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 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 the human understanding of history, current events, contemporary culture, and the natural environment.
Books for the Trade

Photo from Days at Sea in The Black Trilogy by Ralph Gibson.
The Street Philosophy of Garry Winogrand

BY GEOFF DYER

Garry Winogrand—along with Diane Arbus and Lee Friedlander—was one of the most important photographers of the 1960s and 1970s, as well as one of the world’s foremost street photographers. Award-winning writer Geoff Dyer has admired Winogrand’s work for many years. Modeled on John Szarkowski’s classic book Atget, The Street Philosophy of Garry Winogrand is a masterfully curated selection of one hundred photographs from the Winogrand archive at the Center for Creative Photography, with each image accompanied by an original essay.

Dyer takes the viewer/reader on a wildly original journey through both iconic and unseen images from the archive, including eighteen previously unpublished color photographs. The book encompasses most of Winogrand’s themes and subjects and remains broadly faithful to the chronological and geographical facts of his life, but Dyer’s responses to the photographs are unorthodox, eye-opening, and often hilarious. This inimitable combination of photographer and writer, images and text, itself offers what Dyer claims for Winogrand’s photography—an education in seeing.

GEOFF DYER
Los Angeles, California

Dyer’s many books include The Ongoing Moment (winner of the International Center of Photography’s prestigious Infinity Award for Writing/Criticism), But Beautiful (winner of the Somerset Maugham Prize), Out of Sheer Rage (shortlisted for a National Book Critics Circle Award), and the essay collection Otherwise Known as the Human Condition (winner of a National Book Critics Circle Award). His latest book is White Sands: Experiences from the Outside World. Dyer is currently writer-in-residence at the University of Southern California.
PRAISE FOR THE STREET PHILOSOPHY OF GARRY WINOGRAND

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

“Geoff Dyer is so open to every aspect of art that when he turns his eyes and heart to the photography of Garry Winogrand we get the full benefit of his education, his insight, and the transparency of his prose, and we cherish the fact that his voice lives in our head for a moment to intensify and elucidate—but never explain—why these images mean so much.”
—MATTHEW WEINER
creator of Mad Men

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

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

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

1965, New York
1966, New York
1968, New York
1970, New York
1980–1983, Santa Monica
From the book

This is a book about water. And Texas. But it’s more than that.

If Texas is unique—and it is—that is not because the challenges it faces are necessarily peculiar to Texas. What makes Texas unique is the fact that virtually all the maddeningly complicated elements in an increasingly complex and unstable world can be found there, from its parched deserts and its overburdened rivers, to the high plains in danger of running out of groundwater, to its storm-prone coastal lowlands.

Those challenges seem clearer in Texas, perhaps, because it is a place of extremes, a place where it’s often hard to ignore the whims of nature. And the lessons that can be learned from that go way beyond Texas as well. Texans have always struggled to rise to that challenge, sometimes succeeding, often failing, but usually doing it first, while the rest of the nation takes notes. . . .

And so, this book is about much more than water, and much more than Texas. It’s about dwindling resources and the battle over them in a world that is growing by leaps and bounds. But mostly, this is a book about us.
The first literary biography of Edward Abbey in a generation, this thoughtful memoir serves as a meditation on the writing life, the cult of readers, reputation, and the literary afterlife of a well-known writer.

A passionate advocate for preserving wilderness and fighting the bureaucratic and business forces that would destroy it, Edward Abbey (1927–1989) wrote fierce, polemical books such as *Desert Solitaire* and *The Monkey Wrench Gang* that continue to inspire environmental activists. In this eloquent memoir, his friend and fellow desert rat Charles Bowden reflects on Abbey the man and the writer, offering up thought-provoking, contrarian views of the writing life, literary reputations, and the perverse need of critics to sum up “what he really meant and whether any of it was truly up to snuff.”

The Red Caddy is the first literary biography of Abbey in a generation. Refusing to turn him into a desert guru, Bowden instead recalls the wild man in a red Cadillac convertible for whom liberty was life. He describes how *Desert Solitaire* paradoxically “launched thousands of maniacs into the empty ground” that Abbey wanted to protect, while sealing his literary reputation and overshadowing the novels that Abbey considered his best books. Bowden also skewers the cottage industry that has grown up around Abbey’s writing, smoothing off its rougher (racist, sexist) edges while seeking “anecdotes, little intimacies, clues to habits and dress, pieces of the True Beer Can or True Old Pickup Truck. But they do not want to know who he really was, that core part each of us carries that others can only guess at and never really comprehend or possess—that we ourselves cannot fully understand. The most important part of a person remains unknown even to the person. . . . Where the light comes from and why.

Why this book? And after that, why that book? Why the books at all? Why all this effort and pain? That is the part we seldom if ever get to know about ourselves. We are usually afraid to ask, but should we be of unusual courage, our questioning will normally avail us very little. It is much easier to find out who someone slept with than to discover what animated their waking hours and rode roughshod through the dreams that filled their nights. Such things almost always remain mysteries for a very simple reason. We do not know in any very convincing fashion why we are alive or why life itself exists.
Red Line

BY CHARLES BOWDEN
foreword by James Galvin

“At its best, Red Line can read like an original synthesis of Peter Matthiessen and William Burroughs . . . a brave and interesting book.”

—DAVID RIEFF
Los Angeles Times Book Review

“Charles Bowden’s Red Line is a look at America through the window of the southwest. His vision is as nasty, peculiar, brutal, as it is intriguing and, perhaps, accurate. Bowden offers consciousness rather than consolation, but in order to do anything about our nightmares we must take a cold look and Red Line casts the coldest eye in recent memory.”

—JIM HARRISON

Desierto

Memories of the Future

BY CHARLES BOWDEN
foreword by William deBuys

“A dark, troubling vision of life in the desert, defined broadly: of mountain lions and drug kingpins, Mexican hopes and Indian feuds.”

—LOS ANGELES TIMES

“In these powerful epic tales of the Sonora Desert, Bowden peoples the harsh land on both sides of the US-Mexican border with saints and sinners, but his enduring hero is the desert itself.”

—KIRKUS REVIEWS
This volume reissues iconic photographer Ralph Gibson’s acclaimed “Black Trilogy”—The Somnambulist (1970), Deja-Vu (1973), and Days at Sea (1974)—radically innovative books that created a new model for the photobook genre.

The Black Trilogy

BY RALPH GIBSON
Text by Gilles Mora

An iconic American fine art photographer renowned for his highly surrealist vision, Ralph Gibson is a master of the photography book, which he considers an art form in its own right. In 1970, he founded Lustrum Press, a publishing house dedicated to photography books, and inaugurated it with three volumes—The Somnambulist (1970), Deja-Vu (1973), and Days at Sea (1974)—that showcased his own work in an uncompromisingly radical and demanding way. These books came to be known as Gibson’s “Black Trilogy” and are now considered classics of the twentieth-century photobook genre.

Making a clean break with the prior conventions of the photography book, “The Black Trilogy” created a new visual syntax—page layouts, the pairing of photographs face-to-face, graphic and thematic echoes—that provided a unique language for photographic communication. It soon became the model for a generation of young photographers, including Larry Clark, Danny Seymour, Mary Ellen Mark, Yves Guillot, and Arnaud Claass. “The Black Trilogy” volumes went out of print long ago and have become highly collectible. This reissue, with a new essay by the distinguished photographer and curator Gilles Mora, includes all three books in a single volume.

RALPH GIBSON
New York, New York

Gibson’s photography has won numerous honors, including the Lucie Award for Lifetime Achievement, the French Commandeur de l’Ordre des Arts et des Lettres, the Leica Medal of Excellence, and the Photographic Society of Japan “150 Years of Photography” Award. His work has been collected by 150 museums internationally.

GILLES MORA
Montpellier, France

Mora is the photographer/author of the photobook Antebellum. Currently he is the director of the city of Montpellier’s Pavillon Populaire. He was awarded the Nadar Prize for The Last Photographic Heroes: American Photographers of the Sixties and Seventies.

Copublished with Editions Hazan

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8½ x 12¼ inches, 200 pages, 170 photos
$40.00 | £33.00 | C$60.00

From The Somnambulist (1970)
“Ralph Gibson’s Lustrum Press trilogy of the mid-1970s was immensely popular and influential. . . . Many of the pictures are amongst the most recognizable from the time . . . a surreal dreamscape, gently erotic, with a frisson of danger.”

—from The Photobook: A History, Volume 1
by Martin Parr and Gerry Badger

Also by Ralph Gibson

Political Abstraction
ISBN 978-1-4773-0994-0
$50.00 | £41.00
hardcover

From Deja Vu (1973)

From Deja Vu (1973)
“Fifty years after its first publication, Country Music USA still stands as the most authoritative history of this uniquely American art form. Here are the stories of the people who made country music into such an integral part of our nation’s culture. We feel lucky to have had Bill Malone as an indispensable guide in making our PBS documentary; you should, too.”

—KEN BURNS AND DAYTON DUNCAN, Country Music: An American Family Story

“Considered the definitive history of American country music.”

—LOS ANGELES TIMES

“If anyone knows more about the subject than [Malone] does, God help them.”

—LARRY McMurtry from In a Narrow Grave

“With Country Music USA, Bill Malone wrote the Bible for country music history and scholarship. This groundbreaking work, now updated, is the definitive chronicle of the sweeping drama of the country music experience.”

—CHET FLIPPO, former editorial director, CMT: Country Music Television and CMT.com

“Country Music USA is the definitive history of country music and of the artists who shaped its fascinating worlds.”

