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.

From Souls Against the Concrete by Khalik Allah
Louis Armstrong in his dressing room at the International Hotel, Las Vegas, Nevada (September 6, 1970), from Eddie Adams.
BOOKS FOR THE TRADE
Created across twelve years, forty-seven states, and seventy thousand miles, this startlingly fresh photographic portrait of the American landscape shares artistic affinities with the works of such American masters as Edward Hopper, Grant Wood, Mark Rothko, and Albert Bierstadt.

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

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

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

JON MEACHAM
Nashville and Sewanee, Tennessee

New York Times best-selling author Meacham won the Pulitzer Prize for American Lion: Andrew Jackson in the White House. He currently serves as executive editor and executive vice president of Random House.

THE WILLIAM AND BETTYE NOWLIN SERIES IN ART, HISTORY, AND CULTURE OF THE WESTERN HEMISPHERE

Yellowstone River, Montana (2005)
IOWA

By Nancy Rexroth

Foreword by Alec Soth

Essay by Anne Wilkes Tucker

Essay and postscript by Mark L. Power

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

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

**ALEX SOTH**

Minneapolis, Minnesota

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

**NANCY REXROTH**

Cincinnati, Ohio

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

**MARK L. POWER**

Silver Spring, Maryland

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

**BOYS FLYING**, Aimesville, Ohio (1976)

**MINE mother, Penstown, Ohio (1970)**

**RELEASE DATE** | APRIL

10 x 10 inches, 168 pages, 77 duotone photos

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**hardcover**
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 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,” simultaneously penetrative, hauntingly beautiful, and visceral. 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 a gallery of 120 portraits created with a Nikon F2 35mm camera and a photography predicated on reality. Inviting viewers to look deeply into the faces of people living amid poverty, drug addiction, police brutality, and everyday life, Allah seeks to dispel fears, capture human dignity, and bring clarity to a world that outsiders rarely visit. This nuanced portrayal of nocturnal urban life offers a powerful and rare glimpse into the enduring spirit of a slowly gentrifying Harlem street corner and the great legacies of black history that live there.
KHALIK ALLAH
Long Island, New York

Allah is is a New York–based filmmaker and photographer. His award-winning documentary film Field Niggas, whose name was inspired by Malcolm X’s “Message to the Grassroots” speech, chronicles summer nights on the corner of 125th and Lexington Avenue in the heart of Harlem. Allah’s eye for daring documentary portraiture and bold aesthetics takes us into a world in which beauty, bleakness, and raw spirit all intersect. From his early photography of Wu-Tang Clan to his role as a cinematographer for Beyoncé’s visual album Lemonade, Allah’s profoundly personal work goes beyond street photography to delve deep into the visual stream of consciousness that is Harlem.
This powerful photo-essay records the last vestiges of a tradition that exerts a universal fascination and mystique—cowboying in the American West

Mountain Ranch

BY MICHAEL CROUSER
Foreword by Gretel Ehrlich

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

Intimate without being sentimental about the realities of ranch work, Mountain Ranch’s duotone images capture the raw and basic elements of a hard and basic life. In the afterword, Crouser pays verbal tribute to ranch people who are “the real deal,” whose seasonal round of work forms the subject of the acclaimed nature writer Gretel Ehrlich’s foreword. Portraits of eight men and women who eloquently describe their long lives on Colorado mountain ranches complete the volume. The ever-increasing commercial and residential development of traditional ranch land and the economic difficulties facing a new generation of ranchers threaten the future of cattle ranching in the mountains of Colorado. Mountain Ranch powerfully records the last vestiges of a tradition that exerts a nearly universal fascination and mystique—cowboying in the American West.

The M. K. Brown Range Life Series

MICHAEL CROUSER
Minneapolis, Minnesota

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

GRETEL EHRLICH
Wyoming

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

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Ghostnotes
Music for the Unplayed

BY B+

Introduction by Jeff Chang
“Side A Essay” by Greg Tate
“Terra Space Division” by Dave Tompkins

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.

B+ (Brian 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.

Ghostnotes presents a mid-career retrospective of B+’s photography of hip-hop music and its sources. Taking its name from the unplayed sounds that exist between beats in a rhythm, the book creates a visual music, putting photos next to each other to evoke unseen images in the spaces between them. Like a DJ seamlessly overlapping and entangling disparate musics, B+ brings together L.A. Black Arts poetry and Jamaican dub, Brazilian samba and Ethiopian jazz, Cuban timba and Colombian cumbia. He links vendors of rare vinyl with iconic studio wizards ranging from J Dilla and Brian Wilson to Leon Ware and George Clinton, from David Axelrod to Shuggie Otis, Bill Withers to Ras Kass, Biggie Smalls to Timmy Thomas, DJ Shadow to Eugene McDaniels, Dj Quik to Madlib. In this unique photographic mix tape, an extraordinary web of associations becomes apparent, revealing unseen connections between people, cultures, and their creations.
B+
Los Angeles, California

B+ is an assistant professor in the Department of Visual Arts at the University of California San Diego and cofounder of Mochilla Production Company, whose output includes feature-length music documentaries, music videos, advertising, music, and photography. A former student of award-winning author Mike Davis, B+ was the photo editor of the music magazine Wax Poetics from 2004 to 2010, and he has worked in hip-hop culture as a photographer and filmmaker for over twenty years. B+’s 1993 book on the LA hip-hop scene, It’s Not About a Salary, was on “best book of the year” lists for Rolling Stone and NME magazines, and Vibe named it one of the top ten hip-hop books of all time. He lives in Los Angeles, California.
Chrissie Hynde
A Musical Biography

BY ADAM SOBSEY

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

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

A Perfectly Good Guitar
Musicians on Their Favorite Instruments

BY CHUCK HOLLEY

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

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

CHUCK HOLLEY
Maryville, Missouri

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

BRAD AND MICHELE MOORE
Roots Music Series

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7 x 9 inches, 208 pages, 95 photos
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Woman Walk the Line
How the Women in Country Music Changed Our Lives

BY HOLLY GLEASON

Explicating one of the most potent and recurring mass-culture fantasies, this book explores Jewish-Christian couplings across a century of popular American literature, theater, film, and television.

