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# 2024

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*From Home, Heat, Money, God.*

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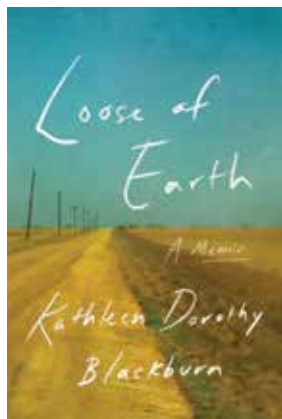
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*An arresting memoir of love and unbending religion, toxicity and disease, and one family's desperate wait for a miracle that never came*

# Loose of Earth

## A Memoir

KATHLEEN DOROTHY BLACKBURN

KATHLEEN DOROTHY  
BLACKBURN  
CHICAGO, ILLINOIS

*Blackburn is a lecturer at the University of Chicago Creative Writing program. She is a Pushcart Prize nominee whose work has appeared in Bellingham Review, Crazyhorse, Colorado Review, DIAGRAM, and River Teeth, and was listed as notable in Best American Essays.*

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KATHLEEN DOROTHY BLACKBURN WAS THE OLDEST OF FIVE children, a twelve-year-old from Lubbock, Texas, whose evangelical family eschewed public education for homeschooling, and science for literal interpretations of the bible. Then her father, a former air force pilot, was diagnosed with cancer at the age of thirty-eight, and, “it was like throwing gasoline on the Holy Spirit.” Stirred by her mother, the family committed to an extreme diet and sought deliverance from equally extreme sources: a traveling tent preacher, a Malaysian holy man, a local faith-healer who led services called “Miracles on 34th Street.”

What they didn’t know at the time was that their lives were entangled with a larger, less visible environmental catastrophe. Fire-fighting foams containing carcinogenic compounds had contaminated the drinking water of every military site where her father worked. Commonly referred to as “forever chemicals,” the presence of PFAs in West Texas besieged a landscape already burdened with vanishing water, taking up residence in wells and in the bloodstreams of people who lived there. An arresting portrait of the pernicious creep of decline, and a powerful cry for environmental justice, *Loose of Earth* captures the desperate futility and unbending religious faith that devastated a family, leaving them waiting for a miracle that would never come.

## From *Loose of Earth*

Dad holds his hand out to me. It is cold in mine. For this small gesture, I am rewarded: I have become his confidant and confessor, an accessory and accomplice, though in what exactly I can't say. In a way, I am vanishing like he is, vanishing from the living room and taking up residence on the other side of time where my father will always be alive. I am a shade more than a girl. I lean into the rank air around him and we speak. He strings words together in nonsensical phrases, and we babble and laugh. I am his fool.

"A man," he says.

"An angel?"

"In the kitchen."

"Not again."

"Come here, come here." His chapped lips brush my ear, and my hair falls between his breath and mine.

"God shows me things," he says. I pull back to look at him. His eyes shine with a dazzling clarity so astonishing I gasp. He lifts his eyebrows as though we share the revelation.

"Do you think I should be hospitalized?"

I don't understand.

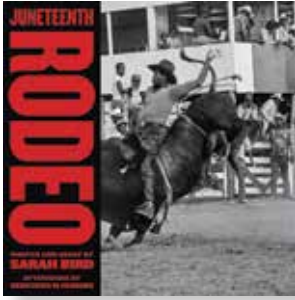
"The nurses would have taken care of me," he says. "Then it would have been them instead of you and your sisters and your mom."

Dad's face creases with pain. His verb tense changes from present to past in a grammar of longing, as though he is speaking from beyond the grave already.

I whisper into our séance.

"At the hospital, they wouldn't have loved you."

I have lived now twenty-five years since I said this to my father, and since I heard his voice. One thing I do not regret is that I said it.



| TEXAS: PHOTOGRAPHY | *Black Studies*

*Timeless photos offer a rare portrait of the jubilant, vibrant, vital, and now all-but-vanished world of small-town Black rodeos*

# Juneteenth Rodeo

PHOTOS AND ESSAY BY SARAH BIRD  
AFTERWORD BY DEMETRIUS W. PEARSON

SARAH BIRD  
AUSTIN, TEXAS

*Bird is the author of eleven novels and three books of essays, including Last Dance on the Starlight Pier and A Love Letter to Texas Women. She is also a journalist, two-time Texas Institute of Letters award winner, Dobie Paisano Fellow, and member of the Texas Literary Hall of Fame.*

DEMETRIUS W. PEARSON  
HOUSTON, TEXAS

*Pearson is an associate professor of health and human performance at the University of Houston. His research focuses on sports history, and he is the author of Black Rodeo in the Texas Gulf Coast Region.*

THE M.K. BROWN RANGE LIFE  
ENDOWMENT

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LONG BEFORE AMERICANS BEGAN TO OFFICIALLY COMMEMORATE Juneteenth, in the heat of East Texas, saddles were being cinched, buckles shined, and lassoes limbered up for a day on the Black rodeo circuit in honor of the holiday. In the late 1970s, as they had been doing for generations, Black communities across the region held local rodeos for the talented cowboys and cowgirls who were segregated from the mainstream circuit. It was to these vibrant community events that bestselling Texas writer Sarah Bird, then a young photojournalist, found herself drawn.

In *Juneteenth Rodeo*, Bird's lens celebrates a world that was undervalued at the time, capturing everything, from the moment the pit master fired up his smoker, through the death-defying rides, to the last celebratory dance at a nearby honky-tonk. Essays by Bird and sports historian Demetrius Pearson reclaim the crucial role of Black Americans in the Western US and show modern rodeo riders—who still compete on today's circuit—as “descendants” in a more than two-hundred-year lineage of Black cowboys. A gorgeous tribute to the ropers and riders—legends like Myrtis Dightman, Rufus Green, Bailey's Prairie Kid, Archie Wycoff, and Calvin Greeley—as well as the secretaries, judges, and pick-up men, and especially the audience members who were as much family as fans, *Juneteenth Rodeo* fills a void in the historical record and puts Black cowboys and cowgirls where they always belonged: at the center of the frame.



CLOCKWISE FROM TOP LEFT: Dynamite (*left*) and Bo Pink (*right*) add swagger to rodeo flyers; Archie Wycoff gingerly settles onto a skittish bronc; a young buckaroo; a dancing cowboy at a night rodeo; Myrtis Dightman, the Jackie Robinson of rodeo, and several awed cowboys; a roper frozen at the moment when horse and calf have three hooves in the air.



| ARCHITECTURE: US & TEXAS | *Urban Studies*

*Thematically focused analysis of modern architecture throughout Texas with gorgeous photographs illustrating works by famous and lesser-known architects*

# Home, Heat, Money, God

## Texas and Modern Architecture

TEXT BY KATHRYN E. O'ROURKE  
PHOTOGRAPHS BY BEN KOUGH

KATHRYN E. O'ROURKE  
SAN ANTONIO, TEXAS

*O'Rourke is an architectural historian and professor of art history at Trinity University. She is the author of Modern Architecture in Mexico City and editor of O'Neil Ford on Architecture.*

BEN KOUGH  
HOUSTON, TEXAS

*Kough is an architect and historian. He has written for Architects' Newspaper, Cite Magazine, Texas Architect, and HoustonMod.org.*

ROGER FULLINGTON  
ENDOWMENT IN  
ARCHITECTURE

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IN THE MID-TWENTIETH CENTURY, DRAMATIC SOCIAL AND political change coincided with the ascendance and evolution of architectural modernism in Texas. Between the 1930s and 1980s, a state known for cowboys and cotton fields rapidly urbanized and became a hub of global trade and a heavyweight in national politics. Relentless ambition and a strong sense of place combined to make Texans particularly receptive to modern architecture's implication of newness, forward-looking attitude, and capacity to reinterpret historical forms in novel ways. As money and people poured in, architects and their clients used modern buildings to define themselves and the state.

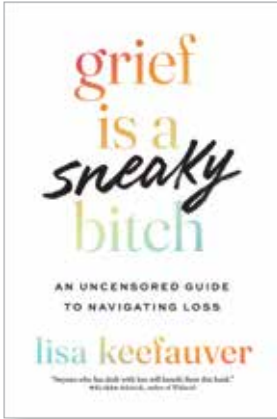
Illustrated with stunning photographs by architect Ben Kough, *Home, Heat, Money, God* analyzes buildings in big cities and small towns by world-famous architects, Texas titans, and lesser-known designers. Architectural historian Kathryn O'Rourke describes the forces that influenced architects as they addressed basic needs—such as staying cool in a warming climate and living in up-to-date housing—and responded to a culture driven by potent religiosity, by the countervailing pressures of pluralism and homogenization, and by the myth of Texan exceptionalism.





CLOCKWISE FROM TOP: Alan Y. Taniguchi and Charles B. Croft, House of Mo-Rose packing shed, Rancho Viejo, 1962; Anderson Todd, Anderson

and Lucie Wray Todd House, Houston, 1962; Pitts, Mebane, Phelps & White, with Herring Coe, First Security National Bank, Beaumont, 1963.



*A comprehensive and compassionate guide to navigating loss*

# Grief is a Sneaky Bitch

## An Uncensored Guide to Navigating Loss

LISA KEEFAUVER

LISA KEEFAUVER  
SAN DIEGO, CALIFORNIA

*Keefauver is a social worker, grief activist, and founder of Reimagining Grief. She is an adjunct professor of loss and grief at the University of Texas at Austin, an organizational consultant, and a keynote speaker (including at TEDx). In 2019, she created the popular podcast Grief is a Sneaky Bitch.*

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WHEN SOCIAL WORKER LISA KEEFAUVER BECAME A WIDOW in 2011, she was alarmed to discover that even though 100 percent of us experience loss, we're living in a grief illiterate world. In her work as a therapist, and in her search for help in the wake of her own loss, Keefauver began to see how the misguided stories we consume about grief lead to unnecessary suffering. Responding to the problematic narratives that grief is something to move on from after completing the five stages like some sort of to-do list, Keefauver became a grief activist. Through this book and her hit podcast of the same title, she creates a safe place to be inside the messiness of it all, to discover the full spectrum of grief, and to find the tools that help grieverers move forward, not on. *Grief is a Sneaky Bitch* is a comprehensive guide—serving as both a manual full of insights and skills and more importantly, as a thoughtful companion that helps readers feel seen and held.