—WILLIAM FERRIS, University of North Carolina at Chapel Hill, former chairman of the National Endowment for the Humanities and coeditor of the Encyclopedia of Southern Culture

“Country Music USA USA

BY BILL C. MALONE AND TRACEY E. W. LAIRD

The essential companion to the 2019 Ken Burns documentary on country music in which Bill Malone appears as a featured historian, this fiftieth-anniversary edition of Country Music USA traces the music from the early days of radio into the new millennium. Malone has revised every chapter to offer new information and fresh insights. Coauthor Tracey Laird tracks developments in country music in the new millennium, exploring the relationship between the current music scene and the traditions from which it emerged.
A Spy in the House of Loud
New York Songs and Stories

BY CHRIS STAMEY

Popular music was in a creative upheaval in the late 1970s. As the singer-songwriter and producer Chris Stamey remembers, “the old guard had become bloated, cartoonish, and widely co-opted by a search for maximum corporate profits, and we wanted none of it.” In A Spy in the House of Loud, he takes us back to the auteur explosion happening in New York clubs such as the Bowery’s CBGB as Television, Talking Heads, R.E.M., and other innovative bands were rewriting the rules. Just twenty years old and newly arrived from North Carolina, Stamey immersed himself in the action, playing a year with Alex Chilton before forming the dB’s and recording the albums Stands for deciBels and Repercussion, which still have an enthusiastic following.

A Spy in the House of Loud vividly captures the energy that drove the music scene as arena rock gave way to punk and other new streams of electric music. Stamey tells engrossing backstories about creating in the recording studio, describing both the inspiration and the harmonic decisions behind many of his compositions, as well as providing insights into other people’s music and the process of songwriting. Photos, mixer-channel and track assignment notes, and other inside-the-studio materials illustrate the stories. Revealing another side of the CBGB era, which has been stereotyped as punk rock, safety pins, and provocation, A Spy in the House of Loud portrays a southern artist’s coming-of-age in New York’s frontier abandon as he searches for new ways to break the rules and make some noise.

Woman Walk the Line
How the Women in Country Music Changed Our Lives

EDITED BY HOLLY GLEASON

“A diverse group of women music writers pay tribute to the female country music artists who have inspired them, including Brenda Lee, June Carter Cash, Dolly Parton, Emmylou Harris, Lucinda Williams, and Taylor Swift.

“Each of the twenty-seven essays focuses on the experience of when music was a savior, an inspiration, or an acknowledgement of a deep and personal truth.” — ASSOCIATED PRESS

“A rhapsodic, moving look at music’s transformative power.” — PEOPLE

“Truly stunning.” — PASTE

“Best Music Books of the Fall” — PUBLISHERS WEEKLY

“The deeply personal pieces often feel like the authors are cracking open a secret chest, sharing treasured glimpses into their true selves.”

— SALON.COM

30 Must-Read Music Books This Fall

“In unexpected, enduring ways, the essays in this collection illustrate powerful truth.”

— HENRY CARRIGAN

No Depression
Who’s Reading
Woman Walk the Line:

1. Allison Moorer and Hayes Carll
2. Rhiannon Giddens
3. Keith Urban
4. Lucinda Williams
5. Brenda Lee
6. Lyle Lovett
7. Reba McEntire
8. Brandy Clark
9. Steve Earle
10. Tammy Fege Starlite
11. Kenny Chesney
12. Jim Lauderdale and Buddy Miller
13. Wynonna Judd
14. Dave Schools
15. Terri Clark
16. Darius Rucker
17. Todd Snider
18. Kacey Musgraves
19. Tanya Tucker
20. Lee Ann Womack
21. Chris Corrobbas
22. Jimmie Dale Gilmore
23. Elizabeth Cook
24. Billy Bob Thornton
25. Patty Loveless
26. Dolly Parton
27. Ronnie Milsap
Red Hot Mama
The Life of Sophie Tucker

By Lauren Rebecca Sklaroff

The “First Lady of Show Business” and the “Last of the Red Hot Mamas,” Sophie Tucker was a star in vaudeville, radio, film, and television. A gutsy, song-belting stage performer, she entertained audiences for sixty years and inspired a host of younger women, including Judy Garland, Carol Channing, and Bette Midler. Tucker was a woman who defied traditional expectations and achieved success on her own terms, becoming the first female president of the American Federation of Actors and winning many other honors usually bestowed on men. Dedicated to social justice, she advocated for African Americans in the entertainment industry and cultivated friendships with leading black activists and performers. Tucker was also one of the most generous philanthropists in show business, raising over four million dollars for the religious and racial causes she held dear.

Drawing from the hundreds of scrapbooks Tucker compiled, Red Hot Mama presents a compelling biography of this larger-than-life performer. Lauren Rebecca Sklaroff tells an engrossing story of how a daughter of Russian Jewish immigrants set her sights on becoming one of the most formidable women in show business and achieved her version of the American dream. More than most of her contemporaries, Tucker understood how to keep her act fresh, to change branding when audiences grew tired and, most importantly, how to connect with her fans, the press, and entertainment moguls. Both deservedly famous and unjustly forgotten today, Tucker stands out as an exemplar of the immigrant experience and a trailblazer for women in the entertainment industry.
Drawing on the author’s unprecedented access to Jim Wright before his death, this biography reveals how the former US House majority leader and speaker shaped the political culture of Congress that endures today, some three decades after his fall from power.

Speaker Jim Wright
Power, Scandal, and the Birth of Modern Politics
By J. Brooks Flippen

Jim Wright made his mark on virtually every major public policy issue in the later twentieth century—energy, education, taxes, transportation, environmental protection, civil rights, criminal justice, and foreign relations, among them. He played a significant role in peace initiatives in Central America and in the Camp David Accords, and he was the first American politician to speak live on Soviet television. A Democrat representing Texas’s twelfth district (Fort Worth), Wright served in the US House of Representatives from the Eisenhower administration to the presidency of George H. W. Bush, including twelve years (1977–1989) as majority leader and speaker. His long congressional ascension and sudden fall in a highly partisan ethics scandal spearheaded by Newt Gingrich mirrored the evolution of Congress as an institution.

Speaker Jim Wright traces the congressman’s long life and career in a highly readable narrative grounded in extensive interviews with Wright and access to his personal diaries. A skilled connector who bridged the conservative and liberal wings of the Democratic party while forging alliances with Republicans to pass legislation, Wright ultimately fell victim to a new era of political infighting, as well as to his own hubris and mistakes. J. Brooks Flippen shows how Wright’s career shaped the political culture of Congress, from its internal rules and power structure to its growing partisanship, even as those new dynamics eventually contributed to his political demise. To understand Jim Wright in all his complexity is to understand the story of modern American politics.
This biography of legendary golf pro Harvey Penick, which won the USGA Herbert Warren Wind Book Award, reveals how he distilled a lifetime of coaching on and off the course into the best-selling sports book of all time, Harvey Penick’s Little Red Book.

**Harvey Penick**

**The Life and Wisdom of the Man Who Wrote the Book on Golf**

**BY KEVIN ROBBINS**

**Foreword by Ben Crenshaw**

**NEW IN PAPERBACK**

“Harvey Penick was a rare gentleman whose legacy deserves this book. Kevin Robbins has revealed through extensive and caring research the aspects of Penick’s life that made him the endearing man he was. Harvey Penick: The Life and Wisdom of the Man Who Wrote the Book on Golf opens wide a window into the soul of someone whose story transcends the game.”

—BEN CRENSHAW, two-time Masters Tournament champion

“Harvey Penick led an exceptional golfing life, and Kevin Robbins has written an exceptional account of it. His book is transporting. I have a whole new understanding of Penick, his writings, and how Ben Crenshaw, Tom Kite, Betsy Rawls, and all the others under his tutelage became the people they became. What a life, captured here beautifully.”

—MICHAEL BAMBERGER, author of *Men in Green* and *To the Linksland*

“Finally, the book that explains how Harvey Penick’s humble, humane life led to an incomparable treasure trove of golf wisdom and insight. Kevin Robbins’s work is an important contribution to golf history.”

—BILL PENNINGTON, author of *Billy Martin* and *On Par*

**KEVIN ROBBINS**

**Austin, Texas**

Robbins is a senior lecturer at the University of Texas at Austin School of Journalism. He spent over two decades as a writer for daily newspapers, including the Austin American-Statesman, the Memphis Commercial Appeal, and the St. Louis Post-Dispatch. His work has appeared in *Sports on Earth*, the *New York Times*, *espnW*, and *Texas Monthly* and has been twice listed in The Best American Sports Writing.

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This extensively illustrated, bilingual English-Portuguese volume traces the physical development of Brazil’s largest city and presents a blueprint for transforming its aging industrial areas into mixed-use affordable housing districts.

**São Paulo**

A Graphic Biography

**BY FELIPE CORREA**

**WHILE THE HISTORY OF SÃO PAULO DATES BACK MORE THAN 450 YEARS, MOST OF ITS GROWTH TOOK PLACE AFTER WORLD WAR II AS THE CITY’S MAJOR ECONOMIC ENGINE SHIFTED FROM AGRICULTURE TO INDUSTRY. TODAY, AS SÃO PAULO EVOLVES INTO A SERVICE ECONOMY HUB, FELIPE CORREA ARGUES, THE CITY MUST CAREFULLY EXAMINE HOW TO BETTER INTEGRATE ITS EXTENSIVE INNER CITY POST-INDUSTRIAL LAND INTO CONTEMPORARY URBAN USES. IN SÃO PAULO: A GRAPHIC BIOGRAPHY, CORREA PRESENTS A COMPREHENSIVE PORTRAIT OF BRAZIL’S LARGEST CITY, NARRATING ITS FAST-PACED GROWTH THROUGH ARCHIVAL MATERIAL, PHOTOGRAPHY, ORIGINAL DRAWINGS, AND TEXT. ADDITIONAL ESSAYS FROM SCHOLARS IN FIELDS SUCH AS LANDSCAPE ARCHITECTURE, ECOLOGY, GOVERNANCE, AND PUBLIC HEALTH OFFER A SERIES OF INTERDISCIPLINARY PERSPECTIVES ON THE CITY’S HISTORY AND DEVELOPMENT. BEYOND PRESENTING THE FIRST HISTORY OF PAULISTA URBAN FORM AND CAREFULLY DETAILING THE FORMATIVE PROCESSES THAT GAVE SHAPE TO THIS MANUFACTURING CAPITAL, SÃO PAULO SHOWS HOW THE CITY CAN TRANSFORM ITS POST-INDUSTRIAL LANDS INTO A SERIES OF INNER CITY MIXED-USE AFFORDABLE HOUSING DISTRICTS. BY REORIENTING HOW WE THINK ABOUT THESE SPACES, THE VOLUME OFFERS A COMPELLING VISION OF A MUCH-NEEDED URBAN RESTRUCTURING THAT CAN HELP ALLEVIATE THE EXTREME SOCIOECONOMIC DIVIDE BETWEEN CITY CENTER AND PERIPHERY. THIS TWENTY-FIRST CENTURY URBAN BLUEPRINT THUS CONSTITUTES AN IMPRESSIVE WORK OF RESEARCH AND PRESENTS A UNIQUE PERSPECTIVE ON HOW CITIES CAN IMAGINE THEIR FUTURE.**

**FELIPE CORREA**

**NEW YORK CITY AND CAMBRIDGE, MASSACHUSETTS**

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

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Top: Aerial view of São Paulo showing the vertical growth of its hyper-center. Photo by Felipe Correa.

