FALL 2015 & SPRING 2016
FRANKFURT
UNIVERSITY OF TEXAS PRESS
Brown A.M.E. Church Selma, Ala.  
This is where everything started, this is where I was every morning at 6 & every night till they quit singing this is where I was for 5 weeks. It was not, cold, wet, exciting, tiring, fun, & great for overtime.

Border Odyssey,  
Thompson ............... 36-39
The Capitalist and the Critic,  
Molesworth .............. 52-53
Children of Katrina,  
Rohleder & Fish ...... 70
Colonel Sanders and the American Dream,  
Cronksey ............... 79
Comin’ Right at ya,  
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Conspiracy Theory in America,  
Dehavan-Smith .......... 70
Corporal Cope,  
Peckham ............... 46
The Devil’s Backbone,  
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Don’t Smoke, Don’t Die,  
Hersh .................. 84-87
Dwight Yoakam,  
McEese ................ 102-103
The Family Jewels,  
Prados .................. 76-77
Fantastic Planet, Forbidden Zones, and Lost Continents,  
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We live in an information-rich world. As a publisher of international scope, the University of Texas Press serves the University of Texas at Austin community, the people of Texas, and knowledge seekers around the globe by identifying the most valuable and relevant information and publishing it in books, journals, and digital media that educate students, advance scholarship in the humanities and social sciences, and deepen humanity’s understanding of history, current events, contemporary culture, and the natural environment.

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Facsimile cover source: From Don’t Die, Don’t Die, Giving Up Vic Chesnutt by Kristen Houck.
Relentless
The Stories behind the Photographs

BY NEIL LEIFER
With Diane K. Shah

The best-known sports photographer of the last fifty years recounts riveting, behind-the-scenes stories of some fifty iconic images of American popular culture, with subjects ranging from sports legends, to current events, to presidents and celebrities.

Neil Leifer is the best-known sports photographer of the past half century. Beginning in 1960, his pictures have regularly appeared in every major national magazine, including the Saturday Evening Post, Look, LIFE, Newsweek, and, most often, Sports Illustrated and Time, and his photographs have run on over two hundred Sports Illustrated, Time, and People covers. Leifer has photographed sixteen Olympic Games, fifteen Kentucky Derbies, countless World Series, the first twelve Super Bowls, four FIFA World Cups, and every important heavyweight title fight since Ingemar Johansson beat Floyd Patterson in 1959. He has photographed his favorite subject, Muhammad Ali, at thirty-five of his fights, including all the big ones.

Now, in Relentless, Leifer takes us behind the scenes of some fifty of his most iconic pictures. Starting with his shot of Baltimore
Colt Alan Ameche scoring the game-winning touchdown against the New York Giants during sudden death overtime in the 1958 NFL Championship game at Yankee Stadium—taken on Leifer’s sixteenth birthday—he tells enthralling, often hilarious stories of getting to the right place at the right time to capture many of the legendary athletes of the twentieth century, including Mickey Mantle, Arthur Ashe, Willie Mays, Sugar Ray Robinson, Joe Namath, and Arnold Palmer, as well as shooting presidential and celebrity portraits and covering a variety of subjects for Time. A memoir of an incredibly successful career and the transformation of photojournalism since the era of the great photo magazines, Relentless effectively chronicles fifty years of American popular culture.

“If you are a sports fan, Neil Leifer’s pictures have been shaping your impressions and memories for five decades.”

—BOB COSTAS

NBC Special

Neil Leifer
New York, New York

Leifer is a recipient of the prestigious Lucie Award for Achievement in Sports Photography and of the Britton Hadden Lifetime Achievement Award for his outstanding contribution to Time Inc. journalism. He is also the first photographer ever elected to a professional sports hall of fame, the International Boxing Hall of Fame.

Focus on American History Series
The Dolph Briscoe Center for American History
University of Texas at Austin
Don Carleton, Editor

May 2016
8 x 10 inches, 200 pages, 000 color and b&w photos
$45.00 hardcover

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In this lively cultural history, the journalist Margaret Guroff reveals how the bicycle has transformed American society, from making us mobile to empowering people in all avenues of life.

The Mechanical Horse
How the Bicycle Reshaped American Life

BY MARGARET GUROFF

FILLED WITH LIVELY STORIES, THE MECHANICAL HORSE REVEALS HOW THE BICYCLE TRANSFORMED AMERICAN LIFE. AS BICYCLING CAUGHT ON IN THE NINETEENTH CENTURY, MANY OF THE COUNTRY'S ROUGH, RUTTED ROADS WERE PAVED FOR THE FIRST TIME, LAYING A FOUNDATION FOR THE INTERSTATE HIGHWAY SYSTEM. CYCLISTS WERE AMONG THE FIRST TO SEE THE POSSIBILITIES OF SELF-DIRECTED, LONG-DISTANCE TRAVEL, AND SOME OF THEM (INCLUDING A FELLOW NAMED HENRY FORD) WENT ON TO DEVELOP THE AUTOMOBILE. WOMEN SHED THEIR CUMBERSOME VICTORIAN DRESSES—AS WELL AS THEIR RESTRICTED GENDER ROLES—SO THEY COULD RIDE. AND DOCTORS RECOGNIZED THAT AEROBIC EXERCISE ACTUALLY BENEFITS THE BODY, WHICH HELPED TO MODERNIZE MEDICINE. MARGARET GUROFF DEMONSTRATES THAT THE BICYCLE'S STORY IS REALLY THE STORY OF A MORE MOBILE AMERICA—ONE IN WHICH PHYSICAL MOBILITY HAS OPENED WIDER HORIZONS OF THOUGHT AND NEW OPPORTUNITIES FOR PEOPLE IN ALL AVENUES OF LIFE.

"A provocative, in-depth analysis of the two-wheeler's shifting influence on American Society. Highly Recommended." —DAVID BERLITZ
author of Bicycle: The History

MARGARET GUROFF
WASHINGTON, DC

Guroff is a magazine editor. She is also the editor and publisher of Power Moby-Dick, an online annotation of Herman Melville's classic novel. She teaches writing at the Johns Hopkins University.

DISCOVERING AMERICA
Mark Crispin Miller, Series Editor

APRIL 2016
5½ x 8¼ inches, 270 pages, 9 new photos, 286 illustrations
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Six Memos from the Last Millennium
A Novelist Reads the Talmud

BY JOSEPH SKIBELL

A thief-turned-saint, killed by an insult. A rabbi burning down his world in order to save it. A man who lost his sanity while trying to fathom the origin of the universe. A beautiful woman battling her brother's and her husband's egos to preserve their family. Stories such as these enliven the pages of the Talmud, the great repository of ancient wisdom that is one of the sacred texts of the Jewish people. Comprised of the Mishnah, the oral law of the Torah, and the Gemara, a multigenerational metacommentary on the Mishnah dating from between 350 and 425 CE, the Talmud presents a formidable challenge to understand without scholarly training and study. But what if one approaches it as a collection of tales with surprising relevance for contemporary readers?

In *Six Memos from the Last Millennium*, critically acclaimed novelist Joseph Skibell reads some of the Talmud's tales with a storyteller's insight, concentrating on the lives of the legendary rabbits depicted in its pages to uncover the wisdom they can still impart to our modern age. He weaves stories of tales that are scattered throughout the Talmud into coherent narratives or “memos,” which he then analyzes and interprets from his perspective as a novelist. In Skibell's imaginative and personal readings, this sacred literature frequently defies our conventional notions of piety. Sometimes wild, rude, and even bawdy, these memos from the last millennium pursue a livable transcendence, a way of fusing the mundane hours of earthly life with a cosmic sense of holiness and wonder.

From the book

[S]alt-and-peppered into the Talmud, sometimes in the Mishnah, sometimes in the Gemara, are stories about the lives of the sages, the holy men and mystics, who take part in the Talmud’s theo-legal discussions.

(Imagine if, sprinkled within their legal decisions and dissenting opinions, the Justices of the US Supreme Court included anecdotes about their sex lives, allegorical fables about their travels, tall tales about their encounters with figures from American history—Abe Lincoln, Thomas Edison, Ethel and Julius Rosenberg—and even their conversations with God, and you’ll have some idea of the warp and weave of the Talmud.)

...As I plunged into these tales, I began to wonder, what mosaics would appear if the various scenes—scattered in so many pieces across the Talmud and the midrashic literature—were brought together? Would they form a larger drama, a greater narrative with consistent characters, a sustained storyline, and a coherent system of imagery?

This seemed to be the case, and I seemed to have found the key to unlocking the door into these tales, at least for me.
Sumptuously illustrated with more than two hundred outstanding examples from private and public collections and introduced by fraternal art collector and Talking Heads singer-songwriter David Byrne, this revelatory book surveys the golden age of lodge hall art for the first time.

As Above, So Below
Art of the American Fraternal Society, 1850–1930

BY LYNNE ADELE AND BRUCE LEE WEBB
FOREWORD BY DAVID BYRNE

Featuring more than two hundred outstanding objects gathered from private and public collections, As Above, So Below provides the first comprehensive survey of the rich vein of art created during the “golden age” of the American fraternal society. By the turn of the twentieth century, an estimated 70,000 local lodges affiliated with hundreds of distinct American fraternal societies claimed a combined five and a half million members. It has been estimated that at least 20 percent of the American adult male population belonged to one or more fraternal orders, including the two largest groups, the Freemasons and the Independent Order of Odd Fellows. The esoteric knowledge, visual symbols, and moral teachings revealed to lodge brothers during secret rituals inspired an abundant and expressive body of objects that form an important facet of American folk art.

Lynne Adele and Bruce Lee Webb introduce the reader to fra-
ternal societies and explore the function and meaning of fraternal objects, including paintings and banners, costumes and ceremonial regalia, ritual objects, and an array of idiosyncratic objects that represent a grassroots response to fraternalism. Setting the art in historical context, the authors examine how fraternal societies contributed to American visual culture during this era of burgeoning fraternal activity. Simultaneously entertaining and respectful of the fraternal tradition, As Above, So Below opens lodge room doors and invites the reader to explore the compelling and often misunderstood works from the golden age of fraternity, once largely forgotten and now coveted by collectors.

“There’s an inspiring and wacky solemnity in these organizations—high values reinforced through pageantry and performance in an ecclesiastical social setting—which deep down must also have been a whole lot of fun. Now it’s as if that foundational Other America, that underpinning of the America we know, has gradually eroded, and here we remain, living in a world that is a mere shell, a movie set of the world that made our world manifest, that brought it into being, and all we have left are these perplexing masks, banners, and costumes to puzzle over.” —DAVID BYRNE from the foreword

LYNNE ADELE
MARYVILLE, TENNESSEE

Adele, an independent art historian with an extensive art museum and commercial art gallery background, has specialized in the work of self-taught folk artists for more than twenty-five years. She has written and contributed to numerous exhibition catalogs, books, and journals on American folk art; her exhibition catalog Spirited Journeys: Self-Taught Texas Artists of the Twentieth Century has become a standard reference in the field.

BRUCE LEE WEBB
WAHACHIE, TEXAS

Webb has been a collector of fraternal objects for more than twenty-five years. He is a 328 Scottish Rite Mason, Royal Arch Mason, Cryptic Mason, and Knight Templar; he is also an Odd Fellow and is a Royal Purple degree member of the Odd Fellows Encampment. He has been initiated into the Order of the Eastern Star, the Rebekahs, and the Knights of Pythias. He and his wife Julie own Webb Gallery, which specializes in the work of self-taught folk, and outsider artists.

10 x 10 inches, 304 pages, 238 color and 298 black-and-white photos
$60.00 hardcover

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Showcasing one of the world’s largest private collections of African American cookbooks, ranging from rare nineteenth-century texts to modern classics by Edna Lewis and Vertamae Grosvenor, this lavishly illustrated collection speaks volumes about America’s food culture.