Keefauver shares her personal and professional wisdom alongside the lessons she's learned from clinicians, authors, poets, and friends. In place of rigid instructions and must-do checklists, *Grief is a Sneaky Bitch* invites reflection, encourages self-compassion, and explores the therapeutic power of humor with, yes, a bit of profanity.

## From *Grief is a Sneaky Bitch*

When you finish this book, I hope you will feel seen and held in your grief. My wish is for you to feel accompanied and reassured that, although it's a scary path sometimes, you have the wisdom you need to navigate this journey. To support you, I've created a book that includes:

**an honest exploration** of the realities of grief that will hopefully offer some relief, help you feel “normal,” and cause you to say things such as, “OMG, yes, that happens to me too.”

**busting the grief myths** getting in your way and offering strategies to ditch the tripping hazards littering your path.

**vulnerable stories, mistakes (a.k.a. learning opportunities), and lessons I've learned** so that maybe you don't have to figure them out yourself.

**lifting up** the wisdom and insights from those who have guided me along the way.

**a sprinkling of humor throughout**, because sometimes we need respite from the heaviness of grief.

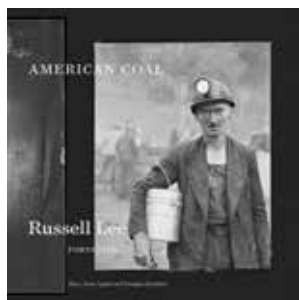
**a judicious use of cussing**, because although I don't have the quantitative data to prove it (yet), sometimes profanity is therapeutic.

**some improv-style language**, which means in place of the word “but,” you'll find a lot of sentences with “yes and.”

**metaphors, poems, analogies, acronyms, and other literary devices**, because the best way to explore complex ideas and reach the depth of a soul isn't through straightforward language.

**suggestions and gentle reminders** rather than commands or must-do checklists, because, remember, there's no right or wrong way to grieve.

**invitations to practice and reflect**, purposeful places for you to pause, digest, and rest.



*A collection of noted photographer Russell Lee's powerful images documenting the working conditions and lives of coal mining communities in the postwar United States*

# American Coal

## Russell Lee Portraits

MARY JANE APPEL AND DOUGLAS BRINKLEY

RUSSELL LEE  
(1903–1986)

*Lee was a prominent American photojournalist, best known for his work for the Farm Security Administration.*

MARY JANE APPEL  
WASHINGTON, DC

*Appel is a historian of American social documentary photography and the author of Russell Lee: A Photographer's Life and Legacy.*

DOUGLAS BRINKLEY  
AUSTIN, TEXAS

*Brinkley is the Katherine Tsanoff Brown Chair in Humanities and Professor of History at Rice University, trustee of the Franklin D. Roosevelt Presidential Library, and a contributing editor at Vanity Fair. His most recent book is Silent Spring Revolution.*

BILL AND ALICE WRIGHT  
PHOTOGRAPHY ENDOWMENT

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140 b&w photos

IN 1946 THE TRUMAN ADMINISTRATION MADE A PROMISE TO striking coal miners: as part of a deal to resume work, the government would sponsor a nationwide survey of health and labor conditions in mining camps. One instrumental member of the survey team was photographer Russell Lee. Lee had made his name during the Depression, when, alongside Dorothea Lange and Walker Evans, he used his camera to document agrarian life for the Farm Security Administration (FSA). Now he trained his lens on miners and their families to show their difficult circumstances despite their essential contributions to the nation's first wave of postwar growth.

*American Coal* draws from the thousands of photographs that Lee made for the survey—also on view in the US National Archives and Records Administration's exhibition *Power & Light*—and includes his original, detailed captions as well as an essay by biographer Mary Jane Appel and historian Douglas Brinkley. They place his work in context and illuminate how Lee helped win improved conditions for his subjects through vivid images that captured an array of miners and their communities at work and at play, at church and in beauty pageants, in moments of joy and struggle, ultimately revealing to their fellow Americans the humanity and resilience of these underrecognized workers.

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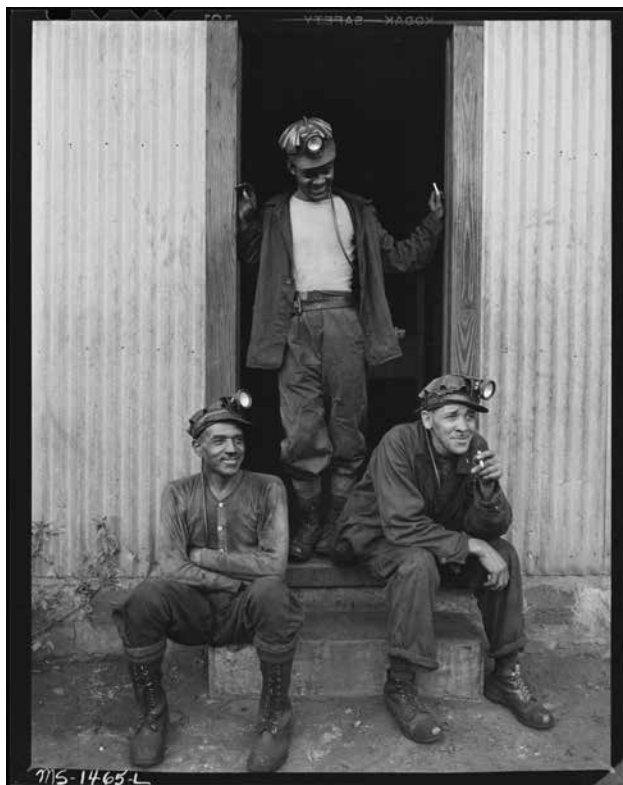


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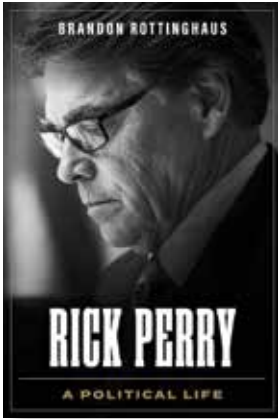
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CLOCKWISE FROM TOP: Union Pacific Coal Company, Stansbury Mine, Rock Springs, Sweetwater County, Wyoming, July 10, 1946; Gilliam Mine, Gilliam, McDowell County, West Virginia, August 13, 1946; Lejunior, Harlan County, Kentucky, September 15, 1946.



MS-1463-L



| TEXAS POLITICS | *Biography & Memoir*

*How Rick Perry navigated and shaped Texas politics as the state's longest-serving governor*

# Rick Perry

## A Political Life

BRANDON ROTTINGHAUS

BRANDON ROTTINGHAUS  
HOUSTON, TEXAS

*Rottinghaus is a professor in the Department of Political Science at the University of Houston. His most recent books are Inside Texas Politics, Current Debates in the Lone Star State, and Inside American Government. He is also the cohost of Party Politics, a TV8 show, a radio program on KUHF, and a podcast on Houston Public Media.*

CLIFTON AND SHIRLEY  
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RICK PERRY, THE CHARMING RANCHER, PILOT, AND POLITICIAN from West Texas who was governor from 2000 to 2015, is one of the most important but polarizing figures in the state's history. Over the nearly forty years he spent in the political arena, his political instincts served as a radar primed to sense future political opportunities. Hugging the arc of Texas political change, he shifted from a rural, "blue dog" Democrat to one of the most conservative politicians the state had elected up to that time, overseeing the enactment of controversial redistricting, voting, and abortion measures. Yet his evolution was complicated and incomplete, as his stands on such topics as immigration, vaccine requirements, and the use of state funds to attract business ran into opposition from a growing and ever-more conservative wing of the Republican Party in Texas—and the nation.

*Rick Perry* is both a biography of Perry as a politician and a study of the shifts in state politics that took place during his time in office. Demonstrating that Perry ranks among the most consequential governors in Texas history, Brandon Rottinghaus chronicles the profound ways he accumulated power and shaped the governorship.

## From *Rick Perry*

Legislators awoke on June 17, 2001, the Sunday after the session ended, to news of the “Father’s Day Massacre,” as Perry vetoed an unprecedented seventy-nine bills in a single day. In all, he vetoed eighty-two bills, another record.

The fallen bills spanned a gamut of issues, from requiring racial and ethnic awareness training for state judges to equal access to public places for protected classes and the expansion of legal charitable bingo games. One bill would have allowed undocumented immigrants to obtain driver’s licenses, and another created low-interest loans for building energy-efficient housing.

Why did Perry do it? The state legislature had spent time and taxpayer money crafting the legislation, some of which passed with overwhelming support. Most of the vetoed bills had been sponsored by Democrats (fifty-six out of the eighty-two), but not all. And many legislators had not received a courtesy call warning of the governor’s plans, a longstanding tradition. Charges of a power grab and political payback echoed throughout the Capitol. Members had grown complacent with Bush at the helm, and this was a new approach—or at the least a show of force.

In any case, the message was clear: Rick Perry would be a strong and active governor. Lieutenant governors succeed by letting the senators run the show and giving them credit. Being governor is different.

Bill Miller, the Republican consultant, saw it as Perry demanding respect from the legislature. “‘You guys better start respecting me, and you better start doing what I want.’ It was a pure, clear, unmistakable signal.” And with the vetoes, “he got their respect.”



*A collection of essays that provides advice and strategies for BIPOC scholars on how to survive, thrive, and resist in academic institutions*

# Conditionally Accepted

## Navigating Higher Education from the Margins

EDITED BY ERIC JOY DENISE AND BERTIN M. LOUIS JR.

ERIC JOY DENISE  
RICHMOND, VIRGINIA

*Denise is the owner of Speak Truth, LLC, founder of Conditionally Accepted, and coeditor of Counternarratives from Women of Color Academics.*

BERTIN M. LOUIS JR.  
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*Louis is an associate professor of anthropology and African American & Africana Studies at the University of Kentucky, author of My Soul Is in Haiti, former editor of Conditionally Accepted, and owner/founder of Navigating Higher Education.*

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*CONDITIONALLY ACCEPTED* BUILDS UPON AN EPONYMOUS blog on InsideHigherEd.com, which is now a decade-old national platform for BIPOC academics in the United States. Bringing together perspectives from academics of color on navigating intersecting forms of injustice in the academy, each chapter offers situated knowledge about experiencing—and resisting—marginalization in academia. Contextualized within existing scholarship, these personal narratives speak to institutional betrayals while highlighting agency and sharing stories of surviving on treacherous terrain. Covering topics from professional development to the emptiness of diversity, equity, and inclusion efforts, and redefining what it means to be an academic in our contemporary moment, this edited collection directly confronts issues of systemic exclusion, discrimination, harassment, micro-aggressions, tokenism, and surveillance. Letting marginalized scholars know they are not alone, *Conditionally Accepted* offers concrete wisdom for readers seeking to navigate and transform oppressive academic institutions.



