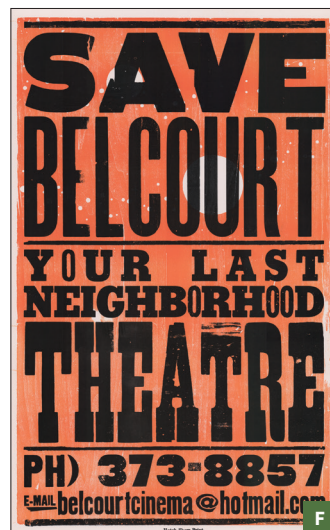
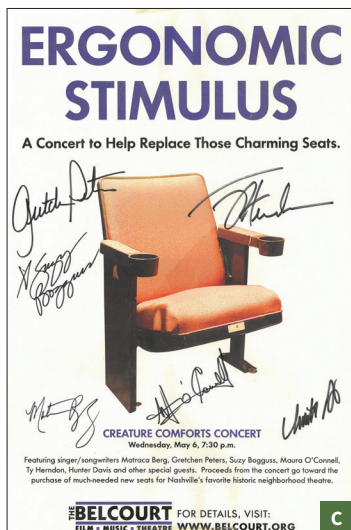


— — — **FALL + WINTER** — — —

**2026**



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**A:** Patrons stand outside the original entrance to the Hillsboro Theatre on 21st Avenue on opening night. *The Tennessean* (Nashville, TN), evening edition, May 20, 1925. Courtesy of Tennessee State Library and Archives.

**B:** A crowd gathers outside the Belcourt Cinema for the first showing of *Last Tango in Paris*, July 27, 1973. Hundreds lined up to see the X-rated film starring Marlon Brando; many were turned away after both screenings sold out, with an estimated eight to nine hundred unable to obtain tickets. © Robert Johnson, USA Today Network via Imagin Images.

**C:** Poster for a concert fundraiser to replace outdated theater seats, May 5, 2009. Courtesy of Belcourt Theatre.

**D:** Box office sign for Belcourt Cinema Theater I, c. 1960s. Courtesy of Belcourt Theatre.

**E:** Cast of the Grand Ole Opry on stage at the Hillsboro Theatre, c. 1935. Courtesy of the Country Music Hall of Fame and Archives.

**F:** Save the Belcourt poster for the Belcourt YES! campaign, 1999. Printed poster by Hatch Show Print. Courtesy of the Country Music Hall of Fame and Museum Archives.

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# The Belcourt Theatre

## Nashville's Oldest Neighborhood Cinema

*T. Minton*

Since opening in 1925 as the Hillsboro Theatre, the Belcourt has stood at the center of Nashville's changing cultural life. Over the course of a century, it has been a neighborhood movie house, a stage for live performance, a home for community theater, an art-house cinema, a music venue, and a nonprofit film center. Its story is also the story of a city shaped by shifting technologies, urban change, grassroots activism, and evolving ideas about what cultural institutions are for.

*The Belcourt Theatre* offers the first full history of this enduring landmark, tracing how one cultural center adapted again and again to serve new audiences while remaining a vital place for public gathering, artistic exchange, and shared experience.

"How lucky are we that the doors at 2102 Belcourt Avenue open daily to discovery and endless enlightenment? And how lucky are we that T. Minton has spun this story into a 4-reeler for the ages? The best ones are the true ones."

**Demetria Kalodimos**, Nashville journalist and documentarian

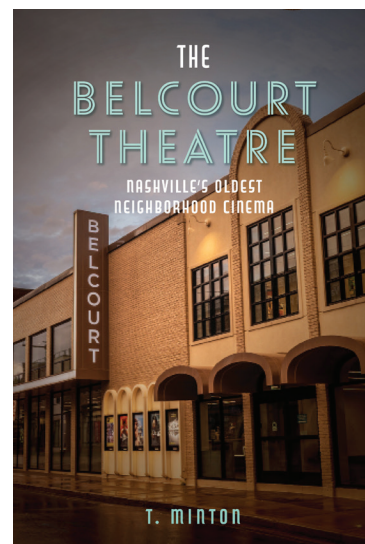
"T. Minton traces the Belcourt's remarkable journey of resilience and reinvention against the backdrop of a changing city. This book is essential reading for anyone passionate about film, history, and the power of place."

