264 pp.; 6 × 9 in.

\$27.95 cloth 978-0-8263-7017-4

\$18.99 ePub 978-0-8263-7018-1

As an infant, Thảo Hà was evacuated on one of the last flights out of Saigon during the fall of the city in April 1975. Like the other lucky few—and the thousands who came after—she and her family found sanctuary in America. Raised in the growing Vietnamese community in Houston, she did all the things American kids of the '80s and '90s did—but she also ran with a Vietnamese street gang. By her early twenties she'd picked fights with other girls who threatened her sister, transported a fugitive across county lines, and been shot as a bystander in a pool-hall fracas turned violent. But the greatest shock came when her boyfriend, Vu, the love of her early life, took the rap for a drive-by shooting and went to prison for sixty years.

Enough was enough. Thảo got serious about school and majored in sociology under the mentorship of an inspiring professor. She went on to earn a PhD and a tenured professorship at Mira Costa College in Oceanside, California. But as William Faulkner said, “The past is never dead. It’s not even past.”

The decades of her professional success brought marriages, divorces, failed relationships, and family trauma. But one person stayed with her through it all. Like a still-small flame far out on the landscape, the figure of Vu was somehow always with her. Sentenced to sixty years, Vu was locked up in the infamous Beto Unit, the most violent maximum-security prison in Texas. Nicknamed “the gladiator unit,” it is a place where inmates must be prepared to fight for status and for their very survival. Nearly twenty years into his sentence, Thảo and Vu reconnected.

Three years after that, he was dead.

Love Letters to the Dirty South is a memoir about what it means to love, long for, and lose someone incarcerated. A testament to lifelong love, it is also an unflinching depiction of prison culture, a loving portrait of family life in the Vietnamese diaspora community, and a counternarrative to the typical immigrant’s story. As a Vietnamese refugee and sociologist, Thảo Hà deftly explores refugee trauma, mass incarceration, and prison injustice, and she shows how unconditional love attempts to navigate, resist, and thwart a dehumanizing system. In this stunning debut, she tells her story of reckless youth, love reclaimed and tragically lost, and the power of words to transcend boundaries with unflinching honesty, insight, and conviction.

“ Raw and poetic, *Love Letters to the Dirty South* is unlike any other story you've read before. More than a love story, it is a compassionate polemic against social injustice and a revelatory coming-of-age memoir that will stay with you long after you've closed its pages.”

—ERIC NGUYEN, author of *Things We Lost to the Water*

“ A necessary counterpoint to the model minority myth and a beautiful, deeply felt exploration of young love as it survives the harshness of life and becomes a bond that transcends time, distance, and even death.”

—THI BUI, award-winning author of *The Best We Could Do*

“ Moving, electrifying, and unforgettable, *Love Letters to the Dirty South* leaves me breathless, devastated, and inspired. Thảo Hà is a talented writer whose voice is a healing gift to our broken world.”

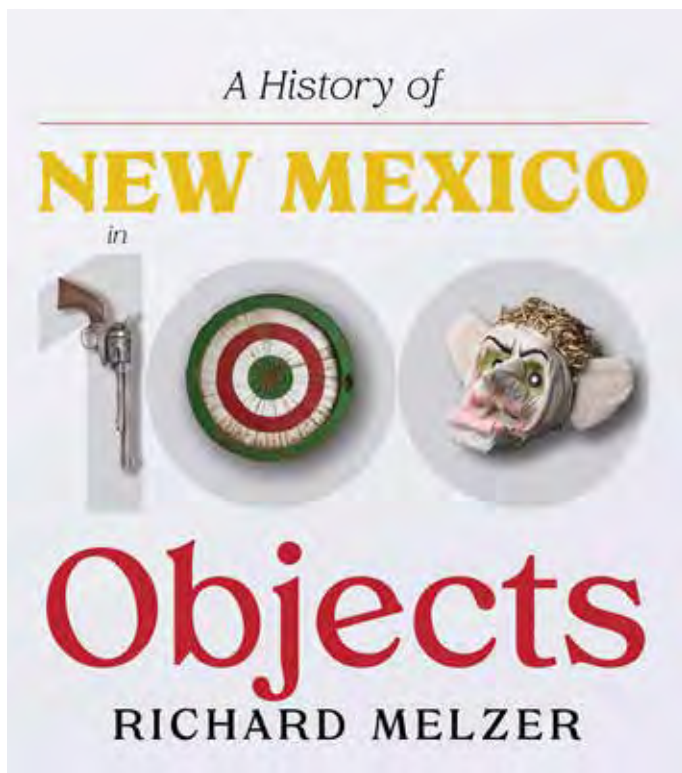
—NGUYỄN PHAN QUẾ MAI, author of *The Mountains Sing: A Novel*

“ Thảo Hà has written a miracle of a memoir about love in the time of mass incarceration. She writes with artistry and wisdom about growing up as a refugee, finding a community in Houston's Little Saigon, and struggling to overcome gang violence. Most of all, she crafts a tender portrait of the remarkable man she found, lost, and found again: Hoàng Vu Tran.

Hà loses Vu, as his loved ones call him, when he is sentenced to sixty years in prison for aggravated assault, and when she in turn survives a gunshot wound in a pool hall. But, twenty years later, they reconnect in an unforgettable series of letters. Both Hà and Vu are exceptional writers, and their correspondence captures a love story for the ages. Hà's memoir is as dramatic as any Hollywood film, and as devastating as anything I've read lately. To borrow one of Hà's own memorable phrases, her book is 'a luminous tragedy.'

It is also a triumph.”

—DANIEL A. GROSS, story editor, *The New Yorker*



A History of New Mexico in 100 Objects

RICHARD MELZER

Historians continually probe archives, museums, libraries, and less conventional sources in search of new ways to understand and explore the past. *A History of New Mexico in 100 Objects* will, for the first time, explore New Mexico's remarkable history through the lens of material objects.

Utilizing extraordinary pieces from collections and museums across the state, distinguished historian Richard Melzer takes readers on a marvelous journey through New Mexico's past, telling the story of New Mexico by way of fascinating objects that reflect the state's ethnic, cultural, social, economic, and political history. Among the artifacts included are:

- A Mimbres ceramic pot
- A turquoise carving from Chaco Canyon
- Don Juan de Oñate's inscription at El Morro
- Healing soil from Chimayó
- A steamer trunk carried along the Santa Fe Trail
- Geronimo's headdress
- Pat Garrett's Colt revolver used to kill Billy the Kid
- The Loretto Chapel's "Miracle Staircase"
- Georgia O'Keeffe's bighorn sheep skull
- Ernie Pyle's typewriter
- A World War II Navajo code talker's radio receiver
- "The Gadget" developed by the Manhattan Project and tested at Trinity Site
- "Dave's Dream" lowrider

A foreword by Alicia Romero, head curator of the Albuquerque Museum, offers insight into how objects are used in the study of history.

Together, the amazing stories of these one hundred objects offer a one-of-a-kind group portrait of the Land of Enchantment.

RICHARD MELZER is a Regents' Professor emeritus of history at the University of New Mexico's Valencia campus. A former president of the Historical Society of New Mexico, Melzer is the author or coauthor of numerous books, including *Ernie Pyle in the American Southwest*, *Captain Maximiliano Luna: A New Mexico Rough Rider*, and *A History of New Mexico Since Statehood* (UNM Press).

Residence: Belen, NM

September 22

344 pp.; 8 × 9 in.
100 color photos

\$34.95 paper 978-0-8263-7021-1
\$25.99 ePub 978-0-8263-7022-8



The Plaza Café Cookbook

Classic New Mexico Recipes from the Santa Fe Landmark

**CHERYL ALTERS JAMISON AND
LEONARDO RAZATOS;
PHOTOGRAPHS BY DOUGLAS MERRIAM**

“Absolutely delicious and enduring!

