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.
BOOKS FOR THE TRADE
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 quadriplegic 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 freewheeling conversations, and his tragic death. More memoir than biography, Hersh’s book plumbs the sources of Chesnutt’s pain and

“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
KRISTIN HERSH  
New Orleans, Louisiana

Hersh is a founding member of the bands Throwing Muses and 50 Foot Wave. Her memoir Rat Girl was widely praised by publications from the New York Times to Rolling Stone, which named it one of the top ten best rock memoirs ever written.

AMANDA PETRUSICH
Brooklyn, New York

Petrusich is the author of several books about music, including Do Not Sell At Any Price: The Wild, Obsessive Hunt for the World’s Rarest 78 rpm Records. Her criticism and reporting has appeared in the New York Times, the New York Times Magazine, Pitchfork, Spin, Buzzfeed, and the Oxford American, where she is a contributing editor. She teaches music writing at New York University.

creativity 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

RELEASE DATE | OCTOBER
4¼ x 7 inches, 198 pages,
10 new photos
$22.95 | £15.99 | C$29.95
hardcover
$22.95
e-book

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.

Handwritten note from Vic.
Frame
A Retrospective

BY MARK COHEN
Introduction by Jane Livingston

With over two hundred and fifty images, many never before published, Frame is the first career retrospective of legendary street photographer Mark Cohen, whose hometown of Wilkes-Barre, Pennsylvania, provided the subject of gritty visual poetry.

Mark Cohen has become a legend among street photographers, using an aggressive approach in which he closes in on strangers with a camera and flash before they’re aware of being photographed. His stark images made on the streets of Wilkes-Barre and other working-class Pennsylvania towns capture moments, gestures, and emotions that, because they might be invisible to others’ sensibilities, testify to Cohen’s innate superior perception, his gift of precise and ingenious visual ordering. His work received early recognition, with a one-person show at the Museum of Modern Art in 1973 when he was just thirty, and it has garnered critical acclaim ever since. Today, Cohen’s work is held in over thirty prominent international collections, ranging from the Metropolitan Museum in New York City to the Tokyo Metropolitan Museum of Photography.

Frame is the first retrospective of Mark Cohen’s career. It presents over two hundred and fifty images, about one hundred of which have never been published, and includes work from Spain, Ireland, England, Italy, and Mexico, as well as America. The book showcases both the black-and-white photography for which Cohen is best known and his occasional forays into color. Cohen himself sequenced the images, and their rhythm and sometimes surprising juxtapositions reveal an eloquence and depth of artistry beyond anything seen in his previous publications. Curator and art historian Jane Livingston, who has known Cohen throughout his career, provides an introduction that places his work within the tradition of street photography, while also celebrating the elusive qualities that set it apart from anyone else working in the genre.
MARK COHEN
Philadelphia, Pennsylvania

Cohen’s photography is in many major collections, including the Museum of Modern Art, the Art Institute of Chicago, the Museum of Fine Arts Houston, the Whitney Museum of American Art, the George Eastman House, and the Nelson-Atkins Museum of Art. He has published three previous books—Grim Street, True Color, and Dark Knees—and his work has been included in over eighty individual and group exhibitions.

JANE LIVINGSTON
Flint Hill, Virginia

Livingston is a highly respected curator whose books include The New York School: Photographs, 1936–1963 and The Art of Richard Diebenkorn.
More Curious

By Sean Wilsey

“More Curious begins by making you wonder what kind of book it is, exactly, and ends by reminding you that categories are nonsense when you’re enjoying something this much.”

—Jennifer Egan

Pulitzer Prize–winning author of A Visit from the Goon Squad

“Mr. Wilsey can write in a range of emotional octaves, moving from the comic to the philosophical to the streetwise with ease, while putting body language on his prose to give the reader an almost synesthetic sense of what he’s saying.”

—Michiko Kakutani

New York Times

“When Wilsey is at his best, and he often is in More Curious, his prose has a barely contained energy that makes his work both informative and entertaining. And often, whether his subject is rats or NASA or skateboarding or soccer, that work is provocative and huge-hearted.”

—Alex Lemon

Dallas Morning News

“More Curious captures the dizzying absurdity of contemporary America.”

—Vanity Fair

“Sometimes he’s funny and self-deprecating and sometimes he’s somber; sometimes his scope is as sweeping as our country, and other times it’s as narrow as Buzz Aldrin’s taste in wristwatches. There’s one through-line from beginning to end, though: those careful, thoughtful, perfect sentences.”

—Alison Nallet

Portland Mercury

“Generation-defining... a welcome chronicle of our age.”

—David Kurlander

San Francisco Bay Guardian

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5½ x 8 inches, 376 pages, new drawings
ISBN 978-1-4773-0787-7
$16.00 | $10.99 | $9.95 paperback
$16.00 | $9.95 e-book
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 servants' 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.

TONI TIPTON-MARTIN
Austin, Texas, and Denver, Colorado

Tipton-Martin is a culinary journalist and community activist, a co-author of A Taste of Heritage: The New African American Cuisine, contributor to Culinaria: The United States, and editor of a new edition of The Blue Grass Cookbook by Minnie C. Fox. Her collection of over 500 African American cookbooks has been exhibited at the James Beard House, and she has twice been invited to the White House to participate in First Lady Michelle Obama's programs to raise a healthier generation of kids. Tipton-Martin is a founding member of the Southern Foodways Alliance and Foodways Texas.
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 tooted wood 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
Selma 1965

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

These iconic images—never before published as a collection—document the historic Selma-to-Montgomery marches that turned the tide for African American voting rights.

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 unsuspecting 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
“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, 1965

SPIDER MARTIN
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.

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.

SPIDER MARTIN

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

Release Date | November
9 1/2 x 9 1/2 inches, 128 pages, 80 duotone photos
ISBN 978-1-4773-0839-4
$40.00 | £27.99 | C$51.95 hardcover
A who’s who of American popular music fills this lively memoir, in which Ray Benson recalls how a Philadelphia Jewish hippie and his bandmates in Asleep at the Wheel turned on generations of rock and country fans to Bob Wills–style Western swing.

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 co-founded Asleep at the Wheel in 1970 and is the only remaining original band member. When he isn’t playing with the Wheel, he’s producing records, TV shows, and commercials; acting in movies; doing voice-over work; running a studio; and raising funds for numerous charities. He was named “Official Texas State Musician” in 2004 and “Texan 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: Lonesome, a Story of Whiskeytown and 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 hippies 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 quirky 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 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 close your eyes and make a giant leaf player? This guy turned that into music. We sent him a tape of “Miles and Miles of Texas” and he brought in a tree branch, cutting just the right leaf for that song’s key, and 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 of “Miles and Miles of Texas” played on a leaf when 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 MICHELE MOORE
ROOTS MUSIC SERIES

RELEASE DATE | OCTOBER
6 1/2 x 9 1/2 inches, 172 pages, 23 b&w photos
$24.95 | $16.99 | $32.50 hardcover
ISBN 978-1-4773-0771-8
$14.95 e-book
Variations on a Rectangle
Thirty Years of Graphic Design from Texas Monthly to Pentagram

BY DJ STOUT

An internationally renowned graphic designer and partner in Pentagram, the world’s most famous graphic design firm, DJ Stout is a fifth-generation Texan whose strong sense of place has inspired his design work for over thirty-five years. His contributions to Texas Monthly, where he was art director for thirteen years, helped the magazine win three National Magazine Awards. American Photo magazine named Stout one of its “100 Most Important People in Photography,” and I.D. (International Design) magazine selected him for “The I.D. Fifty,” its annual listing of design innovators. The Society of Illustrators honored Stout with the national Richard Gangel Art Director Award, and he was made a Fellow of the Austin chapter of the AIGA (American Institute of Graphic Arts) for his lifetime achievements.

Variations on a Rectangle presents both a career retrospective of DJ Stout’s work and his inimitable, often humorous perspectives on publication design. Using nearly eight hundred images to illustrate more than two hundred fifty major design projects, Stout describes the inspiration and creative process behind his highly innovative designs for magazines, books, brochures, posters, and even a fiberglass “batcow.” He tells fascinating, behind-the-scenes stories of Texas personalities such as Tommy Lee Jones, Sissy Spacek, and Ann Richards, who figured prominently in Texas Monthly’s pages, while also discussing how his Texas heritage has influenced his more recent design work for US and international clients.

Stout was the art director of Texas Monthly between 1987 and 1989, and he has been a partner in Pentagram’s Austin office since 2000. He is the author and designer of The Amazing Tale of Mr. Herbert and His Fabulous Alpine Cowboys Baseball Club: An Illustrated History of the Best Little Semipro Baseball Team in Texas.
“Editorial design is the art of storytelling, and DF’s brand of it is uniquely American. Western American… When he first began presenting his work to his London Pentagram partners, they thought he could have just as easily been from the moon. But the storytelling was so strong, so funny, so completely designed but guileless at the same time that the Londoners, and the rest of us, found ourselves confronted with something real, authoritative, and probably definable only as pure American Graphic Design.”

—Paula Scher
from the introduction
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 VÍCTOR 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 “outside 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.

VÍCTOR 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 Northeastern 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.

RELEASE DATE | NOVEMBER
7 x 10 inches, 388 pages, 24 color and 24 b&w photos
ISBN 978-1-4773-0775-5 $40.00* | $27.95 | $35.10 hardcover

“Víctor 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 DAVID ANDERSON, Executive Director, US Biennial, and curator of the exhibitions Martín Ramírez and Martín Ramírez: The Last Works
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 fraternal 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 covered by collectors.

“There’s an inspiring and wacky solemnity in these organizations—high values reinforced through pageantry and performance in an ecumenical 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
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 1975 and is still going strong. Across four decades, Los Lobos (Cesar Rosas, Conrad Lozano, David Hidalgo, Louie Perez, 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 Pintada y El Corazón, 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 ELLROY

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

Los Lobos
Dream in Blue

BY CHRIS MORRIS

CHRIS MORRIS
Los Angeles, California

Morris is a music journalist and disc jockey. He was music editor of the Hollywood Reporter (2004–2007) and senior writer for Billboard (1996–2004). His writing has appeared in the Los Angeles Times, Rolling Stone, Spin, Mountain, Mojo, L.A. Weekly, the Chicago Reader, Variety, and other publications.