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*by Eric Joy Denise and Bertin M. Louis Jr.*

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Academic Work

*by Eric Joy Denise*



*An immersive study of the influential and predominantly Chicana punk rock scene in El Paso, Texas*

# Chuco Punk

## Sonic Insurgency in El Paso

TARA LÓPEZ

TARA LÓPEZ  
WINONA, MINNESOTA

*López is an assistant professor of ethnic studies at Winona State University and the author of The Winter of Discontent: Myth, Memory, and History.*

AMERICAN MUSIC SERIES,  
Jessica Hopper & Charles Hughes,  
Editors

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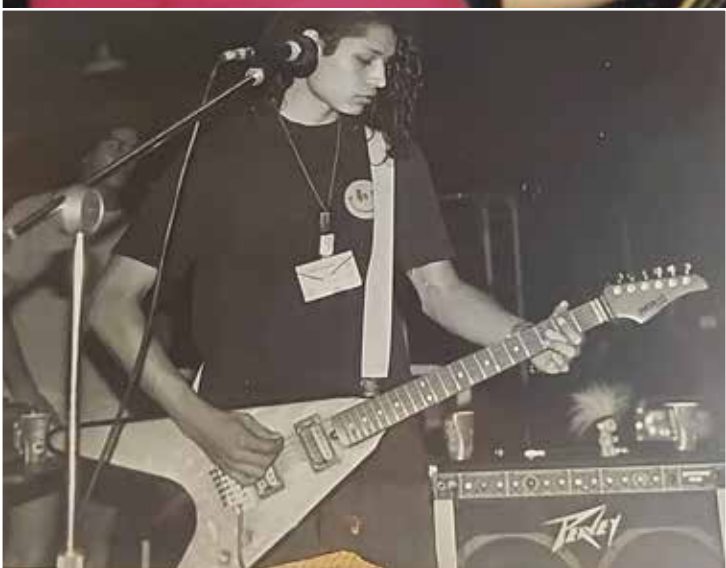
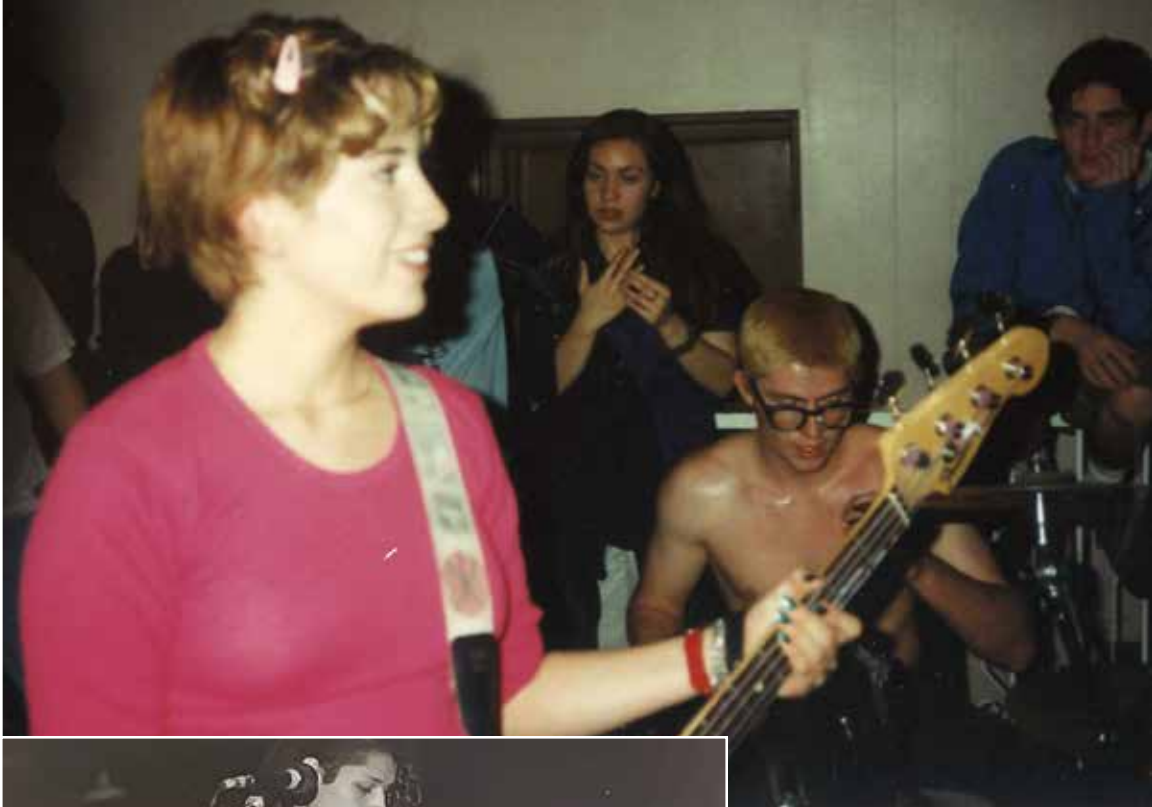
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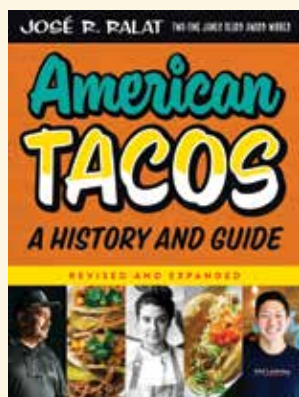
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PUNK ROCK IS KNOWN FOR ITS DARING SUBVERSION, AND SO is the West Texas city of El Paso. In *Chuco Punk*, Tara López dives into the rebellious sonic history of the city, drawing on more than seventy interviews with punks, as well as unarchived flyers, photos, and other punk memorabilia. Connecting the scene to El Paso's own history as a borderland, a site of segregation, and a city with a long lineage of cultural and musical resistance, López throws readers into the heat of backyard punx shows, the chaos of riots in derelict mechanic shops, and the thrill of skateboarding on the roofs of local middle schools. She reveals how, in this predominantly Chicana punk rock scene, women forged their own space, sound, and community. Covering the first roots of Chuco punk in the late 1970s through the early 2000s, López moves beyond the breakout bands to shed light on how the scene influenced not only the contours of sound and El Paso but the entire topography of punk rock.

CLOCKWISE FROM TOP: Laura Beard playing a gig in her band, Rope; West Side Punk Barry Peterson; Lower Valley Punx (from left to right) Carlos Palacios, Ernesto Ybarra, Pablo Novelas, and Johnny Rios; and Serge Ocadiz of The Soggy Buns playing at the "Project Graduation" celebration at Western Playland, 1988.







# American Tacos

## A History and Guide

REVISED AND EXPANDED

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*José R. Ralat is the taco editor at Texas Monthly and a two-time James Beard Award winner for journalism. He has written for the Dallas Observer, Texas Highways, D Magazine, Cowboys & Indians, and Eater.*

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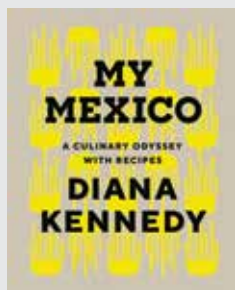
*Laurence Parent is a freelance photographer and writer specializing in landscape, nature, and travel subjects. His work has appeared in Texas Highways, Texas Monthly, Texas Parks and Wildlife, National Geographic Traveler, Sierra, Natural History, Outside, Backpacker, Men's Journal, Travel and Leisure, Newsweek, and the New York Times. Additionally, he has been the photographer and/or author of more than forty books.*

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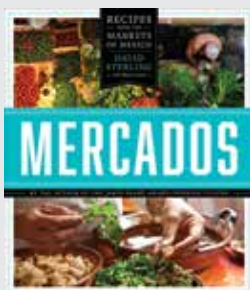
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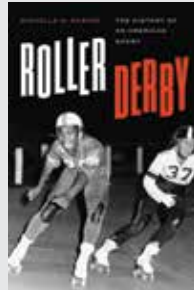
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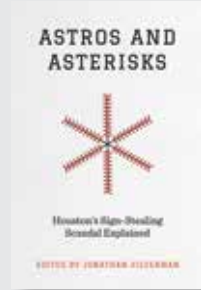
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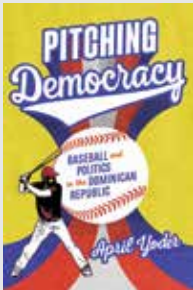
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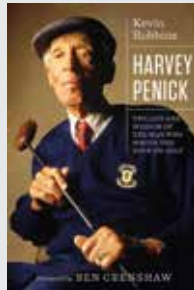
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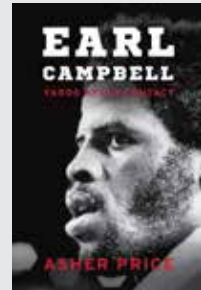
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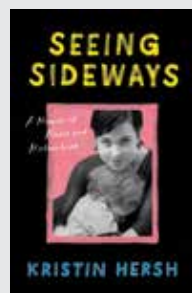
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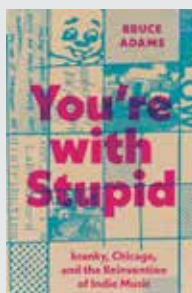
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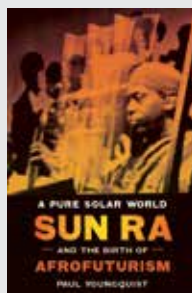
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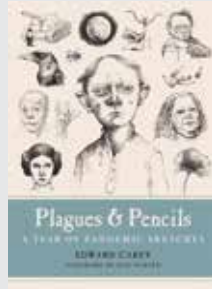
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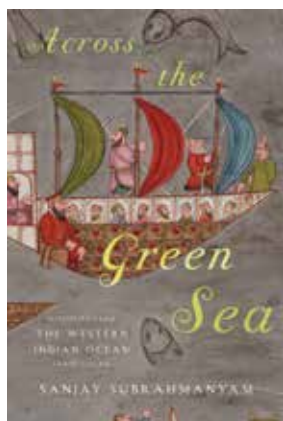
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*A history of two centuries of interactions among the areas bordering the western Indian Ocean, including India, Iran, and Africa*

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Histories from the Western Indian Ocean,  
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SANJAY SUBRAHMANYAM

SANJAY SUBRAHMANYAM  
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*Subrahmanyam is a Distinguished Professor of History and the Irving & Jean Stone Chair in Social Sciences at UCLA. He is the author of Europe's India: Words, People, Empires, 1500–1800 and Empires between Islam and Christianity, 1500–1800.*

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BEGINNING IN THE MID-FIFTEENTH CENTURY, THE REGIONS bordering the western Indian Ocean—"the green sea," as it was known to Arabic speakers—had increasing contact through commerce, including a slave trade, and underwent cultural exchange and transformation. Using a variety of texts and documents in multiple Asian and European languages, *Across the Green Sea* looks at the history of the ocean from a variety of shifting viewpoints: western India; the Red Sea and Mecca; the Persian Gulf; East Africa; and Kerala.

