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.
Ojos (Tyler County, 2014) from Keith Carter: 50 Years by Keith Carter
With images ranging from street photography in Harlem to a commemoration of the 1963 Birmingham church bombing, this volume offers a forty-year career retrospective of the award-winning photographer Dawoud Bey.

Dawoud Bey
Seeing Deeply

Recipient of a 2017 MacArthur Foundation “genius grant,” Dawoud Bey has created a body of photography that masterfully portrays the contemporary American experience on its own terms and in all of its diversity.

Dawoud Bey: Seeing Deeply offers a forty-year retrospective of the celebrated photographer’s work, from his early street photography in Harlem to his current images of Harlem gentrification. Photographs from all of Bey’s major projects are presented in chronological sequence, allowing viewers to see how the collective body of portraits and recent landscapes create an unparalleled historical representation of various communities in the United States. Leading curators, critics, and scholars—Sarah Lewis, Deborah Willis, David Travis, Hilton Als, Jacqueline Terrassa, Rebecca Walker, Maurice Berger, and Leigh Raiford—introduce each series of images.

Revealing Bey as the natural heir of such renowned photographers as Roy DeCarava, Walker Evans, Gordon Parks, and James Van Der Zee, Dawoud Bey: Seeing Deeply demonstrates how one man’s search for community can produce a stunning portrait of our common humanity.

“This is a magnificent achievement. Dawoud Bey is a modern master.”
—Henry Louis Gates, Jr.

Alphonse Fletcher University Professor and Director of the Hutchins Center for African and African American Research at Harvard University

Dawoud Bey
Chicago, Illinois

Dawoud Bey’s work is held by major collections, including the Art Institute of Chicago, the Philadelphia Museum of Art, the High Museum of Art, the Metropolitan Museum of Art, the Museum of Modern Art, the National Portrait Gallery, the San Francisco Museum of Modern Art, the Guggenheim Museum, the Studio Museum in Harlem, the National Gallery of Art, and the Whitney Museum of American Art. In addition to the MacArthur fellowship, Bey’s honors include the United States Artists Guggenheim Fellowship, 2015; the Guggenheim Fellowship in Photography, 2002; and the National Endowment for the Arts Fellowship, 1991. He is Professor of Art and a former Distinguished College Artist at Columbia College Chicago.

RELEASE DATE | SEPTEMBER
11 x 12 inches, 400 pages, 129 color and 136 b&w photos
ISBN 978-1-4773-1719-8
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hardcover
“Dawoud Bey: Seeing Deeply is a timeless masterpiece for the ages. With its sincerity, concern, and attention to communities and lives lost, displaced, or erased, it is a documentary record for US history. I’ve never seen a book of this depth and magnitude about the intentions and thoughts of an artist’s own life and work.”

—LATOYA RUBY FRAZIER

“This book is a gold mine… a gift of a well-measured life. Throughout these pages, Bey graciously allows us to walk through his mind as he tussles with one of the great questions in photography: how best to describe a people at a particular historical moment? As both participant and observer, he delivers the answers!”

—CARRIE MAE WEEMS

“In Bey’s penetrating pictures, he seeks and struggles to discover the life force that unites us all in the impossible search for a common humanity. His precise, tenderly seen subjects are subjects we have always known, but have not; should have known, but did not; but now, must know. In their quietude, grace, and virtue they have an urgency for our time, positing an ethics of seeing and being.”

—ADAM D. WEINBERG
Alice Pratt Brown Director of the Whitney Museum of American Art

Girls, Ornaments, and Vacant Lot, Harlem, NY, 2016

Elizabeth, Chicago, IL, 2009

Topla, Kelvin and Erin, Chicago, IL, 1996

Mathis Menefee and Cassandra Griffin, Birmingham, AL, 2012
The revolutionary culture critic delivers an edgy, exhilarating tribute to her beloved Chicago, recalling the gritty clubs and ramshackle neighborhoods where she found her voice a decade ago.

**Night Moves**

*BY JESSICA HOPPER*

In a career spanning more than twenty years, Jessica Hopper has earned acclaim as a provocative, fearless writer on topics ranging from the male myopia of emo music to R. Kelly’s sordid past. Now the feminist critic takes us behind the page, transporting us to a chapter of her own life when she thrived in Chicago’s DIY underground.

Written as a series of taut, mesmerizing, often hilarious scenes, *Night Moves* captures the fierce friendships and small moments that form us all. Drawing on her personal journals, Hopper chronicles her time as a DJ, living in decrepit punk houses, biking to bad loft parties with her friends, exploring Chicago deep into the night. And, along the way, she creates an homage to vibrant corners of the city that have been muted by sleek development. A book birthed in the amber glow of Chicago streetlamps, *Night Moves* is about a unique sliver of time—how a raw, rebellious writer found her voice.

“Jessica Hopper’s *Night Moves* reads like a diary—immediate and urgent. Hopper and her friends prowl the streets of Chicago on bicycles, always moving, surrounded by both the city and a cocoon of occupied affection. It’s full of music and pets and friendship and made me feel as if the heating bills in Chicago would be worth it, if one could have this sort of busy, free life. The book exists in that space between fact and fiction, between novel and memoir—but I knew right away that every word was true.”

—EMMA STRAUB

*best-selling author of Modern Lovers*

**From the book**

**March 31, 2004**

**BANGING LIKE G. GORDON LIDDY**

JR spent his thirtieth birthday with me this week, despite the fact that he works SEVEN DAYS A WEEK (you wanna see shitty job market, whiny freelancer? Come to Chicago and see all the best writers I know re-stocking hangers in the Juniors Department at H&M, tooth-and-nailing for a way out—no shit) and currently spends his evenings reading *Moby Dick*. He hung out, let me steal his cigarettes and gossip about my dumb life, and said, “You know, when NASA wants to send something to Mars, they have to shoot it around the moon. Right now, you’re sling-shotting around the moon.” And then took a drag of his Marb lite and flipped to ESPN2 for highlights.

**May 05, 2005**

**BACK TO THE BOOGIE**

I could write about Los Angeles. I could tell you about the desert at night. I could tell you what it is like to hang out with people whom you thought for years you would see next at their funeral. But it’s a story for another time. I have been back in the Chi-Boogie since 1 a.m. Wednesday, and I have already taken a vow not to leave the Central Time Zone again for weeks, in trembling ode to—or rather, out of commitment to—Chicago and the Midwestern states, so sturdy and dirty and loving you back. The big lilac bushes in front of the house are blooming, almost obscuring all the supermarket circulars and take-out menus and metallic chip bags stuck in their branchy bottoms. The yard is a fantasia of schoolkid trash and perennials and weeds, with four shitty, rusted-up, and basketed Schwinns chained to the stoop as sentries.

I love Chicago as is, burnished perfect from years of disrepair. It makes me want to press my face to the rails of Chicago streetlamps, arms held wide open to invite you in. *Night Moves* is a book teeming with generosity. It gives and gives and asks only for an eager imagination in return.”

—LIZZY GOODMAN

*author of Meet Me in the Bathroom: Rebirth and Rock and Roll in New York City 2001–2011*

**“A vivid collection of snapshots. Hopper takes us along on every steamy summer bike ride, to every jukebox and rock show and dive bar in her wild, sweet young life.”**

**“In Night Moves, Jessica Hopper opens the window to a past that might have been my past, or your past, or the past of someone you know. It is a book of poems, it is a memoir, it is a living journal, all at once. This is the best writing—personal, but with two arms held wide open to invite you in. *Night Moves* is a book teeming with generosity. It gives and gives and asks only for an eager imagination in return.”**

—HANIF ABDURRAOOF

*author of They Can’t Kill Us Until They Kill Us*

**“Beautiful, impressionistic dispatches from a Chicago that no longer exists... Hopper is a significant American cultural voice.”**

—BOB MEHR

*author of the New York Times bestseller Trouble Boys: The True Story of the Replacements*
The legendary musician Rosanne Cash joins acclaimed artist Dan Rizzie to create fifty pairings of lyrics and images that speak to the experiences of love and loss, fear and faith, and the everyday hope that propels our lives.

Bird on a Blade

BY ROSANNE CASH AND DAN RIZZIE

With an iconic sound that transcends country, pop, rock, and blues, Rosanne Cash’s voice and vision have captured American life for generations of fans. Over the same time span, internationally acclaimed artist Dan Rizzie has wowed collectors with his evocative paintings, prints, and collages. Now, in a book that is as unique as their artistry, Cash and her longtime friend Rizzie have teamed up to create an extraordinary hybrid. Blending images created by Rizzie with strands of lyrics from a variety of Cash’s songs (including new material from her latest album, She Remembers Everything, as well as her beloved classics), Bird on a Blade is a mosaic designed to inspire the imagination and soothe the heart.

Oscillating between periods of growth and times of darkness, Bird on a Blade reflects on life’s mysteries. Powerful lines from songs such as “God Is in the Roses” from the 2006 album Black Cadillac evoke themes of mourning, alongside meditations on solitude. By turns, a verse of “Fire of the Newly Alive” from the 1993 album The Wheel celebrates passion and renewal. Working together, Cash and Rizzie selected some of his most vibrant paintings, collages, and drawings to complement the words, using geometric patterns, ornaments, and lush glimpses of nature, including Rizzie’s signature bird imagery.

The work of a harmonious duet, the fifty pairings in Cash and Rizzie’s Bird on a Blade exude inspiration from cover to cover.

| Rosanne Cash
New York City

Inducted into the Nashville Songwriters’ Hall of Fame in 2015, Cash has released fifteen albums in her forty-year career, earning four Grammy Awards. Her essays have appeared in the New York Times, Rolling Stone, and other publications, and her memoir, Composed, was a bestseller.

| Dan Rizzie
Sag Harbor, New York

Rizzie’s work has been featured in numerous exhibitions and is held in more than forty collections, including MOMA, the Metropolitan Museum of Art, and the Parrish Art Museum.

| Brad and Michele Moore
Roots Music Series

Release Date | October

7 x 9 inches, 116 pages, 50 illustrations
ISBN 978-1-4773-1821-8
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hardcover
there was a time we looked so fine
behind a burning wall
of larceny and tenderness
we had to have it all
In this enthralling, empowering “mixtape” memoir, a visionary feminist scholar retraces her personal journey while reflecting on the painful legacies and exhilarating liberations that permeate Beyoncé’s game-changing Lemonade album.

