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

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Front cover photo: Yasmin Bey (Moe De), Brooklyn, 1996, from Ghostnotes by Brian “B-Cross” Cross. Back cover photo: from Souls Against the Concrete by Khalik Allah.
Catalog designed by Simon Renwick.
Chief Xcel and Lyrics Born at Rotonde, downtown Sacramento, CA, 1995. The full image was used as the cover of *Endtroducing* by DJ Shadow. From *Ghostnotes* by Brian “B+” Cross.
Souls Against the Concrete

BY KHALIK ALLAH

This volume presents a gallery of raw and beautiful portraits created in Harlem by the acclaimed young photographer Khalik Allah, producer of the award-winning documentary Field Niggas and a cinematographer for Beyoncé’s visual album Lemonade.

Khalik Allah is a New York–based photographer and filmmaker whose work has been described as “street opera.” His photography has been acclaimed by the New York Times, TIME Light Box, the New Yorker, the Guardian, the Village Voice, the BBC, and the Boston Globe. Since 2012, Allah has been photographing people who frequent the corner of 125th Street and Lexington Avenue in Harlem. Shooting film at night with only the light pouring from storefront windows, street lights, cars, and flashing ambulances, he captures raw and intimate portraits of “souls against the concrete.”

This volume presents 120 portraits that invite viewers to look deeply into the faces of people living amid poverty, drug addiction, and police brutality but also leading everyday lives. Allah seeks to dispel fears, capture human dignity, and bring clarity to a world that outsiders rarely visit.
KHALIK ALLAH
Long Island, New York

Allah is a New York–based film-maker and photographer. His award-winning documentary film Field Niggas chronicles summer nights on the corner of 125th and Lexington Avenue in the heart of Harlem. Allah’s eye for daring documentary portraiture takes us into a world in which beauty, bleakness, and raw spirit all intersect. From his early photographs of Wu-Tang Clan to his cinematography for Beyoncé’s visual album Lemonade, Allah’s profoundly personal work delves deep into the visual stream of consciousness that is Harlem.

RELEASE DATE | OCTOBER
22 x 7¼ inches, 208 pages,
107 color photos
$50.00 | £43.00 | C$75.00
hardcover
This mid-career retrospective of the world’s preeminent hip-hop/rap photographer offers a unique visual mix tape of hip-hop artists, producers, and record dealers from the West Coast to the global African musical diaspora.

Brian “B+” Cross is one of the most prominent hip-hop/rap photographers working today. He has photographed more than one hundred album covers for artists such as DJ Shadow, J Dilla, Q-Tip, Eazy-E, Flying Lotus, Mos Def, David Axelrod, Madlib, Dilated Peoples, Damian Marley, and Company Flow. B+ was the director of photography for the Academy Award–nominated documentary Exit Through the Gift Shop, and he has made music videos for DJ Shadow, Moses Sumney, Thundercat, Quantic, Ondatropica, and Kamasi Washington. His photos have appeared in the New York Times, Rolling Stone, Billboard, and the Wire.

“B+’s pictures suggest bodies moving in common time across vast stretches of history and geography, ecstatic gatherings in soon to be forgotten, perhaps soon to be gentrified places, pulsing and throbbing endlessly, at once in defiance and in dismissal of the matrix of power that, engulfing all records of freedom, of connection, of possibility, is connected by and through the ghost notes that appear.”

—JEFF CHANG
from the introduction

Clockwise from top left: Art Laboe, Original Sound Studios, Hollywood, CA, 2010; George Miller, Los Angeles, CA, 2010; Record dealer, Richmond, VA, 2001; Record dealer, Detroit, MI, 2001.
The World Atlas of Street Food

BY CAROL WILSON AND SUE QUINN

A culinary travel guide and cookbook, this lavishly illustrated book identifies the best street food on every continent, with information about local culinary cultures, recommended foods to try, selected recipes, and maps.

Street food is one of the most amazing culinary success stories of the twenty-first century, defying globalization and the spread of multinational fast-food franchises. Fresh, cheap, plentiful, and varied, street food offers urban residents a cornucopia of choices. Food that was once obtainable only on Saharan roadsides is now available in New York City, and Patagonian village recipes can be picked up in downtown Hong Kong. Millions of people all over the world eat street food every day, and their numbers are rising rapidly.

The World Atlas of Street Food identifies the best places around the globe to find street food and surveys the mouth-watering range of food and drink being purveyed. Organized geographically and sumptuously illustrated, the book covers North America, the Caribbean, South America, Europe, Africa, the Middle East, Asia, and Australasia. For several major cities in each region, Carol Wilson and Sue Quinn describe what the locals eat in the best and most established food markets. The authors offer inspired suggestions for menu combinations and which trademark delicacies to try. Maps in
Smorgasburg is a multicultural mouthwatering mixing pot of food that is cool, interesting, unique and always changing. Deep-fried mozzarella sticks might not be considered traditional Italian fare, but fans of the Big Mozz claim the ones they serve up are incredible. Egg waffle ice cream cones festooned with toppings are a popular draw at the Wowfulls stall. BrunchStreet – a vendor whose head chef previously worked at acclaimed NYC eatery Eleven Madison Park – dishes up delectable skewers of crispy quails eggs (left). Dough sets foodie hearts aflutter with highly praised, gorgeously iced doughnuts. East Coast Poke is committed to fresh and authentic Hawaiian cuisine with seafood from sustainable fisheries, while Kimchi Smoke delivers Korean barbecue classics with a punchy serving of kimchi (fermented spicy pickled cabbage). Or how about a burrito roll stuffed with French fries at Best Buds Burritos? Look out for the oddball: Raindrop Cake sells the eponymous see-through wobbly cakes that took social media by storm.

RED HOOK LOBSTER POUND LOBSTER ROLLS

Recreate Red Hook's signature sweet and succulent treat.

SERVES 8
Preparation: 15 minutes
Cooking: 5 minutes per batch

900 g / 2 lb cooked lobster meat, as fresh as possible
75 g / 2 ¾ oz quality mayonnaise, ideally home-made
150 g / 5 ½ oz celery, finely chopped
2 tbsp lemon juice
½ tsp sea salt, or to taste
A pinch of ground white pepper
8 hot dog rolls, split
115 g / 4 oz butter, melted
200 g / 7 oz iceberg lettuce, finely shredded
3 spring onions, finely sliced
Sweet paprika, to taste

• Place the lobster meat in a mixing bowl and stir in just enough mayonnaise to bind. Add the celery and lemon juice, and season with salt and pepper. Divide the salad into eight equal portions and set aside.
• Generously brush the sides of each roll with melted butter. Grill the rolls in a hot frying pan, as you would a cheese sandwich, until golden on each side.
• Stuff some lettuce into each bun, add a portion of the lobster salad, and top with spring onions and a sprinkling of sweet paprika. Drizzle with melted butter and serve immediately.

CAROL WILSON
Wirral, England

Wilson is a freelance writer and cooking consultant. She has written ten cookbooks and also writes food features and creates recipes for magazines in the United States, the United Kingdom, and Ireland. She has taken part in several radio and television cooking programs in the United Kingdom and Switzerland.

SUE QUINN
Dorset, England

Quinn is a well-known food writer and cookbook author. Her articles and recipes have appeared in leading UK publications, including the Guardian, Telegraph, Sunday Times, Delicious magazine, and BBC Good Food. Her work covers all aspects of food and cooking, with a particular emphasis on food and health.
Internationally acclaimed Egyptian author Ahmed Naji won the PEN/Barbey Freedom to Write Award after his imprisonment on charges of “violating public morals” with this dystopian novel of life in modern Cairo.

Using Life

BY AHMED NAJI
Illustrations by Ayman Al Zorkany
Translated by Benjamin Koerber

Upon its initial release in Arabic in the fall of 2014, Using Life received acclaim in Egypt and the wider Arab world. But in 2016, Ahmed Naji was sentenced to two years in prison after a reader complained that an excerpt published in a literary journal harmed public morality. His imprisonment marks the first time in modern Egypt that an author has been jailed for a work of literature. Writers and literary organizations around the world rallied to support Naji, and he was released in December 2016, though he faced trial again in April 2017 for charges stemming from the original accusation.

Set in modern-day Cairo, Using Life follows a young filmmaker, Bassam Bahgat, after a secret society hires him to create a series of documentary films about the urban planning and architecture of Cairo. The plot in which Bassam finds himself ensnared unfolds in the novel’s unique mix of text and black-and-white illustrations. The Society of Urbanists, Bassam discovers, is responsible for centuries of world-wide conspiracies that have shaped political regimes, geographical boundaries, reigning ideologies, and religions. It is responsible for today’s Cairo, and for everywhere else, too. Yet its methods are subtle and indirect: it operates primarily through manipulating urban architecture, rather than brute force. As Bassam immerses himself in the Society and its shadowy figures, he finds Cairo on the brink of a planned apocalypse, designed to wipe out the whole city and rebuild anew.

“The name Ahmed Naji has become a rallying cry for writers around the world to stand with free-thinking Egyptians who are unwilling to surrender their rights without a fight.”

—SUZANNE NOSSEL
executive director of PEN America

AHMED NAJI
Cairo, Egypt

Naji is the author of numerous works of creative nonfiction, including a history of the Arabic blogosphere entitled al-Mudawwitin: Min al-Bust ila al-Twit (Blogs: From Post to Tweet). He is also an editor of and contributor to Akhbar al-Adab, Egypt’s foremost literary magazine. After his imprisonment, he was granted the PEN/Barbey Freedom to Write Award in recognition of his long struggle in support of freedom of expression.

AYMAN AL ZORKANY
Cairo, Egypt

Al Zorkany is an illustrator and costume designer. The images he designed for Using Life have appeared in special exhibits in Cairo and Alexandria, as well as the 2016 Festival of Mediterranean Literature in Lucera, Italy.

BENJAMIN KOERBER
New Brunswick, New Jersey

Koerber is an assistant professor in the Department of African, Middle Eastern, and South Asian Languages and Literatures at Rutgers University.