Sanjay Subrahmanyam sets the scene for this region starting with the withdrawal of China's Ming Dynasty and explores how the western Indian Ocean was transformed by the growth and increasing prominence of the Ottoman Empire and the continued spread of Islam into East Africa. He examines how several cities, including Mecca and the vital Indian port of Surat, grew and changed during these centuries, when various powers interacted until famines and other disturbances upended the region in the seventeenth century. Rather than proposing an artificial model of a dominant center and its dominated peripheries, *Across the Green Sea* demonstrates the complexity of a truly dynamic and polycentric system through the use of connected histories, a method pioneered by Subrahmanyam himself.

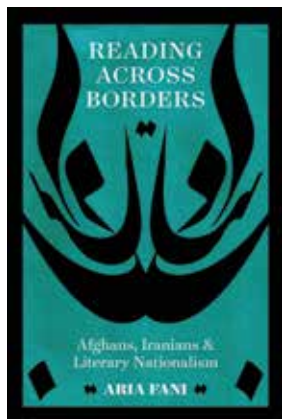
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*The dynamic and interconnected ways  
Afghans and Iranians invented their modern  
selves through literature*

# Reading across Borders

## Afghans, Iranians, and Literary Nationalism

ARIA FANI

ARIA FANI  
LAKE FOREST PARK,  
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*Fani is an assistant professor and director of Persian and Iranian Studies at the University of Washington in Seattle. He serves as the current deputy editor of Iranian Studies and is a co-investigator of the Translation Studies Hub at UW.*

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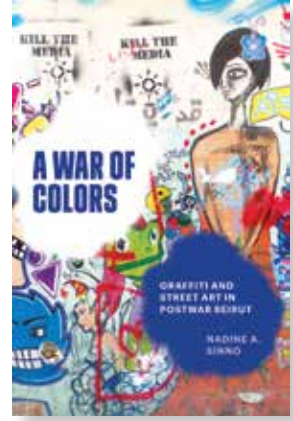
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CONTRARY TO THE PRESUMPTION THAT LITERARY NATIONALISM in the Global South emerged through contact with Europe alone, *Reading across Borders* demonstrates how the cultural forms of Iran and Afghanistan as nation-states arose from their shared Persian heritage and cross-cultural exchange in the twentieth century. In this book, Aria Fani charts the individuals, institutions, and conversations that made this exchange possible, detailing the dynamic and interconnected ways Afghans and Iranians invented their modern selves through new ideas about literature.

Fani illustrates how voluntary and state-funded associations of readers helped formulate and propagate “literature” as a recognizable notion, adapting and changing Persian concepts to fit this modern idea. Focusing on early twentieth-century periodicals with readers in Afghan and Iranian cities and their diaspora, Fani exposes how nationalism intensified—rather than severed—cultural contact among two Persian-speaking societies amidst the diverging and competing demands of their respective nation-states. This interconnected history was ultimately forgotten, shaping many of the cultural disputes between Iran and Afghanistan today.

*Demonstrates the role of Beirut's postwar graffiti and street art in transforming the cityscape and animating resistance*



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OVER THE LAST TWO DECADES IN BEIRUT, GRAFFITI MAKERS have engaged in a fierce “war of colors,” seeking to disrupt and transform the city’s physical and social spaces. In *A War of Colors*, Nadine Sinno examines how graffiti and street art have been used in postwar Beirut to comment on the rapidly changing social dynamics of the country and region. Analyzing how graffiti makers can reclaim and transform cityscapes that were damaged or monopolized by militias during the war, Sinno explores graffiti’s other roles, including forging civic engagement, commemorating cultural icons, protesting political corruption and environmental violence, and animating resistance. In addition, she argues that graffiti making can offer voices to those who are often marginalized, especially women and LGBTQ people. Copiously illustrated with images of graffiti and street art, *A War of Colors* is a visually captivating and thought-provoking journey through Beirut, where local and global discourses intersect on both scarred and polished walls in the city.

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*Sinno is an associate professor of Arabic and director of the Arabic Program at Virginia Tech, as well as a literary translator. She is the coauthor of *Constructions of Masculinity in the Middle East and North Africa*.*

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## Architecture and the Illusion of Development without Capital

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*Muzaffar is a professor of modern architectural history at the Rhode Island School of Design and is the coeditor of Architecture in Development: Systems and the Emergence of the Global South.*

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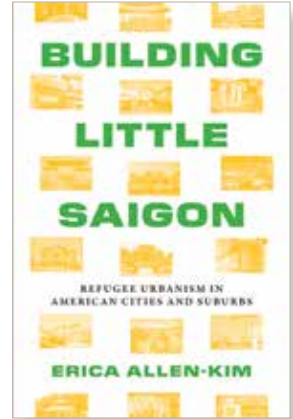
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IN *MODERNISM'S MAGIC HAT*, IJLAL MUZAFFAR EXAMINES how modern architects and planners help resolve one of the central dilemmas of the mid-twentieth century world order: how to make decolonization plausible without accounting for centuries of capital drain under colonial rule. In the years after World War II, architects and planners found extensive opportunities in new international institutions—such as the World Bank, the UN, and the Ford Foundation—and helped shape new models of global intervention that displaced the burden of change onto the inhabitants. Muzaffar argues that architecture in this domain didn't just symbolically represent power, but formed the material domain through which new modes of power acquired sense. Looking at a series of architectural projects across the world, from housing in Ghana to village planning in Nigeria and urban planning in Venezuela and Pakistan, Muzaffar explores how architects and planners shaped new ideas of time, land, climate, and the decolonizing body, making them appear as sources of untapped value. What resulted, Muzaffar argues, is a widespread belief in spontaneous Third World “development” without capital, which continues to foreclose any global discussion of colonial theft.



*An in-depth look at the diverging paths of Vietnamese American communities, or “Little Saigons,” in America’s built environment*



# Building Little Saigon

## Refugee Urbanism in American Cities and Suburbs

ERICA ALLEN-KIM

IN THE FINAL DAYS BEFORE THE FALL OF SAIGON IN 1975, 125,000 Vietnamese who were evacuated or who made their own way out of the country resettled in the United States. Finding themselves in unfamiliar places yet still connected in exile, these refugees began building their own communities as memorials to a lost homeland. Known both officially and unofficially as Little Saigons, these built landscapes offer space for everyday activities as well as the staging of cultural heritage and political events.

*Building Little Saigon* examines nearly fifty years of city building by Vietnamese Americans—who number over 2.2 million today. Author Erica Allen-Kim highlights architecture and planning ideas adapted by the Vietnamese communities who, in turn, have influenced planning policies and mainstream practices. Allen-Kim traveled to ten Little Saigons in the United States to visit archives, buildings, and public art and to converse with developers, community planners, artists, business owners, and Vietnam veterans. By examining everyday buildings—who made them and what they mean for those who know them—*Building Little Saigon* shows us the complexities of migration unfolding across lifetimes and generations.

ERICA ALLEN-KIM  
TORONTO, ONTARIO

*Erica Allen-Kim is an assistant professor of architectural history at the University of Toronto.*

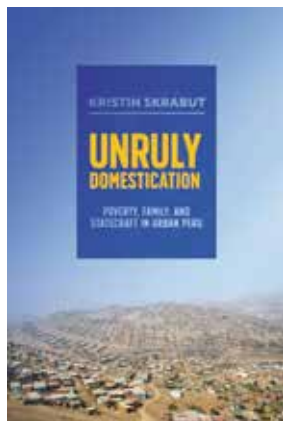
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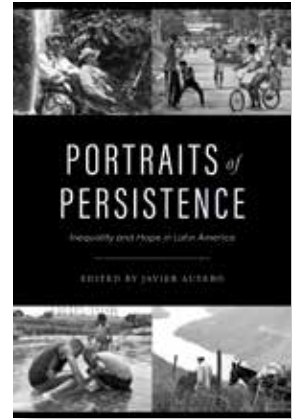
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*UNRULY DOMESTICATION* INVESTIGATES HOW PERU'S ONGOING, internationally endorsed "war on poverty" shapes politics, intimate identities, and urban space in Lima. Drawing on a decade of embedded, ethnographic research in Lima's largest and most recently founded "extreme poverty zone," Kristin Skrabut demonstrates how Peru's efforts to fight poverty by formalizing property, identity, and family status perpetuate environmentally unsustainable urban sprawl, deepen discrimination against single mothers, and undermine Peruvians' faith in public officials and in one another. In the process, Skrabut reveals myriad entanglements of poverty, statecraft, and private life, exploring how families are made and unmade through political practices, how gender inequalities are perpetuated through policy, and how Peruvians' everyday pursuits of state-sanctioned domestic ideals reproduce informality and landscapes of poverty in the urban periphery.

