

Forward Editor's Introduction

JENNIFER A. REIMER

Surprise! If you're a longtime reader of this publication, you may be surprised to find a *Forward* section in the spring issue of *JTAS*. This year, we're trying out something new. We're excited to bring you both a Spring *and* Fall *Forward* section. Indeed, if you've ever been to one of our storied receptions at the American Studies Association's Annual Meeting, you'll know that we here at *JTAS* are certainly "the more the merrier" types.

We've got two stellar contributions to inaugurate the all-new 2024 *Forward* (Spring Version): Dario Fazzi's smokin' hot comprehensive historical account of ocean incineration and its reverberations on US political, military, and economic power (the first of its kind), alongside Vanessa Vollman's practice of "counterstorytelling" in her transnational analysis of Lin-Manuel Miranda's hit Broadway musical, *Hamilton*.

Smoke on the Water: Incineration at Sea and the Birth of a Transatlantic Environmental Movement aligns social history with international relations, diplomatic history, environmental history, and a global history of the United States to show how at-sea incineration exposed the contradictions between the theory and practice of US environmental policy in the late twentieth century. "Ocean incineration," Fazzi asserts, "became a symbol of exploitation, an attempt by the U.S. government to impose its own national agendas, priorities, and exigencies on the vastness of the oceans" (5). Transnational scholars will appreciate Fazzi's careful attention to the translocal and transnational dimensions of the campaign against ocean incineration. He argues for an intersectional analysis of the multiple environmentalist groups and organizations who simultaneously mobilized around environmental protection *as well as* an interdisciplinary-archival approach to examining the "series of exchanges of roles, information, networks, and resources" and "a close cooperation between local and transnational actors that further complicated U.S. environmental policy both at home and abroad" (7). By juxtaposing ocean incineration with the rise of global interdependence and a critical approach toward America's international leadership, the establishment and expansion of a system of multilateral environmental governance, and the growth of a varied and transboundary environmental constituency, *Smoke on the Water* elegantly charts the influence of translocal protests for US domestic and international policymaking during crucial years of environmental activism and awareness in the

US. The book is essential reading for fans of *The Blue Planet* (recommendation: David Attenborough as narrator for Fazzi's audiobook version), *Deep Purple* (also known as your dad's iPhone ringtone), and ocean lovers worldwide (including this *JTAS* editor).

I am particularly pleased to share Vanessa Vollman's playful, incisive "Addendum" to her monograph, "*Lin-Manuel Miranda's Hamilton: Silenced Women's Voices and Founding Mothers of Color: A Critical Race Theory Counterstory*." I don't want to spoil your reading experience with too many prefatory remarks, but I will venture that her contribution is, to the best of my knowledge, the first time *JTAS* has published scholarship in the form of a short story. May it not be the last! The larger work from which the addendum is taken performs a decoding of *Hamilton* through the lenses of Critical Race Theory (CRT) and Critical Race Feminism (CRF) to uncover the musical's relevance for race relations and gender representation in a transnational context. Vollman's work embodies the decolonizing methodology of alternate forms, using storytelling (theorized here in the tradition of Aja Y. Martinez and Richard Delgado as "counterstory") to convey complex messages about structural racism and inequality. Her addendum represents a decolonizing praxis in the way it performs antiracist and feminist work through dialogue, story, and humor. Far from trivializing some of our most urgent issues, Vollman's dexterous creative-critical writing proves (and, yes, even thirty years after Gloria Anzal-dúa and bell hooks it seems we still have to prove this) that the creative is critical, and vice versa. Without giving too much away, I'll share that I'm excited to assign this except as required reading in my Introduction to Ethnic Studies course this fall. Read this if—no, on second thought, just read this.

We hope you enjoy our Spring installment of *Forward*. We're constantly on the lookout for new and innovative monograph-length work that represents the best of Transnational American Studies. Please help to continue showcasing such work by spreading the word about *Forward*. If you or someone you know has a recent or forthcoming publication that you'd like to see featured, please don't hesitate to reach out to me directly at my email jennifer.reimer@osucascades.edu.

We'll see you back here in November(ish).

As always, stay safe, stay generous, and, whatever you do, [don't throw away your shot](#).

Jennifer

Bend, Oregon, USA, the Blue Planet

Forward Selections

The journal wishes to acknowledge the following publishers and to thank these presses for enabling work to be featured in *Forward* in this issue:

"Introduction" from *Smoke on the Water: Incineration at Sea and the Birth of a Transatlantic Environmental Movement* by Dario Fazzi, pages 1–19, 201–208. © 2023 Columbia University Press. Used by permission of Columbia University Press. All Rights Reserved.

“Prologue” and “Addendum: A Martinez-Inspired Counterstory about the German Hamilton” from *Lin-Manuel Miranda’s Hamilton: Silenced Women’s Voices and Founding Mothers of Color: A Critical Race Theory Counterstory* by Vanessa Vollman, pages 3–5, 31–33, 160–73. © 2024 Peter Lang GmbH. Used by permission of Peter Lang GmbH. All Rights Reserved.