The Jemima Code

Two Centuries of African American Cookbooks

By Toni Tipton-Martin

Forewords by John Egerton and Barbara Haber

Women of African descent have contributed to America’s food culture for centuries, but their rich and varied involvement is still overshadowed by the demeaning stereotype of an illiterate “Aunt Jemima” who cooked mostly by natural instinct. To discover the true role of black women in the creation of American, and especially southern, cuisine, Toni Tipton-Martin has spent years amassing one of the world’s largest private collections of cookbooks published by African American authors, looking for evidence of their impact on American food, families, and communities and for ways we might use that knowledge to inspire community wellness of every kind.

The Jemima Code presents more than 150 black cookbooks that range from a rare 1827 house servant’s manual, the first book published by an African American in the trade, to modern classics by authors such as Edna Lewis and Vertamae Grosvenor. The books are arranged chronologically and illustrated with photos of their covers; many also display selected interior pages, including recipes. Tipton-Martin provides notes on the authors and their contributions and the significance of each book, while her chapter introductions summarize the cultural history reflected in the books that follow. These cookbooks offer firsthand evidence that African Americans cooked creative masterpieces from meager provisions, educated young chefs, operated food businesses, and nourished the African American community through the long struggle for human rights. The Jemima Code transforms America’s most maligned kitchen servant into an inspirational and powerful model of culinary wisdom and cultural authority.
From the book

Talented . . . inventive . . . nurturing . . . how is it that these are not the predominant images of African American cooks? Why don’t we celebrate their contributions to American culture the way we venerate the imaginary Betty Crocker? Why wasn’t their true legacy preserved?

Can we ever forget the images of ignorant, submissive, selfless, sassy, asexual bondswomen? Is it possible to replace the mostly unflattering pictures of generous waistlines bent over cast iron skillets burned into our eyes?

Will we ever believe that strong African women, who toiled and built fires before even thinking about kneading bread dough or mixing cakes, left us more than just their formulas for good pancakes?

...I like to think my collection tells a new African American kitchen story... with culinary truths and whispered wisdom that substantiates a heritage of greatness, exemplifies culinary freedom for black cooks, and allows everyone to embrace Jemima’s bandana.

"In this beautiful compendium of two hundred years of nearly invisible work by African American cooks, Toni Tipton-Martin changes the American culinary narrative. She reveals the Jemima Code as what it is: a systemic denial of the culinary contribution of the community that largely shaped the American appetite. I feel lucky to have this book on my shelf."

—TAMAR ADLER
New York Times Magazine, and author of An Everlasting Meal

9 x 11 inches, 272 pages, 265 Illustrations
$45.00 Hardcover

Lucille’s Treasure Chest of Fine Foods, 1941.

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With revelations for even the most avid fans, here are the one hundred greatest sci-fi films of all time, from today’s blockbusters such as Guardians of the Galaxy and Gravity to forgotten classics and overlooked gems.

Fantastic Planets, Forbidden Zones, and Lost Continents

The 100 Greatest Science-Fiction Films

BY DOUGLAS BRODE

Whether you judge by box office receipts, industry awards, or critical accolades, science fiction films are the most popular movies now being produced and distributed around the world. Nor is this phenomenon new. Sci-fi filmmakers and audiences have been exploring fantastic planets, forbidden zones, and lost continents ever since George Méliès’ 1902 film A Trip to the Moon. In this highly entertaining and knowledgeable book, film historian and pop culture expert Douglas Brode picks the one hundred greatest sci-fi films of all time.

Brode’s list ranges from today’s blockbusters to forgotten gems, with surprises for even the most informed fans and scholars. He presents the movies in chronological order, which effectively makes this book a concise history of the sci-fi film genre. A striking (and in many cases rare) photograph accompanies each entry, for which Brode provides a numerical rating, key credits and cast members, brief plot summary, background on the film’s creation, elements of the moviemaking process, analysis of the major theme(s), and trivia. He also includes fun outtakes, including his top ten lists of Fifties sci-fi movies, cult sci-fi, least necessary movie remakes, and “so bad they’re great” classics—as well as the ten worst sci-fi movies (“those highly ambitious films that promised much and delivered nil”). So climb aboard spaceship Brode and journey to strange new worlds from Metropolis (1927) to Guardians of the Galaxy (2014).
The award-winning author of The End of Country: Dispatches from the Frack Zone offers a lively, thought-provoking overview of climate change from the perspectives of people who are dealing with it on the ground.

Betting the Farm on a Drought
Stories from the Front Lines of Climate Change

BY SEAMUS MCGRAW

Climate change has become one of the most polarizing issues of our time. Extremists on the left regularly issue hyperbolic jeremiads about the impending destruction of the environment, while extremists on the right counter with crass, tortured denials. But out in the vast middle are ordinary people dealing with stronger storms and more intense droughts than they’ve ever known. This middle ground is the focus of Betting the Farm on a Drought, a lively, thought-provoking book that lays out the whole story of climate change—the science, the math, and most importantly, the human stories of people fighting both the climate and their own deeply held beliefs to find creative solutions to a host of environmental challenges.

Seamus McGraw takes us on a trip along America’s culturally fractured terrain. He listens to farmers and ranchers and fishermen, many of them people who are not ideologically depraved, but who have experienced extreme weather and its very real consequences for their livelihoods. McGraw also speaks to scientists and policymakers who are trying to harness that most renewable of American resources, a sense of hope and self-reliance that remains strong in the face of daunting challenges. By bringing these voices together, Betting the Farm on a Drought ultimately becomes a model for how we all might have a pragmatic, reasoned conversation about our changing climate.

From the book

As I’ve traveled around the country these past few years, I’ve seen it again and again, that deep, in-your-bones understanding of how what we are doing is changing, is mattering. It’s crucial for the farmers, the ranchers, and the fishermen, but there was something else there as well—a sense of responsibility, a belief that if they work hard enough, they smart enough, have enough faith in themselves and their abilities, you’ve been handed down from generation to generation, they can survive.

Scratch any of them and you’ll likely not find a climate skeptic. These are, after all, conservative people, by and large, and the issue of climate has become a cultural touchstone, a defining dogma that fits neatly into the whole catchall of both the right and the left, and occupies a space somewhere between gay marriage and gun control. But prove a little deeper and what you find is that fundamental sense of pragmatism mixed with self-reliance that has always been a part of the character of rural Americans. A lot of them are facing a problem that shows no sign of improving on its own. And so they believe it’s up to them to take steps to plan for the future. There are fanciful words the academics use to describe those steps: “Mitigation.” “Adaptation.” A lot of rural Americans just call it farming.

“Seamus McGraw has created not just an important document regarding climate change and the future of our planet but a wonderful and truthful portrait of America. You feel like you’re on the road with him, cruising down little-traveled streets to meet fascinating characters whom you’d never see on Fox News or CNN. A terrific book.”

—A. J. BAIEME
author of The Arsenal of Democracy: FDR, Detroit, and an Epic Quest to Arm an America at War and Go Like Hell: Ford, Ferrari, and Their Battle for Speed and Glory at Le Mans
A compelling portrait of a complex, decades-long friendship, these deeply honest letters and candid family photographs offer the most intimate glimpse we may ever get into the life, personal philosophy, and creative process of America's leading dramatist.

Two Prospectors
The Letters of Sam Shepard and Johnny Dark
EDITED BY CHAD HAMMETT

Sam Shepard is arguably America's finest working dramatist, as well as an accomplished screenwriter, actor, and director. Winner of a Pulitzer Prize, he has written more than forty-five plays, including True West, Fool for Love, and Buried Child. Shepard has also appeared in more than fifty films and was nominated for an Academy Award for his performance in The Right Stuff. Despite the publicity his work and life have attracted, Shepard remains a strongly private man who has said many times that he will never write a memoir. But he has written intensively about his Inner life and work to his former father-in-law and housemate, Johnny Dark, who has been Shepard's closest friend, surrogate brother, and artistic muse for forty-five years.

Two Prospectors gathers nearly forty years of correspondence and transcribed conversations between Shepard and Dark. In these gripping letters, the men open themselves to each other with amazing honesty. Shepard's letters give us the deepest look we may ever get into his personal philosophy and creative process, while in Dark's letters we discover insights into Shepard's character that only an intimate friend could provide. The writers also reflect on the books and authors that stimulate their thinking, their relationships with women, personal struggles, and accumulating years. Illustrated with Dark's candid, revealing photographs, as well as facsimiles of numerous letters, Two Prospectors is a compelling portrait of a complex friendship.

Sam, O-Lan, and Jose, California, 1977

Southwestern Writers Collection Series
The Wittliff Collections at Texas State University-San Marcos
Steven L. Davis, Editor

6 1/4 x 9 1/4 inches, 304 pages, 46 color photos, 95 pages of facsimiles
$35.00 hardcover & e-book

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Existiendo Léserse
Spanish edition: Editores Argentinos
Reading yr letter where you talk about the adversary of your imagined self swallowing up your wish . . . never satisfied, always hungry, always something more etc. Interesting because the morning yr letter arrived we were talking about you down at the coffee shop (me and Scarlett) and I don’t know why but I suddenly heard myself say, “Well I think Sam’s suffering has always come from trying to be authentic. That’s what it seems to me he’s always been striving for—authentic cowboy, authentic lord of the manor, authentic sportsman etc. and yet always feeling like an impostor, surrounding himself with ‘the real ones’ but never being able to climb inside their skin. He himself is ‘a real one’ but he doesn’t realize which one that is.”

Shepard to Dark
MARCH 30, 1985 - SANTA FE

I’m struggling along with my play [Life of the Mind], which is very difficult to write because, finally, I’m beginning to see the absolute hopelessness of all forms of negativity—but hopefully, this will be some kind of final definitive piece on my age-old themes of father & son, sister, brother, mother, family, etc. Who knows? If nothing else, I feel as though, after twenty-one years of writing I’m finally able to get down to the real essence of what’s behind it. So many masks.

Shepard to Dark
MARCH 23, 2005 - N.Y.C.

Out of the blue Patti Smith calls me up & wants to meet up—so we meet at Cafe Dante down in the West Village where Dylan used to play & I was a busboy right around the corner about a hundred years ago. Patti’s as sweet as ever, somewhat haggard around the edges like all of us. She has 2 teen-age kids from a guitar player husband who drank himself to death & she’s had a lot of death in her immediate family but nevertheless still maintains a great bravado about life. One of the things I always liked about her. Anyway I tell her Jessica is about to open on Broadway in ‘Tennessee Williams’ The Glass Menagerie & would like to come to the opening & bring her daughter along. So, she comes & there we all are—me & my 2 kids—Walker & Hannah & Patti & her daughter & Jessica’s on stage acting her heart out. Life is absolutely overwhelming. At the party later me & Patti are standing around with a plate of cookies kind of giggling like little kids & I confess to her that I’m completely confused by all this. It feels exactly the same being around her now as it did then except we’ve now got these grown kids. She says she knows what I mean. Now, my son Walker might be going out on a date with Patti’s daughter whose name just happens to be—Jesse! Unbelievable.

Shepard to Dark
AUGUST 25, 2007 - KENTUCKY

[Samuel Beckett] blows you away in a single paragraph…. My friend Rudy Warlitzer—I think you might remember him visiting us in Mill Valley with Robert Frank—told me that Beckett destroyed him as a writer because when he first encountered him he knew he could never measure up to him. I feel the opposite—to me he’s pure inspiration toward the unknown—the possibilities seem endless when I read him & have nothing to do with hoping to compete. You just take for granted that he’s in a completely different league.
More than 600 rarely seen items from the David O. Selznick archive—including on-set photographs, storyboards, correspondence and fan mail, production records, audition footage, restored costumes, and Selznick’s infamous memos—offer fans and film historians alike a must-have behind-the-camera view of the production of this classic movie on its seventy-fifth anniversary.

Harry Ransom Center

The Making of Gone With The Wind

By Steve Wilson
Foreword by Robert Osborne

Gone With The Wind is one of the most popular movies of all time. To commemorate its seventy-fifth anniversary in 2014, The Making of Gone With The Wind presents more than 600 items from the archives of David O. Selznick, the film’s producer, and his business partner John Hay “Jock” Whitney, which are housed at the Harry Ransom Center at the University of Texas at Austin. These rarely seen materials, which are also being featured in a major 2014 exhibition at the Ransom Center, offer fans and film historians alike a must-have behind-the-camera view of the production of this classic.