The only full-length ethnography written about Lima's iconic and policy-inspiring shantytowns in thirty years, *Unruly Domestication* provides valuable insight into the dynamics of housing and urban development in the Global South, elucidating the most intimate and profound effects of global efforts to do good.

*Profiles of triumph and hardship amid massive inequality in Latin America*



# Portraits of Persistence

## Inequality and Hope in Latin America

EDITED BY JAVIER AUYERO

EACH CHAPTER OF *PORTRAITS OF PERSISTENCE*, A PROJECT of the University of Texas Urban Ethnography Lab, offers an intimate portrait of one or two individual lives. The subjects are a diverse group of individuals from across the continent: grassroots activists and political brokers, service industry workers and private security entrepreneurs, female drug dealers, shantytown dwellers, and rural farmers, as well as migrants finding routes into and out of the region. Through these accounts, the writers explore issues that are common throughout today's world: precarious work situations, gender oppression, housing displacement, experiences navigating the bureaucracy for asylum seekers, state violence, environmental devastation, and access to good and affordable health care. Carefully situating these experiences within the sociohistorical context of their specific local regions or countries, editor Javier Auyero and his colleagues consider how people make sense of the paths their lives have taken, the triumphs and hardships they have experienced, and the aspirations they hold for the future. Ultimately, these twelve compelling profiles offer unique and personal windows into the region's complex and multilayered reality.

JAVIER AUYERO  
AUSTIN, TEXAS

*Auyero is the author or coauthor of many books, including The Ambivalent State: Police-Criminal Collusion at the Urban Margins. He is the Joe R. and Teresa Lozano Long Professor in Latin American Sociology at the University of Texas at Austin and an Ikerbasque Research Professor at the University of the Basque Country UPV-EHU, Bilbao.*

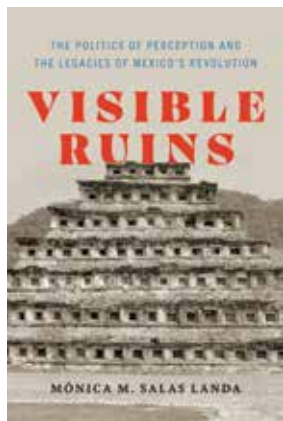
JOE R. AND TERESA LOZANO  
LONG ENDOWMENT IN LATIN  
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*An examination of the failures of the Mexican Revolution through visual and material records*

# Visible Ruins

## The Politics of Perception and the Legacies of Mexico's Revolution

MÓNICA M. SALAS LANDA

MÓNICA M. SALAS LANDA  
EASTON, PENNSYLVANIA

*Salas Landa is an assistant professor of anthropology and sociology at Lafayette College.*

VISUALIDADES: STUDIES IN  
LATIN AMERICAN VISUAL  
HISTORY,  
*Jessica Stites Mor & Ernesto  
Capello, Editors*

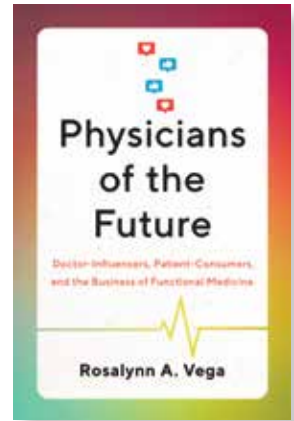
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THE MEXICAN REVOLUTION (1910–1920) INTRODUCED A SERIES of state-led initiatives promising modernity, progress, national grandeur, and stability; state surveyors assessed land for agrarian reform, engineers used nationalized oil for industrialization, archaeologists reconstructed pre-Hispanic monuments for tourism, and anthropologists studied and photographed Indigenous populations to achieve their acculturation. Far from accomplishing their stated goals, however, these initiatives concealed violence and permitted land invasions, forced displacement, environmental damage, loss of democratic freedom, and mass killings. Mónica Salas Landa uses the history of northern Veracruz to demonstrate how these state-led efforts reshaped the region's social and material landscapes, affecting what was and is visible. Relying on archival sources and ethnography, she uncovers a visual order of ongoing significance that was established through postrevolutionary projects and that perpetuates inequality based on imperceptibility.

*The first scholarly exploration of the forums, practice, and economics of functional medicine*



# Physicians of the Future

## Doctor-Influencers, Patient-Consumers, and the Business of Functional Medicine

ROSALYNN A. VEGA

*PHYSICIANS OF THE FUTURE* INTERROGATES THE HIDDEN logics of inclusion and exclusion in functional medicine (FM), a holistic form of personalized medicine that targets chronic disease. Rosalynn Vega uncovers how, as “wounded healers,” some FM practitioners who are former chronic disease sufferers turn their illness narratives into a form of social capital, leveraging social media to relate to patients and build practices as “doctor-influencers.” Arguing that power and authority operate distinctly in FM when compared to conventional medicine, largely because FM services are paid for out of pocket by socioeconomically privileged “clients,” Vega studies how FM practitioners engage in entrepreneurship of their own while critiquing the profit motives of the existing healthcare system, pharmaceutical industry, and insurance industry. Using data culled from online support groups, conferences, docuseries, blogs, podcasts, YouTube, and TED Talks, as well as her own battles with chronic illness, Vega argues that FM practices prioritize the individual while inadvertently reinscribing inequities based on race and class. Ultimately, she opens avenues of possibility for FM interlocutors wrestling with their responsibility for making functional medicine accessible to all.

ROSALYNN A. VEGA  
MCALLEN, TEXAS

*Vega is an associate professor of medical anthropology at the University of Texas Rio Grande Valley and the author of* *Nested Ecologies: A Multilayered Ethnography of Functional Medicine* *and* *No Alternative: Childbirth, Citizenship, and Indigenous Culture in Mexico.*

THE WILLIAM AND BETTYE  
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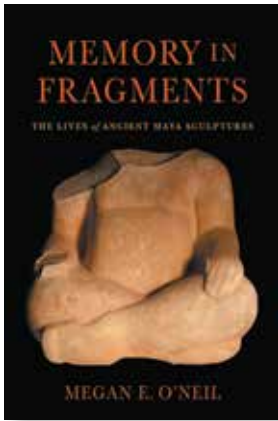
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*An exploration of how the ancient Maya engaged with their history by using, altering, and burying stone sculptures*

# Memory in Fragments

## The Lives of Ancient Maya Sculptures

MEGAN E. O'NEIL

MEGAN E. O'NEIL  
ATLANTA, GEORGIA

*O'Neil is an assistant professor of art history at Emory University; the author of Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala and The Maya; and coauthor of a revised edition of Maya Art and Architecture.*

THE LINDA SCHELE  
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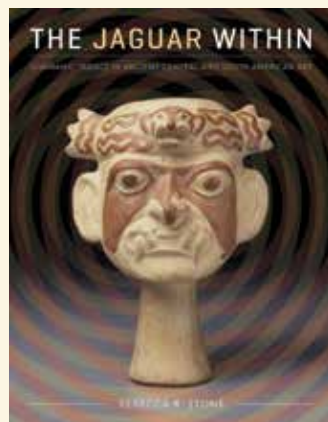
FOR THE ANCIENT MAYA, MONUMENTAL STONE SCULPTURES were infused with agency. As they were used, reused, altered, and buried, such sculptures retained ceremonial meaning. In *Memory in Fragments*, Megan E. O'Neil explores how ancient Maya people engaged with history through these sculptures, as well as how they interacted with the stones themselves over the course of the sculptures' long "lives." Considering Maya religious practices, historiography, and conceptions of materials and things, O'Neil explores how Maya viewers perceived sculptures that were fragmented, scarred, burned, damaged by enemies, or set in unusual locations. In each case, she demonstrates how different human interactions, amid dynamic religious, political, and historical contexts, led to new episodes in the sculptures' lives.

A rare example of cross-temporal and geographical work in this field, *Memory in Fragments* both compares sculptures within ancient Maya culture across Honduras, Guatemala, Mexico, and Belize over hundreds of years and reveals how memory may accrue around and be evoked in material remains.

# The Jaguar Within

## Shamanic Trance in Ancient Central and South American Art

REBECCA R. STONE



“A tour-de-force of mature scholarship, elegant writing, and well-illustrated text. This album-sized art book takes the reader on a comparative adventure of deep penetration into shamanic practices and conceptions of the Andes and Costa Rica, via pottery and dramatic visionary imagery. . . . She also extends her research skills to anthropological fieldwork, hinting that she has befriended healers and shamans over many years of confidence building. . . . From Mesoamerican Chavin Vision Serpents with feline elements, to Peruvian Moche visionary scenes with feline-snake depictions, Stone skillfully reveals commonalities and variations of shamanic imaginations.”—*SOURCE*

“*The Jaguar Within* offers an entirely new way to look at the aesthetically laden objects produced in the southern Amerindian world. . . . Stone’s proposal to delineate a visionary aesthetic promises to be an exciting contribution to the larger literature on indigenous aesthetics, ethno-aesthetics, or cultural symbolism. Indeed, Stone’s penetrating analyses of the form, function, elaboration, and decoration of aesthetically laden objects from ancient Central and South American cultures are unparalleled. I know of no other writer on the ancient Americas who thinks so deeply about ‘period eye’ or how people in a specific place and time were conditioned to filter and interpret (or to create) visual stimuli.”—*CAROLYN E. TATE, TEXAS TECH UNIVERSITY, AUTHOR OF RECONSIDERING OLMEC VISUAL CULTURE*

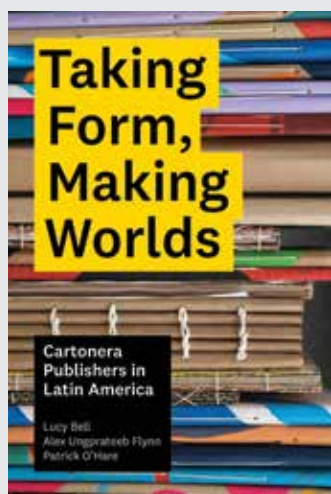
*Rebecca R. Stone was a Masse-Martin/NEH Distinguished Teaching Professor in the Humanities (2010–2014), a professor in the Art History Department, and Faculty Curator of Art of the Ancient Americas in the*

*Michael C. Carlos Museum at Emory University. She has published four other books.*