Left: Exploded axonometric drawing showing the layered components that make up the water management system for the São Paulo metropolitan region. Drawing by Felipe Correa / Gary Hon.

Right: Map of South America visualizing continental rain patterns and their effect on the São Paulo metropolitan region. Drawing by Felipe Correa / Gary Hon.
Depositions
Roberto Burle Marx and Public Landscapes under Dictatorship

By Catherine Seavitt Nordenson

Presenting the first English translation of Burle Marx's “depositions,” this volume highlights the environmental advocacy of a preeminent Brazilian landscape architect who advised and challenged the country's military dictatorship.

Roberto Burle Marx (1909–1994) is internationally known as one of the preeminent modernist landscape architects. He designed renowned public landscapes in Brazil, beginning with small plazas in Recife in the 1930s and culminating with large public parks in the early 1960s, most significantly the Parque do Flamengo in Rio de Janeiro. Depositions explores a pivotal moment in Burle Marx’s career—the years in which he served as a member of the Federal Cultural Council created by the military dictatorship in the mid-1960s. Despite the inherent conflict and risk in working with the military regime, Burle Marx boldly used his position to advocate for the protection of the unique Brazilian landscape, becoming a prophetic voice of caution against the regime's policies of rapid development and resource exploitation.

Depositions presents the first English translation of eighteen environmental position pieces that Burle Marx wrote for the journal Cultura, a publication of the Brazilian Ministry of Education and...
Culture, from 1967 through 1973. Catherine Seavitt Nordenson introduces and contextualizes the depositions by analyzing their historical and political contexts, as well as by presenting pertinent examples of Burle Marx’s earlier public projects, which enables a comprehensive reading of the texts. Addressing deforestation, the establishment of national parks, the place of commemorative sculpture, and the unique history of the Brazilian cultural landscape, *Depositions* offers new insight into Burle Marx’s outstanding landscape oeuvre and elucidates his transition from prolific designer to prescient counselor.

“Burle Marx created a new and modern grammar for international landscape design.”

—LAURO CAVALCANTI, quoted in the New York Times
Banking on Beauty
Millard Sheets and Midcentury Commercial Architecture in California

BY ADAM ARENSON

Expansively researched and illustrated, this lively history recounts how the extraordinary partnership of financier Howard Ahmanson and artist Millard Sheets produced outstanding mid-century modern architecture and art for Home Savings and Loan.

“I want buildings that will be exciting seventy-five years from now,” financier Howard Ahmanson told visual artist Millard Sheets, offering him complete control of design, subject, decoration, and budget for his Home Savings and Loan branch offices. The partnership between Home Savings—for decades, the nation’s largest savings and loan—and the Millard Sheets Studio produced more than 160 buildings in California, Texas, Florida, New York, Ohio, Illinois, and Missouri over the course of a quarter century. Adorned with murals, mosaics, stained glass, and sculptures, the Home Savings (and Savings of America) branches displayed a celebratory vision of community history and community values that garnered widespread acclaim.
Banking on Beauty presents the first history of this remarkable building program. Drawing extensively on archival materials, site visits, and oral history interviews, Adam Arenson tells a fascinating story of how the architecture and art were created, the politics of where the branches were built, and why the Sheets Studio switched from portraying universal family scenes to celebrating local history amid the dramatic cultural and political changes of the 1960s. Combining urban history, business history, and art and architectural history, Banking on Beauty reveals how these institutions shaped the corporate and cultural landscapes of Southern California, where many of the branches were located. Richly illustrated and beautifully written, Banking on Beauty builds a convincing case for preserving these outstanding examples of Midcentury Modern architecture, which currently face an uncertain future.
How to Suppress Women’s Writing

BY JOANNA RUSS

Are women able to achieve anything they set their minds to? In How to Suppress Women’s Writing, award-winning novelist and scholar Joanna Russ lays bare the subtle—and not so subtle—strategies that society uses to ignore, condemn, or belittle women who produce literature. As relevant today as when it was first published in 1983, this book has motivated generations of readers with its powerful feminist critique.

“What is it going to take to break apart these rigidities? Russ’s book is a formidable attempt. It is angry without being self-righteous, it is thorough without being exhausting, and it is serious without being devoid of a sense of humor. But it was published over thirty years ago, in 1983, and there’s not an enormous difference between the world she describes and the world we inhabit.”

—JESSA CRISPIN, from the foreword

“A book of the most profound and original clarity. Like all clear-sighted people who look and see what has been much mystified and much lied about, Russ is quite excitingly subversive. The study of literature should never be the same again.”

—MARGE PIERCY

“Joanna Russ is a brilliant writer, a writer of real moral passion and high wit.”

—ADRIENNE RICH

JOANNA RUSS

(1937–2011)

Hugo and Nebula award-winning author Russ was a widely respected feminist science fiction writer best known for the novel The Female Man. She was also a professor of English at the University of Washington.

JESSA CRISPIN

Kansas City, Missouri

Crispin is the founder and editor of Bookslut.com. She is the author of The Dead Ladies Project and Why I Am Not a Feminist: A Feminist Manifesto.

REISSUE

How to Suppress Women’s Writing

With a new foreword by Jessa Crispin, this provocative book surveys the forces that work against women who dare to write.
The Mechanical Horse
How the Bicycle Reshaped American Life

BY MARGARET GUROFF

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

“Guroff does an admirable job reminding us of the bicycle’s lasting influence. . . . Like them or loathe them, cyclists are reprising their initial role as adopters of disruptive technology. And Margaret Guroff’s book provides a colorful and helpful map of where we’ve been and where we all might go from here.” —WALL STREET JOURNAL

“A bright, enthusiastic cultural history.” —KIRKUS REVIEWS

“Good stories abound in Guroff’s account.” —WEEKLY STANDARD

“Guroff has penned a fascinating account of how such a seemingly simple invention could have such a global impact.”

“[A] dazzling cultural history of the bicycle. . . . Along the ride, Guroff peppers these historical accounts with lively quotes from primary documents and her own sharp, modern insight. As she makes plain, it’s not just cyclists who have bicycles to thank for the way they get around—it’s everybody. And that makes The Mechanical Horse worth a read for the most avowed drivers, too.” —CITYLAB

MARGARET GUROFF
Washington, DC

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

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Mark Crispin Miller, Series Editor

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**Under Surveillance**
Being Watched in Modern America

*BY RANDOLPH LEWIS*

Tackling one of today’s most timely issues from a broad, humanistic perspective, this book explores the emotional, ethical, and aesthetic challenges of living under constant surveillance in post-9/11 American society.

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Spring 2018
Appalachia

The Appalachian range stretches from Central Alabama all the way to Newfoundland and is among the oldest geological formations on earth. While these mountains tie together variant cultures and landscapes, they have also delivered some of the most remarkable, truly American music. This issue of No Depression will dig into the various music traditions that have dotted the Appalachian landscape, as told by the artists who grew up in the shadow of these mountains.

Summer 2018
Rivers, Roads, and Trails

As people head outside for the summer, No Depression is dedicating an issue to some of the most time-honored American scenery: rivers, roads, and trails. After all, the way folks have moved around the continental United States is one of the most consistent themes in American roots music. This issue will explore the highways and backroads that have inspired generations of songwriters to make new music and resurrect old songs. It will also consider the musicians and music towns that have sprung up along the Mississippi, Missouri, Hudson, and other major rivers. All of this will be explored via in-depth interviews and deeply researched long features with some of the best songwriters and artists in contemporary roots music.

Fall 2017
Foremothers

This issue digs into the deep roots of the women who laid the foundation for American roots music, from the perspective of No Depression’s finest writers, as well as musicians themselves.

Winter 2017
Singer-Songwriters

This issue traces the evolution of the singer-songwriter, exploring the influence of the pioneers and the ways that younger folks are at once carrying on the tradition and pulling it into another century.
Eugenics in the Garden
Transatlantic Architecture and the Crafting of Modernity

BY FABIOLA LÓPEZ-DURÁN

As Latin American elites strove to modernize their cities at the turn of the twentieth century, they eagerly adopted the eugenic theory that improvements to the physical environment would lead to improvements in the human race. Based on Jean-Baptiste Lamarck’s theory of the “inheritance of acquired characteristics,” this strain of eugenics empowered a utopian project that made race, gender, class, and the built environment the critical instruments of modernity and progress.

Through a transnational and interdisciplinary lens, Eugenics in the Garden reveals how eugenics, fueled by a fear of social degeneration in France, spread from the realms of medical science to architecture and urban planning, becoming a critical instrument in the crafting of modernity in the new Latin world. Journeying back and forth between France, Brazil, and Argentina, Fabiola López-Durán uncovers the complicity of physicians and architects on both sides of the Atlantic, who participated in a global strategy of social engineering, legitimized by the authority of science. In doing so, she reveals the ideological trajectory of one of the most celebrated architects of the twentieth century, Le Corbusier, who deployed architecture in what he saw as the perfecting and whitening of man. The first in-depth interrogation of eugenics’ influence on the construction of the modern built environment, Eugenics in the Garden convincingly demonstrates that race was the main tool in the geopolitics of space, and that racism was, and remains, an ideology of progress.