**Ashley Howell**, executive director, Tennessee State Museum

"Combining telling anecdotes with deep-dive research, T. Minton's compelling history of the Belcourt Theatre brilliantly explains how this beloved Nashville institution has used music, theater, and film to sustain community dialogue and identity for over 100 years."

**Carroll Van West**, Tennessee State Historian and author of *Nashville Architecture: A Guide to the City*

**T. MINTON** is a public historian and archivist who served as resident scholar for Belcourt 100, the multi-year project commemorating the Belcourt Theatre's centenary.



### September 2026

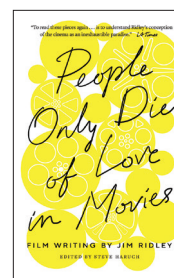
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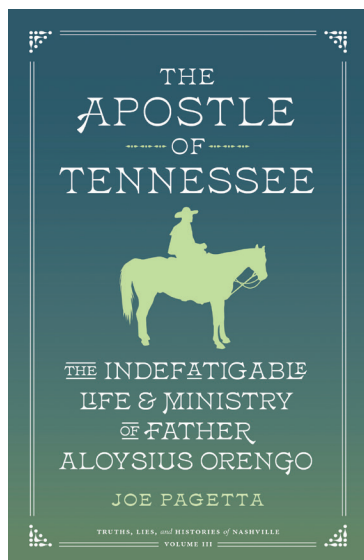
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#### ALSO OF INTEREST

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## The Apostle of Tennessee

### The Indefatigable Life and Ministry of Father Aloysius Orengo

*Joe Pagetta*

When Nashville became a Catholic diocese in 1837, it was mostly an aspirational exercise. The few Catholics scattered throughout the state were ministered to only occasionally by missionary priests who traveled by horseback from Kentucky. It is believed that Hugh Rogan, who arrived in Middle Tennessee in 1780 after working as a surveyor for the Continental Army, did not see a priest for fifty years.

That all changed when the Italian-born Father Aloysius “Luigi” Orengo arrived in Nashville in 1848. He traveled all over the state, sleeping in the woods, using his saddle for a pillow, and eating cheese and crackers. He’s credited with building churches in Franklin, Columbia, Pulaski, Gallatin, East Nashville, Tracy City, Humboldt, Brownsville, Covington, Jackson, Grand Junction, and McEwen.

But as influential as he was, Father Orengo’s story remained untold—until now.

“This book is compelling, featuring dramatic anecdotes (Orengo leaping into pulpits, evading robbers and soldiers), human interest (his correspondence with the Russell family), and broader historical significance. Orengo emerges as a genuinely fascinating historical figure.”

**Maria Mazzenga**, co-editor of *American Religious Responses to Kristallnacht*

**JOE PAGETTA** began his career writing for the *Jersey Journal* in his hometown of Jersey City, New Jersey, and has called Nashville, Tennessee, home for close to thirty years. His personal essays and writings on faith and culture have appeared in *America: The Jesuit Review*, *Ambassador Magazine*, *Today's American Catholic*, *Give Us This Day*, *Chapter 16*, *Tennessee Historical Quarterly*, and *Tennessee Home & Farm*. He currently serves as the director of communications for the Tennessee State Museum.

## Felix Faure Street

A Novel

*Ken Bugul*

*Translated from the French by Julie Huntington*

*Felix Faure Street* opens with a gruesome scene, with two incompetent police officers standing before a bloody and dismembered body found strewn across the sidewalk in a working-class neighborhood in Dakar, Senegal. At the onset of the investigation, the body of the murdered man begins to tell the story of the events leading up to his death, but no one is listening to him. Life on Felix Faure Street goes on, just as it does every day. As the mystery unfolds, community members get involved in the investigation. Guided by supernatural elements that manifest in the form of four elusive veiled figures, they will come face to face with a brutal truth about the horrifically mutilated man and those he has abused.

### PRAISE FOR THE FRENCH-LANGUAGE EDITION

“Added to the richness of genres is the richness of the style which, with repeated phrases, echoes the African tradition of oral storytelling. The reader will feel lulled and almost hypnotized by the sound of the violin, the voice of the blues, and the leitmotifs that give the novel its rhythm.”