AMERICAN MUSIC SERIES
Peter Blackstock and David Menconi, Editors

RELEASE DATE | SEPTEMBER
04, 2016 | 11.9 x 16.25 inches, 184 pages, 12 b&w photos
$22.00 | £15.95 | €19.95
hardcover
$22.05
e-book
The University of Texas Press and Louis Black are pleased to announce

Out of the Past, Into the Future
Independent Film Straight Outta Texas

This new series of books and film releases, beginning with Jonathan Demme Presents Made In Texas and Eagle Pennell's The Whole Shootin' Match, celebrates and showcases the inception of the Austin independent film scene.

This collection of rarely seen indie films and commentary reveals the DNA of a film culture that started in Austin but has become worldwide. Together, the films and books present a way of thinking about film and making movies that crashed barriers, celebrated the improbable, and launched today's independent film scene.

The streetwise, punk, DIY ethos percolating in the 1980s culminated in a synergetic explosion of music and film, the repercussions of which are still being felt. It was in this unique atmosphere that the language of independent, maverick filmmaking took shape. This fertile cinematic soil bred Richard Linklater, Robert Rodriguez, and a dozen other directors, as well as the Austin Film Society and SXSW Film, and a second generation of filmmakers, including Wes Anderson, Owen and Luke Wilson, Jay and Mark Duplass, and, more recently, Jeff Nichols.

Many others involved in the scene have become international successes, industry leaders who have founded festivals and institutes, and distinguished writers and scholars who teach in the country's most prestigious film programs.

Eagle Pennell’s 1978 indie classic about a get-rich-quick scheme gone wrong is the film that Robert Redford cites as inspiring him to start the Sundance Film Festival.

The Whole Shootin’ Match
A feature film by Eagle Pennell

This deluxe boxed set includes two DVDs with the fully restored feature film; an original feature-length documentary, The King of Texas; a fully restored version of Eagle Pennell's first short film, A Hell of a Note; archival interviews; and three commentary tracks. The set also includes a bonus audio CD with the soundtracks of The Whole Shootin’ Match and The King of Texas composed by Chuck Pinnell, featuring Slaid Cleaves.

“One of the finest films to play in New York this year was made on a shoestring budget in and around Austin, Tex., almost three decades ago... an exemplar of American regional filmmaking.”

—MANOJLA DARIOS
New York Times

RELEASE DATE: AVAILABLE NOW
2 discs, Region 1, double, 109 minutes run time
ISBN 978-1-4773-0848-6
$20.00 | £20.00 | €28.00
DVD
This DVD includes six short films that represent the creative community and avant-garde nature of Austin in the late 1970s and early 1980s, especially the new wave and punk scenes.

Jonathan Demme Presents
Made in Texas
Six “New” Films from Austin
EDITED BY LOUIS BLACK

Under the guidance of Louis Black, six films from Austin’s early indie scene are restored and presented together as a package for the first time since Jonathan Demme introduced them at the Collective for Living Cinema in October 1981. Made in Texas will premiere at SXSW Film 2015 and show at festivals across the United States and Canada. This DVD includes exciting extras, such as photographs from the productions, punk posters from Austin’s thriving music scene, archival paper materials, and much more.

“The really startling thing, given the chance to view several top-notch Austin-made films... was the exciting discovery of the epic fusion between Austin film and Austin music.”
—Jonathan Demme
New York Rocker
Freddie Steinmark tells the story of a legendary University of Texas football player whose courage on the field and in battling cancer still inspires the Longhorn nation.

Freddie Steinmark
Faith, Family, Football

BY BOWER YOUSSE AND THOMAS J. CRYAN

Freddie Steinmark started at safety for the undefeated University of Texas Longhorns in 1969. In the thrilling “Game of the Century,” a come-from-behind victory against Arkansas that ensured Texas the national championship, Steinmark played with pain in his left leg. Two days later, X-rays revealed a bone tumor so large that it seemed a miracle Steinmark could walk, let alone play football. Within a week of the Arkansas game, his leg was amputated.

A gritty, undersized player, Steinmark had quickly become a fan favorite at Texas. What he endured during the Longhorns’ memorable 1969 season, and what he encountered afterward, captivated not only Texas but the country at large. Americans watched closely as Steinmark confronted life’s ultimate challenge, and his openness during his battle against savage odds helped reframe the national conversation surrounding cancer and the ongoing race for a cure.

Written with unfettered access to the Steinmark family and archives, Freddie Steinmark: Faith, Family, Football is the exploration of a brief but full life, one that began humbly but ended on a grand stage. It is a fitting tribute to a legendary Longhorn whose photograph, emblazoned with the word “Heart,” flashes on the Freddie Steinmark Scoreboard’s Jumbotron prior to each home football game in UT’s Darrell K Royal-Texas Memorial Stadium at Joe Jamail Field.

RELEASE DATE | SEPTEMBER
6 x 9 inches, 332 pages, 40 num. photos
$24.95 | $16.95 | $23.50
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e-book

“We got 'em, Freddie!” Coach Royal shouted when victory over Notre Dame was assured.”
Strange Pilgrims

ORGANIZED BY THE CONTEMPORARY AUSTIN
HEATHER PESANTI, SENIOR CURATOR
WITH CONTRIBUTIONS BY ANN REYNOLDS,
LAWRENCE WESCHLER, AND ALVA NOÉ

Strange Pilgrims is the catalogue accompanying an exhibition at The Contemporary Austin that features fourteen artists whose experiential practices lead viewers on an open-ended journey through strange and unfamiliar spaces.

In the past fifty years, contemporary artistic practice has witnessed a surge in phenomenological types of artistic intent and methodology, represented by divergent impulses sharing a desire to channel ephemeral elements, resist categorization, and defy the rarified museum experience. Time-based work is now widely accepted as primary exhibition matter, and in the past ten years, performance art has risen to the mainstream. Defining “experiential art” as work that is immersive, participatory, performative, and kinetic, Strange Pilgrims is an exhibition and accompanying catalogue organized by The Contemporary Austin, weaving fourteen artists into a loose collection of propositions occupying unconventional spaces and formats. The title comes from Gabriel García Márquez’s collection of twelve short stories of the same name, riffing on the wandering protagonist as a metaphor for an open-ended journey through strange and unfamiliar spaces.

Created in tandem with the exhibition on view in fall 2015 and winter 2016 at The Contemporary Austin’s two sites, as well as a third venue, the Visual Arts Center at the University of Texas at Austin, this catalogue presents a parallel but stand-alone assemblage of ideas and concepts that respond to and resonate with one another under the broad umbrella of experience and perception. The book features an essay by the curator Heather Pesanti, a guest essay by the scholar Ann Reynolds, and an interview between author and critic Lawrence Weschler and the philosopher Alva Noë. All fourteen artists are represented through individual sections.
HEATHER PESANTI
AUSTIN, TEXAS

Pesanti is Senior Curator at The Contemporary Austin, where she has organized exhibitions on the work of Marianne Vitale, Liam Gillick, and Do Ho Suh. In 2014, together with Robert Storr, Pesanti was a visiting critic and lecturer in the Viewpoint Series at the University of Texas at Austin. Prior to Austin, Pesanti was Curator at the Albright-Knox Art Gallery in Buffalo, New York, where she organized the large-scale historical exhibition Wish You Were Here: The Buffalo Avant-garde in the 1970s.

with color plates and explicatory text. In addition, Artist’s Voice sections have been contributed by Roger Hiorns, Trisha Baga and Jessie Stead, and Lakes Were Rivers.
With photographs that have never been published before, this is the first English-Spanish bilingual retrospective of a prominent Mexican photographer who has documented Latin America from revolutionary movements to timeless moments of daily life.

Rodrigo Moya
Photography and Conscience/ Fotografía y conciencia

Introduction by Rodrigo Moya
Essay by Ariel Arnal

Rodrigo Moya is a prominent Mexican documentary photographer who began as a photojournalist in 1955. He covered the convulsive period that shook Latin America during the 1950s and 1960s, including the guerrilla movement in Guatemala, the invasion of Santo Domingo, and the Cuban Revolution, producing the iconic images “Guerillas in the Mist” and “Melancholy Che.” Since the 1960s, Moya’s work has broadened to encompass more of Mexico and Latin America—the land and sea, people both famous and anonymous, religious processions, the streets of Mexico, laborers, and cultural events involving theatre and dance. Moya’s photography is receiving renewed attention and acclaim in the twenty-first century, including the Forjaje de Luz for his photographic career at the VI Bienal Mexicana de Fotoperiodismo and the Medal of Photography Merit from the Sistema Nacional de Fomento (Instituto Nacional de Antropología y Historia).

Rodrigo Moya: Photography and Conscience/Fotografía y conciencia is the first English-Spanish bilingual retrospective of the photographer’s career. It presents over one hundred striking images grouped into seven thematic suites, each briefly introduced by Moya. Distinguished historian Ariel Arnal provides an essay describing Moya’s impact as a documentary photographer, while Moya writes about his journey to become a photographer in the volume’s introduction, “El nacimiento de las imagines/The Origin of the Images.”