From the book

In the last seven years I’ve pushed myself out of my comfort zone in ways I never imagined: out of my relationship comfort zone by getting married, out of my geographic comfort zone by moving to Texas, out of my professional comfort zone by teaching and writing as a Beyoncé femme-inist. So here’s my invitation to you as you read this: step out of your comfort zone, too. Experiment with a way to remix your tried-and-true readerly practices. Sing the lyrics as you read them, try on a new shade of lipstick that matches the text (especially you, gentlemen), call your mother to ask a question about your grandparents, look up a reference that makes no sense to you, put aside your judgment about what counts as “serious,” start a new hashtag, take this book to a protest, let your lover give you a foot rub while you thumb chapter three. Why not? For the space of these pages, enter into the world of a Texas Bama femme: someone who lives between very real places in the South and the boundless territory of the black feminist imagination, someone who performs her womanness very diligently and very irreverently, someone whose life is nothing like Beyoncé’s and everything like her complicated fantasy of blackness, womanness, and desire.
This biography by the New York Times best-selling author of Mockingbird: A Portrait of Harper Lee traces the life of National Book Award–winning novelist John Williams, author of the cult classic novel Stoner

The Man Who Wrote the Perfect Novel

John Williams, Stoner, and the Writing Life

BY CHARLES J. SHIELDS

Charles J. Shields
Charlottesville, Virginia


release date | October
5½ × 8 1/2 inches, 320 pages, 16 illustrations
hardcover, $29.95
e-book, $25.95

When Stoner was published in 1965, the novel sold only a couple of thousand copies before disappearing with hardly a trace. Yet John Williams’s quietly powerful tale of a Midwestern college professor, William Stoner, whose life becomes a parable of solitude and anguish eventually found an admiring audience in America and especially in Europe. The New York Times called Stoner “a perfect novel,” and a host of writers and critics, including Colum McCann, Julian Barnes, Bret Easton Ellis, Ian McEwan, Emma Straub, Ruth Rendell, C. P. Snow, and Irving Howe, praised its artistry. The New Yorker deemed it “a masterly portrait of a truly virtuous and dedicated man.”

The Man Who Wrote the Perfect Novel traces the life of Stoner’s author, John Williams. Acclaimed biographer Charles J. Shields follows the whole arc of Williams’s life, which in many ways paralleled that of his titular character, from their shared working-class backgrounds to their undistinguished careers in the halls of academia. Shields masterfully recounts Williams’s development as an author, whose other works include the novels Butcher’s Crossing and Augustus (for the latter, Williams shared the 1972 National Book Award). Shields also reveals the astonishing afterlife of Stoner, which garnered new fans with each American reissue, and then became a bestseller all over Europe after Dutch publisher Lebowski brought out a translation in 2013. Since then, Stoner has been published in twenty-one countries and has sold over a million copies.

“The Man Who Wrote the Perfect Novel is an expert uncovering of an American master who deserves the larger audience this biography will help give him. With his characteristic insight into the ligatures between life and art, and in his own enviable prose, Shields brings Williams into full-color relief. This is a major accomplishment by a major biographer, a gift for which Williams’s admirers will be most grateful.”

—William Giraldi
author of Hold the Dark and The Hero’s Body

“A masterful depiction of the generation of burnt-out alcoholic American writers who survived WWII. Shields comes about as close as humanly possible to recreating the crucible of chance, devotion, genius, and circumstance that produced ‘the greatest novel you have never read.’ His brisk, fluent biography will change this.”

—J. Michael Lennon
author of Norman Mailer: A Double Life
Leaving the Gay Place
Billy Lee Brammer and the Great Society

By Tracy Daugherty

Tracy Daugherty has written acclaimed biographies of Joan Didion, Joseph Heller, and Donald Barthelme. His stories and essays have appeared in the New Yorker, Vanity Fair, the Paris Review online, and McSweeney’s. He is Distinguished Professor of English and Creative Writing, Emeritus at Oregon State University.

Acclaimed by critics as a second F. Scott Fitzgerald, Billy Lee Brammer was once one of the most engaging young novelists in America. “Brammer’s is a new and major talent, big in scope, big in its promise of even better things to come,” wrote A. C. Spectorsky, a former staffer at the New Yorker. When he published his first and only novel, The Gay Place, in 1961, literary luminaries such as David Halberstam, Willie Morris, and Gore Vidal hailed his debut. Morris deemed it “the best novel about American politics in our time.” Halberstam called it “a classic . . . [a] stunning, original, intensely human novel inspired by Lyndon Johnson . . . . It will be read a hundred years from now.” More recently, James Fallows, Gary Fisketjon, and Christopher Lehmann have affirmed The Gay Place’s continuing relevance, with Lehmann asserting that it is “the one truly great modern American political novel.”

Leaving the Gay Place tells a sweeping story of American popular culture and politics through the life and work of a writer who tragically exemplifies the highs and lows of the country at mid-century. Tracy Daugherty follows Brammer from the halls of power in Washington, DC, where he worked for Senate majority leader Johnson, to rock-and-roll venues where he tripped out with Janis Joplin, and ultimately to back alleys of self-indulgence and self-destruction. Constantly driven to experiment with new ways of being and creating—often fueled by psychedelics—Brammer became a cult figure for an America on the cusp of monumental change, as the counterculture percolated through the Eisenhower years and burst out in the sixties. In Daugherty’s masterful recounting, Brammer’s story is a quintessential American story, and Billy Lee is our wayward American son.

Praise for Tracy Daugherty’s
The Last Love Song: A Biography of Joan Didion

“It is rare to find a biographer so temperamentally, intellectually, and even stylistically matched with his subject as Tracy Daugherty, author of well-received biographies of Donald Barthelme and Joseph Heller, is matched with Joan Didion. . . . We feel that we are reading about Didion in precisely Didion’s terms . . . It is warmly generous, laced with the ironic humor Didion and Dunne famously cultivated.”

“Tracy Daugherty gives us a meticulously researched biography of Didion that functions as both an exploration of late 20th-century American cultural values, as well as an incredible insight into the life of an extremely talented woman of letters.”

—Joyce Carol Oates
New York Review of Books

Of related interest

The Gay Place
By Billy Lee Brammer
ISBN 978-0-292-70831-0
$24.95
Paperback
Not for sale in the British Commonwealth except Canada
Showcasing a century of iconic movie posters by the medium’s top designers, this lavishly illustrated book charts the international history of the poster and how it has lured audiences to cinemas across the globe.

Selling the Movie
The Art of the Film Poster

BY IAN HAYDN SMITH

As long as there have been movies, there have been posters selling films to audiences. Posters came into existence just decades before the inception of film, and as movies became a universal medium of entertainment, posters likewise became a ubiquitous form of advertising. At first, movie posters suggested a film’s theme, from adventure and romance to thrills and spine-tingling horror. Then, with the ascendancy of the film star, posters began to sell icons and lifestyles, nowhere more so than in Hollywood. But every country producing films used posters to sell their product.

_Selling the Movie: The Art of the Film Poster_ charts the history of the movie poster from both a creative and a commercial perspective. It includes sections focusing on poster artists, the development of styles, the influence of politics and ideology, and how commerce played a role in the film poster’s development. The book is richly illustrated with poster art from many countries and all eras of filmmaking.

From creating the brand of Charlie Chaplin’s tramp and marketing the elusive mystique of Greta Garbo, to the history of the blockbuster, the changing nature of graphic design by the decade, and the role of the poster in the digital age, _Selling the Movie_ is an entertaining and enthralling journey through cinema, art, and the business of attracting audiences to the box office.
IAN HAYDN SMITH
London, England

Film, journalist, critic, and writer Smith is the update editor of 1001 Movies You Must See Before You Die and the editor of BFI Filmmakers Magazine and Curzon Magazine.

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11 1/2 x 9 1/4 inches, 288 pages, 482 color and 27 black-and-white images
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hardcover
For sale only in the USA, Canada, and Mexico
The Enlightened Army

BY DAVID TOSCANA
Translated by David William Foster

Ignacio Matus is a public school history teacher in Monterrey, Mexico, who gets fired because of his patriotic rantings about Mexico’s repeated humiliations by the United States. Not only did Mexico’s northern neighbor steal a large swath of the country in the Mexican-American War, according to Matus, it also denied him Olympic glory. Excluded from the 1924 Olympics, Matus ran his own parallel marathon and beat the time of the American who officially won the bronze medal. After spending decades attempting to vindicate his supposed triumph and claim the medal, an even bigger vindication beckons Matus—he will reconquer Texas for Mexico! Recruiting an army of intellectually disabled children (“los iluminados,” the enlightened ones), Matus sets off on a quest as worthy of Don Quixote as it is doomed.

David Toscana is one of Latin America’s leading contemporary writers, and his books have won several prestigious awards, including the Casa de las Américas Prize for The Enlightened Army. The novel’s treatment of the troubled relations between Mexico and the United States makes it highly topical at a time when immigration and border walls capture headlines, while its lyrical writing and humorous take on the absurdities of everyday life offer timeless pleasures.

Announcing a new publishing initiative

Latin American Literature in Translation

The University of Texas Press is pleased to announce a new initiative to publish translations of contemporary Latin American literary fiction. The ambition of the series is to explore the realities of life in North, Central, and South America through novels that reveal the hopes and struggles of the peoples in these countries in recent decades. We present to the world, in the English language, some of the finest literary talent from our Latin American neighbors.

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Apocalypse Animals
BY GLORIA SUSANA ESQUIVEL (Colombia)

With nods to Miguel de Cervantes and Marcel Schwob, this award-winning novel by one of Latin America’s leading contemporary writers presents an allegorical noir history of Mexico’s vision of the United States.

LATIN AMERICAN LITERATURE IN TRANSLATION

Forthcoming:

The Wind Traveler
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BY GLORIA SUSANA ESQUIVEL (Colombia)
Recipes for Survival

By Maria Thereza Alves

Foreword by Michael Taussig

In 1983, when acclaimed Brazilian artist Maria Thereza Alves was an art student at Cooper Union in the United States, she returned to her native country to document the backlands of Brazil, where her family is from. Working with the local people in a collaborative process that has become the hallmark of her mature work, Alves photographed their daily lives and interviewed them to gather the facts that they wanted the world to know about them. Unlike documentation created by outsiders, which tends to objectify Brazil’s indigenous and rural people, Alves’s work presents her subjects as active agents who are critically engaged with history.