Announcing a New Series

Lateral Exchanges
Architecture, Urban Development, and Transnational Practices

FELIPE CORREA AND BRUNO CARVALHO, SERIES EDITORS

Lateral Exchanges is devoted to architecture and urbanism in the context of international development and globalization. Publishing research on historical and contemporary issues in design and the built environment, unrestricted by geographic focus, the series will cover several interrelated fields, including architecture, environmental humanities, history, landscape architecture, media and visual studies, planning, and urban studies. Above all, the series will investigate the role of architects and architecture in historical and international development; the circulation of architectural and urban-planning models; and the ways that the concepts and techniques of architecture and planning have instigated cultural and intellectual exchanges beyond disciplinary boundaries and in the context of persistent global asymmetries. In these and other ways, Lateral Exchanges will examine the rich intellectual, social, and technical contributions that architects and architecture have made to an increasingly globalized world.
The Design of Protest
Choreographing Political Demonstrations in Public Space

By Tali Hatuka

Tali Hatuka
Tel Aviv, Israel

An architect and urban planner, Hatuka founded and directs the Laboratory of Contemporary Urban Design in the Department of Geography and Human Environment at Tel Aviv University. She is the author of Violent Acts and Architecture | Public protests are a vital tool for asserting grievances and creating temporary, yet tangible, communities as the world becomes more democratic and urban in the twenty-first century. While the political and social aspects of protest have been extensively studied, little attention has been paid to the physical spaces in which protests happen. Yet place is a crucial aspect of protests, influencing the dynamics and engagement patterns among participants. In The Design of Protest, Tali Hatuka offers the first extensive discussion of the act of protest as a design: that is, a planned event in a space whose physical geometry and symbolic meaning are used and appropriated by its organizers, who aim to challenge spatial distance between political institutions and the people they should serve.

Presenting case studies from around the world, including Tianamen Square in Beijing; the National Mall in Washington, DC; Rabin Square in Tel Aviv; and the Plaza de Mayo in Buenos Aires, Hatuka identifies three major dimensions of public protests: the process of planning the protest in a particular place; the choice of spatial choreography of the event, including the value and meaning of specific tactics; and the challenges of performing contemporary protests in public space in a fragmented, complex, and conflicted world. Numerous photographs, detailed diagrams, and plans complement the case studies, which draw upon interviews with city officials, urban planners, and protesters themselves.

This frank, first-person account of developing plans for the city of Austin and the University of Texas campus offers a practical primer on community and regional planning by one of the leading experts in the field.

Making Plans
How to Engage with Landscape, Design, and the Urban Environment

By Frederick R. Steiner

Frederick R. Steiner
Philadelphia, Pennsylvania

Steiner is dean of the School of Design and Paley Professor at the University of Pennsylvania. He has more than four decades of planning experience throughout the world. His many books include Design for a Vulnerable Planet.

“Community and regional planning involve thinking ahead and formally envisioning the future for ourselves and others,” according to Frederick R. Steiner. “Improved plans can lead to healthier, safer, and more beautiful places for us and other species to live. We can also plan for places that are more just and more profitable. Plans can help us not only to sustain what we value but also to transcend sustainability by creating truly regenerative communities, that is, places with the capacity to restore, renew, and revitalize their own sources of energy and materials.

In Making Plans, Steiner offers a primer on the planning process through a lively, firsthand account of developing plans for the city of Austin and the University of Texas campus. As dean of the UT School of Architecture, Steiner served on planning committees that addressed the future growth of the city and the university. As he walks readers through the planning processes, Steiner illustrates how large-scale planning requires setting goals and objectives, reading landscapes, determining best uses, designing options, selecting courses for moving forward, taking actions, and adjusting to changes. He also demonstrates that planning is an inherently political, sometimes messy, act, requiring the intelligence and ownership of the affected communities.
Recovering Inequality
Hurricane Katrina, the San Francisco Earthquake of 1906, and the Aftermath of Disaster
BY STEVE KROLL-SMITH

A lethal mix of natural disaster, dangerously flawed construction, and reckless human actions devastated San Francisco in 1906 and New Orleans in 2005. Eighty percent of the built environments of both cities were destroyed in the catastrophes, and the poor, the elderly, and the medically infirm were disproportionately among the thousands who perished. These striking similarities in the impacts of cataclysms separated by a century impelled Steve Kroll-Smith to look for commonalities in how the cities recovered from disaster. In Recovering Inequality, he builds a convincing case that disaster recovery and the reestablishment of social and economic inequality are inseparable.

Kroll-Smith demonstrates that disaster and recovery in New Orleans and San Francisco followed a similar pattern. In the immediate aftermath of the flooding and the firestorm, social boundaries were disordered and the communities came together in expressions of unity and support. But these were quickly replaced by other narratives and actions, including the depiction of the poor as looters, uneven access to disaster assistance, and successful efforts by the powerful to take valuable urban real estate from vulnerable people. Kroll-Smith concludes that inexorable market forces ensured that recovery efforts in both cities would reestablish the patterns of inequality that existed before the catastrophes. The major difference he finds between the cities is that, from a market standpoint, New Orleans was expendable, while San Francisco rose from the ashes because it was a hub of commerce.
Palestinian Cinema in the Days of Revolution

BY NADIA YAQUB

Palestinian cinema arose during the political cinema movements of the late 1960s and early 1970s, yet it was unique as an institutionalized, though modest, film effort within the national liberation campaign of a stateless people. Filmmakers working within the Palestinian Liberation Organization (PLO) and through other channels filmed the revolution as it unfolded, including the Israeli bombings of Palestinian refugee camps, the Jordanian and Lebanese civil wars, and Palestinian life under Israeli occupation, attempting to create a cinematic language consonant with the revolution and its needs. They experimented with form both to make effective use of limited material and to process violent events and loss as a means of sustaining active engagement in the Palestinian political project.

Palestinian Cinema in the Days of Revolution presents an in-depth study of films made between 1968 and 1982, the filmmakers and their practices, the political and cultural contexts in which the films were created and seen, and their afterlives among Palestinian refugees and young filmmakers in the twenty-first century. Nadia Yaqub discusses how early Palestinian cinema operated within emerging public-sector cinema industries in the Arab world, as well as through coproductions and solidarity networks. Her findings aid in understanding the development of alternative cinema in the Arab world. Yaqub also demonstrates that Palestinian filmmaking, as a cinema movement created and sustained under conditions of extraordinary precarity, offers important lessons on the nature and possibilities of political filmmaking more generally.
Leading film studies scholars explore the astonishing range of Michael Curtiz, the most prolific director of studio-era Hollywood, whose nearly one hundred films include Casablanca, White Christmas, and Mildred Pierce.

The Many Cinemas of Michael Curtiz

EDITED BY R. BARTON PALMER AND MURRAY POMERANCE

DIRECTOR MICHAEL CURTIZ WAS THE MASTERMIND BEHIND SOME OF THE MOST ICONIC FILMS OF CLASSICAL HOLLYWOOD—CASABLANCA, YANKEE DOODLE DANDY, THE SEA HAWK, WHITE CHRISTMAS, AND MILDRED PIERCE, TO NAME ONLY A FEW. THE MOST PROLIFIC AND CONSISTENTLY SUCCESSFUL HOLLYWOOD GENERALIST WITH AN ALL-EMBRACING INTEREST IN DIFFERENT FORMS OF NARRATIVE AND SPECTACLE, CURTIZ MADE AROUND A HUNDRED FILMS IN AN ASTONISHING RANGE OF GENRES: ACTION, BIOPICS, MELODRAMAS/FILM NOIR, MUSICALS, AND WESTERNS. BUT HIS IMPORTANT CONTRIBUTIONS TO THE HISTORY OF AMERICAN FILM HAVE BEEN OVERLOOKED BECAUSE HIS BROADLY VARIED OEUVRE DOES NOT PRESENT THE UNIFIED VISION OF FILMMAKING THAT Canonical CRITICISM DEMANDS FOR THE CATEGORY OF “AUTEUR.”

Exploring his films and artistic practice from a variety of angles, including politics, gender, and genre, The Many Cinemas of Michael Curtiz sheds new light on this underappreciated cinematic genius. Leading film studies scholars offer fresh appraisals of many of Curtiz’s most popular films, while also paying attention to neglected releases of substantial historical interest, such as Noah’s Ark, Night and Day, Virginia City, Black Fury, Mystery of the Wax Museum, and Female. Because Curtiz worked for so long and in so many genres, this analysis of his work becomes more than an author study of a notable director. Instead, The Many Cinemas of Michael Curtiz effectively adds a major chapter to the history of Hollywood’s studio era, including its internationalism and the significant contributions of European émigrés.

R. BARTON PALMER
Atlanta, Georgia

Palmer is Calhoun Lemon Professor of Literature at Clemson University in Clemson, South Carolina, and author or editor of many books, including Hollywood’s Tennessee: The Williams Films and Postwar America and After Hitchcock: Influence, Imitation, Intertextuality.

MURRAY POMERANCE
Toronto, Ontario

Pomerance is Professor of Sociology at Ryerson University. He is the author or editor of many books, including The Man Who Knew Too Much, Moment of Action: Riddles of Cinematic Performance, and The Eyes Have It: Cinema and the Reality Effect. He is also the editor or coeditor of several book series in film studies.
The Comedy Studies Reader
Edited by Nick Marx and Matt Sienkiewicz

From classical Hollywood film comedies to sitcoms, recent political satire, and the developing world of online comedy culture, comedy has been a mainstay of the American media landscape for decades. Recognizing that scholars and students need an authoritative collection of comedy studies that gathers both foundational and cutting-edge work, Nick Marx and Matt Sienkiewicz have assembled The Comedy Studies Reader.