Before a single frame of film was shot, Gone With The Wind was embroiled in controversy. There were serious concerns about how the film would depict race and violence in the Old South during the Civil War and Reconstruction. While Clark Gable was almost everyone’s choice to play Rhett Butler, there was no clear favorite for Scarlett O’Hara. And then there was the huge challenge of turning Margaret Mitchell’s Pulitzer Prize-winning epic into a manageable screenplay and producing it at a reasonable cost. The Making of Gone With The Wind tells these and other surprising
stories with fascinating items from the Selznick archive, including
on-set photographs, storyboards, correspondence and fan mail, pro-
duction records, audition footage, gowns worn by Vivien Leigh as
Scarlett, and Selznick's own notoriously detailed memos.

This inside view of the decisions and creative choices that shaped
the production reaffirm that Gone With The Wind is perhaps the
quintessential film of Hollywood's Golden Age and illustrate why it
remains influential and controversial decades after it was released.

STEVE WILSON
AUSTIN, TEXAS

Wilson is the curator of the film col-
collection at the Harry Ransom Center
at the University of Texas at Austin.
He has curated several exhibitions
at the Ransom Center, including
Shooting Stars, a display of Hol-
lywood glamour photography, and
Making Movies, a major exhibition
on film production.

Top: Costume sketches and a gown worn
by Vivien Leigh. Bottom: Screen test of
Hattie McDaniel.

COPUBLISHED WITH THE
Harry Ransom Center at
the University of Texas
at Austin

11 x 11 inches, 352 pages, 628 color
and BW illustrations
$50.00 hardcover

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Set in wild and woolly Texas and Mexico in the 1880s, this engrossing tale of a boy's search for his missing Momma is as full of colorful characters, folk wit and wisdom, and unexpected turns of events as the great American quest novel Adventures of Huckleberry Finn.

The Devil's Backbone

BY BILL WITTLIFF
ILLUSTRATED BY JACK UNRUH

The last the boy Papa saw of his Momma, she was galloping away on her horse. Precious in the saddle her father took from a dead Mexican officer after the Battle of San Jacinto, fleeing from his Daddy. Old Karl, a vicious, tight-listed horse trader. Momma's flight sees Papa on a relentless quest to find her that thrusts him and his scrappy little dog Fritz into adventures all across the wild and woolly Hill Country of Central Texas, down to Mexico, and even into the realm of the ghostly "Shimmery People." In The Devil's Backbone, master storyteller Bill Wittliff takes readers on an exciting journey through a rough 1880s frontier as full of colorful characters and unexpected turns of events as the great American quest novel Adventures of Huckleberry Finn.

Wittliff grew up listening to stories and memories like these in his own family, and in this imaginative novel, they come to vivid life, creating an engrossing story of a Texas Huck Finn that brims with folk wisdom and sly humor. A rogue's gallery of characters thwart and aid Papa's path. His adventures draw him ever nearer to a mysterious cave that haunts his dreams—an actual cave that he discovers at last in the canyons of the Devil's Backbone—but will he find Momma before Old Karl finds him?
“A wonderful tale that does honor to the ancient art of storytelling. It is destined to be an American classic.”
—Jim Harrison

Old Karl, Papa’s greedy, horse-trading father, hell-bent on bringing the boy back to servitude on his farm

“Unforgettable . . . hypnotic language, memorable characters, sly humor, deep wisdom, and fun to read. . . . I for one would keep company with Wittliff as long as he’d let me ride along.”
—William Broyles

Calley Pearsall, an enigmatic cowboy with “other Fish to Fry” who might be an outlaw or a trustworthy “o’Amigo”

“Lively . . . a fine read!”
—Larry McMurtry

O’Jeffey, a black seer who talks to the spirits but won’t tell Papa what she has divined about his Momma

“Charming and vastly entertaining. . . . It will interest just as Mark Twain did, for there is a wry, winking quality to the book.”
—Ron Hansen

Mister Pegleg, a three-legged coyote with whom Papa forms a poignant, nearly tragic friendship

“It’s as if Charles Portis and Gabriel García Márquez had collaborated on True Grit.”
—Stephen Harrigan

Bill Wittliff
Austin, Texas

Wittliff is a distinguished screenwriter and producer, whose credits include Lonesome Dove, The Perfect Storm, The Black Stallion, and Legends of the Fall, among others. His fine art photography has been published in the books A Book of Photographs from Lonesome Dove, La Vida Brinca, and Vaquero: Genesis of the Texas Cowboy.

Jack Unruh
Dallas, Texas

Unruh is an award-winning illustrator whose art has appeared in numerous publications, including Entertainment Weekly, Rolling Stone, Atlantic Monthly, Time, Sports Illustrated, Readers Digest, New York Magazine, National Geographic, Sports Afield, Field and Stream, GQ, and Texas Monthly.

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Border Odyssey
Travels along the U.S./Mexico Divide

BY CHARLES D. THOMPSON JR.

"We were trying to change the vision and the conversation about border fears."

Border Odyssey takes us on a drive toward understanding the U.S./Mexico divide: all 1,969 miles—from Boquilla Chihuahua to Tijuana—pressing on with the useful fiction of a map.

"We needed to go to the place where countless innocent people have been kicked, cussed, spit on, arrested, detained, trafficked, and killed. It would become clear that the border, la frontera, was a more multisided and profound than anything we could have invented about it from afar."

Along the journey, five centuries of cultural history (Indigenous, French, Spanish, Mexican, African American, colonist, and U.S.), wars, and legislation unfold. And through observation, conversation, and meditation, Border Odyssey scopes the stories of the people and towns on both sides.

"Stories are the opposite of walls: they demand release, retelling, showcasing, connecting, each image chipping away at boundaries. Walls are full stops. But stories are like commas, always making possible the next clause."

Among the terrain traversed: walls and more walls, unexpected roadblocks and patrol officers; a golf course (you could drive a ball across the border); a Civil War battlefield (you could camp there); the southernmost plantation in the United States; a hand-drawn ferry, a road-runner tracked desert, and a breathtaking national park; barbed wire, bridges, and a trucking-trade thoroughfare; ghosts with guns; obscured, unmarked, and unpaved roads; a Catholic priest and his dogs, artwork, icons, and political cartoons; a sheriff and a chain-smoking mayor; a Tex-Mex eatery empty of customers and a B&B shuttering its doors; murder-laden newspaper headlines at breakfast; the kindness of the border-crossing underground; and too many elderly, impoverished, ex-U.S. farmers, braceros, lined up to have Thompson take their photograph.

"We need these stories that bring us together, the travel that makes us realize that the only borders that really exist between us are the ones that come of ignorance and fear."

—Julia Alvarez
author of In the Time of the Butterflies and A Wedding in Haiti

—Paul Ortiz
author of Emancipation Betrayed

"Riveting. With spectacular imagery, intimacy, and credibility, Thompson dismantles the stereotypes. Border Odyssey is destined to become an international classic in border/frontera literature because it reveals person-by-person, town-by-town the anti-human rights juggernaut as a human-invented catastrophe that we do have the power to clean up."

—Paul Ortiz
author of Emancipation Betrayed
Naturally Healthy Mexican Cooking

Authentic Recipes for Dieters, Diabetics, and All Food Lovers

BY JIM PEYTON

JIM PEYTON
San Antonio, Texas

Peyton brings four decades of cooking, teaching, and recipe development experience to this cookbook. He is the author of Jim Peyton’s The Best of Tex-Mex Cooking: Plus Texas Barbecue and Texas Chile; Jim Peyton’s New Cooking from Old Mexico; La Cocina de la Frontera: Mexican-American Cooking from the Southwest; and El Norte: The Cuisine of Northern Mexico. Peyton has been featured on Bobby Flay’s Food Network show and in Southern Living; and he has written about Mexican food and drink for the Lonely Planet guidebook to Mexico.

JUST ABOUT EVERYONE LOVES MEXICAN FOOD, BUT SHOULD YOU EAT IT IF YOU WANT TO MANAGE YOUR WEIGHT OR DIABETES? YES, ABSOLUTELY!

There are literally hundreds of authentic Mexican dishes that are naturally healthy—moderate in calories, fat, and sugar—and completely delectable. In Naturally Healthy Mexican Cooking, Jim Peyton presents some two hundred recipes that have exceptional nutritional profiles, are easy to prepare, and, most important of all, taste delicious.

Peyton starts from the premise that for any diet to work, you have to enjoy the food you’re eating. Substitutions that alter the taste and pleasure of food, such as nonfat yogurt for mayonnaise, have no place here. Instead, you’ll find tasty, highly nutritious, low-calorie dishes from the various schools of Mexican and Mexican American cooking in Texas, New Mexico, Arizona, and California. From traditional meat, seafood, and vegetarian entrees and antojitos mexicanos, including tacos, enchiladas, and tamales, to upscale alta cocina mexicana such as shrimp ceviche and mango salsa, these recipes are anathemic, simple for home cooks to prepare with supermarket ingredients, flavorful, and fully satisfying in moderate portions. Every recipe includes nutritional analysis—calories, protein, carbs, fat, cholesterol, fiber, sugar, and sodium. In addition to the recipes, Peyton offers helpful information on diet and healthy eating, Mexican cooking and nutrition, ingredients, cooking techniques, and cooking equipment.

Aguschile Ceviche

Oaxacan-style Ceviche

2 as an appetizer, 4 as an entrée. Nutrition information is for an entrée serving,

PER SERVING

250 calories | 12 g protein | 29 g carbohydrates | 13 g total fat | 0 g saturated fat | 220 mg sodium | 26 mg cholesterol

INGREDIENTS

1 cup finely chopped jalapeño
2 large ripe avocados, pitted, peeled, and diced
2 tablespoons fresh lime juice
4 tablespoons olive oil

DIRECTIONS

1. Place the jalapeño, avocado, and lime juice in a large mixing bowl and toss lightly.
2. Pour in the olive oil and mix lightly but thoroughly.

“Aguschile is a type of salsa that is usually made with perfectly fresh roasting placed on a plate and baked with a squeeze of freshly squeezed lime juice, avocado, chili, and salt. It is then topped with refried beans. The flavor of this particular salsa (authentic quality) is often difficult to find in the United States. I tried making the dish with very fresh fish. The result was terrible! I added some chopped avocados and a drizzle of fruity extra virgin olive oil to the mix, and it turned out to be perhaps the most repulsive salsa I have ever had—and certainly the nastiest to prepare. I have made it with fresh halibut, tilapia, and carpacchio. How long you leave the unacceptable fish in the liquid will determine how “cooked” it will be. People left just under a minute are much more palatable.”

“We need more healthy interpretations of Mexican cuisine like Jim Peyton’s wonderful cookbook. Other cookbooks with healthy Mexican recipes haven’t been able to reduce calories and [still] retain flavor profiles. These recipes are easy, flavorful, and healthy.”

—ANGELA SHEFFIELD-MEDARIS

“Author of seven cookbooks, including The Kitchen Diva’s Diabetic Cookbook: 150 Healthy, Delicious Recipes for Diabetics and Those Who Dine With Them”

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture
Yucatán
Recipes from a Culinary Expedition

By David Sterling

The Yucatán Peninsula is home to one of the world’s great regional cuisines. With a foundation of native Maya dishes made from fresh local ingredients, it shares much of the same pantry of ingredients and many culinary practices with the rest of Mexico. Yet, due to its isolated peninsular location, it was also in a unique position to absorb the foods and flavors of such far-flung regions as Spain and Portugal, France, Holland, Lebanon and the Levant, Cuba and the Caribbean, and Africa. In recent years, gourmet magazines and celebrity chefs have popularized certain Yucatecan dishes and ingredients, such as Sopa de lima and achiote, and global gastronomes have made the pilgrimage to Yucatán to tantalize their taste buds with smoky pit barbecues, citrus-based pickles, and fiery chiles. But until now, the full depth and richness of this cuisine has remained little understood beyond Yucatán’s borders.