Recipes for Survival opens with evocative, caption-less black-and-white photographs, most of them portraits that compel viewers to acknowledge the humanity of people without reducing them to types or labels. Following the images are texts in which the villagers matter-of-factly describe the grinding poverty and despair that is their everyday life—incessant labor for paltry wages, relations between men and women that often devolve into abuse, and the hopelessness of being always at the mercy of uncontrollable outside forces, from crop-destroying weather to exploitative employers and government officials. Though not overtly political, the book powerfully reveals how the Brazilian state shapes the lives of its most vulnerable citizens. Giving a voice to those who have been silenced, Recipes for Survival is, in Alves’s words, “about we who are the non-history of Brazil.”
“Was there ever a book like this that says so much about the world in so few words? It is almost frightening, this shock treatment. . . . Dostoyevsky comes to mind—the grain and the pathos—as does Primo Levi’s account of Auschwitz; James Agee and Walker Evans’s classic, Let Us Now Praise Famous Men; and John Berger’s work with photographer Jean Mohr. . . . But above all, it is the integrity created by the flicker of life in the almighty darkness where art and documentary coalesce. For it is breathtaking, the way this book works . . .”

—MICHAEL TAUSIG from the foreword

“These photographs are extraordinary. They trace a direct connection with Alves’s subjects that is rare and impossible to fake. This is very different from a lot of documentary work being done today, and I think it will be a revelation to many.”

—DAVID LEVI STRAUSS
School of Visual Arts, author of From Head to Hand: Art and the Manual

“This is a very powerful and beautiful depiction of life under the weight of poverty and histories of slavery, colonialism, and exploitation capitalism in Brazil. It is profoundly moving.”

—KATHLEEN STEWART
University of Texas at Austin, author of Ordinary Affects
Frida Kahlo
An Illustrated Life

BY MARÍA HESSE
Translated by Achy Obejas

One of the most important artists of the twentieth century and an icon of courageous womanhood, Frida Kahlo lives on in the public imagination, where her popularity shows no signs of waning. She is renowned for both her paintings and her personal story, which were equally filled with pain and anguish, celebration and life. Thousands of words, including her own, have been written about Kahlo, but only one previous biography has recorded her fascinating, difficult life. *Frida Kahlo* by María Hesse offers a highly unique way of getting to know the artist by presenting her life in graphic novel form, with striking illustrations that reimagine many of Kahlo’s famous paintings.

Originally published in Spanish in 2016, *Frida Kahlo* has already found an enthusiastic audience in the Spanish-speaking world, with some 20,000 copies sold in just a few months. This translation introduces English-language readers to Kahlo’s life, from her childhood and the traumatic accident that would change her life and her artwork to her complicated love for Diego Rivera and the fierce determination that drove her to become a major artist in her own right. María Hesse tells the story in a first-person narrative, which captures both the depths of Frida’s suffering and her passion for art and life.

Now available in English, this internationally acclaimed graphic novel biography of iconic artist Frida Kahlo recounts her life’s journey in a first-person story illustrated with striking reimaginings of her famous paintings.
María Hesse
Spain
Hesse is an illustrator and graphic designer. She is the author of Olé Sevilla!, and her work has also appeared in an illustrated Spanish edition of Jane Austen’s Pride and Prejudice.

Achy Obejas
Oakland, California
Obejas edited and translated the anthology Havana Noir and has since translated Junot Díaz, Rita Indiana, Wendy Guerra, and many others. She currently serves as the director of the MFA in Translation Program at Mills College.
This extensively illustrated, bilingual English-Portuguese volume traces the physical development of Brazil’s largest city and presents a blueprint for transforming its aging industrial areas into mixed-use affordable housing districts.

São Paulo
A Graphic Biography

BY FELIPE CORREA

While the history of São Paulo dates back more than 450 years, most of its growth took place after World War II as the city’s major economic engine shifted from agriculture to industry. Today, as São Paulo evolves into a service economy hub, Felipe Correa argues, the city must carefully examine how to better integrate its extensive inner city post-industrial land into contemporary urban uses. In São Paulo: A Graphic Biography, Correa presents a comprehensive portrait of Brazil’s largest city, narrating its fast-paced growth through archival material, photography, original drawings, and text. Additional essays from scholars in fields such as landscape architecture, ecology, governance, and public health offer a series of interdisciplinary perspectives on the city’s history and development.

Beyond presenting the first history of Paulista urban form and carefully detailing the formative processes that gave shape to this manufacturing capital, São Paulo shows how the city can transform its post-industrial lands into a series of inner city mixed-use affordable housing districts. By reorienting how we think about these spaces, the volume offers a compelling vision of a much-needed urban restructuring that can help alleviate the extreme socioeconomic divide between city center and periphery. This twenty-first century urban blueprint thus constitutes an impressive work of research and presents a unique perspective on how cities can imagine their future.

Felipe Correa
New York City and Cambridge, Massachusetts

Correa is an associate professor of urban design and Director of the Urban Design Program at the Harvard University Graduate School of Design. An architect and urbanist, he has developed numerous international projects through his practice, Somatic Collaborative. His previous books are Beyond the City: Resource Extraction Urbanism in South America, Mexico City: Between Geometry and Geography, and A Line in the Andes, which won first prize in the Architecture, Landscape, and Urbanism Category at the 2014 Pan American Architecture Biennale.

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Opposite: New construction by decade in relation to diverse economic activities.

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The Charles Bowden Publishing Project

“I never walk the line, I cross it. And I’ve been ignoring borders for most of my life.”

“Don’t write just for money, don’t write anything you don’t believe, don’t listen to others, don’t quit, don’t ever quit.”

“I think it’s part of the obligation if you get into this business to defend the weak and annoy the powerful.”

—CHARLES BOWDEN

The University of Texas Press, in partnership with the Charles Clyde Bowden Literary Trust and the Lannan Foundation, is officially launching The Charles Bowden Publishing Project with the shared goal of preserving and promoting Bowden’s work to the general public and the academy. University of Texas Press will re-release all of Bowden’s major out-of-print works, in both print and digital formats; publish three new essential manuscripts discovered after Bowden’s death; and commission new books about Bowden’s life and work. The complete library should consist of approximately fifteen books.

The Red Caddy
Into the Unknown with Edward Abbey
Foreword by Luis Alberto Urrea
“This belated publication should not only send readers back to Abbey, but also back to Bowden’s work. A memoir about an American original by an American original, a literary journalist who merits more than a regional readership.”

—KIRKUS, STARRED REVIEW

Red Line
Foreword by James Galvin

Desierto
Memories of the Future
Foreword by William deBuys

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The “Unnatural History of America”

The heart of the project will be Bowden’s masterwork, what he called his “Unnatural History of America:” a six-volume connected narrative that will include three unpublished manuscripts (Dakotah, Jericho, and Sonata/Sunrise), singly released in consecutive seasons beginning in Spring 2019, as well as the first three volumes of the sextet, back in print this season.

Blood Orchid
An Unnatural History of America
Foreword by William Langewiesche

Release date | September
5 1/2 x 8 1/2 inches, 296 pages
$17.95 | £13.99 | C$26.95
paperback
$17.95
e-book

Blues for Cannibals
The Notes from Underground
Foreword by Amy Goodman and Denis Moinihan

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Some of the Dead Are Still Breathing
Living in the Future
Foreword by Scott Carrier

Release date | September
5 1/2 x 8 1/2 inches, 248 pages
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The Book of Merlyn

The Conclusion to The Once and Future King

BY T. H. WHITE
Foreword by Gregory Maguire
Prologue by Sylvia Townsend Warner
Illustrations by Trevor Stubley

This magical account of King Arthur’s last night on earth, rediscovered in a collection of T. H. White’s papers at the Harry Ransom Center at the University of Texas at Austin, spent twenty-six weeks on the New York Times bestseller list following its publication in 1977. While preparing for his final, fatal battle with his bastard son, Mordred, Arthur returns to the Animal Council with Merlyn, where the deliberations center on ways to abolish war. More self-revealing than any other of White’s books, Merlyn shows his mind at work as he agonized over whether to join the fight against Nazi Germany while penning the epic that would become The Once and Future King. The Book of Merlyn has been cited as a major influence by such illustrious writers as Kazuo Ishiguro, J. K. Rowling, Helen Macdonald, Neil Gaiman, and Lev Grossman.

Gregory Maguire
From the foreword:

It was well after the publication of my own novel, Wicked, that someone pointed out to me (I think it was my mother) how much I had learned from White’s Arthurian cycle. As soon as she said so, I smacked my forehead with the heel of my hand. Of course. I had emulated White’s temerity in taking a well-known story—in my instance, The Wonderful Wizard of Oz—and I had dared to try to tell it again for a new generation, as if it had never been told before.

“Such a small thing, The Book of Merlyn, to hold so much. Joyful and despairing, heartbreaking, yet full of hope. As wonderful and fearful to read today as it was when I first found it in 1978. And the world has as much need of it today as it did then—more, perhaps. But will the world be ready to listen?” —MERCEDES LACKEY

T. H. WHITE
(1906–1964)

White was an English author best known for his Arthurian novel, The Once and Future King. He is often cited as an important influence on writers such as Michael Moorcock, J. K. Rowling, and Neil Gaiman.

GREGORY MAGUIRE
Concord, Massachusetts

Maguire is the author of Wicked: The Life and Times of the Wicked Witch of the West, Confessions of an Ugly Stepsister, and many other novels for both adults and children. The blockbuster musical, Wicked, based on his first adult novel, is the tenth-longest-running show in Broadway history. An occasional reviewer for the Sunday New York Times Book Review, he has also written and performed material for NPR’s “All Things Considered.” His novels regularly appear on the New York Times bestseller list.

RELEASE DATE | SEPTEMBER
5 ½ x 8 ½ inches, 200 pages, 19 B&W illustrations
ISBN 978-1-4773-1721-1 | $18.95 | $28.50
paperback
e-book
Not for sale in the British Commonwealth, except Canada
Awards-winning television creators and writers discuss the evolution of TV storytelling in these lively conversations from the acclaimed PBS series On Story

On Story—The Golden Ages of Television

By Austin Film Festival
Edited by Maya Perez and Barbara Morgan
Foreword by Noah Hawley

Maya Perez
Austin, Texas

Perez is a writer and producer who coedited the previous volumes of On Story. She produces the television series Austin Film Festival’s On Story, currently in its seventh season on PBS, which won a Lone Star EMMY Award® for Best Arts/Entertainment Program in 2014 and was nominated for an EMMY Award® in 2016.