**Jeanne-Sarah de Larquier**, *The French Review*

**KEN BUGUL** is the pen name of Senegalese Francophone novelist Mariétou Mbaye Biléoma. In the Wolof language, her pen name means “one who is unwanted.” Since the 1982 publication of her first book, *Le baobab fou*, a semiautobiographical work in which she confronts her own experiences with immigration, racism, exploitation, sexuality, and substance abuse, Bugul has published ten more novels, each of which takes on an array of pressing social issues in West Africa and beyond.

**JULIE HUNTINGTON** is a college professor and literary translator who lives and works in New York City. She has taught courses in language, literature, film, translation, and pedagogy at campuses in France, Ghana, and the United States. She is the author of *Sounding Off: Rhythm, Music, and Identity in West African and Caribbean Francophone Novels*.



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### ALSO OF INTEREST

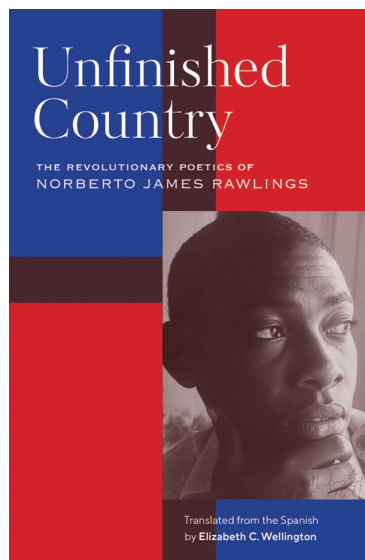
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## Unfinished Country

### The Revolutionary Poetics of Norberto James Rawlings

*Norberto James Rawlings*

*Translated from the Spanish by Elizabeth C. Wellington*

The story of Afro-Caribbean poet Norberto James Rawlings is one of migration, loss, adaptation, and reinvention that goes back for generations. Most well-known for “The Immigrants,” a poem about a Black minority community of Anglophone sugar plantation workers, James Rawlings’s poetry has been performed, monumentalized, and celebrated in the Dominican Republic and beyond. Over time his work transcended the acclaim of his most famous poem, offering expansive reflections on the world outside the island of his birth, expressed with an expatriate’s longing. Bringing this selection of James Rawlings’s work into English for the first time, this volume will expand the entry points into one of the most important Caribbean writers yet to punctuate the mainstream.

**NORBERTO PEDRO JAMES RAWLINGS** (1945–2021) was a poet of Afro-Caribbean descent from the Dominican Republic. In the 1960s, he moved to Santo Domingo to finish high school until he was expelled for his political activities. Soon after, he joined the rebel forces at the age of nineteen as civil war broke out in the Dominican Republic. His growing political militancy sent him into political exile under the guise of foreign study at the University of Havana, Cuba, where he earned his Licenciatura in Language and Literature. Eager to continue his studies, he earned a doctoral degree at Boston University in 1992. His first book of poetry, *Sobre la marcha* (1969), contains one of the most iconic Dominican poems of the twentieth century, “The Immigrants.” Other collections of his poetry published throughout his career include *La provincia sublevada* (1972), *Vivir* (1981), *La urdimbre del silencio* (2000), *Patria portátil* (2004), and *Oscuro amor* (2010).

**ELIZABETH C. WELLINGTON** is the official translator for two prominent Dominican writers, René del Risco Bermúdez and Norberto James Rawlings. She has contributed essays, stories, and poetry translations to numerous literary journals and anthologies, including *The Breadloaf Quarterly*, *The Literary Olympians*, and *The United Nations Society of Writers*. She received the Robert Fitzgerald Literary Translation Prize from Boston University. She manages the archives of Norberto James Rawlings and honors translation requests of his work.

# The Political Theology of David Lipscomb

## Collected Works

*David Lipscomb*

*Edited by Edward Peter Stringham and Norman R. Horn*

Few figures shaped the Stone-Campbell Restoration movement more than David Lipscomb, whose influence on its theology and practice rivaled that of any of his contemporaries. Yet the writings in this volume have long been unavailable to general readers, and most people are no longer familiar with his ideas, including his belief that Christians should not participate in secular politics.