An internationally recognized authority on Yucatecan cuisine, chef David Sterling takes you on a gastronomic tour of the peninsula in this unique cookbook, Yucatán: Recipes from a Culinary Expedition.
“I know of no other book in print today, or in the past for that matter, that explains so meticulously the ingredients and history of the foods of Yucatán.”

—DIANA KENNEDY

DAVID STERLING
MÉRIDA, YUCATÁN, MÉXICO

Sterling is founder, proprietor, chef de cuisine, and teacher at Los Dos Cocineros School, the first culinary institute in Mexico dedicated exclusively to Yucatecan cooking. His work at Los Dos has been featured on The Martha Stewart Show (“Martha in Mexico”) and Mexico: One Plate at a Time with Rick Bayless. He’s also been acclaimed by the New York Times, the New Yorker, Gourmet, Travel & Leisure, Globe & Mail, ELLE, National Geographic Traveler, Condé Nast Traveler, and Frommer's.

Presentation. Presenting the food in the places where it’s savored, Sterling begins in jungle towns where Mayas concoct age-old recipes with a few simple ingredients they grow themselves. He travels over a thousand miles along the broad Yucatán coast to sample a bounty of seafood; shares “the people’s food” at bakeries, chicharroneras, street vendors, home restaurants, and cantinas; and highlights the cooking of the peninsula’s three largest cities—Campeche, Mérida, and Valladolid—as well as a variety of pueblos noted for signature dishes. Throughout the journey, Sterling serves up over 275 authentic, thoroughly tested recipes that will appeal to both novice and professional cooks. He also discusses pantry staples and basic cooking techniques and offers substitutions for local ingredients that may be hard to find elsewhere. Profusely illustrated and spiced with lively stories of the region’s people and places, Yucatán: Recipes from a Culinary Expedition is the long-awaited definitive work on this distinctive cuisine.
Corporate Crops
Biotechnology, Agriculture, and the Struggle for Control

BY GABRIELA PECHLANER

Biotechnology crop production area increased from 1.7 million hectares to 148 million hectares worldwide between 1966 to 2010. While genetically modified food is a contentious issue, the debates are usually limited to health and environmental concerns, ignoring the broader questions of social control that arise when food production methods become corporate-owned intellectual property. Drawing on legal documents and dozens of interviews with farmers and other stakeholders, Corporate Crops covers four case studies based around litigation between biotechnology corporations and farmers. Pechlaner investigates the extent to which the proprietary aspects of biotechnologies—from patents on seeds to a plethora of new rules and contractual obligations associated with the technologies—are reorganizing crop production.

The lawsuits include patent infringement litigation launched by Monsanto against a Saskatchewan canola farmer who, in turn, claimed his crops had been involuntarily contaminated by the company’s GM technology; a class action application by two Saskatchewan organic canola farmers launched against Monsanto and Aventis (later Bayer) for the loss of their organic market due to contamination with GMOs; and two cases in Mississippi in which Monsanto sued farmers for saving seeds containing its patented GM technology. Pechlaner argues that well-funded corporate lawyers have a decided advantage over independent farmers in the courts and in creating new forms of power and control in agricultural production.

The Surprising Design of Market Economies

BY ALEX MARSHALL

Alex Marshall takes us on a fascinating tour of the fundamentals that shape markets and, through them, our daily economic lives. He debunks the myth of the “free market,” showing how markets could not exist without governments to create the structures through which we assert ownership of property, real and intellectual, and conduct business of all kinds. Marshall also takes a wide-ranging look at many other structures that make markets possible, including physical infrastructure ranging from roads and railroads to water systems and power lines; mental and cultural structures such as common languages and bodies of knowledge; and the international structures that allow goods, services, cash, bytes, and bits to flow freely around the globe.

“Offers keen insights into urban planning, public works, and even the history of New York’s onetime ambivalence toward a professional police force.”

—NEW YORK TIMES

Alex Marshall
New York, New York

A journalist, writer, and former Leeh Fellow at Harvard University’s Graduate School of Design, Marshall is the author of How Cities Work: Suburbs, Sprawl, and the Roads Not Taken and Beneath the Metropolis: The Secret Lives of Cities. He is Senior Fellow at the Regional Plan Association in New York.

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Now updated with an extensive afterword that reveals how the bank failures of 2008 resulted from the lack of regulatory oversight discussed in this book, here is the acclaimed insider’s account of how financial super predators brought down an industry by massive accounting fraud.

**The Best Way to Rob a Bank Is to Own One**

How Corporate Executives and Politicians Looted the S&L Industry | Updated Edition

**BY WILLIAM K. BLACK**

*William K. Black* is Associate Professor of Economics and Law at the University of Missouri-Kansas City. His leadership role in investigating the S&L crisis has been widely praised. He recently helped the World Bank develop antitrust initiatives and serves as an expert for the Office of Federal Housing Enterprise Oversight in its enforcement actions against Fannie Mae's former senior management.

In this expert insider’s account of the Savings and Loan debacle of the 1980s, William Black lays bare the strategies that corrupt CEOs and CFOs—in collusion with those who have regulatory oversight of their industries—use to defraud companies for their personal gain. Recounting the investigations he conducted as Director of Litigation for the Federal Home Loan Bank Board, Black fully reveals how Charles Keating and hundreds of other S&L owners took advantage of a weak regulatory environment to perpetrate accounting fraud on a massive scale. In the new afterword, he also authoritatively links the S&L crisis to the business failures of 2008 and beyond, showing how CEOs then and now are using the same tactics to defeat regulatory restrictions and commit the same types of destructive fraud.

Black uses the latest advances in criminology and economics to develop a theory of why control fraud—hiring a company for personal profit—tends to occur in waves that make financial markets deeply inefficient. He also explains how to prevent such waves. Throughout the book, Black drives home the larger point that control fraud is a major, ongoing threat in business that requires active, independent regulators to contain it. His book is a wake-up call for everyone who believes that market forces alone will keep companies and their owners honest.

**Praise for The Best Way to Rob a Bank Is to Own One**

“...the definitive history of the savings-and-loan industry scandals of the early 1980s. More important, it is a general theory of how dishonest CEOs, crony directors, and corrupt middlemen can systematically defeat market discipline and conceal deliberate fraud for a long time—enough to create massive damage. Although the currently fashionable law and economics school of thought contends that regulation only causes inefficiencies, Black’s analysis reminds us that history teaches otherwise.”

—BUSINESSWEEK

“Bill Black has detailed an alarming story about financial and political corruption. ... the lessons are as fresh as the morning newspaper. One of those lessons really sticks out: one brave man with a conscience could stand up for us all.”

—PAUL VOLCKER

Former chairman of the Federal Reserve

“This is an extraordinary book. ... No other account gives a complete picture of the control fraud that occurred in the S&L crisis. ... There is no one else in the whole world who understands so well exactly how these footings occurred in all their details and how the changes in government regulations and in statutes in the early 1980s caused this spate of looting ... This book will be a classic.”

—GEORGE A. AKERLOF

University of California, Berkeley, winner of the 2001 Nobel Prize for Economics

6 x 9 inches, 384 pages
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The Capitalist and the Critic

J. P. Morgan, Roger Fry, and the Metropolitan Museum of Art

By Charles Molesworth

Shortly after the turn of the twentieth century, the Metropolitan Museum of Art began an ambitious program of collection building and physical expansion that transformed it into one of the world’s foremost museums, an eminence that it has maintained ever since. Two men of singular qualities and accomplishments played key roles in the Met’s transformation—J. P. Morgan, America’s leading financier and a prominent art collector, and Roger Fry, the headstrong English expert in art history who served as the Met’s curator of painting. Their complicated, often contentious relationship embodies and illuminates the myriad tensions between commerce and art, philanthropists and professional staff, that a great museum must negotiate to define and fulfill its mission.

In this masterful, multidisciplinary narrative, Charles Molesworth offers the first in-depth look at how Morgan and Fry helped to mold the cultural legacy of masterpieces of painting and the development of the “encyclopedic” museum. Structuring the book as a joint biography, Molesworth describes how Morgan used his vast wealth to bring European art to an American citizenry, while Fry brought high standards of art history from the world of connoisseurs to a general public. Their clashes over the purpose and functions of the Met, which ultimately led to Fry’s ouster, reveal the forces—personal and societal—that helped to shape the Metropolitan Museum and other major American cultural institutions during the twentieth century.
Selma 1965

Photographs by Spider Martin
With an introduction by Douglas Brinkley
and a foreword by Don Carleton

On March 7, 1965, six hundred people led by John Lewis, chairman of the Student Nonviolent Coordinating Committee, and Hosea Williams of the Southern Christian Leadership Conference, set out to march from Selma, Alabama, to the state capital of Montgomery to demand the right to vote. The march ended violently on the Edmund Pettus Bridge, as Alabama state troopers beat and gassed the resisting marchers. But images of “Bloody Sunday” seared the national conscience and helped galvanize the passage of the Voting Rights Act later that year.

Spider Martin captured many indelible images of Bloody Sunday as a photojournalist for the Birmingham News. His photographs of the Selma marches and the civil rights struggle were seen all over the world, appearing in such publications as Time, Life, Der Spiegel, Stern, the Saturday Evening Post, and Paris Match. Drawn from Martin’s archive at the Briscoe Center for American History, this book gathers several dozen of the most powerful and poignant images, many of which have never been published, for the first time in a single volume.

“Spider Martin, more than any other photographer of our time, has used his camera to document the struggle for civil rights and social change in the State of Alabama. . . . In viewing Spider’s collection, one is literally walking through the pages of American history.”

—John Lewis, 1996
James “Spider” Martin (1939–2003) created the most comprehensive visual documentation of the March 1965 events in Selma, one of the most significant moments in the civil rights era. During the three years he worked for the Birmingham News, his photographs won numerous awards, including Associated Press awards for Best Feature Photograph, Best Sports Photograph, and Best News Photograph. He spent the remainder of his career working as a full-time freelance photographer for advertising and corporate clients nationwide.

“Spider, we could have marched, we could have protested forever, but if it weren’t for guys like you, it would have been for nothing. The whole world saw your pictures. That’s why the Voting Rights Act passed.”

—Martin Luther King, Jr., 1965

In the shadow of the Alabama state capitol, counterdemonstrators carry signs protesting the marchers and President Lyndon B. Johnson’s support for the civil rights movement.
Postcard America
Curt Teich and the Imagining of a Nation, 1931–1950

BY JEFFREY L. MEIKLE

Meikle teaches in the departments of American Studies and Art and Art History at the University of Texas at Austin, where he holds the Stiles Professorship in American Studies. His previous books include American Plastic: A Cultural History, which was awarded the Dextor Prize by the Society for the History of Technology; Design in the USA; and Twentieth Century Limited: Industrial Design in America, 1925–1939.

JANUARY 2016
7 x 10 inches, 368 pages, 213 color and 75 b/w photos
$45.00* hardcover & e-book

From the Great Depression through the early postwar years, any postcard sent in America was more likely a “linen” card. Colorized in vivid, often exaggerated hues and printed on card stock embossed with a linen-like texture, linen postcards celebrated the American scene with views of majestic landscapes, modern skyscrapers, roadside attractions, and other notable features. These colorful images portrayed the United States as shimmering with promise, quite unlike the black-and-white worlds of documentary photography or Life magazine. Linen postcards were enormously popular, with close to a billion printed and sold.

Postcard America offers the first comprehensive study of these cards and their cultural significance. Drawing on the production files of Curt Teich & Co. of Chicago, the originator of linen postcards, Jeffrey L. Meikle reveals how photographic views were transformed into colorized postcard images, often by means of manipulation—adding and deleting details or collaging bits and pieces from several photos. He presents two extensive portfolios of postcards—landscapes and cityscapes—that comprise a representative iconography of linen postcard views. For each image, Meikle explains the postcard’s subject, describes aspects of its production, and places it in social and cultural contexts. In the concluding chapter, he shifts from historical interpretation to a contemporary viewpoint, considering nostalgia as a motive for collectors and others who are fascinated today by these striking images.
Thoroughly researched, written from a nonpartisan perspective, and as lively as a novel, this is the definitive biography of the revered Cuban patriot and martyr whose revolutionary movement eventually ended the Spanish colonial domination of Cuba.