Barbara Morgan
Austin, Texas

Morgan cofounded the Austin Film Festival in 1993 and has served as the sole executive director since 1999. She developed and produces the TV and radio series Austin Film Festival’s On Story, currently airing on PBS stations nationally as well as on Public Radio International. She also coedited the previous volumes of On Story.

Austin Film Festival (AFF) is the first organization to focus on writers’ creative contributions to film and television. Its annual Film Festival and Conference offers screenings, panels, workshops, and roundtable discussions that help new writers and filmmakers connect with mentors and gain advice and insight from masters, as well as reinvigorate veterans with new ideas. To extend the festival’s reach, AFF produces On Story, a television series currently airing on PBS-affiliated stations and streaming online that presents high-caliber artists talking candidly and provocatively about the art and craft of screenwriting and filmmaking, often using examples from their own work.

On Story—The Golden Ages of Television explores the transformation of television’s narrative content over the past several decades through interviews with some of TV’s best creators and writers, including Garry Shandling (The Larry Sanders Show), Carl Reiner (The Dick Van Dyke Show), Issa Rae (Insecure), Vince Gilligan (Breaking Bad), Greg Daniels (The Office), Paula Pell (Saturday Night Live), Noah Hawley (Fargo), Liz Meriwether (New Girl), David Chase (The Sopranos), Alan Yang (Master of None), Marta Kauffman (Friends), Jenji Kohan (Orange Is the New Black), and many more. Their insights, behind-the-scenes looks at the creative process, production tales, responses to audiences’ reactions, and observations on how both TV narratives and the industry have changed make this book ideal for TV lovers, pop culture fans, students taking screenwriting courses, and filmmakers and writers seeking information and inspiration.

Contents

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Web Series to HBO: Up Close with Issa Rae (2015)
A Conversation with Carl Reiner, Moderated by Barry Josephson (2015)
A Conversation with Marta Kauffman, Moderated by Barbara Morgan (2016)
Up Close with Paula Pell (2016)
Up Close with Alan Yang (2017)

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The X-Files: A Conversation with Chris Carter, Moderated by Damon Lindelof (2012)
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The 10-Hour Movie: A Conversation with Cary Fukunaga and Noah Hawley (2014)
Mad Men: A Conversation with Matthew Weiner, Moderated by Robert Draper (2014)

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On Story—Screenwriters and Their Craft
By Austin Film Festival
Edited by Barbara Morgan and Maya Perez
Foreword by James Franco
ISBN 978-1-4773-1090-8
$19.95 | £14.99 | C$29.95
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On Story—Screenwriters and Filmmakers on Their Iconic Films
By Austin Film Festival
Edited by Barbara Morgan and Maya Perez
Foreword by James Franco
ISBN 978-1-4773-1195-0
$19.95 | £14.99
e-book

Release Date | October 2018
6 x 9 inches, 224 pages

Also available on e-reader and in print
Celebrating a lifetime of exploring humanity’s landscape through an artistic lens, the legendary photographer Keith Carter collects 250 of his most compelling images, ranging from the deeply personal to the universal, accompanied by essays from best-selling novelist and poet Rosellen Brown and acclaimed critic A. D. Coleman.

Keith Carter: Fifty Years

PHOTOGRAPHS BY KEITH CARTER

With Essays by Rosellen Brown and A. D. Coleman

Dubbed “poet of the ordinary” by the Los Angeles Times, photographer Keith Carter came of age during the turbulent ‘60s and ‘70s, developing a singular, haunting style that captures both the grit and the glory of the human spirit. Showcasing a broad array of his work—which has been shown in more than one hundred solo exhibitions in thirteen countries—Keith Carter: Fifty Years spans delicate, century-old processes as well as digital-age techniques to yield an enduring vision of the world around us.

The interlaced images in Keith Carter: Fifty Years feature contrasts of natural light and darkness as we explore country roads and watering holes, woodlands and neighborhoods, and the varied creatures that inhabit them. The human form—depleted or energized, solitary or with a beloved partner—becomes a meditation on aging and loss, which have affected Carter profoundly in recent years. He lost most of the sight in his left eye after treatment for ocular melanoma. His mother succumbed to Alzheimer’s, and his wife of almost forty years lost her life. Yet these losses have spurred in him a sense of discovery, not despair. Rather than arranging the works chronologically, Carter chose to group them by correlations, echoing the kaleidoscopic effect of memory. The result is mesmerizing: each artifact draws us into an experience of intensity and wonder, enduring long after the page is turned.

Keith Carter

Beaumont, Texas

Carter holds the Endowed Walles Chair in Fine Arts at Lamar University and is the recipient of a 2009 Texas Medal of Arts Award. His twelve previous books include From Uncertain to Blue and A Certain Alchemy, which is also the title of a documentary film about Carter. His work is held in numerous collections coast to coast, from the National Gallery of Art to the San Francisco Museum of Modern Art and the Wittliff Collections’ Southwestern & Mexican Photography Collection.

The Southwestern & Mexican Photography Series

The Wittliff Collections at Texas State University; Bill Wittliff, Editor
In this engrossing conclusion to *The Devil’s Backbone* and *The Devil’s Sinkhole*, the young man Papa and his cowboy amigo Calley Pearsall encounter relentless enemies and supernatural helpers as their escapades drive them toward the Devil’s Fork.

*The Devil’s Fork* opens with the boy Papa exclaiming, “They was gonna hang my o’Amigo Calley Pearsall out there in front a’the Alamo down in San Antoneya come Saturday Noon and if I was gonna stop it I better Light a Shuck and Get on with it. And I mean Right Now.” And so Papa and his sweetheart Annie Oster set off to rescue Calley, thereby launching themselves into another series of hair-raising adventures.

*The Devil’s Fork* concludes the enthralling journey through wild and woolly Central Texas in the 1880s that began in *The Devil’s Backbone* and *The Devil’s Sinkhole*. Papa springs Calley from jail, but their troubles are far from over. Framed for murder, the two amigos have to flee for their lives. Joining their flight this time is o’Johnny, the evil Sheriff Pugh’s disabled little brother, who has uncanny abilities. Escaping danger for a while, Papa and Calley try to start a new life as horse traders, only to find themselves branded as horse thieves when o’Johnny and a mysterious white ghost horse begin rescuing abused horses from their masters. Can Papa and Calley escape the noose and save all the horses that Johnny and the White Horse liberate? Or will their own hot tempers send them down the Devil’s Fork, from which no one ever returns?

Proving himself a master storyteller once again, Bill Wittliff spins a yarn as engrossing as the stories his own Papa told him long ago, stories that inspired *The Devil’s Backbone*, *The Devil’s Sinkhole*, and *The Devil’s Fork*. 
Bill Wittliff
Austin, Texas
Wittliff is a distinguished screenwriter and producer whose credits include Lonesome Dove, The Perfect Storm, The Black Stallion, and Legends of the Fall, among others. His fine art photography has been published in the books A Book of Photographs from Lonesome Dove, La Vida Brinca, and Vaquero: Genesis of the Texas Cowboy.

Edward Carey
Austin, Texas
Novelist Carey is the author and illustrator of the Iremonger Trilogy, Observatory Mansions, and Alva and Iva: The Twins Who Saved a City. He has taught at the Writers Workshop at the University of Iowa, as well as the Michener Center and the English Department at the University of Texas at Austin.

And then, Papa said, we turned for Home and a Whole new Life together.

Opposite: Then a funny thing started happening, Papa said. Horses that hadn’t never even been Mistreated started a’coming in at The Narrows.

The Devil’s Backbone
By Bill Wittliff
Illustrated by Jack Unruh
“Unforgettable . . . hypnotic language, memorable characters, sly humor, deep wisdom, and fun to read. . . . I for one would keep company with Wittliff as long as he’d let me ride along.”
—William Broyles
ISBN 978-0-292-75995-4
$29.95 | £22.99 hardcover
$9.95 e-book

The Devil’s Sinkhole
By Bill Wittliff
Illustrated by Joe Ciardiello
In this sequel to The Devil’s Backbone, Papa and Calley Pearsall confront a legendary killer with a thirst for revenge and a psychopathic boy as the two friends search for the beautiful captive Pela Rosa.
$29.95 | £22.99 hardcover
ISBN 978-1-4773-0976-6
$9.95 e-book
Fall 2018
Innovators and Innovations

The influence of technology on music has always guided the industry—from the important of the radio to current means of digitally crowdfunding. The Fall 2018 issue of No Depression will explore past innovations that shaped how we consume roots music, present trends in how we experience it, and forecast the future musical pioneers and their sonic inventions.

8½ x 11¼ inches, 128 pages, color and b&w photos

ISBN 978-0-9994674-4-2
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NO DEPRESSION
The Quarterly Journal of Roots Music

Previous Issues

Spring 2017
Midwest
This issue will focus on the untapped, under-discussed music and artists making roots music in the American heartland.

$18.00 paperback

Summer 2017
Over Yonder
This issue will turn a spotlight on roots music scenes outside the United States, exploring how American roots music has been interpreted and integrated into music communities around the world.

ISBN 978-0-9973317-6-9
$18.00 paperback

Winter 2018
Standards and Stanzas
To close out 2018, No Depression will examine standards in roots music and the poetic lyrics within them. Stories will offer in-depth analyses on the most beloved, covered, and lasting songs in bluegrass, Americana, folk, and country, and theorize on their longevity. Additionally, the issue will explore the poetry of roots music and the naturally entwined nature of music, literature, and storytelling.

8½ x 11¼ inches, 128 pages, color and b&w photos

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Summer 2017
(Im)migration
This summer, No Depression will dig into topics of immigration and migration in roots music. Stories will delve into the ways songs spread across borders and profiles on the songwriters who undertake those journeys. The issue will also highlight means of transportation (planes, trains, and automobiles!), as well as feature various means by which such songs/information spread (across rivers, roads, and trails). Plus, in these times of high political tensions, the (im)migration edition will feel especially relevant.