This cookbook is a refined celebration of culture, comfort, and history, a timeless expression of the beloved Plaza Café.”

—KELLEY CLEARY COFFEEN, author of
The Big Book of Hatch Chile

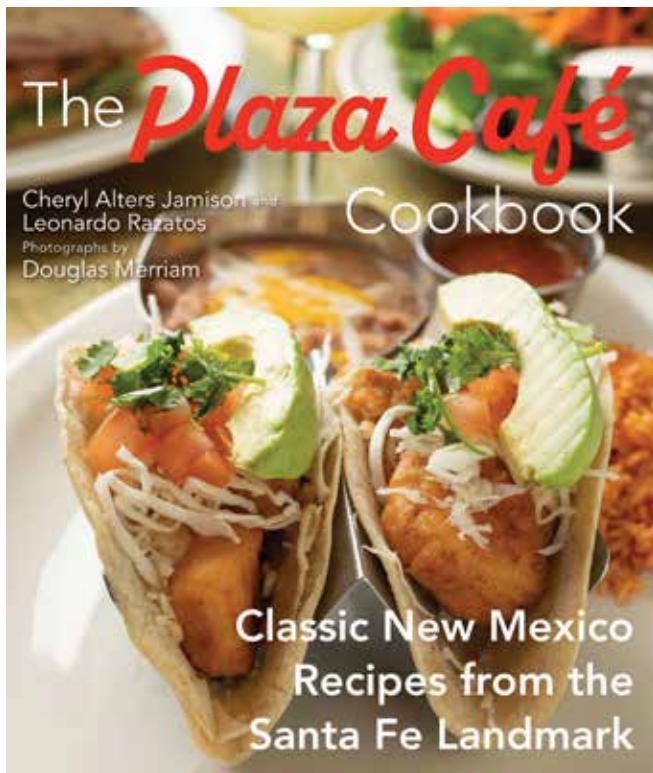
Since 1905 the Plaza Café has been serving inspired favorites to Santa Fe locals as well as to destination travelers who seek out the bustling restaurant in the heart of the old city. It’s hard to miss this culinary gem, with its enviable position smack on the central plaza in one of America’s most beautiful and most visited cities. Known for its longtime family ownership, the Plaza Café offers warm hospitality, a casual atmosphere, and reliably mouthwatering home-style American, Mexican, and New Mexican specialties.

Now the *Plaza Café Cookbook* serves up a winning combination plate of over ninety recipes—from Mexican shakshuka to green chile stew, from blue corn enchiladas to the Café’s famous house margaritas—along with the rich history behind this treasured establishment. The Plaza Café appears on every “best of” Santa Fe list and in travel magazines and websites worldwide. In this first-ever cookbook from the Southwest landmark, four-time James Beard Award–winning author Cheryl Alters Jamison teams with Plaza Café owner Leonardo Razatos, who grew up helping his parents in the Café. With stunning full-color photographs by noted photographer Douglas Merriam, *The Plaza Café Cookbook* is your guide to re-creating the award-winning, fabulous flavors of Santa Fe at home.

September 22

240 pp.; 8.5 × 10 in.
index

\$34.95 paper 978-0-8263-7025-9
\$22.99 ePub 978-0-8263-7026-6



Four-time James Beard Book Award–winner **CHERYL ALTERS JAMISON** is one of the nation’s premiere food writers, the author of numerous cookbooks, the former Food Editor for *New Mexico Magazine*, and the host of *Heating It Up*, a food talk radio show. Her *Excited About Food* website is a place that embraces good eating and creates enticing meals the whole family will enjoy. She is the coauthor of *Smoke & Spice*, *The Border Cookbook: Authentic Home Cooking of the American Southwest and Northern Mexico*, and *The Rancho de Chimayó Cookbook: The Traditional Cooking of New Mexico*, among others.

Residence: Santa Fe, NM

LEONARDO RAZATOS, along with his business partner and husband Giuliano Marcheschi, is the owner of Plaza Café Downtown, Plaza Café Southside, and the Italian Piazza Caffè. He is the son of longtime proprietors Dan and Beneranda Razatos.