Rodrigo Moya
Cuernavaca, Mexico

Moya’s work is held by major private and public collections and museums, including the Center for Creative Photography (Tucson); the Los Angeles County Museum of Art; the Museum of Fine Arts, Houston; the Nelson-Atkins Museum, Kansas City; the San Francisco Museum of Modern Art; the Santa Barbara Museum of Art; and CauMirá Cattalugna (Spain).
The Southwestern & Mexican Photography Series
The Wittliff Collections at Texas State University
David Coleman, Editor

Release Date: November
12 x 12 inches, 176 pages, 115 duotone photos
$60.00 | £42.00 | C$80.00
hardcover
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 filmmaking process, analysis of the major theme(s), and trivia. He also includes fun factoids, 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).
Invisible in Austin
Life and Labor in an American City

EDITED BY JAVIER AUYERO
With an afterword by Loïc Wacquant

Austin, Texas, is renowned as a high-tech, fast-growing city for the young and creative, a cool place to live, and the scene of internationally famous events such as SXSW and Formula 1. But as in many American cities, poverty and penury are booming along with wealth and material abundance in contemporary Austin. Rich and poor residents lead increasingly separate lives as growing socioeconomic inequality underscores residential, class, racial, and ethnic segregation.

In Invisible in Austin, the award-winning sociologist Javier Auyero and a team of graduate students explore the lives of those working at the bottom of the social order: house cleaners, office-machine repairers, cab drivers, restaurant cooks and dishwashers, exotic dancers, musicians, and roofer, among others. Recounting their subjects’ life stories with empathy and sociological insight, the authors show us how these lives are driven by a complex mix of individual and social forces. These poignant stories compel us to see how poor people who provide indispensable services for all city residents struggle daily with substandard housing, inadequate public services and schools, and environmental risks. Timely and essential reading, Invisible in Austin makes visible the growing gap between rich and poor that is reconfiguring the cityscape of one of America’s most dynamic places, as low-wage workers are forced to the social and symbolic margins.

JAVIER AUYERO
Austin, Texas
Auyero is the Joe R. and Teresa Lozano Long Professor in Latin American Sociology at the University of Texas at Austin, where he directs the Urban Ethnography Lab. He is the author of previous books, including the award-winning Flammable: Environmental Suffering in an Argentine Shantytown (with Debora Saxton).

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6 x 9 inches, 260 pages, 34 b&w photos
ISBN 978-1-4773-0364-1 $79.95* | £52.00 | €65.00 hardcover
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.

This eloquent, in-depth account of an extended African American family's grueling eight-year recovery from Katrina demonstrates how greater cultural understanding would enable disaster recovery organizations to better serve affected communities.

Is This America?
Katrina as Cultural Trauma

BY RON EYERMAN

RON EYERMAN
New Haven, Connecticut

Eyerman is a professor of sociology and codirector of the Center for Cultural Sociology at Yale University. His previous books include Cultural Trauma: Slavery and the Formation of African American Identity and Narrative Trauma: On the Impact of Collective Suffering.

Using cultural trauma theory, this book explores how a wide range of media and popular culture producers have challenged the meaning of Katrina, in which the massive failure of government officials to uphold the American social contract exposed the foundational racial cleavage in our society.

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, Newsweek, 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.
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 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, they 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 crises before the storm. Fothergill and Peek clarify what kinds of assistance children need during emergency response and recovery periods, as well as the individual, familial, social, and structural factors that aid or hinder children in getting that support.

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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 subsequent flooding of New Orleans over many years.

*Left to Chance* takes us to 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 exile, and the often confusing and exhausting process of rebuilding 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 the 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 ominous 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.

STEVE KROLL-SMITH is a professor of sociology at the University of North Carolina, Greensboro.

VERN BAXTER is a professor and chair of the Department of Sociology at the University of New Orleans.

PAM JENKINS is a research professor of sociology and a faculty member in the women's studies program at the University of New Orleans.

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$24.95* e-book
Extensively illustrated with representative images, this unique book illuminates the cultural significance of the highly colorized “linen” postcards that depicted a glowing America in the 1930s and 1940s and that fascinate collectors today.

Postcard America
Curt Teich and the Imaging of a Nation, 1931–1950

BY JEFFREY L. MEIKLE

JEFFREY L. MEIKLE
AUSTIN, TEXAS

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 Dexter Prize by the Society for the History of Technology, Design in the USA: and Twentieth Century Limbo: Industrial Design in America, 1925–1959.

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7 x 10 inches, 368 pages, 215 color and 7 new photos
$45.00* | £31.00 | €38.50
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$45.00* e-book

From the Great Depression through the early postwar years, any postcard sent in America was more than 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 collageing 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.
In one of the first systematic studies of style in Mexican filmmaking, a preeminent film scholar explores the creation of a Golden Age cinema that was uniquely Mexican in its themes, styles, and ideology.

The Classical Mexican Cinema
The Poetics of the Exceptional Golden Age Films

BY CHARLES RAMÍREZ BERG

CHARLES RAMÍREZ BERG
Austin, Texas

Ramírez Berg is Joe M. Dealy, Sr. Professor in Media Studies at the University of Texas at Austin, where he has won every major teaching award. He is the author of several books, including Latino Images in Film: Stereotypes, Subversion, and Resistance.

TEXAS FILM AND MEDIA STUDIES SERIES

Thomas Schatz, Editor

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$24.95 e-book

FROM THE MID-1930S TO THE LATE 1950S, MEXICAN CINEMA became the most successful Latin American cinema and the leading Spanish-language film industry in the world. Many Cine de Oro (Golden Age cinema) films adhered to the dominant Hollywood model, but a small yet formidable filmmaking faction rejected Hollywood's paradigm outright. Directors Fernando de Fuentes, Emilio Fernández, Luis Buñuel, Juan Bustillo Oro, Adolfo Baut Maugard, and Julio Bracho sought to create a unique national cinema that, through the stories it told and the ways it told them, was wholly Mexican. The Classical Mexican Cinema traces the emergence and evolution of this Mexican cinematic aesthetic, a distinctive film form designed to express lo mexicano.

Charles Ramírez Berg begins by locating the classical style's pre-cinematic roots in the work of popular Mexican artist José Guadalupe Posada at the turn of the twentieth century. He also examines the dawn of Mexican classicism in the poetics of Enrique Rosas' El Automóvil Gris, the crowning achievement of Mexico's silent storytelling era and the film that set the stage for the Golden Age films. Berg then analyzes mature examples of classical Mexican filmmaking by the predominant Golden Age auteurs of three successive decades. Drawing on neorealism and neoclassicism within a cultural studies framework, he brilliantly reveals how the poetics of Classical Mexican Cinema deviated from the formal norms of the Golden Age to express a uniquely Mexican sensibility thematically, stylistically, and ideologically.
Bringing to light an often-ignored aspect of Hollywood studio system history, this book focuses on female stars who broke the mold of a male-dominated, often manipulative industry to dictate the path of their own careers through freelancing.

**Independent Stardom**

**Freelance Women in the Hollywood Studio System**

**BY EMILY CARMAN**

Emily Carman is an assistant professor of film studies in the Dodge College of Film and Media Arts at Chapman University.

**Texas Film and Media Studies Series**

Thomas Schatz, Editor

**RELEASE DATE | JANUARY**

6 x 9 inches, 296 pages,
37 black-and-white photos.

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During the heyday of Hollywood's studio system, stars were carefully cultivated and promoted, but at the price of their independence. This familiar narrative of Hollywood stardom receives a long-overdue shakeup in Emily Carman's new book. Far from passive victims of coercive seven-year contracts, a number of classic Hollywood's best-known actresses worked on a freelance basis within the restrictive studio system. In leveraging their stardom to play an active role in shaping their careers, female stars including Irene Dunne, Janet Gaynor, Marjorie Reynolds, Carole Lombard, and Barbara Stanwyck challenged Hollywood's patriarchal structure.

Through extensive, original archival research, *Independent Stardom* uncovers this hidden history of women's labor and celebrity in studio-era Hollywood. Carman weaves a compelling narrative that reveals the risks these women took in deciding to work autonomously. Additionally, she looks at actresses of color, such as Anna May Wong and Lupe Velez, whose careers suffered from the enforced independence that resulted from being denied long-term studio contracts. Tracing the freelance phenomenon among American motion picture talent in the 1930s, *Independent Stardom* rethinks standard histories of Hollywood to recognize female stars as creative artists, sophisticated businesswomen, and active players in the then (as now) male-dominated film industry.

**Dirty Words & Filthy Pictures**

**Film and the First Amendment**

**BY JEREMY GELTZER**

Foreword by Alex Kozinski, Chief Judge of the US Court of Appeals for the Ninth Circuit

From the earliest days of cinema, scandalous films such as *The Kiss* (1926) attracted audiences eager to see provocative images on screen. With controversial content, motion pictures challenged social norms and prevailing laws at the intersection of art and entertainment. Today, the First Amendment protects a wide range of free speech, but this wasn't always the case. For the first fifty years, movies could be censored and banned by city and state officials charged with protecting the moral fabric of their communities. Once film was embraced under the First Amendment by the Supreme Court's *Miracle* decision in 1952, new problems pushed notions of acceptable content even further.

*Dirty Words & Filthy Pictures* explores movies that changed the law and resulted in greater creative freedom for all. Relying on primary sources that include court decisions, contemporary periodicals, state censorship ordinances, and studio production codes, Jeremy Geltzer offers a comprehensive and fascinating history of cinema and free speech, from the earliest films of Thomas Edison to the impact of pornography and the Internet. With inclusive case studies of risqué pictures, subversive foreign films, and banned B-movies, he reveals how the legal battles over film content changed long-held interpretations of the Constitution, expanded personal freedoms, and opened a new era of free speech. An important contribution to film studies and media law, Geltzer's work presents the history of film and the First Amendment with an unprecedented level of detail.

**RELEASE DATE | JANUARY**

6 x 9 inches, 364 pages,
56 black-and-white photos.

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$20.05* e-book
Ranging over works of literature, political theory, and cultural criticism from the nineteenth century to the twenty-first, this book offers a radical challenge to the theory of anti-universalism widely accepted in Latin American studies.

The Limits of Identity

Politics and Poetics in Latin America

BY CHARLES HATFIELD

The Limits of Identity is a polemical critique of the political and theoretical commitments to identity and difference embedded in Latin American literary and cultural studies. Through original readings of foundational Latin American thinkers (such as José Martí and José Enrique Rodó) and contemporary theorists (such as John Beverley and Doris Sommer), Charles Hatfield reveals and challenges the shared anti-universalism behind seemingly disparate theoretical projects.