8½ x 11¼ inches, 128 pages, color and b&w photos

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Previous Issues

Summer 2018
(Im)migration

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Standards and Stanzas

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Using Life

Ahmed Naji

Illustrations by Ayman Al Zorkany
Translated by Benjamin Koerber

Internationally acclaimed Egyptian author Ahmed Naji won the PEN/Barbey Freedom to Write Award after his imprisonment on charges of “violating public morals” with this dystopian novel of life in modern Cairo.

$21.95 | £16.99
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“A ribald, streetwise, outrageously inventive speculative fiction that hammers at the chaos and dysfunction of Egyptian life while testifying to the vitality of its counterculture.”

—Wall Street Journal

“Naji, alongside Mohammad Rabie, Basma Abdel Aziz, and Nael Eltoukhy, is part of a young school of post-revolutionary literature in Egypt, a generation that has embraced the nightmare of history with grim cynicism. . . . Underlying Naji’s genre-defying fantasy is a jeu d’esprit about life in modern Cairo. . . . [the novel] expresses a generation’s spirit of rebellion and iconoclasm.”

—Times Literary Supplement

“Alan Moore meets Nagib Mafouz in this exuberant, subversive novel by Egyptian writer Naji . . . the rebellion that bursts forth from this book, parts of which are told in graphic form, lies in its subtle pokes at pious Islam, its marveling at the hidden powers of generations of suppressed Egyptian women, and its sometimes-cynical view of an ancient nation trying to remake itself. . . . A fly-on-the-wall view of an Egypt few outsiders know and one that, in its insistence on unveiled expression, offers hope for a more democratic future.”

—Kirkus

starred review

“The book is an experiment, wild and weird, full of non sequiturs and oddball imagery. (The text is interspersed with surreal comics by Ayman Al Zorkany.) Perhaps it is subversive precisely for its love of whimsy; in a culture beset with political gloom, it agitates for the freedom to be unserious.”

—Harper’s
New York Times “A Spotlight on the Season’s Top Photography Books” by Luc Sante

**Souls Against the Concrete**
BY KHALIK ALLAH
“A panorama of human emotion: sadness, passion, bewilderment, pride, suspicion, amusement, exhaustion—all the faces of the night.” —LUC SANTE

$50.00 | £38.00
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**William Gedney**
Only the Lonely, 1955–1984
BY GILLES MORA, MARGARET SARTOR, AND LISA MCCARTY
“His images…are tender, searching, hugely understanding of even the most chaotic or circumscribed existences. William Gedney depicts a photographer emerging from the grand American documentary tradition (much of his early work looks like a direct homage to Walker Evans) and gradually finding his own identity.” —LUC SANTE

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**No Depression**
10 Best Books of 2017

**Woman Walk the Line**
How the Women in Country Music Changed Our Lives
EDITED BY HOLLY GLEASON

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“Dyer has cracked open a window on Winogrand that’s always been there but never been opened.”
—Jeffrey Fraenkel
Fraenkel Gallery, San Francisco

“Geoff Dyer has created a kind of Rosetta Stone, the key to deciphering Winogrand . . . how Winogrand becomes Winogrand. This book is a revelatory pleasure from beginning to end, a lesson in the pleasure of seeing. It is a smart book, but it’s a wise book, too.”
—Alex Harris
Duke University, coeditor of Arrivals and Departures: The Airport Photographs of Garry Winogrand

“This handsome collection amounts to an extensive tour of Winogrand’s photographs conducted by a savvy, observant, and highly entertaining guide. No longer still, Winogrand’s images are animated here by the turns and jumps of Geoff Dyer’s lively commentary.”
—Billy Collins
former Poet Laureate of the United States

“I can’t think of any other book quite like this one: an entirely new, and quite unfamiliar, take on Winogrand and a welcome addition to the work on this iconic photographer. I found the book to be a terrifically good read, as well as a refreshing and innovative take on an artist whose work I thought I knew well.”
—Corey Keller
curator of photography, San Francisco Museum of Modern Art

The Street Philosophy of Garry Winogrand

By Geoff Dyer

In the tradition of John Szarkowski’s classic book Atget, the award-winning author Geoff Dyer writes one hundred essays about one hundred photographs, including previously unpublished color work, by renowned street photographer Garry Winogrand.

$60.00 | £46.00 hardcover
This Land
American Portrait

BY JACK SPENCER
Foreword by Jon Meacham

“Bang!” went my heart when I opened the photographer Jack Spencer’s powerful This Land: An American Portrait —DOMINIQUE BROWNING
New York Times

$45.00 | £35.00
hardcover

A Thirsty Land
The Making of an American Water Crisis

BY SEAMUS MCGRAW

“A timely, important book that manages to be a romp, too. By the time you finish A Thirsty Land, you’ll understand that water truly is destiny—and not just in Texas. Seamus McGraw raises urgent questions that we will all have to face to avoid a parched future.” —DAN FAGIN
author of the Pulitzer Prize-winning Toms River

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ISBN 978-1-4773-1681-8
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e-book
Hollywood in San Francisco
Location Shooting and the Aesthetics of Urban Decline
BY JOSHUA GLEICH

One of the country’s most picturesque cities and conveniently located just a few hours’ drive from Hollywood, San Francisco became the most frequently and extensively filmed American city beyond the production hubs of Los Angeles and New York in the three decades after World War II. During those years, the cinematic image of the city morphed from the dreamy beauty of Vertigo to the nightmarish wasteland of Dirty Harry, although San Francisco itself experienced no such decline. This intriguing disconnect gives impetus to Hollywood in San Francisco, the most comprehensive study to date of Hollywood’s move from studio to location production in the postwar era.

In this thirty-year history of feature filmmaking in San Francisco, Joshua Gleich tracks a sea change in Hollywood production practices, as location shooting overtook studio-based filming as the dominant production method by the early 1970s. He shows how this transformation intersected with a precipitous decline in public perceptions of the American city, to which filmmakers responded by developing a stark, realist aesthetic that suited America’s growing urban pessimism and superseded a fidelity to local realities. Analyzing major films set in San Francisco, ranging from Dark Passage and Vertigo to The Conversation, The Towering Inferno, and Bullitt, as well as the TV show The Streets of San Francisco, Gleich demonstrates that the city is a physical environment used to stage urban fantasies that reveal far more about Hollywood filmmaking and American culture than they do about San Francisco.
Revisiting early debates about TV content and censorship from industry and government perspectives, this book recounts the development of the Television Code, the TV counterpart to the Hays Motion Picture Production Code.

The Television Code
Regulating the Screen to Safeguard the Industry

BY DEBORAH L. JARAMILLO

The broadcasting industry’s trade association, the National Association of Broadcasters (NAB), sought to sanitize television content via its self-regulatory document, the Television Code. The Code covered everything from the stories, images, and sounds of TV programs (no profanity, illicit sex and drinking, negative portrayals of family life and law enforcement officials, or irreverence for God and religion) to the allowable number of commercial minutes per hour of programming. It mandated that broadcasters make time for religious programming and discouraged them from charging for it. And it called for tasteful and accurate coverage of news, public events, and controversial issues.

Using archival documents from the Federal Communications Commission, NBC, the NAB, and a television reformer, Senator William Benton, this book explores the run-up to the adoption of the 1952 Television Code from the perspectives of the government, TV viewers, local broadcasters, national networks, and the industry’s trade association. Deborah L. Jaramillo analyzes the competing motives and agendas of each of these groups as she builds a convincing case that the NAB actually developed the Television Code to protect commercial television from reformers who wanted more educational programming, as well as from advocates of subscription television, an alternative distribution model. By agreeing to self-censor content that viewers, local stations, and politicians found objectionable, Jaramillo concludes, the NAB helped to ensure that commercial broadcast television would remain the dominant model for decades to come.

Breaking the Frames
Populism and Prestige in Comics Studies

BY MARC SINGER

Comics studies has reached a crossroads. Graphic novels have never received more attention and legitimation from scholars, but new canons and new critical discourses have created tensions within a field built on the populist rhetoric of cultural studies. As a result, comics studies has begun to cleave into distinct camps—based primarily in cultural or literary studies— that attempt to dictate the boundaries of the discipline or else resist disciplinarity itself. The consequence is a growing disconnect in the ways that comics scholars talk to each other—or, more frequently, do not talk to each other or even acknowledge each other’s work.

Breaking the Frames: Populism and Prestige in Comics Studies surveys the current state of comics scholarship, interrogating its dominant schools, questioning their mutual estrangement, and challenging their propensity to champion the comics they study. Marc Singer advocates for greater disciplinary diversity and methodological rigor in comics studies, making the case for a field that can embrace more critical and oppositional perspectives. Working through extended readings of some of the most acclaimed comics creators—including Marjane Satrapi, Alan Moore, Kyle Baker, and Chris Ware—Singer demonstrates how comics studies can break out of the celebratory frameworks and restrictive canons that currently define the field to produce new scholarship that expands our understanding of comics and their critics.

Marc Singer is an associate professor of English at Howard University. He is the author of Grant Morrison: Combining the Worlds of Contemporary Comics and the coeditor of Detective Fiction in a Postcolonial and Transnational World.

World Comics and Graphic Nonfiction Series
Frederick Luis Aldama and Christopher González, Editors

Challenging common critical practices and offering new interpretations of canonical texts by Marjane Satrapi, Alan Moore, Kyle Baker, Chris Ware, and others, this volume offers the first major critique of the field of comics studies.
The Fetishists

BY IBRAHIM AL-KONI
Translated by William M. Hutchins

IBRAHIM AL-KONI
Salou, Spain

Al-Koni is an award-winning Libyan author of more than eighty books, which have been translated into thirty-five languages. He was shortlisted for the Man Booker International Prize in 2015.

WILLIAM M. HUTCHINS
Boone, North Carolina

Hutchins is a professor at Appalachian State University and prize-winning translator of Al-Koni’s New Wave.