In the early decades of the Stone-Campbell movement, adherents argued their positions in person and in print, and the direction of the movement was decided by these wide-ranging theological discussions. Dissent was built into the discourse and considered a part of the spiritual well-being of the movement. Followers were expected to read and have opinions on all these discussions. And now most of these books and articles have all but vanished from circulation—not just Lipscomb's but many of the nineteenth-century Campbellite theologians' writings.

This volume comprises three of Lipscomb's most important works regarding Christians' relationship to civil government, along with an introduction by Edward Peter Stringham and Norman R. Horn that explains how Lipscomb's political writings receded from view within the movement he once shaped.

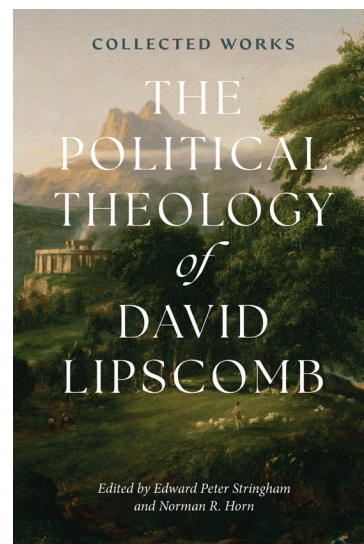
"This volume is a significant contribution to multiple fields, as Lipscomb's radical anti-statist theology has been underexplored in mainstream scholarship on American religious history and political theology."

**Claudia Williamson Kramer**, co-editor of *Promoting Prosperity in Mississippi*

**DAVID LIPSCOMB** (1831–1917) was a leader in the Stone-Campbell Restoration movement, an influential editor of the *Gospel Advocate*, and one of the founders of the Nashville Bible College, now known as Lipscomb University.

**EDWARD PETER STRINGHAM** is the Shelby Cullom Davis Professor of American Business and Economic Enterprise at Trinity College.

**NORMAN R. HORN** is the founder and president of the Libertarian Christian Institute. He is a co-author of *Faith Seeking Freedom: Libertarian Christian Answers to Tough Questions*.



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Notes, references, index

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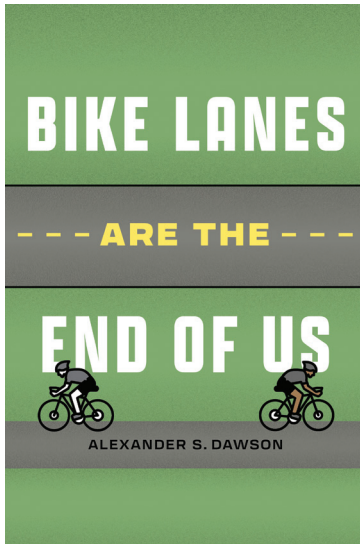
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### ALSO OF INTEREST

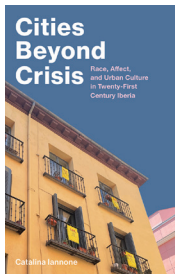
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Urban Culture**in Twenty-First-  
Century Iberia*

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## Bike Lanes Are the End of Us

*Alexander S. Dawson*

Bike lanes are aspirational projects. They speak to a series of dreams about what North American cities could be, especially in and around an environmentalist and Europhilic vision (the latter having a very long history in the Americas). And yet, cycling infrastructure is built on or alongside the roads and modes of transport that came before it and maps onto preexisting forms of racial and spatial inequality. In many North American communities where social ties have long been fraying, efforts to build bike lanes have replicated the social crises that we see in other spaces.

Amsterdam's oft-cited bike lanes are integrated within a system of regional trains, buses, and subways, allowing riders to park their bikes and engage in multimodal commuting, and are in turn the product of a social safety net that is among the most robust on the planet. However, in American settings, these projects have been slow to launch and their results have been uneven, in part due to spatial inequality in our cities, and in part because suburbanites and people with means have grown more attached to their private cars, rather than less so, in recent decades.

Recent controversial bike lane initiatives in Mexico City and Vancouver show how such projects not only create uproar among monied urbanites but may actually displace entire modes of transportation used primarily by marginalized residents (especially in the case of Mexico City), when the wish to imitate European models defeats efforts to see a North American city for what it is. In comparing Mexico City and Vancouver, *Bike Lanes Are the End of Us* traces how bike lane politics collide with distinct racial, spatial, and infrastructural realities to produce "green" reforms that can reinforce existing inequalities just as readily as they promise greater mobility.