Full-tilt, hardcore, down-home, and ground-breaking, the women of country music speak volumes with every song. From Dolly Parton to Maybelle Carter, 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 Madison Vain 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 intriguing women writers. It speaks to the ways in which artists mark our lives at different ages and in various states of grace and imperfection—and ultimately how music transforms not just the person making it, but also the listener.
Books Are Made of Books
A Guide to Cormac McCarthy’s Literary Influences

EDITED BY MICHAEL LYNN CREWS

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 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.

MICHAEL LYNN CREWS
Virginia Beach, Virginia

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

SOUTHWESTERN WRITERS COLLECTION SERIES
The Wittliff Collections at Texas State University
Steven L. Davis, Editor

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This career-spanning collection of both iconic and rarely seen images celebrates the work of Pulitzer Prize–winning photojournalist Eddie Adams, whose potent visual storytelling ran the gamut from the horrors of war to the lives of the famous and powerful.
“Utterly fascinating. I thought I knew Eddie Adams’s career. I see now that what I thought I knew barely scratched the surface.”

—John Moore

special correspondent/Getty Images, winner of four World Press awards and the Overseas Press Club Robert Capa Gold Medal and John Faber awards

Clockwise From Left: Jacqueline Kennedy accepts the flag that covered her husband’s coffin, Arlington National Cemetery (1963); Saigon Execution (1968); Fidel Castro (1984); John Streets, Dreamy Hollow, West Virginia (1969).

EDDIE ADAMS
(1933–2004)

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

ANNE WILKES TUCKER
Houston, Texas

Hailed as “America’s Best Curator” by Time magazine, Tucker served as the Gus and Lyndall Wortham Curator at the Museum of Fine Arts, Houston, where she built the photography collection and organized more than forty exhibitions.
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.
Tackling one of today’s most timely issues from a broad, humanistic perspective, this book explores the emotional, ethical, and aesthetic challenges of living under constant surveillance in post-9/11 American society.

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 and business alike. Written accessibly for a general audience, Under Surveillance prompts us to think deeply about what Lewis calls “the soft tissue damage” inflicted by the culture of surveillance.

Randolph Lewis
Austin, Texas

Lewis is a professor of American studies at the University of Texas at Austin. He has written extensively on how visual culture shapes our sense of the nation, often focusing on people who work outside the cultural mainstream. His previous books include Navajo Talking Picture: Cinema on Native Ground.

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

The American Idea of Home
Conversations about Architecture and Design

BY BERNARD FRIEDMAN
Foreword by Meghan Daum

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

The American idea of home and the many types of housing that embody it launch lively, wide-ranging conversations about some of the most vital and important issues in architecture today. The topics that Friedman and his interviewees discuss illuminate five overarching themes: the functions and meanings of home; history, tradition, and change in residential architecture; activism, sustainability, and the environment; cities, suburbs, and regions; and technology, innovation, and materials. Friedman frames the interviews with an extended introduction that highlights these themes and helps readers appreciate the common concerns that underlie projects as disparate as Katrina cottages and Frank Lloyd Wright Usonian houses. Readers will come away from these thought-provoking interviews with an enhanced awareness of the “under the hood” kinds of design decisions that fundamentally shape our ideas of home and the dwellings in which we live.
With stories of sighting rare birds ranging from an Eskimo Curlew to the cranes of Asia, one of America’s foremost birders recalls a lifetime of birding adventures, including friendships with luminaries Roger Tory Peterson, Peter Matthiessen, and George Plimpton.

One More Warbler
A Life with Birds

BY VICTOR EMANUEL WITH S. KIRK WALSH

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

In One More Warbler, Emanuel recalls a lifetime of birding adventures—from his childhood sighting of a male Cardinal that ignited his passion for birds to a once-in-a-lifetime journey to Asia to observe all eight species of cranes of that continent. He tells fascinating stories of meeting his mentors who taught him about birds, nature, and conservation, and later, his close circle of friends—Ted Parker, Peter Matthiessen, George Plimpton, Roger Tory Peterson, and others—who he frequently birded and traveled with around the world. Emanuel writes about the sighting of an Eskimo Curlew, thought to be extinct, on Galveston Island; setting an all-time national record during the annual Audubon Christmas Bird Count; attempting to see the Imperial Woodpecker in northwestern Mexico; and birding on the far-flung island of Attu on the Aleutian chain.
**Kuxlejal Politics**

Indigenous Autonomy, Race, and Decolonizing Research in Zapatista Communities

**BY MARIANA MORA**

This work of activist anthropology investigates the decolonizing cultural practices that the Zapatistas of Chiapas employed to resist the racialized policies of the Mexican neoliberal state and assert their autonomy.

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 *lekil 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 state over the past twenty years. She demonstrates how, despite official multicultural policies designed to offset the historical exclusion of indigenous people, the Mexican state actually refueled racialized subordination through ostensibly color-blind policies, including neoliberal land reform and poverty alleviation programs. Mora’s findings allow her to critically analyze the deeply complex and often contradictory ways in which the Zapatistas have reconceptualized the political and contested the ordering of Mexican society along lines of gender, race, ethnicity, and class.
Everyday We Live is the Future
Surviving in a City of Disasters

BY DOUGLAS HAYNES

Reminiscent of Katherine Boo’s bestseller, Behind the Beautiful Forevers, this vivid, cautionary tale of urban inequality and the human suffering caused by climate change recounts the true stories of two Nicaraguan families’ quests to survive in one of the world’s most disaster-prone cities.

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, Yadira Castellón, also migrated from the mountains. Driven by hope for a better future for their children, Dayani, Yadira, 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 Yadira’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 Yadira’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.
Collecting some of the most frequently requested articles from one of the most influential publications in film, this volume explores the paradoxical ways that digital technology and the Internet have transformed film criticism, programming, and preservation.