Using Life is a riotous novel about a failing state, a corrupt city, a hypocritical authority, but it is also about tequila shots and getting laid and smoking weed with your infuriating girlfriend and debating whether rock music died in the Seventies and if Quentin Tarantino is a genius or a fraud. It’s a young man’s book. A young man whose youth is colliding with a dark moment in history.”

—ZADIE SMITH
The New York Review of Books

Illustration by Ayman Al Zorkany
Under Surveillance
Being Watched in Modern America

BY RANDOLPH LEWIS

Never before has so much been known about so many. CCTV cameras, TSA scanners, NSA databases, big data marketers, predator drones, “stop and frisk” tactics, Facebook algorithms, hidden spyware, and even old-fashioned nosy neighbors—surveillance has become so ubiquitous that we take its presence for granted. While many types of surveillance are pitched as ways to make us safer, almost no one has examined the unintended consequences of living under constant scrutiny and how it changes the way we think and feel about the world. In Under Surveillance, Randolph Lewis offers a highly original look at the emotional, ethical, and aesthetic challenges of living with surveillance in America since 9/11.

Taking a broad and humanistic approach, Lewis explores the growth of surveillance in surprising places, such as childhood and nature. He traces the rise of businesses designed to provide surveillance and security, including one that caters to the Bible Belt’s houses of worship. And he peers into the dark side of playful surveillance, such as eBay’s online guide to “Fun with Surveillance Gadgets.” A worried but ultimately genial guide to this landscape, Lewis helps us see the hidden costs of living in a “control society” in which surveillance is deemed essential to governance, business, and ordinary social life. What are the hidden costs of living in a society in which surveillance is deemed essential to governance, business, and ordinary social life? What are the emotional burdens and benefits of living in a surveillance-obsessed culture?

From the book

This is not a book about Edward Snowden’s revelations, nor the inner workings of the NSA, FBI, or Google, nor the constant peer scrutiny that drives our online lives on Snapchat, Instagram, Facebook, and similar apps. Instead, I’m chasing something far more slippery but no less consequential: the ethical, aesthetic, and emotional undercurrents that course through a high-tech surveillance society. What are the implications of living with these rapidly proliferating surveillance technologies and practices? What are the hidden costs of living in a society in which surveillance is deemed essential to governance, business, and ordinary social life? What are the emotional burdens and benefits of living in a surveillance-obsessed culture?
Breaking down the “Blue Wall of Silence,” this landmark book investigates the widespread, illegal use of anabolic steroids in major urban police departments and how it contributes to excessive violence in American policing.

Dopers in Uniform
The Hidden World of Police on Steroids
BY JOHN HOBERMAN

The recorded use of deadly force against unarmed suspects and sustained protest from the Black Lives Matter movement, among others, have ignited a national debate about excessive violence in American policing. Missing from the debate, however, is any discussion of a factor that is almost certainly contributing to the violence—the use of anabolic steroids by police officers. Mounting evidence from a wide range of credible sources suggests that many cops are abusing testosterone and its synthetic derivatives. This drug use is illegal and encourages a “steroidal” policing style based on aggressive behaviors and hulking physiques that diminishes public trust in law enforcement.

Dopers in Uniform offers the first assessment of the dimensions and consequences of the felony use of anabolic steroids in major urban police departments. Marshalling an array of evidence, John Hoberman refutes the frequent claim that police steroid use is limited to a few “bad apples,” explains how the “Blue Wall of Silence” stymies the collection of data, and introduces readers to the broader marketplace for androgenic drugs. He then turns his attention to the people and organizations at the heart of police culture: the police chiefs who often see scandals involving steroid use as a distraction from dealing with more dramatic forms of misconduct and the police unions that fight against steroid testing by claiming an officer’s “right to privacy” is of greater importance. Hoberman’s findings clearly demonstrate the crucial need to analyze and expose the police steroid culture for the purpose of formulating a public policy to deal with its dysfunctional effects.

From the book

Major urban police departments in the United States are out of control in two ways. The more notorious form of lawlessness is the use of unjustified deadly violence against suspects or bystanders, which is tolerated by police commanders and almost never results in disciplinary action. The second, virtually unpublicized form of lawlessness is felony anabolic steroid use, which is tolerated by police commanders and almost never prosecuted. Cops on steroids, like the great majority of hyperviolent cops, are above the law. American law enforcement has accepted police steroid culture as a fact of life that it will not oppose in any effective way. . . . The result is a hidden police steroid culture that will inevitably contribute to “excessive violence” incidents and unjustified police killings of citizens.
This groundbreaking exploration of Cormac McCarthy’s literary archive draws on his own extensive notes to identify nearly 150 writers and thinkers whose work has influenced this Pulitzer Prize–winning author.

Cormac McCarthy told an interviewer for the New York Times Magazine that “books are made out of books,” but he has been famously unwilling to discuss how his own writing draws on the works of other writers. Yet his novels and plays masterfully appropriate and allude to an extensive range of literary works, demonstrating that McCarthy is well aware of literary tradition, respectful of the canon, and deliberately situating himself in a knowing relationship to precursors. The Wittliff Collection at Texas State University acquired McCarthy’s literary archive in 2007. In Books Are Made Out of Books, Michael Lynn Crews thoroughly mines the archive to identify nearly 150 writers and thinkers that McCarthy himself references in early drafts, marginalia, notes, and correspondence. Crews organizes the references into chapters devoted to McCarthy’s published works, the unpublished screenplay Whales and Men, and McCarthy’s correspondence. For each work, Crews identifies the authors, artists, or other cultural figures that McCarthy references; gives the source of the reference in McCarthy’s papers; provides context for the reference as it appears in the archives; and explains the significance of the reference to the novel or play that McCarthy was working on. This groundbreaking exploration of McCarthy’s literary influences—impossible to undertake before the opening of the archive—vastly expands our understanding of how one of America’s foremost authors has engaged with the ideas, images, metaphors, and language of other thinkers and made them his own.

“Books Are Made Out of Books
A Guide to Cormac McCarthy’s Literary Influences

MICHAEL LYNNE CREWS
Virginia Beach, Virginia

Crews is assistant professor of English at Regent University. He specializes in American and contemporary literature.

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MICHAEL LYNNE CREWS
Virginia Beach, Virginia

Crews is assistant professor of English at Regent University. He specializes in American and contemporary literature.
In this collection of personal essays, a diverse group of women music writers pay tribute to the female country artists who have inspired them, including Brenda Lee, June Carter Cash, Dolly Parton, Emmylou Harris, Lucinda Williams, and Taylor Swift.

Full-tilt, hardcore, down-home, and groundbreaking, the women of country music speak volumes with every song. From Maybelle Carter to Dolly Parton, k.d. lang to Taylor Swift—these artists provided pivot points, truths, and doses of courage for women writers at every stage of their lives. Whether it’s Rosanne Cash eulogizing June Carter Cash or a seventeen-year-old Taylor Swift considering the golden glimmer of another precocious superstar, Brenda Lee, it’s the humanity beneath the music that resonates.

Here are deeply personal essays from award-winning writers on femme fatales, feminists, groundbreakers, and truth tellers. Acclaimed historian Holly George Warren captures the spark of the rockabilly sensation Wanda Jackson; Entertainment Weekly’s Madi-von considers Loretta Lynn’s girl-power anthem “The Pill”; and rocker Grace Potter embraces Linda Ronstadt’s unabashed visual and musical influence. Patty Griffin acts like a balm on a post-9/11 survivor on the run; Emmylou Harris offers a gateway through paralyzing grief; and Lucinda Williams proves that greatness is where you find it.

Part history, part confessional, and part celebration of country, Americana, and bluegrass and the women who make them, Woman Walk the Line is a very personal collection of essays from some of America’s most evocative and enduring artists. It delivers truth and beauty on every page. I bow in earnest.”

—Rodney Crowell
author of Chinaberry Sidewalks

“These personal stories—from women, about women and the way music impacts lives—are entertaining, thought-provoking, and, most of all, memorable.”

—Reba McEntire

“Woman Walk the Line is tender, tough, rare, informative, and emotionally intelligent, carefully framing twenty-seven of country music’s most evocative and enduring artists. It delivers truth and beauty on every page. I bow in earnest.”

—Rodney Crowell
The first book on photographer William Gedney in nearly twenty years, this retrospective volume offers the only comprehensive survey of his work, including his acclaimed series on Eastern Kentucky, Haight-Ashbury, India, gay pride parades, and night scenes.

William Gedney
Only the Lonely, 1955–1984

Mysterious, introspective, fiercely private, and self-taught, street photographer William Gedney (1932–1989) produced impressive series of images focused on people whose lives were overlooked, hidden, or reduced to stereotypes. He was convinced that photography was a means of expression as efficient as literature, and his images were accompanied by writings, essays, excerpts from books, and aphorisms. Gedney avoided self-promotion, and his underrepresented work was largely unknown during his short lifetime. He died young at the age of fifty six from AIDS.

William Gedney: Only the Lonely, 1955–1984 is the first comprehensive retrospective of his photography. It presents images from all of his major series, including Eastern Kentucky, where Gedney lived with and photographed the family of laid-off coal miner Willie Cornett; San Francisco and Haight-Ashbury, where he attached himself to a group of disaffected youth, photographing them as they drifted from one vacant apartment to the next during the Summer of Love; early photo-reportage of gay pride parades in the eighties; Benares, India, Gedney’s first trip abroad, during which he obsessively chronicled the concurrent difficulty and beauty of daily life; and night scenes that, in the absence of people and movement, evoke a profound universal loneliness. The most complete overview of Gedney’s work to date, this volume reveals the undeniable beauty of a major American photographer.

Copublished with Editions Hazan

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ISBN 978-1-4773-1483-8
$40.00 | £34.00 | C$60.00
hardcover
Not for sale in France
GILLES MORA  
Montpellier, France

Mora has been the editor in chief of the magazine Les Cahiers de la Photographie, an editor with Éditions du Seuil in Paris, and the artistic director of the Rencontres Internationales de la Photographie in Arles. 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.