MODERN MIDDLE EAST LITERATURES IN TRANSLATION SERIES
Distributed for the Center for Middle Eastern Studies
University of Texas at Austin

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6 x 9 inches, 454 pages
ISBN 978-1-4773-1789-1
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ISBN 978-1-4773-1791-4
$30.00 e-book

The Fetishists, originally published in Arabic as Al-Majus, is considered the masterpiece of Ibrahim al-Koni, one of the most prolific and important writers in Arabic today. In The Fetishists, Al Koni explores what happens when a writer asks the novel to speak of and for the Saharan desert, when rival cultures clash, and when communities seek to build a utopia on Earth as individuals struggle between a desire for material well-being (represented by gold dust) and a need for spiritual meaning. As the story opens, Sultan Oragh of Timbuktu, who has already lost most of his power to Fetishist Bambara leaders of the forestlands, fears he will lose his only daughter, Tenere, as a human sacrifice to their god Amnay. The sultan sends Tenere to seek refuge with fellow Tuareg nomads in the plain. But even in their traditional, nomadic community, a competition rages between jihadi militant Islam; moderate Anhi Islam, which is the ancient Tuareg Law; and the cults of gold dust and of traditional African folk religions.

In this epic novel of the Saharan desert, Al-Koni blends Tuareg folklore and history with intense, fond descriptions of daily life in the desert, creating a mirror for life anywhere. Through its tragic rendering of a clash between the Tuareg and traditional African civilizations, the novel profoundly probes the contradictions of the human soul as it takes the reader on a unique spiritual adventure inside the Tuareg world.

Dying in a Mother Tongue

BY ROJA CHAMANKAR
Translated by Blake Atwood

ROJA CHAMANKAR
Austin, Texas

Chamankar has published nine volumes of poetry in Persian, cowritten three books for children, and translated a collection of poems by Henri Meschonic from French into Persian. Her works have been translated into half a dozen languages, and she has won a number of national and international awards for her poetry, including the prestigious Nikos Gatsos Prize.

BLAKE ATWOOD
Austin, Texas

Atwood is an assistant professor in the Department of Middle Eastern Studies at the University of Texas at Austin. He is the author of Reform Studies at the University of Texas at Austin. He is the author of Reform Studies at the University of Texas at Austin.

RELEASE DATE | NOVEMBER
5 1/2 x 8 1/4 inches, 70 pages
ISBN 978-1-4773-1780-8
$16.00 | £11.99 | C$24.00 paperback
$16.00 e-book

This collection of poetry by the celebrated southern Iranian poet and filmmaker Roja Chamankar (b. 1981) introduces English-speaking readers to one of the most accomplished and well-loved poets of her generation. Chamankar’s work blends surrealism and the southern coastal landscape of the poet’s upbringing with everyday experiences in rapidly urbanizing Tehran. While locating herself in the modernist tradition of Iranian poets like Forough Farrokhzad and Ahmad Shamlu through form and imagery, Chamankar infuses this tradition with concerns unique to a generation that grew up in post-revolutionary Iran and endured the effects of the Iran-Iraq war. Seascapes, love and eroticism, the disconnection of modern life, and myths and fairytales figure prominently in these vivid, lyrical poems.

In the rich miniature worlds of Chamankar’s poetry, readers become privy to a range of experiences, from desire and pain to rage and humor. Sometimes abstract, other times surreal—Chamankar’s unique poetic voice, like the sea she returns to again and again, combines and sweeps these experiences to shore with assurance, strength, and beauty.

This vivid and lyrical collection introduces English-language readers for the first time to one of the most acclaimed Iranian poets of her generation.
Believing Women in Islam
Unreading Patriarchal Interpretations of the Qur’an | Revised Edition
BY ASMA BARLAS

Now revised with two new chapters and additional material throughout, this paradigm-shifting book develops a believer’s reading of the Qur’an that demonstrates the radically egalitarian and antipatriarchal nature of its teachings.

For this revised edition of Believing Women in Islam, Asma Barlas has written two new chapters—“Abraham’s Sacrifice in the Qur’an” and “Secular/Feminism and the Qur’an”—as well as a new preface, an extended discussion of the Qur’an’s “wife-beating” verse and of men’s presumed role as women’s guardians, and other updates throughout the book.

“This is an original and, at times, groundbreaking piece of scholarship.” —JOHN L. ESPOSITO

University Professor and Founding Director of the Alwaleed Center for Muslim-Christian Understanding, Georgetown University

“[A] brilliantly executed work…. A new generation of scholar-activists… will take cues from such a study to open up interpretations and modes of Islamic praxis that will resonate with the avowedly non-repressive divine intentions for Muslim and other faith communities worldwide.” —ARAB STUDIES JOURNAL

Believing Women in Islam: A Brief Introduction

BY ASMA BARLAS AND DAVID RAEBURN FINN

Is women’s inequality supported by the Qur’an? Do men have the exclusive right to interpret Islam’s holy scripture? In her best-selling book Believing Women in Islam: Unreading Patriarchal Interpretations of the Qur’an, Asma Barlas argues that, far from supporting male privilege, the Qur’an actually encourages the full equality of women and men. She explains why a handful of verses have been interpreted to favor men and shows how these same verses can be read in an egalitarian way that is fully supported by the text itself and compatible with the Qur’an’s message that it is complete and self-consistent.

Believing Women in Islam: A Brief Introduction presents the arguments of Believing Women in a simplified way that will be accessible and inviting to general readers and undergraduate students. The authors focus primarily on the Qur’an’s teachings about women and patriarchy. They show how traditional teachings about women’s inferiority are not supported by the Qur’an but were products of patriarchal societies that used it to justify their existing religious and social structures. The authors’ hope is that by understanding how patriarchal traditionalists have come to exercise so much authority in today’s Islam, as well as by rereading some of the Qur’an’s most controversial verses, adherents of the faith will learn to question patriarchal dogma and see that an egalitarian reading of the Qur’an is equally possible and, for myriad reasons, more plausible.

ASMA BARLAS
Ithaca, New York

Barlas is a professor of politics at Ithaca College. Her books include Re-understanding Islam: A Double Critique and Islam, Muslims, and the US: Essays on Religion and Politics.

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DAVID RAEBURN FINN
NanOOSE Bay, British Columbia

Finn is a Canadian philosopher and student of Islam. He currently writes on Pashtun anthropology, gender and Islam, American foreign policy, and politics, as well as fiction for children and adults.

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The Iranian Diaspora
Challenges, Negotiations, and Transformations
Edited by Mohsen Mostafavi Mobasher
Foreword by Nestor Rodriguez

Original essays by leading scholars of diaspora offer the first comparative overview of the worldwide migration of Iranians since the revolution and the challenges they have faced in assimilating into new societies.

Moving In and Out of Islam
Embracing a new religion, or leaving one’s faith, usually constitutes a significant milestone in a person’s life. While a number of scholars have examined the reasons why people convert to Islam, few have investigated why people leave the faith and what the consequences are for doing so. Taking a holistic approach to conversion and deconversion, Moving In and Out of Islam explores the experiences of people who have come into the faith along with those who have chosen to leave it—including some individuals who have both moved into and out of Islam over the course of their lives.

Sixteen empirical case studies trace the processes of moving in or out of Islam in Western and Central Europe, the United States, Canada, and the Middle East. Going beyond fixed notions of conversion or apostasy, the contributors focus on the ambiguity, doubts, and nonlinear trajectories of both moving in and out of Islam. They show how people shifting in either direction have to learn or unlearn habits and change their styles of clothing, dietary restrictions, and ways of interacting with their communities. They also look at how communities react to both converts to the religion and converts out of it, including controversies over the death penalty for apostates. The contributors also cover the political aspects of conversion, including debates on radicalization in the era of the “war on terror” and the role of moderate Islam in conversions.
Combining vivid stories of love affairs with classic anthropological theories of kinship, gift-giving, and honor, this rich ethnography documents how ideals of relationships and respectability clash with the reality of life in modern Cairo.

Cairo is a city obsessed with honor and respectability—and love affairs. Sara, a working-class woman, has an affair with a married man and becomes pregnant, only to be abandoned by him; Ayah and Zeid, a respectably engaged couple, argue over whether Ayah’s friend is a prostitute or a virgin; Malak, a European belly dancer who sometimes gets paid for sex, wants to be loved by a man who won’t treat her like a whore just because she’s a dancer; and Alia, a Christian banker who left her abusive husband, is the mistress of a wealthy Muslim man, Haroun, who encourages business by hosting risqué parties for other men and their mistresses.

Set in transnational Cairo over two decades, *Love, Sex, and Desire in Modern Egypt* is an ethnography that explores female respectability and male honor and Western theories and fantasies about Arab society. L. L. Wynn uses stories of love affairs to interrogate three areas of classic anthropological theory: mimesis, kinship, and gift. She develops a broad picture of how individuals love and desire within a cultural and political system that structures the possibilities of, and penalties for, going against sexual and gender norms. Wynn demonstrates that love is at once a moral horizon, an attribute that “naturally” inheres in particular social relations, a social phenomenon strengthened through cultural concepts of gift and kinship, and an emotion deeply felt and desired by individuals.
Urbanism and Empire in Roman Sicily

BY LAURA PFUNTNER

Sicily has been the fulcrum of the Mediterranean throughout history. The island’s central geographical position and its status as ancient Rome’s first overseas province make it key to understanding the development of the Roman Empire. Yet Sicily’s crucial role in the empire has been largely overlooked by scholars of classical antiquity, apart from a small number of specialists in its archaeology and material culture.

Urbanism and Empire in Roman Sicily offers the first comprehensive English-language overview of the history and archaeology of Roman Sicily since R. J. A. Wilson’s Sicily under the Roman Empire (1990). Laura Pfuntner traces the development of cities and settlement networks in Sicily in order to understand the island’s political, economic, social, and cultural role in Rome’s evolving Mediterranean hegemony. She identifies and examines three main processes traceable in the archaeological record of settlement in Roman Sicily: urban disintegration, urban adaptation, and the development of alternatives to urban settlement. By expanding the scope of research on Roman Sicily beyond the bounds of the island itself, through comparative analysis of the settlement landscapes of Greece and southern Italy, and by utilizing exciting evidence from recent excavations and surveys, Pfuntner establishes a new empirical foundation for research on Roman Sicily and demonstrates the necessity of including Sicily in broader historical and archaeological studies of the Roman Empire.

