We live in an information-rich world. As a publisher of international scope, the University of Texas Press serves the University of Texas at Austin community, the people of Texas, and knowledge seekers around the globe by identifying the most valuable and relevant information and publishing it in books, journals, and digital media that educate students; advance scholarship in the humanities and social sciences; and deepen humanity's understanding of history, current events, contemporary culture, and the natural environment.

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Front cover photo: Buffalo / Tetons, Wyoming (2016). From This Land by Jack Spencer.
Back cover photo: from Eddie Adams. Catalog design by Simon Renwick.
Louis Armstrong in his dressing room at the International Hotel, Las Vegas, Nevada (September 6, 1970), from Eddie Adams
This Land
An American Portrait

By Jack Spencer
Foreword by Jon Meacham

Created across thirteen years, forty-eight states, and eighty thousand miles, this startlingly fresh photographic portrait of the American landscape shares artistic affinities with the works of such American masters as Edward Hopper, Grant Wood, Mark Rothko, and Albert Bierstadt.

Jarred by the 9/11 attacks, photographer Jack Spencer set out in 2003 “in hopes of making a few ‘sketches’ of America in order to gain some clarity on what it meant to be living in this nation at this moment in time.” Across thirteen years, forty-eight states, and eighty thousand miles of driving, Spencer created a vast, encompassing portrait of the American landscape that is both contemporary and timeless.

This Land presents some one hundred and forty photographs that span the nation, from Key West to Death Valley and Texas to Montana. From the monochromatic and distressed black-and-white images that began the series to the oversaturated color of more recent years, these photographs present a startlingly fresh perspective on America. The breadth of imagery in This Land brings to mind the works of such American masters as Edward Hopper, Grant Wood, Mark Rothko, and Albert Bierstadt, while also evoking the sense of the open roads traveled by Woody Guthrie and Jack Kerouac. Spencer’s pictorialist vision embraces the sweeping variety of American landscapes—coasts, deltas, forests, deserts, mountain ranges, and prairies—and iconic places such as Mount Rushmore and Wounded Knee. Jon Meacham writes in the foreword that Spencer’s “most surprising images are of a country that I suspect many of us believed had disappeared. The fading churches, the roaming bison, the running horses: Spencer has found a mythical world, except it is real, and it is now, and it is ours.”

Yellowstone River, Montana (2005)
Jack Spencer
Nashville, Tennessee

Spencer is a fine art photographer whose work is in major private and public collections. In 2005, he received the Lucie Award for International Photographer of the Year in the nature category.

Jon Meacham
Nashville and Sewanee, Tennessee

New York Times best-selling author Meacham won the Pulitzer Prize for American Lion: Andrew Jackson in the White House. He currently serves as executive editor and executive vice president of Random House.
From the James Beard Award–winning chef Zakary Pelaccio—this cookbook celebrates the local foods movement with an enticing selection of seasonal recipes from his renowned restaurant Fish & Game

Project 258
Making Dinner at Fish & Game

By Zakary Pelaccio and Peter Barrett

Fish & Game restaurant in Hudson, New York, is a leader in the local foods movement. Its core approach—engaging intimately with nature both wild and domestic, building relationships with farmers, and exploring the joys of fermentation—is one of interest to anyone, anywhere, who yearns to cook and eat better food. Established in 2013, Fish & Game, with its chef/owner Zakary Pelaccio and his co-chefs and partners Kevin Pomplun and Jori Jayne Emde, is already receiving national accolades and honors, including the 2016 James Beard Award for Best Chef: Northeast; 2015 James Beard Award finalist for Outstanding Restaurant Design; 2015 & 2016 Wine Enthusiast: America’s 100 Best Wine Restaurants; and 2014 James Beard Award semifinalist for Best New Restaurant.

Project 258: Making Dinner at Fish & Game presents an enticing selection of seasonal recipes, profiles of key producers who supply the restaurant, and a fascinating, beautifully illustrated look at the processes—both intellectual and culinary—behind the food at Fish & Game. Taking no shortcuts, Pelaccio and his staff handcraft many staple ingredients, including fish sauce, vinegars, maple syrup, and prosciutto. He explains how the methods and techniques practiced at Fish & Game can be applied to the food that grows wherever you live. If you ever wonder “what does this place taste like?”, let Project 258 be your guide and inspiration for locally based food sourcing and eating.

Zakary Pelaccio
Old Chatham, New York
James Beard Award–winning chef Pelaccio is the author of Eat With Your Hands. Before opening Fish & Game, he was the chef/owner of Fatty Crab and Fatty ‘Cue in New York City.

Peter Barrett
Hudson Valley, New York
Barrett is a painter, writer, and photographer who was artist-in-residence at Fish & Game for two years. He lives in the Hudson Valley, where he tends a garden that you can see from space.
The Quality of Life Report
A Novel

BY MEGHAN DAUM
FOREWORD BY CURTIS SITTENFELD


“Daum’s enormous comic gift—and her ability to use it in the service of fundamentally serious issues—is an unexpected delight.”
—NEW YORK TIMES BOOK REVIEW

“A crisp, wisecracking voice... an admirably nuanced view of the American heartland.”
—NEW YORKER

“The simple life never looked so complicated.”
—TIME

“Daum has a charming, breezy style and a pretty wicked sense of humor... The Quality of Life Report is great fun.”
—USA TODAY

“Funny, literate... this is a surprising, entertaining, and often touching story of a single woman lurching into her thirties looking for love and fulfillment, but mostly just finding herself. Top quality.”
—PEOPLE

MEGHAN DAUM
Los Angeles, California
Daum is an opinion columnist covering cultural and political topics for the Los Angeles Times, who also writes the Egos column for the New York Times Book Review. She is the author of three other books: The Unsplicable and Other Subjects of Discussion, which won the 2015 PEN Center USA Award for creative nonfiction; My Misspent Youth: Essays; and Life Would Be Perfect If I Lived in That House. She also edited the New York Times best-seller Selfish, Shallow, and Self-Absorbed: Sixteen Writers on the Decision Not to Have Kids.

RELEASE DATE | APRIL
5½ x 8½ inches, 320 pages
ISBN 978-1-4773-1300-8
$15.95 | £12.99 | C$23.95
paperback
$15.95
e-book
In the early 1970s, Nancy Rexroth began photographing the rural landscapes, children, white frame houses, and domestic interiors of southeastern Ohio with a plastic toy camera called the Diana. Working with the camera’s properties of soft focus and vignetting, and further manipulating the photographs by deliberately blurring or sometimes overlaying them, Rexroth created dreamlike, poetic images of “my own private landscape, a state of mind.” She called this state IOWA because the photographs seemed to reference her childhood summer visits to relatives in Iowa. Rexroth self-published her evocative images in 1977 in the book IOWA, and the photographic community responded immediately and strongly to the work. Aperture published a portfolio of IOWA images in a special issue, The Snapshot, alongside the work of Robert Frank, Garry Winogrand, Lee Friedlander, and Emmet Gowin. The International Center for Photography, the Corcoran Gallery of Art, and the Smithsonian Institution included IOWA images in group exhibitions.

Forty years after its original publication, IOWA has become a classic of fine art photography, a renowned demonstration of Rexroth’s ability to fashion a world of surprising aesthetic possibilities using a simple, low-tech dollar camera. Long out of print and highly prized by photographers and photobook collectors, IOWA is now available in a hardcover edition that includes twenty-two previously unpublished images. Accompanying the photographs are a new foreword by Magnum photographer and book maker Alec Soth and an essay by internationally acclaimed curator Anne Wilkes Tucker, who affirms the continuing power and importance of IOWA within the photobook genre. New postscripts by Nancy Rexroth and Mark L. Power, who wrote the essay in the first edition, complete the volume.

“IOWA is unique in all of photographic history.”
—JOHN ROHRBACH
"Talking about dreams is like talking about movies,' Federico Fellini once said, 'years can pass in a second and you can hop from one place to another.' The place where Rexroth’s images take us isn’t really Iowa; it is, to borrow from the title of another film, her own private Iowa.”

—ALEC SOTH
from "Rexroth’s Strawberries"

“IOWA is so fresh. Rexroth . . . uses graphic forms with the intelligence of a fine poet. This is a feminine eye and a brave one.”

—ANNE WILKES TUCKER
from "Nancy Rexroth"

NANCY REXROTH
Cincinnati, Ohio

Rexroth’s work is held by major collections, including the Museum of Modern Art, the Center for Creative Photography, the Smithsonian Institution, the Corcoran Gallery of Art, the Baltimore Museum of Art, the Bibliothèque Nationale de France, the Library of Congress, and the Museum of Fine Arts, Houston.

ANNE WILKES TUCKER
Houston, Texas

Hailed as “America’s Best Curator” by Time magazine, Tucker served as the Gus and Lyndall Wortham Curator at the Museum of Fine Arts, Houston, where she built the photography collection and organized more than forty exhibitions.

MARK L. POWER
Silver Spring, Maryland

A member of Magnum Photos and the publisher of Little Brown Mushroom Press, Soth is a photographer who has published over twenty-five books, including Sleeping by the Mississippi, NIAGARA, Broken Manual, and Songbook.

Alec Soth
Minneapolis, Minnesota

Alec Soth is a photographer and photography educator whose works are in the Library of Congress, the Smithsonian Institution, the Corcoran Gallery of Art, the Bibliothèque Nationale de France, and other collections.

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10 x 10 inches, 168 pages,
77 duotone photos
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hardcover

Boys’ Flying, Amoville, Ohio (1976)

Boys’ Flying, Amoville, Ohio (1976)

A Woman’s Bed, Logan, Ohio (1970)
The American Idea of Home
Conversations about Architecture and Design
BY BERNARD FRIEDMAN
Foreword by Meghan Daum

Wide-ranging interviews with leading architectural thinkers, including Thom Mayne, Richard Meier, Robert Venturi, Paul Goldberger, Robert Ivy, Denise Scott Brown, Kenneth Frampton, and Robert A. M. Stern, spotlight some of the most significant issues in architecture today.

“Home is an idea,” Meghan Daum writes in her foreword, “a story we tell ourselves about who we are and who and what we want closest in our midst.” In The American Idea of Home, documentary filmmaker Bernard Friedman interviews more than thirty leaders in the field of architecture about a constellation of ideas relating to housing and home. The interviewees include Pritzker Prize winners Thom Mayne, Richard Meier, and Robert Venturi; Pulitzer Prize winners Paul Goldberger and Tracy Kidder; American Institute of Architects head Robert Ivy; and legendary architects such as Denise Scott Brown, Charles Gwathmey, Kenneth Frampton, and Robert A. M. Stern.