MARGARET SARTOR  
Durham, North Carolina

Sartor is a writer, photographer, and curator. She teaches documentary photography at Duke University and is the coeditor with Geoff Dyer of What Was True: The Photographs and Notes of William Gedney.

LISA MCCARTY  
Durham, North Carolina

McCarty is curator of the Archive of Documentary Arts at Duke University and is in charge of the William Gedney archives there.
**Every Day We Live Is the Future**

Surviving in a City of Disasters

BY DOUGLAS HAYNES

When she was only nine, Dayani Baldelomar left her Nicaraguan village with nothing more than a change of clothes. She was among tens of thousands of rural migrants to Managua in the 1980s and 1990s. After years of homelessness, Dayani landed in a shantytown called The Widows, squeezed between a drainage ditch and putrid Lake Managua. Her neighbor, Yadyira Castellón, also migrated from the mountains. Driven by hope for a better future for their children, Dayani, Yadyira, and their husbands invent jobs in Managua’s spreading markets and dumps, joining the planet’s burgeoning informal economy. But a swelling tide of family crises and environmental calamities threaten to break their toehold in the city.

Dayani’s and Yadyira’s struggles reveal one of the world’s biggest challenges: by 2050, almost one-third of all people will likely live in slums without basic services, vulnerable to disasters caused by the convergence of climate change and breakneck urbanization. To tell their stories, Douglas Haynes followed Dayani’s and Yadyira’s families for five years, learning firsthand how their lives in the city are a tightrope walk between new opportunities and chronic insecurity.

“Every Day We Live Is the Future is a gripping, unforgettable account of two women’s herculean efforts to persevere and educate their children. It sounds a powerful call for understanding the growing risks to new urbanites, how to help them prosper, and why their lives matter for us all.”

—STEPHANIE ELIZONDO GRIEST, author of *All the Agents and Saints: Dispatches from the U.S. Borderlands*

“So vivid and gritty account of life in the kind of urban shantytown where a huge percentage of humanity lives out a lifetime. Surviving there is hard and getting harder, as a changing environment multiplies the misery—and demands real action from all of us. A crucial read.”

—BILL McKITIBBEN, author of *Deep Economy*

“In this soulful book about what it means to exist on the polluted-crowded-dirty-colorful-vibrant-loving margins of a twenty-first-century metropolis, Douglas Haynes clarifies the complex issues affecting families in such cities—at once describing with elegance and insight the world as it is now, and as it increasingly everywhere may be.”

—PAUL BOGARD, author of *The End of Night* and *The Ground Beneath Us*
Focus on American History


dolphins briscoe center for american history

Adventures of a Ballad Hunter

By John A. Lomax

Foreword by John Lomax III, John Nova Lomax, and Anna Lomax Wood

Growing up beside the Chisholm Trail, captivated by the songs of passing cowboys and his bosom friend, an African American farmhand, John A. Lomax developed a passion for American folk songs that ultimately made him one of the foremost authorities on this fundamental aspect of Americana. Across many decades and throughout the country, Lomax and his informants created over five thousand recordings of America’s musical heritage, including ballads, blues, children’s songs, fiddle tunes, field hollers, lullabies, play-party songs, religious dramas, spirituals, and work songs. He acted as honorary curator of the Archive of American Folk Song at the Library of Congress, directed the Slave Narrative Project of the WPA, and cofounded the Texas Folklore Society. Lomax’s books include Cowboy Songs and Other Frontier Ballads, American Ballads and Folk Songs, Negro Folk Songs as Sung by Leadbelly, and Our Singing Country, the last three coauthored with his son Alan Lomax. Adventures of a Ballad Hunter is a memoir of Lomax’s eventful life. It recalls his early years and the fruitful decades he spent on the road collecting folk songs, on his own and later with son Alan and second wife Ruby Terrill Lomax. Vibrant, amusing, often haunting stories of the people he met and recorded are the gems of this book, which also gives lyrics for dozens of songs. Adventures of a Ballad Hunter illuminates vital traditions in American popular culture and the labor that has gone into their preservation.

“At last, John Lomax’s account of his efforts to elevate folk songs to the realm of high literature is back in print. It’s a story of one man’s struggle to get singers to sing for him, scholars to pay attention, and for all Americans to hear their own history unfold before them in song. A true American odyssey.”

—John Szewd
author of Alan Lomax: The Man Who Recorded the World

“If anybody ever did, John Lomax really heard America singing.”

—New York Times

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—New York Times
Collecting some of the most frequently requested articles from one of the most influential publications on film, this volume explores the paradoxical ways that digital technology and the Internet have transformed film criticism, programming, and preservation.
Border Odyssey
Travels along the U.S./Mexico Divide

BY CHARLES D. THOMPSON JR.

This compelling chronicle of a journey along the entire US-Mexico border shifts the conversation away from danger and fear to the shared histories and aspirations that bind Mexicans and Americans despite the border walls.

“A potent cri de coeur for a more compassionate, sane, and humane border policy.”
—KIRKUS REVIEWS (STARRED)

“We need these stories that bring us together, the travel that makes us realize that the only borders that really exist between us are the ones that come of ignorance and fear.”
—JULIA ALVAREZ
author of In the Time of the Butterflies and A Wedding in Haiti

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

“[Thompson] sought a firsthand look at how modern US border policy has affected the people in the region, from migrant workers to indigenous people to border patrol agents to residents of economically stagnant towns just north of the boundary. The result is a travel memoir with a conscience, an extension of Thompson’s ongoing work to humanize the hotly debated region.”
—RALEIGH NEWS & OBSERVER

CHARLES D. THOMPSON JR.
Durham, North Carolina
Farmer-turned-activist and Duke University professor Thompson’s compelling books and films interweave agriculture and immigration, culture and philosophy. Visit the companion website www.borderodyssey.com to access maps, photographs, a film, audio, and more.

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“Huffman offers an admiring portrait of an often restless though always canny songwriter . . . Huffman’s book will make us want to pick up Prine’s albums and listen to them once again or for the first time.” —PUBLISHERS WEEKLY

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“The unlikely success of the reluctant performer makes for fascinating reading.” —KIRKUS REVIEWS

“A revealing biography of the acclaimed mailman-turned-singer-songwriter.” —WASHINGTON POST

“Prine’s stuff is pure Proustian existentialism. Midwestern mindtrips to the nth degree. And he writes beautiful songs.”

—BOB DYLAN
Huffington Post

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Foremothers

For much of the history of American roots music, women were not allowed to travel and perform unless they were accompanied by a husband, father, or brother. For some time, it was even considered radical to have a woman fronting a performing group. Yet there have always been women music makers pulling traditional music forward—consider Maybelle and Sara with the Carter Family, Dolly Parton, Emmylou Harris, Hazel & Alice, and so many others. 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.

Included in this issue:


Winter 2017
Singer-Songwriters

Considering that the singer-songwriter dominates American roots music these days, it can be hard to recall that it wasn’t too long ago when the people who wrote the songs and the people who made the music were in completely different fields. What brought the singer-songwriter into the mainstream? Certainly the influence of Woody Guthrie and Pete Seeger, the rise of Bob Dylan, and the way artists in the baby boomer generation helped to democratize modern music-making played a large part. This issue digs deep into the evolution of the job of singer-songwriter, exploring the influence of those pioneers and the ways that younger folks—Joe Pug, Rhiannon Giddens, Anais Mitchell, Danny Schmidt, and others—are at once carrying on the tradition and pulling it into another century.

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“Bluegrass Beyond” explores the traditions and innovations that have characterized bluegrass music from the beginning.

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“International” turns a spotlight on roots music scenes outside the United States, exploring how American roots music has been interpreted and integrated into music communities around the world.

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UNIVERSITY OF TEXAS PRESS | FALL 2017
David Sterling 1951-2016

David Sterling’s Yucatán received some of the culinary world’s highest honors: the James Beard Foundation’s Cookbook of the Year award and the inaugural Art of Eating Prize. When Sterling died in November 2016, Yucatán was rightly recognized as “a wonderful legacy” by luminaries including Rick Bayless and others. Thankfully, his legacy will include another book. Mercados, Sterling’s exploration of the regional markets of Mexico, was in the final stages of being written when he passed. Featuring more than fifty markets in twelve states, 150 recipes and detailed descriptions of dozens of regional ingredients, and hundreds of color photographs taken on site, Mercados is as ambitious as Yucatán. Sterling’s passion for food and the human history and culture behind it will be evident on every page. The University of Texas Press is honored to publish his last work in the fall of 2018.
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Timbú River, Cauca, Colombia, September 2009, from *Ghostnotes* by Brian “B+” Cross.
This unique comparative study of Latina/o and Asian immigration to the American South investigates how migrants, immigrants, and refugees—and reactions to them—are transforming regional understandings of race and place.

Nuevo South
Latinas/os, Asians, and the Remaking of Place

BY PERLA M. GUERRERO

Latinas/os and Asians are rewriting the meaning and history of race in the American South by complicating the black/white binary that has frequently defined the region since before the Civil War. Arriving in southern communities as migrants or refugees, Latinas/os and Asians have experienced both begrudging acceptance and prejudice as their presence confronts and troubles local understandings of race and difference—understandings that have deep roots in each community’s particular racial history, as well as in national fears and anxieties about race.

Nuevo South offers the first comparative study showing how Latinas/os and Asians are transforming race and place in the contemporary South. Integrating political, economic, and social analysis, Perla M. Guerrero examines the reception of Vietnamese, Cubans, and Mexicans in northwestern Arkansas communities that were almost completely white until the mid-1970s. She shows how reactions to these refugees and immigrants ranged from reluctant acceptance of Vietnamese as former US allies to rejection of Cubans as communists, criminals, and homosexuals and Mexicans as “illegal aliens” who were perceived as invaders when they began to establish roots and became more visible in public spaces. Guerrero’s research clarifies how social relations are constituted in the labor sphere, particularly the poultry industry, and reveals the legacies of regional history, especially anti-Black violence and racial cleansing.