This anthology brings together classic articles, more recent works, and original essays that consider a variety of themes and approaches for studying comedic media—the carnivalesque, comedy mechanics and absurdity, psychoanalysis, irony, genre, race and ethnicity, gender and sexuality, and nation and globalization. The authors range from iconic theorists, such as Mikhail Bakhtin, Sigmund Freud, and Linda Hutcheon, to the leading senior and emerging scholars of today. As a whole, the volume traces two parallel trends in the evolution of the field—first, comedy’s development into myriad subgenres, formats, and discourses, a tendency that has led many popular commentators to characterize the present as a “comedy zeitgeist”; and second, comedy studies’ new focus on the ways in which comedy increasingly circulates in “serious” discursive realms, including politics, economics, race, gender, and cultural power.

Where No Black Woman Has Gone Before
Subversive Portrayals in Speculative Film and TV
By Diana Adesola Mafe

When Lieutenant Uhura took her place on the bridge of the Starship Enterprise on Star Trek, the actress Nichelle Nichols went where no African American woman had ever gone before. Yet several decades passed before many other black women began playing significant roles in speculative (i.e., science fiction, fantasy, and horror) film and television—a troubling omission, given that these genres offer significant opportunities for reinventing social constructs such as race, gender, and class. Challenging cinema’s history of stereotyping or erasing black women on-screen, Where No Black Woman Has Gone Before showcases twenty-first-century examples that portray them as central figures of action and agency.

Writing for fans as well as scholars, Diana Adesola Mafe looks at representations of black womanhood and girlhood in American and British speculative film and television, including 28 Days Later, AVP: Alien vs. Predator, Children of Men, Beasts of the Southern Wild, Firefly, and Doctor Who: Series 3. Each of these has a subversive black female character in its main cast, and Mafe draws on critical race, postcolonial, and gender theories to explore each film and show, placing the black female characters at the center of the analysis and demonstrating their agency. The first full study of black female characters in speculative film and television, Where No Black Woman Has Gone Before shows why heroines such as Lex in AVP and Zoë in Firefly are inspiring a generation of fans, just as Uhura did.

DIANA ADESOLA MAFE
Granville, Ohio
Mafe is an associate professor of English at Denison University. She is the author of Mixed Race Stereotypes in South African and American Literature: Coloring Outside the (Black and White) Lines.

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Granville, Ohio
Mafe is an associate professor of English at Denison University. She is the author of Mixed Race Stereotypes in South African and American Literature: Coloring Outside the (Black and White) Lines.
A Place of Darkness
The Rhetoric of Horror in Early American Cinema

By Kendall R. Phillips

Horror is one of the most enduringly popular genres in cinema. The term “horror film” was coined in 1931 between the premieres of Dracula and the release of Frankenstein, but monsters, ghosts, demons, and supernatural and horrific themes have been popular with American audiences since the emergence of novelty kinematographic attractions in the late 1890s. A Place of Darkness illuminates the prehistory of the horror genre by tracing the way horrific elements and stories were portrayed in films prior to the introduction of the term “horror film.”

Using a rhetorical approach that examines not only early films but also the promotional materials for them and critical responses to them, Kendall R. Phillips argues that the portrayal of horrific elements was enmeshed in broader social tensions around the emergence of American identity and, in turn, American cinema. He shows how early cinema linked monsters, ghosts, witches, and magicians with Old World superstitions and beliefs, in contrast to an American way of thinking that was pragmatic, reasonable, scientific, and progressive. Throughout the teens and twenties, Phillips finds, supernatural elements were almost always explained away as some hysterical mistake, humorous prank, or nefarious plot. The Great Depression of the 1930s, however, constituted a substantial upheaval in the system of American certainty and opened a space for the reemergence of Old World gothic within American popular discourse in the form of the horror genre, which has terrified and thrilled fans ever since.

Screening Stephen King
Adaptation and the Horror Genre in Film and Television

By Simon Brown

Since the 1970s, the name Stephen King has been synonymous with horror. His vast number of books has spawned a similar number of feature films and TV shows, and together they offer a rich opportunity to consider how one writer’s work has been adapted over a long period within a single genre and across a variety of media—and what that can tell us about King, about adaptation, and about film and TV horror. Starting from the premise that King has transcended ideas of authorship to become his own literary, cinematic, and televisual brand, Screening Stephen King explores the impact and legacy of forty years of King film and television adaptations.

Simon Brown first examines the reasons for King’s literary success and then, starting with Brian De Palma’s Carrie, explores how King’s themes and style have been adapted for the big and small screens. He looks at mainstream multiplex horror adaptations from Cujo to Cell, low-budget DVD horror films such as The Mangler and Children of the Corn franchises, non-horror films, including Stand by Me and The Shawshank Redemption, and TV works from Salem’s Lot to Under the Dome. Through this discussion, Brown identifies what a Stephen King film or series is or has been, how these works have influenced film and TV horror, and what these influences reveal about the shifting preoccupations and industrial contexts of the post-1960s horror genre in film and TV.
CinemaTexas Notes
The Early Days of Austin Film Culture
EDITED BY LOUIS BLACK WITH COLLINS SWORDS

AUSTIN’S THRIVING FILM CULTURE, RENOWNED FOR INTERNATIONAL events such as SXSW and the Austin Film Festival, extends back to the early 1970s when students in the Department of Radio-Television-Film at the University of Texas at Austin ran a film programming unit that screened movies for students and the public. Dubbed CinemaTexas, the program offered viewers a wide variety of films—old and new, mainstream, classic, and cult—at a time when finding and watching films after their first run was very difficult and prohibitively expensive. For each film, RTF graduate students wrote program notes that included production details, a sampling of critical reactions, and an original essay that placed the film and its director within context and explained the movie’s historical significance. Over time, CinemaTexas Program Notes became more ambitious and were distributed around the world, including to luminaries such as Martin Scorsese and Pauline Kael.

This anthology gathers a sampling of CinemaTexas Program Notes, organized into four sections: “USA Film History,” “Hollywood Auteurs,” “Cinema-Fist: Renegade Talents,” and “America’s Shadow Cinema.” Many of the note writers have become prominent film studies scholars, as well as leading figures in the film, TV, music, and video game industries. As a collection, CinemaTexas Notes strongly contradicts the notion of an effortlessly formed American film canon, showing instead how local film cultures—whether in Austin, New York, or Europe—have forward the development of film studies as a discipline.

LOUIS BLACK
Austin, Texas

Black was one of the original writers of the CinemaTexas Program Notes. He cofounded The Austin Chronicle, where he was the editor for thirty-six years, and SXSW, where he is a director, and was a founding board member of the Austin Film Society. He has written extensively on film, music, and politics. In 2016, he and Karen Bernstein directed the documentary Richard Linklater: Dream Is Distant, which is a fascinating window on the early Austin film culture, renowned for international events such as SXSW and the Austin Film Festival.

COLLINS SWORDS
Austin, Texas

A recent MA graduate of the Department of Radio-Television-Film at the University of Texas at Austin, Swords is a creative assistant to Louis Black, with whom he works in project development, promotion, outreach, editing, and archival research.

Written to accompany movies screened by the Radio-Television-Film Department at the University of Texas, the CinemaTexas Notes open a fascinating window on the early Austin film scene and the rise of film studies.
Homer in Performance

Rhaptodes, Narrators, and Characters

EDITED BY JONATHAN L. READY AND CHRISTOS C. TSAGALIS

Before they were written down, the poems attributed to Homer were performed orally, usually by rhapsodes (singers/reciters) who might have traveled from city to city or enjoyed a position in a wealthy household. Even after the Iliad and the Odyssey were committed to writing, rhapsodes performed the poems at festivals, often competing against each other. As they recited the epics, the rhapsodes spoke as both the narrator and the characters. These different acts—performing the poem and narrating and speaking in character within it—are seldom studied in tandem. Homer in Performance breaks new ground by bringing together all of the speakers involved in the performance of Homeric poetry: rhapsodes, narrators, and characters.

The first part of the book presents a detailed history of the rhapsodic performance of Homeric epic from the Archaic to the Roman Imperial periods and explores how performers might have shaped the poems. The second part investigates the Homeric narrators and characters as speakers and illuminates their interactions. The contributors include scholars versed in epigraphy, the history of art, linguistics, and performance studies, as well as those capable of working with sources from the ancient Near East and from modern Russia. This interdisciplinary approach makes the volume useful to a spectrum of readers, from undergraduates to veteran professors, in disciplines ranging from classical studies to folklore.

Eleven essays by leading scholars chart new directions for the study of ancient Greek law, including fresh assessments of key debates, new methodological approaches, and an argument for the ongoing relevance of teaching Greek law.

Ancient Greek Law in the 21st Century

EDITED BY PAULA PERLMAN

The ancient Greeks invented written law. Yet, in contrast to later societies in which law became a professional discipline, the Greeks treated laws as components of social and political history, reflecting the daily realities of managing society. To understand Greek law, then, requires looking into extant legal, forensic, and historical texts for evidence of the law in action. From such study has arisen the field of ancient Greek law as a scholarly discipline within classical studies, a field that has come into its own since the 1970s.

This edited volume charts new directions for the study of Greek law in the twenty-first century through contributions from eleven leading scholars. The essays in the book’s first section reassess some of the central debates in the field by looking at questions about the role of law in society, the notion of “contracts,” feeding and revenge in the court system, and legal protections for slaves engaged in commerce. The second section breaks new ground by redefining substantive areas of law such as administrative law and sacred law, as well as by examining sources such as Hellenistic inscriptions that have been comparatively neglected in recent scholarship. The third section evaluates the potential of methodological approaches to the study of Greek law, including comparative studies with other cultures and with modern legal theory. The volume ends with an essay that explores pedagogy and the relevance of teaching Greek law in the twenty-first century.
This groundbreaking anthology brings together generations of Chicana scholars and activists to offer the first wide-ranging account of women’s organizing, activism, and leadership in the Chicano Movement.