Digital technology and the Internet have revolutionized film criticism, programming, and preservation in deeply paradoxical ways. The Internet allows almost everyone to participate in critical discourse, but many print publications and salaried positions for professional film critics have been eliminated. Digital technologies have broadened access to filmmaking capabilities, as well as making thousands of older films available on DVD and electronically. At the same time, however, fewer older films can be viewed in their original celluloid format, and newer, digitally produced films that have no “material” prototype are threatened by ever-changing servers that render them obsolete and inaccessible.

*Cineaste*, one of the oldest and most influential publications focusing on film, has investigated these trends through a series of symposia with the top film critics, programmers, and preservationists in the United States and beyond. This volume compiles several of these symposia: “Film Criticism in America Today” (2000), “International Film Criticism Today” (2005), “Film Criticism in the Age of the Internet” (2008), “Film Criticism: The Next Generation” (2013), “The Art of Repertory Film Exhibition and Digital Age Challenges” (2010), and “Film Preservation in the Digital Age” (2011). It also includes interviews with the late, celebrated *New Yorker* film critic Pauline Kael and the critic John Bloom (“Joe Bob Briggs”), as well as interviews with the programmers/curators Peter von Bagh and Mark Cousins and with the film preservationist George Feltenstein. This authoritative collection of primary-source documents will be essential reading for scholars, students, and film enthusiasts.

**Cynthia Lucia**
New York, New York
Lucia has served on *Cineaste*’s editorial board for more than two decades. She is a professor of English and the director of the Film/Media Studies Program at Rider University.

**Rahul Hamid**
New York, New York
Hamid has been an editor at *Cineaste* for ten years. He teaches film studies at New York University’s Gallatin School of Individualized Study, where he is director of student affairs.
This lively biography of the screenwriter of 1980s hit movies Top Gun, Beverly Hills Cop II, Beetlejuice, and Batman illuminates issues of film authorship that have become even more contested in the era of blockbuster filmmaking.

Rewrite Man
The Life and Career of Screenwriter Warren Skaaren

by Alison Macor

In *Rewrite Man*, Alison Macor tells an engrossing story about the challenges faced by a top screenwriter at the crossroads of mixed and conflicting agendas in Hollywood. Whether writing love scenes for Tom Cruise on the set of *Top Gun*, running lines with Michael Keaton on *Beetlejuice*, or crafting Nietzschean dialogue for Jack Nicholson on *Batman*, Warren Skaaren collaborated with many of New Hollywood’s most powerful stars, producers, and directors. By the time of his premature death in 1990, Skaaren was one of Hollywood’s highest-paid writers, although he rarely left Austin, where he lived and worked. Yet he had to battle for shared screenwriting credit on these films, and his struggles yield a new understanding of the secretive screen credit arbitration process—a process that has only become more intense, more litigious, and more public for screenwriters and their union, the Writers Guild of America, since Skaaren’s time. His story, told through a wealth of archival material, illuminates crucial issues of film authorship that have seldom been explored.

Alison Macor
Austin, Texas

Macor is the author of *Chain-saws, Slackers, and Spy Kids: Thirty Years of Filmmaking in Austin, Texas*, which won the Peter C. Rollins Book of the Year Award from the Southwest Popular/American Culture Association. A freelance writer, she has taught film courses at the University of Texas at Austin and Texas State University.

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BOOKS FOR SCHOLARS
Huddie Ledbetter in New York City, n.d. Alan Lomax Collection, American Folklife Center; courtesy of the Lead Belly Estate, Murfreesboro, Tennessee.
With chapters on Lead Belly, Thomas Hart Benton, John Huston, Mae West, and Sterling Brown, this innovative book presents a new argument for the centrality of African American folklore as a source of cultural expression in the 1930s.

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

By Stacy I. Morgan

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

In this innovative book, Stacy I. Morgan explores why African American folklore—and “Frankie and Johnny” in particular—became prized source material for artists of diverse political and aesthetic sensibilities. He looks at a confluence of factors, including the Harlem Renaissance, the Great Depression, and resurgent nationalism, that led those creators to engage with this ubiquitous song. Morgan’s research uncovers the wide range of work that artists called upon African American folklore to perform in the 1930s, as it alternately reinforced and challenged norms of race, gender, and appropriate subjects for artistic expression. He demonstrates that the folklorists and creative artists of that generation forged a new national culture in which African American folk songs featured centrally not only in folk and popular culture but in the fine arts as well.
The world’s leading authority on Inka khipus presents a comprehensive overview of the types of information recorded in these knotted strings, demonstrating how they can serve as primary documents for a history of the Inka empire.

Inka History in Knots
Reading Khipus as Primary Sources

By Gary Urton

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

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

—Sabine Hyland, University of St. Andrews, author of The Chankas and the Priest: A Tale of Murder and Exile in Highland Peru

“No one else in the world is as well-informed or positioned to write on this subject.”

—Terence N. D’Altroy, Columbia University, author of The Incas: Second Edition

Gary Urton
Cambridge, Massachusetts

A recipient of both MacArthur and Guggenheim fellowships, Urton is the Dumbarton Oaks Professor of Pre-Columbian Studies and chair of the Department of Anthropology at Harvard University. He is the author of numerous books and edited volumes on Andean/Quechua cultures and Inka civilization, including Signs of the Inka Khipu: Binary Coding in the Andean Knotted-String Records.

Two empty chamber tombs and evidence of a burial, Huaca Prieta, Unit 10
This landmark, interdisciplinary volume on the excavation of one of the longest-occupied yet most enigmatic sites in human history sheds new light on how civilization began among farmers and fishermen some fourteen thousand years ago.

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

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

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

TOM D. DILLEHAY
Nashville, Tennessee

Dillehay is the Rebecca Webb Wilson University Distinguished Professor of Anthropology, Religion, and Culture and Professor of Anthropology and Latin American Studies at Vanderbilt University. He is the author, co-author, or editor of twenty books, including The Settlement of the Americas: A New Prehistory.