The American idea of home and the many types of housing that embody it launch lively, wide-ranging conversations about some of the most vital and important issues in architecture today. The topics that Friedman and his interviewees discuss illuminate five overarching themes: the functions and meanings of home; history, tradition, and change in residential architecture; activism, sustainability, and the environment; cities, suburbs, and regions; and technology, innovation, and materials. Friedman frames the interviews with an extended introduction that highlights these themes and helps readers appreciate the common concerns that underlie projects as disparate as Katrina cottages and Frank Lloyd Wright Usonian houses. Readers will come away from these thought-provoking interviews with an enhanced awareness of the “under the hood” kinds of design decisions that fundamentally shape our ideas of home and the dwellings in which we live.

Bernard Friedman
Los Angeles, California
Friedman is managing partner of Flying Mind, a multidisciplinary documentary development and production company. He directed American Homes, an animated one-thousand-year history of residential architecture in North America. He is a founder and the current chair of the advisory board of the Arid Lands Institute, which trains designers and citizens to innovate in response to hydrologic variability brought on by climate change.

Roger Fullington Series in Architecture

Release date | May 7 x 10 inches, 186 pages, 30 b&w photos
ISBN 978-1-4773-1286-5 $27.95 | £22.99 | C$41.95
hardcover
ISBN 978-1-4773-1289-6 $27.95
e-book

Hadley Arnold Robert Venturi and Denise Scott Brown Marianne Cusato Jeremiah Eck Frank Escher and Ravi Gune Wardena Kenneth Frampton Andrew Freear Douglas Garofalo Paul Goldberger Charles Gwathmey Grant Hildebrand
Robert Ivy Tracy Kidder Tom Kundig Greg Lynn Thom Mayne Richard Meier Lee F. Mindel Toshiko Mori Eric Owen Moss Lorcan O’Herlihy Elizabeth Plater-Zyberk Witold Rybczynski David D. Salmela Cameron Sinclair
Robert A. M. Stern Sarah Susanka Lester Walker Sam Watters Barbara Winslow and Max Jacobson
Two Prospectors
The Letters of Sam Shepard & Johnny Dark
Edited by Chad Hammett

A compelling portrait of a complex, decades-long friendship, these deeply honest letters and candid family photographs offer the most intimate glimpse we may ever get into the life, personal philosophy, and creative process of America’s leading dramatist.

“The volume has the feel of an earlier age. . . . The correspondence . . . is rich with allusions to Kerouac and Beckett.”
—KIRKUS REVIEWS

“Fascinating. . . . four decades of letters, taped conversations, and photos . . . resulting in a fascinating study of friendship and artistic pursuit.”
—COWBOYS AND INDIANS

“A beautiful volume. . . . The book circles around family life, the challenges of writing and aging, the search for inspiration.”
—LOS ANGELES MAGAZINE

“Since Shepard has said that he is not interested in writing his memoirs, this collection of letters may be the only primary written record of the esteemed playwright’s life.”
—LIBRARY JOURNAL

CHAD HAMMETT
San Marcos, Texas
Hammett teaches at Texas State University, from which he received an MFA in fiction.

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

NEW IN PAPERBACK

CHAD HAMMETT
San Marcos, Texas
Hammett teaches at Texas State University, from which he received an MFA in fiction.

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

RELEASE DATE | MARCH
6¾ x 9½ inches, 399 pages, 46 color photos, 31 facsimiles
$19.95 | €15.95 | £20.05
paperback
$19.95 | €15.95 | £20.05
e-book
This powerful photo-essay records the last vestiges of a tradition that exerts a universal fascination and mystique—cowboying in the American West

Mountain Ranch

BY MICHAEL CROUSER
Foreword by Gretel Ehrlich

The mountain ranches of western Colorado preserve a way of life that has nearly vanished from the American scene. Families who have lived on the same land for five or six generations raise cattle much as their ancestors did, following an annual cycle of breeding, birthing, branding, grazing, and selling livestock. Michael Crouser spent more than a decade (2006–2016) photographing family cattle ranches in Colorado, intrigued “not by the ways their lives are changing but by the way they have stayed the same.” He was, he says, “most interested in the traditional elements of these traditional lives, . . . what they call ‘cowboying.’”

Intimate without being sentimental about the realities of ranch work, Mountain Ranch’s duotone images capture the raw and basic elements of a hard and basic life. In the afterword, Crouser pays verbal tribute to ranch people who are “the real deal,” whose seasonal round of work forms the subject of the acclaimed nature writer Gretel Ehrlich’s foreword. Portraits of eight men and women who eloquently describe their long lives on Colorado mountain ranches complete the volume.

The ever-increasing commercial and residential development of traditional ranch land and the economic difficulties facing a new generation of ranchers threaten the future of cattle ranching in the mountains of Colorado. Mountain Ranch powerfully records the last vestiges of a tradition that exerts a nearly universal fascination and mystique—cowboying in the American West.

“The ranches where Michael Crouser so affectionately captures these scenes tell a story of staying power, of joy in the beauty of the world, of gratitude for the working animals—the dogs and the horses—of midwifery and husbandry, of seeing the seasons through . . . . It is a pleasure to be brought into this out-of-the-way part of the world with such understated passion.”

—GRETEL EHRLICH
from the introduction
MICHAEL CROUSER
Minneapolis, Minnesota

Crouser is the author of two critically acclaimed photography books: Los Toros, which won first prize in the fine art book category at the 2008 International Photography Awards; and Dog Run, which was named one of the top ten photography books of the year by Photo District News, Communication Arts, and the International Photography Awards. In 2012 the Leica Gallery in New York City presented a twenty-five-year retrospective exhibition of his work. Crouser has taught at the International Center of Photography, the Santa Fe Photographic Workshops, and the Mpls Photo Center in Minneapolis, and his work is in several prominent collections.

GRETEL EHRLICH
Wyoming

Ehrlich is the author of many acclaimed books, including The Solace of Open Spaces; Islands, the Universe, Home; A Match to the Heart; One Woman’s Story of Being Struck by Lightning; In the Empire of Ice: Encounters in a Changing Landscape; and Facing the Wave: A Journey in the Wake of the Tsunami.

The M. K. Brown Range Life Series

Release Date | June
8 ½ x 11 inches, 224 pages, 168 duotone photos
$40.00 | £33.00 | C$60.00
Hardcover
Chrissie Hynde
A Musical Biography

BY ADAM SOBSEY

A musical force across four decades, a voice for the ages, and a great songwriter, Chrissie Hynde is one of America’s foremost rockers. Inducted into the Rock and Roll Hall of Fame in 2005, she and her band The Pretenders have released ten albums since 1980. The Pretenders’ debut LP has been acclaimed as one of the best albums of all time by VH1 and Rolling Stone. In a business filled with “pretenders” and posers, Hynde remains unassailably authentic. Although she blazed the trail for countless female musicians, Hynde has never embraced the role of rock-feminist and once remarked, “It’s never been my intention to change the world or set an example for others to follow.” Instead, she pursued her own vision of rock—a band of “motorcycles with guitars.”

Chrissie Hynde: A Musical Biography traces this legend’s journey from teenage encounters with rock royalty to the publication of her controversial memoir Reckless in 2015. Adam Sobsey digs deep into Hynde’s catalog, extolling her underrated songwriting gifts and the greatness of The Pretenders’ early classics and revealing how her more recent but lesser-known records are not only underappreciated but actually key to understanding her earlier work, as well as her evolving persona. Sobsey hears Hynde’s music as a way into her life outside the studio, including her feminism, signature style, vegetarianism, and Hinduism. She is “a self-possessed, self-exiled idol with no real forbears and no true musical descendants: a complete original.”
Musicians including Rosanne Cash, Guy Clark, JD Souther, Jorma Kaukonen, Bill Frisell, and Kelly Willis pose with and tell stories about the classic Gibsons, Fenders, Martins, and other guitars that have become their most prized instruments.

A Perfectly Good Guitar
Musicians on Their Favorite Instruments

By Chuck Holley

Ask guitar players about their instruments, and you’re likely to get a story—where the guitar came from, or what makes it unique, or why the player will never part with it. Most guitarists have strong feelings about their primary tool, and some are downright passionate about their axes. Chuck Holley is a professional photographer and writer who loves music and listening to musicians talk about their trade. For several years, he has been photographing guitarists with their prized instruments and collecting their stories. This beautifully illustrated book presents these stories in revelatory photographs and words.

The guitarists included in this book range from high-profile performers, including Rosanne Cash, Guy Clark, Laurence Juber, Jorma Kaukonen, JD Souther, Bill Frisell, Dave Alvin, and Kelly Willis, to renowned studio musicians and band members. Holley’s beautifully composed photographs portray them with their favorite guitar, including detail shots of the instrument. Accompanying the photographs are the musicians’ stories about the Gibsons, Fenders, Martins, and
others that have become the guitar in their lives, the one that has a special lineage or intangible qualities of sustain, tone, clarity, and comfort that make it irreplaceable. Several musicians talk about how the guitar chose them, while others recount stories of guitars lost or stolen and then serendipitously recovered. Together, these photographs and stories underscore the great pleasure of performing with an instrument that’s become a trusted friend with a personality all its own.

Chuck Holley
Maryville, Missouri
Holley has worked as a commercial photographer in Minneapolis/St. Paul, Minnesota; a general assignment reporter and photographer for a southwest Iowa newspaper; and a photographer for a university.

Brad and Michele Moore
Roots Music Series

release date | May
7 x 9 inches, 208 pages, 55 color photos
$34.95 | £28.99 | C$52.90
hardcover
$34.95
e-book
No Depression

Winter 2016
Beyond Bluegrass

In the realm of American roots music, bluegrass is one of the forms with the most contemporary roots. Yet its players and fans carry such a fierce allegiance to it that one of their most frequent debates is whether bluegrass should adhere strictly to tradition or pull it forward. “Bluegrass Beyond” dives into both sides of the argument, exploring the traditions and innovations that have characterized bluegrass music from the beginning. Long features shed light on the modern history of the form through its band leaders, rhythm sections, and the women who have helped move the genre forward for decades. Some of bluegrass’s biggest innovators discuss the future of the genre, even as its sidemen honor its strongest traditions.

CONTENTS:

LONG FEATURES
Béla Fleck, Noam Pikelny, and Sarah Javors discuss “What’s bluegrass music?”
Neil Rosenberg’s modern history of bluegrass music
Pioneering women of bluegrass, from Hazel O’Hara to Abigail Washburn and beyond
Considering bluegrass rhythm sections
A pre-American history of the banjo
Bluegrass adventure outings

SHORT FEATURES
The Osborne Brothers
Tony Trischka
Parsonfield
Elephant Revival
We Banjo 3
Ernie Evans’ boutique bluegrass festivals
Old Crow Medicine Show, Mandolin Orange, and a new generation of bluegrassers rediscover their roots
How college bluegrass programs are shaping the genre
Bluegrass covers of metal songs

ARTIST-WRITTEN ESSAYS
Jerry Douglas
Alison Brown
Claire Lynch
Jens Kruger
Bryan Sutton
Chris Pandolfi
Anna Roberts-Gevalt
(of Anna & Elizabeth)
Mary Gauthier

PHOTOS/ART
Cover art by Tim Lee
The high art of jamband concert posters
Illustrations by Howard Rains, Alexie Hoffman, Jenny Ritter, and Drew Christie

About No Depression

No Depression began in 1995 as an alt-country quarterly, amplifying the stories and ideas that gave rise to that under-recognized niche music community. Over the course of its original thirteen-year print run, the award-winning magazine moved to a bimonthly schedule and evolved to cover the full spectrum of American roots music through deeply researched, long-form music journalism. No Depression helped to lift up a burgeoning Americana movement, telling the stories and considering the music of artists as definitive and varied as the Bottle Rockets, Alison Krauss, and Allen Toussaint.