José Martí
A Revolutionary Life
BY ALFRED J. LÓPEZ

José Martí (1853–1895) was the founding hero of Cuban independence. In all of modern Latin American history, arguably only the “Great Liberator” Simón Bolívar rivals Martí in stature and legacy. Beyond his accomplishments as a revolutionary and political thinker, Martí was a giant of Latin American letters, whose poetry, essays, and journalism still rank among the most important works of the region. Today he is revered by both the Castro regime and the Cuban exile community, whose shared veneration of the “apostle” of freedom has led to his virtual apotheosis as a national saint.

In José Martí: A Revolutionary Life, Alfred J. López presents the definitive biography of the Cuban patriot and martyr. Writing from a nonpartisan perspective and drawing on years of research using original Cuban and U.S. sources, including materials never before used in a Martí biography, López strips away generations of myth making and portrays Martí as Cuba’s greatest founding father and one of Latin America’s literary and political giants, without suppressing his public mistakes and personal flaws. In a lively account that engrosses like a novel, López traces the full arc of Martí’s eventful life, from his childhood and adolescence in Cuba, to his first exile and subsequent life in Spain, Mexico City, and Guatemala, through his mature revolutionary period in New York City and mythologized death in Cuba on the battlefield at Dos Ríos. The first major biography of Martí in over half a century and the first ever in English, José Martí is the most substantial examination of Martí’s life and work ever published.

Mario Vargas Llosa
A Life of Writing
BY RAYMOND LESLIE WILLIAMS

Awarded the Nobel Prize in 2010 at the age of seventy-four, Peruvian writer Mario Vargas Llosa has held pivotal roles in the evolution and revolutions of modern Latin American literature. Perhaps surprisingly, no complete history of Vargas Llosa’s works, placed in biographical and historical context, has been published—until now. A masterwork from one of America’s most revered scholars of Latin American fiction, Mario Vargas Llosa: A Life of Writing provides a critical overview of Vargas Llosa’s numerous novels while reinvigorating debates regarding conventional interpretations of the work.

Weaving analysis with discussions of the writer’s political commentary, Raymond Leslie Williams traces the author’s youthful identity as a leftist student of the 1960s to a repudiation of some of his earlier ideas beginning in the 1980s. Providing a unique perspective on the complexity, nuance, and scope of Vargas Llosa’s lauded early novels and on his passionate support of indigenous populations in his homeland, Williams then turns his eye to the recent works, which serve as a bridge between the legacies of the Boom and the diverse array of contemporary Latin American fiction writers at work today. In addition, Williams provides a detailed description of Vargas Llosa’s traumatic childhood and its impact on him—seen particularly in his lifelong disdain for authority figures—as well as of the authors who influenced his approach, from Faulkner to Flaubert. Concluding in reflections drawn from Williams’s formal interviews and casual conversations with the author at key phases of both men’s careers, this is a landmark publication that will spark new lines of inquiry into an intricate body of work.
“Victor Espinosa’s passion for Martín Ramírez—his life and his art—has led to this illuminating volume. Espinosa details new biographical information about this important twentieth-century artist, and introduces previously unknown participants in the artist’s story, particularly during the time of his stay in Auburn, California. For anyone interested in American art, this is an essential read.”

—BROOKE DAVIS ANDERSON, Executive Director, US Biennial, and curator of the exhibitions Martín Ramírez and Martín Ramírez: The Last Works

Featuring extensive, newly uncovered biographical information, Martín Ramírez is the definitive study of the life and critical reception of the Mexican migrant and psychiatric patient who became one of the twentieth century’s finest artists

Martín Ramírez
Framing His Life and Art

BY VICTOR M. ESPINOSA

Martín Ramírez, a Mexican migrant worker and psychiatric patient without formal artistic training, has been hailed by leading New York art critics as one of the twentieth century’s greatest artists. His work has been exhibited alongside masters such as José Clemente Orozco, Diego Rivera, Rufino Tamayo, Salvador Dalí, Marc Chagall, Paul Klee, and Joan Miró. A landmark exhibition of Ramírez’s work at the American Folk Art Museum in 2007 broke attendance records and garnered praise from major media, including the New York Times, New Yorker, and Village Voice.

Martín Ramírez offers the first sustained look at the life and critical reception of this acclaimed artist. Victor Espinosa challenges the stereotype of outsider art as an indecipherable enigma by delving into Ramírez’s biography and showing how he transformed memories of his life in Mexico, as well as his experiences of displacement and seclusion in the United States, into powerful works of art. Espinosa then traces the reception of Ramírez’s work, from its first anonymous showings in the 1950s to contemporary exhibitions and individual works that have sold for as much as a half-million dollars. This eloquently told story reveals how Ramírez’s three-decades-long incarceration in California psychiatric institutions and his classification as “chronic paranoid schizophrenic” stigmatized yet also protected what his hands produced. Stripping off the labels “psychotic artist” and “outsider master,” Martín Ramírez demonstrates that his drawings are not passive manifestations of mental illness. Although he drew while confined as a psychiatric patient, the formal elements and content of Ramírez’s artwork are shaped by his experiences of cultural and physical displacement.

VICTOR M. ESPINOSA
Columbus, Ohio

One of the foremost experts on Martín Ramírez and an authority on transnational migration and art, Espinosa holds a PhD in sociology from Northwestern University and currently teaches at the Ohio State University. He is the author of El dilema del retorno: Migración, género y pertenencia en un contexto transnacional.

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7 x 10 inches, 388 pages, 24 color and 224 b&w photos
$40.00* hardcover & e-book

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Celebrating a “writer’s writer” whose friends and rivals included Katherine Anne Porter, Stephen Spender, and Truman Capote, this definitive biography of William Goyen offers the first complete account of the life and writings of the acclaimed author of The House of Breath and Arcadia.

It Starts with Trouble
William Goyen and the Life of Writing

BY CLARK DAVIS

William Goyen was a writer of startling originality and deep artistic commitment whose work attracted an international audience and the praise of such luminaries as Northrop Frye, Truman Capote, Gaston Bachelard, and Joyce Carol Oates. His subject was the land and language of his native East Texas; his desire, to preserve the narrative music through which he came to know his world. Goyen sought to transform the cherished details of his lost boyhood landscape into lasting, mythic forms. Cut off from his native soil and considering himself an “orphan,” Goyen brought modernist alienation and experimentation to Texas materials. The result was a body of work both sophisticated and handmade—and a voice at once inimitable and unmistakable.

It Starts with Trouble is the first complete account of Goyen’s life and work. It uncovers the sources of his personal and artistic development, from his early years in Trinity, Texas, through his adolescence and college experience in Houston; his Navy service during World War II; and the subsequent growth of his writing career, which saw the publication of five novels, including The House of Breath, nonfiction works such as A Book of Jesus, several short story collections and plays, and a book of poetry. It explores Goyen’s relationships with such legendary figures as Frieda Lawrence, Katherine Anne Porter, Stephen Spender, Anais Nin, and Carson McCullers. No other twentieth-century writer attempted so intimate a connection with his readers, and no other writer of his era worked so passionately to recover the spiritual in an age of disabling irony. Goyen’s life and work are a testament to the redemptive power of storytelling and the absolute necessity of narrative art.

“William Goyen was one of the great, great writers of the twentieth century, and Clark Davis’s terrific book is an incisive study of the relationship between an author’s life and work. It’s stuffed not with psychobabble, the way so many such studies are, but with careful examples of how this underappreciated master transformed his central concerns into complex, compelling, and beautiful novels, stories, and essays. It starts with trouble,” Goyen said of the origins of his work. Davis is to be applauded for this fine elucidation of how trouble, Texas, landscape, love, and the longing for the divine led to the creation of some of the richest prose ever written in America. This book is a gem.”

—REBECCA BROWN
author of American Romances and The Gifts of the Body
We Could Not Fail
The First African Americans in the Space Program

BY RICHARD PAUL AND STEVEN MOSS

Richard Paul
Washington, D.C.
Paul is an award-winning independent public radio documentary producer whose work includes Race and the Space Race, about the first African Americans in the space program. His feature stories have appeared on NPR's Morning Edition and PRI's Studio 360.

Steven Moss
Waco, Texas
Moss is Associate Professor of English at Texas State Technical College and a Fellow of the Kellogg Institute.

The Space Age began just as the struggle for civil rights forced Americans to confront the long and bitter legacy of slavery, discrimination, and violence against African Americans. Presidents John F. Kennedy and Lyndon Johnson utilized the space program as an agent for social change, using federal equal employment opportunity laws to open workplaces at NASA and NASA contractors to African Americans while creating thousands of research and technology jobs in the Deep South to ameliorate poverty. We Could Not Fail tells the inspiring, largely unknown story of how shooting for the stars helped to overcome segregation on earth.

Richard Paul and Steven Moss profile ten pioneer African American space workers whose stories illustrate the role NASA and the space program played in promoting civil rights. They recount how these technicians, mathematicians, engineers, and an astronaut candidate surmounted barriers to move, in some cases literally, from the cotton fields to the launching pad. The authors vividly describe what it was like to be the sole African American in a NASA work group and how these brave and determined men also helped to transform Southern society by integrating colleges, patenting new inventions, holding elective office, and reviving and governing defunct towns. Adding new names to the roster of civil rights heroes and a new chapter to the story of space exploration, We Could Not Fail demonstrates how African Americans broke the color barrier by competing successfully at the highest level of American intellectual and technological achievement.
Standing in the Need
Culture, Comfort, and Coming Home after Katrina

BY KATHERINE E. BROWNE

KATHERINE E. BROWNE
Fort Collins, Colorado

Browne is a professor of anthropology at Colorado State University. She has published two previous books and produced two documentary films, including Still Waiting: Life After Katrina, which also portrays the family in this book. It has been broadcast on PBS stations in the United States and Canada.

Standing in the Need presents an intimate account of an African American family's ordeal after Hurricane Katrina. Before the storm struck, this family of one hundred fifty members lived in the bayou communities of St. Bernard Parish just outside New Orleans. Rooted there like the wild red iris of the coastal wetlands, the family had gathered for generations to cook and share homemade seafood meals, savor conversation, and refresh their interconnected lives.

In this lively narrative, Katherine Browne weaves together voices and experiences from eight years of post-Katrina research. Her story documents the heartbreaking struggles to remake life after everyone in the family faced ruin. Cist against a recovery landscape managed by outsiders, the efforts of family members to help themselves could get no traction; outsiders undermined any sense of their control over the process. In the end, the insights of the story offer hope. Written for a broad audience and supported by an array of photographs and graphics, Standing in the Need offers readers an inside view of life at its most vulnerable.

$24.95* hardcover & e-book
$75.00* hardcover

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Is This America?
Katrina as Cultural Trauma

BY RON EYERMAN

FROM POLICE ON THE STREET, TO THE MAYOR OF NEW ORLEANS and FEMA administrators, government officials monumentally failed to protect the most vulnerable residents of New Orleans and the Gulf Coast during the Katrina disaster. This violation of the social contract undermined the foundational narratives and myths of the American nation and spawned a profound, often contentious public debate over the meaning of Katrina's devastation. A wide range of voices and images attempted to clarify what happened, name those responsible, identify the victims, and decide what should be done. This debate took place in forums ranging from mass media and the political arena to the arts and popular culture, as various narratives emerged and competed to tell the story of Katrina.

Is This America? explores how Katrina has been constructed as a cultural trauma in print media, the arts and popular culture, and television coverage. Using stories told by the New York Times, New Orleans Times-Picayune, Time, Newseek, NBC, and CNN, as well as the works of artists, writers, musicians, filmmakers, and graphic designers, Ron Eyerman analyzes how these narratives publicly articulated collective pain and loss. He demonstrates that, by exposing a foundational racial cleavage in American society, these expressions of cultural trauma turned individual experiences of suffering during Katrina into a national debate about the failure of the white majority in the United States to care about the black minority.