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The first comprehensive, season-by-season analysis of the critically acclaimed HBO series The Wire, this book explicates the complex narrative arc of the entire series and its sweeping vision of institutional failure in the postindustrial United States.

Connecting The Wire
Race, Space, and Postindustrial Baltimore

BY STANLEY CORKIN

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

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

Stardom, Citizenship, and the New Body Politics

BY RUSSELL MEEUF

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

Focusing on six key examples—Melissa McCarthy, Gabourey Sidibe, Peter Dinklage, Danny Trejo, Betty White, and Laverne Cox—Rebellious Bodies examines the new body politics of stardom, situating each star against a prominent cultural anxiety about bodies and inclusion, evoking issues ranging from the obesity epidemic and the rise of postracial rhetoric to disability rights, Latino/a immigration, an aging population, and transgender activism. Using a wide variety of sources featuring these celebrities—films, TV shows, entertainment journalism, and more—to analyze each one’s media persona, Russell Meeuf demonstrates that while these stars are promoted as examples of a supposedly more inclusive industry, the reality is far more complex. Revealing how their bodies have become sites for negotiating the still-contested boundaries of cultural citizenship, he uncovers the stark limitations of inclusion in a deeply unequal world.
Top to bottom: Gabourey Sidibe as Claireece Precious Jones in Precious (Lee Daniels Entertainment, 2009); Melissa McCarthy as Megan with Kristen Wiig in Bridesmaids (Apatow Productions, 2011); Patricia Clarkson as Olivia Harris, Peter Dinklage as Finbar McBride, and Bobby Cannavale as Joe Oramas in The Station Agent (Miramax, 2003)
Jazz and Cocktails
Rethinking Race and the Sound of Film Noir

BY JANS B. WAGER

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

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

Why Harry Met Sally

BY JOSHUA LOUIS MOSS

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

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

BY MEHELI SEN

Meheli Sen is an assistant professor in the Department of African, Middle Eastern, and South Asian Languages and Literatures (AMESALL) and the Cinema Studies Program at Rutgers University. She is the coeditor of Figurations in Indian Film.

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

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

BY STACEY PEEBLES

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

Drawing on many primary sources in McCarthy’s recently opened archive, as well as interviews, Peebles covers the 1977 televised film The Gardener’s Son; McCarthy’s unpublished screenplays from the 1980s that became the foundation for his Border Trilogy novels and No Country for Old Men; various successful and unsuccessful productions of his two plays; and all seven film adaptations of his work, including John Hillcoat’s The Road (2009) and the Coen brothers’ Oscar-winning No Country for Old Men (2007). Emerging from this narrative is the central importance of tragedy—the rich and varied portrayals of violence and suffering and the human responses to them—in all of McCarthy’s work, but especially his writing for theater and film.

STACEY PEEBLES
Danville, Kentucky

Peebles is an associate professor of English and director of film studies at Centre College. She is vice-president of the Cormac McCarthy Society, editor of the Cormac McCarthy Journal, and author of Welcome to the Suck: Narrating the American Soldier’s Experience in Iraq.

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Uniting the perspectives of comics studies and childhood studies, this pioneering collection is the first book devoted to representations of childhood in iconic US and international comics from the 1930s to the present.

Picturing Childhood
Youth in Transnational Comics

EDITED BY MARK HEIMERMANN AND BRITTANY TULLIS
Foreword by Frederick Aldama

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

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

Make Ours Marvel
Media Convergence and a Comics Universe

EDITED BY MATT YOCKEY

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

Make Ours Marvel traces the rise of the Marvel brand and its transformation into a transmedia empire over the past fifty years. A dozen original essays range across topics such as how Marvel expanded the notion of an all-star team book with The Avengers, which provided a roadmap for the later films, to the company’s attempts to create lasting female characters and readerships, to its regular endeavors to reinvigorate its brand while still maintaining the stability that fans crave. Demonstrating that the secret to Marvel’s success comes from adeptly crossing media boundaries while inviting its audience to participate in creating Marvel’s narrative universe, this book shows why the company and its characters will continue to influence storytelling and transmedia empire building for the foreseeable future.
Power Moves
Transportation, Politics, and Development in Houston

BY KYLE SHELTON

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.

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.
Hysterical! Women in American Comedy

EDITED BY LINDA MIZEJEWSKI AND VICTORIA STURTEVANT

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.

Amy Schumer, Samantha Bee, Mindy Kaling, Melissa McCarthy, Tig Notaro, Leslie Jones, and a host of hilarious peers are kill-ing it nightly on American stages and screens large and small, smashing the tired stereotype that women aren’t funny. But today’s funny women aren’t a new phenomenon—they have generations of hysterically funny foremothers. Fay Tincher’s daredevil stunts, Mae West’s linebacker walk, Lucille Ball’s manic slapstick, Carol Burnett’s athletic pratfalls, Ellen DeGeneres’s tomboy pranks, Whoopi Goldberg’s sly twinkle, and Tina Fey’s acerbic wit all paved the way for contemporary unruly women whose comedy upends the norms and ideals of women’s bodies and behaviors.

Hysterical! Women in American Comedy delivers a lively survey of women comics from the stars of the silent cinema up through the multimedia presence of Tina Fey and Lena Dunham. This anthology of original essays includes contributions by the field’s leading authorities, introducing a new framework for women’s comedy by thinking through the implications of hysterical laughter and hysterically funny performances. Expanding on previous studies of comedians such as Mae West, Moms Mabley, and Margaret Cho and offering the first scholarly work on comedy pioneers Mabel Normand, Fay Tincher, and Carol Burnett, the contributors explore such topics as racial/ethnic/sexual identity, celebrity, stardom, censorship, au-teurism, cuteness, and postfeminism across multiple media. Situated within the main currents of gender and queer studies, as well as American studies and feminist media scholarship, Hysterical! masterfully demonstrates that hysteria—women acting out and acting up—is a provocative, empowering model for women’s comedy.

LINDA MIZEJEWSKI
Norman, Oklohoma
Mizejewski is a professor of women’s, gender, and sexuality studies at the Ohio State University. Her most recent book is Pretty/Funny: Women Comedians and Body Politics.