When ND went out of print in 2008, its founding editors teamed up with the University of Texas Press to publish two bookazines that carried on the print tradition and helped longtime readers hold over as the publication found its footing online. Then, after seven years of being an online-only publication, ND’s new owners and editor brought No Depression back into print in 2015 to celebrate the publication’s twentieth anniversary.

Several issues later, the new No Depression has proved to be an innovative quarterly roots music journal that prints only in-depth articles, original illustrations, stunning photography, and essays written by some of American roots music’s most celebrated artists—among them Eliza Gilkyson, Amy Ray, Mary Gauthier, Scott Miller, Allison Moorer, Chris Pandolfi, Leigh Gibson (of The Gibson Brothers), and many more. This ad-free publication is more coffee table book than glossy magazine.

Forthcoming 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
International
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
This career-spanning collection of both iconic and rarely seen images celebrates the work of Pulitzer Prize–winning photojournalist Eddie Adams, whose potent visual storytelling ran the gamut from the horrors of war to the lives of the famous and powerful.

Best-known for Saigon Execution, his Pulitzer Prize–winning photograph that forever shaped how the world views the horrors of war, Eddie Adams was a renowned American photojournalist who won more than five hundred awards, including the George Polk Award for News Photography three times and the Robert Capa Gold Medal. During his fifty-year career, he worked as a staff photographer for the Associated Press, Time, and Parade, and his photos appeared on more than 350 magazine covers. Adams is also famous and deeply respected for founding the Eddie Adams Workshop, an intensive photography seminar whose graduates include twelve Pulitzer Prize–winners and many others who have achieved illustrious careers in journalism, commercial photography, and media.

Eddie Adams presents a career-spanning selection of the photographer’s finest work from the 1950s through the early 2000s, drawn from the Eddie Adams Photographic Archive at the Dolph Briscoe Center for American History at the University of Texas at Austin. In addition to his much-praised Vietnam War photography, the book includes images that uncannily reflect world and domestic issues of today, including immigration, conflict in the Middle East, and the refugee crisis. All of them attest to Adams’s overwhelming desire to tell people’s stories. As he once observed, “I actually become the person I am taking a picture of. If you are starving, I am starving, too.”
Accompanying the images are an essay by internationally acclaimed photography curator Anne Wilkes Tucker, a personal remembrance by Adams’s widow Alyssa Adams, a foreword by Briscoe Center director Don Carleton, who provides a concise history of Adams’s career, and a timeline.

“Utterly fascinating. I thought I knew Eddie Adams’s career. I see now that what I thought I knew barely scratched the surface. This book covers the photographic giant in a broad and beautiful way.”
—JOHN MOORE

Eddie Adams (1933–2004)
The only Associated Press photographer to hold the title of special correspondent, Adams photographed thirteen wars, six US presidents, many heads of state, and countless celebrities. He recorded many significant events in the second half of the twentieth century, creating photographs that influenced public opinion and changed policy; his series on Vietnamese boat people, “Boat of No Smiles,” influenced the United States to admit 200,000 Vietnamese refugees at the end of the war. Many of Adams’s images continue to provoke discussion and debate to this day.

Anne Wilkes Tucker
Houston, Texas
Hailed as “America’s Best Curator” by Time magazine, Tucker served as the Gus and Lyndall Wortham Curator at the Museum of Fine Arts, Houston, where she built the photography collection and organized more than forty exhibitions.
With stories of sighting rare birds ranging from an Eskimo Curlew to the cranes of Asia, one of America’s foremost birders recalls a lifetime of birding adventures, including friendships with luminaries Roger Tory Peterson, Peter Matthiessen, and George Plimpton.

Victor Emanuel is widely considered one of America’s leading birders. He has observed more than six thousand species during travels that have taken him to every continent. He founded the largest company in the world specializing in birding tours and one of the most respected ones in ecotourism. Emanuel has received some of birding’s highest honors, including the Roger Tory Peterson Award from the American Birding Association and the Arthur A. Allen Award from the Cornell Laboratory of Ornithology. He also started the first birding camps for young people, which he considers one of his greatest achievements.

In One More Warbler, Emanuel recalls a lifetime of birding adventures—from his childhood sighting of a male Cardinal that ignited his passion for birds to a once-in-a-lifetime journey to Asia to observe all eight species of cranes of that continent. He tells fascinating stories of meeting his mentors who taught him about birds, nature, and conservation, and later, his close circle of friends—Ted Parker, Peter Matthiessen, George Plimpton, Roger Tory Peterson, and others—who he frequently birded and traveled with around the world. Emanuel writes about the sighting of an Eskimo Curlew, thought to be extinct, on Galveston Island; setting an all-time national record during the annual Audubon Christmas Bird Count; attempting to see the Imperial Woodpecker in northwestern Mexico; and birding on the far-flung island of Attu on the Aleutian chain.
This lively biography of the screenwriter of 1980s hit movies Top Gun, Beverly Hills Cop II, Beetlejuice, and Batman illuminates issues of film authorship that have become even more contested in the era of blockbuster filmmaking.

Rewrite Man
The Life and Career of Screenwriter Warren Skaaren

BY ALISON MACOR

IN R E W R I T E M A N, ALISON MACOR TELLS AN ENGROSSING STORY about the challenges faced by a top screenwriter at the crossroads of mixed and conflicting agendas in Hollywood. Whether writing love scenes for Tom Cruise on the set of Top Gun, running lines with Michael Keaton on Beetlejuice, or crafting Nietzschean dialogue for Jack Nicholson on Batman, Warren Skaaren collaborated with many of New Hollywood’s most powerful stars, producers, and directors. By the time of his premature death in 1990, Skaaren was one of Hollywood’s highest-paid writers, although he rarely left Austin, where he lived and worked. Yet he had to battle for shared screenwriting credit on these films, and his struggles yield a new understanding of the secretive screen credit arbitration process—a process that has only become more intense, more litigious, and more public for screenwriters and their union, the Writers Guild of America, since Skaaren’s time. His story, told through a wealth of archival material, illuminates crucial issues of film authorship that have seldom been explored.
Now available on DVD and blu-ray for the first time, Eggshells is a stoner’s time capsule of the Texas capital in the late sixties by Tobe Hooper, the legendary Austin filmmaker and director of The Texas Chainsaw Massacre

**Eggshells**

**DIRECTED BY TOBE HOOPER**

Before *The Texas Chainsaw Massacre*, Tobe Hooper made this psychedelic comedy set in the heady days of anti-Vietnam War protest. In its own weird way, *Eggshells* is a documentary of that moment in Austin when hippies and rednecks merged into one through music and other “recreational activities.” But it is also infused with Hooper’s love of Hammer horror and the phantasmagorical.

Louis Black and Mark Rance restored *Eggshells*, Hooper’s first film, from the only known 35 mm print. The box set also includes commentary by Hooper and Black, two of Hooper’s early short films, and a booklet that contains an illustrated biography of Hooper’s childhood and an essay by Black.

“*Eggshells* is a true 1968 film, psychedelic and political… The film celebrates alternative lifestyles and politics and people and an odd, kinky semi-mysticism that is grounded more in humor than the supernatural,” David Hudson wrote on the website *Notebook*.

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—CITYLAB
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BY PAULA BRONSTEIN
Foreword by Kim Barker
Introduction by Christina Lamb

ISBN 978-1-4773-0939-1
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“A collection of photographs that whiplash from beautiful to horrific, a visual compendium of what has happened on the ground during America’s longest war... The book is a must-see for anyone with any interest in Afghanistan, the plight of women internationally or photography.”

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“I am impressed with Bronstein’s sheer determination, grit, sensitivity to her subjects on an intimate level, and ability to give insight into lives we would never know exist. The fact that an American female photojournalist has been embraced in Afghan culture is remarkable. Her images portray the gamut of emotion—an unvarnished reality of urgency, despair, compassion, understanding, and hope.”

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With chapters on Lead Belly, Thomas Hart Benton, John Huston, Mae West, and Sterling Brown, this innovative book presents a new argument for the centrality of African American folklore as a source of cultural expression in the 1930s.

**Frankie and Johnny**
Race, Gender, and the Work of African American Folklore in 1930s America

**By Stacy I. Morgan**

**Originating in a homicide in St. Louis in 1899, the ballad of “Frankie and Johnny” became one of America’s most familiar songs during the first half of the twentieth century.** It crossed lines of race, class, and artistic genres, taking form in such varied expressions as a folk song performed by Huddie Ledbetter (Lead Belly); a ballet choreographed by Ruth Page and Bentley Stone under New Deal sponsorship; a mural in the Missouri State Capitol by Thomas Hart Benton; a play by John Huston; a motion picture, *She Done Him Wrong*, that made Mae West a national celebrity; and an anti-lynching poem by Sterling Brown.

In this innovative book, Stacy I. Morgan explores why African American folklore—and “Frankie and Johnny” in particular—became prized source material for artists of diverse political and aesthetic sensibilities. He looks at a confluence of factors, including the Harlem Renaissance, the Great Depression, and resurgent nationalism, that led those creators to engage with this ubiquitous song. Morgan’s research uncovers the wide range of work that artists called upon African American folklore to perform in the 1930s, as it alternately reinforced and challenged norms of race, gender, and appropriate subjects for artistic expression. He demonstrates that the folklorists and creative artists of that generation forged a new national culture in which African American folk songs featured centrally not only in folk and popular culture but in the fine arts as well.

**Huddie Ledbetter in New York City, n.d. Alan Lomax Collection, American Folklife Center; courtesy of the Lead Belly Estate, Murfreesboro, Tennessee.**
Inka History in Knots

Reading Khipus as Primary Sources

BY GARY URTON

Inka khipus—spun and plied cords that record information through intricate patterns of knots and colors—constitute the only available primary sources on the Inka empire not mediated by the hands, minds, and motives of the conquering Europeans. As such, they offer direct insight into the worldview of the Inka—a view that differs from European thought as much as khipus differ from alphabetic writing, which the Inka did not possess. Scholars have spent decades attempting to decipher the Inka khipus, and Gary Urton has become the world’s leading authority on these artifacts.