Chicana Movidas
New Narratives of Activism and Feminism in the Movement Era

EDITED BY DIONNE ESPINOZA, MARÍA EUGENIA COTERA, AND MAYLEI BLACKWELL

With contributions from a wide array of scholars and activists, including leading Chicana feminists from the period, this groundbreaking anthology is the first collection of scholarly essays and testimonios that focuses on Chicana organizing, activism, and leadership in the movement years. The essays in Chicana Movidas demonstrate how Chicanas enacted a new kind of politica at the intersection of race, class, gender, and sexuality, and developed innovative concepts, tactics, and methodologies that in turn generated new theories, art forms, organizational spaces, and strategies of alliance. These are the technologies of resistance documented in Chicana Movidas, a volume that brings together critical biographies of Chicana activists and their bodies of work; essays that focus on understudied organizations, mobilizations, regions, and subjects; examinations of emergent Chicana archives and the politics of collection; and scholarly approaches that challenge the temporal, political, heteronormative, and spatial limits of established Chicano movement narratives. Charting the rise of a field of knowledge that crosses the boundaries of Chicano studies, feminist theory, and queer theory, Chicana Movidas offers a transgenerational perspective on the intellectual and political legacies of early Chicana feminism.
Nuevo South
Latinas/os, Asians, and the Remaking of Place
BY PERLA M. GUERRERO
This unique comparative study investigates how migrants, immigrants, and refugees—and reactions to them—are transforming regional understandings of race and place.

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Flying under the Radar with the Royal Chicano Air Force
Mapping a Chicano/a Art History
BY ELLA MARIA DIAZ
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.

ISBN 978-1-4773-1230-8
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Batos, Bolillos, Pochos, and Pelados
Class and Culture on the South Texas Border | Revised Edition
BY CHAD RICHARDSON AND MICHAEL J. PISANI
Now thoroughly revised and updated, this classic account reveals how the borderlands have been transformed by NAFTA, population growth and immigration crises, and increased drug violence.

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REMEX
Toward an Art History of the NAFTA Era
BY AMY SARA CARROLL
REMEX presents the first comprehensive examination of artistic responses and contributions to an era defined by the North American Free Trade Agreement (1994–2008). Marshaling over a decade’s worth of archival research, interviews, and participant observation in Mexico City and the Mexico–US borderlands, Amy Sara Carroll considers individual and collective art practices, recasting NAFTA as the most fantastical inter-American allegory of the turn of the millennium. Carroll organizes her interpretations of performance, installation, documentary film, built environment, and body, conceptual, and Internet art around three key coordinates—City, Woman, and Border. She links the rise of 1990s Mexico City art in the global market to the period’s consolidation of Mexico–US border art as a genre. She then interrupts this transnational art history with a sustained analysis of chilanga and Chicana artists’ remapping of the figure of Mexico as Woman.

A tour de force that depicts a feedback loop of art and public policy—what Carroll terms the “allegorical performative”—REMEX adds context to the long-term effects of the post-1968 intersection of D.F. performance and conceptualism, centralizes women artists’ embodied critiques of national and global master narratives, and tracks post-1984 border art’s “undocumentation” of racialized and sexualized reconfigurations of North American labor pools. The book’s featured artwork becomes the lens through which Carroll rereads a range of events and phenomenon from California’s Proposition 187 to Zapatismo, US immigration policy, 9/11 (1973/2001), femicide in Ciudad Juárez, and Mexico’s war on drugs.
The Senses of Democracy
Perception, Politics, and Culture in Latin America

BY FRANCINE R. MASIELLO

In The Senses of Democracy, Francine R. Masiello traces a history of perceptions expressed in literature, the visual arts, politics, and history from the start of the nineteenth century to the present day. A wide transnational landscape frames the book along with an original and provocative thesis: when the discourse on democracy is altered—when nations fall into crisis or the increased weight of modernity tests minds and nerves—the representation of our sensing bodies plays a crucial role in explaining order and rebellion, cultural innovation, and social change.

Taking a wide arc of materials—periodicals, memoirs, political proclamations, and travel logs, along with art installations and fiction—and focusing on the technologies that supplement and enhance human perception, Masiello looks at the evolution of what she calls “sense work” in cultural texts, mainly from Latin America, that wend from the heights of romantic thought to the startling innovations of modernism in the early twentieth century and then to times of posthuman experience when cyber bodies hurtle through globalized space and human senses are reproduced by machines. Tracing the shifting debates on perceptions, The Senses of Democracy offers a new paradigm with which to speak of Latin American cultural history and launches a field for the comparative study of bodies, experience, pleasure, and pain over the continental divide. In the end, sense work helps us to understand how culture finds its location.

FRANCINE R. MASIELLO
Berkeley, California

Masiello is the Sidney and Margaret Ancker Professor Emerita of Spanish and Comparative Literature and professor of the Graduate School at the University of California at Berkeley. Her many books include Between Civilization and Barbarism: Women, Nation, and Literary Culture in Modern Argentina and The Art of Transition: Latin American Culture and Neoliberal Crisis, which were both awarded the Modern Language Association’s Katherine Singer Kovacs Prize for outstanding book in the field of Hispanic studies, and El cuerpo de la voz (poesía, ética, cultura), which received the Latin American Studies Association Southern Cone Prize for best book in the humanities.

Asiel inner die, Demian Schopf (2002). From the series La revolución silenciosa.
This sumptuously illustrated volume presents the treasures of the Benson Latin American Collection at the University of Texas at Austin—one of the world’s great libraries for the study of Latin America and Latinas/os in the United States.

The University of Texas Libraries

A Library for the Americas
The Nettie Lee Benson Latin American Collection

EDITED BY JULIANNE GILLAND AND JOSÉ MONTELONGO

Founded in 1921, the Nettie Lee Benson Latin American Collection at the University of Texas at Austin has become one of the world’s great libraries for the study of Latin America, as well as the largest university library collection of Latin American materials in the United States. Encompassing all areas of the Western Hemisphere that were ever part of the Spanish or Portuguese empires, the Benson Collection documents Latin American history and culture from the first European contacts to the current activities of Latinas/os in the United States. Scholars, students, and members of the public from around the world regularly use the multifaceted, multimedia resources of the Benson.

Showcasing the incredible depth, diversity, and history of the Benson Collection, A Library for the Americas presents rare books and manuscripts, maps, photographs, music, oral histories, art and objects dating from around 1500 to the present. Images of and captions for these materials are paired with a series of essays and reflections by distinguished scholars of Latin American and Latina/o studies, who describe the role that the Benson Collection has played in the research and intellectual contributions that have defined their careers. As a whole, the book celebrates the remarkable place for learning that is the Benson Collection, while not shying away from larger questions about what it means to have a monumental library and archive devoted to Latin America in the United States.

JULIANNE GILLAND
AUSTIN, TEXAS
Gilland is deputy director of the Colby College Museum of Art and former director of the Nettie Lee Benson Latin American Collection at the University of Texas at Austin.

JOSÉ MONTELONGO
AUSTIN, TEXAS
Montelongo is the Mexican studies librarian at the Nettie Lee Benson Latin American Collection.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture

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Examining the works of writers and artists such as Roberto Bolaño, Fernando Botero, Pablo Larrain, and Alejandro Zambra, this pathfinding book challenges postdictatorial aesthetics by focusing on the concept of aesthetic autonomy as a critique of economic inequality.

The Vanishing Frame
Latin American Culture and Theory in the Postdictatorial Era

**BY EUGENIO CLAUDIO DI STEFANO**

In the postdictatorial era, Latin American cultural production and criticism has been defined by a series of assumptions about politics and art—especially the claim that political freedom can be achieved by promoting a more direct experience between the textual subject (often a victim) and the reader by eliminating the division between art and life. *The Vanishing Frame* argues against this conception of freedom, demonstrating how it is based on a politics of human rights complicit with economic injustices. Presenting a provocative counter-narrative, Eugenio Di Stefano examines literary, visual, and interdisciplinary artists who insist on the autonomy of the work of art in order to think beyond the politics of human rights and neoliberalism in Latin American theory and culture.

Di Stefano demonstrates that while artists such as Diamela Eltit, Ariel Dorfman, and Albertina Carri develop a concept of justice premised on recognizing victims’ experiences of torture or disappearance, they also ignore the injustice of economic inequality and exploitation. By examining how artists such as Roberto Bolaño, Alejandro Zambra, and Fernando Botero not only reject an aesthetics of experience (and the politics it entails) but also insist on the work of art as a point of departure for an anticapitalist politics, this new reading of Latin American cultural production offers an alternative understanding of recent developments in Latin American aesthetics and politics that puts art at its center and the postdictatorship at its end.

Promiscuous Power
An Unorthodox History of New Spain

**BY MARTIN AUSTIN NESVIG**

Scholars have written reams on the conquest of Mexico, from the grand designs of kings, viceroy, conquistadors, and inquisitors to the myriad ways that indigenous peoples contested imperial authority. But the actual work of establishing the Spanish empire in Mexico fell to a host of local agents—magistrates, bureaucrats, parish priests, ranchers, miners, sugar producers, and many others—who knew little and cared less about the goals of their superiors in Mexico City and Madrid. Through a case study of the province of Michoacán in western Mexico, *Promiscuous Power* focuses on the prosaic agents of colonialism to offer a paradigm-shifting view of the complexities of making empire at the ground level.

Presenting rowdy, raunchy, and violent life histories from the archives, Martin Austin Nesvig reveals that the local colonizers of Michoacán were primarily motivated by personal gain, emboldened by the lack of oversight from the upper echelons of power, and thoroughly committed to their own corporate memberships. His findings challenge some of the most deeply held views of the Spanish colonization of Mexico, including the Black Legend, which asserts that the royal state and the institutional church colluded to produce a powerful Catholicism that crushed heterodoxy, punished cultural difference, and ruined indigenous worlds. Instead, Nesvig finds that Michoacán—typical of many frontier provinces of the empire—became a region of refuge from imperial and juridical control and formal Catholicism, where the ordinary rules of law, jurisprudence, and royal oversight collapsed in the entropy of decentralized rule.
Walmart in the Global South
Workplace Culture, Labor Politics, and Supply Chains

EDITED BY CAROLINA BANK MUÑOZ, BRIDGET KENNY, AND ANTONIO STECHER

Carolina Bank Muñoz is a professor of sociology at Brooklyn College and the Graduate Center of the City University of New York.