VICTORIA STURTEVANT
Norman, Okolohoma
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. She is the author of A Great Big Girl Like Me: The Films of Marie Dressler.

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LA INDIA MARIA
(MARIA ELENA VELASCO)

SERGIO RAMOS
"EL COMANCHE"

ANNEL

A COLORES

TONTA TONTA,
PERO NO TANTO

EMMA ARVIZU
Actuaciones Especiales: PACO MALGESTO y LUCECITA BENITEZ

Dirección: FERNANDO CORTES - UNA PELÍCULA DE DIANA-TPA
La India María
Mexploitation and the Films of María Elena Velasco

Drawing on extensive interviews with the late actress and other film industry professionals, this book surveys the work of performer, director, and producer María Elena Velasco and her central place in Mexploitation cinema.

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.

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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.

Superhero films and comic book adaptations dominate contemporary Hollywood filmmaking, and it is not just the story-lines 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, vandalize 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 ex-perimentation in post-classical Hollywood.
Analyzing humanized zombies in popular culture across nearly a century, this innovative book discloses how the “extra-ordinary” undead mediate our fears of losing agency in the world of the living.

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. Zombies who think, who speak, and who feel love can be sympathetic and even politically powerful, she asserts.

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.

Chera Kee
Detroit, Michigan

Kee is an assistant professor of film and media studies in the Department of English at Wayne State University. Her essays on zombies have been published in the Journal of Popular Film and Television and the edited volume Better Off Dead: The Evolution of the Zombie as Post-Human.

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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.

Spectatorship
Shifting Theories of Gender, Sexuality, and Media

By Roxanne Samer and William Whittington

Roxanne Samer
Los Angeles, California
Samer is a postdoctoral scholar–teaching fellow in cinema and media studies at the University of Southern California. She edited Spectator 37.2 (Fall 2017), a special issue dedicated to the study of transgender media.

William Whittington
Los Angeles, California
Whittington is the assistant chair of cinema and media studies at the University of Southern California. He has been the managing editor of Spectator since 2002.

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. 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 gender, sexuality, and identification. Connecting contemporary approaches to media with critical conversations of the past, Spectatorship thus offers important points of historical and critical departure for discussion in both the classroom and the field.
Taking a bottom-up approach through interviews with industry workers, this book deepens our understanding of the intricate processes behind the creation of the LGBT representations that appear on television.

The New Gay for Pay
The Sexual Politics of American Television Production

BY JULIA HIMBERG

Television conveys powerful messages about sexual identities, and popular shows such as Will & Grace, Ellen, Glee, and Modern Family 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 portrayed on television. This approach complicates and broadens our notions of who makes media; how they operate within media conglomerates; and how they contribute to commonsense ideas about sexuality.
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.

Monitoring the Movies
The Fight over Film Censorship in Early Twentieth-Century Urban America

BY JENNIFER FRONC

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 springing 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.
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 until they 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.
Bringing together the perspectives of ethnomusicology, Islamic studies, art history, and architecture, this edited collection explores how sound production in built environments is central to Muslim religious and cultural expression.

Music, Sound, and Architecture in Islam

EDITED BY MICHAEL FRISHKOFP AND FEDERICO SPINETTI
Foreword by Ali Asani

MICHAEL FRISHKOPF
Edmonton, Alberta, Canada

Frishkopf is a professor of music and Director of the Canadian Centre for Ethnomusicology at the University of Alberta.

FEDERICO SPINETTI
Cologne, Germany

Spinetti is a professor of ethnomusicology at the University of Cologne.

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

Representing the fields of ethnomusicology, anthropology, art history, architecture, history of architecture, religious studies, and Islamic studies, the volume’s contributors consider sonic performances ranging from poetry recitation to art, folk, popular, and ritual musics—as well as religious expressions that are not usually labeled as “music” from an Islamic perspective—in relation to monumental, vernacular, ephemeral, and landscape architectures; interior design; decoration and furniture; urban planning; and geography. Underscoring the intimate relationship between traditional Muslim sonic performances, such as the recitation of the Qur’an or devotional songs, and conventional Muslim architectural spaces, from mosques and Sufi shrines to historic aristocratic villas, gardens, and gymnasiums, the book reveals Islam as an ideal site for investigating the relationship between sound and architecture, which in turn proves to be an innovative and significant angle from which to explore Muslim cultures.
Slavery in the Middle East is a growing field of study, but the history of slavery in a key country, Iran, has never before been written. This history extends to Africa in the west and India in the east, to Russia and Turkmenistan in the north, and to the Arab states in the south. As the slave trade between Iran and these regions shifted over time, it transformed the nation and helped forge its unique culture and identity. Thus, a history of Iranian slavery is crucial to understanding the character of the modern nation.

Drawing on extensive archival research in Iran, Tanzania, England, and France, as well as fieldwork and interviews in Iran, Behnaz A. Mirzai offers the first history of slavery in modern Iran from the early nineteenth century to emancipation in the mid-twentieth century. She investigates how foreign military incursion, frontier insecurity, political instability, and economic crisis altered the patterns of enslavement, as well as the ethnicity of the slaves themselves. Mirzai’s interdisciplinary analysis illuminates the complex issues surrounding the history of the slave trade and the process of emancipation in Iran, while also giving voice to social groups that have never been studied—enslaved Africans and Iranians. Her research builds a clear case that the trade in slaves was inexorably linked to the authority of the state. During periods of greater decentralization, slave trading increased, while periods of greater governmental autonomy saw more freedom and peace.
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, 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 at the intersection of Arab, French, and Mexican colonial modernisms. Revealing how migrants experienced mobility as conquest, diaspora, exile, or pilgrimage, The Mexican Mahjar tracks global history on an intimate scale.
Bad Girls of the Arab World

EDITED BY NADIA YAQUB AND RULA QUAWAS

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.