In *Inka History in Knots*, Urton marshals a lifetime of study to offer a grand overview of the types of quantitative information recorded in khipus and to show how these records can be used as primary sources for an Inka history of the empire that focuses on statistics, demography, and the “longue durée” social processes that characterize a civilization continuously adapting to and exploiting its environment. Whether the Inka khipu keepers were registering census data, recording tribute, or performing many other administrative tasks, Urton asserts that they were key players in the organization and control of subject populations throughout the empire and that khipu record-keeping vitally contributed to the emergence of political complexity in the Andes. This new view of the importance of khipus promises to fundamentally reorient our understanding of the development of the Inka state and the possibilities for writing its history.

“This book will be read and cited for decades. Urton’s work is absolutely brilliant.”
—SABINE HYLAND, University of St. Andrews, author of *The Chankas and the Priest: A Tale of Murder and Exile in Highland Peru*

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Where the Land Meets the Sea
Fourteen Millennia of Human History
at Huaca Prieta, Peru

EDITED BY TOM D. DILLEHAY

Huaca Prieta—one of the world’s best-known, yet least understood, early maritime mound sites—and other Preclassic sites on the north coast of Peru bear witness to the beginnings of civilization in the Americas. Across more than fourteen millennia of human occupation, the coalescence of maritime, agricultural, and pastoral economies in the north coast settlements set in motion long-term biological and cultural transformations that led to increased social complexity and food production, and later the emergence of preindustrial states and urbanism. These developments make Huaca Prieta a site of global importance in world archaeology.

This landmark volume presents the findings of a major archaeological investigation carried out at Huaca Prieta, the nearby mound Paredones, and several Preclassic domestic sites in the lower Chicama Valley between 2006 and 2013 by an interdisciplinary team of more than fifty international specialists. The book’s contributors report on and analyze the extensive material records from the sites, including data on the architecture and spatial patterns; floral, faunal, and lithic remains; textiles; basketry; and more. Using this rich data, they build new models of the social, economic, and ontological practices of these early peoples, who appear to have favored cooperation and living in harmony with the environment over the accumulation of power and the development of ruling elites. This discovery adds a crucial new dimension to our understanding of emergent social complexity, cosmology, and religion in the Neolithic period.
Connecting The Wire
Race, Space, and Postindustrial Baltimore

By Stanley Corkin

Critically acclaimed as one of the best television shows ever produced, the HBO series The Wire (2002–2008) is a landmark event in television history, offering a raw and dramatically compelling vision of the teeming drug trade and the vitality of life in the abandoned spaces of the postindustrial United States. With a sprawling narrative that dramatizes the intersections of race, urban history, and the neoliberal moment, The Wire offers an intricate critique of a society riven by racism and inequality.

In Connecting The Wire, Stanley Corkin presents the first comprehensive, season-by-season analysis of the entire series. Focusing on the show's depictions of the built environment of the city of Baltimore and the geographic dimensions of race and class, he analyzes how The Wire's creator and showrunner, David Simon, uses the show to develop a social vision of its historical moment, as well as a device for critiquing many social "givens." In The Wire's gritty portrayals of drug dealers, cops, longshoremen, school officials and students, and members of the judicial system, Corkin maps a web of relationships and forces that define urban social life, and the lives of the urban underclass in particular, in the early twenty-first century. He makes a compelling case that, with its embedded history of race and race relations in the United States, The Wire is perhaps the most sustained and articulate exploration of urban life in contemporary popular culture.
Rebellious Bodies
Stardom, Citizenship, and the New Body Politics

BY RUSSELL MEEUF

Celebrity culture today teems with stars who challenge long-held ideas about a “normal” body. Plus-size and older actresses are rebelling against the cultural obsession with slender bodies and youth. Physically disabled actors and actresses are moving beyond the stock roles and stereotypes that once constrained their opportunities. Stars of various races and ethnicities are crafting new narratives about cultural belonging, while transgender performers are challenging our culture’s assumptions about gender and identity. But do these new players in contemporary entertainment media truly signal a new acceptance of body diversity in popular culture?

Focusing on six key examples—Melissa McCarthy, Gabourey Sidibe, Peter Dinklage, Danny Trejo, Betty White, and Laverne Cox—Rebellious Bodies examines the new body politics of stardom, situating each star against a prominent cultural anxiety about bodies and inclusion, evoking issues ranging from the obesity epidemic and the rise of postracial rhetoric to disability rights, Latino/a immigration, an aging population, and transgender activism. Using a wide variety of sources featuring these celebrities—films, TV shows, entertainment journalism, and more—to analyze each one’s media persona, Russell Meeuf demonstrates that while these stars are promoted as examples of a supposedly more inclusive industry, the reality is far more complex. Revealing how their bodies have become sites for negotiating the still-contested boundaries of cultural citizenship, he uncovers the stark limitations of inclusion in a deeply unequal world.

Top to bottom: Gabourey Sidibe as Claireece Precious Jones in Precious (Lee Daniels Entertainment, 2009); Melissa McCarthy as Megan with Kristen Wig in Bridesmaids (Apatow Productions, 2011); Patricia Clarkson as Olivia Harris, Peter Dinklage as Finbar McBride, and Bobby Cannavale as Joe Duras in The Station Agent (Miramax, 2003)
With insightful analyses of the contributions of jazz composers such as Miles Davis, Duke Ellington, and Billy Strayhorn, this book considers the complex roles of jazz and race in classic film noir.

Jazz and Cocktails
Rethinking Race and the Sound of Film Noir

By Jans B. Wager

Salt Lake City, Utah

Wager coordinates cinema studies and is a professor of English and literature at Utah Valley University. Her previous books are Dames in the Driver’s Seat: Rereading Film Noir and Dangerous Dames: Women and Representation in the Weimar Street Film and Film Noir.

Release date | March
6 x 9 inches, 176 pages, 51 b&w photos
ISBN 978-1-4773-1227-8 $24.95* | £20.00 | C$37.50 paperback
ISBN 978-1-4773-1226-1 $85.00* | £70.00 | C$127.50 hardcover

Film noir showcased hard-boiled men and dangerous femmes fatales, rain-slicked city streets, pools of inkiness cut by shards of light, and, occasionally, jazz. Jazz served as a shorthand for the seduction and risks of the mean streets in early film noir. As working jazz musicians began to compose the scores for and appear in noir films of the 1950s, black musicians found a unique way of asserting their right to participate fully in American life.

Jazz and Cocktails explores the use of jazz in film noir, from its early function as a signifier of danger, sexuality, and otherness to the complex role it plays in film scores in which jazz invites the spectator into the narrative while simultaneously transcending the film and reminding viewers of the world outside the movie theater. Jans B. Wager looks at the work of jazz composers such as Miles Davis, Duke Ellington and Billy Strayhorn, Chico Hamilton, and John Lewis as she analyzes films including Sweet Smell of Success, Elevator to the Gallows, Anatomy of a Murder, Odds Against Tomorrow, and considers the neo-noir American Hustle. Wager demonstrates how the evolving role of jazz in film noir reflected cultural changes instigated by black social activism during and after World War II and altered Hollywood representations of race and music.

Why Harry Met Sally

By Joshua Louis Moss

Chico, California

Moss is an assistant professor of screenwriting and media studies at California State University, Chico. He has also worked as a show creator, writer, producer, and executive producer in the entertainment industry.

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6 x 9 inches, 400 pages, 29 b&w photos
ISBN 978-1-4773-1283-4 $29.95* | £24.99 | C$44.95 paperback
ISBN 978-1-4773-1282-7 $90.00* | £74.00 | C$135.00 hardcover

From immigrant ghetto love stories such as The Cohens and the Kellys (1926), through romantic comedies including Meet the Parents (2000) and Knocked Up (2007), to television series such as Transparent (2014–), Jewish-Christian couplings have been a staple of popular culture for over a century. In these pairings, Joshua Louis Moss argues, the unruly screen Jew is the privileged representative of progressivism, secular modernism, and the cosmopolitan sensibilities of the mass-media age. But his/her unruliness is nearly always contained through romantic union with the Anglo-Christian partner. This Jewish-Christian meta-narrative has recurred time and again as one of the most powerful and enduring, although unrecognized, mass-culture fantasies.

Using the innovative framework of coupling theory, Why Harry Met Sally surveys three major waves of Jewish-Christian couplings in popular American literature, theater, film, and television. Moss explores how first-wave European and American creators in the early twentieth century used such couplings as an extension of modernist sensibilities and the American “melting pot.” He then looks at how New Hollywood of the late 1960s revived these couplings as a sexually provocative response to the political conservatism and representational absences of postwar America. Finally, Moss identifies the third wave as emerging in television sitcoms, Broadway musicals, and “gross-out” film comedies to grapple with the impact of American economic globalism since the 1990s.
Haunting Bollywood
Gender, Genre, and the Supernatural in Hindi Commercial Cinema

BY MEHELI SEN

Haunting Bollywood is a pioneering, interdisciplinary inquiry into the supernatural in Hindi cinema that draws from literary criticism, postcolonial studies, queer theory, history, and cultural studies. Hindi commercial cinema has been invested in the supernatural since its earliest days, but only a small segment of these films have been adequately explored in scholarly work; this book addresses this gap by focusing on some of Hindi cinema’s least explored genres.

From Gothic ghost films of the 1950s to snake films of the 1970s and 1980s to today’s globally influenced zombie and vampire films, Meheli Sen delves into what the supernatural is and the varied modalities through which it raises questions of film form, history, modernity, and gender in South Asian public cultures. Arguing that the supernatural is dispersed among multiple genres and constantly in conversation with global cinematics, she demonstrates that it is an especially malleable impulse that routinely pushes Hindi film into new formal and stylistic territories. Sen also argues that gender is a particularly accommodating stage on which the supernatural rehearses its most basic compulsions; thus, the interface between gender and genre provides an exceptionally productive lens into Hindi cinema’s negotiation of the modern and the global. Haunting Bollywood reveals that the supernatural’s unruly energies continually resist containment, even as they partake of and sometimes subvert Hindi cinema’s most enduring pleasures, from songs and stars to myth and melodrama.

Cormac McCarthy and Performance
Page, Stage, Screen

BY STACEY PEEBLES

Cormac McCarthy is renowned as the author of popular and acclaimed novels such as Blood Meridian, All the Pretty Horses, and The Road. Throughout his career, however, McCarthy has also invested deeply in writing for film and theater, an engagement with other forms of storytelling that is often overlooked. He is the author of five screenplays and two plays, and he has been significantly involved with three of the seven film adaptations of his work. In this book, Stacey Peebles offers the first extensive overview of this relatively unknown aspect of McCarthy’s writing life, including the ways in which other artists have interpreted his work for the stage and screen.

