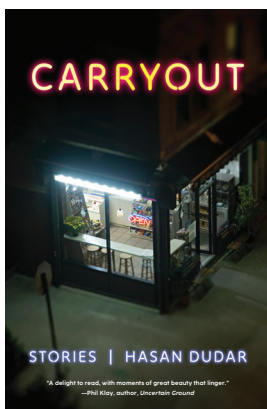
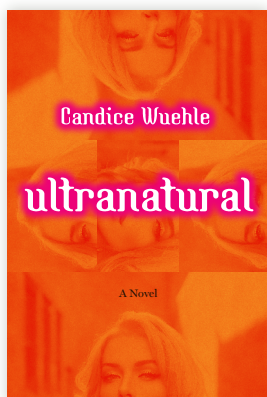


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SPRING 2026

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What They Stole

A Familicide Rooted in Intercountry Adoption

by Paige Towers

"In this meticulously researched book, Paige Towers braids a modern-day familicide with the story of one man's messianic zeal in the 1950s to find South Korean babies for childless American couples. With an unflinching eye, Towers reveals a history of cruelty to birth mothers and their children and the lingering pain of this sorry legacy. *What They Stole* questions assumptions of cultural hegemony and asks to whom a child belongs. A fascinating read."—Maria Laurino, author, *The Price of Children: Stolen Lives in a Land Without Choice*

IN 1955, FOLLOWING THE devastation of the Korean War, Bertha and Harry Holt made headlines for adopting eight Korean children. Driven by evangelical convictions and emboldened by a special act of Congress, the couple founded the Holt Adoption Program, which would facilitate the migration of tens of thousands of Korean children to the United States over the following decades.

The Sueppels were among the families profoundly shaped by the legacy of the Holt Adoption Program. To their suburban Iowa City community, Steven and Sheryl Sueppel were kind and charitable, humble yet magnetic—seemingly ideal candidates to adopt. But in 2008, when Steven found himself facing federal embezzlement and money laundering charges, he murdered Sheryl and their adopted children before ending his own life.

Paige Towers traces the interwoven histories of the Holts and the Sueppels, exploring the deeper, often hidden complexities of intercountry adoption: the ethical gray zones, the influences of religion and race, and the global inequalities that made such large-scale child migration possible. Meticulously researched and sensitive with its storytelling, *What They Stole* examines how good intentions can coexist with systemic harm—and how the consequences of systems like the Holts' can reverberate across generations.

Paige Towers is author of *The Sound of Undoing: A Memoir in Essays*. Her writing has appeared in *The Washington Post*, *The Guardian*, *McSweeney's*, and *Harvard Review*. Originally from Iowa, Towers now lives along the Washington coast.

MAY

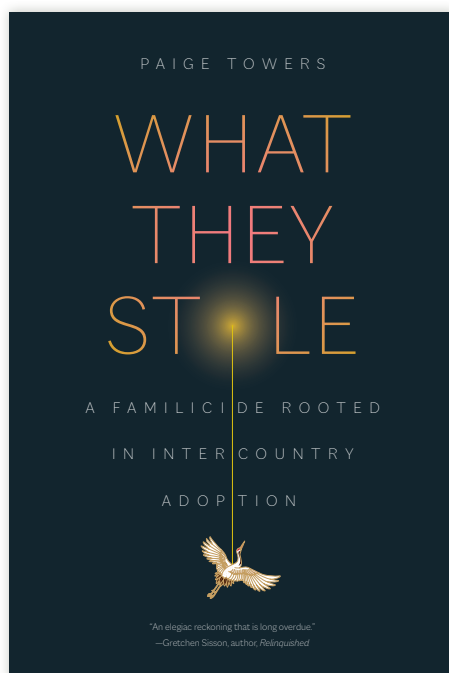
390 PAGES • 1 B&W IMAGE • 6 × 9 INCHES

\$27.50 PAPER ORIGINAL, 978-1-68597-067-3

\$27.50 E-BOOK, 978-1-68597-068-0

AMERICAN HISTORY / TRUE CRIME

(HIS054000, TRU000000, FAM004000)



"In *What They Stole*, Paige Towers blends true crime, geopolitical analysis, and historical storytelling to examine the legacy of the Holt Adoption Program, which shaped international adoption for generations. Her gripping account of the trafficking, traumas, and tragedies at the core of the Holt story builds to an elegiac reckoning that is long overdue."—Gretchen Sisson, author, *Relinquished: The Politics of Adoption and the Privilege of American Motherhood*