"*Bike Lanes Are the End of Us* takes aim at a seemingly mundane feature of urban life and forces us to rethink its origins and historic application. From this critical lens, Dawson examines the politics of cycling infrastructure to explore global neoliberal urbanism and inequality."

**David Yee**, author of *Informal Metropolis: Life on the Edge of Mexico City*

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**ALEXANDER S. DAWSON** is a professor of history at the University at Albany. He is the author of *The Peyote Effect: From the Inquisition to the War on Drugs*.

# Mothering for Capital

## Labor, Race, and Child “Value” in Neoliberalism

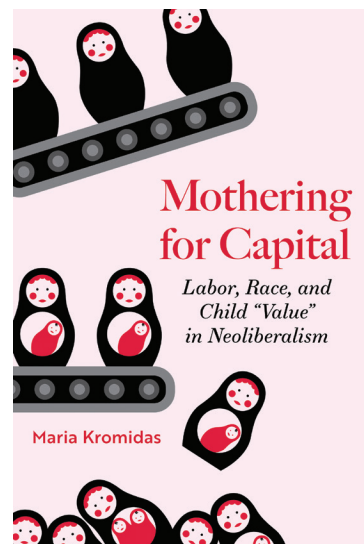
Maria Kromidas

*Mothering for Capital* offers a bold new interpretation about the crisis of motherhood in neoliberalism. It documents how the drive of capital stealthily subsumes mothering, tethering women’s work, care, and socialization of children, as well as their wishes, fears, and understandings of themselves as mothers, to the imperatives of value accumulation. Through the framework of “good” parenting that maximizes the odds of a child’s “success” in a precarious future, capital orients mothers to cultivate a set of specific cognitive, social, emotional, and psychological traits that shape children as future labor power, the ideal manageable yet self-managed subject. The child is the site of capital’s most audacious aspirations—to flatten and empty human life of all that is superfluous or dangerous to capital. What is ultimately at stake, Kromidas argues, is the subordination or emancipation of the human subject, and *Mothering for Capital* tracks this hidden terrain of struggle.

“Kromidas shows that mothering is the fulcrum through which society exerts leverage upon children. She articulates how the sources of the weight upon mothers are more manifold than is often recognized and that popular analyses only make visible the slightest tip of the iceberg. In doing so, she introduces the reader to an impressively capacious and well-synthesized range of theory.”

**Nate Holdren**, author of *Injury Impoverished: Workplace Accidents, Capitalism, and Law in the Progressive Era*

**MARIA KROMIDAS** is a professor of anthropology at William Paterson University. She is the author of *City Kids: Transforming Racial Baggage*.



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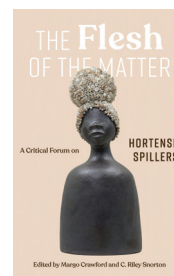
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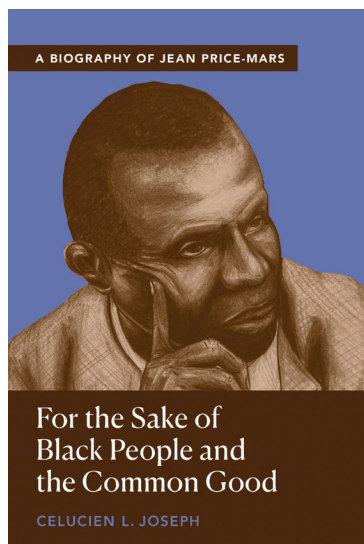
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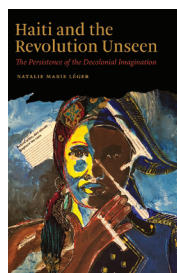
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## BLACK LIVES & LIBERATION



### ALSO OF INTEREST

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Imagination*

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# For the Sake of Black People and the Common Good

## A Biography of Jean Price-Mars

*Celucien L. Joseph*

Jean Price-Mars (1876–1969) was a doctor, teacher, diplomat, and one of Haiti's most visionary intellectuals. This biography offers the first comprehensive look at his writings, revealing a thinker dedicated to the transformation of Haiti, the advancement of his people, and the broader Black Diaspora.