Bridget Kenny is an associate professor of sociology at the University of the Witwatersrand in South Africa.

Antonio Stecher is a professor and dean of the School of Psychology at Universidad Diego Portales in Chile.

As the largest private employer in the world, Walmart dominates media and academic debate about the global expansion of transnational retail corporations and the working conditions in retail operations and across the supply chain. Yet far from being a monolithic force conquering the world, Walmart must confront and adapt to diverse policies and practices pertaining to regulation, economy, history, union organization, preexisting labor cultures, and civil society in every country into which it enters. This transnational aspect of the Walmart story, including the diversity and flexibility of its strategies and practices outside the United States, is mostly unreported.

Walmart in the Global South presents empirical case studies of Walmart's labor practices and supply chain operations in a number of countries, including Chile, Brazil, Argentina, Nicaragua, Mexico, South Africa, and Thailand. It assesses the similarities and differences in Walmart's acceptance into varying national contexts, which reveals when and how state regulation and politics have served to re-direct company practice and to what effect. The volume's contributors show how and why foreign workers have successfully, though not uniformly, driven changes in Walmart's corporate culture. This makes Walmart in the Global South a practical guide for organizations that promote social justice and engage in worker struggles.

Revealing how the key fuel of the global era affects the communities where petroleum is extracted, this beautifully written ethnography describes how the Cofán people are surviving at the center of the Ecuadorian oil industry.

Life in Oil
Cofán Survival in the Petroleum Fields of Amazonia

By Michael L. Cepek
Photographs by Bear Guerra

Oil is one of the world’s most important commodities, but few people know how its extraction affects the residents of petroleum-producing regions. In the 1960s, the Texaco corporation discovered crude in the territory of Ecuador’s indigenous Cofán nation. Within a decade, Ecuador had become a member of OPEC, and the Cofán watched as their forests fell, their rivers ran black, and their bodies succumbed to new illnesses. In 1993, they became plaintiffs in a multibillion-dollar lawsuit that aims to compensate them for the losses they have suffered. Yet even in the midst of a tragic toxic disaster, the Cofán have refused to be destroyed. While seeking reparations for oil’s assault on their lives, they remain committed to the survival of their language, culture, and rainforest homeland.

Life in Oil presents the compelling, nuanced story of how the Cofán people are surviving at the center of Ecuadorian petroleum extraction. Michael L. Cepek has lived and worked with Cofán people for more than twenty years. In this highly accessible book, he goes well beyond popular and academic accounts of their suffering to share the largely unknown stories that Cofán people themselves create—the ones they tell in their own language, in their own communities, and to one another and the few outsiders they know and trust. Their words reveal that life in oil is a form of slow, confusing violence for some of the earth’s most marginalized, yet resilient, inhabitants.
This innovative ethnography analyzes the discourse about Mexican-US migration in both a sending and a receiving community and shows how this discourse affects the lives and sense of national belonging of nonmigrants.

**Words of Passage**
National Longing and the Imagined Lives of Mexican Migrants

BY HILARY PARSONS DICK

Migration fundamentally shapes the processes of national belonging and socioeconomic mobility in Mexico—even for people who never migrate or who return home permanently. Discourse about migrants, both at the governmental level and among ordinary Mexicans as they envision their own or others’ lives in “El Norte,” generates generic images of migrants that range from hard-working family people to dangerous lawbreakers. These imagined lives have real consequences, however, because they help to determine who can claim the resources that facilitate economic mobility, which range from state-sponsored development programs to income earned in the North.

*Words of Passage* is the first full-length ethnography that examines the impact of migration from the perspective of people whose lives are affected by migration, but who do not themselves migrate. Hilary Parsons Dick situates her study in the small industrial city of Uriangato, in the state of Guanajuato. She analyzes the discourse that circulates in the community, from state-level pronouncements about what makes a “proper” Mexican to working-class people’s talk about migration. Dick shows how this migration discourse reflects upon and orders social worlds long before—and even without—actual movements beyond Mexico. She demonstrates that migration is not the result of the failure of the Mexican state but rather an essential part of nation-state building.

**Public Pages**
Reading along the Latin American Streetscape

BY MARCY SCHWARTZ

Public reading programs are flourishing in many Latin American cities in the new millennium. They defy the conception of reading as solitary and private by literally taking literature to the streets to create new communities of readers. From institutional and official to informal and spontaneous, the reading programs all use public space, distribute creative writing to a mass public, foster collective rather than individual reading, and provide access to literature in unconventional arenas.

The first international study of contemporary print culture in the Americas, *Public Pages* reveals how recent cultural policy and collective reading intervene in public space to promote social integration in cities in Colombia, Argentina, Brazil, Mexico, and Chile. Marcy Schwartz looks at broad institutional programs such as UNESCO World Book Capital campaigns and the distribution of free books on public transportation, as well as local initiatives that produce handmade books out of recycled materials (known as cartoneras) and display banned books at former military detention centers. She maps the connection between literary reading and the development of cultural citizenship in Latin America, with municipalities, cultural centers, and groups of ordinary citizens harnessing reading as an activity both social and literary. Along with other strategies for reclaiming democracy after decades of authoritarian regimes and political violence, as well as responding to neoliberal economic policies, these acts of reading collectively in public settings invite civic participation and affirm local belonging.

Marcy Schwartz is the chair of the Department of Spanish and Portuguese and affiliated with the Center for Latin American Studies at Rutgers University–New Brunswick. Her previous books include *Writing Paris: Urban Topographies of Desire in Contemporary Latin American Fiction* and *Inmigraciones urbanas: ficción y ciudad latinoamericanas.*
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Handbook of Latin American Studies, No. 72

Humanities

KATHERINE D. McCANN, HUMANITIES EDITOR
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Beginning with Number 41 (1979), the University of Texas Press became the publisher of the Handbook of Latin American Studies, the most comprehensive annual bibliography in the field. Compiled by the Hispanic Division of the Library of Congress and annotated by a corps of specialists in various disciplines, the Handbook alternates from year to year between social sciences and humanities.

The Handbook annotates works on Mexico, Central America, the Caribbean and the Guianas, Spanish South America, and Brazil, as well as materials covering Latin America as a whole. Most of the subsections are preceded by introductory essays that serve as biannual evaluations of the literature and research underway in specialized areas.

“The one source that sets reference collections on Latin American studies apart from all other geographic areas of the world. . . . The Handbook has provided scholars interested in Latin America with a bibliographical source of a quality unavailable to scholars in most other branches of area studies.” —LATIN AMERICAN RESEARCH REVIEW

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T E X A S  O N  T E X A S

Mountain Mist by Kenny Braun (2004) from As Far as You Can See by Kenny Braun
As Far as You Can See
Picturing Texas

BY KENNY BRAUN
Foreword by S. C. GWYNNE

One of the few photography books that portrays the full range of Texas’s natural landscapes, this volume presents fresh, often unexpected views of the state’s scenic beauty by one of its leading outdoor photographers.

Texas continually awes and surprises with its natural beauty. Within the state’s quarter-million square miles are scenic landscapes as varied as the rugged desert mountains of the Big Bend country, cypress swamps and old-growth forests in the piney woods, ocean beaches and dunes along the Gulf Coast, and stretches of the Great Plains that spread as widely over the earth as the skies above. Kenny Braun has traveled the length and breadth of Texas photographing its vast lands. In As Far as You Can See, he presents a portfolio of stunning images that capture the natural splendor of the entire state.

From sweeping landscape shots to detailed close-ups, Braun’s photographs offer fresh, lovely views of Texas. He has a keen eye for the unexpected scene, and even when he photographs iconic spots such as Enchanted Rock or Caddo Lake, Braun finds new perspectives that allow viewers to see these familiar places as if for the first time. Accompanying the images is a foreword by the Pulitzer Prize finalist and New York Times best-selling author S. C. Gwynne. This winning combination of photographs and words makes this a must-have book to own and to give.
KENNY BRAUN
Austin, Texas

Braun is the photographer/author of Surf Texas. He is a fine art, editorial, and commercial photographer whose work has been featured in Texas Monthly, Garden and Gun, This Old House magazine, and more.

S. C. GWYNNE
Austin, Texas

Gwynne is the best-selling author of Empire of the Summer Moon, a finalist for the Pulitzer Prize and the National Book Critics Circle Award, and Rebel Yell. He has also written extensively for Texas Monthly, where he was executive editor from 2000 to 2008.

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Top: Blackland Prairie, Greenville (2017); bottom: Peach Crates, Stonewall (2003)
A decade after he celebrated traditional, wood-smoked 'cue in Texas BBQ, Wyatt McSpadden captures the new urban BBQ scene epitomized by Franklin Barbecue, as well as small-town favorites such as Snow’s in Lexington.

Texas BBQ, Small Town to Downtown

Photographs by Wyatt McSpadden
Foreword by Aaron Franklin
Essay by Daniel Vaughn

In Texas BBQ, Wyatt McSpadden immortalized the barbecue joints of rural Texas in richly authentic photographs that made the people and places in his images appear as timeless as barbecue itself. The book found a wide, appreciative audience as barbecue surged to national popularity with the success of young urban pit-masters such as Austin’s Aaron Franklin, whose Franklin Barbecue has become the most-talked-about BBQ joint on the planet. Succulent, wood-smoked “old school” barbecue is now as easy to find in Dallas as in DeSoto, in Houston as in Hallettsville. In Texas BBQ, Small Town to Downtown, Wyatt McSpadden pays homage to this new urban barbecue scene, as well as to top-rated country joints, such as Snow’s in Lexington, that were under the radar or off the map when Texas BBQ was published. Texas BBQ, Small Town to Downtown presents crave-inducing images of both the new—and the old—barbecue universe in almost every corner of the state, featuring some two dozen joints not included in the first book. In addition to Franklin’s and Snow’s, which have both occupied the...
top spot in *Texas Monthly*’s barbecue ratings, McSpadden portrays urban joints such as Dallas’s Pecan Lodge and Cattleack Barbecue and small-town favorites such as Whup’s Boomerang Bar-B-Que in Marlin. Accompanying his images are barbecue reflections by James Beard Award–winning pitmaster Aaron Franklin and *Texas Monthly*’s barbecue editor Daniel Vaughn. Their words and McSpadden’s photographs underscore how much has changed—and how much remains the same—since *Texas BBQ* revealed just how much good, old-fashioned ‘cue there is in Texas.