Ultratural

by Candice Wuehle

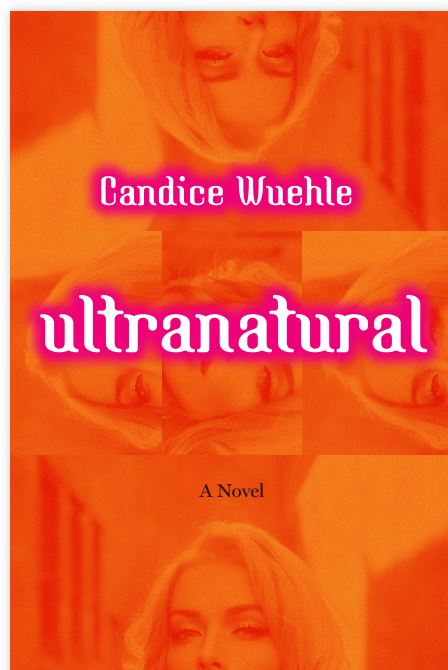
“Lacey Dove Bart’s rise from small-town obscurity to pop superstardom echoes tabloid-era Britney in all its glittering dread. *Ultratural* is Candice Wuehle’s sharp, surreal telling of a body turned brand, and the girl trapped beneath it. I adore this novel.”—Anna Dorn, author, *Perfume and Pain*

“*Ultratural* skewers fame, girlhood, and celebrity culture with a deft hand, seamlessly blending philosophy, satire, and musings on the metaphysical while chronicling the rise and fall of a pop icon. Lacey Dove Bart is at once a recognizable cultural figure and a wholly original character whom you won’t soon forget.”
—E. K. Sathue, author, *Youthjuice*

BEFORE LOVE BECAME A household name, she was Lacey Dove Bart, a determined teen with dreams of stardom. Desperate to escape her bleak small-town life, Lacey dazzles at an audition for the prestigious Newland Academy, catching the eye of mega producer Jimmy Coins. Lacey’s friend and co-performer, Carrie-Anne, believes they’re on the brink of achieving their shared dream of escaping Appalachia. But a betrayal by Lacey leaves them both reeling.

As Lacey is transformed into “Love,” the carefully controlled idol of a generation, she loses piece after piece of herself. She’s contracted for stints on Christian variety shows, toured through malls and state fairs, and even locked in a fortress-like mansion between recording sessions. With her life spiraling out of control and younger, hungrier replacements waiting in the wings, Love’s only chance at freedom is to reconnect with Carrie-Anne and seek redemption in the one authentic bond she has left. Part pop elegy, part horror story, part radical reimagining of female celebrity, *Ultratural* autotunes the static of fame until it sounds like prophecy.

Candice Wuehle is author of *Monarch*, *Fidelitoria: Fixed or Fluxed*, *Death Industrial Complex*, and *BOUND*. She lives in Iowa City, Iowa.



“In a ramped-up retelling of the pop starlet mythos, *Ultratural* charts the converse curves of fame-seeking and holy bestiality through the literary tradition of posting like your life depends on it. Wuehle’s shades-of-dark humor and astute weirdness are pitch-perfect, autotuned to ring out an alien gloss of mystic uncanny.”—Sadie Dupuis, songwriter and guitarist, Speedy Ortiz

APRIL

412 PAGES • 5½ × 8½ INCHES

\$21.00 PAPER ORIGINAL, 978-1-68597-051-2

\$21.00 E-BOOK, 978-1-68597-052-9

FICTION (FIC019000, FIC133030, FIC076000)

Work to Do

by Jules Wernersbach

“*Work to Do* captures the complicated and absurd frustrations of making something that matters. . . . This funny, heartfelt novel asks how anyone might live authentically in a world that tries to turn everything into a profit. Wernersbach’s debut is a community unto itself.”—Isle McElroy, author, *People Collide*

“*Work to Do* is a gorgeous, deeply tender first novel that catalogs the fits and starts, the mess, and all of the joy that comprises the human condition. . . . I found myself instantly smitten with the characters. A true pleasure.”—Kristen Arnett, author, *Stop Me If You’ve Heard This One*

WHEN ELEANOR FOUNDED Guadalupe Street Co-op in the early 1980s, she was in her mid-twenties and madly in love with her girlfriend, Meg. Together, they envisioned an idyllic grocery store owned by its workers and customers.

Forty years later, Guadalupe Street Co-op is an iconic Austin business with a loyal customer base, an antiquated business model, and a disgruntled staff. Roz, one of the store’s senior managers, is too caught up stalking her ex-wife online to notice that her girlfriend, Molly, is plotting with her coworkers to unionize. Roz also doesn’t see that Molly is not-so-secretly in a situationship with Randy, the dairy manager leading their collective.