The Limits of Identity offers a critical reexamination of the anti-universalism that informs widely held conceptions of culture, belief, interpretation, and memory. The repudiation of the universal, Hatfield argues, creates a set of problems that are both theoretical and political. Even though the recognition of identity and difference is normally thought to be a form of resistance, The Limits of Identity claims that, in fact, the opposite is true.

“A crucial study. It will emerge as a fundamental text within Latin American studies and within the humanities at large.”

— BRET LEVINSON

Professor and Chair of Comparative Literature, Binghamton University/SUNY, and author of The Ends of Literature: The Latin American Boom in the Neoliberal Marketplace

Drawing on diverse photographic, cinematic, and literary artifacts, this critical study reinterprets the 1968 massacre of student-populist protesters in Mexico City, examining both the effects of the violence and the subsequent state-sponsored manipulation of cultural memory.

Photopoetics at Tlatelolco

Afterimages of Mexico, 1968

BY SAMUEL STEINBERG

In the months leading up to the 1968 Olympic games in Mexico City, students took to the streets, calling for greater democratization and decrying crackdowns on political resistance by the ruling PRI party. During a mass meeting held at the Plaza of the Three Cultures in the Tlatelolco neighborhood, paramilitary forces opened fire on the gathering. The death toll from the massacre remains a contested number, ranging from an official count in the dozens to estimates in the hundreds by journalists and scholars. Rereading the legacy of this tragedy through diverse artistic-political interventions across the decades, Photopoetics at Tlatelolco explores the state’s dual repression—both the massacre’s crushing effects on the movement and the manipulation of cultural discourse and political thought in the aftermath.

Examining artifacts ranging from documentary photography and testimony to poetry, essays, chronicles, cinema, literary texts, video, and performance, Samuel Steinberg considers the broad photographic and photopoetic nature of modern witnessing as well as the specific elements of light (gumshoe, flares, camera flashes) that ultimately defined the massacre. Steinberg also demonstrates the ways in which the labels of “masacre” and “sacrifice” inform contemporary perceptions of the state’s blatant and violent repression of unrest. With implications for similar processes throughout the rest of Latin America from the 1960s to the present day, Photopoetics at Tlatelolco provides a powerful new model for understanding the intersection of political history and cultural memory.
Cuban Underground Hip Hop
Black Thoughts, Black Revolution, Black Modernity

BY TANYA L. SAUNDERS

In the wake of the 1959 Cuban Revolution, a key state ideology developed: racism was a systemic cultural issue that ceased to exist after the Revolution, and any racism that did persist was a result of conditions that emerged from the policies of the state. This book focuses on a group of self-described antiracist, revolutionary youth who initiated a social movement (1996-2006) to educate and fight against these inequalities through the use of arts-based political activism intended to spur debate and enact social change. Their “revolution” was manifest in altering individual and collective consciousness by critiquing nearly all aspects of social and economic life tied to colonial legacies. Using over a decade of research and interviews with those directly involved, Tanya L. Saunders traces the history of the movement from its inception and the national and international debates that it spawned to the Contra Revolutionaries, arts/activists from Cuba and the creative vacuum they left behind. Shifting light on identity politics, race, sexuality, and gender in Cuba and the Americas, Cuban Underground Hip Hop is a valuable case study of a social movement that is a part of Cuba’s longer historical process of decolonization.

Art Systems
Brazil and the 1970s

BY ELENA SHTROMBERG

From currency and maps to heavily censored newspapers and television programming, Art Systems explores visual forms of critique and subversion during the height of Brazil’s dictatorship. Drawing on her extensive research, Shromberg reveals how the Brazilian state’s cultural apparatus, particularly in the visual arts, was a site for both resistance and accommodation. Through critical analysis of key sites and figures, from Brazil’s art market to its cultural production, Shromberg shows how the state’s cultural policies and practices were part of a wider project of modernization and nation-building. The book provides a rich analysis of the cultural politics of Brazil’s dictatorship, offering new insights into the complex interplay between state power, cultural production, and subversion.
Extensively revised and expanded to include more artists and new illustrations, this critically acclaimed, award-winning book is the essential overview of the art of contemporary Latin America.

Twentieth-Century Art of Latin America
Revised and Expanded Edition

BY JACQUELINE BARNITZ AND PATRICK FRANK

The product of Jacqueline Barnitz’s more than forty years of studying and teaching, Twentieth-Century Art of Latin America surveys the major currents in and artists of Mexico, the Caribbean, and South America (including Brazil). This new edition has been refreshed throughout to include new scholarship on several modern movements, such as abstraction in the River Plate region and the Cuban avant-garde. A new chapter covers art since 1990. In all, 30 percent of the images in this edition are new, and thirty-four additional artists are discussed and illustrated.

“Among the best books on the subject... intelligent, sophisticated, and insightful.... Barnitz’s view, informed by erudition as well as friendship and familiarity with many of the players, makes this a delightful read and an authoritative text.”

—ARTNEWS

Jacqueline Barnitz is a professor emeritus in the Department of Art and Art History at the University of Texas at Austin.

Patrick Frank is the author of several books and articles on Latin American modern art. He is also the author or coauthor of two widely used introductory textbooks on art.

The William and Bettye Nowlin Series in Art, History, and Culture of the Western Hemisphere

RELEASE DATE | NOVEMBER 8 1/2 x 11 inches, 424 pages, 197 color and 120 BW photos
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The Color of Love
Racial Features, Stigma, and Socialization in Black Brazilian Families

BY ELIZABETH HORDGE-FREEMAN

The Color of Love reveals the power of racial hierarchies to influence our most intimate relationships. Delving far deeper than previous sociologists have gone, Elizabeth Hordge-Freeman examines the relationship between racialization and the emotional life of a family. Based on interviews and a sixteen-month ethnography of ten working-class Brazilian families, this provocative work sheds light on how families simultaneously resist and reproduce racial hierarchies. Examining race and gender, Hordge-Freeman illustrates the privileges of whiteness by revealing how those with "blacker" features often experience material and emotional hardships. From parental ties to sibling interactions, to extended family and romantic relationships, the chapters chart new territory by revealing the connection between proximity to whiteness and the distribution of affection within families.

Hordge-Freeman also explores how black Brazilian families, particularly mothers, rely on diverse strategies that reproduce, negotiate, and resist racism. Contextualizing their strategies within broader narratives of the African diaspora, she examines how Salvador's inhabitants perceive the history of the slave trade itself in a city that is referred to as the "blackest" in Brazil. She argues that racial hierarchies may orchestrate family relationships in ways that reflect and reproduce racial inequality, but black Brazilian families actively negotiate these hierarchies to assert their citizenship and humanity.

Eating Soup without a Spoon
Anthropological Theory and Method in the Real World

BY JEFFREY H. COHEN

Significant scholarship exists on anthropological fieldwork and methodologies. Some anthropologists have also published memoirs of their research experiences. Renowned anthropologist Jeffrey Cohen's Eating Soup without a Spoon is a first-of-its-kind hybrid of the two, expertly melding story with methodology to create a compelling narrative of fieldwork that is deeply grounded in anthropological theory.

Cohen's first foray into fieldwork was in 1992, when he lived in Santa Anna del Valle in rural Oaxaca, Mexico. While recounting his experiences studying how rural folks adapted to far-reaching economic changes, Cohen is candid about the mistakes he made and the struggles in the village. From the pressures of gaining the trust of a population to the fear of making errors in data collection, Cohen explores the intellectual processes behind ethnographic research. He offers tips for collecting data, avoiding pitfalls, and embracing the chaos and shocks that come with working in an unfamiliar environment. Cohen's own photographs enrich his vivid portrayals of daily life.

In this groundbreaking work, Cohen discusses the adventure, wonder, community, and friendships he encountered during his first year of work, but, first and foremost, he writes in service to the field as a place to do research: to test ideas, develop theories, and model how humans cope and react to the world.
Essays chronicling the experiences of fourteen Latina/o LGBT activists present a new perspective on the hitherto-marginalized history of their work in the last three decades of the twentieth century.

Queer Brown Voices
Personal Narratives of Latina/o LGBT Activism

EDITED BY URIEL QUESADA, LETITIA GOMEZ, AND SALVADOR VIDAL-ORTIZ

URIEL QUESADA is an associate dean of the College of Humanities and Natural Sciences, an associate professor of Spanish, and director of the Center for Latin American and Caribbean Studies at Loyola University New Orleans.

LETITIA GOMEZ was a co-founder and an associate director of ILLEGOr, the first national Latina/o LGBT organization.

SALVADOR VIDAL-ORTIZ is an associate professor of sociology at American University.

IN THE LAST THREE DECADES OF THE TWENTIETH CENTURY, LGBT Latinas/os faced several forms of discrimination. The greater Latino community did not often accept sexual minorities, and the mainstream LGBT movement expected everyone, regardless of their ethnic and racial background, to adhere to a specific set of priorities so as to accommodate a "unified" agenda. To disrupt the cycle of sexism, racism, and homophobia that they experienced, LGBT Latinas/os organized themselves on local, state, and national levels, forming communities in which they could fight for equal rights while simultaneously staying true to both their ethnic and sexual identities. Yet histories of LGBT activism in the 1970s, 1980s, and 1990s often reduce the role that Latinas/os played, resulting in misrepresentation or ignoring their work entirely, erasing them from history.

Queer Brown Voices is the first book published to counter this trend, documenting the efforts of some of these LGBT Latinas/o activists. Comprising essays and oral history interviews that present the experiences of fourteen activists across the United States and in Puerto Rico, the book offers a new perspective on the history of LGBT mobilization and activism. The activists discuss subjects that shed light not only on the organizations they helped to create and operate, but also on their broad-ranging experiences of being racialized and discriminated against, fighting for access to health care during the HIV/AIDS epidemic, and struggling for awareness.