Nuevo South thus helps us to better understand what constitutes the so-called Nuevo South and how historical legacies shape the reception of new people in the region.

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PERLA M. GUERRERO
College Park, Maryland

Guerrero is an assistant professor of American studies and US Latina/o studies at the University of Maryland, College Park.

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They Came to Toil
Newspaper Representations of Mexicans and Immigrants in the Great Depression

BY MELITA M. GARZA

As the Great Depression gripped the United States in the early 1930s, the Hoover administration sought to preserve jobs for Anglo-Americans by targeting Mexicans, including long-time residents and even US citizens, for deportation. Mexicans comprised more than 46 percent of all people deported between 1930 and 1939, despite being only 1 percent of the US population. In all, about half a million people of Mexican descent were deported to Mexico, a “homeland” many of them had never seen, or returned voluntarily in fear of deportation.

They Came to Toil investigates how the news reporting of this episode in immigration history created frames for representing Mexicans and immigrants that persist to the present. Melita M. Garza sets the story in San Antonio, a city central to the formation of Mexican American identity, and contrasts how the city’s three daily newspapers covered the forced deportations of Mexicans. She shows that the Spanish-language La Prensa not surprisingly provided the fullest and most sympathetic coverage of immigration issues, while the locally owned San Antonio Express and the Hearst chain-owned San Antonio Light varied between supporting Mexican labor and demonizing it. Garza analyzes how these media narratives, particularly in the English-language press, contributed to the racial “othering” of Mexicans and Mexican Americans.

Offering new perspectives on informal commerce and citizenship, this history explains how the transition from slavery to freedom both empowered and constrained the poor, black, and immigrant street vendors of Rio de Janeiro.

Street Occupations
Urban Vending in Rio de Janeiro, 1850–1925

BY PATRICIA ACERBI

Street vending has supplied the inhabitants of Rio de Janeiro with basic goods for several centuries. Once the province of African slaves and free blacks, street commerce became a site of expanded (mostly European) immigrant participation and shifting state regulations during the transition from enslaved to free labor and into the early post-abolition period. Street Occupations investigates how street vendors and state authorities negotiated this transition, during which vendors sought greater freedom to engage in commerce and authorities imposed new regulations in the name of modernity and progress.

Examining ganhador (street worker) licenses, newspaper reports, and detention and court records, and considering the emergence of a protective association for vendors, Patricia Acerbi reveals that street sellers were not marginal urban dwellers in Rio but active participants in a debate over citizenship. In their struggles to sell freely throughout the Brazilian capital, vendors asserted their citizenship as urban participants with rights to the city and to the freedom of commerce. In tracing how vendors resisted efforts to police and repress their activities, Acerbi demonstrates the persistence of street commerce and vendors’ tireless activity in the city, which the law eventually accommodated through municipal street commerce regulation passed in 1924.
Creating Pátzcuaro, Creating Mexico
Art, Tourism, and Nation Building under Lázaro Cárdenas

BY JENNIFER JOLLY

JENNIFER JOLLY
Ithaca, New York

Jolly is an associate professor of art history at Ithaca College. Her essays on David Alfaro Siqueiros and Josep Renau have been published in edited volumes and the Oxford Art Journal.

JOE R. AND TERESA LOZANO LONG SERIES IN LATIN AMERICAN AND LATINO ART AND CULTURE

In the 1930s, the artistic and cultural patronage of celebrated Mexican president Lázaro Cárdenas transformed a small Michoacán city, Pátzcuaro, into a popular center for national tourism. Cárdenas commissioned public monuments and archeological excavations; supported new schools, libraries, and a public theater; developed tourism sites and infrastructure, including the Museo de Artes Populares e Industriales; and hired artists to paint murals celebrating regional history, traditions, and culture. The creation of Pátzcuaro was formative for Mexico; not only did it provide an early model for regional economic and cultural development, but it also helped establish some of Mexico’s most enduring national myths, rituals, and institutions.

In Creating Pátzcuaro, Creating Mexico, Jennifer Jolly argues that Pátzcuaro became a microcosm of cultural power during the 1930s and that we find the foundations of modern Mexico in its creation. Her extensive historical and archival research reveals how Cárdenas and the artists and intellectuals who worked with him used cultural patronage as a guise for radical modernization in the region. Jolly demonstrates that the Pátzcuaro project helped define a new modern body politic for Mexico, in which the population was asked to emulate Cárdenas by touring the country and seeing and embracing its land, history, and people. Ultimately, by offering Mexicans a means to identify and engage with power and privilege, the creation of Pátzcuaro placed art and tourism at the center of Mexico’s postrevolutionary nation building project.
Examining a range of popular cultural production, from music and dance to theater and film, this book explores how transatlantic and inter-American artistic exchanges redefined Brazilian identity, especially the perception of “race”

Brazilian popular culture, including music, dance, theater, and film, played a key role in transnational performance circuits—inter-American and transatlantic—from the latter nineteenth century to the middle of the twentieth century. Brazilian performers both drew inspiration from and provided models for cultural production in France, Portugal, Argentina, the United States, and elsewhere. These transnational exchanges also helped construct new ideas about, and representations of, “racial” identity in Brazil. Tropical Travels fruitfully examines how perceptions of “race” were negotiated within popular performance in Rio de Janeiro and how these issues engaged with wider transnational trends during the period.

Lisa Shaw analyzes how local cultural forms were shaped by contact with imported performance traditions and transnational vogues in Brazil, as well as by the movement of Brazilian performers overseas. She focuses specifically on samba and the maxixe in Paris between 1910 and 1922, teatro de revista (the Brazilian equivalent of vaudeville) in Rio in the long 1920s, and a popular Brazilian female archetype, the baiana, who moved to and fro across national borders and oceans. Shaw demonstrates that these transnational encounters generated redefinitions of Brazilian identity through the performance of “race” and ethnicity in popular culture. Shifting the traditional focus of Atlantic studies from the northern to the southern hemisphere, Tropical Travels also contributes to a fuller understanding of inter-hemispheric cultural influences within the Americas.

When Hiram Bingham, a historian from Yale University, first saw Machu Picchu in 1911, it was a ruin obscured by overgrowth whose terraces were farmed by a few families. A century later, Machu Picchu is a UNESCO world heritage site visited by more than a million tourists annually. This remarkable transformation began with the photographs that accompanied Bingham’s article published in National Geographic magazine, which depicted Machu Picchu as a lost city discovered. Focusing on the practices, technologies, and materializations of Bingham’s three expeditions to Peru (1911, 1912, 1914–1915), this book makes a convincing case that visualization, particularly through the camera, played a decisive role in positioning Machu Picchu as both a scientific discovery and a Peruvian heritage site.

Amy Cox Hall argues that while Bingham’s expeditions relied on the labor, knowledge, and support of Peruvian elites, intellectuals, and peasants, the practice of scientific witnessing, and photography specifically, converted Machu Picchu into a cultural artifact fashioned from a distinct way of seeing. Drawing on science and technology studies, she situates letter writing, artifact collecting, and photography as important expeditionary practices that helped shape the way we understand Machu Picchu today. Cox Hall also demonstrates that the photographic evidence was unstable, and, as images circulated worldwide, the “lost city” took on different meanings, especially in Peru, which came to view the site as one of national patrimony in need of protection from expeditions such as Bingham’s.
Looking at several of the leading figures in post-war Latin American letters and art, this volume offers an enlarged understanding of the way art is produced in, and responds to, the age of consumer culture.
Power Moves
Transportation, Politics, and Development in Houston

BY KYLE SHELTON

Shelton is the director of strategic partnerships and a fellow at Rice University’s Kinder Institute for Urban Research. His writing on transportation and urban development has appeared in the Houston Chronicle, Los Angeles Times, Journal of Urban History, Nature, and CityLab.

Since World War II, Houston has become a burgeoning, internationally connected metropolis—and a sprawling, car-dependent city. In 1950, it possessed only one highway, the Gulf Freeway, which ran between Houston and Galveston. Today, Houston and Harris County have more than 1,200 miles of highways, and a third major loop is under construction nearly thirty miles out from the historic core. Highways have driven every aspect of Houston’s post-war development, from the physical layout of the city to the political process that has transformed both the transportation network and the balance of power between governing elites and ordinary citizens.

*Power Moves* examines debates around the planning, construction, and use of highway and public transportation systems in Houston. Kyle Shelton shows how Houstonians helped shape the city’s growth by attending city council meetings, writing letters to the highway commission, and protesting the destruction of homes to make way for freeways, which happened in both affluent and low-income neighborhoods. He demonstrates that these assertions of what he terms “infrastructural citizenship” opened up the transportation decision-making process to meaningful input from the public and gave many previously marginalized citizens a more powerful voice in civic affairs. *Power Moves* also reveals the long-lasting results of choosing highway and auto-based infrastructure over other transit options and the resulting challenges that Houstonians currently face as they grapple with how best to move forward from the consequences and opportunities created by past choices.

Adding an important new chapter to the history of postwar metropolitan development, this book investigates how struggles over transportation systems have defined both the physical and political landscapes of Houston.
Hysterical!
Women in American Comedy

Edited by Linda Mizejewski and Victoria Sturtevant
Foreword by Kathleen Rowe Karlyn

LINDA MIZEJEWSKI
Columbus, Ohio
Mizejewski is a professor of women’s, gender, and sexuality studies at the Ohio State University.

VICTORIA STURTEVANT
Norman, Oklahoma
Sturtevant is an associate professor of film and media studies and associate dean of the College of Arts and Sciences at the University of Oklahoma.