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New Haven, Connecticut
Eyerman is a professor of sociology and co-director of the Center for Cultural Sociology at Yale University. His previous books include Cultural Trauma: Slavery and the Formation of African American Identity and Narrating Trauma: On the Impact of Collective Suffering.

The Katrina Bookshelf
Kai Erikson, Series Editor
6 x 9 inches, 194 pages

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Children of Katrina

BY ALICE FOTHERGILL AND LORI PEEK

When children experience upheaval and trauma, adults often view them as either vulnerable and helpless or as resilient and able to easily “bounce back.” But the reality is far more complex for the children and youth whose lives are suddenly upended by a disaster. How are children actually affected by catastrophic events and how do they cope with the damage and disruption?

Children of Katrina offers one of the only long-term, multiyear studies of young people following disaster. Sociologists Alice Fothergill and Lori Peek spent seven years after Hurricane Katrina interviewing and observing several hundred children and their family members, friends, neighbors, teachers, and other caregivers. In this book, the authors focus intimately on seven children between the ages of three and eighteen, selected because they exemplify the varied experiences of the larger group. They find that children followed three different post-disaster trajectories—declining, finding equilibrium, and fluctuating—as they tried to regain stability. The children’s moving stories illuminate how a devastating disaster affects individual health and well-being, family situations, housing and neighborhood contexts, schooling, peer relationships, and extracurricular activities. This work also demonstrates how outcomes were often worse for children who were vulnerable and living in crisis before the storm. Fothergill and Peek clarify what kinds of assistance children need during emergency response and recovery efforts, as well as the individual, familial, social, and structural factors that aid or hinder children in getting that support.

Left to Chance

Hurricane Katrina and the Story of Two New Orleans Neighborhoods

BY STEVE KROLL-SMITH, VERN BAXTER, AND PAM JENKINS

How do survivors recover from the worst urban flood in American history, a disaster that destroyed nearly the entire physical landscape of a city, as well as the mental and emotional maps that people use to navigate their everyday lives? This question has haunted the survivors of Hurricane Katrina and informed the response to the flooding of New Orleans across many years.

Left to Chance takes us into two African American neighborhoods—working-class Hollygrove and middle-class Pontchartrain Park—to learn how their residents have experienced “Miss Katrina” and the long road back to normal life. The authors spent several years gathering firsthand accounts of the flooding, the rushed evacuations that turned into weeks- and months-long exiles, and the often confusing and exhausting process of rebuilding damaged homes in a city whose local government had all but failed. As the residents’ stories make vividly clear, government and social science concepts such as “disaster management,” “restoring normalcy,” and “recovery” have little meaning for people whose worlds were washed away in the flood. For the neighbors in Hollygrove and Pontchartrain Park, life in the aftermath of Katrina has been a passage from all that was familiar and routine to an unknown world filled with raw existential uncertainty. Recovery and rebuilding become processes imbued with mysteries, accidental encounters, and hasty adaptations, while victories and defeats are left to chance.
This lively, provocative book argues that American Christianity can best be understood as a faith always undergoing radical and unpredictable change as believers seek new ways of connecting with God.

American Christianity
The Continuing Revolution
BY STEPHEN COX

Christianity takes an astonishing variety of forms in America, from churches that cherish traditional modes of worship to evangelical churches and fellowships, Pentecostal churches, social-action churches, megachurches, and apocalyptic churches—congregations ministering to believers of diverse ethnicities, social classes, and sexual orientations. Nor is this diversity a recent phenomenon, despite many Americans' nostalgia for an undeviating “faith of our fathers” in the days of yore. Rather, as Stephen Cox argues in this thought-provoking book, American Christianity is a revolution that is always happening, and always needs to happen. The old-time religion always has to be made new.

American Christianity offers a lively, well-informed look at the ongoing process of radical and unpredictable change that has always characterized the faith. Cox explores how both the Catholic Church and mainline Protestant churches have evolved in ways that would make them seem alien to their adherents in past centuries. He traces the rise of uniquely American Christian movements, from the Mormons to Seventh-day Adventists and Jehovah's Witnesses, and brings to life the vivid personalities—Aimee Semple McPherson, Billy Sunday, and many others—who have taken the gospel to the masses. He sheds new light on such issues as American Christians' intense but constantly changing political involvements, their controversial revisions in the style and substance of worship, and their chronic expectation that God is about to intervene conclusively in human life. Asserting that “a church that doesn't promise new beginnings can never prosper in America,” Cox demonstrates that American Christianity must be seen not as a sociological phenomenon but as the ever-changing story of individual people seeking their own connections with God, constantly reinventing their religion, making it more volatile, more colorful, and more fascinating.

From the book

“American Christianity demands appreciation for itself as a structure that is always visible but always mysteriously shifting its form, a structure that cannot be finished because, in a way, it was never really started: no one agreed on its plans, and no one agreed on the revisions of the plans. Everyone just built.

To put this in other words: if we want to appreciate what we see around us, in the religious (or antireligious) attitudes of our friends or of ourselves, we should stop trying to explain what nobody ever saw: the undeviating ‘faith of our fathers’ that is said to be ‘living still’ in our national life. Many people think this faith has always existed in America and always will exist. Others think it once existed, but it has gone to eternal death, the victim of relentless ‘forces.’ Many others fear, or rejoice, that it will soon return. But fortunately or unfortunately, that cathedral of unchanging stone was never there to begin with.”

Discovering America
Mark Crispin Miller, Series Editor
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Becoming Belafonte
Black Artist, Public Radical

BY JUDITH E. SMITH

Spotlighting a vibrant episode in the evolution of African American culture and consciousness in America, this book illuminates how multitalented performer Harry Belafonte became a civil rights icon, internationalist, and proponent of black pride and power.

A son of poor Jamaican immigrants who grew up in Depression-era Harlem, Harry Belafonte became the first black performer to gain artistic control over the representation of African Americans in commercial television and film. Forging connections with an astonishing array of consequential players on the American scene in the decades following World War II—from Paul Robeson to Ed Sullivan, John Kennedy to Stokely Carmichael—Belafonte established his place in American culture as a hugely popular singer, matinee idol, internationalist, and champion of civil rights, black pride, and black power.

In Becoming Belafonte, Judith E. Smith presents the first full-length interpretive study of this multitalented artist. She sets Belafonte’s compelling story within a history of American race relations, black theater and film history, McCarthy-era hysteria, and the challenges of introducing multicultural black culture in a moment of expanding media possibilities and constrained political expression. Smith traces Belafonte’s roots in the radical politics of the 1940s, his careful negotiation of the complex challenges of the Cold War 1950s, and his full flowering as a civil rights advocate and internationally acclaimed performer in the 1960s. In Smith’s account, Belafonte emerges as a relentless activist, a questing intellectual, and a tireless organizer. From his first national successes as a singer of Calypso-inflected songs to the dedication he brought to producing challenging material on television and film regardless of its commercial potential, Belafonte stands as a singular figure in American cultural history—a performer who never shied away from the dangerous crossroads where art and politics meet.
The Family Jewels
The CIA, Secrecy, and Presidential Power
BY JOHN PRADOS

In December 1974, a front-page story in the New York Times revealed the explosive details of illegal domestic spying by the Central Intelligence Agency. This included political surveillance, eavesdropping, detention, and interrogation. The revelation of illegal activities over many years shocked the American public and led to investigations of the CIA by a presidential commission and committees in both houses of Congress, which found evidence of more abuse, even CIA plans for assassinations. Investigators and the public soon discovered that the CIA abuses were described in a top-secret document agency insiders dubbed the “Family Jewels.” That document became ground zero for a political firestorm that lasted more than a year. The “Family Jewels” debate ultimately brought about greater congressional overights of the CIA, but excesses such as those uncovered in the 1970s continue to come to light.

The Family Jewels probes the deepest secrets of the CIA and its attempts to avoid scrutiny. John Prados recounts the secret operations that constituted “Jewels” and investigators’ pursuit of the truth, plus the strenuous efforts—by the agency, the executive branch, and even presidents—to evade accountability. Prados reveals how Vice President Richard Cheney played a leading role in intelligence abuses and demonstrates that every type of “Jewel” has been replicated since, especially during the post-9/11 war on terror. The Family Jewels masterfully illuminates why these abuses are endemic to spying, shows that proper relationships are vital to control of intelligence, and advocates a system for handling “Family Jewels” crises in a democratic society.

From the book
“The Family Jewels’ document proved as explosive as it was not for its actual contents but because of the real abuses that underlay this sparse reporting. Its impact was demonstrable in the flurry of investigations that followed the press revelation. That season of inquiry took its course and led to creation of the system of formal intelligence oversight that exists in the United States today. However, the issue of abuse in intelligence activities has not gone away in the years since 1975, and in the first decade of this century it mushroomed with the excesses of President George W. Bush’s war on terror. It was and still is important to engage with this problem if there is to be public confidence in the intelligence activities conducted by a democratic nation. It came to me that the ‘Family Jewels’ really serves as a metaphor: Family Jewels designate a certain category of operations, ones that become sensitive as erasure exceeds proper boundaries. Family Jewels are eternal. Only their specific content changes over time.”

“Prados writes with obvious passion, and his topic couldn’t be more important or timely.”
—LIBRARY JOURNAL

“The book seems ripped from the headlines due to the recent massive news coverage of the NSA’s monitoring of telephone and digital conversations…. An impressive research effort showing how, when it comes to current political affairs, the past is almost always prologue.”
—KIRKUS REVIEWS
Conspiracy Theory in America

BY LANCE DEHAVEN-SMITH

EVER SINCE THE WARREN COMMISSION CONCLUDED THAT A LONE gunman assassinated President John F. Kennedy, people who doubt that finding have been widely dismissed as conspiracy theorists, despite credible evidence that right-wing elements in the CIA, FBI, and Secret Service—and possibly even senior government officials—were also involved. Why has suspicion of criminal wrongdoing at the highest levels of government been rejected out-of-hand as paranoid thinking akin to superstition?

Conspiracy Theory in America investigates how the Founders’ hard-nosed realism about the likelihood of elite political misconduct—articulated in the Declaration of Independence—has been replaced by today’s blanket condemnation of conspiracy beliefs as ludicrous by definition. Lance DeHaven-Smith reveals that the term “conspiracy theory” entered the American lexicon of political speech to deflect criticism of the Warren Commission and traces it back to a CIA propaganda campaign to discredit doubters of the commission’s report. He asks tough questions and connects the dots among five decades’ worth of suspicious events, including the assassinations of John and Robert Kennedy, the attempted assassinations of George Wallace and Ronald Reagan, the crimes of Watergate, the Iran-Contra arms-for-hostages deal, the disputed presidential elections of 2000 and 2004, the major defense failure of 9/11, and the subsequent anthrax letter attacks.

Sure to spark intense debate about the truthfulness and trustworthiness of our government, Conspiracy Theory in America offers a powerful reminder that a suspicious, even radically suspicious, attitude toward government is crucial to maintaining our democracy.

Colonel Sanders and the American Dream

BY JOSH OZERSKY

FROM AUNT JEMIMA AND UNCLE BEN TO THE JOLLY GREEN Giant and Ronald McDonald, corporate icons sell billions of dollars’ worth of products. But only one of them was ever a real person—Colonel Sanders of Kentucky Fried Chicken/KFC. From a 1930s roadside café in Corbin, Kentucky, Harland Sanders launched a fried chicken business that now circles the globe, serving “finger lickin’ good” chicken to more than twelve million people every day. But to get there, he had to give up control of his company and even his own image, becoming a mere symbol to people today who don’t know that Colonel Sanders was a very real human being. This book tells his story—the story of a dirt-poor striver with unlimited ambition who personified the American Dream.