Continental Shifts
Migration, Representation, and the Struggle for Justice in Latin(o) America

BY JOHN D. "RIO" RIOFRIO

APPLYING A BROAD GEOGRAPHICAL APPROACH TO COMPARATIVE Latino literary and cultural studies, Continental Shifts illuminates how the discursive treatment of Latinos changed dramatically following the enactment of NAFTA—a shift exacerbated by 9/11. While previous studies of immigrant representation have focused on single regions (the US/Mexico border in particular), specific genres (literature vs. political rhetoric), or individuals (grouping these disparate discussions in a provocative, in-depth examination. Bringing together a wide range of groups and genres, this intercultural study explores novels by Latin American and Latino writers, a bordertown film by Tommy Lee Jones and Guillermo Arriaga, “virtual” videos of political speeches, popular television programming (particularly shows that feature incarceration and public shaming), and user-generated YouTube videos. These cultural products reveal the complexity of Latino representations in contemporary discourse. While tropes of Latino migrants as threatening, diseased foreign bodies date back to the early nineteenth century, Continental Shifts marks the more pernicious, recent images of Latino laborers (legal and not) in a variety of contemporary media. Cumulating with a consideration of the “American” identity, this eye-opening work ultimately probes the nation’s ongoing struggle to uphold democratic ideals amid dehumanizing multilingual tension.

JOHN D. "RIO" RIOFRIO
Williamsburg, Virginia

The son of Ecuadorian immigrants, Riofrio is an associate professor of Latino and Hispanic Studies at the College of William and Mary. He has also contributed to the Huffington Post on controversial topics related to immigration.

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This much-needed volume provides a comprehensive empirical study of the school experiences of Mexican Americans and those who help them succeed.

The Magic Key
The Educational Journey of Mexican Americans from K–12 to College and Beyond

EDITED BY RUTH ENID ZAMBRANA AND SYLVIA HURTADO

RUTH ENID ZAMBRANA is a professor in the Department of Women's Studies, director of the Consortium on Race, Gender and Ethnicity, and adjunct professor of family medicine at the University of Maryland, Baltimore, School of Medicine.

SYLVIA HURTADO is a professor in the Graduate School of Education and Information Studies at UCLA.

MEXICAN AMERICANS COMPOSE THE LARGEST SUBGROUP OF LATINO/A, AND THEIR PATH TO EDUCATION CAN BE A DIFFICULT ONE. YET JUST AS THIS GROUP IS OFTEN marginali

The Magic Key's four sections explain the context of Mexican American higher education issues, provide conceptual understandings, explore contemporary college experiences, and offer implications for educational policy and future practices. Using historical and contemporary data as well as new conceptual apparatuses, the authors in this collection create a comparative, nuanced approach that brings Mexican American's lived experiences into the dominant discourse of social science and education. This diverse set of studies presents both quantitative and qualitative data by gender to examine trends of generations of Mexican American college students, provides information on perceptions of welcoming university climates, and proffers insights on emergent issues in the field of higher education for this population. Professors and students across disciplines will find this volume indispensable for its insights on the Mexican American educational experience, both past and present.

Recently Published Latina/o Studies

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Travels along the U.S./Mexico Divide
By Charles D. Thompson Jr.
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Through a wealth of previously unpublished primary data, Mortuary Landscapes of the Classic Maya examines Mayan death rites across sites, social classes, and kingdoms.

Mortuary Landscapes of the Classic Maya
Rituals of Body and Soul

BY ANDREW K. SCHERER

From the tombs of the elite to the graves of commoners, mortuary remains offer rich insights into Classic Maya society. In Mortuary Landscapes of the Classic Maya: Rituals of Body and Soul, the anthropological archaeologist and bioarchaeologist Andrew K. Scherer explores the broad range of burial practices among the Maya of the Classic period (AD 250–900), integrating information gleaned from his own fieldwork with insights from the fields of iconography, epigraphy, and ethnography to illuminate this society’s rich funerary traditions.

Scherer’s study of burials along the Usumacinta River at the Mexican-Guatemalan border and in the Central Petén region of Guatemala—areas that include Piedras Negras, El Kinel, Tecelote, El Zotz, and Yaxha—reveals commonalities and differences among royal, elite, and commoner mortuary practices. By analyzing skeletons containing dental and cranial modifications, as well as the adornments of interred bodies, Scherer probes Classic Maya conceptions of body, wellness, and the afterlife.

Scherer also moves beyond the body to look at the spatial orientation of the burials and their integration into the architecture of Maya communities. Taking a unique interdisciplinary approach, the author examines how Classic Maya deathways can expand our understanding of this society’s beliefs and traditions, making Mortuary Landscapes of the Classic Maya an important step forward in Mesoamerican archaeology.

Andrew K. Scherer
Providence, Rhode Island
Scherer is an assistant professor of anthropology at Brown University. He is coauthor of Revisiting Miler’s Usumacinta: Recent Archaeological Investigations in Chiapas, Mexico.

Early Classic cache from the tomb at Copan. © Jorge Pérez de Lira.
The Ancient Olympic Games
Third Edition
BY JUDITH SWADDLING

Updated with a chapter on the modern Olympics that continues the story through the preparations for the London 2012 Games, this is the indispensable guide to the ancient Olympics, with over 20,000 copies sold.

For over 1,000 years, between 776 BC and AD 395, people from all over the classical world flocked every four years to Olympia in Western Greece to see famous athletes compete for the olive crowns of the ancient Olympic Games. The Games were huge, and so was the build-up: virtually the whole of the preceding year was devoted to the preparations of the site and the athletes. But these games were much more than just a sporting event: religion, power, politics, scandal, and propaganda were all at the center of the five-day festival. Held in honor of Zeus, the supreme god of Greek mythology, a visit to Olympia was also a pilgrimage to his sacred temple.

In this updated edition of her indispensable guide to the ancient Games, Judith Swaddling traces their mythological and religious origins. Describing the events, the sacred ceremony, and the celebrations that were an essential part of the Olympic festival, this book paints a vivid picture of what it was like to be at these prestigious games.

Concluding with a chapter on the modern Olympics that brings the story right up to the preparations for the London 2012 Games, this fascinating book is essential reading for anyone interested in the Olympics, the greatest games of them all.

Enmity and Feuding in Classical Athens

BY ANDREW ALWINE

Much has been written about the world's first democracy, but no book so far has been dedicated solely to the study of enmity in ancient Athens. *Enmity and Feuding in Classical Athens* offers a long-overdue analysis of the competitive power dynamics of Athenian honor and the potential problems these feuds created for democracies.

The citizens of Athens believed that harming one's enemy was an acceptable practice and even the duty of every honorable citizen. They sought public wins over their rivals, making enmity a critical element in struggles for honor and standing, while simultaneously recognizing the threat that personal enmity posed to the community. Andrew Alvine works to understand how Athenians addressed this threat by looking at the extant work of Attic orators. Their speeches served as the intersection between private vengeance and public sanction of illegal behavior, allowing citizens to engage in feuds within established parameters. This mediation helped support Athenian democracy and provided the social underpinning to allow it to function in conjunction with Greek notions of personal honor.

Alvine provides a framework for understanding key issues in the history of democracy, such as the relationship between private and public realms, the development of equality and the rule of law, and the establishment of individual political rights. Serving also as a nuanced introduction to the works of the Attic orators, *Enmity and Feuding in Classical Athens* is an indispensable addition to scholarship on Athens.
This fascinating analysis of a wealth of documents from the Hussein regime reveals the specific tactics used to inculcate loyalty in the Iraqi people during the nearly quarter-century-long rule of Saddam Hussein and the Ba’th party.

The Ba’thification of Iraq
Saddam Hussein’s Totalitarianism

BY AARON M. FAUST

Saddam Hussein ruled Iraq as a dictator for nearly a quarter-century before the fall of his regime in 2003. Using the Ba’th party as his organ of state control, he built a broad base of support throughout Iraqi state and society. Why did millions participate in his government, parrot his propaganda, and otherwise support his regime when doing so often required betraying their families, communities, and beliefs? Why did the “Hussein-Ba’thism” system prove so durable through uprisings, two wars, and United Nations sanctions?

Drawing from a wealth of documents discovered at the Ba’th party’s central headquarters in Baghdad following the US-led invasion in 2003, The Ba’thification of Iraq analyzes how Hussein and the party inculcated loyalty in the population. Through a grand strategy of “Ba’thification,” Faust argues that Hussein mixed classic totalitarian means with distinctly modern methods to transform state, social, and cultural institutions into Ba’thist entities, and the public and private choices Iraqis made into tests of their political loyalty. Focusing not only on ways in which Iraqis obeyed, but also how they resisted, and using comparative examples from Hitler’s Germany and Stalin’s Russia, The Ba’thification of Iraq explores fundamental questions about the roles that ideology and culture, institutions and administrative practices, and rewards and punishments play in any political system.

Crescent over Another Horizon
Islam in Latin America, the Caribbean, and Latino USA

EDITED BY MARÍA DEL MAR LOGROÑO NARBONA, PAULO G. PINTO, AND JOHN TOFIK KARAM

Muslims have been shaping the Americas and the Caribbean for more than five hundred years, yet this interplay is frequently overlooked or misconstrued. Brimming with revelations that synthesize area and ethnic studies, Crescent over Another Horizon presents a portrait of Islam’s unity as it evolved through plural formulations of identity, power, and belonging. Offering a Latino American perspective on a wider Islamic world, the editors overturn the conventional perception of Muslim communities in the New World, arguing that their characterization as “minorities” obscures the interplay of ethnicity and religion that continues to foster transnational ties.

Bringing together studies of Iberian colonists, enslaved Africans, indentured South Asians, migrant Arabs, and Latino and Latin American converts, the volume captures the power-laden processes at work in religious conversion or resistance. Throughout each analysis—spanning times of inquiry, conquest, repressive nationalism, and anti-terror security protocols—the authors offer innovative frameworks to probe the ways in which racialized Islam has facilitated the building of new national identities while fostering a double-edged marginalization. The result is a fresh perspective that opens new horizons for a vibrant range of fields.