From his rigorous education and intellectual formation to his engagement with social, political, and cultural issues, Price-Mars championed women's empowerment, gender equality, and transformative leadership. He reinterpreted the Haitian Revolution and Dessalines' legacy while articulating Pan-Africanist ideals that connected Haiti to the wider Black world.

A modernist scholar and pluralist, Price-Mars affirmed the validity of all religions while remaining independent of any single tradition. His humanistic spirituality and radical epistemology reimagined race, culture, and nation-building, offering a new vision for Haiti and the possibilities of Black achievement across the Americas.

This book presents a full portrait of Price-Mars as a thinker, reformer, and moral visionary, and a man whose lifelong mission was nothing less than the birth of a new people and the pursuit of the common good.

"This is a monumental and much-needed intellectual biography that will stand as a major contribution to Haitian studies and Black Atlantic thought."

**Linsey Sainte-Claire**, assistant professor of Francophone studies at Rice University

**CELUCIEN L. JOSEPH** is a professor of English and the Endowed Chair in American Studies at Louisiana State University Shreveport.

## Cervantine Futures

### Reading Cervantes after the Critical Turn

*Edited by Nicholas R. Jones and Paul Michael Johnson*

*Cervantine Futures* places the writings of Miguel de Cervantes into conversation with some of the most pressing issues in cultural studies, critical theory, and sociopolitical discourse of the last decade. Assembling a diverse range of prominent and emerging scholars in the field, this volume stakes a claim for Hispanism's place in the growing scholarly movement to vindicate pre- and early modernity for its incisive and often singular perspective on race, gender, ability, the body, affect, materialism, and other axes of timely debate.

To date, the writings of Miguel de Cervantes have been oddly sidelined from larger, ongoing scholarly projects to link premodern literature with the most recent analytics of critical theory and cultural studies. *Cervantine Futures* addresses this conspicuous gap by highlighting creative, forward-looking, and rigorous approaches that situate Cervantes in recent theoretical developments in critical cultural studies. Conceived under the rubric of “futures”—collective and capacious, yet also subjunctive and transtemporal—this book tasks the fields of early modern Iberian and Cervantine studies with adopting a more global approach to the early modern period that surveys the current and historical landscapes while charting new horizons. Crucially, *Cervantine Futures* reflects upon how early modern texts, cultural modes of expression, and visual ideations from Cervantes's life and legacy resonate with contemporary debates on gender, race, ability, and other issues.

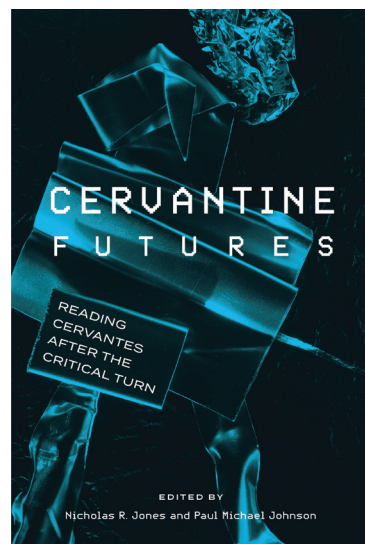
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**NICHOLAS R. JONES** is a professor of Spanish and Portuguese at Yale University and a former King Juan Carlos I of Spain Center's (KJCC) Scholar in Residence at New York University.

**PAUL MICHAEL JOHNSON** is an associate research professor of Spanish at Johns Hopkins University.

#### CONTRIBUTIONS FROM

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Ana Fernández-Blázquez • Steven Wagschal • Elizabeth Spragins  
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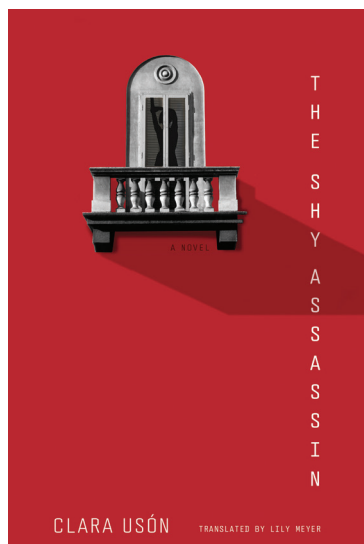
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#### ALSO OF INTEREST