Unfolding over the course of a single week during Texas hurricane season, *Work to Do* pings between the co-op’s first year and present day, as the unionization bid reaches fever pitch. The wind howls, the power goes out, and water creeps through the front door as questions of who owns the grocery store and who has a right to its future are posed. And will the workers ever be paid enough to buy the organic groceries they shelve?

Jules Wernersbach is founder of Hive Mind Books, a queer independent bookstore in Bushwick, Brooklyn. They are coauthor of *Vegan Survival Guide to Austin* and their writing has appeared in, among others, *Heavy Feather Review* and *Bennington Review*. Wernersbach lives in Brooklyn, New York.

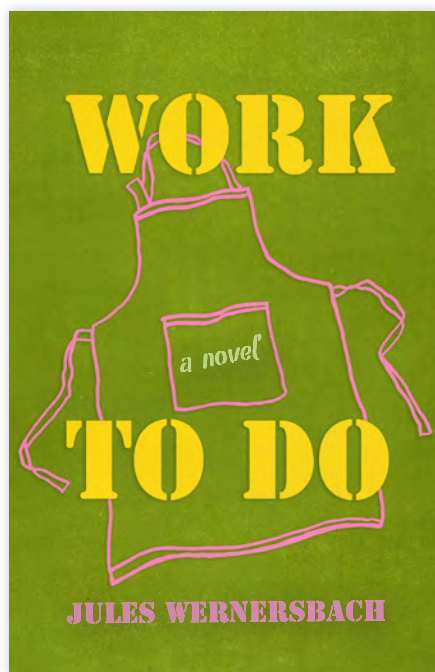
APRIL

252 PAGES • 5½ × 8½ INCHES

\$19.95 PAPER ORIGINAL, 978-1-68597-053-6

\$19.95 E-BOOK, 978-1-68597-054-3

FICTION (FIC019000, FIC068000)



“Zippy, fresh, propulsive, and tender, this is a gorgeous book about the unexpected shapes that life makes and what happens when we make the old ones new again.”
—Emma Copley Eisenberg, author, *Housemates*

“An illuminating, funny, important book about crucial questions with no easy answers, Wernersbach’s debut explores unionization, wealth disparity, and accountability in capitalism. Starring a lively group of queers . . . *Work to Do* is a propulsive joy to read—I loved it.”—Lydi Conklin, author, *Songs of No Provenance*

“One of the best political novels I’ve read in years. Holding back judgment, the novel lets these characters, with their messy pasts, self-concepts, and the financial conditions that bind them, play out with empathy and urgency.”—Jeanne Thornton, author, *A/S/L*

Carryout

stories by Hasan Dudar

“*Carryout* brings us one astonishingly vivid character after another in a collection that immerses you in a community of refugees laying claim to their portion of America. Dudar gives us what they have lost, what they have strived for, what they have created, and what they leave to their children with great sensitivity and just exquisite sentences. A delight to read, with moments of great beauty that linger.”—Phil Klay, author, *Uncertain Ground: Citizenship in an Age of Endless, Invisible War*

IN THE LATE 1970S, Ziad Idilbi, a Palestinian refugee from Lebanon, marries Salma, a Lebanese refugee escaping the war in Beirut. Resolving to start over for the very last time, the couple opens a corner store in Toledo, Ohio, across from the General Motors factory, where Toledo’s Arab community intermingles with the working class. Over the decades, whether it’s bigotry (pre- and post-9/11), financial ruin, or terminal illness, the Idilbis find themselves on life’s outskirts, attempting to build something new.

Achingly poignant and slyly funny, the linked stories in *Carryout* follow the Idilbis and their children as they teeter on the brink of catastrophe. Walid, the youngest child of Ziad and Salma, navigates the heartbreaks of youth as well as the colorful characters who haunt his parents’ corner store. As he grows up into a writer, Walid’s gaze fixes on his father and the long shadow of displacement and occupation. Mustafa, the eldest son, is forever trying to outrun the disasters that seem to seek him out, while Nawal, the only daughter, is dumped by a friend and hatches a scheme to win her back. Unsure whether to run toward each other or away from each other, the characters in Dudar’s exquisite debut suffer the absurdities and indignities of life in America with wry obstinance and striking wisdom.

Hasan Dudar is from Toledo, Ohio, and lives in Washington, DC. *Carryout* is his first book of fiction.