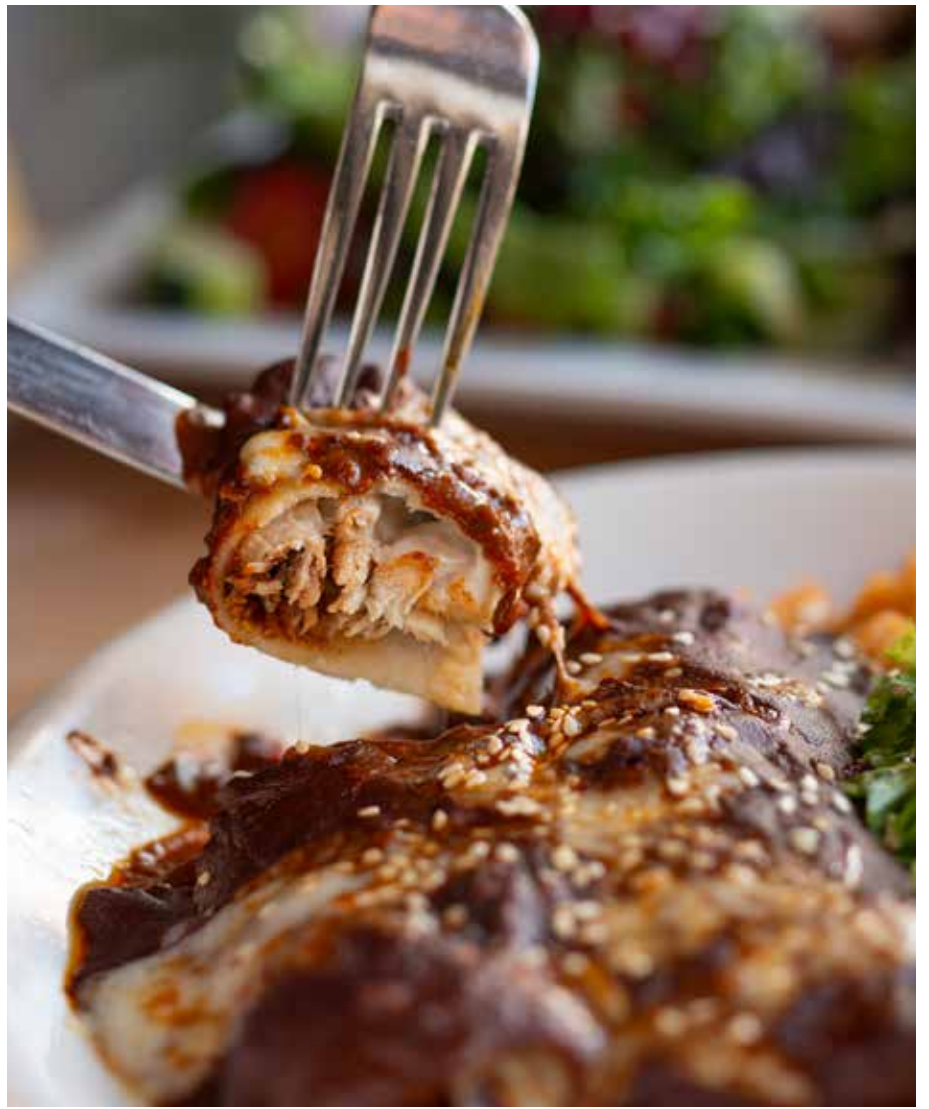
Residence: Santa Fe, NM

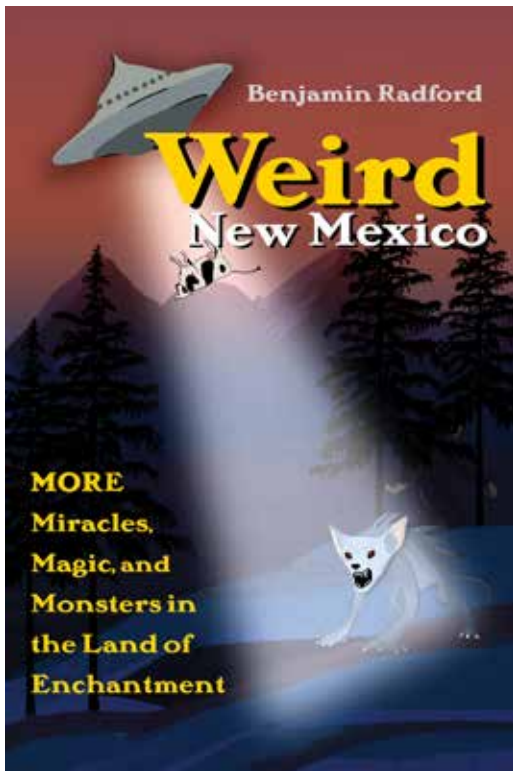
DOUGLAS MERRIAM is a Santa Fe food photographer and a contributor to *España: Exploring the Flavors of Spain* and *The Harbor Café Cookbook*. He is also the author and photographer of *The Farm Fresh Journey: Santa Fe Farmer’s Market Cookbook*.

Residence: Santa Fe, NM









Weird New Mexico

*More Miracles, Magic, and Monsters
in the Land of Enchantment*

BENJAMIN RADFORD

“Whether you’re a longtime resident of New Mexico or simply someone who is curious about explanations for the state’s weirdest mysteries, you will enjoy *Weird New Mexico*.”

—David E. Thomas, scientist and skeptic

New Mexico has a well-earned reputation as home to the mysterious and bizarre. It is a land of contradictions and stark contrasts, a place where the exceptional and the commonplace, the rational and the mystical, mix freely.

Sometimes the strangeness is well-known—even world-famous—such as the 1947 Roswell crash and the infernal Taos Hum. Other stories of ghosts, monsters, miracles, and magic are told only in hushed whispers or as ancient riddles that lurk under the sunbaked desert sands.

In *Weird New Mexico* researcher Benjamin Radford examines monsters and miracles, ghost stories and UFOs, conspiracy theories and historical mysteries across the Land of Enchantment, asking:

- What caused the infamous and terrifying Taos Hum?
- What’s behind reports of a UFO base inside a mountain outside Dulce?
- What are the strange “skyfish” recorded above Roswell?
- Who—or what—made sinister symbols found on Albuquerque’s West Mesa?
- What ghosts are said to haunt Old Town, the St. James Hotel, and the Territorial House restaurant?
- Who carved the strange Los Lunas mystery stone?
- Where are Bigfoot and chupacabra said to lurk in New Mexico?
- Why did a statue miraculously weep in a Hobbs church?

Radford tackles these mysteries with an open mind, seeking explanations where it seems none are possible. Using folklore, sociology, history, psychology, forensic science, and of course good old-fashioned detective work, he reveals the truths behind these weird cases.

BENJAMIN RADFORD is an award-winning author of over a dozen books including *Mysterious New Mexico: Miracles, Magic, and Monsters in the Land of Enchantment* and *Tracking the Chupacabra: The Vampire Beast in Fact, Fiction, and Folklore* (both from UNM Press) as well as *Investigating Ghosts: The Scientific Search for Spirits*. He is a folklorist, filmmaker, and a longtime editor of *Skeptical Inquirer* science magazine.

Residence: Corrales, NM.

September 8

264 pp.; 6 × 9 in.

72 halftones, notes, bibl., index

\$24.95 paper 978-0-8263-7034-1

\$17.99 ePub 978-0-8263-7035-8



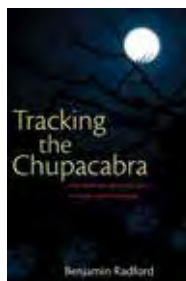
Also of Interest

Mysterious New Mexico

*Miracles, Magic, and Monsters in
the Land of Enchantment*
Benjamin Radford

\$24.95 paper

978-0-8263-5450-1



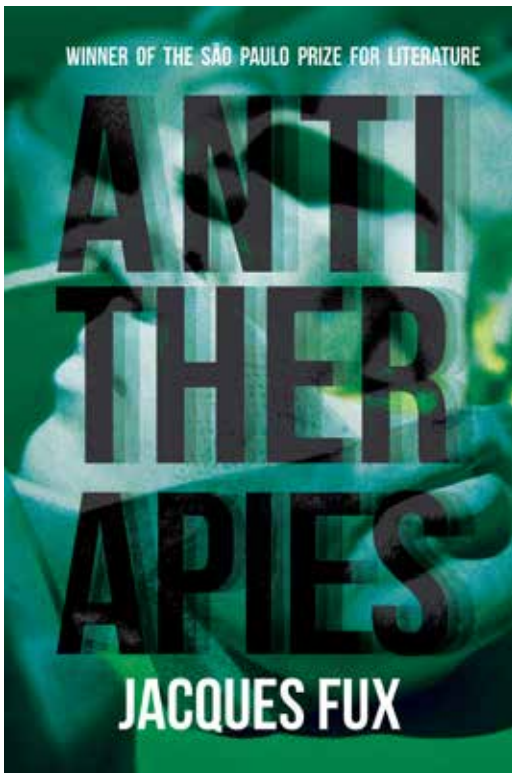
Also of Interest

Tracking the Chupacabra

*The Vampire Beast in Fact,
Fiction, and Folklore*
Benjamin Radford

\$24.95 paper

978-0-8263-5015-2



Antitherapies

JACQUES FUX

JACQUES FUX is a Brazilian writer and mathematician. He is the author of more than twenty books, including *Herança*, an acclaimed novel that explores trans-generational trauma, and *Meshugá*, winner of the Manaus Literary Prize. His work has been translated into Italian, Spanish, and Hebrew.

Residence: Belo Horizonte-Minas Gerais, Brazil

September 22

160 pp., 6 × 9 in.

\$18.95 paper 978-0-8263-7002-0

\$13.99 ePub 978-0-8263-7003-7

Winner of Brazil's prestigious São Paulo Prize, Jacques Fux's brilliant literary debut novel unveils an outrageously entertaining Portrait of the Artist as a Young Schlemiel. *Antitherapies* relates the life journey of a young Jewish man coming of age in Belo Horizonte, Brazil, from his sensitive childhood and the primal indignation of circumcision, through awkward adolescence, and up to early adulthood and his decision to become a writer. Its peevish protagonist sees Jewishness in general as a festive carnival of irritations. The sources of his joy as well as his misery include his mother's overbearing love; the Nazis, who never really left the stage after their defeat in 1945; his absurdly high IQ; and his grappling with the perpetual tension between cultural assimilation and the preservation of his Jewish identity and heritage.

Told through twenty-one playful "anti-therapeutic" sessions, the narrator summons myriad remembrances of things past, chronicling how he carefully considered and then ultimately rejected an assortment of possible life paths: astrophysicist, delinquent, clairvoyant, forger, hairdresser, logician, charlatan, and mathematician, among others. Fux masterfully integrates poetry, humor, magical realism, and a host of literary allusions—including Jorge Luis Borges, Fernando Pessoa, James Joyce, Primo Levi, Georges Perec, and Phillip Roth—to create a delightfully rich and original work of autofiction.