Release date: December
6 x 9 inches, 484 pages, 66 bw photos
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Ideal for classroom use, this anthology of original essays by the leading authorities on women’s comedy surveys the disorderly, subversive, and unruly performances of women comics from silent film to contemporary multimedia.
La India María
Mexploitation and the Films of María Elena Velasco

BY SERAINA ROHRER

La India María—a humble and stubborn indigenous Mexican woman—is one of the most popular characters of the Mexican stage, television, and film. Created and portrayed by María Elena Velasco, La India María has delighted audiences since the late 1960s with slapstick humor that slyly critiques discrimination and the powerful. At the same time, however, many critics have derided the iconic figure as a racist depiction of a negative stereotype and dismissed the India María films as exploitation cinema unworthy of serious attention. By contrast, La India María builds a convincing case for María Elena Velasco as an artist whose work as a director and producer—rare for women in Mexican cinema—has been widely and unjustly overlooked.

Drawing on extensive interviews with Velasco, her family, and film industry professionals, as well as on archival research, Seraina Rohrer offers the first full account of Velasco’s life; her portrayal of La India María in vaudeville, television, and sixteen feature film comedies, including Ni de aquí, ni de allá (Neither here, nor there); and her controversial reception in Mexico and the United States. Rohrer traces the films’ financing, production, and distribution, as well as censorship practices of the period, and compares them to other Mexploitation films produced at the same time. Adding a new chapter to the history of a much-understudied period of Mexican cinema commonly referred to as “la crisis,” this pioneering research enriches our appreciation of Mexploitation films.

SERAINA ROHRER
Zürich, Switzerland

Rohrer heads the Solothurn Film Festival, one of Switzerland’s leading cultural events. She holds a PhD in film studies from the University of Zurich and has been a visiting scholar at the Chicano Studies Research Center of UCLA, where she conducted her research for this book.

release date | DECember 6 x 9 inches, 254 pages, 87 b&w photos
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Emphasizing films such as Batman: The Movie that have received little scholarly attention, this book presents a new and more coherent definition of the comic book film as a stylistic approach rather than a genre.

Comic Book Film Style

Cinema at 24 Panels per Second

BY DRU JEFFRIES

Superhero films and comic book adaptations dominate contemporary Hollywood filmmaking, and it is not just the storylines of these blockbuster spectacles that have been influenced by comics. The comic book medium itself has profoundly influenced how movies look and sound today, as well as how viewers approach them as texts. Comic Book Film Style explores how the unique conventions and formal structure of comic books have had a profound impact on film aesthetics, so that the different representational abilities of comics and film are put on simultaneous display in a cinematic work.

With close readings of films including Batman: The Movie, American Splendor, Superman, Hulk, Spider-Man 2, V for Vendetta, 300, Scott Pilgrim vs. the World, Watchmen, The Losers, and Creepshow, Dru Jeffries offers a new and more cogent definition of the comic book film as a stylistic approach rather than a genre, repositioning the study of comic book films from adaptation and genre studies to formal/stylistic analysis. He discusses how comic book films appropriate comics’ drawn imagery, vandize the fourth wall with the use of graphic text, dissect the film frame into discrete panels, and treat time as a flexible construct rather than a fixed flow, among other things. This cinematic remediation of comic books’ formal structure and unique visual conventions, Jeffries asserts, fundamentally challenges the classical continuity paradigm and its contemporary variants, placing the comic book film at the forefront of stylistic experimentation in post-classical Hollywood.

Not Your Average Zombie

Rehumanizing the Undead from Voodoo to Zombie Walks

BY CHERA KEE

The zombie apocalypse hasn’t happened—yet—but zombies are all over popular culture. From movies and TV shows to video games and zombie walks, the undead stalk through our collective fantasies. What is it about zombies that exerts such a powerful fascination? In Not Your Average Zombie, Chera Kee offers an innovative answer by looking at zombies that don’t conform to the stereotypes of mindless slaves or flesh-eating cannibals.

Kee analyzes zombies in popular culture from 1930s depictions of zombies in voodoo rituals to contemporary film and television, comic books, video games, and fan practices such as zombie walks. She discusses how the zombie has embodied our fears of losing the self through slavery and cannibalism and shows how “extra-ordinary” zombies defy that loss of free will by refusing to be dehumanized. By challenging their masters, falling in love, and leading rebellions, “extra-ordinary” zombies become figures of liberation and resistance. Kee also thoroughly investigates how representations of racial and gendered identities in zombie texts offer opportunities for living people to gain agency over their lives. Not Your Average Zombie thus deepens and broadens our understanding of how media producers and consumers take up and use these undead figures to make political interventions in the world of the living.
Spectatorship
Shifting Theories of Gender, Sexuality, and Media
EDITED BY ROXANNE SAMER AND WILLIAM WHITTINGTON

Designed for classroom use, this anthology of influential articles from Spectator, the highly regarded film studies journal published by USC’s School of Cinematic Arts, offers historical perspectives on the intersections of gender, sexuality, and media spectatorship.

Media platforms continually evolve, but the issues surrounding media representations of gender and sexuality have persisted across decades. Spectator: The University of Southern California Journal of Film and Television Criticism has published groundbreaking articles on gender and sexuality, including some that have become canonical in film studies, since the journal’s founding in 1982. This anthology collects seventeen key articles that will enable readers to revisit foundational concerns about gender in media and discover models of analysis that can be applied to the changing media world today.

Spectatorship begins with articles that consider issues of spectatorship in film and television content and audience reception, noting how media studies has expanded as a field and demonstrating how theories of gender and sexuality have adapted to new media platforms. Subsequent articles show how new theories emerged from that initial scholarship, helping to develop the fields of fandom, transmedia, and queer theory. Subsequent articles show how new theories emerged from that initial scholarship, helping to develop the fields of fandom, transmedia, and queer theory. The most recent work in this volume is particularly timely, as the distinctions between media producers and media spectators grow more fluid and as the transformation of media structures and platforms prompts new understandings of media and spectatorship.

The New Gay for Pay
The Sexual Politics of American Television Production
BY JULIA HIMBERG

Taking a bottom-up approach through interviews with numerous industry workers, this book deepens our understanding of the intricate processes behind the creation of the LGBT representations that appear on television.

Television conveys powerful messages about sexual identities, and popular shows such as Will & Grace, Ellen, Glee, Modern Family, and The Fosters are often credited with building support for gay rights, including marriage equality. At the same time, however, many dismiss TV’s portrayal of LGBT characters and issues as “gay for pay”—that is, apolitical and exploitative programming created simply for profit. In The New Gay for Pay, Julia Himberg moves beyond both of these positions to investigate the complex and multifaceted ways that television production participates in constructing sexuality, sexual identities and communities, and sexual politics.

Himberg examines the production stories behind explicitly LGBT narratives and characters, studying how industry workers themselves negotiate processes of TV development, production, marketing, and distribution. She interviews workers whose views are rarely heard, including market researchers, public relations experts, media advocacy workers, political campaigners designing strategies for TV messaging, and corporate social responsibility department officers, as well as network executives and producers. Thoroughly analyzing their comments in the light of four key issues—visibility, advocacy, diversity, and equality—Himberg reveals how the practices and belief systems of industry workers generate the conceptions of LGBT sexuality and political change that are portrayed on television.
Monitoring the Movies
The Fight over Film Censorship in Early Twentieth-Century Urban America
BY JENNIFER FRONC

This deeply researched history investigates how Progressive-era activists sought to encourage the creation and consumption of high-quality films while lobbying against state-supervised motion picture censorship.

As movies took the country by storm in the early twentieth century, Americans argued fiercely about whether municipal or state authorities should step in to control what people could watch when they went to movie theaters, which seemed to be sprouting up on every corner. Many who opposed the governmental regulation of film conceded that some entity—boards populated by trusted civic leaders, for example—needed to safeguard the public good. The National Board of Review of Motion Pictures (NB), a civic group founded in New York City in 1909, emerged as a national cultural chaperon well suited to protect this emerging form of expression from state incursions.

Using the National Board’s extensive files, Monitoring the Movies offers the first full-length study of the NB and its campaign against motion-picture censorship. Jennifer Fronc traces the NB’s Progressive-era founding in New York; its evolving set of “standards” for directors, producers, municipal officers, and citizens; its “city plan,” which called on citizens to report screenings of condemned movies to local officials; and the spread of the NB’s influence into the urban South. Ultimately, Monitoring the Movies shows how Americans grappled with the issues that arose alongside the powerful new medium of film: the extent of the right to produce and consume images and the proper scope of government control over what citizens can see and show.

With critical essays by leading scholars from Latin America, the United States, Europe, and Israel, this is the first volume devoted to Jewish filmmaking and films with Jewish themes and characters in Latin America.

Evolving Images
Jewish Latin American Cinema
EDITED BY NORA GLICKMAN AND ARIANA HUBERMAN

Jews have always played an important role in the generation of culture in Latin America, despite their relatively small numbers in the overall population. In the early days of cinema, they served as directors, producers, screenwriters, composers, and broadcasters. As Latin American societies became more religiously open in the later twentieth century, Jewish characters and themes began appearing in Latin American films and eventually achieved full inclusion. Landmark films by Jewish directors in Argentina, Mexico, and Brazil, which are home to the largest and most influential Jewish communities in Latin America, have enjoyed critical and popular acclaim.

Evolving Images is the first volume devoted to Jewish Latin American cinema, with fifteen critical essays by leading scholars from Latin America, the United States, Europe, and Israel. The contributors address transnational and transcultural issues of Jewish life in Latin America, such as assimilation, integration, identity, and other aspects of life in the Diaspora. Their discussions of films with Jewish themes and characters show the rich diversity of Jewish cultures in Latin America, as well as how Jews, both real and fictional, interact among themselves and with other groups, raising the question of how much their ethnicity may be adulterated when adopting a combined identity as Jewish and Latin American. The book closes with a groundbreaking section on the affinities between Jewish themes in Hollywood and Latin American films, as well as a comprehensive filmography.
Misinformation and Mass Audiences

EDITED BY BRIAN G. SOUTHWELL, EMILY A. THORSON, AND LAURA SHEBLE

Lies and inaccurate information are as old as humanity, but never before have they been so easy to spread. Each moment of every day, the Internet and broadcast media purvey misinformation, either deliberately or accidentally, to a mass audience on subjects ranging from politics to consumer goods to science and medicine, among many others. Because misinformation now has the potential to affect behavior on a massive scale, it is urgently important to understand how it works and what can be done to mitigate its harmful effects.