Acclaimed cultural historian Josh Ozersky defines the American Dream as being able to transcend your roots and create yourself as you see fit. Harland Sanders did exactly that. Forced at age ten to go to work to help support his widowed mother and sisters, he failed at job after job until he went into business for himself as a gas station/ café/ motel owner and finally achieved a comfortable, middle-class life. But then the interstate bypassed his business and, at sixty-five, Sanders went broke again. Ozersky traces the rise of Kentucky Fried Chicken from this unlikely beginning, telling the dramatic story of Sanders’ self-transformation into “The Colonel,” his turbulent relationship with KFC management as their often-disregarded goodwill ambassador, and his equally turbulent afterlife as the world’s most recognizable commercial icon.
Drawing on unique archival documents and fascinating interviews, an acclaimed sports historian delivers the first comprehensive examination of Mr. America, the iconic bodybuilding contest that honored ancient ideals while defining masculinity during the competition's heyday in the 1950s.

Mr. America
The Tragic History of a Bodybuilding Icon

BY JOHN D. FAIR

For most of the twentieth century, the “Mr. America” image epitomized muscular manhood. From humble beginnings in 1939 at a small gym in Schenectady, New York, the Mr. America Contest became the world’s premier bodybuilding event over the next thirty years. Rooted in ancient Greek virtues of health, fitness, beauty, and athleticism, it showcased some of the finest specimens of American masculinity. Interviewing nearly one hundred major figures in the physical culture movement (including twenty-five Mr. Americas) and incorporating copious printed and manuscript sources, John D. Fair has created the definitive study of this iconic phenomenon.

Revealing the ways in which the contest provided a model of functional and fit manhood, Mr. America captures the event’s path to idealism and its slow descent into obscurity. As the 1960s marked a turbulent transition in American society—from the civil rights movement to the rise of feminism and increasing acceptance of homosexuality—Mr. America changed as well. Exploring the influence of other bodily displays, such as the Mr. Universe and Mr. Olympia contests and the Miss America Pageant, Fair focuses on commercialism, size obsession, and drugs that corrupted the competition’s original intent. Accessible and engaging, Mr. America is a compelling portrayal of the glory days of American muscle.
A haunting ode to a lost friend, this memoir by the acclaimed author of Rat Girl offers the most personal, empathetic look at the creative genius and often-tormented life of singer-songwriter Vic Chesnutt that is ever likely to be written.

Don't Suck, Don't Die
Giving Up Vic Chesnutt

BY KRISTIN HERSH
Foreword by Amanda Petrusich

"Friend, asshole, angel, mutant," singer-songwriter Vic Chesnutt "came along and made us gross and broken people seem... I dunno, cooler, I guess." A quadruplegic who could play only simple chords on his guitar, Chesnutt recorded seventeen critically acclaimed albums before his death in 2009, including About to Choke, North Star Deserter, and At the Cut. In 2006, NPR placed him in the top five of the ten best living songwriters, along with Bob Dylan, Tom Waits, Paul McCartney, and Bruce Springsteen. Chesnutt's songs have also been covered by many prominent artists, including Madonna, the Smashing Pumpkins, R.E.M., Sparklehorse, Fugazi, and Neutral Milk Hotel.

Kristin Hersh toured with Chesnutt for nearly a decade, and they became close friends, bonding over a love of songwriting and mutual struggles with mental health. In Don't Suck, Don't Die, she describes many seemingly small moments they shared, their free-ranging conversations, and his tragic death. More memoir than biography, Hersh's book plumbs the sources of Chesnutt's pain and creativity.

"Storyteller tells storyteller. This is a stunning, difficult, and beautiful chronicle of why and how we breathe to create. It all loops back around. The true Vic comes alive in Kristin's words."

—MICHAEL STipe
more deeply than any conventional account of his life and recordings ever could. Chesnutt was difficult to understand and frequently difficult to be with, but, as Hersh reveals him, he was also wickedly funny and painfully perceptive. This intimate memoir is essential reading for anyone interested in the music or the artist.

American Music Series
Peter Blackstock and David Menconi, Editors
4¼ x 7 inches, 198 pages, 10 b&w photos
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From the book

...you sometimes gave a piece of your soul to people who didn’t stop to admire it. I’ve seen you wheel off stage, your middle finger in the air. And we all give up pieces of our hearts to people who care enough to give up a piece of theirs and see what kinda parachute we can make together, then live for the parachute. Which was always gonna be better than us, more than the sum of its parts...was s’posed to help us survive the inevitable plummet. Instead, you started with a broken heart and blamed everyone you met after that for breaking it. This didn’t shut you down, though; just lent you a soft spot, helped you see into people’s chests, see all the broken hearts around you. And I know you played music for those smashed muscles. Not a happy ending, but a sweet-as-pie beginning and middle.
Tracing the whole sweep of Mary J. Blige’s career through the critically acclaimed 2014 album, The London Sessions, this is the first serious look at the music and cultural impact of one of the most important musical artists to emerge in the past quarter century.

Real Love, No Drama
The Music of Mary J. Blige

BY DANNY ALEXANDER

Mary J. Blige is an icon who represents the political consciousness of hip hop and the historical promise of soul. She is an everywoman, celebrated by Oprah Winfrey and beloved by pop music fans of all ages and races. Blige has sold over fifty million albums, won numerous Grammys, and even played at multiple White House events, as well as the 2013 Nobel Peace Prize ceremony. Displaying astonishing range and versatility, she has recorded everything from Broadway standards to Led Zeppelin anthems and worked with some of popular music’s greatest artists—Aretha Franklin, Eric Clapton, Elton John, Whitney Houston, Sting, U2, and Beyoncé, among them.

Real Love, No Drama: The Music of Mary J. Blige tells the story of one of the most important artists in pop music history. Danny Alexander follows the whole arc of Blige’s career, from her first album, which heralded the birth of “hip hop soul,” to her critically praised 2014 album, The London Sessions. He highlights the fact that Blige was part of the historically unprecedented movement of black women onto pop radio and explores how she and other women took control of their careers and used their music to give voice to women’s (and men’s) everyday struggles and dreams. This book adds immensely to the story of both black women artists and artists rooted in hip hop and pays tribute to a musician who, by expanding her reach and asking tough questions about how music can and should evolve, has proven herself an artistic visionary.

Danny Alexander
Overland Park, Kansas

Beginning his career about the same time Mary J. Blige signed her first record deal, music journalist Danny Alexander has worked as an associate editor for Dave Marsh’s music newsletter Rock & Rap Confidential and covered rock, hip hop, and soul for various publications. He is the author of Luminous: Soul Anthems.

American Music Series
Peter Blaketchok and David Menconi, Editors

March 2016
5½ x 8½ inches, 176 pages
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From the East Los Angeles barrio to international stardom, Los Lobos traces the musical evolution of a platinum-selling, Grammy Award–winning band that has ranged through virtually the entire breadth of American vernacular music, from traditional Mexican folk songs to roots rock and punk.

Los Lobos leaped into the national spotlight in 1987, when their cover of “La Bamba” became a No. 1 hit. But what looked like an overnight achievement to the band’s new fans was actually a way station in a long musical journey that began in East Los Angeles in 1973 and is still going strong. Across four decades, Los Lobos (Cesar Rosas, Conrad Lozano, David Hidalgo, Louie Pérez, and Steve Berlin) have ranged through virtually the entire breadth of American vernacular music, from rockabilly to primal punk rock, R&B to country and folk, Mexican son jarocho to Tex-Mex conjunto and Latin American cumbia. Their sui generis sound has sold millions of albums and won acclaim from fans and critics alike, including three Grammy Awards.

Los Lobos, the first book on this unique band, traces the entire arc of the band’s career. Music journalist Chris Morris draws on new interviews with Los Lobos members and their principal collaborators, as well as his own reporting since the early 1980s, to recount the evolution of Los Lobos’s music. He describes the creation of every album, lingering over highlights such as How Will the Wolf Survive?, La Pistolera y El Corazon, and Kiko, while following the band’s trajectory from playing Mexican folk music at weddings and dances in East L.A. to international stardom and major-label success, as well as their independent work in the new millennium. Giving one of the longest-lived and most-honored American rock bands its due, Los Lobos celebrates the expansive reach and creative experimentalism that few other bands can match.

Praise for Los Lobos

“With the exception of U2, no other band has stayed on top of its game as long as Los Lobos. . . . This is what happens when five guys create a magical sound, then stick together for thirty [now forty] years to see how far it can take them.”

—ROLLING STONE

“Los Lobos is a slice of pure East L.A. that I never even knew existed. Chris Morris is a wildass ethnomusicologist, social critic, raconteur, and L.A. music bon vivant for the new millennium.

Viva Chris—El Gato de East Los.”

—JAMES ELROY
author of Perfidia and The L.A. Quartet

“. . . pioneering border fusionists, multiple Grammy winners, and one of the two indisputably most influential Chicano musical acts in history, along with Ritchie Valens.”

—LOS ANGELES TIMES
Comin’ Right at Ya
How a Jewish Yankee Hippie Went Country, or, the Often Outrageous History of Asleep at the Wheel

BY RAY BENSON AND DAVID MENCONI

RAY BENSON
Austin, Texas

Benson cofounded Asleep at the Wheel in 1970 and is the only remaining original band member. When the band isn’t playing with the Wheel, he produces records, TV shows, and commercials; acts in movies; and sells voice-over work, running a studio and raising funds for numerous charities. He was named "Official Texas State Musician" in 2004 and "Texas of the Year" in 2011.

DAVID MENCONI
Raleigh, North Carolina

A former contributing editor for No Depression magazine, Menconi has been the music critic at the Raleigh News & Observer since 1991. He is the author of Ryan Adams: Losing, a Story of Whiteness and Collaboration, and is co-editor of the American Music Series for the University of Texas Press.

A six-foot-seven-inch Jewish hippie from Philadelphia starts a Western swing band in 1970, when country fans hate hipsters and Western swing. It sounds like a joke but—more than forty years, twenty-five albums, and nine Grammy Awards later—Asleep at the Wheel is still drawing crowds around the world. The roster of musicians who’ve shared a stage with the Wheel is a who’s who of American popular music—Van Morrison, Willie Nelson, Dolly Parton, Emmylou Harris, George Strait, Vince Gill, Lyle Lovett, and so many more. And the bandleader who’s brought them all together is the hippie that claimed Bob Wills’s boots: Ray Benson.

In this hugely entertaining memoir, Benson looks back over his life and wild ride with Asleep at the Wheel from the band’s beginning in Paw Paw, West Virginia, through its many years as a Texas institution. He vividly recalls spending decades in a touring band, with all the inevitable ups and downs and changes in personnel, and describes the making of classic albums such as Willie and the Wheel and Tribute to the Music of Bob Wills and the Texas Playboys. The ultimate music industry insider, Benson explains better than anyone else how the Wheel got rock hipsters and die-hard country fans to love groovy new-old Western swing. Decades later, they still do.

From the book

Forty-some years ago, we went off to look for America. I think we found it, in all its good, bad, ugly, and hokey glory. Asleep at the Wheel doesn’t really fit in anywhere and never has. But the upside of not fitting into any one place is that we kind of fit in everywhere. That’s given us the opportunity to do some incredibly weird and wonderful things over the years. One of our strangest-ever collaborations was with a leaf player from China. When you were a kid, did you ever blow on blades of grass to make a kind of scraggly noise? This guy turned that into music. We sent him a tape of “Miles and Miles of Texas” and he brought in a tree branch, selected just the right leaf, and put it in the guitar. He blew the tune with us while about twenty Chinese dancers whirled around for cameras that filmed the whole spectacle. It was as freaky a thing as I have ever done, and that’s saying a lot. I gave all those dancers Asleep at the Wheel CDs to take home, and I have no idea what people there thought of them—or if “Miles and Miles of Texas” played on a leaf when it aired on Chinese television. But as weird-ass musical diplomacy goes, that’s pretty cool.

“Ray Benson is something—creative, fun, entertaining—you’ll love this book!” —DOLLY PARTON

BRAD AND MICHLE MOORE
Roots Music Series
8½ x 11½ inches, 172 pages, 23 saw photos
$24.95 hardcover & e-book

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From singing mailman to Nashville legend, John Prine traces the crooked road traveled by the brilliant songwriter responsible for "Angel from Montgomery," "Sam Stone," "Paradise," and "That's the Way That the World Goes 'Round".