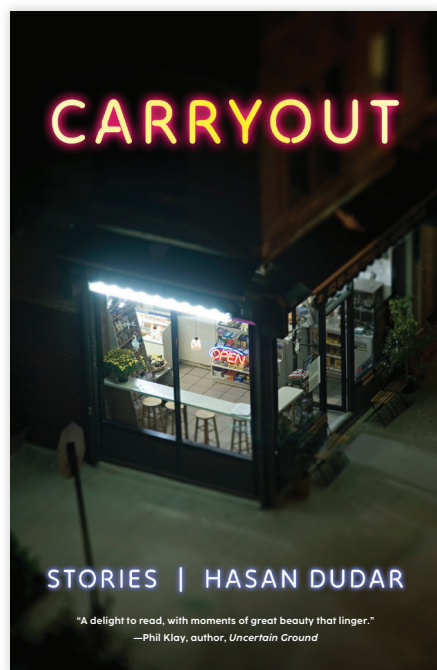
MAY

218 PAGES • 5½ × 8½ INCHES

\$19.95 PAPER ORIGINAL, 978-1-68597-061-1

\$19.95 E-BOOK, 978-1-68597-062-8

FICTION (FIC029000, FIC134000, FIC045030)



“Dudar’s debut is an intricately linked story collection portraying the intersections of race and class in the lives of an immigrant community. You will cheer for these characters’ triumphs and mourn their losses. A powerful new literary voice!”

—Susan Muaddi Darraj, author and Pen/Faulkner Finalist, *Behind You Is the Sea*

“There are so many stark truths in Dudar’s lyrical collection, and I felt so connected to the in-between lives described so carefully, so generously in its pages. Dudar writes with poise and maturity, with stories that veer from the darkly comic to the endearing to the tragic, never losing sight of one of the core truths of immigrant lives: that everything can feel borrowed and everything can so quickly fall apart. These are the sorts of stories that make a reader sit up and pay attention.”—Daniel Alarcón, author and journalist

“Dudar’s precise prose—clean yet rich in wit and wisdom—drew me in, but the subtle complexity and aching emotion he reveals in these immigrant family members kept me immersed in each of their stories. Dudar’s kindness and unique sense of curiosity bring fresh dimension to notions of language, borders, distances between us, dreams, memory, forgetting, forgiveness, and our longing to embrace ever-elusive certainty. The stories are short, yet span generations who must negotiate new worlds of shifting cultures that challenge the idea of self. Graceful, insightful, and engrossing, *Carryout* is an excellent read.”

—Eugenia Kim, author, *The Kinship of Secrets*

“These are moving, beautifully written and humorous stories that explore notions of home and belonging and the importance of family and community in memorable detail. A terrific debut.”

—Ghassan Zeineddine, author, *Dearborn*

“To read *Carryout* is to be transported, to be changed. . . . In rhythmic, lucid prose, Dudar renders his wide familial cast with equal parts compassion and precision, alighting on the surface of seemingly small moments to plumb for their beating hearts. There is desperation in these stories, a raw desire to fashion a life, both together and apart, amid the indignities and atrocities of America. I consumed this book.”—Megan Kamalei Kakimoto, author, *Every Drop Is a Man’s Nightmare*

“A portrait of the artist as a young man and a portrait of community in diaspora, this debut is as funny and tender and vibrant as the remarkable family at its center. In the grand tradition of writers like Vladimir Nabokov and Aleksandar Hemon, Dudar brings places to life with brilliant originality while also bringing to life the existential experience of displacement. *Carryout* is as exhilarating as it is necessary.”—Harriet Clark, author, *The Hill*

Seeking Kenny

A Wrestler's Journey

by Michael Copperman

"It's been years since I've read a book of narrative nonfiction as honest, compassionate, and wise as *Seeking Kenny*. A journalistic investigation, a touching biography, a meditation on sport, persistence, faith, the natural world, and the search for meaning."

—Joe Wilkins, author, *The Entire Sky*

"What, in this generation, does it mean for a person to seek? To strive, to find . . . or simply not to yield? *Seeking Kenny* asks and begs the question in a narrative that merges biography and autobiography, memoir and testimony, and is presented in precise, poetic prose. The answer is gut-wrenching, thought-provoking, heart-rending . . . and incredibly moving."

—David Bradley, author, *The Chaneyville Incident*

KENNY COX DEVOTED HIS LIFE to wrestling: winning ten Oregon championships in collegiate, freestyle, and Greco-Roman and five junior national championships. But when his college career came to a close, Cox realized he wasn't sure who he was or how to go about living his life. A few years later, he walked from Oregon to Mexico and back, and upon his return, sold his house and flew to Kauai, where he ventured deep into the wilderness and survived seventy days without supplies. Just weeks after reemerging from the wild, he died at the age of thirty-one.