Recently Published

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The Codex Mexicanus
A Guide to Life in Late Sixteenth-Century New Spain

BY LORI BOORNAZIAN DIEL

Some sixty years after the Spanish conquest of Mexico, a group of Nahua intellectuals in Mexico City set about compiling an extensive book of miscellanea, which was recorded in pictorial form with alphabetic texts in Nahuatl clarifying some imagery or adding new information altogether. This manuscript, known as the Codex Mexicanus, includes records pertaining to the Aztec and Christian calendars, European medical astrology, a genealogy of the Tenochca royal house, and an annals history of pre-conquest Tenochtitlan and early colonial Mexico City, among other topics. Though filled with intriguing information, the Mexicanus has long defied a comprehensive scholarly analysis, surely due to its disparate contents.

In this pathfinding volume, Lori Boornazian Diel presents the first thorough study of the entire Codex Mexicanus that considers its varied contents in a holistic manner. She provides an authoritative reading of the Mexicanus’s contents and explains what its creation and use reveal about native reactions to and negotiations of colonial rule in Mexico City. Diel makes sense of the codex by revealing how its miscellaneous contents find counterparts in Spanish books called Reportorios de los tiempos. Based on the medieval almanac tradition, Reportorios contain vast assortments of information related to the issue of time, as does the Mexicanus. Diel masterfully demonstrates that, just as Reportorios were used as guides to living in early modern Spain, likewise the Codex Mexicanus provided its Nahua audience a guide to living in colonial New Spain.
Portraying the Aztec Past
The Codices Boturini, Azcatitlan, and Aubin

By Angela Herren Rajagopalan

During the period of Aztec expansion and empire (ca. 1325–1525), scribes of high social standing used a pictographic writing system to paint hundreds of manuscripts detailing myriad aspects of life, including historical, calendric, and religious information. Following the Spanish conquest, native and mestizo tlacuiloque (artist-scribes) of the sixteenth century continued to use pre-Hispanic pictorial writing systems to record information about native culture. Three of these manuscripts—Codex Boturini, Codex Azcatitlan, and Codex Aubin—document the origin and migration of the Mexica people, one of several indigenous groups often collectively referred to as “Aztec.”

In Portraying the Aztec Past, Angela Herren Rajagopalan offers a thorough study of these closely linked manuscripts, articulating their narrative and formal connections and examining differences in format, style, and communicative strategies. Through analyses that focus on the materials, stylistic traits, facture, and narrative qualities of the codices, she places these annals in their historical and social contexts. Her work adds to our understanding of the production and function of these manuscripts and explores how Mexica identity is presented and framed after the conquest.

The Death of Aztec Tenochtitlan, the Life of Mexico City

By Barbara E. Mundy

Mundy explains Mexico-Tenochtitlan and early colonial Mexico City as no one has. . . . The Death of Aztec Tenochtitlan, the Life of Mexico City brings us very close to the city physically, so that we seem to be walking it, smelling it, hearing it. We feel the pulse of the city and know it from the inside out. All those interested in pre-conquest Aztec culture, the experiences of early colonial Mexico, and colonial urbanisms will value this book.”

—Elizabeth Mull Boone caa.reviews

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Politics after Violence
Legacies of the Shining Path Conflict in Peru
EDITED BY HILLEL DAVID SOIFER AND ALBERTO VERGARA

Between 1980 and 1994, Peru endured a bloody internal armed conflict, with some 69,000 people killed in clashes involving two insurgent movements, state forces, and local armed groups. In 2003, a government-sponsored “Truth and Reconciliation Committee” reported that the conflict lasted longer, affected broader swaths of the national territory, and inflicted higher costs, in both human and economic terms, than did any other conflict in Peru’s history. Of those killed, 75 percent were speakers of an indigenous language, and almost 40 percent were among the poorest and most rural members of Peruvian society. These unequal impacts of the violence on the Peruvian people revealed deep and historical disparities within the country.

This collection of original essays by leading international experts on Peruvian politics, society, and institutions explores the political and institutional consequences of Peru’s internal armed conflict in the long 1980s. The essays are grouped into sections that cover the conflict itself in historical, comparative, and theoretical perspectives; its consequences for Peru’s political institutions; its effects on political parties across the ideological spectrum; and its impact on public opinion and civil society. This research provides the first systematic and nuanced investigation of the extent to which recent and contemporary Peruvian politics, civil society, and institutions have been shaped by the country’s 1980s violence.

Slavery and Utopia
The Wars and Dreams of an Amazonian World Transformer
BY FERNANDO SANTOS-GRANERO

In the first half of the twentieth century, a charismatic Peruvian Amazonian indigenous chief, José Carlos Amaringo Chico, played a key role in leading his people, the Ashaninka, through the chaos generated by the collapse of the rubber economy in 1910 and the subsequent pressures of colonists, missionaries, and government officials to assimilate them into the national society. Slavery and Utopia reconstructs the life and political trajectory of this leader whom the people called Tasorentsi, the name the Ashaninka give to the world-transforming gods and divine emissaries that come to this earth to aid the Ashaninka in times of crisis.

Fernando Santos-Granero follows Tasorentsi’s transformations as he evolved from being a debt-peon and quasi-slave to being a slave raider; inspirer of an Ashaninka movement against white-mestizo rubber extractors and slave traffickers; paramount chief of a multiethnic, anti-colonial, and anti-slavery uprising; and enthusiastic preacher of an indigenized version of Seventh-Day Adventist doctrine, whose world-transforming message and personal influence extended well beyond Peru’s frontiers. Santos-Granero presents an in-depth analysis of chief Tasorentsi’s political discourse and actions. He demonstrates that the chief never forsook his millenarian beliefs, anti-slavery discourse, or efforts to liberate his people from white-mestizo oppression. Slavery and Utopia thus convincingly refutes those who claim that the Ashaninka proclivity to messianism is an anthropological invention.
Universal Citizenship
Latina/o Studies at the Limits of Identity

By R. Andrés Guzmán

R. ANDRÉS GUZMÁN
Bloomington, Indiana

Guzmán is an assistant professor of Latina/o and Latin American Literature and culture at Indiana University.

Border Hispanisms
Jon Beasley-Murray, Alberto Moreiras, and Gareth Williams, Series Editors

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Recently, many critics have questioned the idea of universal citizenship by pointing to the racial, class, and gendered exclusions on which the notion of universality rests. Rather than jettison the idea of universal citizenship, however, R. Andrés Guzmán builds on these critiques to reaffirm it especially within the fields of Latina/o and ethnic studies. Beyond conceptualizing citizenship as an outcome of recognition and admittance by the nation-state—in a negotiation for the right to have rights—he asserts that, insofar as universal citizenship entails a forceful entrance into the political from the latter’s foundational exclusions, it emerges at the limits of legality and illegality via a process that exceeds identitarian capture.

Drawing on Lacanian psychoanalysis and philosopher Alain Badiou’s notion of “generic politics,” Guzmán advances his argument through close analyses of various literary, cultural, and legal texts that foreground contention over the limits of political belonging. These include the French Revolution, responses to Arizona’s H.B. 2281, the 2006 immigrant rights protests in the United States, the writings of Oscar “Zeta” Acosta, Frantz Fanon’s account of Algeria’s anticolonial struggles, and more. In each case, Guzmán traces the advent of the “citizen” as a collective subject, an identity made up of anyone who seeks to radically transform the organizational coordinates of the place in which she or he lives.

No Alternative
Childbirth, Citizenship, and Indigenous Culture in Mexico

By Rosalynn A. Vega

RECENT ANTHROPOLOGICAL SCHOLARSHIP ON “NEW MIDWIFERY” CENTERS ON HOW PROFESSIONAL MIDIVES IN VARIOUS COUNTRIES ARE HELPING WOMEN RECONNECT WITH “NATURE,” TEACHING THEM TO TRUST IN THEIR BODIES, RESPONDING TO WOMEN’S “CHOICES,” AND FIGHTING FOR WOMEN’S RIGHT TO BIRTH AS NATURALLY AS POSSIBLE. IN NO ALTERNATIVE, ROSALYNN A. VEGA USES ETHNOGRAPHIC ACCOUNTS OF NATURAL BIRTH PRACTICES IN MEXICO TO COMPLICATE THESE NARRATIVES ABOUT NEW MIDWIFERY AND ILLUMINATE LARGER QUESTIONS OF FEMALE EMPOWERMENT, CITIZENSHIP, AND THE COMMODIFICATION OF INDIGENOUS CULTURE, BY SHOWING HOW ALTERNATIVE BIRTH ACTUALLY REINSERTS TRADITIONAL RACIAL AND GENDER HIERARCHIES.

VEGA CONTRASTS THE VASTLY DIFFERENT BIRTHING EXPERIENCES OF UPPER-CLASS AND INDIGENOUS MEXICAN WOMEN. UPPER-CLASS WOMEN OFTEN TRAVEL TO BIRTHING CENTERS TO BE DELIVERED BY PROFESSIONAL MIDIVES WHOSE METHODS ARE ADOPTED FROM AND REPRESENTED AS INDIGENOUS CULTURE, WHILE INDIGENOUS WOMEN FROM THOSE SAME CULTURES ARE OFTEN FORCED BY LACK OF RESOURCES TO USE GOVERNMENT HOSPITALS REGARDLESS OF THEIR PREFERRED BIRTHING METHOD. VEGA DEMONSTRATES THAT WOMEN’S EMPOWERMENT, HAVING A “CHOICE,” IS A PRIVILEGE OF THOSE CAPABLE OF PAYING FOR PRIVATE MEDICAL SERVICES—ALTHOUGH A DUBIOUS PRIVILEGE, AS IT PUTS THE BURDEN OF CORRECTLY PRODUCING FUTURE MEMBERS OF SOCIETY ON WOMEN’S SHOULDERS. VEGA’S RESEARCH ALSO REVEALS THE LIMITS OF CITIZENSHIP IN A NEOLIBERAL WORLD, AS INDIGENEOITY BECOMES AN OBJECT OF CONSUMPTION WITHIN A TRANSNATIONAL RACIALIZATION ECONOMY.
Examining artistic production in solidarity movements throughout the Cold War era, this multidisciplinary anthology reveals the tremendous role that art and performance have played in the quest for social justice in the Americas.
Managed Migrations examines the concurrent development of a border agricultural industry and changing methods of border enforcement in the Rio Grande Valley of Texas during the past century.