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 unwillingly 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. Showing how transnational forces such as media discourses, mobility and confinement, globalization, and neoliberalism, as well as the legacy of colonialism, shape women’s badness, Bad Girls of the Arab World offers a rich portrait of women’s varied experiences at the boundaries of propriety in the twenty-first century.

NADIA YAQUB
Chapel hill, North Carolina
Yaqub is an associate professor of Arabic language and culture in the Department of Asian Studies at the University of North Carolina at Chapel Hill. She is the author of Pens, Swords, and the Springs of Art: The Oral Poetry Dueling of Weddings in the Galilee.

JULA QUAWAS
Anman, Jordan
Quawas is a professor of American literature and feminist theory at the University of Jordan. Her books include The Voice of Being Enough: Young Jordanian Women Break Through without Breaking Down.

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

The Rhetoric of Seeing in Attic Forensic Oratory

By Peter A. O’Connell

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

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

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

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

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

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

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. 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 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 is a study of the Greek sanctuary at Pantanello. The site is the first Greek rural sanctuary in southern Italy that has been fully excavated and exhaustively documented. Its evidence—a massive array of distinctive structural remains and 30,000-plus artifacts and ecofacts—offers unparalleled insights into the development of extra-urban cults in Magna Graecia from the seventh to the fourth centuries BC and the initiation rites that took place within the cults.

Of particular interest are the analyses of the well-preserved botanical and faunal material, which present the fullest record yet of Greek rural sacrificial offerings, crops, and the natural environment of southern Italy and the Greek world. Excavations from 1974 to 2008 revealed three major phases of the sanctuary, ranging from the Archaic to Early Hellenistic periods. The structures include a natural spring as the earliest locus of the cult, an artificial stream (collecting basin) for the spring’s outflow, Archaic and fourth-century BC structures for ritual dining and other cult activities, tantalizing evidence of a Late Archaic Doric temple atop the hill, and a farmhouse and tile factory that post-date the sanctuary’s destruction. The extensive catalogs of material and special studies provide an invaluable opportunity to study the development of Greek material culture between the seventh and third centuries BC, with particular emphasis on votive pottery and figurative terracotta plaques.
Misinformation and Mass Audiences

EDITED BY BRIAN SOUTHWELL, EMILY THORSON, AND LAURA SHEBLE

Addressing one of the most important but least-reported aspects of mass communication, this timely volume considers both the perils of misinformation and the possibilities for remedying its detrimental effects.

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, consequence, and remedy of 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.
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Flying under the Radar with the Royal Chicano Air Force

Mapping a Chicano/a Art History

BY ELLA MARIA DIAZ

Ithaca, New York

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

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

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

Poster for the Centro de Artistas Chicanos, Ricardo Favela (1975). Courtesy of the University of California, Santa Barbara, Library.
The Mobility of Modernism
Art and Criticism in 1920s Latin America

BY HARPER MONTGOMERY

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

The Mobility of Modernism examines modernist artworks and criticism that circulated among a network of cities, including Buenos Aires, Mexico City, Havana, and Lima. Harper Montgomery maps the dialogues and relationships among critics who published in avant-gardist magazines such as Amauta and Revista de Avance and artists such as Carlos Mérida, Xul...
Solar, and Emilio Pettoruti, among others, who championed esoteric forms of abstraction. She makes a convincing case that, for these artists and critics, modernism became an anti-colonial stance which raised issues that are still vital today—the tensions between the local and the global, the ability of artists to speak for blighted or unincorporated people, and, above all, how advanced art and its champions can enact a politics of opposition.
Now thoroughly revised and updated, this classic account of life on the Texas-Mexico border reveals how the borderlands have been transformed by NAFTA, population growth and immigration crises, and increased drug violence.

Batos, Bolillos, Pochos, and Pelados
Class and Culture on the South Texas Border
Revised Edition

By Chad Richardson and Michael J. Pisani

A classic account of life on the Texas-Mexico border, *Batos, Bolillos, Pochos, and Pelados* offers the fullest portrait currently available of the people of the South Texas/Northern Mexico borderlands. First published in 1999, the book is now extensively revised and updated throughout to cover developments since 2000, including undocumented immigration, the drug wars, race relations, growing social inequality, and the socioeconomic gap between Latinos and the rest of American society—issues of vital and continuing national importance.

An outgrowth of the Borderlife Research Project conducted at the University of Texas Rio Grande Valley, *Batos, Bolillos, Pochos, and Pelados* uses the voices of several hundred Valley residents, collected by embedded student researchers and backed by the findings of sociological surveys, to describe the lives of migrant farmworkers, *colonia* residents, undocumented domestic servants, *maquiladora* workers, and Mexican street children. Likewise, it explores social, racial, and ethnic relations in South Texas among groups such as Latinos, Mexican immigrants, wealthy Mexican visitors, Anglo residents or tourists, and Asian and African American residents of South Texas. With this firsthand material and an explanatory focus that utilizes and applies social-science theoretical concepts, the book thoroughly addresses the future composition and integration of Latinos into the society and culture of the United States.
With case studies that link practices of concentration to the emergence of new racial categories, this groundbreaking book convincingly argues that race was a product of, rather than a starting point for, the spatial politics of colonial rule in Latin America.

Infrastructures of Race
Concentration and Biopolitics in Colonial Mexico

BY DANIEL NEMSER

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

Infrastructures of Race traces the use of concentration as a technique for colonial governance by examining four case studies from Mexico under Spanish rule: centralized towns, disciplinary institutions, segregated neighborhoods, and general collections. Nemser shows how the colonial state used concentration in its attempts to build a new spatial and social order, and he explains why the technique flourished in the colonies. Although the designs for concentration were sometimes contested and short-lived, Nemser demonstrates that they provided a material foundation for ongoing processes of racialization. This finding, which challenges conventional histories of race and mestizaje (racial mixing), promises to deepen our understanding of the way race emerges from spatial politics and techniques of population management.
Spanning the 1920s to the presidency of Evo Morales, this history traces how resource nationalism has pitted ordinary Bolivians against conservative Bolivian leaders, US officials, and foreign investors in a struggle to control the country’s natural wealth.