Misinformation and Mass Audiences brings together evidence and ideas from communication research, public health, psychology, political science, environmental studies, and information science to investigate what constitutes misinformation, how it spreads, and how best to counter it. The expert contributors cover such topics as whether and to what extent audiences consciously notice misinformation, the possibilities for audience deception, the ethics of satire in journalism and public affairs programming, the diffusion of rumors, the role of Internet search behavior, and the evolving efforts to counteract misinformation, such as fact-checking programs. The first comprehensive social science volume exploring the prevalence and consequences of, and remedies for, misinformation as a mass communication phenomenon, Misinformation and Mass Audiences will be a crucial resource for students and faculty researching misinformation, policymakers grappling with questions of regulation and prevention, and anyone concerned about this troubling, yet perhaps unavoidable, dimension of current media systems.
Quito, Ecuador, was one of colonial South America’s most important artistic centers. Yet the literature on painting in colonial Quito largely ignores the first century of activity, reducing it to a “handful of names,” writes Susan Verdi Webster. In this major new work based on extensive and largely unpublished archival documentation, Webster identifies and traces the lives of more than fifty painters who plied their trade in the city between 1550 and 1650, revealing their mastery of languages and literacies and the circumstances in which they worked in early colonial Quito.

Overturning many traditional assumptions about early Quiteño artists, Webster establishes that these artists—most of whom were Andean—functioned as visual intermediaries and multifaceted cultural translators who harnessed a wealth of specialized knowledge to shape graphic, pictorial worlds for colonial audiences. Operating in an urban mediascape of layered languages and empires, Quiteño painters dominated both the pen and the brush. Webster demonstrates that the Quiteño artists enjoyed fluency in alphabetic literacy, sophisticated scribal conventions, and specialized knowledge of pictorial languages: the materials, technologies, and chemistry of painting, in addition to perspective, proportion, and iconography. This mastery enabled artists to deploy languages and literacies to obtain power and status in early colonial Quito.
This interdisciplinary anthology reveals how the consumption of seductive ingestibles, such as chocolate, pulque, and peyote, illuminates key linkages between colonization and commodification in Mesoamerica.

Substance and Seduction
Ingested Commodities in Early Modern Mesoamerica

EDITED BY STACEY SCHWARTZKOPF AND KATHRYN E. SAMPECK

Chocolate and sugar, alcohol and tobacco, peyote and hallucinogenic mushrooms—these seductive substances have been a nexus of desire for both pleasure and profit in Mesoamerica since colonial times. But how did these substances seduce? And when and how did they come to be desired and then demanded, even by those who had never encountered them before? The contributors to this volume explore these questions across a range of times, places, and peoples to discover how the individual pleasures of consumption were shaped by social, cultural, economic, and political forces.

Focusing on ingestible substances as a group, the chapters in Substance and Seduction trace three key links between colonization and commodification. First, as substances that were taken into the bodies of both colonizers and colonized, these foods and drugs participated in unexpected connections among sites of production and consumption; racial and ethnic categories; and free, forced, and enslaved labor regimes. Second, as commodities developed in the long transition from mercantile to modern capitalism, each substance anticipated in unexpected connections among sites of production and consumption; racial and ethnic categories; and free, forced, and enslaved labor regimes. Second, as commodities developed in the long transition from mercantile to modern capitalism, each substance

...Continued.

Shifting the focus of Atlantic World studies to the Iberian peninsula, this volume reveals how Andean travelers to the Spanish royal court helped to construct, maintain, and transform transoceanic networks of power.

Andean Cosmopolitans
Seeking Justice and Reward at the Spanish Royal Court

BY JOSÉ CARLOS DE LA PUENTE LUNA

After the Spanish victories over the Inca claimed Tawantinsuyu for Charles V in the 1530s, native Andeans undertook a series of perilous trips from Peru to the royal court in Spain. They shared a conviction that the sovereign’s absolute authority would guarantee that justice would be done and service would receive its due reward. As they negotiated their claims with imperial officials, Amerindian peoples helped forge the connections that sustained the expanding Habsburg realm’s imaginary and gave the modern global age its defining character.

Andean Cosmopolitans recovers these travelers’ dramatic experiences, while simultaneously highlighting their profound influences on the making and remaking of the colonial world. While Spain’s American possessions became Spanish in many ways, the Andean travelers (in their cosmopolitan lives and journeys) also helped to shape Spain in the image and likeness of Peru. De la Puente brings remarkable insights to a narrative showing how previously unknown peoples and ideas created new power structures and institutions, as well as novel ways of being urban, Indian, elite, and subject. As indigenous people articulated and defended their own views regarding the legal and political character of the “Republic of the Indians,” they became state-builders of a special kind, cocreating the colonial order.

José Carlos de la Puente Luna
San Marcos, Texas

José Carlos de la Puente Luna is an associate professor of history at Texas State University. He is the author of Los curacas hechiceros de Jauja: Batallas mágicas y legales en el Perú colonial and coeditor of El quipu colonial: estudios y materiales.
This anthropological history traces the development of a distinctive regional culture in Peru’s second largest city, which constitutes one of the earliest central Andean examples of the emergence of a broadly mestizo identity.

The Independent Republic of Arequipa
Making Regional Culture in the Andes

BY THOMAS F. LOVE

Arequipa, Peru’s second largest city, has the most intense regional culture in the central Andes. Arequipeños fiercely conceive of themselves as exceptional and distinctive, yet also broadly representative of the nation’s overall hybrid nature—a blending of coast (modern, “white”) and sierra (traditional, “indigenous”). The Independent Republic of Arequipa investigates why and how this regional identity developed in a boom of cultural production after the War of the Pacific (1879–1884) through the mid-twentieth century.

Drawing on decades of ethnographic fieldwork, Thomas F. Love offers the first anthropological history of southwestern Peru’s distinctive regional culture. He examines both its pre-Hispanic and colonial altiplano foundations (anchored in continuing pilgrimage to key Marian shrines) and the nature of its mid-nineteenth century “revolutionary” identity in cross-class resistance to Lima’s autocratic control of nation-building in the post-Independence state. Love then examines Arequipa’s early twelfth-century “mestizo” identity (an early and unusual case of “browning of regional identity) in the context of raging debates about the “national question” and the “Indian problem,” as well as the post-WWII development of extravagant displays of distinctive bull-on-bull fighting that now constitute the very performance of regional identity.

Pushing in Silence
Modernizing Puerto Rico and the Medicalization of Childbirth

BY ISABEL M. CÓRDOVA

As Puerto Rico rapidly industrialized from the late 1940s until the 1970s, the social, political, and economic landscape changed profoundly. In the realm of health care, the development of medical education, new medical technologies, and a new faith in science radically redefined childbirth and its practice. What had traditionally been a home-based, family-oriented process, assisted by women and midwives and “accomplished” by mothers, became a medicalized, hospital-based procedure, “accomplished” and directed by biomedical, predominantly male, practitioners, and, ultimately reconfigured, after the 1980s, into a technocratic model of childbirth, driven by doctors’ fears of malpractice suits and hospitals’ corporate concerns.

Pushing in Silence charts the medicalization of childbirth in Puerto Rico and demonstrates how biomedicine is culturally constructed within regional and historical contexts. Isabel M. Córdova traces how midwifery almost completely disappeared as state programs led by scientifically trained experts and organized by bureaucratic institutions restructured and formalized birthing practices. Only after cesarean rates skyrocketed in the 1980s and 1990s did midwifery make a modest return through the practices of five newly trained midwives. This history, which mirrors similar patterns in the United States and elsewhere, adds an important new chapter to the development of medicine and technology in Latin America.
**Kuxlejal Politics**
Indigenous Autonomy, Race, and Decolonizing Research in Zapatista Communities

**By Mariana Mora**

Over the past two decades, Zapatista indigenous community members have asserted their autonomy and self-determination by using everyday practices as part of their struggle for kuxlejal, a dignified collective life connected to a specific territory. This in-depth ethnography summarizes Mariana Mora’s more than ten years of extended research and solidarity work in Chiapas, with Tseltal and Tojolabal community members helping to design and evaluate her fieldwork. The result of that collaboration—a work of activist anthropology—reveals how Zapatista kuxlejal (or life) politics unsettle key racialized effects of the Mexican neoliberal state.

Through detailed narratives, thick descriptions, and testimonies, *Kuxlejal Politics* focuses on central spheres of Zapatista indigenous autonomy, particularly governing practices, agrarian reform, women’s collective work, and the implementation of justice, as well as health and education projects. Mora situates the proposals, possibilities, and challenges associated with these decolonizing cultural politics in relation to the racialized restructuring that has characterized the Mexican neoliberal state.

Mora is an associate professor and researcher at the Center for Research and Higher Studies in Social Anthropology (CIESAS). She coedited the book *Luchas “muy otras”: Zapatismo y autonomía en comunidades indígenas de Chiapas*.

**From Strangers to Neighbors**
Post-Disaster Resettlement and Community Building in Honduras

**By Ryan Alaniz**

Natural disasters, the effects of climate change, and political upheavals and war have driven tens of millions of people from their homes and spurred intense debates about how governments and nongovernmental organizations (NGOs) should respond with long-term resettlement strategies. Many resettlement efforts have focused primarily on providing infrastructure and have done little to help displaced people and communities rebuild social structure, which has led to resettlement failures throughout the world. So what does it take to transform a resettlement into a successful community? This book offers the first long-term comparative study of resettlement social outcomes through a case study of two Honduran resettlements built for survivors of Hurricane Mitch (1998) by two different NGOs. Although residents of each resettlement arrived from the same affected neighborhoods and have similar demographics, twelve years later one resettlement wrestles with high crime, low participation, and low social capital, while the other maintains low crime, a high degree of social cohesion, participation, and general social health. Ryan Alaniz demonstrates that these divergent resettlement trajectories can be traced back to the type and quality of support provided by external organizations and the creation of a healthy, cohesive community culture.