MARÍA DEL MAR LOGROÑO NARBONA is an assistant professor of Modern Middle Eastern History at Florida International University.
PAULO G. PINTO is a professor of anthropology at the Universidade Federal Fluminense in Brazil, where he also directs the Center for Middle East Studies.
JOHN TOFIK KARAM is an associate professor in the Department of Latin American and Latino Studies at DePaul University.
Muhammad in the Digital Age
EDITED BY RUGAYYA YASMIN KHA
Foreword by Randalla Nadeau

The early twenty-first century has experienced an unprecedented dissemination of information and misinformation about Islam, its prophet Muhammad, and its followers, largely facilitated by the fact that the tragedy of 9/11 roughly coincided with the advent of the digital age. In the first collection of its kind, Rugayya Khan has compiled essays that treat Muhammad and the core elements of Islam as focal points in an exploration of how the digital era— including social media and other expressions—have both had an effect on and been affected by Islam.

Scholars from a variety of fields deal with topics such as the 2005 cartoon controversy in Denmark and the infamous 2012 movie trailer “Innocence of Muslims” that some believe sparked the attacks on the US consulate in Benghazi, as well as how the digitization of ancient texts have allowed the origins of Islam to be studied in new ways. Other essays examine how Muhammad’s wives have been represented in various online sources, including a web comic; the contrasting depictions of Muhammad as both a warrior and a peacekeeper; and how the widespread distribution of “the look” of Islamic terrorists has led to attacks on Sikhs, whose only point of resemblance to them may be a full beard. These findings illuminate the role of the Internet in forms of representation, advocacy, and engagement concerning Islam and Muslims in our world today.

Nurturing Masculinities
Men, Food, and Family in Contemporary Egypt
BY NEFISSA NAGUIB

Two structuring concepts have predominated in discussions concerning how Middle Eastern men enact their identity culturally: domination and patriarchy. Nurturing Masculinities dispels the illusion that Arab men can be adequately represented when we speak of them only in these terms. By bringing male perspectives into food studies, which typically focus on the roles of women in the production and distribution of food, Nefissa Naguib demonstrates how men interact with food, in both political and domestic spheres, and how these interactions reflect important notions of masculinity in modern Egypt.

In this classic ethnography, narratives about men from a broad range of educational backgrounds, age groups, and social classes capture a holistic representation of masculine identity and food in modern Egypt on familial, local, and national levels. These narratives encompass a broad range of issues and experiences, including explorations of traditions surrounding food culture; displays of caregiving and love when men recollect the taste, feel, and fragrance of food as they discuss their desires to feed their families well and often; and the role that men working to ensure the equitable distribution of food played during the Islamist movement of the Muslim Brotherhood in 2011. At the core of Nurturing Masculinities is the idea that food is a powerful marker of manhood, fatherhood, and family structure in contemporary Egypt, and by better understanding these foodways, we can better understand contemporary Egyptian society as a whole.
Modernizing Patriarchy
The Politics of Women’s Rights in Morocco

By Katja Žvan Elliott

Morocco is hailed by academics, international NGO workers, and the media as a trailblazer in women’s rights and legal reforms. The country is considered a model for other countries in the Middle East and North African region, but has Morocco made as much progress as experts and government officials claim? In Modernizing Patriarchy, Katja Žvan Elliott examines why women’s rights advances are lauded in Morocco in theory but are often not recognized in reality, despite the efforts of both Islamist and secular feminists.

In Morocco, female literacy rates remain among the lowest in the region; many women are victims of gender-based violence despite legal reforms; and girls as young as twelve are still engaged to adult men, despite numerous reforms. Based on extensive ethnographic research and fieldwork in Oued Al-Ouliya, Modernizing Patriarchy offers a window into the lives of Moroccan Muslim women who, though often young and educated, find it difficult to lead a dignified life in a country where they are expected to have only one destiny: that of wife and mother. Žvan Elliott exposes their struggles with modernity and the legal reforms that are supposedly ameliorating their lives. In a balanced approach, she also presents male voices and their reasons for criticising the prevailing women’s rights discourse. Compelling and insightful, Modernizing Patriarchy exposes the rarely talked about reality of Morocco’s approach toward reform.

Science among the Ottomans
The Cultural Creation and Exchange of Knowledge

By Miri Shefer-Mossensohn

Scholars have long thought that, following the Muslim Golden Age of the medieval era, the Ottoman Empire grew culturally and technologically isolated, losing interest in innovation and placing the empire on a path toward stagnation and decline. Science among the Ottomans challenges this widely accepted Western image of the nineteenth- and early twentieth-century Ottomans as backward and impoverished.

In the first book on this topic in English in over sixty years, Miri Shefer-Mossensohn contends that Ottoman society and culture created a fertile environment that fostered diverse scientific activity. She demonstrates that the Ottomans excelled in adapting the inventions of others to their own needs and improving them. For example, in 1877, the Ottoman Empire housed the seventh-longest electrical telegraph system in the world; indeed, the Ottomans were among the era’s most advanced nations with regard to modern communication infrastructure. To substantiate her claims about science in the empire, Shefer-Mossensohn studies patterns of learning, state involvement in technological activities; and Turkish- and Arab-speaking Ottomans who produced, consumed, and altered scientific practices. The results reveal Ottoman participation in science to have been a dynamic force that helped sustain the six-hundred-year empire.

Katja Žvan Elliott
Ifrane, Morocco

Žvan Elliott is an assistant professor of political science/North African and Middle East studies in the School of Humanities and Social Sciences, Al Akhawayn University.

Miri Shefer-Mossensohn
Tel Aviv, Israel

Shefer-Mossensohn is a senior lecturer in Middle Eastern and African History at Tel Aviv University.
This innovative reexamination of thirty pivotal episodes in the Arab-Israeli conflict, beginning with the 1919 Pashal-Weizmann Agreement and ending with the 2008 Abu Mazen-Olmer talks, reveals both missed opportunities and realistic possibilities to negotiate lasting peace.

Chances for Peace
Missed Opportunities in the Arab-Israeli Conflict

BY ELIE PODEH

Drawing on a newly developed theoretical definition of "missed opportunity," Chances for Peace uses extensive sources in English, Hebrew, and Arabic to systematically measure the potential levels of opportunity across some ninety years of attempted negotiations in the Arab-Israeli conflict. With enlightening revelations that defy conventional wisdom, this study provides a balanced account of the most significant attempts to forge peace. Initiated by the world's superpowers, the Arabs (including the Palestinians), and Israel. From Arab-Zionist negotiations at the end of World War I to the subsequent partition, the aftermath of the 1967 War and the Sadat Initiative, and numerous agreements throughout the 1980s and 1990s, concluding with the Annapolis Conference in 2007 and the Abu Mazen-Olmer talks in 2008, pioneering scholar Elie Podeh uses empirical criteria and diverse secondary sources to assess the protagonists' roles at more than two dozen key junctures.

A resource that brings together historiography, political science, and the practice of peace negotiation, Podeh's insightful exploration also showcases opportunities that were not missed. Three agreements in particular (Israeli-Egyptian, 1979; Israeli-Lebanese, 1983; and Israeli-Jordanian, 1994) illuminate important variables for forging new paths to successful negotiation. By applying his framework to a broad range of power brokers and time periods, Podeh also sheds light on numerous incidents that contradict official narratives. This unique approach is poised to reshape the realm of conflict resolution.

Masterfully bringing the sights and sounds of Iraq to life, this wise, witty tale by a prominent and prolific Iraqi novelist chronicles an affluent Iraqi family's attempt to maintain a sense of normality during the Iran-Iraq war.

A Portal in Space

BY MAHMoud SAEEd
Translated by WILLIAM M. HUTCHiNS

A Portal in Space, set in Basra, Iraq, during the Iran-Iraq War (1980-1988), follows the lives of Anwar, a newly minted architect, and the other members of his affluent family as they attempt to maintain a sense of normality during the frequent bombing attacks from Iran. When Anwar joins the Iraqi army and then goes missing in action, his family struggles to cope with uncertainty over his fate. His mother falls into depression and secludes herself in the family home, while his father shifts his attention from his duties as a judge to the weekly pilgrimage to Baghdad seeking information on his son—and to Zahra, the young widow he meets there.

Emotionally engaging, A Portal in Space is a wise tale of human beings striving to retain their humanity during a war that is anything but humane. Mahmoud Saied succeeds brilliantly in bringing the sights and sounds of Iraq to life on the page—whether in a bunker on the front lines of the Iran-Iraq War or in the parlor of a fortune-teller in Baghdad. As Zahra says of the novel she is writing: "It is a normal novel that contains love, war, life, deceit, and death."

MAHMoud SAIED
Chicago, Illinois

Saied has written more than twenty novels and short story collections. He lived in Iraq until 1985, suffering imprisonment and the banning of some of his novels.

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Broadening our understanding of photography’s history and its influence on modernism, this richly illustrated study—the first of its kind—reveals the remarkable extent to which British photography is a Jewish story.

Jews and Photography in Britain
BY MICHAEL BERKOWITZ

From the 1850s to the 1950s, photography was one of the most open avenues for Jews in Britain to make a living, as well as to contribute to mainstream culture. If one’s picture was snapped for a price in Britain, the person behind the lens was more than likely born a Jew. Through the 1970s, Jews were prime movers behind nearly all things photographic in Britain, including photojournalism, portrait studios, collecting, applications of photography to the fine arts, and the emergence of photography criticism and history as distinct fields. Yet despite Jews having played such remarkable roles, far out of proportion to their number and in all facets of photography, little attention has been paid to ethnic-religious difference in studies of British photography.