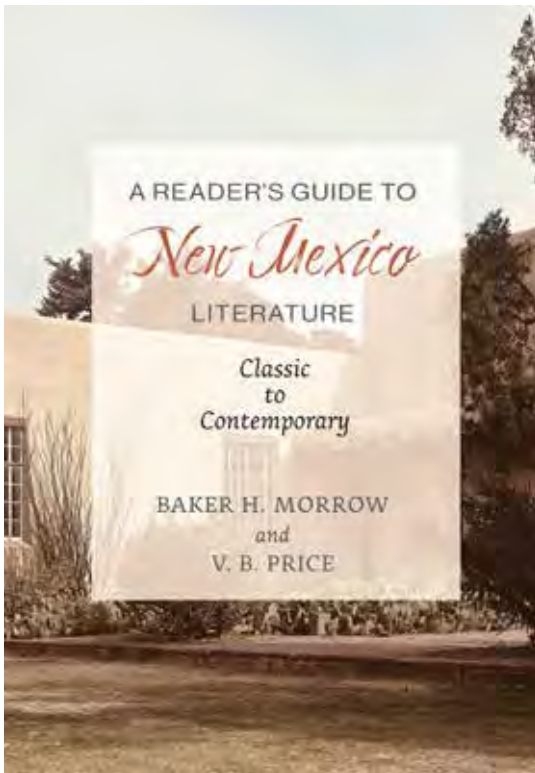
A Reader's Guide to New Mexico Literature

Classic to Contemporary

BAKER H. MORROW AND V. B. PRICE

“Did you know that William Shawn, the distinguished editor of *The New Yorker*, once worked at the *Las Vegas Optic*? Did you know that Henry Roth, the great Jewish author of *Call It Sleep*, lived for many years in a mobile home in Albuquerque’s North Valley? Do you have any other questions about New Mexico writers and their work? Baker Morrow and V. B. Price have answers. Their loving collection of mini-biographies and -histories belongs in the library of any reader of New Mexico’s vast and surprising literature.”

—BETH HADAS, former director of the University of New Mexico Press



BAKER H. MORROW is the founder of and a professor of practice in the landscape architecture program at the School of Architecture and Planning at the University of New Mexico. He is the author of *Best Plants for New Mexico Gardens and Landscapes* and the coedited *Canyon Gardens: The Ancient Pueblo Landscapes of the American Southwest* (both published by UNM Press).

Residence: Albuquerque, NM

V. B. PRICE a poet, human rights and environmental columnist, editor, reporter, and teacher. He is the author of numerous books of poetry and *The Orphaned Land: New Mexico's Environment Since the Manhattan Project* (UNM Press).

Residence: Albuquerque, NM

A Reader's Guide to New Mexico Literature is an essential introduction to one of the most distinctive literary traditions in the United States, tracing New Mexico’s rich literary tradition from Pueblo and Athabascan origin stories through early Spanish exploration narratives and nineteenth-century Anglo American accounts, noting the vital contributions of contemporary Black, Indigenous, and multicultural writers who have helped to shape New Mexico’s literary landscape.

From Don Diego de Vargas’s remarkable epistolary memoirs and Lew Wallace’s *Ben-Hur*, written in Santa Fe, to the genre-defining works of Tony Hillerman, Jack Williamson, Lois Duncan, and Leslie Marmon Silko, this guide surveys a tradition rich in fiction, poetry, history, drama, mystery, science fiction, and nature writing. It highlights Nobel and Pulitzer Prize winners alongside influential regional voices, demonstrating how New Mexico’s singular landscape and cultures have inspired writers across centuries.

Organized alphabetically and designed for accessibility, *A Reader's Guide to New Mexico Literature* is an indispensable reference for readers seeking a clear, informed overview of New Mexico’s enduring literary legacy.

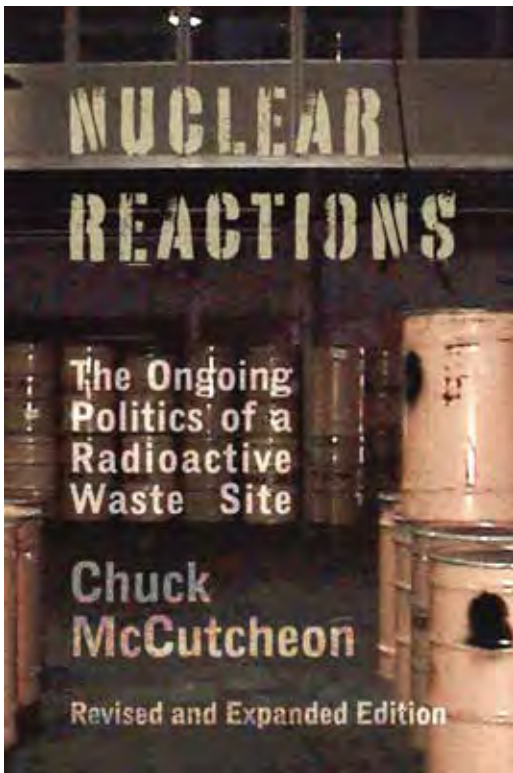
November 17

296 pp.; 6 × 9 in.

44 halftones

\$29.95 paper 978-0-8263-7032-7

\$21.99 ePub 978-0-8263-7033-4



Nuclear Reactions

The Ongoing Politics of a Radioactive Waste Site
Revised and Expanded Edition

CHUCK MCCUTCHEON

“A clear and balanced view of the Waste Isolation Pilot Plant’s history and its implications for future controversies involving environmental projects and national energy policies..”

—*Dallas Morning News*

CHUCK MCCUTCHEON is a writer and editor in Washington, DC, and a former reporter for the *Albuquerque Journal*. He has written books on climate change, Congress, and political jargon.

Residence: Washington, DC

Before the Waste Isolation Pilot Plant received its first shipment in 1999, the facility had been actively planned for a quarter century and essentially completed for years, but it was plagued by over a decade of delays and has remained controversial since its opening. More than twenty-five years later, this new edition of the history of the Waste Isolation Pilot Plant lays out the problems and conflicts behind those delays and controversies and how they continue to widen the gulf between America’s ability to create sophisticated weapons and its ability to show it can clean up after them.

November 17

320 pp.; 6 × 9 in.

40 halftones, notes, index

\$29.95 paper 978-0-8263-7019-8

\$21.99 ePub 978-0-8263-7020-4

True Grit

THOMAS DOHERTY

“How did macho men like Henry Hathaway and John Wayne make a movie from a novel beloved to a generation of young women? Thomas Doherty’s concise, comprehensive monograph on *True Grit* tracks the adaptation’s compelling Hollywood backstory to tell us why.”

—JON LEWIS, author of *Hollywood v. Hard Core*,
The Road to Romance and Ruin, and *The End of Cinema As We Know It*



THOMAS DOHERTY is a professor of American studies at Brandeis University and a cultural historian with a special interest in Hollywood cinema. He is an associate editor of *Cineaste* and a film reviewer for the *Journal of American History*. He is the author of numerous books on cinema studies, including *Hollywood and Hitler, 1933–1939*.

Residence: Salem, MA

November 3

192 pp.; 5 × 7 in.