**Blood of the Earth**

Resource Nationalism, Revolution, and Empire in Bolivia

**By Kevin A. Young**

Kevin A. Young
Amherst, Massachusetts

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

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

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

Los Zetas Inc.
Criminal Corporations, Energy, and Civil War in Mexico

BY GUADALUPE CORREA-CABRERA

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

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

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. She has published research on relational and comparative race and ethnicity, space and place, immigration, labor, and US history in numerous book chapters and articles.

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.
Announcing a New Series

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Carlos Kevin Blanton, Luis Álvarez, and Lorrin Thomas, Series Editors

Changing demographics and a growing awareness of the interconnectedness of the peoples of the Americas across several centuries have made Latinas/os central to the future of the United States’s polity, society, and its many cultures. No longer can Chicana/o history be separated from Puerto Rican history or Cuban history. Latina/o history is not an exception to the American story. It is not a footnote. It is the nation’s history. This is what Historia USA means. This new series advances the interpretive and methodological innovations that are generating vibrant new historical narratives about Latina/o communities in the United States. Historia USA prioritizes histories constructed within broad, interdisciplinary frameworks rather than discrete studies focused on a single group or discipline. The series also values historical narratives that account for the hemispheric and transnational dimensions of the US Latina/o experience. The most important new scholarship today maps the experience of Latina/o groups around the nation and traces their complicated histories far beyond standard and separate narratives. This is where the scholarship is already going. This is Historia USA.
They Came to Toil
Newspaper Representations of Mexicans and Immigrants in the Great Depression

BY MELITA M. GARZA

Recounting a forgotten episode in the Long Civil Rights Movement, this book analyzes how news reporting of forced deportations of Mexicans in the 1930s created representations of Mexican Americans that endure today.

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 “oth-ering” of Mexicans and Mexican Americans. Adding an important new chapter to the history of the Long Civil Rights Movement, They Came to Toil brings needed historical context to immigration issues that dominate today’s headlines.
Street Occupations
Urban Vending in Rio de Janeiro, 1850–1925

BY PATRICIA ACERBI

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 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. A focused history of a crucial era of transition in Brazil, Street Occupations offers important new perspectives on patron-client relations, slavery and abolition, policing, the use of public space, the practice of free labor, the meaning of citizenship, and the formality and informality of work.

PATRICIA ACERBI
Washington, DC
Acerbi teaches history at George Mason University and at the Latin American Youth Center. Her research has been published in the edited volume Street Vending in the Neoliberal City: A Global Perspective on the Practices and Policies of a Marginalized Economy and in the Journal of Urban History.

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Creating Pátzcuaro, Creating Mexico
Art, Tourism, and Nation Building under Lázaro Cárdenas

By Jennifer Jolly

JENNIFER JOLLY
New York, 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

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Presenting extensive archival research in a lively narrative, this study reveals how celebrated Mexican president Lázaro Cárdenas mobilized cultural patronage and tourism in a project of nation building during the 1930s

In the 1930s, the artistic and cultural patronage of celebrated Mexican president Lázaro Cárdenas transformed a small Michoacán city, Pátzcuaro, into a center for popular, 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 also it 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; seeing and embracing its land, history, and people; and becoming Mexican in the process.
Tropical Travels
Brazilian Popular Performance, Transnational Encounters, and the Construction of Race

BY LISA SHAW

Examining a range of popular cultural production, from music and dance to theatre 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, theatre, 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 interhemispheric cultural influences within the Americas.

LISA SHAW
Liverpool, England

Shaw is a reader in Portuguese and Brazilian studies at the University of Liverpool. She has authored or edited seven previous books, including Carmen Miranda and The Social History of the Brazilian Samba.

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Framing a Lost City
Science, Photography, and the Making of Machu Picchu

BY AMY COX HALL

Drawing on science and technology studies, this book explores how photography transformed an Incan archaeological ruin into “Machu Picchu,” a world heritage site and crown jewel of Peruvian national patrimony.

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 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.
Delirious Consumption
Aesthetics and Consumer Capitalism in Mexico and Brazil

BY SERGIO DELGADO-MOYA

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.

In the decades following World War II, the creation and expansion of massive domestic markets and relatively stable economies allowed for mass consumption on an unprecedented scale, giving rise to the consumer society that exists today. Many avant-garde artists explored the nexus between consumption and aesthetics, questioning how consumerism affects how we perceive the world, place ourselves in it, and make sense of it via perception and emotion.

Delirious Consumption focuses on the two largest cultural economies in Latin America, Mexico and Brazil, and analyzes how their artists and writers both embraced and resisted the spirit of development and progress that defines the consumer moment in late capitalism. Sergio Delgado-Moya looks specifically at the work of David Alfaro Siqueiros, the Brazilian concrete poets, Octavio Paz, and Lygia Clark to determine how each of them arrived at forms of aesthetic production balanced between high modernism and consumer culture. He finds in their works a provocative positioning vis-à-vis urban commodity capitalism, an ambivalent position that takes an assured but flexible stance against commodification, alienation, and the politics of domination and inequality that defines market economies. In Delgado’s view, these poets and artists appeal to uselessness, nonutility, and noncommunication—all markers of the aesthetic—while drawing on the terms proper to a world of consumption and consumer culture.

SERGIO DELGADO-MOYA
Cambridge, Massachusetts
Delgado is an associate professor of romance languages and literatures at Harvard University.

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

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Lettered Artists and the Languages of Empire
The Painters and the Profession in Early Colonial Quito

BY SUSAN VERDI WEBSTER

Using extensive and largely unpublished archival documentation, this major new work recovers the first century of artistic practice in colonial Quito, one of colonial South America’s most important artistic centers.

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 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—a colonial Spanish realm of alphabetic script and mimetic imagery and a colonial Andean world of discursive graphic, material, and chromatic forms—Quiteño painters dominated both the pen and the brush. Webster demonstrates that the Quiteño artists enjoyed fluency in several areas, ranging from alphabetic literacy and sophisticated scribal conventions to specialized knowledge of pictorial languages: the materials, technologies, and chemistry of painting, in addition to perspective, proportion, and iconography.
Substance and Seduction
Ingested Commodities in Early Modern Mesoamerica

EDITED BY STACY SCHWARTZKOPF AND KATHRYN E. SAMPECK

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.