Drawing on many primary sources in McCarthy’s recently opened archive, as well as interviews with several of his collaborators, this book presents the first comprehensive overview of McCarthy’s writing for film and theater, as well as film adaptations of his novels.
Picturing Childhood

Youth in Transnational Comics

EDITED BY MARK HEIMERMANN AND BRITTANY TULLIS

Foreword by Frederick Aldama

Comics and childhood have had a richly intertwined history for nearly a century. From Richard Outcault’s Yellow Kid, Winsor McCay’s Little Nemo, and Harold Gray’s Little Orphan Annie to Hergé’s Tintin (Belgium), José Escobar’s Zipi and Zape (Spain), and Wilhelm Busch’s Max and Moritz (Germany), iconic child characters have given both kids and adults not only hours of entertainment but also an important vehicle for exploring children’s lives and the sometimes challenging realities that surround them.

Bringing together comic studies and childhood studies, this pioneering collection of essays provides the first wide-ranging account of how children and childhood, as well as the larger cultural forces behind their representations, have been depicted in comics from the 1930s to the present. The authors address issues such as how comics reflect a spectrum of cultural values concerning children, how sensitive social issues, such as racial discrimination or the construction and enforcement of gender roles, can be explored in comics through the use of child characters; and the ways in which comics use children as metaphors for other issues or concerns. Specific topics discussed in the book include diversity and inclusiveness in Little Audrey comics of the 1950s and 1960s, the fetishization of adolescent girls in Japanese manga, the use of children to build national unity in Finnish wartime comics, and how the animal/child hybrids in Sweet Tooth act as a metaphor for commodification.

Make Ours Marvel

Media Convergence and a Comics Universe

EDITED BY MATT YOCKEY

The creation of the Fantastic Four effectively launched the Marvel Comics brand in 1961. Within ten years, the introduction (or reintroduction) of characters such as Spider-Man, the Hulk, Iron Man, Captain America, and the X-Men catapulted Marvel past its primary rival, DC Comics, for domination of the comic book market. Since the 2000s, the company’s iconic characters have leaped from page to screens with the creation of the Marvel Cinematic Universe, which includes everything from live-action film franchises of Iron Man and the Avengers to television and streaming media, including the critically acclaimed Netflix series Daredevil and Jessica Jones. Marvel, now owned by Disney, has clearly found the key to transmedia success.

Make Ours Marvel traces the rise of the Marvel brand and its transformation into a transmedia empire over the past fifty years. A dozen original essays range across topics such as how Marvel expanded the notion of an all-star team book with the critically acclaimed Netflix series Daredevil and Jessica Jones. Marvel’s success comes from adeptly crossing media boundaries while inviting its audience to participate in creating Marvel’s narrative universe, this book shows why the company and its characters will continue to influence storytelling and transmedia empire building for the foreseeable future.
The Black Rose of Halfeti

BY NAZLI ERAY
Translated by ROBERT FINN

The Black Rose of Halfeti opens with a letter delivered at midnight in Ankara, Turkey. In this letter, an elderly doctor who has begun to experience the first signs of dementia professes his love and desire for a relationship with the narrator, a woman in middle age beginning to contemplate her own mortality. From there, the novel moves between Mardin, Izmir, and Ankara; the past and the present; and the real and the imagined as the narrator seeks to know the doctor both in his prime and in his struggle to hold senility at bay. In these dreamlike landscapes, the author effortlessly introduces King Darius, the Spanish director Luis Buñuel, the actress Silvia Pinal, and the archetypal dream woman as the narrator’s guides in her efforts to understand the human psyche.

Nazli Eray has established herself as a master of magical realism, the perfect tool to bring to life this poignant meditation on love, aging, and the role of memory. And, as in her earlier novels, she paints vivid images of the urban landscapes of Turkey, capturing both the present and the past.

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Hend and the Soldiers

BY BADRIAH ALBESHR
Translated by SANNA DHahir

Hend is a young Saudi Arabian woman struggling to challenge her conservative society, which is represented by various soldiers, real and metaphorical, in her life. After a failed arranged marriage to an army officer, she is determined to establish herself as a writer and make her own choices in love. Her mother, a firm supporter of their society’s traditional norms, works to block her efforts. As Hend engages with her mother, stories of her past and those of other female relatives reveal the extent of the suffering previous generations of women have endured while living in such a patriarchal society. Hend also comes to understand how such traditions have adversely affected the men in her family, including one brother who flees to the West and another who finds comradeship among the members of al-Qaeda.

Badriah Albeshr represents a growing number of women writers from the Arabian Peninsula who refuse to shy away from the taboo topics of religion and sexuality, which makes Hend and the Soldiers a valuable read for those seeking insights into the complexities surrounding these issues.

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Music, Sound, and Architecture in Islam

EDITED BY MICHAEL FRISHKOPF AND FEDERICO SPINETTI
Foreword by Ali Asani

By Michael Frishkopf

Tracing the connections between music making and built space in both historical and contemporary times, Music, Sound, and Architecture in Islam brings together domains of intellectual reflection that have rarely been in dialogue to promote a greater understanding of the centrality of sound production in constructed environments in Muslim religious and cultural expression.

Representing the fields of ethnomusicology, anthropology, art history, architecture, history of architecture, religious studies, and Islamic studies, the volume’s contributors consider sonic performances ranging from poetry recitation to art, folk, popular, and ritual musics—as well as religious expressions that are not usually labeled as “music” from an Islamic perspective—in relation to monumental, vernacular, ephemeral, and landscape architectures; interior design; decoration and furniture; urban planning; and geography. Underscoring the intimate relationship between traditional Muslim sonic performances, such as the recitation of the Qur’an or devotional songs, and conventional Muslim architectural spaces, from mosques and Sufi shrines to historic aristocratic villas, gardens, and gymnasiums, the book reveals Islam as an ideal site for investigating the relationship between sound and architecture, which in turn proves to be an innovative and significant angle from which to explore Muslim cultures.

A History of Slavery and Emancipation in Iran, 1800–1929

By Behnaz A. Mirzai

Slavery in the Middle East is a growing field of study, but the history of slavery in a key country, Iran, has never before been written. This history extends to Africa in the west and India in the east, to Russia and Turkmenistan in the north, and to the Arab states in the south. As the slave trade between Iran and these regions shifted over time, it transformed the nation and helped forge its unique culture and identity. Thus, a history of Iranian slavery is crucial to understanding the character of the modern nation.

Drawing on extensive archival research in Iran, Tanzania, England, and France, as well as fieldwork and interviews in Iran, Behnaz A. Mirzai offers the first history of slavery in modern Iran from the early nineteenth century to emancipation in the mid-twentieth century. She investigates how foreign military incursion, frontier insecurity, political instability, and economic crisis altered the patterns of enslavement, as well as the ethnicity of the slaves themselves. Mirzai’s interdisciplinary analysis illuminates the complex issues surrounding the history of the slave trade and the process of emancipation in Iran, while also giving voice to social groups that have never been studied—enslaved Africans and Iranians. Her research builds a clear case that the trade in slaves was inextricably linked to the authority of the state. During periods of greater decentralization, slave trading increased, while periods of greater governmental autonomy saw more freedom and peace.
The Rhetoric of Seeing in Attic Forensic Oratory

By Peter A. O’Connell

Using examples from all of the Athenian orators, this innovative book considers forensic speeches as one of the premier performance genres of Classical Athens, in which vision and visuality played a central role in convincing a jury.

In ancient Athenian courts of law, litigants presented their cases before juries of several hundred citizens. Their speeches effectively constituted performances that used the speakers’ appearances, gestures, tones of voice, and emotional appeals as much as their words to persuade the jury. Today, all that remains of Attic forensic speeches from the fifth and fourth centuries BCE are written texts, but, as Peter A. O’Connell convincingly demonstrates in this innovative book, a careful study of the speeches’ rhetoric of seeing can bring their performative aspect to life.

Offering new interpretations of a wide range of Athenian forensic speeches, including detailed discussions of Demosthenes’ On the False Embassy, Aeschines’ Against Ktesiphon, and Lysias’ Against Andocides, O’Connell shows how litigants turned the jurors’ scrutiny to their advantage by manipulating their sense of sight. He analyzes how the litigants’ words work together with their movements and physical appearance, how they exploit the Athenian preference for visual evidence through the language of seeing and showing, and how they plant images in their jurors’ minds. These findings, which draw on ancient rhetorical theories about performance, seeing, and knowledge as well as modern legal discourse analysis, deepen our understanding of Athenian notions of visuality. They also uncover parallels among forensic, medical, sophistic, and historiographic discourses that reflect a shared concern with how listeners come to know what they have not seen.

Classics from Papyrus to the Internet
An Introduction to Transmission and Reception

By Jeffrey M. Hunt, R. Alden Smith, and Fabio Stok
Foreword by Craig W. Kallendorf

Writing down the epic tales of the Trojan War and the wanderings of Odysseus in texts that became the Iliad and the Odyssey was a defining moment in the intellectual history of the West, a moment from which many current conventions and attitudes toward books can be traced. But how did texts originally written on papyrus in perhaps the eighth century BC survive across nearly three millennia, so that today people can read them electronically on a smartphone?

Classics from Papyrus to the Internet provides a fresh, authoritative overview of the transmission and reception of classical texts from antiquity to the present. The authors begin with a discussion of ancient literacy, book production, papyrology, epigraphy, and scholarship, and then examine how classical texts were transmitted from the medieval period through the Renaissance and the Enlightenment to the modern era. They also address the question of reception, looking at how succeeding generations responded to classical texts, preserving some but not others. This sheds light on the origins of numerous scholarly disciplines that continue to shape our understanding of the past, as well as the determined effort required to keep the literary tradition alive. As a resource for students and scholars in fields such as classics, medieval studies, comparative literature, paleography, papyrology, and Egyptology, Classics from Papyrus to the Internet presents and discusses the major reference works and online professional tools for studying literary transmission.

Jeffrey M. Hunt is a senior lecturer in the Department of Classics at Baylor University in Waco, Texas.

R. Alden Smith is a professor of classics at Baylor University.

Fabio Stok is a professor of Latin literature and classical tradition at the University of Rome Tor Vergata.

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The first book-length study of the Royal Chicano Air Force maps the history of this vanguard Chicano/a arts collective, which used art and cultural production as sociopolitical activism.

Flying under the Radar with the Royal Chicano Air Force
Mapping a Chicano/a Art History

BY ELLA MARIA DIAZ

The Royal Chicano Air Force produced major works of visual art, poetry, prose, music, and performance during the second half of the twentieth century and first decades of the twenty-first. Materializing in Sacramento, California, in 1969 and established between 1970 and 1972, the RCAF helped redefine the meaning of artistic production and artwork to include community engagement projects such as breakfast programs, community art classes, and political and labor activism. The collective’s work has contributed significantly both to Chicano/a civil rights activism and to Chicano/a art history, literature, and culture.