6 color photos, 21 halftones, notes

\$19.95 paper 978-0-8263-7023-5

\$14.99 ePub 978-0-8263-7024-2

The year 1969 was a tipping point for Hollywood cinema and a good year for Westerns. In 1968 the censorious Production Code was eliminated. American cinema responded immediately with a spree of theretofore unseen and unimaginable transgressions—one of which arrived in Henry Hathaway’s adaptation of Charles Portis’s best-selling novel *True Grit*. *True Grit* featured blunt language (“Fill your hand, you son of a bitch!”) and bloody imagery that would not have been permissible just a couple of years earlier.

Thomas Doherty, one of the foremost film historians writing today, walks readers through Charles Portis’s source novel and its adaptation for the screen, the role of women in a genre often considered antithetical to their presence, and the figure of John Wayne, the Western icon whose public stance as a spokesman for the political right was merging with and complicating his screen persona. While noting its continued appeal for modern audiences, he presents *True Grit* as a pure product of its time, on the cusp of the Old and New Hollywoods, containing elements of both.



Hud

JAMES MAYO

“James Mayo tells the compelling story of the making of *Hud* with great verve and insight.”

—W. K. STRATTON, author of
The Wild Bunch: Sam Peckinpah, a Revolution in Hollywood,
and *the Making of a Legendary Film*

JAMES MAYO is an associate professor of English at Jackson State Community College in Jackson, Tennessee. He served for five years as president of the Carson McCullers Society and is a cofounder of the Carson McCullers Center for Writers and Musicians. He received a bachelors degree from Middle Tennessee State University and a masters degree from the University of Idaho.

Residence: Pinson, TN

November 3

152 pp.; 5 × 7 in.

30 halftones, notes, bibl.

\$19.95 paper 978-0-8263-7030-3

\$14.99 ePub 978-0-8263-7031-0

Martin Ritt’s 1963 classic *Hud* is a quintessential Western. Update horses with pickup trucks and a pink Cadillac; barroom shootouts and fist-fights with family drama and dysfunction; Indians, rustlers, and corrupt sheriffs with a deadly disease; and government agents dressed like storm-troopers, and the film hits all the standard beats of a Western. In this short, stylish, and thorough addition to the Reel West series, James Mayo uncovers these complexities and more, walking the reader through the film’s inception, production, and reception and offering insightful analysis of *Hud*’s fraught characters.

Hud’s star-studded cast features Paul Newman as the title character alongside Patricia Neal, Melvyn Douglas, and Brandon deWilde. James Wong Howe’s stark black-and-white cinematography won an Academy Award, as did Neal’s portrayal of Alma Brown (Best Supporting Actress) and Douglas’s portrayal of Homer Bannon (Best Supporting Actor). With the first book-length treatment of *Hud*, James Mayo offers fascinating insights into the complex characters that have captivated audiences since the release of this gripping “elegiac Western.”

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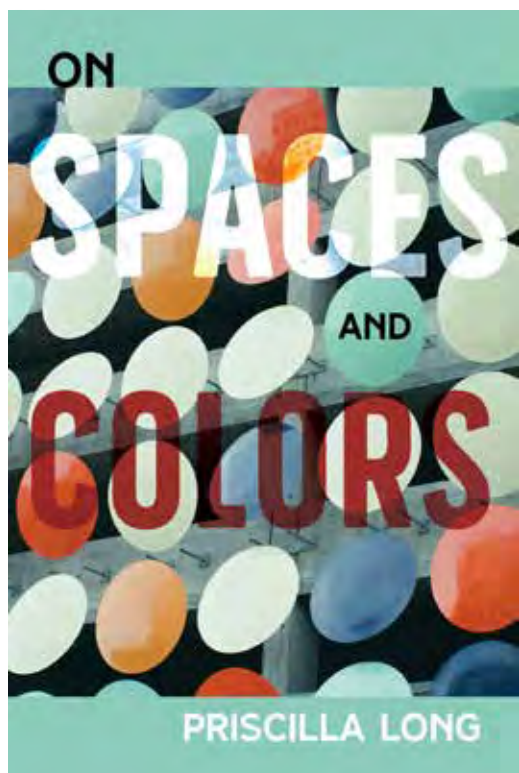
November 3

328 pp.; 5.5 × 8.5 in.
notes, bibl., index

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DAVID MEISCHEN is the author of the short story collection *Nopalito, Texas* (UNM Press) and the poetry collections *Caliche Road Poems* and the award-winning *Anyone's Son*. He is the cofounder and coeditor of Dos Gatos Press.

Residence: Albuquerque, New Mexico

In this gorgeous assembly of poems, award-winning poet David Meischen candidly examines how spirit defies both age and time, even when it cannot defeat either. Meischen’s poems investigate the ways sexual desire changes as we age, the grief of losing those close to us, and the oddness that comes with being young in spirit while trapped in a body no longer young. Rooted firmly in the Southwestern desert, these poems also travel to Russia and Germany, carrying a note of urgency in their exploration of a life well lived. *Unbuckled* is a collection full of vibrancy, hope, and gratitude.

October 20

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BARBARA ROCKMAN is the author of two other award-winning collections of poetry, *to cleave* (UNM Press) and *Sting and Nest*. For the past thirty years Rockman has taught poetry at Santa Fe Community College and in community workshops.

Residence: Santa Fe, New Mexico

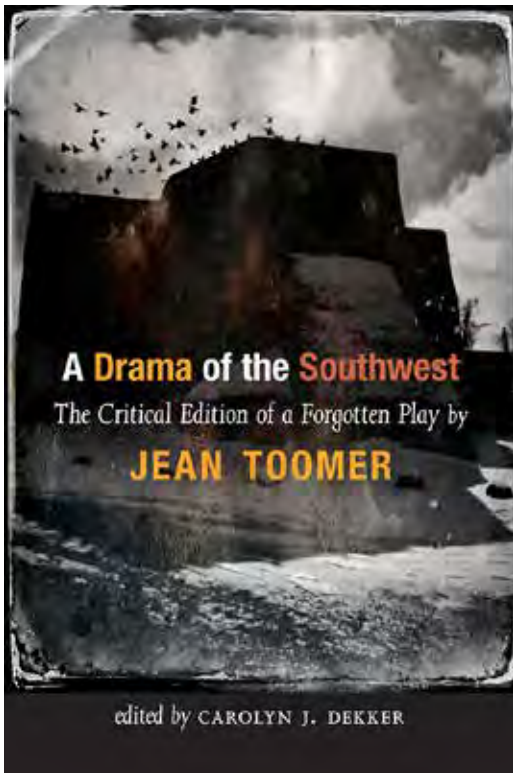
From the endless star-filled skies of her chosen high-desert home to the lakes and farmland of her New England childhood to the imagined villages of her Ukrainian ancestors, award-winning poet Barbara Rockman reaches for belonging. Rockman’s Jewish heritage is woven through her searches for the ineffable, complemented by ruminations on aging, memory, and our place in the natural world. Grief sings here, tempered by grace and gratitude in this powerful collection by a poet at the height of her craft.

September 8

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A Drama of the Southwest

The Critical Edition of a Rediscovered Play

JEAN TOOMER; EDITED BY CAROLYN J. DEKKER

“Carolyn Dekker’s keen editorial eye has brought to light an overlooked text from the Jean Toomer archive. Her incisive, well-written introduction both disrupts entrenched critical narratives about Toomer’s life and work and provides a new view of New Mexico’s modernist artistic communities. The materials made accessible here are an important contribution—equally useful for literary scholars interested in Toomer and historians of New Mexico in the first half of the twentieth century.”

—EMILY LUTENSKI, author of
West of Harlem: African American Writers and the Borderlands

JEAN TOOMER (1894–1967) was an American poet, novelist, and playwright. His modernist work *Cane* was an inspiration for many African American authors.