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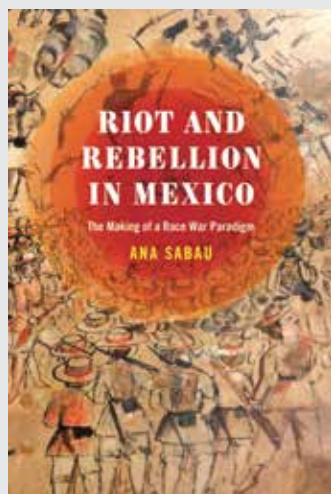
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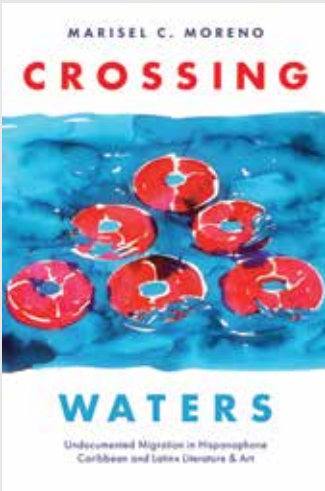
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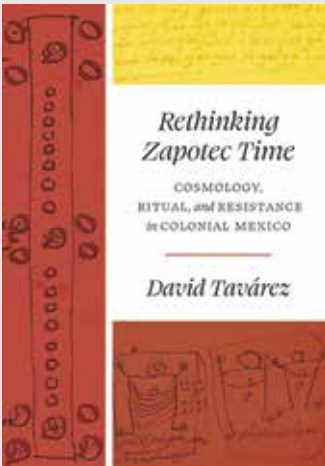
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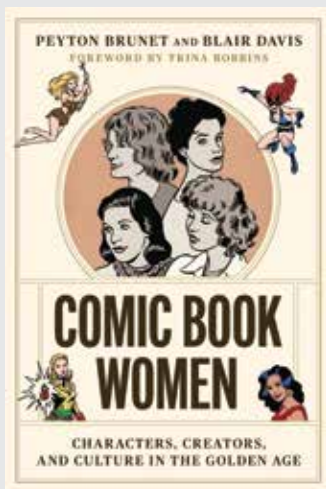
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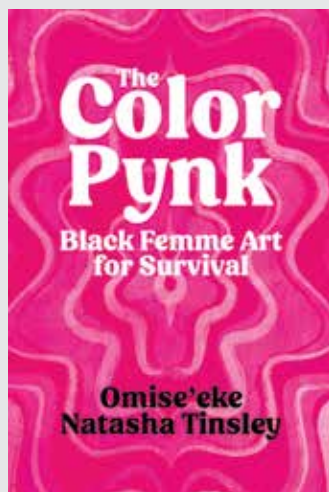
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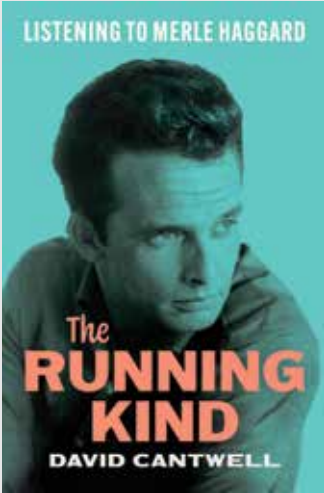
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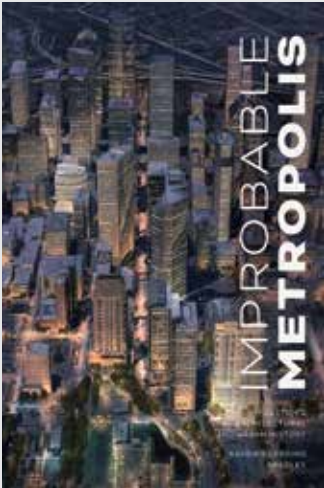
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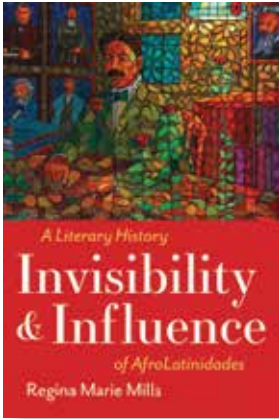
Houston's Architectural and Urban  
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BARRIE SCARDINO BRADLEY

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*A rich literary study of AfroLatinx life writing; this book traces how AfroLatinxs have challenged their erasure in the United States and Latin America over the last century*

# Invisibility and Influence

## A Literary History of AfroLatinidades

REGINA MARIE MILLS

REGINA MARIE MILLS  
COLLEGE STATION, TEXAS

*Mills is an assistant professor of Latinx and multiethnic literature in the department of English at Texas A&M University, and was the guest coeditor of the 2022 special issue "Post-Soul Afro-Latinidades" in The Black Scholar.*

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

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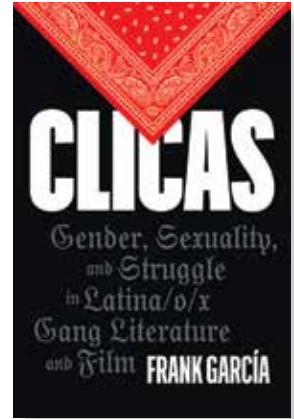
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*INVISIBILITY AND INFLUENCE* DEMONSTRATES HOW A CENTURY of AfroLatinx writers in the United States shaped life writing, including memoir, collective autobiography, and other formats, through depictions of a wide range of "Afro-Latinidades." Using a woman-of-color feminist approach, Regina Marie Mills examines the work of writers and creators often excluded from Latinx literary criticism. She explores the tensions writers experienced in being viewed by others as only either Latinx or Black, rather than as part of their own distinctive communities. Beginning with Arturo (Arthur) Schomburg, who contributed to wider conversations about autobiographical technique, *Invisibility and Influence* examines a breadth of writers, including Jesús Colón; members of the Young Lords; Piri Thomas; Lukumi santera and scholar Marta Moreno Vega; and Black Mexican poet Ariana Brown. Mills traces how these writers confront the distorted visions of AfroLatinxs in the United States, Latin America, and the Caribbean, and how they created and expressed AfroLatinx spirituality, politics, and self-identity, often amidst violence. Mapping how AfroLatinx writers create their own literary history, Mills reveals how AfroLatinx life writing shapes and complicates discourses on race and colorism in the Western Hemisphere.

*How Latina/o/x gang literature and film represent women and gay gang members' challenges to gendered, sexual, racial, and class oppression*



# Clicas

## Gender, Sexuality, and Struggle in Latina/o/x Gang Literature and Film

FRANK GARCÍA

*CLICAS* EXAMINES LATINA/O/X LITERATURE AND FILM BY and/or about gay and women gang members. Through close readings of literature and film, Frank García reimagines the typical narratives describing gang membership and culture, amplifying and complicating critical gang studies in the social sciences and humanities and looking at gangs across racial, ethnic, and national identities. Analyzing how the autobiographical poetry of Ana Castillo presents gang fashion, culture, and violence to the outside world, the effects of women performing female masculinity in the novel *Locas*, and gay gang members' experiences of community in the documentary *Homeboy*, García complicates the dialogue regarding hypermasculine gang cultures. He shows how they are accessible not only to straight men but also to women and gay men who can appropriate them in complicated ways, which can be harming and also, at times, emancipating. Reading gang members as (de)colonial agents who contest the power relations, inequalities, oppressions, and hierarchies of the United States, *Clicas* considers how women and gay gang members resist materially and psychologically within a milieu shaped by the intersection of race, gender, sexuality, and class.

FRANK GARCÍA  
RIDGEFIELD, NEW JERSEY

*García is an assistant professor of English and an affiliate of the department of Africana studies and the program in American studies at Rutgers University, Newark.*

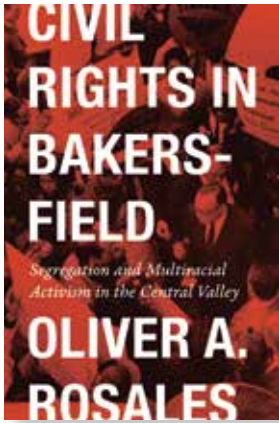
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*A multiracial history of civil rights coalitions beyond the farm worker movement in twentieth-century Bakersfield, California*

# Civil Rights in Bakersfield

## Segregation and Multiracial Activism in the Central Valley

OLIVER A. ROSALES

OLIVER A. ROSALES  
BAKERSFIELD, CALIFORNIA

*Rosales is a professor of history at Bakersfield College.*

HISTORIA USA,  
Luis Alvarez, Carlos Blanton &  
Lorrin Thomas, Editors

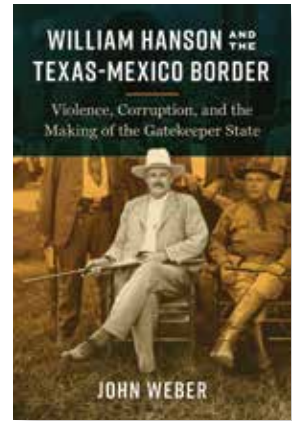
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IN *CIVIL RIGHTS IN BAKERSFIELD*, OLIVER ROSALES UNCOVERS the role of the multiracial west in shaping the course of US civil rights history. Focusing on Bakersfield, one of the few sizable cities within California's Central Valley for much of the twentieth century in a region most commonly known as a bastion of political conservatism, oil, and industrial agriculture, Rosales documents how multiracial coalitions emerged to challenge histories of racial segregation and discrimination. He recounts how the region was home to both the historic farm worker movement, led by César Chávez, Dolores Huerta, and Larry Itliong, and also a robust multiracial civil rights movement beyond the fields. This multiracial push for civil rights reform included struggles for fair housing, school integration, public health, media representation, and greater political representation for Black and Brown communities. In expanding on this history of multiracial activism, Rosales further explores the challenges activists faced in community organizing and how the legacies of coalition building contribute to ongoing activist efforts in the Central Valley of today.

*An examination of the career of Texas Ranger and immigration official William Hanson, illustrating the intersections of corruption, state-building, and racial violence in early twentieth-century Texas*



# William Hanson and the Texas-Mexico Border

## Violence, Corruption, and the Making of the Gatekeeper State

JOHN WEBER

AT THE TEXAS-MEXICO BORDER IN THE 1910S AND 1920S, William Hanson was a witness to, and an active agent of, history. As a Texas Ranger captain and then a top official in the Immigration Service, he helped shape how US policymakers understood the border, its residents, and the movement of goods and people across the international boundary. An associate of powerful politicians and oil company executives, he also used his positions to further his and his patrons' personal interests, financial and political, often through threats and extralegal methods.