**Wyatt McSpadden**

*Austin, Texas*

The photographer/author of *Texas BBQ*, McSpadden has been shooting pictures of Texas barbecue joints for more than twenty-five years. He is a contributing photographer for *Texas Monthly*, in which he has published images of virtually every aspect of life in Texas.

**Aaron Franklin**

*Austin, Texas*

Widely regarded as one of the most influential pitmasters in the country, Franklin is the coauthor of *Franklin Barbecue: A Meat-Smoking Manifesto* and owner and chief pitmaster of Franklin Barbecue. He received the James Beard Foundation Award for Best Chef: Southwest in 2015.

**Daniel Vaughn**

*Austin, Texas*

The barbecue editor of *Texas Monthly* since 2013, Vaughn is the author of *The Prophets of Smoked Meat: A Journey Through Texas Barbecue*. He is a contributing photographer for *Texas Monthly*, in which he has published images of virtually every aspect of life in Texas.
Our best-selling field guide has been completely reorganized by flower colors for easier use—every wildflower is presented with a large color photo and an identifying description.

Texas Wildflowers
A Field Guide
New Edition

BY CAMPBELL AND LYNN LOUGHLINNER
Updated by Joe Marcus, Lady Bird Johnson Wildflower Center
Foreword to the first edition by Lady Bird Johnson

With more than 175,000 copies sold, Texas Wildflowers has established itself as the go-to guide for identifying the state’s roadside flowers. This new edition has been completely reorganized by flower colors (and within each color section, by flowering season) to make it easier to identify the flowers you see as you travel through Texas. Every wildflower is illustrated with a beautiful full-color photograph—over 250 of which are new to this edition. All of the descriptive identifying information is presented in a consistent format—common and botanical names, plant and leaves, flowers and fruit, flowering season, habitat and range, and notes.

What hasn’t changed is the book’s sturdy binding, which will hold up through years of active use, and its wealth of information, which has been thoroughly updated by the expert staff of the Lady Bird Johnson Wildflower Center:

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- A bibliography of books for learning more about wildflowers
- Indexes to common and botanical plant names, as well as plant families, that distinguish between native and non-native species

Foreword to the first edition by Lady Bird Johnson
Updated by Joe Marcus, Lady Bird Johnson Wildflower Center

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BY LAURENCE PARENT

Since it was first published in 1996, Official Guide to Texas State Parks and Historic Sites has become Texans’ one-stop source for information on great places to camp, fish, hike, backpack, swim, ride horseback, go rock climbing, view scenic landscapes, tour historical sites, and enjoy almost any other outdoor recreation.

Freshly redesigned, this revised edition includes eight new state parks and historical sites, completely updated information for every park, and beautiful new photographs for most of the parks. The book is organized by geographical regions to help you plan your trips around the state. For every park, Laurence Parent provides all of the essential information:

- The natural or historical attractions of the park
- Types of recreation offered
- Camping and lodging facilities
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So if you want to watch the sun set over Enchanted Rock, fish in the surf on the beach at Galveston, or listen for a ghostly bugle among the ruins of Fort Lancaster, let this book be your complete guide. Don’t take a trip in Texas without it.

Camping on the shore of Espiritu Santo Bay at Matagorda Island Wildlife Management Area
The Educator’s Guide to Texas School Law

Ninth Edition

BY JIM WALSH, LAURIE MANIOTIS, AND FRANK KEMERER

Much has changed in the area of school law since the first edition of *The Educator’s Guide* was published in 1986. The ninth edition offers an authoritative source on all major dimensions of Texas school law through the 2017 legislative sessions. Intended for educators, school board members, interested attorneys, and taxpayers, the ninth edition explains what the law is and what the implications are for effective school operations. It is designed to help professional educators avoid expensive and time-consuming lawsuits by taking effective preventive action. It is an especially valuable resource for school law courses and staff development sessions.

The ninth edition begins with a review of the legal structure of the Texas school system. Successive chapters address attendance, the instructional program, service to students with special needs, the rights of public school employees, the role of religion, student discipline, governmental transparency, privacy, parent rights, and the parameters of legal liability for schools and school personnel. The book includes discussion of major federal legislation, such as the Individuals with Disabilities Education Act, the Family Educational Rights and Privacy Act, Section 504 of the Rehabilitation Act of 1973, and the Every Student Succeeds Act. On the state level, the book incorporates new laws pertaining to cyberbullying and inappropriate relationships between students and employees.

What Every Teen Should Know about Texas Law

BY L. JEAN WALLACE AND CHRISTOPHER F. CYPERT

What Every Teen Should Know about Texas Law is the only single-source guide for accurate, easy-to-understand information about most areas of civil law in Texas. L. Jean Wallace drew on years of experience as a students’ attorney at Texas Tech University to inform young adults about the areas of law that affect them most: driving and car ownership, pranks and crimes (including alcohol and drug offenses), personal relationships, employment and consumer concerns, and living on their own. She illustrated her points with true, sometimes humorous, stories of young adults’ encounters with the law.

For this new edition, municipal judge Christopher F. Cypert has completely updated the book to reflect the current state of the law. He covers specific topics that are now mandated to be taught in schools, including the proper way to interact with police officers during traffic stops and other in-person encounters, as well as internet-era misbehaviors such as sexting and cyberbullying. Like Wallace, Cypert has helped many young people navigate the sometimes confusing processes of the legal world, often loaning earlier editions of this book to young offenders in his court. Both authors’ real-world experience and legal expertise ensure that *What Every Teen Should Know about Texas Law* is indeed a complete and practical guide for assuming the responsibilities of adulthood—as well as a good refresher course for all legal-age Texans.
Now with a foreword by the historian Dolph Briscoe IV, here is the autobiography of former Texas governor Dolph Briscoe, who played a crucial role in restoring public confidence in the integrity of state government.
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This memoir by the first permanently appointed female African American judge in Texas recalls a lifetime of activism in the civil rights movement, as well as meetings with civil rights icons W. E. B. DuBois, Martin Luther King Jr., and Thurgood Marshall.

There All the Honor Lies
A Memoir
BY HARRIET M. MURPHY

This autobiography of the first permanently appointed female African American judge in Texas, Harriet M. Murphy, is the story not only of an African American woman who grew up in the 1930s and 1940s, but of the civil rights movement. Judge Murphy began fighting injustice and inequality early in her life. Through her work with the NAACP and the Urban League, she sought social change at the local level. She recounts meetings with civil rights icons, including W. E. B. DuBois, Martin Luther King Jr., and Thurgood Marshall. Though caught up in activism, she found time to pursue her dream of becoming a lawyer. There All the Honor Lies details some of Murphy’s most notable accomplishments, including instituting a partial payment plan for constituents who were fined by the municipal court and chairing the city of Austin’s first detoxification task force. Since retiring from the bench, Murphy has run for the Austin City Council and been inducted into the National Bar Association Hall of Fame.

HARRIET M. MURPHY
Austin, Texas

Murphy graduated from the University of Texas at Austin School of Law, in which she was the only African American student, in 1969. In 1973, she became the first permanently appointed female African American woman appointed to a regular judgeship in Texas and served on the City of Austin Municipal Court for twenty years. She has received many honors, among them the highest award from the Austin NAACP and the first Thurgood Marshall Legal Society award bestowed by the students at the UT School of Law. Murphy serves on the board for the National Organization of Black Judges, a part of the National Bar Association.

A War Remembered
The Vietnam War Summit at the LBJ Presidential Library
BY MARK K. UPDEGROVE | Foreword by Jan Scruggs

When former president Lyndon B. Johnson opened the LBJ Presidential Library in May 1971, he proclaimed, “It’s all here, the story of our time—with the bark off.” Accordingly, he wanted his library to reflect not only the triumphs of his administration, but the failures, too—and he wanted us to learn from them to build a better future for our country.

In keeping with President Johnson’s vision, the LBJ Library took a substantive, unvarnished look at the Vietnam War, with the goal to shed new light on the war and the lessons it provides. The passage of years offers greater perspective on the complexities of a war that altered not only our history but our perception of ourselves as a nation.

The result was the Vietnam War Summit, an intensive three-day conference in April 2016 that brought together policy makers, scholars, reporters, photographers, musicians, and importantly, those who were on the front lines of the war and the antiwar movement. In conjunction with the conference, the library displayed a half-scale replica of the Vietnam Veterans Memorial on the National Mall in Washington, DC. Twice each day during the summit, ceremonies recognized Vietnam War veterans. A War Remembered features photographs and documentation from the Vietnam War Summit, but also includes a number of historic photographs from both the LBJ Library and the Briscoe Center for American History, offering a diverse perspective on the conflict that defined a generation.

MARK K. UPDEGROVE
Austin, Texas

Updegrove was director of the LBJ Presidential Library from 2009 to 2017 and served as the host of the Vietnam War Summit. He is the author of three books on the presidency, including Indomitable Will: LBJ in the Presidency.

Distributed for the LBJ Presidential Library and Dolph Briscoe Center for American History at the University of Texas at Austin

MARK K. UPDEGROVE
Austin, Texas

Distributed for the Division of Diversity and Community Engagement at the University of Texas at Austin
A scene from *The Decision* (1918). Courtesy of Still Picture Division, National Archives Records Administration, College Park, MD. From *Cinema Journal*.
Asian Music
EDITOR: RICARDO D. TRIMILLOS

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