Blending RCAF members’ biographies and accounts of their artistic production with art historical, cultural, and literary scholarship, Flying under the Radar with the Royal Chicano Air Force is the first in-depth study of this vanguard Chicano/a arts collective and activist group. Ella Maria Diaz investigates how the RCAF questioned and countered conventions of Western art, from the canon taught in US institutions to Mexican national art history, while advancing a Chicano/a historical consciousness in the cultural borderlands. In particular, she demonstrates how women significantly contributed to the collective’s output, navigating and challenging the overarching patriarchal cultural norms of the Chicano Movement and their manifestations in the RCAF. Diaz also shows how the RCAF’s verbal and visual architecture—a literal and figurative construction of Chicano/a signs, symbols, and texts—established the groundwork for numerous theoretical interventions made by key scholars in the 1990s and the twenty-first century.

Ella Maria Diaz
Ithaca, New York
Diaz is an assistant professor of English and Latino/a Studies at Cornell University. She has published in Aztlán: The Journal of Chicano Studies, Chicana/Latina Studies: The Journal of Mujeres Activas en Letras y Cambio Social, and U.C. Santa Barbara’s Imaginarte e-publications.

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CHAD RICHARDSON is professor emeritus of sociology at the University of Texas Rio Grande Valley.

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An outgrowth of the Borderlife Research Project conducted at the University of Texas Rio Grande Valley, Batos, Bolillos, Pochos, and Pelados uses the voices of several hundred Valley residents, collected by embedded student researchers and backed by the findings of sociological surveys, to describe the lives of migrant farmworkers, colonia residents, undocumented domestic servants, maquiladora workers, and Mexican street children. Likewise, it explores social, racial, and ethnic relations in South Texas among groups such as Latinos, Mexican immigrants, wealthy Mexican visitors, Anglo residents or tourists, and Asian and African American residents of South Texas. With this firsthand material and an explanatory focus that utilizes and applies social-science theoretical concepts, the book thoroughly addresses the future composition and integration of Latinos into the society and culture of the United States.

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Art and Criticism in 1920s Latin America
BY HARPER MONTGOMERY

Many Latin American artists and critics in the 1920s drew on the values of modernism to question the cultural authority of Europe. Modernism gave them a tool for coping with the mobility of their circumstances, as well as the inspiration for works that questioned the very concepts of the artist and the artwork and opened the realm of art to untrained and self-taught artists, artisans, and women. Writing about the modernist works in newspapers and magazines, critics provided a new vocabulary with which to interpret and assign value to the expanding sets of abstracted forms produced by these artists, whose lives were shaped by mobility.

The Mobility of Modernism examines modernist artworks and criticism that circulated among a network of cities, including Buenos Aires, Mexico City, Havana, and Lima. Harper Montgomery maps the dialogues and relationships among critics who published in avant-gardist magazines such as Amauta and Revista de Avance and artists such as Carlos Mérida, Xul Solar, and Emilio Pettoruti, among others, who championed esoteric forms of abstraction. She makes a convincing case that, for these artists and critics, modernism became an anticolonial stance which raised issues that are still vital today—the tensions between the local and the global, the ability of artists to speak for blighted or unincorporated people, and, above all, how advanced art and its champions can enact a politics of opposition.
Blood of the Earth
Resource Nationalism, Revolution, and Empire in Bolivia

BY KEVIN A. YOUNG

Spanning the 1920s to the presidency of Evo Morales, this history traces how resource nationalism has pitted ordinary Bolivians against conservative Bolivian leaders, US officials, and foreign investors in a struggle to control the country’s natural wealth.

KEVIN A. YOUNG
Amherst, Massachusetts

Kevin is an assistant professor of history at the University of Massachusetts Amherst.

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BY GUADALUPE CORREA-CABRERA

Arguing that the Zetas effectively constitute a transnational corporation, this book proposes a new theoretical framework for understanding the emerging actors, business structures, and economic implications of organized crime in Mexico.

GUADALUPE CORREA-CABRERA
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Correa-Cabrera is an associate professor of public affairs and security studies at the University of Texas Rio Grande Valley. She is a frequent commentator in national and international news media on drug trafficking issues and drug violence in Mexico.

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Drawing on a wide array of Bolivian and US sources, Kevin A. Young reveals that Bolivia became a key site in a global battle among economic models, with grassroots coalitions demanding nationalist and egalitarian alternatives to market capitalism. While US-supported moderates within the revolutionary regime were able to defeat more radical forces, Young shows how the political culture of resource nationalism, though often comprising contradictory elements, constrained government actions and galvanized mobilizations against neoliberalism in later decades. His transnational and multilevel approach to the 1952 revolution illuminates the struggles among Bolivian popular sectors, government officials, and foreign powers, as well as the competing currents and visions within Bolivia’s popular political cultures.

Conflicts over subterranean resources, particularly tin, oil, and natural gas, have driven Bolivian politics for nearly a century. “Resource nationalism”—the conviction that resource wealth should be used for the benefit of the “nation”—has often united otherwise disparate groups, including miners, workers, students, war veterans, and middle-class professionals, and propelled an indigenous union leader, Evo Morales, into the presidency in 2006. Blood of the Earth reexamines the Bolivian mobilization around resource nationalism that began in the 1920s, crystallized with the 1952 revolution, and continues into the twenty-first century.

The rapid growth of organized crime in Mexico and the government’s response to it have driven an unprecedented rise in violence and impelled major structural economic changes, including the recent passage of energy reform. Los Zetas Inc. asserts that these phenomena are a direct and intended result of the emergence of the brutal Zetas criminal organization in the Mexican border state of Tamaulipas. Going beyond previous studies of the group as a drug trafficking organization, Guadalupe Correa-Cabrera builds a convincing case that the Zetas and similar organizations effectively constitute transnational corporations with business practices that include the trafficking of crude oil, natural gas, and gasoline; migrant and weapons smuggling; kidnapping for ransom; and video and music piracy.

Los Zetas Inc. proposes a new theoretical framework for understanding the emerging face, new structure, and economic implications of organized crime in Mexico. Correa-Cabrera delineates the Zetas establishment, structure, and forms of operation, along with the reactions to this new model of criminality by the state and other lawbreakers, foreign, and corporate actors. Arguing that the elevated level of violence between the Zetas and the Mexican state resembles a civil war, Correa-Cabrera identifies the beneficiaries of this war, including arms-producing companies, the international banking system, the US border economy, the US border security/military-industrial complex, and corporate capital, especially international oil and gas companies.
Infrastructures of Race
Concentration and Biopolitics in Colonial Mexico

BY DANIEL NEMSER

With case studies that link practices of concentration to the emergence of new racial categories, this groundbreaking book convincingly argues that race was a product of, rather than a starting point for, the spatial politics of colonial rule in Latin America.

BY DANIEL NEMSER
Ann Arbor, Michigan

Many scholars believe that the modern concentration camp was born during the Cuban war for independence when Spanish authorities ordered civilians living in rural areas to report to the nearest city with a garrison of Spanish troops. But the practice of spatial concentration—gathering people and things in specific ways, at specific places, and for specific purposes—has a history in Latin America that reaches back to the conquest. In this paradigm-setting book, Daniel Nemser argues that concentration projects, often tied to urbanization, laid an enduring, material groundwork, or infrastructure, for the emergence and consolidation of new forms of racial identity and theories of race.

Infrastructures of Race traces the use of concentration as a technique for colonial governance by examining four case studies from Mexico under Spanish rule: centralized towns, disciplinary institutions, segregated neighborhoods, and general collections. Nemser shows how the colonial state used concentration in its attempts to build a new spatial and social order, and he explains why the technique flourished in the colonies. Although the designs for concentration were sometimes contested and short-lived, Nemser demonstrates that they provided a material foundation for ongoing processes of racialization. This finding, which challenges conventional histories of race and mestizaje (racial mixing), promises to deepen our understanding of the way race emerges from spatial politics and techniques of population management.

The Peculiar Revolution
Rethinking the Peruvian Experiment under Military Rule

EDITED BY CARLOS AGUIRRE AND PAULO DRINOT

On October 3, 1968, a military junta led by General Juan Velasco Alvarado took over the government of Peru. In striking contrast to the right-wing, pro–United States/anti-Communist military dictatorships of that era, however, Velasco’s “Revolutionary Government of the Armed Forces” set in motion a left-leaning nationalist project aimed at radically transforming Peruvian society by eliminating social injustice, breaking the cycle of foreign domination, redistributing land and wealth, and placing the destiny of Peruvians into their own hands. Although short-lived, the Velasco regime did indeed have a transformative effect on Peru, the meaning and legacy of which are still subjects of intense debate.

The Peculiar Revolution revisits this fascinating and idiosyncratic period of Latin American history. The book is organized into three sections that examine the era’s cultural politics, including not just developments directed by the Velasco regime but also those that it engendered but did not necessarily control; its specific policies and key institutions; and the local and regional dimensions of the social reforms it promoted. In a series of innovative chapters written by both prominent and rising historians, this volume illuminates the cultural dimensions of the revolutionary project and its legacies, the impact of structural reforms at the local level (including previously understudied areas of the country such as Piura, Chimbote, and the Amazonia), and the effects of state policies on ordinary citizens and labor and peasant organizations.

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Edited by Carlos Aguirre and Paulo Drinot

Carlos Aguirre
Eugene, Oregon

Aguirre is a professor of history at the University of Oregon.

Paulo Drinot
London, England

Drinot is a senior lecturer in Latin American history at the Institute of the Americas, University College London.

On October 3, 1968, a military junta led by General Juan Velasco Alvarado took over the government of Peru. In striking contrast to the right-wing, pro–United States/anti-Communist military dictatorships of that era, however, Velasco’s “Revolutionary Government of the Armed Forces” set in motion a left-leaning nationalist project aimed at radically transforming Peruvian society by eliminating social injustice, breaking the cycle of foreign domination, redistributing land and wealth, and placing the destiny of Peruvians into their own hands. Although short-lived, the Velasco regime did indeed have a transformative effect on Peru, the meaning and legacy of which are still subjects of intense debate.

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By Stephen Harrigan

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Fine Advice on Living in Texas

BY DAVID COURTNEY AND JACK UNRUH

The Texanist, Texas Monthly’s perennially popular advice column, has become the magazine’s most-read feature. With an inimitable style and an unassailable wholesomeness, columnist David Courtney has counseled many a well-intentioned Texan, native or wannabe, on how to properly conduct him- or herself. Until the July 2016 issue, an original illustration by the late award-winning artist Jack Unruh, depicting the Texanist in a situation described in the column, accompanied the Texanist’s sage wisdom. Unruh’s peerless illustrations displayed a sly wit that paired perfectly with Courtney’s humorous ripostes.

The Texanist gathers several dozen of Unruh’s most unforgettable illustrations, along with the fascinating, perplexing, and even downright weird questions that inspired them. Curing the curious, exorcizing bedevilment, and orienting the disoriented, the Texanist advises on such things as: Is it wrong to wear your football team’s jersey to church? When out at a dancehall, do you need to stick with the one that brung ya? Is it real Tex-Mex if it’s served with a side of black beans? Can one have too many Texas-themed tattoos? The Texanist addresses all of these important subjects and more. Whether you heed the good guidance, or just enjoy the whimsical illustrations, The Texanist will both entertain and educate you.