Hanson's career illustrates the ways in which legal exclusion, white-supremacist violence, and official corruption overlapped and were essential building blocks of a growing state presence along the border in the early twentieth century. In this book, John Weber reveals Hanson's cynical efforts to use state and federal power to proclaim the border region inherently dangerous and traces the origins of current nativist politics that seek to demonize the border population. In doing so, he provides insight into how a minor political appointee, motivated by his own ambitions, had lasting impacts on how the border was experienced by immigrants and seen by the nation.

JOHN WEBER  
NORFOLK, VIRGINIA

*Weber is an associate professor of history at Old Dominion University in Norfolk, Virginia, and the author of From South Texas to the Nation: The Exploitation of Mexican Labor in the Twentieth Century.*

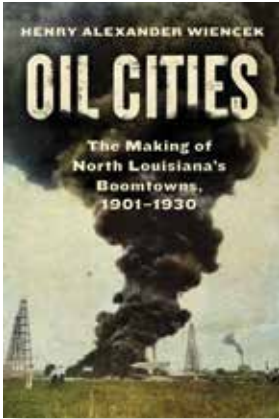
JESS AND BETTY JO HAY  
ENDOWMENT

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*How international oil companies navigated the local, segregated landscape of north Louisiana in the first decades of the twentieth century*

# Oil Cities

## The Making of North Louisiana's Boomtowns, 1901-1930

HENRY ALEXANDER WIENCEK

HENRY ALEXANDER  
WIENCEK  
LOS ANGELES, CALIFORNIA

*Wienczek, who received his PhD in history in 2017 from the University of Texas at Austin, was a post-doctoral fellow at UT's Institute for Historical Studies.*

PETER T. FLAWN ENDOWMENT  
IN NATURAL RESOURCE  
MANAGEMENT AND  
CONSERVATION

RELEASE DATE | MAY  
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IN 1904, PROSPECTORS DISCOVERED OIL IN THE RURAL PARISHES of North Louisiana just outside Shreveport. As rural cotton fields gave way to dense, industrial centers of energy extraction, migrants from across the US—and the world—rushed to take a share of the boom. The resulting boomtowns, most notoriously Oil City, quickly gained a reputation for violence, drinking, and rough living. Meanwhile, North Louisiana's large Black population endured virulent white supremacy in the oil fields and the courtrooms to earn their own piece of the boom, including one Black woman who stood to become the wealthiest oil heiress in America.

In *Oil Cities*, Henry Wienczek uncovers what life was like amidst the tent cities, saloons, and oil derricks of North Louisiana's oil boomtowns, tracing the local experiences of migrants, farmers, sex workers, and politicians as they navigated dizzying changes to their communities. This first historical monograph on the region's dramatic oil boom reveals a contested history, in which the oil industry had to adapt its labor, tools, and investments to meet North Louisiana's unique economic, social, political, and environmental dynamics.

# Before *Lawrence v. Texas*

## The Making of a Queer Social Movement

WESLEY G. PHELPS



“An insightful account. . . . Scholarly yet accessible, this valuable history reveals that *Lawrence v. Texas* was less of a ‘sudden explosion’ than ‘a raging fire fueled by the burning embers of several decades of citizen activism.’”—*PUBLISHERS WEEKLY*

“An urgent exploration of equality at a moment rife with fresh threats against queer communities.”—*KIRKUS, STARRED REVIEW*

“[Phelps] links the legal saga to the human struggle that inspired it and in the process sketches out a path for civil rights battles to come.”—*TEXAS OBSERVER*

“Wesley Phelps tells the compelling story of how Texas’s sodomy law—which rendered all homosexuals presumptive criminals—served as the cornerstone for discrimination in employment and housing, as well as harassment from police, gangs of teenage boys, and generic bullies. Yet, as Phelps shows in this well-researched book, it was in response to the sodomy law that gay and lesbian Texans waged a heroic struggle for equal rights. At a time when those hard-won rights are threatened, *Before Lawrence v. Texas* serves as a reminder of how crucial grassroots organizing, lobbying, and litigation are in the fight for LGBTQ equality.”

—LILLIAN FADERMAN, AUTHOR OF *THE GAY REVOLUTION: THE STORY OF THE STRUGGLE*

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

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*How twenty-first-century Latin American comics transgress social, political, and cultural frontiers*

# Latin American Comics in the Twenty-First Century

## Transgressing the Frame

JAMES SCORER

JAMES SCORER  
MANCHESTER, UK

*Scorer is a senior lecturer in Latin American cultural studies at the University of Manchester. He is the author of City in Common: Culture and Community in Buenos Aires, the editor of Comics Beyond the Page in Latin America, and the coeditor of Cultures of Anti-Racism in Latin America and the Caribbean and Comics and Memory in Latin America.*

WORLD COMICS AND GRAPHIC  
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*Frederick Luis Aldama,*  
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RELEASE DATE | JUNE  
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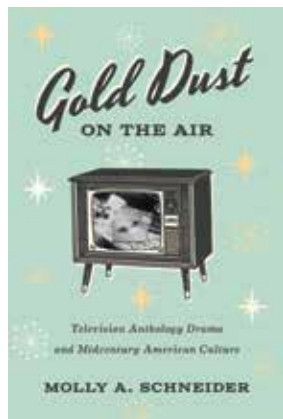
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GIVEN COMICS' ABILITY TO CROSS BORDERS, LATIN AMERICAN creators have used the form to transgress the political, social, spatial, and cultural borders that shape the region. A groundbreaking and comprehensive study of twenty-first-century Latin American comics, *Latin American Comics in the Twenty-First Century* documents how these works move beyond national boundaries and explores new aspects of the form, its subjects, and its creators.

Latin American comics production is arguably more interconnected and more networked across national borders than ever before. Analyzing works from Argentina, Chile, Colombia, Mexico, Peru, and Uruguay, James Scorer organizes his study around forms of "transgression," such as transnationalism, border crossings, transfeminisms, punk bodies, and encounters in the neoliberal city. Scorer examines the feminist comics collective Chicks on Comics; the DIY comics zine world; nonfiction and journalistic comics; contagion and zombie narratives; and more. Drawing from archives across the United States, Europe, and Latin America, *Latin American Comics in the Twenty-First Century* posits that these comics produce micronarratives of everyday life that speak to sites of social struggle shared across nation states.

*How midcentury television anthologies reflected and shaped US values and identities*



# Gold Dust on the Air

## Television Anthology Drama and Midcentury American Culture

MOLLY A. SCHNEIDER

FROM THE LATE 1940S TO THE EARLY 1960S, ANTHOLOGY dramas presented “quality” television programming in weekly stand-alone television plays meant to entertain and provide cultural uplift to American society. Programs such as *Playhouse 90*, *Studio One*, and *The Twilight Zone* became important emblems of American creative potential on television. But their propensity for addressing matters of major social concern also meant that they often courted controversy. Although the anthology’s tenure would be brief, its importance in the television landscape would be great, and the ways the format negotiated ideas about “Americanness” at midcentury would be a crucial facet of its significance.

In *Gold Dust on the Air*, Molly Schneider traces a cultural history of the “Golden Age” anthology, addressing topics such as the format’s association with Method acting and debates about “authentic” American experience, its engagement with ideas about “conformity” in the context of Cold War pressures, and its depictions of war in a medium sponsored by defense contractors. Drawing on archival research, deep textual examination, and scholarship on both television history and broader American culture, Schneider posits the anthology series as a site of struggle over national meaning.

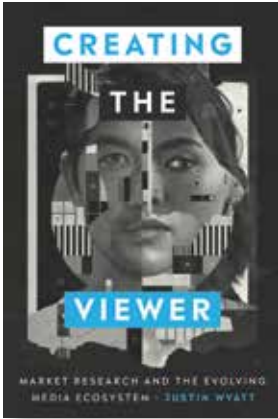
MOLLY A. SCHNEIDER  
CHICAGO, ILLINOIS

*Schneider is an assistant professor of cinema and television arts at Columbia College Chicago.*

RELEASE DATE | JULY  
6 x 9 inches, 280 pages, 5 b&w photos

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*A study of the largely hidden world of primary media market research and the different methods used to understand how the viewer is pictured in the industry*

# Creating the Viewer

## Market Research and the Evolving Media Ecosystem

JUSTIN WYATT

JUSTIN WYATT  
EAST GREENWICH, RHODE ISLAND

*Wyatt is an associate professor of communication studies, film/media, and journalism at the University of Rhode Island and the author of multiple books, including High Concept: Movies and Marketing in Hollywood.*

RELEASE DATE | APRIL  
6 x 9 inches, 328 pages, 17 b&w photos

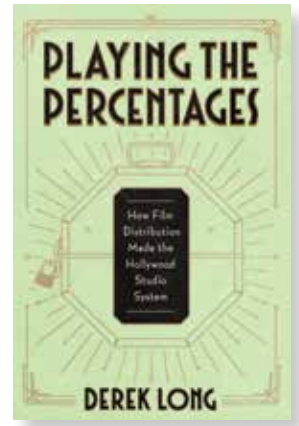
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THE FIRST BOOK ON THE INTERSECTION BETWEEN MARKET research and media, *Creating the Viewer* takes a critical look at media companies' studies of television viewers, the assumptions behind these studies, and the images of the viewer that are constructed through them. Justin Wyatt examines various types of market research, including talent testing, pilot testing, series maintenance, brand studies, and new show "ideation," providing examples from a range of programming including news, sitcoms, reality shows, and dramas. He looks at brand studies for networks such as E!, and examines how the brands of individuals such as showrunner Ryan Murphy can be tested. Both an analytical and practical work, the book includes sample questionnaires and paths for study moderators and research analysts to follow. Drawn from over fifteen years of experience in research departments at various media companies, *Creating the Viewer* looks toward the future of media viewership, discussing how the concept of the viewer has changed in the age of streaming, how services such as Netflix view market research, and how viewers themselves can shift the industry through their media choices, behaviors, and activities.