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, which has not been done before in the scholarly literature, 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 in some way drew its enduring power from its ability to seduce: to stimulate bodies; to alter minds; to mark class, social, and ethnic boundaries; and to generate wealth. Finally, as objects of scholarly inquiry, each substance rewards interdisciplinary approaches that balance the considerations of pleasure and profit, materiality and morality, and culture and political economy.
Andean Cosmopolitans
Seeking Justice and Reward at the Spanish Royal Court

BY JOSE CARLOS DE LA PUENTE LUNA

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.

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. Ranging from an indigenous commoner entrusted with delivering birds of prey for courtly entertainment to an Inca prince who spent his days amid titles, pensions, and other royal favors, these sojourners were both exceptional and paradigmatic. Together, 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 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) helped 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, and novel ways of being urban, Indian, elite, and subject. As indigenous people articulated and defended their views regarding the legal and political character of the “Republic of the Indians,” they became state-builders, co-creating the colonial order.

José Carlos de la Puente Luna
San Marcos, Texas

De la Puente 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.

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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 twentieth-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.

THOMAS F. LOVE
McMinnville, Oregon


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

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Pushing in Silence
Modernizing Puerto Rico and the Medicalization of Child Birth

BY ISABEL M. CÓRDOVA

This history of evolving birthing practices in Puerto Rico reveals how dramatic transformations in childbirth resulted from broader economic, political, and cultural shifts toward a model of industrial nationhood.

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. Prior to 1950, registered midwives on the island outnumbered registered doctors by two to one, and they attended well over half of all deliveries. Isabel M. Córdova traces how, over the next quarter-century, 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 book adds an important new chapter to the development of medicine technology in Latin America.
From Strangers to Neighbors
Post-Disaster Resettlement and Community Building in Honduras

BY RYAN ALANIZ

Presenting case studies of two Honduran re-settlements that have experienced very different outcomes, this book identifies the type and quality of support that resettlements need in order to become successful communities.

Arequipa, 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 non-governmental 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. Using a multi-method approach of household surveys, interviews, ethnography, and analysis of NGO and community documents, 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. His findings offer important lessons and strategies that can be utilized in other places and in future resettlement policy.

RYAN ALANIZ
San Luis Obispo, California

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.

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Balmorhea State Park.
From *The Swimming Holes of Texas* by Julie Wernersbach and Carolyn Tracy.
They Came from the Sky
The Spanish Arrive in Texas

BY STEPHEN HARRIGAN

In the fall of 2018, the University of Texas Press will publish the inaugural volume of the Texas Bookshelf, a major new history of Texas by Stephen Harrigan, the New York Times best-selling author. The Texas Bookshelf promises to be the most ambitious and comprehensive publishing endeavor about the culture and history of one state ever undertaken. Comprised of in-depth general-interest histories of a range of Texas subjects—politics, music, film, business, architecture, and sports, among many others—the Bookshelf volumes will be written by the state’s brightest authors, scholars, and intellectuals, all affiliated with the University of Texas at Austin.

Published in a signed edition, They Came from the Sky offers an exciting preview of Harrigan’s sweeping, full-length history. This tantalizing “short” begins with the earliest native inhabitants over ten thousand years ago and continues through the ill-fated Spanish explorations of the sixteenth and early seventeenth centuries. In its pages, we encounter the prehistoric flint producers and traders who were Texas’s first entrepreneurs; Spanish castaways and would-be conquerors; the Karankawas, Querechos (Apaches), and Caddos, whose lifeways were forever changed by contact with Europeans; and the “Lady in Blue,” an abbess who mysteriously claimed to have visited the “Quivira and the Jumanas” in Texas while remaining within her Spanish cloister.

Bringing Stephen Harrigan’s formidable narrative talent to the founding story of Texas, They Came from the Sky constitutes the vanguard of a major publishing event.
Full of practical information to help plan your visits and enticing color photos of one hundred freshwater swimming holes, here is the first-ever guide to the best places to swim in Texas.

The Swimming Holes of Texas

BY JULIE WERNERSBACH AND CAROLYN TRACY
Photography by Carolyn Tracy

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

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

So when the temperature tops 100 and there’s nothing but traffic in sight, take a detour down the backroads and swim, sunbathe, revel, and relax in the swimming holes of Texas.
The author of the James Beard Cookbook Award finalist Texas on the Table presents nearly one hundred recipes for breakfast and brunch, including favorites from some of Texas’s most popular restaurants, along with menus for entertaining and delightful culinary notes.

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

BY TERRY THOMPSON-ANDERSON
Photos by Sandy Wilson

TERRY THOMPSON-ANDERSON
Rockport, Texas
is the author of nine cookbooks, including Texas on the Table: People, Places, and Recipes Celebrating the Flavors of the Lone Star State, which was a finalist for the 2015 James Beard Book Award for American Cooking.

SANDY WILSON
Houston, Texas
is a longtime member of the American Society of Media Photographers. She was the photographer for Texas on the Table and other books about the food, growers, and restaurants of Texas.

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

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

The Tacos of Texas

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Texas on the Table

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

BY TERRY THOMPSON-ANDERSON
Photos by Sandy Wilson

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Telling an inspiring, largely unknown story, Thursday Night Lights recounts how African American high school football programs produced championship teams and outstanding players during the Jim Crow era.

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.
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.
KATHLEEN SHAFER  
Austin, Texas

Shafer is a writer and artist who holds a PhD in geography and the environment from the University of Texas at Austin.
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.
Filled with fascinating stories and statistics, this is the essential guide for understanding all of Texas’s weather phenomena, including climate change, and staying safe during hurricanes, tornadoes, flash floods, winter storms, and heat waves.

Weather in Texas
The Essential Handbook

By George W. Bomar

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.

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.

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