DAVID COURTNEY
Austin, Texas
Courtney joined Texas Monthly in 2005 and has written The Texanist since 2007. He has also contributed to features such as the annual Bum Steer Awards.

JACK UNRUH (1935–2016)
Unruh was an award-winning illustrator whose art was featured in numerous publications, including Entertainment Weekly, Rolling Stone, Atlantic Monthly, Time, Sports Illustrated, Readers Digest, New York Magazine, National Geographic, Sports Afield, Field and Stream, and GQ.
Q: Is it wrong to wear your football team’s jersey to church? BILL BLEDSOE, DALLAS

A: The Texanist will endeavor to put the answer to this question in terms that you will understand. As a devoted football fan, you are undoubtedly aware of the phrase “not in my house,” a defiant cri de coeur that is generally shouted by a swaggering defensive end who’s just sunk a running back for a loss on third-and-short. Well, imagine for a moment that the Almighty is a 265-pound linebacker with meaty arms, a penchant for smashmouthiness, and one of those scary dark visors on His helmet. He who would attend a gathering held in this gentleman’s house would do well to observe the accepted dress code or risk the loudest “not in my house” he has ever heard. The proper duds are known as Sunday-go-to-meetings or sometimes even church clothes, an untucked, knee-length football jersey may be considered acceptable and even quite sporty in certain arenas, but not in God’s house. The Texanist is sincerely shocked by how suddenly the sectarian sandals seem to have shifted. It wasn’t all that long ago that Tom Landry could be found patrolling the sidelines in jacket, tie, and trade-mark fedora. And this was after church. Nineteen-forty-five jackets, ties, fedoras, and all garments not league sanctioned are forbidden on the sidelines. Forbidden. Although the Texanist, who is himself a high-spirited soul, applauds the gusto with which you aim to express your boosterism, he would have you suit up for church and save the jersey for the post-warship Barcalounger.

Q: Can you offer advice on how to prepare to cook a finished deer? BILL EARLY, WIMBERLEY

A: The Texanist has fielded a host of these questions recently. Prepare a deer, even a seasonable one, as you would like to prepare any other large animal, by field dressing the kill, throwing it into the back of your truck, and headed home to light the grill. No question is too silly or too small, according to Texas state law, for you to have your meat just field-dressed the kill, thrown it into the back of your truck, and headed home to light the grill. According to Texas state law, anyone who is not a licensed processor is prohibited from processing the meat of any migratory or non-migratory game captured in Texas. If you顺应 your deer with the local processor, you should have, how would you recommend preparing road-killed deer?

Q: Do you have a favorite moment from the last football season? BILL BLEDSOE, DALLAS

A: The Texanist doesn’t need to go very far to find his favorite moments of the 2016 football season. There are moments that stand out for him, moments that have left him aching and out of breath, moments that he will ponder for the rest of his life. One of these moments was when Coach Tom Herman decided that he was ready to put his best teams on the field and let them go. The result was a game that was as exciting as any in recent memory. The Texanist can barely drive to the grocery store after seeing the white-tailed deer. And this was after church. Nowadays, jackets, ties, fedoras, and all garments not league sanctioned are forbidden on the sidelines. Forbidden. Although the Texanist, who is himself a high-spirited soul, applauds the gusto with which you aim to express your boosterism, he would have you suit up for church and save the jersey for the post-warship Barcalounger.

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Breakfast in Texas
Recipes for Elegant Brunches, Down-Home Classics, and Local Favorites

BY TERRY THOMPSON-ANDERSON
PHOTOS BY SANDY WILSON

The author of the James Beard Cookbook Award finalist Texas on the Table presents nearly one hundred recipes for breakfast and brunch, including favorites from some of Texas’s most popular restaurants, along with menus for entertaining and delightful culinary notes.

Texans love the morning meal, whether it’s bacon and eggs (often eaten in a breakfast taco) or something as distinctively nontraditional as saag paneer omelets, pon haus, or goat curry. A Lone Star breakfast can be a time for eating healthy, or for indulging in decadent food and drink. And with Texas’s rich regional and cultural diversity, an amazing variety of dishes graces the state’s breakfast and brunch tables. The first Texas cookbook dedicated exclusively to the morning meal, Breakfast in Texas gathers nearly one hundred recipes that range from perfectly prepared classics to the breakfast foods of our regional cuisines (Southern, Mexican, German, Czech, Indian, and Asian among them) to stand-out dishes from the state’s established and rising chefs and restaurants.

Terry Thompson-Anderson organizes the book into sections that cover breakfast and brunch libations (with and without alcohol); simple, classic, and fancy egg presentations; pancakes, French toast, and waffles; meat lover’s dishes; seafood and shellfish; vegan dishes and sides; and pastries. The recipes reference locally sourced ingredients whenever possible, and Thompson-Anderson provides enjoyable notes about the chefs who created them or the cultural history they represent. She also offers an expert primer on cooking eggs, featuring an encounter with Julia Child, as well as a selection of theme brunches (the boozy brunch, the make-ahead brunch, New Light and Fluffy Maple Buttermilk Pancakes with Blackberry Jam.
Year’s Day brunch, Mother’s Day brunch with seasonal ingredients, teenage daughter’s post-slumber party breakfast, and more). Sandy Wilson’s color photographs of many of the dishes and the chefs and restaurants who serve them provide a lovely visual counterpoint to the appetizing text.

The Bloody Mary, generally made using vodka, is certainly the cocktail most often imbibed in the morning. Give your Bloody Marys a true Texas touch by making them with Texas legal moonshine. This is the recipe that’s served at the cozy bar at Texas Hill Country Distillers in Comfort, Texas.

**Bloody Shiner**

Makes 1 Drink

- 4 ounces Zing Zang–brand Bloody Mary Mix
- 1 1/2 ounces Texas Hill Country Distillers cactus or jalapeño moonshine
- Squeeze of fresh lime juice
- 1 dash Tabasco

Add all ingredients to highball glass filled with ice, and stir to blend and chill. Garnish with a celery stick or a couple slices of pickled jalapeños.

I’ve found this tasty cocktail to be the perfect libation for a spring or summer brunch, especially when served outdoors. The fresh, summer flavors of the lime and watermelon mixed with the tequila nose of the cactus moonshine pair well with just about any brunch or breakfast.

**Watermelon-Mint Shiner**

Makes 1 Drink

- 5 fresh mint leaves
- 1 ounce agave nectar
- 3 lime wedges
- 4 large chunks of fresh, ripe watermelon
- 2 ounces Texas Hill Country Distillers cactus moonshine

In a cocktail shaker, muddle the mint leaves, agave nectar, lime wedges, and watermelon chunks. Add ice and the cactus moonshine. Shake vigorously to blend the flavors and chill. Strain into a rocks glass filled with ice. Garnish with a small watermelon slice and a mint sprig.
Full of practical information to help plan your visits and enticing color photos of one hundred freshwater swimming holes, here is the first-ever guide to the best places to swim in Texas.

The Swimming Holes of Texas

BY JULIE WERNERSBACH AND CAROLYN TRACY
Photography by Carolyn Tracy

Nothing beats a natural swimming hole for cooling off on a scorching summer day in Texas. Cold, clear spring water, big old shade trees, and a quiet stretch of beach or lawn offer the perfect excuse to pack a cooler and head out with family and friends to the nearest natural oasis. Whether you’re looking for a quick getaway or an unforgettable summer vacation, let The Swimming Holes of Texas be your guide.

Julie Wernersbach and Carolyn Tracy highlight one hundred natural swimming spots across the entire state. The book is organized by geographic regions, so you can quickly find local places to swim—or plan a trip to a more distant spot you’d like to explore. Each swimming hole is illustrated with an inviting color photo and a description of what it’s like to swim there, as well as the site’s history, ecology, and conservation. The authors include all the pertinent info about admission fees and hours, parking, and on-site amenities such as showers and restrooms. They also offer tips for planning your trips and lists of the swimming holes that are most welcoming to families and pets.

So when the temperature tops 100 and there’s nothing but traffic in sight, take a detour down the backroads and swim, sunbathe, revel, and relax in the swimming holes of Texas.

UNIVERSITY OF TEXAS PRESS | SPRING 2017
Freddie Steinmark
Faith, Family, Football

BY BOWER YOUSSE AND THOMAS J. CRYAN

Freddie Steinmark tells the story of a legendary University of Texas football player whose courage on the field and in battling cancer still inspires the Longhorn nation.

“A universal journey of hope and heart, Freddie's story transcends the game.” —COLT MCCOY

“Freddie Steinmark was an inspiration not just to the players on his team, but to anybody who knew his story. An incredible person, one of the most courageous people ever to put on a football uniform.” —JOE THEISMANN

“When we measure the life of Freddie Steinmark with the unyielding definition of a calendar, his time was short. But his story is nonetheless timeless. When we measure by the passion and purpose displayed on the pages of this book, the story of Freddie Steinmark will never go away.”

—JEFFREY MARX
Pulitzer Prize winner and author of the New York Times bestseller Season of Life

“So few athletes have a lasting legacy, and even fewer leave the world a better place than they found it. Now, in the hands of born storytellers Bower Yousse and Thomas Cryan, the legend of Freddie Steinmark will continue to do his good work.”

—SUSAN FORNOFF
author of “Lady in the Locker Room"

“On and off the field, Freddie always lit it up.”

—FRED AKERS
Broadcaster, Head Football Coach, University of Texas (1977-1986), and Defensive Backs Coach, University of Texas (1966-1974)

“The 1969 Champion Texas Longhorns were a special team for many reasons, but the biggest one was the remarkable, unforgettable relationship between Coach Royal and his All-American, Safety Freddie Steinmark.”

—AARON ECKHART
actor, “Coach Royal” in the movie My All American
The Tacos of Texas
BY MANDO RAYO AND JAROD NEECE

With authentic recipes, behind-the-scenes stories, and recommendations of where the locals eat, this is the indispensable guide to Texas’s appetizingly diverse tacos and taco culture by the authors of Austin Breakfast Tacos.

ISBN 978-1-4773-1043-4
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paperback

Texas on the Table
People, Places, and Recipes Celebrating the Flavors of the Lone Star State

BY TERRY THOMPSON-ANDERSON
Photos by Sandy Wilson

One of Texas’s leading cookbook authors presents 150 recipes that showcase the state’s bounty of locally grown meats and produce, artisanal cheeses, and award-winning wines, along with fascinating stories of the people who are enriching the flavors of Texas.