Praise for John Prine

"A richly imagistic Midwestern everyguy whose languid good nature defied singer-songwriter smugness."
—Rolling Stone

"Prine’s stuff is pure Proustian existentialism. Midwestern mindtrips to the n th degree. And he writes beautiful songs."
—Bob Dylan, Huffington Post

“A songwriter’s songwriter."
—Pitchfork
Through vivid oral histories backed by extensive research, Mojo Hand tells the story of one of America’s greatest bluesmen, whose deeply authentic songs and unique style of guitar playing indelibly shaped modern roots, blues, rock ‘n’ roll, singer-songwriter, and folk music.

Mojo Hand
The Life and Music of Lightnin’ Hopkins

BY TIMOTHY J. O’BRIEN AND DAVID ENSMINGER

TIMOTHY J. O’BRIEN
The late Timothy J. O’Brien held a Ph. D. in History from the University of Houston, where he studied African American History, social movements, and labor history. His music journalism appeared in Houston Press, Free Press Houston, and Left of the Dial.

DAVID ENSMINGER
Houston, Texas
Ensminger is a writer, drummer, college instructor, folklorist, and digital archivist of punk and punk-adjacent culture. He publishes a monthly column on PopMatters.com. His previous books are Left of the Dial: Conversations with Punk Icons and Visual Vivid: The Street Art and Subcultures of the Punk and Hardcore Generations.

In a career that took him from the cotton fields of East Texas to the concert stage at Carnegie Hall and beyond, Lightnin’ Hopkins became one of America’s greatest bluesmen, renowned for songs whose themes effortlessly ranged from his African American roots to space exploration, the Vietnam War, and lechery, performed in a unique, eccentric, and spontaneous style of guitar playing that inspired a whole generation of rock guitarists. Hopkins’ music directly and indirectly influenced an amazing range of artists, including Jimi Hendrix, Stevie Ray Vaughan, Miles Davis, John Coltrane, Tom Waits, and Bob Dylan, as well as bands such as the Grateful Dead, Jefferson Airplane, and ZZ Top, with whom Hopkins performed.

Mojo Hand follows Lightnin’ Hopkins’s life and music from the acoustic country blues that he began performing in childhood, through the rise of 1960s rock ‘n’ roll, which nearly derailed his career, to his reinvention and international success as a pioneer of electric folk blues from the 1980s to the 1990s. The authors draw on 120 vivid oral histories, as well as extensive archival and secondary sources, to provide the fullest account available of the development of Hopkins’s music; his idiosyncratic business practices, such as shunning professional bookers, managers, and publicists; and his durable and indelible influence on modern roots, blues, rock ‘n’ roll, singer-songwriter, and folk music. Mojo Hand celebrates the spirit and style, intelligence and wit, and confounding musical mystique of a bluesman who shaped modern American music like no one else.

From the book
“Telling the story of Lightnin’ Hopkins is telling the story of America, writ large into the fabric of one person’s hardscrabble life. It is the story of art that perseveres despite flawed economic systems, of songs that penetrate past the built-in obsolescence of music fads and fashions, and of stories that evince the historic wounds of America, even when told spontaneously, off-the-cuff, slightly tipsy, and maybe, in any given version, for one night only.”
Focusing on the most prolific decades in the career of this complex, often contradictory icon of country music, David Cantwell explores the creation of many of Merle Haggard's greatest hits and the life and times that inspired them.

Merle Haggard
The Running Kind

By David Cantwell

Merle Haggard has enjoyed artistic and professional triumphs few can match. He's charted more than a hundred country hits, including thirty-eight number ones. He's released dozens of studio albums and another half dozen or more live ones, performed upwards of ten thousand concerts, been inducted into the Country Music Hall of Fame, and seen his songs performed by artists as diverse as Lynyrd Skynyrd, Elvis Costello, Tammy Wynette, Willie Nelson, the Grateful Dead, and Bob Dylan. In 2011 he was feted as a Kennedy Center Honoree. But until now, no one has taken an in-depth look at his career and body of work.

In Merle Haggard: The Running Kind, David Cantwell takes us on a revelatory journey through Haggard's music and the life and times out of which it came. Covering the entire breadth of his career, Cantwell focuses especially on the 1960s and 1970s, when Haggard created some of his best-known and most influential music, which helped invent the America we live in today. Listening closely to a masterpiece-crowded catalogue (including songs such as "Okie from Muskogee," "Sing Me Back Home," "Mama Tried," "Working Man Blues," "Kern River," "White Line Fever," "Today I Started Loving You Again," and "If We Make It through December," among many more), Cantwell explores the fascinating contradictions—most of all, the desire for freedom in the face of limits set by the world or self-imposed—that define not only Haggard's music and public persona but the very heart of American culture.

"Since 'Okie from Muskogee' was released in 1969 and made Haggard a lightning rod, he's been perhaps the most-written-about artist in country music history. Yet all that writing has been in periodicals... Now here is a book that takes a serious look at Haggard's place in American culture and art, and that is no small thing... This book is long overdue."

—John Northland
music writer and former editor at Rolling Stone, Creem, and Country Music
Spotlighting three legends of American music—Joe Ely, Jimmie Dale Gilmore, and Butch Hancock, The Flatlanders recounts the band’s epic forty-year journey, from a living room in Lubbock, Texas, to the release of their extraordinary long-lost demo, The Odessa Tapes.

The Flatlanders
Now It’s Now Again

BY JOHN T. DAVIS

A group of three friends who made music in a house in Lubbock, Texas, recorded an album that wasn’t released and went their separate ways into solo careers. That group became a legend and then—twenty years later—a band. The Flatlanders—Joe Ely, Jimmy Dale Gilmore, and Butch Hancock—are icons in American music, with songs blending country, folk, and rock that have influenced a long list of performers, including Robert Earl Keen, the Cowboy Junkies, Ryan Bingham, Terry Allen, John Hiatt, Hayes Carll, Lucinda Williams, Steve Earle, and Lyle Lovett.

In The Flatlanders: One Road More, Austin author and music journalist John T. Davis traces the band’s musical journey from the house on 14th Street in Lubbock to their 2013 sold-out concert at Carnegie Hall. He explores why music was, and is, so important in Lubbock and how earlier West Texas musicians such as Buddy Holly and Roy Orbison, as well as touring Elvis Presley, inspired the young Ely, Gilmore, and Hancock. Davis vividly recreates the Lubbock countercultural scene that brought the Flatlanders together and recounts their first year (1972–1973) as a band, during which they recorded the songs that, decades later, were released as the albums More a Legend Than a Band and The Odessa Tapes. He follows the three musicians through their solo careers and into their first decade as a (re)united band, in which they cowrote songs for the first time on the albums Now Again and Hills and Valleys and recovered their extraordinary original demo tape, lost for forty years. Many roads later, the Flatlanders are finally both a legend and a band.

From the book

If a pickup truck with Lewis Carroll and Will Rogers ran a stop sign in Wichita Falls and sideswiped a ’56 Cadillac with Oscar Wilde and Hank Williams inside and they all went into a beer joint to swap insurance information, they might have collaborated on the best of Butch Hancock’s repertoire.

According to Terry Allen, “Joe is completely restless. It’s almost like the stage is kind of a cage for him. Normally, he would be out going 100 miles an hour in a car, or going from one pool hall to another. Somehow on stage, that energy is confined and it comes out in that music.”

On the road one night, Jimmie Dale Gilmore found himself circling above—yes—the Dallas/Fort Worth airport. As he told the New York Times, no one recognized him, but the front half of the plane burst into a spontaneous sing-along of [his song] “Dallas.” “It took every ounce of self-restraint I had not to yell, ‘I wrote that song!’”
Dwight Yoakam
A Thousand Miles from Nowhere

BY DON MCEESE

McEese was formerly the pop music critic for the Chicago Sun-Times and the Austin American-Statesman, as well as a country columnist and frequent contributor to Rolling Stone and a senior editor for No Depression. He has chronicled Dwight Yoakam in reviews, features, and interviews from the beginning of the artist’s recording career through the present day. He currently teaches journalism at the University of Iowa. His most recent book is The New York Times Reader: Arts and Culture.

American Music Series
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From the book

“One of the many contradictions that makes Yoakam such a provocative artist is that his loquacious reality is so at odds with the brooding image of the noir cowboy who keeps his visage hidden beneath his cowboy hat and his thoughts to himself, preserving that lip curl for his singing. He’s a flamboyant, even electrifying, performer, but one never gets the sense that he’s revealing much of himself beneath those flashy outfits, with jeans so tight they seem painted on his swiveling hips.

Away from the stage, Dwight has no such flash or airs. And he has no qualms about revealing himself as a balding guy with a few wrinkles and a bit of a paunch—more the character actor that he has become (memorably and menacingly in Sling Blade, Panic Room, and other roles) than a leading man. Hiding nothing, he holds nothing back. Of all the artists I’ve interviewed, only the late Doug Sahm (Sir Douglas Quintet, the Texas Tornados) ranks with Yoakam as a world-class talker. The difference is that Doug was more of a memoirist, a one-man oral history project whose sudden shifts had their own logic (sometimes only a logic discernible by Doug, but still). Dwight’s mind is more analytical, even philosophical, as he frequently seems to be heading down five different speculative highways at ninety miles per hour; divergent directions on different bridges, all at once.”
A prominent music journalist with behind-the-scenes access chronicles the rise of singer-songwriter Ryan Adams from his North Carolina, alt-country roots with Whiskeytown to rock stardom, including stories about the making of the albums Strangers Almanac and Heartbreaker

Ryan Adams

Losering, A Story of Whiskeytown

BY DAVID MENCONI

Before he achieved his dream of being an internationally known rock personality, Ryan Adams had a band in Raleigh, North Carolina. Whiskeytown led the wave of insurgent-country bands that came of age with No Depression magazine in the mid-1990s, and for many people it defined the era. Adams was an irresistible character, one of the signature personalities of his generation, and as a singer-songwriter he blew people away with a mature talent that belied his youth. David Menconi witnessed most of Whiskeytown’s rocket ride to fame as the music critic for the Raleigh News & Observer, and in Ryan Adams, he tells the inside story of the singer’s remarkable rise from hardscrabble origins to success with Whiskeytown, as well as Adams’s post-Whiskeytown self-reinvention as a solo act.

Menconi draws on early interviews with Adams, conversations with people close to him, and Adams’s extensive online postings to capture the creative ferment that produced some of Adams’s best music, including the albums Strangers Almanac and Heartbreaker. He reveals that, from the start, Ryan Adams had an absolutely determined sense of purpose and unshakable confidence in his own worth. At the same time, his inability to hold anything back, whether emotions or torrents of songs, often made Adams his own worst enemy, and Menconi recalls the excesses that almost, but never quite, derailed his career. Ryan Adams is a fascinating, multifaceted portrait of the artist as a young man, almost famous and still inventing himself, writing songs in a blaze of passion.

From the book

“Like the Replacements, Whiskeytown was a volatile combination of personalities made even more so by voluminous alcohol consumption—that name was no accident. The fact that Ryan and Phil’s tempestuous relationship seemed to be steeped in mutual hatred gave Whiskeytown a very high baseline for tension, drama, and combustibility. Ryan once said that the worst heckling he ever got was from his own bandmate onstage.

Tension between Ryan and Phil to the point of physical violence would be a Whiskeytown constant. Caitlin once had the misfortune of getting caught in the middle of a scuffle and got clocked for her trouble. Ryan felt bad enough about it to give her a mandolin as a peace offering, which he presented with a letter of apology:

I am very sorry,
I think I must be crazy.
Forgive me if you can—
If you can’t, play this
Much love, and sorry,
Ryan

Just about everybody of a certain age in Raleigh’s club-going population has at least one Whiskeytown gig story from back in the day, usually some variation of its being simultaneously the best and worst show he or she had ever seen.”
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