CAROLYN J. DEKKER lives in Michigan’s Upper Peninsula and teaches at Michigan Technological University.

Residence: Hancock, MI

Jean Toomer (1894–1967) was a modernist writer, a member of the Harlem Renaissance, and briefly part of the literary and artistic community that grew up around Mabel Dodge Luhan in Taos, New Mexico. This book, a critical edition of a previously unpublished 1935 manuscript, makes *A Drama of the Southwest* available to readers for the first time. The play provides a vivid glimpse into the social world of the artists who mined Taos for creative and spiritual renewal in the early twentieth century, and editor Dekker provides cultural and literary historical context, arguing for Toomer’s continuing creative power and significance at a time in his career that has been largely overlooked by critics.

October 6

200 pp.; 6 × 9 in.

2 tables, appends., notes, bibl., index

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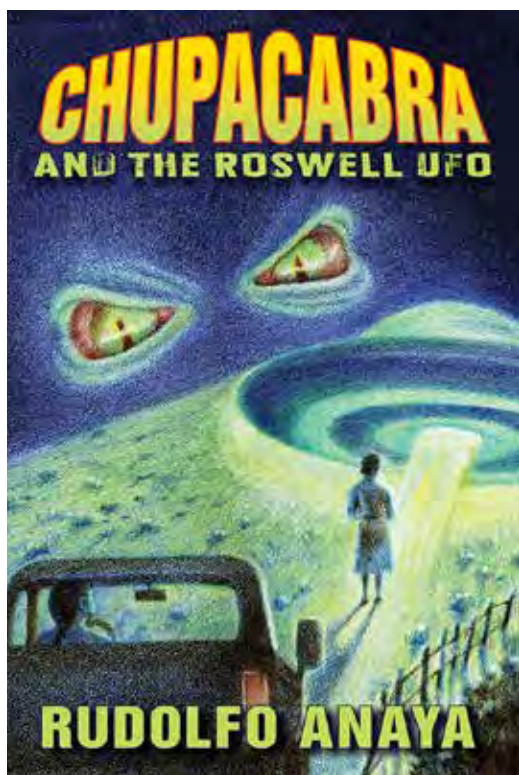
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In this second ChupaCabra mystery, Professor Rosa Medina has just arrived in Santa Fe where she meets Nadine, a mysterious sixteen-year-old who insists that the two of them travel to Roswell, New Mexico. Nadine is convinced that C-Force, a secret government agency, has decoded the DNA of a ChupaCabra and an extraterrestrial. If the two genomes are combined, a new and horrific life form will be created.

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OF ROUTE 66
IN NEW MEXICO



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New Mexico Magazine

NEW MEXICO · ART

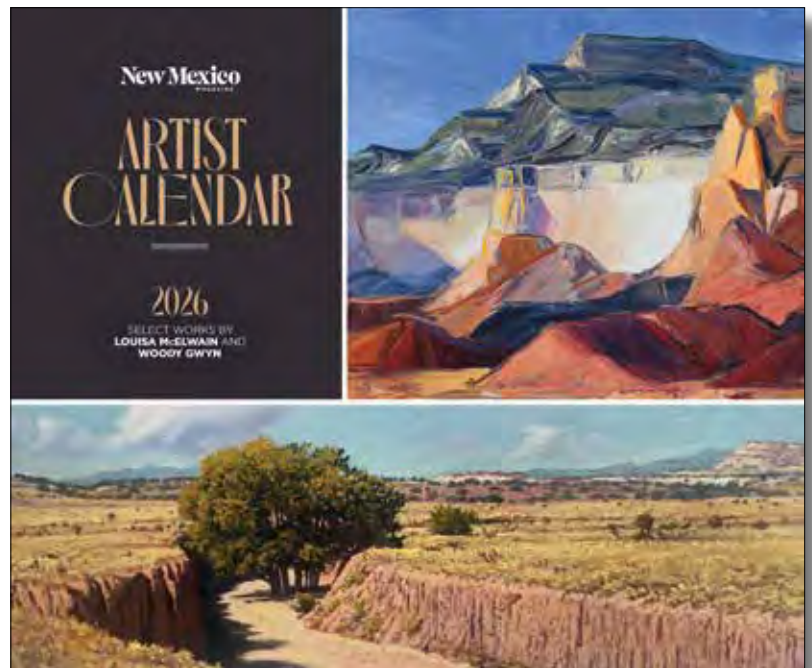
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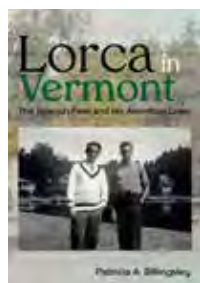
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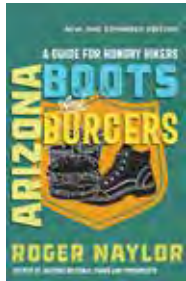
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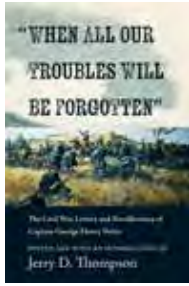
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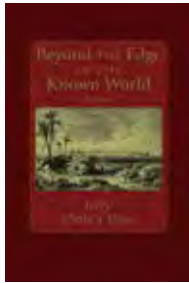
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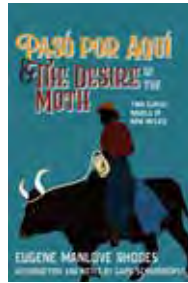
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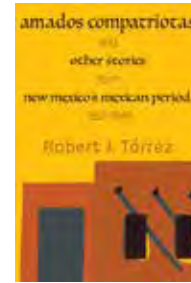
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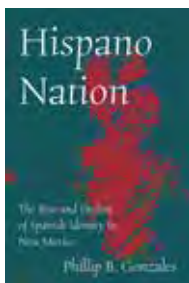
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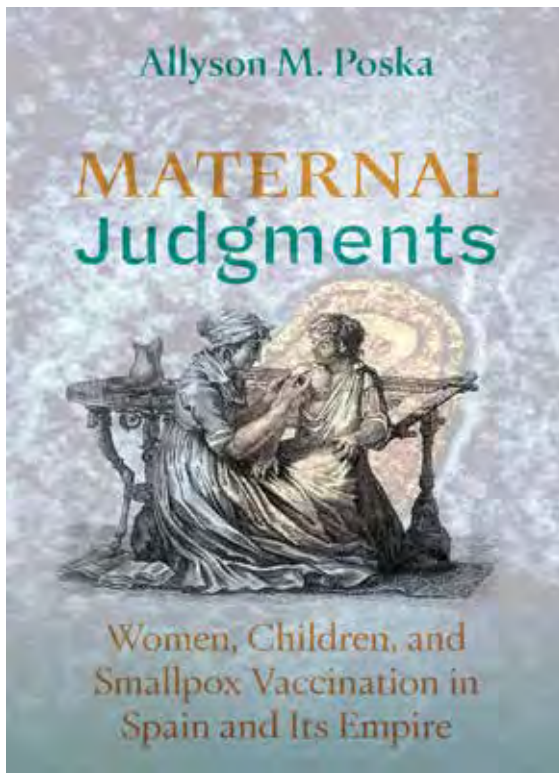
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ALLYSON M. POSKA is a professor emerita of history at the University of Mary Washington in Fredericksburg, Virginia. Her most recent book is *Gendered Crossings: Women and Migration in the Spanish Empire*, which was awarded the Best Book Prize from the Society for the Study of Early Modern Women.

Residence: Fredericksburg, VA

December 9

248 pp.; 6 × 9 in.

9 figs., 7 maps, 3 tables, bibl.