*A history of film distribution in the United States from the 1910s to the 1930s, concentrating on booking, circuiting, and packaging marketing practices*



# Playing the Percentages

## How Film Distribution Made the Hollywood Studio System

DEREK LONG

TOLD NOT AS A “GOLDEN AGE” NARRATIVE OF FILMS, STARS, or individual studios but as an economic history of the industry’s film distribution practices, *Playing the Percentages* is the story of how Hollywood’s vertically integrated studio system came to be. Studying the history of distribution during the growth of Hollywood, Derek Long makes a case for the domination of the studio system as the result of struggles over distribution practices.

Through a combination of archival research, critical surveys of the film industry trade press, and economic analysis, Long uncovers a complex and ever-shifting system of wrangling between distributors and exhibitors. Challenging the overemphasis within scholarship on “block booking” as a monolithic distribution mode, and attending to distribution practices beyond simple circulation, Long highlights the crucial changes in film distribution brought about by live theater, the rise of features, and the transition to sound. *Playing the Percentages* is a comprehensive history of film distribution in the United States during the silent era that illustrates the importance of power struggles between distributors and exhibitors over booking, pricing, and playing time.

DEREK LONG  
CHAMPAIGN, ILLINOIS

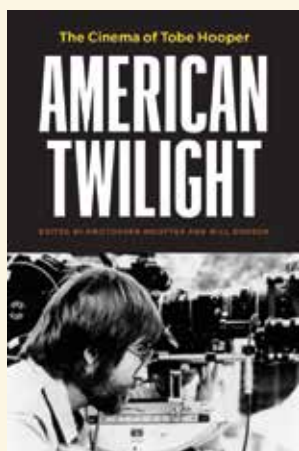
*Long is an assistant professor of media and cinema studies at the University of Illinois Urbana-Champaign. He is the creator and developer of Early Cinema History Online (ECHO), a filmographic database of credits for over 35,000 early American films.*

RELEASE DATE | **APRIL**  
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# American Twilight

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EDITED BY KRISTOPHER WOOFER AND  
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“A well-edited collection of essays. . . . [*American Twilight*] offers a nice mixture of close readings of individual or small groups of [Tobe Hooper’s] films and discussions of the machinations of the film and television industry and its relationship to the auteur in the period from 1974 to 2006. If one of the editors’ goals was to encourage readers to see Hooper’s less-known works, they certainly succeed. . . . All of the contributors elevate the director from the realm of forgotten genius. . . . Highly recommended.”—*CHOICE*

“In *American Twilight*, Hooper is given the attention he deserves as a contributor to the canon of horror as a genre for his exploration of an ‘America in crisis.’”  
—*NO FILM SCHOOL*

“Kristopher Woofter and Will Dodson have achieved a minor miracle in scholarship, beginning the long-term definition of an artist who, in his turbulent lifetime, went from being one of the most despised filmmakers in the world (congressmen, especially, liked to blame him for the moral dissolution of America) to a visionary worthy of study.”—*JOE BOB BRIGGS, AMERICA’S FOREMOST DRIVE-IN MOVIE CRITIC*

*Kristopher Woofter is a faculty member in the English department at Dawson College. He is the coeditor of Joss Whedon vs. the Horror Tradition: The Production of Genre in Buffy and Beyond and Recovering 1940s Horror Cinema: Traces of a Lost Decade.*

*Will Dodson is the Ashby and Strong Residential College Coordinator and an adjunct assistant professor of media studies at UNC Greensboro.*

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# The Empire of Effects

## Industrial Light & Magic and the Rendering of Realism

JULIE A. TURNOCK



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“Turnock finds new ground to cover in *The Empire of Effects* . . . [it’s] a captivating look at digital realism and the success of Industrial Light & Magic.”  
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“Turnock’s expansive study of Industrial Light & Magic (ILM) and by turns of the wider special effects industry provides insight, nuance, and practical reactions to an industry that often dominates the filmmaking process and erodes the elements of story, direction, or performance. . . . Highly recommended.”—*CHOICE*

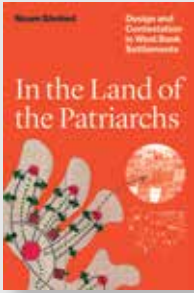
*Julie A. Turnock is a professor of media and cinema studies at the University of Illinois, Urbana-Champaign. She is the author of Plastic Reality: Special Effects, Technology, and the Emergence of 1970s Blockbuster Aesthetics.*

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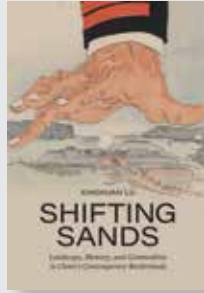
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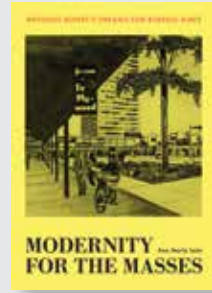
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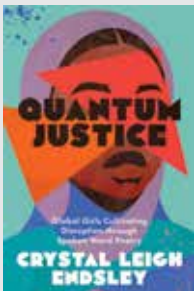
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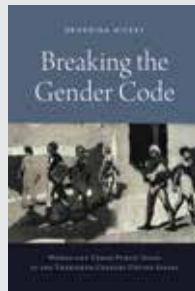
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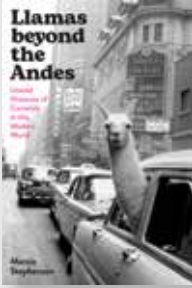
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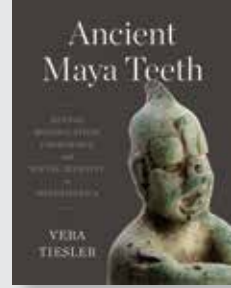
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# JOURNALS

A tomb with funerary statues in the cemetery of  
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by Vincenzo Della Ratta.



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AND RONALD E. GOODWIN, PRAIRIE VIEW A&M UNIVERSITY

*Freedom Schools: A Journal of Democracy and Community* was developed from the collaboration of Texas Historically Black Colleges and Universities annual conference participants and stakeholders. *Freedom Schools* is a peer-reviewed scholarly journal that elevates the distinctive voices of HBCUs in Texas and beyond. The journal explores the challenges of democracy rooted in civic capacity and community institutions and models for dealing with them by drawing inspiration from America's HBCUs. *Freedom Schools* seeks scholarship from across all disciplines.

The Texas HBCU conference series brings together students, scholars, scholar-practitioners, and communities to explore civic capacity-building in all areas of social life that contribute to developing a democratic people. The conference is held annually each spring.



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The *Korean Journal of Communication (KJC)* is the journal of the Korean American Communication Association. *KJC* is a peer-reviewed publication that disseminates scholarly research, book reviews, insightful commentaries, and meticulous field notes and data analysis. The journal's primary objective is to foster the advancement and broader dissemination of Korean communication studies. *KJC* emphasizes the breadth of its scope, which encompasses theory-based research, pioneering theory development, and cutting-edge methodological approaches to Korean communication research.

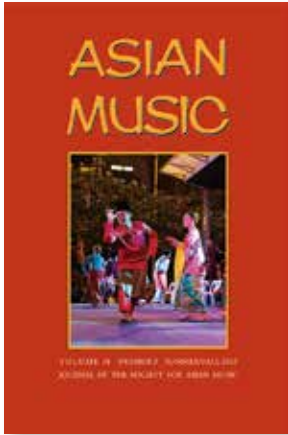
*KJC* comprehensively addresses a broad spectrum of topical areas, encompassing, but not limited to, Korean pop culture and media studies, language and social interaction, cultural studies, interpersonal communication, organizational communication, advertising, public relations, corporate communication, health communication, communication technology, traditional and new media, communicative social change, international communication, journalism, mass communication, and developmental studies.

The Korean American Communication Association (KACA) is an academic organization dedicated to serving communication scholars' and students' educational and social needs in North America and worldwide. KACA encourages and facilitates cooperation among members in conducting communication research, mainly focusing on subjects related to Korea, Korean Americans, and the Korean diaspora. Currently, KACA's membership exceeds five hundred scholars, professionals, and doctoral students.

The Korean Foundation for International Cultural Exchange (KOFICE), the designated institute for international cultural exchange under the Ministry of Culture, Sports, and Tourism in the South Korean government, is a founding supporter of the journal.



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*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.



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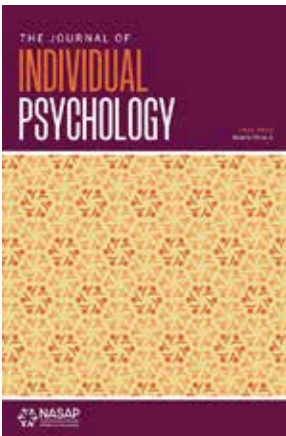
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# Journal of Latin American Geography

EDITORS: MARTHA BELL, PONTIFICIA  
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AND JESSICA BUDDS, UNIVERSITÄT BONN  
*Distributed by the University of Texas Press*

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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# Latin American Music Review

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# Studies in Latin American Popular Culture

EDITOR: MELISSA A. FITCH  
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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.”



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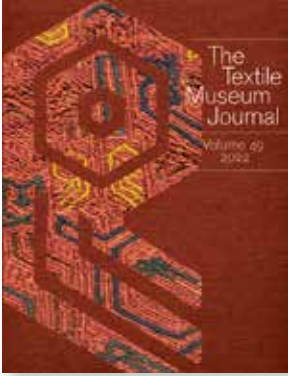
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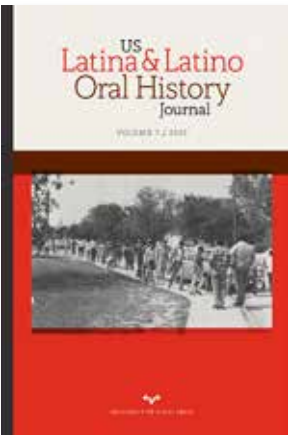
# The Textile Museum Journal

EDITOR: SUMRU BELGER KRODY  
THE GEORGE WASHINGTON UNIVERSITY MUSEUM  
AND THE TEXTILE MUSEUM  
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# US Latina & Latino Oral History Journal

EDITOR: MAGGIE RIVAS-RODRIGUEZ  
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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 with support from the Voces Oral History Project at the university's School of Journalism.



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*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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