Richly illustrated with both color and black-and-white images, Jews and Photography in Britain is the first-ever historical investigation of this topic, ranging from the mid-nineteenth century to Queen Elizabeth’s controversial photo shoot with Annie Leibovitz in 2007. Michael Berkowitz explores subjects such as the attempts of H. W. Barnett to unsettle portrait conventions, the spectacular photo editing of Stefan Lorant, the influence of Erich Salomon on Fleet Street, the inception of the “Gernsheim Corpus” (a seminal resource for art historical research) conceived by Walter and Gertrud Gernsheim, the innovative photography practices at London’s Barburg Institute under Fritz H. Brinell, and the pioneering efforts at collecting and publishing about photography as history and art by Helmut and Alison Gernsheim.
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BY JOHN RODDEN

Between Self and Society explores the psychological drama that galvanizes six major British novels written between the eighteenth and twentieth centuries. The book challenges an influential misconception that has for too long hindered appreciation of the psychological novel. Rodden argues that there should be no simplifying antithesis between psychological, “inner” conflicts (within the mind or “soul”) and institutional, “outer” conflicts (within family, class, community). Instead, it is the overarching, dramatic—yet often tortuous—relations between self and society that demand our attention. Rodden presents fresh interpretations of an eclectic group of prose fiction classics, including Tobias Smollett’s The Adventures of Roderick Random, William Godwin’s Caleb Williams, Thomas Hardy’s The Mayor of Casterbridge, Ford Madox Ford’s The Good Soldier, Wyndham Lewis’s Tarr, and D. H. Lawrence’s Women in Love.

Far from being merely admirable experiments, let alone daring though interesting failures, these fictions are shown to possess aesthetic unity, stylistic consistency, and psychic force. Between Self and Society thus compels our careful reconsideration of novels that represent major artistic achievements, yet have been either unjustly neglected or appreciated in limiting ways that do injustice to their psychological aspects.

IT STARTS WITH TROUBLE
William Goyen and the Life of Writing

BY CLARK DAVIS

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.
The University of Texas Press is pleased to announce that the following titles, which were published in hardcover in the spring of 2014, are now available in paperback and as e-books.

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This novel and timely study explores how Mexican Americans and Mexican immigrants develop their racial ideologies and identifications and how they choose to present them to others.

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EDITED BY VLADIMIR KULIĆ, TIMOTHY PARKER, AND MONICA PERNICK
FOREWORD BY FREDERICK STEINER

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Women Comedians and Body Politics
BY LINDA MIZEJEWSKI

Focusing on star writers/performer comedians—Kathy Griffin, Tina Fey, Sarah Silverman, Margaret Cho, Wanda Sykes, and Ellen DeGeneres—Pretty/Funny demonstrates that women’s comedy has become a prime site of feminism in the twenty-first century.

Wicked Cinema
Sex and Religion on Screen
BY DANIEL S. CUTARARA

With close readings of films such as The Last Temptation of Christ, Crimes and Misdemeanors, and Closed Doors, this book investigates cinematic representations of transgressive sexuality within Christianity, Judaism, and Islam to argue that religions’ believers have become the new “Other.”

Islands of Empire
Pop Culture and U.S. Power
BY CAMILLA FOJAS

Examining a broad range of pop culture media—film, television, journalism, advertisements, travel writing, and literature—Fojas explores the United States as an empire and how it has narrated its relationship to its island territories.

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See Other Side For Any Restrictions
Spotlighting more than eighty collections in very diverse fields, this extensively illustrated volume showcases the unparalleled quality and range of the holdings of the University of Texas at Austin.

The Collections
The University of Texas at Austin

EDITED BY ANDRÉE BOBER
BELIEVING THAT A STRONG ACADEMIC ENTERPRISE WELCOMES and thrives upon collections, the University of Texas at Austin has long been one of the world’s distinguished collecting universities. Its holdings, spanning more than 170 million objects, result from research and pedagogical interests that cover a radical range of subjects—archaeology, ethnography, fine and performing arts, rare books and manuscripts, decorative arts, photography, film, music, popular and material culture, regional and political history, natural history, science, and technology.

The Collections: The University of Texas at Austin offers the first sweeping guide to the university’s irreplaceable artifacts. It introduces some eighty discrete collections by outlining their histories, highlighting their strengths, and suggesting their educational functions.

Andrée Bober conceived this survey and organized more than three hundred individuals to lend their expertise. Included in the book is a historical introduction by Lewis Gould that traces the formation of the collections and acknowledges many people whose visions are manifest in these material resources.

Opposite page: Sala del Crucifijo, Simon Vouet (1625), Blanton Museum of Art, the Junior Madison Collection.

ANDRÉE BOBER
CHERRY CHASE, MARYLAND
Bober is the founding director of Landmarks, the public art program of the University of Texas at Austin. Previously she served as deputy and then interim director of the Contemporary Arts Center in Cincinnati. Her publications include Landmarks, The University of Texas at Austin and Susan Unterberg: A Retrospective.

Distributed for the University of Texas at Austin College of Fine Arts

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With rare, previously unpublished photographs and iconic images of politicians from the state's founders to Ann Richards, George W. Bush, and Rick Perry, here is the first-ever photographic album of Texas politicians and political campaigns.

DOLPH BRISCOE CENTER FOR AMERICAN HISTORY

Picturing Texas Politics
A Photographic History from Sam Houston to Rick Perry

BY CHUCK BAILEY
WITH HISTORICAL TEXT BY PATRICK COX
INTRODUCTION BY JOHN ANDERSON

CHUCK BAILEY
AUSTIN, TEXAS

A lawyer in private practice, Bailey has also served as assistant general counsel to Texas Governor William P. Clements and chief of staff to Lieutenant Governor Bob Bullock. He is the author of Texas Political Memorabilia: Buttons, Bumper Stickers, and Browsides.

PATRICK COX
WIMBERLEY, TEXAS

Cox is an author and public history consultant who previously served as associate director of the Dolph Briscoe Center for American History at the University of Texas at Austin. His many books include Writing the Story of Texas.

The Republic of Texas was founded in 1836, around the time that photography was being invented. So while there were no photographers at the Alamo or San Jacinto, they arrived soon after to immortalize, on film, Sam Houston, David Burnett, Mirabeau Lamar, and many other founding fathers of the Lone Star State. Over the following nearly two centuries, Texas politics and politicians have provided reliable, often dramatic, and sometimes larger-than-life subjects for photographers capturing in the moment and adding to the historical record.

Picturing Texas Politics presents the first photographic album of Texas politicians and political campaigns ever assembled. Chuck Bailey has searched archives, museums, libraries, and private collections to find photographs that have never been published, as well as iconic images, such as Russell Lee’s pictures of one of Ralph Yarbrough’s campaigns. These photographs are arranged into four chronological sections, each one introduced by historian Patrick Cox, who also provides informative photo captions. The photographs display power and political savvy from the early Republic to Lyndon Johnson and Bob Bullock; unmatched dedication to Texas in the Hobby and Bush families; and the growing influence of women in politics, from Miriam “Ma” Ferguson to Barbara Jordan, Ann Richards, and Kay Bailey Hutchison. With Sam Houston’s Jaguar vest, W. Lee “Pappy” O’Daniel’s hillbilly band, a famous governor with an ostrich, and prominent Texans eating watermelons, shooting guns, and riding horses, this is Texas politics at its liveliest and best.

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In this extensively illustrated field guide, two of the state's most knowledgeable herpetologists present the first complete identification guide to all thirty-one native and established exotic turtle species in Texas, as well as the American Alligator.

Texas Turtles & Crocodilians
A Field Guide

By Troy D. Hibbits and Terry L. Hibbits
Foreword by David Haynes

Troy D. Hibbits
Breckenridge, Texas

Hibbits, a high school science teacher, is a past president and current member of the Texas Herpetological Society.

Terry L. Hibbits
Camp Wood, Texas

Hibbits, a trained biologist, is an Honorary Life Member and past president of the Texas Herpetological Society, as well as its current editor.

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Texas has a large and diverse turtle population, with forms that are found nowhere else (Cagle's Map Turtle and the Texas Map Turtle) and wide-ranging species that barely touch the state, including the Painted Turtles and the Rough-footed Mud Turtle. From the Sabine River to El Paso, and from the Rio Grande to the Panhandle, thirty-one native and established exotic turtle species are definitely known in Texas, along with one crocodilian, the American Alligator.

Texas Turtles & Crocodilians is the first complete identification guide to all the state's turtles and to its single alligator. It offers detailed species accounts, range maps, and excellent color photographs to aid in field identification. The authors, two of the state's most knowledgeable herpetologists, open the book with a broad overview of turtle natural history, conservation biology, observation, and captive maintenance before providing a key to Texas turtles and accounts of the various turtle families and species. Appendices provide brief accounts of species that occurred prehistorically in Texas and non-established exotic species, as well as a table of Texas major watersheds and the turtle diversity in each one. Informational resources on Texas turtles and alligators, a map of Texas counties, a glossary, a bibliography, and indexes of common and scientific names complete the volume.
An essential historical overview of African American theatre organizations in Texas’s five major cities, from antebellum productions to the present, that chronicles the remarkable stories of visionary playwrights, actors, and producers who shaped a vibrant, evolving cultural aesthetic.

Stages of Struggle and Celebration
A Production History of Black Theatre in Texas
BY SANDRA M. MAYO AND ELVIN HOLT

FROM PLANTATION PERFORMANCES TO MINSTREL SHOWS OF THE late nineteenth century, the roots of black theatre in Texas reflect the history of a state where black Texans have continually created powerful cultural emblems that defy the clichés of horses, caste, and bravado. Drawing on troves of archival materials from numerous statewide sources, Stages of Struggle and Celebration captures the important legacies of the dramatic arts in a historical field that has paid most of its attention to black musicians.