Alaniz is an assistant professor of sociology at Cal Poly State University, San Luis Obispo. He is also affiliated with the United Nations University and the Resilient Communities Research Institute.
The Mexican Mahjar
Transnational Maronites, Jews, and Arabs under the French Mandate

BY CAMILA PASTOR

Migration from the Middle East brought hundreds of thousands of people to the Americas in the late nineteenth and early twentieth centuries. By the time the Ottoman political system collapsed in 1918, over a third of the population of the Mashriq, i.e. the Levant, had made the transatlantic journey. This intense mobility was interrupted by World War I but resumed in the 1920s and continued through the late 1940s under the French Mandate. Many migrants returned to their homelands, but the rest concentrated in Brazil, Argentina, the United States, Haiti, and Mexico, building transnational lives.

The Mexican Mahjar provides the first global history of Middle Eastern migrations to Mexico. Making unprecedented use of French colonial archives and historical ethnography, Camila Pastor examines how French colonial control over Syria and Lebanon affected the migrants. Tracing issues of class, race, and gender through the decades of increased immigration to Mexico and looking at the narratives created by the Mahjaris (migrants) themselves in both their old and new homes, Pastor sheds new light on the creation of transnational networks.

This interdisciplinary collection of writings by and about Arab women is the first that focuses explicitly on Arab women’s often-fraught engagement with the boundaries that shape their lives in the twenty-first century.

Bad Girls of the Arab World

EDITED BY NADIA YAQUB AND RULA QUAWAS

Women’s transgressive behaviors and perspectives are challenging societal norms in the Arab world, giving rise to anxiety and public debate. Simultaneously, however, other Arab women are unwittingly finding themselves labeled “bad” as authority figures attempt to redirect scrutiny from serious social ills such as patriarchy and economic exploitation, or as they impose new restrictions on women’s behavior in response to uncertainty and change in society. Bad Girls of the Arab World elucidates how both intentional and unintentional transgressions make manifest the social and cultural constructs that define proper and improper behavior, as well as the social and political policing of gender, racial, and class divisions.

The works collected here address the experiences of women from a range of ages, classes, and educational backgrounds who live in the Arab world and beyond. They include short pieces in which the women themselves reflect on their experiences with transgression; academic articles about performance, representation, activism, history, and social conditions; an artistic intervention; and afterwords by the acclaimed novelists Laila al-Atrash and Miral al-Tahawy. The book demonstrates that women’s transgression is both an agent and a symptom of change, a site of both resistance and repression. Show-
Demosthenes, Speeches 23–26
TRANSLATED BY EDWARD M. HARRIS

This is the fifteenth volume in The Oratory of Classical Greece. This series presents all of the surviving speeches from the late fifth and fourth centuries BC in new translations prepared by classical scholars who are at the forefront of the discipline. These translations are especially designed for the needs and interests of today’s undergraduates, Greekless scholars in other disciplines, and the general public.

Classical oratory is an invaluable resource for the study of ancient Greek life and culture. The speeches offer evidence on Greek moral views, social and economic conditions, political and social ideology, law and legal procedure, and other aspects of Athenian culture that have recently been attracting particular interest: women and family life, slavery, and religion, to name just a few.

This volume provides introductions, translations, and notes for four speeches found in the Demosthenic corpus that have not been translated in recent times. Against Aristocrates deals with matters of foreign policy involving a mercenary general, Charidemus, and is a valuable source for Athenian homicide law. Against Timocrates involves domestic politics and provides important information about Athenian procedures for enacting legislation. In both speeches, the litigants stress the importance of the rule of law in Athenian democracy and emphasize key ideas, such as the monopoly of legitimate force by the state, the need for consistency in statutes, and the principle of no punishment without a written law. The remaining two speeches, Against Aristogeiton, are forgeries composed in the Hellenistic period, as Edward Harris demonstrates conclusively through a study of laws and legal procedures and an analysis of style and vocabulary.
The Chora of Metaponto 7
The Greek Sanctuary at Pantanello

BY JOSEPH COLEMAN CARTER AND KEITH SWIFT

The seventh volume in the Institute of Classical Archaeology’s series on rural settlements in the countryside (chora) of Metaponto adds much to the study of Greek religion and to the picture of the ancient Greek countryside.

JOSEPH COLEMAN CARTER is director of the Institute of Classical Archaeology and Centennial Professor in Classical Archaeology at the University of Texas at Austin.

KEITH SWIFT is a research fellow for the Institute of Classical Archaeology at the University of Texas at Austin.

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TEXAS ON TEXAS
Thursday Night Lights
The Story of Black High School Football in Texas

BY MICHAEL HURD

At a time when “Friday night lights” shone only on white high school football games, African American teams across Texas burned up the gridiron on Wednesday and Thursday nights. The segregated high schools in the Prairie View Interscholastic League (the African American counterpart of the University Interscholastic League, which excluded black schools from membership until 1967) created an exciting brand of football that produced hundreds of outstanding players, many of whom became college All-Americans, All-Pros, and Pro Football Hall of Famers, including NFL greats such as “Mean” Joe Green (Temple Dunbar), Otis Taylor (Houston Worthing), Dick “Night Train” Lane (Austin Anderson), Ken Houston (Lufkin Dunbar), and Bubba Smith (Beaumont Charlton-Pollard).

Thursday Night Lights tells the inspiring, largely unknown story of African American high school football in Texas. Drawing on interviews, newspaper stories, and memorabilia, Michael Hurd introduces the players, coaches, schools, and towns where African Americans built powerhouse football programs under the PVIL leadership. He covers fifty years (1920–1970) of high school football history, including championship seasons and legendary rivalries such as the annual Turkey Day Classic game between Houston schools Jack Yates and Phillis Wheatley, which drew standing-room-only crowds of up to 40,000, making it the largest prep sports event in postwar America.

In telling this story, Hurd explains why the PVIL was necessary, traces its development, and shows how football offered a potent source of pride and ambition in the black community, helping black kids succeed both athletically and educationally in a racist society.
From the book

This history delves into the stunning number of players (including “Mean” Joe Greene, Ollie Matson, Cliff Branch, and Ken Houston), coaches, and teams worthy of rings and city proclamations—Austin Anderson’s back-to-back 3-A titles in 1956 and 1957 and Livingston Dunbar’s 1953 and 1954 1-A champs immediately come to mind. Yet, hidden behind the veil of discrimination, accomplishments such as those remained invisible, considered inconsequential and disposable as illustrated by what happened when integration forced the closure of most Prairie View Interscholastic League schools and the remnants of their glory days—trophies, yearbooks, photos, banners—their histories, were casually tossed in garbage bins as the buildings were demolished.
This inviting book explores how small-town Marfa, Texas, has become a landmark arts destination and tourist attraction, despite—and because of—its remote location in the immense Chihuahuan desert.

**Marfa**
The Transformation of a West Texas Town

**By Kathleen Shafer**

A small town in the vast desert of West Texas, Marfa attracts visitors from around the world to its art foundations and galleries, film and music festivals, and design and architecture symposiums. While newcomers sometimes see it as “another Santa Fe,” long-time residents often take a bemused, even disapproving attitude toward the changes that Marfa has undergone since artist Donald Judd came to town in the 1970s and began creating spaces for his own and other artists’ work. They remember when ranching and the military formed the basis of the town’s economy, even as they acknowledge that tourist dollars are now essential to Marfa’s sustainability.

Marfa tells an engaging story of how this isolated place became a beacon in the art world, like the famous Marfa Lights that draw curious spectators into the West Texas night. As Kathleen Shafer delves into the town’s early history, the impact of Donald Judd, the expansion of arts programming, and the increase in tourism, she unlocks the complex interplay between the particularities of the place, the forces of commerce and growth, the textures of local culture and tradition, and the transformative role of artists and creative work. Bookending her story between two iconic artworks—the whimsical *Prada Marfa* and the crass *Playboy Marfa*—Shafer illuminates the shifting cultural landscape of Marfa, showing why this place has become a mecca for so many and how the influx of newcomers has transformed its character.

“Marfa is an engrossing weave of cultural geography and aesthetics in an arid landscape made hip, a compelling story about a special, fraught, and privileged place.”

—CHAR MILLER
Pomona College, author of *Deep in the Heart of San Antonio: Land and Life in South Texas*
Weather in Texas
The Essential Handbook

By George W. Bomar

George W. Bomar
Austin, Texas

The state meteorologist and a former associate state climatologist, Bomar is the author of Texas Weather (1984 and 1995), the forerunner of this book. For more than thirty-five years, he advised Texas governors on proactive measures, including evacuations, to deal with hurricanes. Bomar is the foremost expert on the potential of weather modification (cloud seeding) technologies to coax more rainwater from summer thunderstorms. He won the John Campanius Holm Award, given by the National Weather Service for outstanding accomplishments in meteorological observations.

Only in Texas could a snowstorm pelt the Panhandle at the very moment abrasive dust is scouring the Permian Basin while searing heat is wilting the Winter Garden region in the south. The state’s large size and central location within North America subject it to a great variety of weather occurrences. Texas state meteorologist George W. Bomar has been observing Texas weather for nearly half a century, and in Weather in Texas, he provides the essential guide to all of the state’s weather phenomena.

Writing in lively layman’s language, Bomar fully explains both how the weather works and how Texans can prepare for and stay safe during extreme weather events. He describes the forces that shape Texas weather from season to season, including the influence of tropical cyclones, frontal boundaries, El Niño, and the polar jet stream. Bomar puts specific weather events in historical context, using a ranking system to illustrate how recent droughts, snowstorms, hurricanes, flash floods, and tornadoes compare with those of previous generations. He also includes comprehensive tabulations of weather data for every area of Texas, quantifying what constitutes “normal” weather, as well as the extreme limits of variables such as low and high temperatures, rain days, snow accumulations, and earliest and latest freezes. With everything from the latest science on climate change and weather modification to dramatic stories about landmark weather events, Weather in Texas is a must-have reference for all Texans.