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## The Shy Assassin

A Novel

*Clara Usón*

*Translated from the Spanish by Lily Meyer*

In September 1977, Sandra Mozarowsky—a seventeen-year-old Spanish erotic film actress and purported lover of King Juan Carlos I—died after leaping from her fourth-floor balcony in Madrid. The mysterious circumstances surrounding her death drew immediate public interest and generated conspiracy theories. Was her death a suicide? A covert murder? A cry for help? In *The Shy Assassin*, award-winning Spanish novelist Clara Usón uses the tragic death of Mozarowsky to provide a powerful philosophical meditation on suicide and the turbulent years of the Spanish transition to democracy. Playfully drawing upon the work of philosophers like Ludwig Wittgenstein and Jean-Paul Sartre, Usón weaves together her own experiences as a rebellious teenager with those of Mozarowsky with great power and emotion. Winner of the prestigious Sor Juana Inés de la Cruz Prize, Usón's novel is a funny, provocative, and deeply entertaining look at Spanish culture during a time of historic political and cultural change.

### PRAISE FOR THE SPANISH-LANGUAGE EDITION

"Usón unfolds a confessional story of survival, with romantic overtones, in which the intra-story is coupled with a kind of cathartic exorcism, in which solemnity is replaced with a weightless irony."

**Elena Santos**, *Guaragua*

**CLARA USÓN** is a novelist who lives in Barcelona. In 2018, she won the prestigious Sor Juana Inés de la Cruz Prize for *El asesino tímido*.

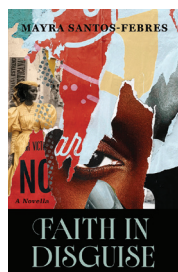
**LILY MEYER** is a translator, critic, and author of the novel *Short War*.

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### ALSO OF INTEREST

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## Madison

### Portraits of Our Neighbors

*Laura Jo Amaral and Stacie Huckeba*

*Foreword by Carlene Carter*

*Madison: Portraits of Our Neighbors*, a photography book and living historical document of a unique Tennessee community, is the result of an artistic partnership between internationally recognized photographer Stacie Huckeba and Madison, Tennessee, community volunteer Laura Jo Amaral. This book captures the heart of the people who contribute to the Madison community as it is today, through portraits of a range of its citizens—a world-class bass player, a nonagenarian cattle farmer, a TikTok celebrity, a singer-songwriter, a mariachi band, the personal photographer for Johnny Cash, a beloved gymnastics coach, model airplane enthusiasts, educators, a fashion designer, a puppet enthusiast, a pastor and outreach worker, and an array of artists, small business owners, farmers, and local legends. Beyond a collection of portraits, it is a testament to an enduring urban community, a celebration of the shared human experience, and a reminder to see our neighbors in their best light. *Madison: Portraits of Our Neighbors* invites readers to celebrate the tapestry of humanity that weaves through this distinctive neighborhood.

“Just past the glittering splendor and neon-lit nights of Nashville lies a one-of-a-kind community, a place worthy of song, where neighbors wave from porches, and homespun shops serve up what locals know as Middle Tennessee’s best slice of Americana. Through spellbinding photos and well-told text, Stacie Huckeba and Laura Jo Amaral invite us to find our own place in the best little city Nashville forgot, Madison, Tennessee.”

**Ketch Secor**, Old Crow Medicine Show



**October 2025**

150 pages, 8 x 6 inches

80 color photographs

Index

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**STACIE HUCKEBA** is an award-winning, internationally recognized photographer, writer, public speaker and filmmaker. She most recently served as the director of photography for Dolly Parton’s bestseller *Behind the Seams: My Life in Rhinestones*. Her pictures have graced the cover of *Marie Claire*, as well as the pages of *Rolling Stone*, *USA Today*, the *Wall Street Journal*, and others.

**LAURA JO AMARAL** is a Madison, Tennessee, resident passionate about building community. She is the founder of Lucky Jo Publishing and lives in Neelys Bend with her husband and two daughters.



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