Setting the stage, the authors retrace the path of the cakewalk and African-inspired dance as forerunners to formalized productions at theaters in the major metropolitan areas. From Houston’s Ensemble and Encore Theaters to the Jubilee in Fort Worth, gospel stage plays of the Black Academy of Arts and Letters in Dallas, as well as San Antonio’s Hornsby Entertainment Theater Company and Renaissance Guild, concluding with ProArts Collective in Austin, Stages of Struggle and Celebration features founding narratives, descriptions of key players and memorable productions, and enlightening discussions of community reception and the business challenges faced by each theatre. The role of drama departments in historically black colleges in training the companies’ founding members is also explored, as is the role the support of national figures such as Tyler Perry plays in ensuring viability. A canon of Texas playwrights completes the tour. The result is a diverse tribute to the artistic legacies that continue to inspire new generations of producers and audiences.
Tower Books is named in honor of the University of Texas at Austin’s most prominent landmark. Acting as a consultant and publisher, the University of Texas Press partners with colleges, schools, and other divisions of the university to produce institutional histories, commemorative anniversary editions, exhibition catalogues, and similar volumes under the Tower Books imprint.
Harry Ransom Center

Windows on the West
The Art of Frank Reaugh

EDITED BY PETER F. MEARS

With more than one hundred artworks from public and private collections, this catalogue of an exhibition at the Harry Ransom Center at the University of Texas at Austin surveys the work of one of the Southwest’s earliest and most distinguished artists.

Artist, educator, inventor, and naturalist, Charles Franklin Reaugh (1860–1945), pronounced “Ray,” is one of the Southwest’s earliest and most distinguished artists. Working in the vein of American Impressionism, Reaugh devoted his career to visually documenting the immense unsettled regions of the Southwest before the turn of the twentieth century. Drawing on more than one hundred artworks from the Harry Ransom Center’s Frank Reaugh collection, as well as public and private collections across the state, the book examines Reaugh’s mastery of the pastel medium and his sophisticated yet direct approach to landscape painting, particularly the challenges of painting outdoors.

Born in Illinois, Reaugh arrived in Texas by covered wagon in 1876 at the age of fifteen and, by the early 1890s, was sketching scenes while riding with cattlemen during the height of Texas’s historic roundups. The shimmering opalescent color of the vast southwestern plains became a
lifelong subject of study for Reaugh, as did the native longhorn, the main protagonist in his visual narrative of the West. A restless and intrepid traveler, Reaugh took sketch trips with students to some of Texas's most spectacular and remote locations almost annually for over fifty years, producing hundreds of colorful and mesmerizing pastel studies.

Seven contributors knowledgeable in the field of early Texas art and art of the American Southwest discuss Reaugh's life and long career in this beautifully illustrated book. Their essays offer new insights into this fascinating and resourceful man who is often called the “Dean of Texas Artists.”

Distributed for the Harry Ransom Center, University of Texas at Austin. This book is a companion publication to the Ransom Center’s exhibition Frank Reaugh: Landscapes of Texas and the American West (August 4–November 29, 2015).

CLOCKWISE FROM LEFT: Driving the Herd (1904), Dallas Museum of Art; Portrait of Frank Reaugh, 1890s, unidentified photographer, the Bryan Museum, Galveston, Texas; Autumn Twilight (Dust of Krakatau) (1883), Harry Ransom Center

PETER F. MEARNS
AUSTIN, TEXAS

Mears is Curator of Art at the Harry Ransom Center, the University of Texas at Austin, where he manages, along with a collection of notable works by pioneering Texas artists, a collection of artworks by artists who write and writers who paint and sculpt. Mears has curated exhibition surveys of the Ransom Center’s prints and drawings collection and the centennial exhibition Miguel Covarrubias: A Certain Clairvoyance, a historical overview of the artist’s celebrity caricatures, illustrations, and books.
Destiny of Democracy is a companion volume to the historic 2014 summit hosted by the LBJ Presidential Library and attended by four presidents to commemorate the fiftieth anniversary of the landmark Civil Rights Act.

LBJ Presidential Library and Dolph Briscoe Center for American History

Destiny of Democracy
The Civil Rights Summit at the LBJ Presidential Library

By Mark K. Updegrove
Foreword by John Lewis

President Lyndon B. Johnson played a monumental role in America’s quest for civil rights. The legacy of those efforts reached a crescendo from April 8 through 10, 2014, as the LBJ Presidential Library hosted a historic Civil Rights Summit to mark the fiftieth anniversary of the Civil Rights Act. A host of luminaries—including President Barack Obama, the first African American to hold the nation’s highest office, and former presidents George W. Bush, Bill Clinton, and Jimmy Carter—came to the LBJ Library to recognize the progress made in the country’s long, often troubled, journey toward civil rights.

“We are not caretakers of the past,” LBJ said as president, “but are charged with the construction of tomorrow.” Accordingly, he wanted his presidential library to be a “springboard to the future,” a place that would be not only a repository of things past, but a forum to explore the issues of our day. In that spirit, Destiny of Democracy reflects on Johnson’s legacy of civil rights and commemorates the historic summit. Heroes of the civil rights movement shared the summit’s spotlight with those who are making a difference today. The three former presidents and President Obama also weighed in, each praising the courage and conviction manifested by Johnson in carrying out his civil rights agenda, but also warning that while the laws he brought to bear are in place, there is still work to be done.
Signature Course Stories
Transforming Undergraduate Learning

EDITED BY LORI HOLLERAN STEIKER
Foreword by Bill Powers

This compendium of student and faculty essays, augmented with the history and details of the Signature Course program, paints a colorful picture of the Signature Courses that have transformed the undergraduate core curriculum at the University of Texas at Austin. These groundbreaking courses embrace the mission of connecting every first-year student at one of the nation's best research universities with distinguished faculty members utilizing innovative teaching techniques in unique learning environments. The professors' areas of expertise and passion are the vehicle for this rigorous intellectual experience, in which students develop a common set of important college-level skills in research, writing, information literacy, communication, and discussion through an approach that is interdisciplinary, collaborative, experiential, and contemporary. Ultimately, the courses teach effective and critical thinking that transforms young participants into adults ready for their academic experiences, their disciplines, their careers, and their contributions in the world.

Thermo 101
Introduction to Engineering Thermodynamics

BY MICHAEL E. WEBBER

Thermodynamics is the fundamental engineering discipline whose underlying principles can be used for solving problems related to energy and the environment. Essentially, thermodynamics establishes the laws of energy sciences and defines the properties that describe the matter all around us.

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Michael E. Webber
Austin, Texas

Webber is professor of Mechanical Engineering and Energy Systems at the University of Texas at Austin. He previously created the course app Energy 101: Energy Technology and Policy based on his massive open online course, Energy Technology and Policy.

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EDITOR:
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Asian Music, the Journal of the Society for Asian Music, is the leading journal devoted to ethnomusicology in Asian music, publishing all aspects of the performing arts of Asia and their cultural context.

Volume 46, Number 2
Summer / Fall 2015

Peter Massell
Khedrani Khatru: An Intermediate Song Genre of North India

Michael W. Harris
A Secret Path of Grief: Pomio Hmong’s Music for Sandok the Bailiff (1944)

Nancy L. Cooper
Retracing Race: Chinese Immigrants in the Imperial Chinese box of the Philippines

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Standardizing and Exercising the Main Vowel: The Tourist Case and Identity Politics in the Music and Dance of the Indigenous Mang Meri of Malaysia

Cinema Journal

EDITOR:
WILL BROOKER
Kingston University, UK

Cinema Journal is a quarterly journal sponsored by the Society for Cinema and Media Studies. A professional organization of film and media scholars.

Volume 54, Number 4
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Karen Beke	
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Gayle Bryceson
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Yi Wei Chew
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Information & Culture

EDITOR: WILLIAM F. ASPRAY, JR.
University of Texas at Austin

Information & Culture, formerly Libraries & the Cultural Record, publishes high-quality historical studies of topics that fall under information studies as it is practiced by the interdisciplinary information schools. New topics include the intellectual history of the concept of information, the historical development of information as an aspect of societies, the history of information work and information workers across society, and the history of information seeking behavior in everyday life, both within and beyond traditional information institutions such as libraries and museums.

Volume 50, Number 3
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Serving Sex: Playing with Prostitution in the Brasseris & Femmes de Late Nineteenth-Century Paris

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Marina Bluvshtein, Melody Kreuzig, and Victor Massaglia
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Richard E. Cloore
Adlerian Counseling in a Virtual World: Some Implications of Internet Practice for the Development of Gemeinschaftsgefühl
Latin American Music Review
EDITOR: ROBIN MOORE
University of Texas at Austin

Latin American Music Review explores the historical, ethnographic, and socio-cultural dimensions of Latin American music in Latin American social groups, including the Puerto Rican, Mexican, Cuban, and Portuguese populations in the United States.

Volume 36, Number 1
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Bérrera y subjetividad en la
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Hermann Hude
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Unas conversaciones con el
compositor Paul Deimme

Luis Pedroza
Of Orchestras, Myths, and
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Practice: The Orquesta Sinfónica
de Venezuela in the (Collateral)
History of El Sistema

Studies in Latin American Popular Culture
EDITOR: MELISSA A. FITCH
The University of Arizona

Studis in Latin American Popular Culture, an annual interdisciplinary journal, publishes articles, review essays, and interviews on diverse aspects of popular culture in Latin America. Since its inception in 1982, the journal has defined popular culture broadly as "some aspect of culture which is accepted by or consumed by significant numbers of people." This definition has had one caveat: it does not normally include what is frequently called folk culture or folklore.

Volume 33, 2015

Santos González
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EDITOR-IN-CHIEF: KURT HEINZELMAN
University of Texas at Austin

Texas Studies in Literature and Language is an established journal of literary criticism publishing substantial essays reflecting a variety of critical approaches and covering all periods of literary history.

Volume 57, Number 2
Summer 2015

Daniel Hannah
"lyrical, unmeasured, unorthodoxly
unmanageable": Attending
to Henry James's Music

Aaron Shurkin
Spacetime, Theory, and Modern
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The Velvet Light Trap is edited at the University of Wisconsin at Madison and the University of Texas at Austin, with the support of media scholars at those institutions and throughout the country.

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Spring 2015

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Journal of Latin American Geography

EDITOR: CHRISTOPHER GAFFNEY
Universität Zürich
Distributed by the University of Texas Press

The Journal of Latin American Geography is a publication of the Conference of Latin Americanist Geographers. This triennial publishes a collection of articles representing the wide-ranging interests of geographers who research and write on Latin American topics.

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