

CONTRIBUTORS

WILLIAM J. BAUER, JR. (Wailacki and Concow of the Round Valley Indian Tribes) is an associate professor of history at the University of Nevada – Las Vegas. In 2009, he published his first book, *"We Were All Like Migrant Workers Here": Work, Community and Memory on California's Round Valley Reservation, 1850–1941* (University of North Carolina Press).

JOEL E. BLACK has a Ph.D. in American history from the University of Florida. His research focuses on American legal and social history, as well as issues of labor, inequality, urban life, and citizenship. He currently teaches at the University of Oregon's Clark Honors College.

CAROLYN DE LA PEÑA, executive editor of *Boom*, is professor of American Studies and the director of the Davis Humanities Institute at the University of California, Davis. Her most recent book, *Empty Pleasures: The Story of Artificial Sweetener from Saccharin to Splenda* (University of North Carolina Press, 2010), examines the rapid proliferation of sugar substitutes in twentieth-century America with particular attention to the food-pharmaceutical collaborations, gendered invention and marketing, and consumer imperatives that enabled this dramatic change in cultural meaning of "good sweet."

JONATHAN FOX is professor and chair of the Latin American and Latino Studies Department at the University of California, Santa Cruz. His interdisciplinary social science research focuses on civic movements, accountability, and transparency, and he works with diverse public interest groups and foundations. See www.jonathanfoxucsc.com.

HOWARD V. HENDRIX is the author of six science fiction novels, three nonfiction books, and many poems and essays. He teaches English at California State University, Fresno, and lives near Shaver Lake, California.

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ROBERT LANDAU was born and raised in Los Angeles and has spent the better part of his life documenting various aspects of his native city. Beginning with the Sunset Strip billboards in the seventies, Landau has compiled a vast archive of images depicting the unique characteristics of LA's urban landscape and reflecting the city's offbeat character. *Rock 'n' Roll Billboards of the Sunset Strip* marks Landau's fifth book; previous works include *Outrageous L.A.* (Chronicle Books, 1984) and *Hollywood Poolside* (Angel City Press, 1997).

RUBÉN MARTÍNEZ holds the Fletcher Jones Chair in Literature and Writing at Loyola Marymount University in Los Angeles. His interests vary widely, including immigrant life and globalization, the cultural and political history of Los Angeles, and race, class, and representation in the American Southwest. His writing has appeared in a variety of publications, such as the *New York Times*, *Washington Post*, *Los Angeles Times*, *Salon*, *Village Voice*, *The Nation*, and *Mother Jones*. His books include *Flesh Life: Sex in Mexico City* (with Joseph Rodriguez, Powerhouse Books, 2006), *The New Americans* (The New Press, 2004), and *Crossing Over: A Mexican Family on the Migrant Trail* (Picador, 2002).

MOLLY MCCARTHY, a former journalist and historian of American print culture, is the associate director of the UC Davis Humanities Institute and author of *The Accidental Diarist: A History of the Daily Planner in America*, forthcoming from University of Chicago Press in May 2013.

DOUGLAS MCCULLOH is a photographer, writer, and curator. McCulloh's fifth book, *The Great Picture: Making the World's Largest Photograph* (as part of The Legacy Project collaborative) was published in January, 2012 by Hudson Hills Press, New York. He has curated fourteen exhibitions, including three for UCR/California Museum of Photography. The most recent focused on international blind photographers.

JONAH RASKIN is the author of fourteen books, three published by UC Press, including *Field Days: A Year of Farming, Eating, and Drinking Wine in California* (2009). A professor emeritus at Sonoma State University, he taught film noir and a creative writing class entitled the "mysteries of collage composition."

PETER RICHARDSON is an editor at the University of California Press and a lecturer in the humanities department at San Francisco State University. His publications include *A Bomb in Every Issue: How the Short, Unruly Life of Ramparts Magazine Changed America* (2009) and *American Prophet: The Life and Work of Carey McWilliams* (2005). He is currently writing a book about the Grateful Dead for St. Martin's Press.

MINDY ROMERO is the project director for the California Civic Engagement Project, a statewide resource for civic engagement data, housed at UC Davis Center for Regional Change. As a current doctoral candidate in the department of Sociology at UC Davis, she researches the intersection of political behavior and racial stratification. See <http://regionalchange.ucdavis.edu/projects/california-civic-engagement-project-ccep>.

STEPHANIE SAUER is an interdisciplinary artist working with language, book arts, fiber, and film. She holds a Master of Fine Arts from the School of the Art Institute of Chicago and has been awarded writing fellowships from SAIC and the Corporation of Yaddo. She is the founder of Copilot Press.

SUSAN STRAIGHT'S newest novel, *Between Heaven and Here*, published in September by McSweeney's Press, is the final in *The Rio Seco Trilogy*. Her column with Doug McCulloh's photos, for KCET.org, won The Los Angeles Press Club Award in June 2012.

LOUIS WARREN is executive editor of *Boom* and W. Turrentine Jackson Professor of Western US History at UC Davis. His most recent book is *Buffalo Bill's America: William Cody and the Wild West Show* (Vintage Books, 2005). Professor Warren's current research focuses on the environmental and social history of the Ghost Dance of 1890.

SPRING WARREN'S novel *Turpentine* (Grove Atlantic, 2008) received Barnes and Noble's Discover Great New Writers Award, the bronze medal in *ForeWord Magazine's* Book of the Year for Historic Fiction, and was a recommended title for the New York Center for Independent Publishing. In 2011, Seal Press published *The Quarter Acre Farm*, Spring's memoir of living off her suburban yard for a year. She continues to grow most of the food for herself and her family on the Quarter Acre Farm, and spends time painting, taking photographs, and making furniture.