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Finalist, 2015 James Beard Book Award for American Cooking

With authentic recipes, behind-the-scenes stories, and recommendations of where the locals eat, this is the indispensable guide to Texas’s appetizingly diverse tacos and taco culture by the authors of Austin Breakfast Tacos.
Recently Published
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.
This catalogue of an exhibition at the Blanton Museum of Art at the University of Texas at Austin presents a mid-career survey of the work of Brooklyn-based artist Nina Katchadourian

Nina Katchadourian
Curiouser

EDITED BY VERONICA ROBERTS
With essays by Jeffrey Kastner and Veronica Roberts
With interview by Stuart Horodner

VERONICA ROBERTS
Austin, Texas

Roberts is Curator of Modern and Contemporary Art at the Blanton Museum. She organized the critically acclaimed 2014 exhibition and catalogue Converging Lines: Eva Hesse and Sol LeWitt.

Distributed for the Blanton Museum of Art at the University of Texas at Austin

RELEASE DATE | MARCH
8¼ x 9½ inches, 144 pages, 124 illustrations
ISBN 978-1-4773-1151-6
$34.95 | £28.99 | C$52.50 hardcover

Nina Katchadourian: Curiouser accompanies the Blanton Museum’s mid-career survey of the work of Brooklyn-based artist Nina Katchadourian, organized by Curator of Modern and Contemporary Art Veronica Roberts. The book reveals the artist’s humor, ingenuity, and ability to unearth the creative potential that “lurks within the mundane,” to use her words. The diverse range of art it highlights includes Mended Spiderwebs, a series of photographs documenting the artist’s attempts to weave red string into dilapidated spiderwebs, and Under Pressure, a recent video that Katchadourian took of herself lip-syncing to David Bowie and Freddy Mercury’s duet using her mobile phone in the cramped quarters of an airplane lavatory. We learn about art projects she has made with the assistance not only of arachnids and rock stars, but also United Nations translators, bird-call experts, librarians, sports announcers, parking lot attendants, an accent elimination coach, and even her own parents.

This exhibition catalogue marks the first significant publication on Katchadourian’s work and features essays by Jeffrey Kastner and Veronica Roberts, as well as an interview between the artist and Stuart Horodner. In addition, it includes Katchadourian’s accounts of fourteen individual works paired with creative essays from a multidisciplinary team of contributors including artist Ann Hamilton, animal behavior expert Laurel Braitman, and sound art scholar Christoph Cox. Through these diverse perspectives, readers are introduced to Katchadourian’s unbridled curiosity and puckish wit.

This autobiography recounts the life and career of Frank Denius, an illustrious World War II veteran, high-profile lawyer, and major supporter of the University of Texas at Austin.

FRANK DENIUS
Austin, Texas
Originally from Athens, Texas, Denius is an Austin attorney, philanthropist, and former president of the Texas Exes.

THOMAS M. HATFIELD
Austin, Texas
Hatfield is a UT Austin dean emeritus and director of UT’s Military History Institute at the Briscoe Center for American History.

Distributed for the Dolph Briscoe Center for American History.

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BY ELISABETH SHARP MCKETTA
Foreword by William H. Cunningham

Energy recounts the life of Dr. John J. McKetta Jr., a first-generation Ukrainian American coal miner who worked his way up from the mines to become the world’s foremost energy expert, a university dean, an encyclopedia editor, and one of the most widely known and respected professors in his field. To honor his one hundredth birthday in 2015, thousands of his former students raised more than $25 million to celebrate his contributions to their lives and to chemical engineering at the University of Texas at Austin, which rechristened his home department the John J. McKetta Jr. Department of Chemical Engineering.

In this biography, granddaughter Elisabeth Sharp McKetta retraces Dr. McKetta’s path to becoming the godfather of modern chemical engineering. She describes how he dedicated his life to supporting students throughout their careers, becoming legendary for phonning scores of them on their birthdays every year, while also showing Americans how to produce and use energy efficiently. John J. McKetta Jr.’s fascinating story has been the subject of hundreds of articles and interviews, and now Energy is the first full-length book about his remarkable life.

ELISABETH SHARP MCKETTA
Boise, Idaho

Distributed for the McKetta Department of Chemical Engineering at the University of Texas at Austin.

RELEASE DATE | JULY
6 x 9 inches, 200 pages, 35 b&w photos
$34.95 | £28.00 | Ç52.50

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$19.95 e-book
A trio of Tanyong musicians perform at a wedding in Pailan District, Trang Province, Thailand. From the journal *Asian Music*. (Photo by Lawrence N. Ross, used by permission)
Asian Music

EDITOR: RICARDO D. TRIMILLOS

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

Volume 48, Number 1
Winter / Spring 2017

LeRon James Harrison
Gagaku in Place and Practice: A Philosophical Inquiry into the Place of Japanese Imperial Court Music in Contemporary Culture

Keisuke Yamada
Rethinking Iemoto: Theorizing Individual Agency in the Tsugaru Shamisen Oyama-ryū

Lawrence N. Ross
Across Borders and Genres in Malaysia and Thailand: The changgong Rhythm of the Andaman Sea Coast

Gregory D. Booth
A Long Tail in the Digital Age: Music Commerce and the Mobile Platform in India

Cinema Journal

EDITOR: WILL BROOKER
Kingston University, UK

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

Volume 56, Number 2
Winter 2017

Neta Alexander
Rage against the Machine: Buffering, Noise, and “Perpetual Anxiety” in the Age of Connected Viewing

Matthew Crooms
La jetée in Historical Time: Torture, Visuality, Displacement

Leora Hadass
A New Vision: J. J. Abrams, Star Trek, and Promotional Authorship

Alice Leppert
Solving the Day-Care Crisis, One Episode at a Time: Family Sitcoms and Privatized Child Care in the 1980s

Matthew Croombs
Women in Historical Time: Torture, Visuality, Displacement

Information & Culture

EDITOR: CIARAN TRACE
University of Texas at Austin

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

Volume 52, Number 1
2017

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Paper Dancers: Art as Information in Twentieth-Century America

Corinna Schlombs
A Cost-Saving Machine: Computing at the German Allianz Insurance Company

James W. Cortada
A History of Information in the United States since 1870

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The Journal of Individual Psychology

EDITORS: WILLIAM L. CURLETTE AND ROY M. KERN
Georgia State University

The Journal of Individual Psychology provides a forum for the finest dialogue on Adlerian practices, principles, and theoretical development. Articles relate to theoretical and research issues as well as to concerns of practice and application of Adlerian psychological methods. The Journal of Individual Psychology is the journal of the North American Society of Adlerian Psychology.

Volume 73, Number 1 Spring 2017
William Curlette & Roy Kern
Contributions to the Therapeutic Process and Research in Individual Psychology

James W. Croake
Ich Hab’ Mein’ Sach Auf
Nichts Gestellt

Melinda Paige, Jaclyn DeVore, Catherine Y. Chang & Julia Whisenhunt
The Trauma-Competent Clinician: A Qualitative Model of Knowledge, Skills, and Attitudes Supporting Adlerian-Based Trauma Psychotherapy

Hamid Alizadeh, Eva Dreikurs Ferguson, Jason M. Murphy & Fariha Sohilee
Development of the Social Interest Scale for Iranian Children (SISC) Ages 4–12

Latin American Music Review

EDITOR: ROBIN D. MOORE
University of Texas at Austin

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

Volume 37, Number 2 Fall / Winter 2016
Francisco Lara & Diana Ruggiero
Highland Afro-Ecuadorian Bomba and Identity along the Black Pacific at the Turn of the Twenty-First Century

Jorge Payez Ojeda
Músicos y tambores en la etnomusicología de la transculturación: Fernando Ortiz, los tambores de Regla y la etnografía afrocubana

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Texas Studies in Literature and Language

EDITORS: JIM COX AND DOUG BRUSTER
University of Texas at Austin

UT Press is pleased to announce a redesign of Texas Studies in Literature and Language and new coeditors, James H. Cox and Douglas Bruster. We also want to welcome editorial assistant Megan Snell and new members of the editorial board: Alexander Dick, University of British Columbia; Devoney Looser, Arizona State; Rafael Pérez-Torres, UCLA; Randy Schiff, University at Buffalo; and Bart van Es, University of Oxford.

While the journal will continue to accept essays in all areas and eras of literary studies and on American, British, and world literature, we will also publish regular special issues, including “Modernism and Native America,” edited by James H. Cox, in Volume 59; “The Films of Wes Anderson,” edited by Donna Kornhaber, in Volume 60; and “Victorian Environments,” edited by Allen MacDuffie, in Volume 61.

Please look for interviews with authors, as well as announcements about forthcoming articles and the TSLL Tony Hilfer Award for Best Article, which now includes a $1,000 prize, on the journal’s Facebook page: https://www.facebook.com/TSLLatUTexasPress/.

| JOURNALS |

Studies in Latin American Popular Culture

EDITOR: MELISSA A. FITCH
The University of Arizona

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

Volume 34, 2016

MELANIE HUSKA
Cutting Cárdenas: Revising the Revolutionary Family in 1980s Mexico

MELISA RIVIÈRE
Centro del margen: Crónica de un día en un estudio de grabación clandestino de música rap en Buenos Aires

Graham Ignizio
Food, Memory, and a Starving Dentist: Jesús Díaz’s Special Period in Times of Peace

PATRICK RIDGE
¿La fiesta de todos o pocos? Representaciones fílmicas del Mundial ’78 de la Argentina

CARLOS NOGUEIRA
Naturaleza e ambiente na literatura de cordel brasileira

MARINA MÖGGILANSKY
Piñajes, territorios y lugares: La imaginación de las fronteras en El baño del Papa

MARA FAVORETTO
Tango and Cumbia villera: Origins, Encounters, and Tensions

GREGORY STEPHENS
Sacrifice, Faith, Mestizo Identity: Three Views of Che’s “New Man”

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Institutions $120/yr
US Latina & Latino Oral History Journal

EDITOR: MAGGIE RIVAS-RODRIGUEZ
University of Texas at Austin

The University of Texas Press is launching US Latina & Latino Oral History Journal, a new journal created to mine, showcase, and promote the rich field of oral history as it relates specifically to the US Latina and Latino experience. In addition to articles, book reviews will be featured in the journal. UT Press will publish this annual publication for UT-Austin’s Center for Mexican American Studies (CMAS). The journal’s first issue is scheduled to publish in Fall 2017.

The Velvet Light Trap

The Velvet Light Trap offers critical essays on significant issues in film studies while expanding its commitment to television as well as film research. Each issue provokes debate about critical, theoretical, and historical topics relating to a particular theme.

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

Journal of Latin American Geography

Number 79
Spring 2017
SERIALS, SERIALITY, AND SERIALIZATION

Mark Sandberg
Mad Men’s Serially Falling Man

Ruth Mayer
“In the Nick of Time? Detective Film Serials, Temporality, and Contingency Management, 1919–1926”

Teresa L. Geller & Anna Maria Barker
“That Magic Box Lies”: Queer Theory, Seriality, and American Horror Story

Zoe Wallis
Girl Reporters and Cyclic Seriality

Justin Morris
Suspended Animation: Ace Drummond, Buck Rogers, and the Sustained Desires of Seriality

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