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Maternal Judgments follows the vaccination campaign around the globe, examining the gendered strategies used to persuade women of all races and classes of the safety and efficacy of the vaccine and the complicated responses of the women who were some of the first mothers in history to decide whether to have their children vaccinated.

Romantic Manifestos Manifests

JEFFREY C. ROBINSON



JEFFREY C. ROBINSON is professor emeritus at the University of Colorado at Boulder and an honorary senior research fellow at the University of Glasgow. He is the author, editor, and coeditor of twenty-one books on Romanticism, including *Unfettering Poetry: The Fancy in British Romanticism*; *Poetic Innovation in Wordsworth 1825–1833: Fibres of These Thoughts*; and, coedited with Jerome Rothenberg, *Poems for the Millennium, Volume Three: The University of California Book of Romantic and Postromantic Poetry*, which won the American Book Award. He is also the author of a collection of poetry, *Untam'd Wing: Riffs on Romantic Poetry*.

Residence: South Hampton, NH

December 15

184 pp.; 6 × 9 in.

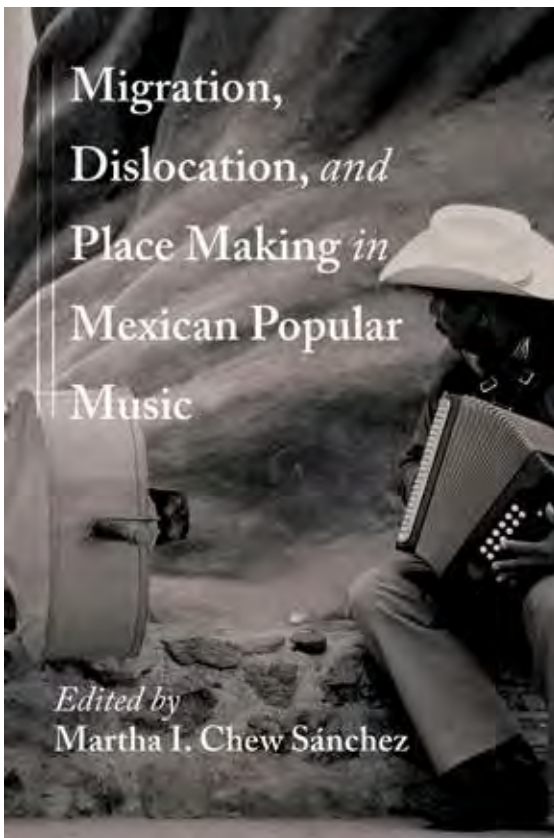
17 halftones, notes, index

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Romantics scholar Jeffrey C. Robinson elaborates commentaries on one hundred “manifesto statements” taken from nineteenth-century texts to illustrate that radical principles of poetry emerge in and are central to Romanticism. When these principles have been addressed at all, literary history tends to disperse and disempower them; *Romantic Manifestos Manifest* brings them together in order to characterize Romanticism, at its core, as a radical poetic movement that “manifests” not only in the nineteenth century but in the centuries beyond. Throughout the text, which is ordered on alphabetical entries of the manifesto statements, Robinson persuasively argues that there is a vibrant continuity between the works and ideas of the Romantics and twenty-first-century experimental artists, writers, and thinkers. Twenty pieces of text art and visual poetry relating to specific manifesto statements further curate a dialogue between text, image, and idea. Robinson takes readers on a journey that shows how avant-garde poets in particular continue to engage with principles from the Romantic era and ultimately proves that Romanticism—far from being a thing of the past—is alive and well in our time.



Migration, Dislocation, and Place Making in Mexican Popular Music

EDITED BY MARTHA I. CHEW SÁNCHEZ

The essays in *Migration, Dislocation, and Place Making in Mexican Popular Music* explore a convoluted musical landscape through personal testimonial, cultural history, and musical ethnography. The iconic regional traditions of mariachi and *música norteña*, from the center and north of the country, hybridize and become a musical lifeline for immigrants under stress. When rural economies collapse and the only cash crops are illegal, traditional corrido ballads morph into narco-corridos, deceitfully sacralized with folk saints. The international idiom of rock is fully naturalized and Mexicanized to offer powerful social critiques to youthful urban listeners. Popular diva singers challenge racism, discrimination, xenophobia, and homophobia. Social and cultural change in greater Mexico has multiple soundtracks that replenish and redefine ethnicity. This anthology is tightly focused on popular music and its powerful role in society to awaken, narrate, and interpret political consciousness. The variety of styles highlighted here distinguishes it from other works on Mexican musical traditions.

Interdisciplinary in scope, this anthology is sensitive to the nuances of the struggles over identities represented through Mexican musical expressions. It defines the imagined communities and identity formation of Mexican immigrants across class and regional differences as reflected in the music they choose to listen to. It examines the cultural economy of fans and followers and the reciprocal influence of musical consumers and producers, analyzing the impact Mexican musicians have on second-generation Chicanos in California and the Borderlands who are coming of age and redefining their place within the social fabric of the United States. Contributors to this volume detail the ways in which fans and musicians alike use Mexican music to challenge cultural expectations to re-create a world of communion, hope, defiance, and self-recognition.

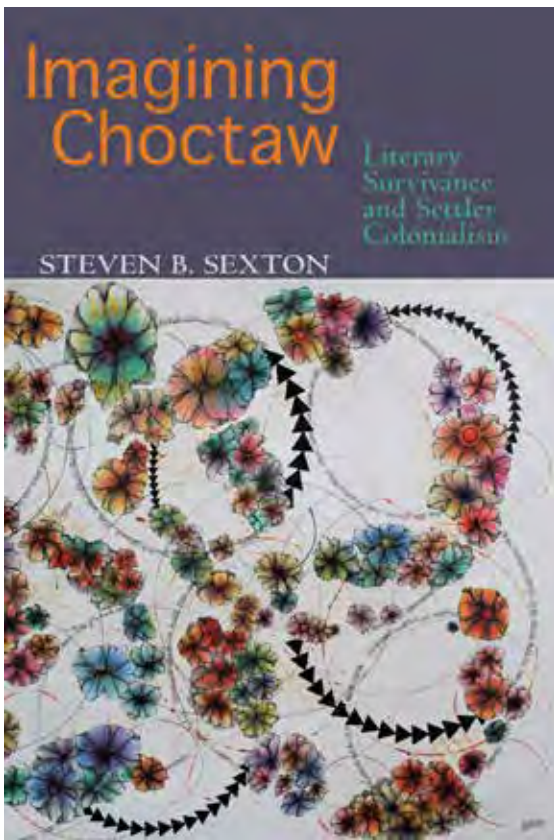
MARTHA I. CHEW SÁNCHEZ is a professor of global studies at St. Lawrence University and the author and editor of several books, including *Corridos in Migrant Memory* (UNM Press) and *Scattered Musics*.