“Texas weather facts

Earliest 100° degree day: Feb. 18, 1986, in Laredo
Latest 100° degree day: Oct. 24, 2001, in Laredo

Driest years (statewide average total rainfall): 1917, 2011, 1956, 1954, 1910

Stormiest major city: Beaumont
Sunniest major city: El Paso
Foggiest major city: Victoria
Snowiest city: Stratford

Most extreme rain event: 24.8 inches in 3.5 hours in San Patricio on Oct. 19, 1984
Deadliest hurricanes: Galveston, Sept. 8, 1900; Corpus Christi, Sept. 14, 1919
Highest hurricane wind speed: 175 mph, Hurricane Carla, Sept. 11, 1961
Costliest hurricane: 12.8 billion dollars in losses from Ike, Sept. 1–14, 2008
Most powerful tornado: Waco, May 11, 1953

—Bob Rose
Chief Meteorologist, Lower Colorado River Authority

“This book is one of the best sources, if not the best source, for all things related to Texas weather.”
Texas Sports
Unforgettable Stories for Every Day of the Year

By Chad S. Conine

When it comes to sports, Texas more than earns its bragging rights. The Lone Star State has produced championship teams and legendary athletes not only in football, baseball, and basketball, but in dozens of other sports as well. Texas Sports celebrates more than a century of achievements in a day-by-day record of the people and events—both unforgettable and little-known—that have made Texas a powerhouse in the world of sports.

Chad S. Conine packs a wealth of sports facts and stories into 366 days. He ranges from firsts such as UT’s first football game (an 1893 win against Dallas University Football Club) to peak moments such as Earl Campbell running through defenders, Nolan Ryan throwing heat past baffled batters, and Babe Didrickson Zaharias winning the Western Open golf championship for the fourth time. Conine covers more than twenty-five sports and all levels from high school to professional, reminding us that if Texas had never seen a pigskin or a backboard, its sports legacy would still be secure. With a winning combination of victories and heartbreaks, men’s and women’s sports, and all regions of the state, Texas Sports is a must-read for all sports fans and trivia buffs.

Also of interest

The Republic of Football
Legends of the Texas High School Game
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$24.95 e-book

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Armadillo World Headquarters
A Memoir
BY EDDIE WILSON, WITH JESSE SUBLETT
Foreword by Dave Marsh
On August 7, 1970, Eddie Wilson and a band of hippies threw open the doors of Armadillo World Headquarters, and the live music capital of the world was born in Austin, Texas. Over its ten-year lifespan, the Armadillo hosted thousands of high-profile musicians—Willie Nelson, Linda Ronstadt, Frank Zappa, Bruce Springsteen, Taj Mahal, AC/DC, Charlie Daniels, Emmylou Harris, the Ramones, Roy Buchanan, and Bette Midler, to name a random few. The Armadillo helped define the Austin lifestyle, culture, and identity, setting the stage for successors such as the SXSW music festival, PBS’s Austin City Limits, and the ACL festival, which have made Austin an international destination for music fans.

In this rollicking memoir, Eddie Wilson tells the behind-the-scenes story of the Armadillo from the moment he first peered into a derelict National Guard armory building and knew that destiny had found him. He vividly describes how two previously clashing groups—rednecks and hippies—came together at the Armadillo, enjoying a new blend of country music and rock that spawned a many-named movement: cosmic cowboy, progressive country, and redneck rock, among others. Wilson also reveals the struggles and creative solutions that kept the doors open, the angels who provided timely infusions of cash, the janitors and carpenters who maintained the Dillo, and the artists who created iconic poster art. Extensively illustrated with candid photographs and music posters, Armadillo World Headquarters recounts the story of this legendary venue as no other book can.

EDDIE WILSON, founded and ran the Armadillo until 1976. Today he owns Threadgill’s, where he continues to purvey live music and Southern cuisine.

JESSE SUBLETT is a writer, musician, and artist in Austin, Texas.

DAVE MARSH has written and edited Rock and Rap Confidential for twenty-five years.

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BY DETLEF DUNT

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Edited and with an introduction by James C. Kearney and Geir Bentzen

“The long-awaited English translation of Dunt’s writings is a major addition to German Texas immigration studies. . . . The introduction to the translation lays a strong context for the book . . . [and] Kearney’s closing bibliographical essay of [related] early German literature is a most-hoped-for addition to German immigration studies.”

—JOURNAL OF SOUTHERN HISTORY

“This firsthand observations of German and other settlements in pre-Revolutionary Texas are extremely valuable, and made more so by his efforts to explain to Germans matters that might seem ordinary and thus literally unremarkable to North Americans.”

—JAMES E. CRISP

Professor of History, North Carolina State University, and author of Sleuthing the Alamo: Davy Crockett’s Last Stand and Other Mysteries of the Texas Revolution

Anders Saustrup

The late Anders Saustrup was one of the foremost experts about German immigration to Texas in the 1800s. He served as senior editor of the Handbook of Texas, as well as a historical editor of James Michener’s novel Texas.

James C. Kearney

Weimar, Texas

Kearney has published two previous books, Nassau Plantation: The Evolution of a Texas German Slave Plantation and an edition of Friedrich Strauberg’s Friedrichburg: A Novel, which won the Summerfield G. Roberts Award from the Sons of the Republic of Texas.

Geir Bentzen

Katy, Texas

Bentzen is an independent historian. This is his first book.

“Vivid reports on everyday life in the first Texas settlements. Texans specifically will find this documentation of the earliest years of development toward the Republic of Texas to be of interest. There is also a large population of German Texans no longer conversant in German, who will welcome this publication. Dunt’s book will take its place at the very beginning of the chronological list of similar works and will help us to understand the influence his reports on Texas, as well as his advice to the Germans planning to come to the area, really had.”

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Sixty years after the University of Texas at Austin opened its doors to African American students, this book recounts the story of UT’s integration through profiles of some twenty-five students, faculty, and administrators.

In 2016, the University of Texas at Austin celebrated two important milestones: the thirtieth anniversary of the Heman Sweatt Symposium on Civil Rights and the sixtieth anniversary of the first black undergraduate students to enter the university. These historic moments aren’t just special; they are relevant to current conversations and experiences on college campuses across the country. The story of integration at UT against the backdrop of the Jim Crow South is complex and momentous—a story that necessitates understanding and sharing. Likewise, this narrative is inextricably linked to current conversations about students’ negotiations of identity and place in higher education.

As We Saw It
The Story of Integration at the University of Texas at Austin
EDITED BY GREGORY J. VINCENT, VIRGINIA A. CUMBERBATCH, AND LESLIE A. BLAIR

Distributed for the Division of Diversity and Community Engagement at the University of Texas at Austin

RELEASE DATE | NOVEMBER
7 x 10 inches, 160 pages, 50 b&w photos
ISBN 978-1-4773-1441-8
$26.95* | £22.99 | C$40.50
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GREGORY J. VINCENT
Austin, Texas
Vincent has served as vice president of the University of Texas at Austin Division of Diversity and Community Engagement since the division’s creation in 2006. He is currently the W. E. Kellogg Professor in Community College Leadership and an acting professor in the UT Law School.

VIRGINIA A. CUMBERBATCH
Austin, Texas
Cumberbatch began As We Saw It as a graduate research assistant for the UT Division of Diversity and Community Engagement in 2014, while she was a student at the Lyndon B. Johnson School of Public Policy; she now serves as director of the Community Engagement Center.

LESLIE A. BLAIR
Austin, Texas
Blair has championed the As We Saw It project since 2010 and serves as executive director of communications for the UT Division of Diversity and Community Engagement, where she has worked since 2008.
Lorraine Sakata, a contributor to the journal *Asian Music*, eating with honored guests in the Kama Valley, eastern Afghanistan. Photograph by Tom Sakata, used by permission.
New Titles in Journals


Diálogo
Editor: Elizabeth C. Martínez
DePaul University

Diálogo is an interdisciplinary studies, refereed journal published for the Center for Latino Research at DePaul University in Chicago. Diálogo seeks research articles of regional and national contexts with focus on diverse Latin American and US Latino populations and experiences, recent immigration and places of origin, including Indigenous experience. Diálogo publishes articles that help bridge barriers between academic and local communities, book and film/media reviews, and interviews pertinent to Latino communities in the US, the Caribbean, and Latin America.

US Latina & Latino Oral History Journal
Editor: Maggie Rivas-Rodríguez
University of Texas at Austin

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

The Textile Museum Journal
Editor: Sumru Belger Krody
The George Washington University Museum and The Textile Museum

Established in 1962, The Textile Museum Journal is the leading publication for the exchange of textile scholarship in North America. The journal promotes high-quality research on the cultural, technical, historical, and aesthetic significance of textiles from various cultures. The journal will resume annual publication in an online format in 2017.
Asian Music

Editor: Ricardo D. Trimillos

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

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Information & Culture

Editor: Ciaran B. Trace
University of Texas at Austin

Information & Culture publishes high-quality historical studies of topics that fall under information studies as it is practiced by the interdisciplinary information schools.

Quarterly
ISSN 2164-8034
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Cinema Journal

Editor: Will Brooker
Kingston University, UK

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

Quarterly
ISSN 0009-7101
Individuals $57
Institutions $240

Journal of the History of Sexuality

Editor: Annette Timm
University of Calgary

The Journal of the History of Sexuality spans geographic and temporal boundaries, providing a much-needed forum for historical, critical, and theoretical research in its field. Its cross-cultural and cross-disciplinary character brings together original articles and critical reviews from historians, social scientists, and humanities scholars worldwide.

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EDITORS: LEN SPERRY AND JON SPERRY
Lynn University

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

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University of Texas at Austin

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The University of Arizona

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Journal of Latin American Geography

**EDITOR: CHRISTOPHER GAFFNEY**

*Universität Zürich*

*Published by the University of Texas Press*

The *Journal of Latin American Geography* is a publication of the Conference of Latin Americanist Geographers. The journal publishes original geographical and interdisciplinary research on Latin America and the Caribbean.

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