The Neoliberal Diet
Healthy Profits, Unhealthy People
BY GERARDO OTERO

Why are people getting fatter in the United States and beyond? Mainstream explanations argue that people simply eat too much “energy-dense” food while exercising too little. By swapping the chips and sodas for fruits and vegetables and exercising more, the problem would be solved. By contrast, The Neoliberal Diet argues that increased obesity does not result merely from individual food and lifestyle choices. Since the 1980s, the neoliberal turn in policy and practice has promoted trade liberalization and retrenchment of the welfare regime, along with continued agricultural subsidies in rich countries. Neoliberal regulation has enabled agribusiness multinationals to thrive by selling highly processed foods loaded with refined flour and sugars—a diet that originated in the United States—as well as meat. Drawing on extensive empirical data, Gerardo Otero identifies the socioeconomic and political forces that created this diet, which has been exported around the globe, often at the expense of people’s health.

Otero shows how state-level actions, particularly subsidies for big farms and agribusiness, have ensured the dominance of processed foods and made healthful fresh foods inaccessible to many. Comparing agrifood performance across several nations, including the NAFTA region, and correlating food access to class inequality, he convincingly demonstrates the structural character of food production and the effect of inequality on individual food choices. Resolving the global obesity crisis, Otero concludes, lies not in blaming individuals but in creating state-level programs to reduce inequality and make healthier food accessible to all.
Stunning aerial photographs taken during a 3,822 mile-circumnavigation of Texas offer fresh views of the beauty and diversity of the state’s natural and human landscapes.

A Mile above Texas

BY JAY B. SAUCEDA

On the ground, Texas is a vast patchwork of natural and human landscapes—wide open spaces contrasting with sprawling cities; the watery worlds of rivers, lakes, and coastlines giving way to the arid vistas of plains and deserts. From the air, though, Texas takes on a wholeness that unites the landscapes that people manufacture with the land that nature still sculpts. This is the Texas that Jay B. Sauceda portrays in A Mile above Texas, a book of stunning aerial photographs that document the entire perimeter of the state.

Sauceda flew 3,822 miles, over five days in 2015, in a single-engine Cessna. He shot more than 44,000 photos from the plane, via handheld cameras and GoPros attached to the wings. This book presents the very best of those photographs in sections that cover each leg of the trip: Victoria to Marshall, Marshall to Dalhart, Dalhart to El Paso, El Paso to Marfa, and Marfa to Mustang Beach. With fresh views of Texas’s beaches and rivers, woodlands and deserts, cities and farms, A Mile above Texas offers an encompassing view of the state that perhaps only flyers and migratory birds have enjoyed before now.
“Jay B. Sauceda is creating a new kind of literature for the state, a visual literature that is as significant and powerful as John Graves’s Goodbye to a River, Robert Caro’s The Path to Power, Edna Ferber’s Giant, or T.R. Fehrenbach’s Lone Star. His compositions accomplish what all great work does—offering a new way of seeing things so familiar that we have stopped seeing them.”

—RICK BASS
in Texas Monthly
Houston Rap Tapes
An Oral History of Bayou City Hip-Hop

BY LANCE SCOTT WALKER
Foreword by Willie D

The neighborhoods of Fifth Ward, Fourth Ward, Third Ward, and the Southside of Houston, Texas, gave birth to Houston rap, a vibrant music scene that has produced globally recognized artists such as Geto Boys, DJ Screw, Pimp C and Bun B of UGK, Fat Pat, Big Moe, Z-Ro, Lil’ Troy, and Paul Wall. Lance Scott Walker and photographer Peter Beste spent a decade documenting Houston’s scene, interviewing and photographing the people—rappers, DJs, producers, promoters, record label owners—and places that give rap music from the Bayou City its distinctive character. Their collaboration produced the books Houston Rap and Houston Rap Tapes.

This second edition of Houston Rap Tapes amplifies the city’s hip-hop history through new interviews with Scarface, Slim Thug, Lez Moné, B L A C K I E, Lil’ Keke, and Sire Jukebox of the original Ghetto Boys. Walker groups the interviews into sections that track the different eras and movements in Houston rap, with new photographs and album art that reveal the evolution of the scene from the 1970s to today’s hip-hop generation. The interviews range from the specifics of making music to the passions, regrets, memories, and hopes that give it life. While offering a view from some of Houston’s most marginalized areas, these intimate conversations lay out universal struggles and feelings. As Willie D of Geto Boys writes in the foreword, “Houston Rap Tapes flows more like a bunch of fellows who haven’t seen each other for ages, hanging out on the block reminiscing, rather than a calculated literary guide to Houston’s history.”

Portraying a vibrant, but often overlooked, music scene, this amplified edition of Houston Rap Tapes includes new interviews of Scarface, Slim Thug, Lez Moné, B L A C K I E, Lil’ Keke, and Sire Jukebox of the original Ghetto Boys, as well as many additional photographs.
I can remember when there wasn’t a scene, when people laughed at us. People thought we was country. People said all we did down here was ride horses, rope cows and all that, nobody down here had no rap skills. You know, I had to battle cats on the East Coast just to prove that Houston had rap skills. So it’s a good thing depending on what that attention is centered around. We don’t wanna glorify no nonsense. A lot of cats, new cats that get in the game, they don’t understand that. They come in, they glorify a buncha drugs and a buncha nonsense that’s really not representative of what the game is about or what it was about in the beginning. Because in the ’90s, everybody that you see that’s a part of this deal that we’re doing here right now, we focused on skills. We was known for that. I traveled, and I knew the things that attracted people to this city, to the artists in this city, and it was talent and skills.

—K-RINO

There wasn’t a lot of rap records out of Houston at all, and maybe just a tape at the time if I can remember correctly. And I knew—because I had been to New York back and forth, and L.A. and everywhere else—that they needed to battle against each other to get somewhere. They need to get better. You know, that was not the focus here. We were just the buyers at the time. We were just the buyers of the music. We weren’t the focus, and the only way to make us the focus was for the guys to practice, just like you would practice playing basketball or anything else every day, to get better. And so I said, “You know, if they battle each other, then before you knew it, people would be comin’ from Louisiana, Oklahoma,” their cousins would be comin’ from L.A. and New York to visit their cousins in Houston, and they’d jump in there because they just thought . . . they were from New York, and wore the right clothes, and they could rap! But the people in Houston were already so hip to the game that they could care less! They could care less what you looked like. It was just—could you rap or not?

—DJ STEVE FOURNIER

Slim Thug. Photo by Mike Frost.
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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.
A beautifully illustrated and informative guide to more than forty works by such famed artists as Michael Ray Charles, Ann Hamilton, José Parlá, and James Turrell, available for all to enjoy on the campus of the University of Texas at Austin

Landmarks: 2008–2018
The Public Art Program of the University of Texas at Austin

EDITED BY ANDRÉE BOBER AND CATHERINE ZINSER

Public art has the capacity to resonate deeply, stimulate curiosity, and inspire the imagination in unexpected ways. The collection on the campus of the University of Texas at Austin is no exception. This catalog features recent acquisitions, including a community-based photography project by Ann Hamilton, a 4,000-square-foot mural by José Parlabé, the complete Landmarks Video archive, as well as works by Marc Quinn, Nancy Rubins, Michael Ray Charles, James Turrell, and Sol LeWitt, among others. Each entry features color photography and a biographical and descriptive overview, and the catalog includes a detailed fold-out map of the collection.

One of the most distinguishing features on campus, the public art program shapes impressions of the university and offers a distinctive setting for memorable experiences. The collection not only enhances the beauty of the landscape but also supports scholarship and learning by demonstrating significant art historical trends from the past six decades. Free and accessible to all, it enriches the lives of students and visitors alike. Discover why Landmarks is a point of pride for the university community and all people of the state of Texas.

José Parlá, Amistad América, 2018. Photo by Rey Parlá. Courtesy of Landmarks, the public art program of the University of Texas at Austin
A Civic Entrepreneur
The Life of Technology Visionary
George Kozmetsky

By Monty Jones

Monty Jones
Austin, Texas

Throughout his career as an industrialist, educator, visionary supporter of new technologies, advocate for worldwide economic development, and philanthropist, George Kozmetsky promoted constructive interactions among the worlds of academia, government, and private-sector business. He personified these interactions as a founder of Teledyne, a dean of the business school at the University of Texas at Austin, an academic researcher at the university’s IC2 Institute, a promoter of new technologies, and a consultant to entrepreneurs and government agencies.

In this comprehensive biography, Monty Jones details all aspects of Kozmetsky’s life, from his childhood as the son of Russian immigrants, to his service in World War II, to his accomplishments in technology, education, and business. While Kozmetsky is most widely known for taking early steps to propel the business school at the University of Texas at Austin toward its current position as an internationally prominent institution and for playing a central role in the economic transformation of Austin from a sleepy college town to its present-day status as a center of high-technology research, development, and manufacturing, Jones also details Kozmetsky’s technology career, influence, and philosophy. Kozmetsky embodied the concept of “civic entrepreneurship,” which involves a merging of business acumen, a deep commitment to social responsibility, and visionary leadership for a community’s economic development.

Distributed for the Dolph Briscoe Center for American History at the University of Texas at Austin

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Sarwar Sarkhosh with dambura, singing a stylized lullaby. From Asian Music. Photography by Tom Sakata, used by permission.
Asian Music

Editor: Ricardo D. Trímillos

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Volume 60, Issue 2, Summer 2018

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Donna Kornhaber

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Tom Hertweck

Assembled Worlds: Intertextuality and Sincerity in the Films of Wes Anderson
Kim Wilkins

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Kevin Henderson

“That’s not enough”: Aging in Wes Anderson’s Moonrise Kingdom and Rushmore
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Wes Anderson’s The Royal Tenenbaums: Writing and Forgiveness
Rachel Joseph

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Alissa Burger

Kinetic Iconography: Wes Anderson, Sergei Parajanov, and the Illusion of Motion
Peter Sloane

US Latina & Latino Oral History Journal

EDITOR: MAGGIE RIVAS-RODRIGUEZ
University of Texas at Austin

The US Latina & Latino Oral History Journal is a research publication created to mine, showcase, and promote the rich field of oral history as it relates specifically to the US Latina and Latino experience. This annual volume focuses on specific topics, and the journal features articles and book reviews. The University of Texas Press publishes the journal for UT-Austin’s Center for Mexican American Studies (CMAS) with support by the Voces Oral History Project at the university’s School of Journalism.

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Distributed by the University of Texas Press

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