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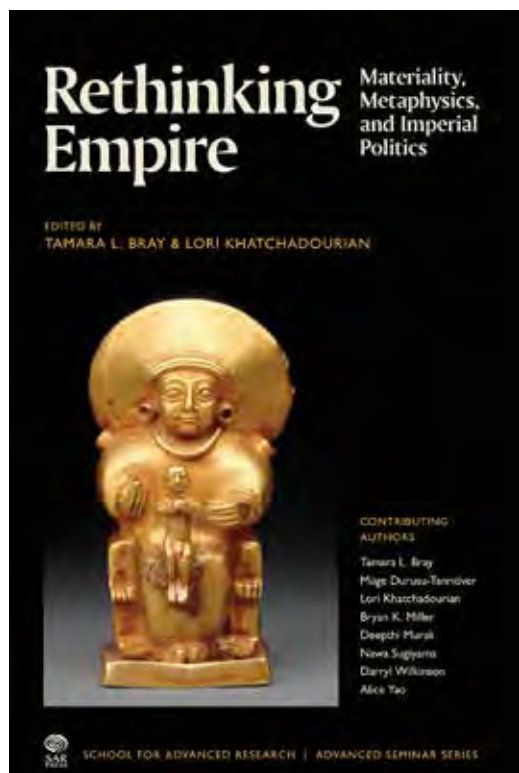
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TAMARA L. BRAY is a professor of anthropology at Wayne State University. She is internationally recognized for her contributions to the study of Inca imperialism and the archaeology of food. She is the author of several books and edited volumes, including *Objects of Empire: The Ceramic Tradition of the Imperial Inca State*, as well as numerous journal articles and book chapters.

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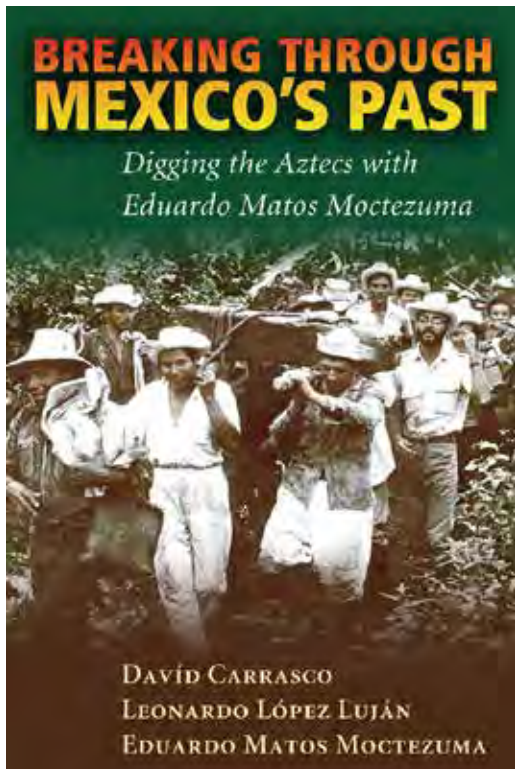
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LEONARDO LÍPEZ LUJÁN is an archaeologist, full researcher, and director of the Templo Mayor Project of the Instituto Nacional de Antropología e Historia (INAH) in Mexico City.

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EDUARDO MATOS MOCTEZUMA has served as the president of the Archaeology Council, the director of Pre-Hispanic Monuments, the director of the Center for Research and Advanced Studies in Social Anthropology (CIESAS), and the director of the National Museum of Anthropology (MNA), among other important positions in Mexico's National Institute of Anthropology and History (INAH).

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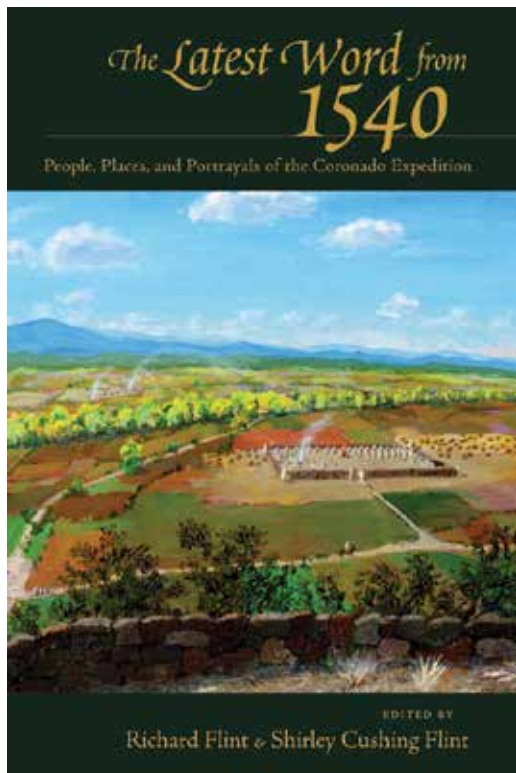
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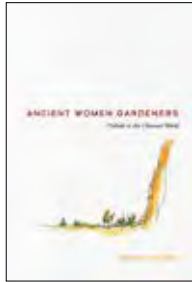
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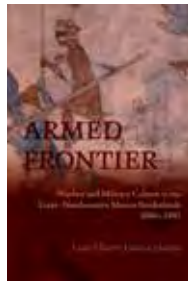
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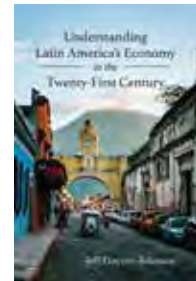
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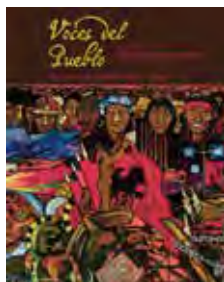
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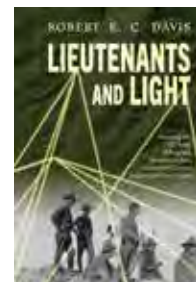
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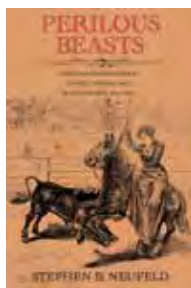
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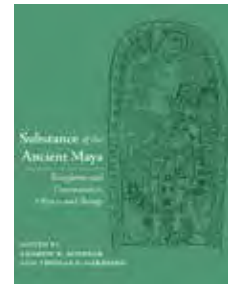
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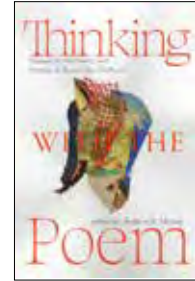
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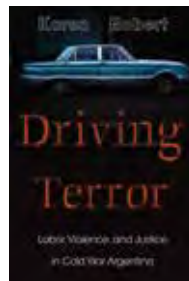
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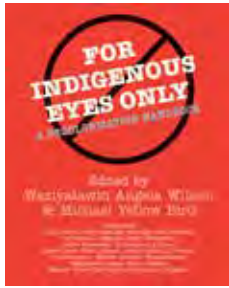
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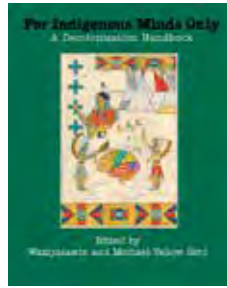
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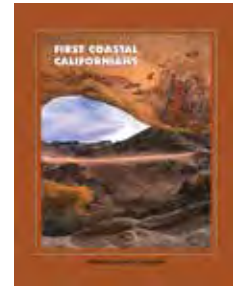
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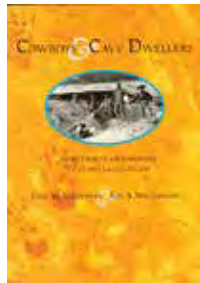
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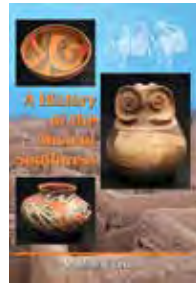
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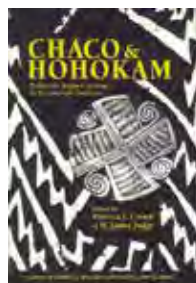
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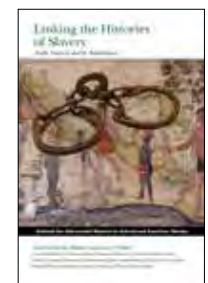
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