Michael Copperman considers the life and untimely death of Cox, reconstructing memories of his former training partner with the help of Cox's family, friends, fans, and fellow wrestlers. *Seeking Kenny* is, in part, an ode to a storied athlete. But it's also a cautionary tale about the mental and bodily extremes Cox demanded for his achievements. Copperman asks what it means to live past one's "glory days," and what roles loss, grief, faith, and memory play when athletes leave pieces of themselves behind.

Michael Copperman is assistant professor in the Department of Writing, Rhetoric, and American Cultures at Michigan State University. He is author of *Teacher: Two Years in the Mississippi Delta*. Copperman lives in Lansing, Michigan.

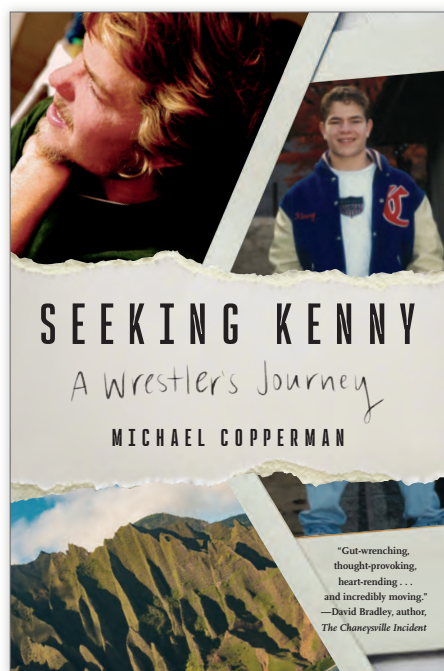
JUNE

302 PAGES • 6 × 9 INCHES

\$22.50 PAPER ORIGINAL, 978-1-68597-077-2

\$22.50 E-BOOK, 978-1-68597-078-9

SPORTS / MEMOIR (BIO016000)



"This is a beautiful story about the importance of friendship and bonding as well as the ways men often define themselves by their physical abilities. In vivid and moving prose, Copperman tells of one man's search for a place like Eden. In the process, he guides the reader to meditate on their own life and longings."—W. Ralph Eubanks, author, *A Place Like Mississippi*

"I don't know whether it's the intensity of the subject or the manner in which Copperman so vividly immerses the reader into the worlds of high school wrestling and Kenny Cox's compelling and uncommon life, but *Seeking Kenny* urges you forward, moment by moment, page after page. This book is one to celebrate, for its magisterial language, the many people brought so indelibly to life, and the engrossing but never easy answers to the questions it poses about American families, manhood, sport, identity, and their intersections. Truly one of a kind!"
—Tom Williams, author, *Among the Wild Mulattos and Other Tales*

Follow the Signs

Searching for Linda Goodman, America's Forgotten Astrology Queen

by Courtney Ann LaFaive

"*Follow the Signs* takes you on an emotional journey through possibility, projection, love, loss, the parasocial relationship, and what it means to believe in somebody—including yourself. I loved getting to know the very Neptunian story of one of the most important foremothers of pop astrology. LaFaive's writing immediately hooked me, and once I started reading I couldn't put the book down. This story doesn't just illuminate Goodman's life or entertain you—it stays with you long after the final page."—Jessica Lanyadoo, astrologer, coauthor, *Astrology for Real Relationships*, host, *Ghost of a Podcast*

IF YOU HAVE EVER BEEN asked "What's your sign?" you have Linda Goodman to thank—or blame. America's first New Age celebrity, Goodman's 1968 book, *Sun Signs*, sold over 60 million copies, while the advance for her second book, *Love Signs*, broke an unprecedented \$2.25 million. And yet, while Goodman was teaching the world how to search the skies for clarity, her gaze was fixed upon her own dark, mysterious pursuit.

In 1973, Goodman's daughter was found dead and the police declared it a suicide; Goodman believed otherwise. She spent years depleting her fortune, chasing down leads that might uncover the *real* truth about her beloved daughter's death. Headlines criticized and discredited Goodman, ultimately overshadowing the revolutionary nature of her work.

Courtney Ann LaFaive first discovered Goodman's books as a teenager. Reading her astrological wisdom decades after its heyday, LaFaive contemplates the redemption of Goodman as a literary and spiritual figure, all the while reckoning with her own impulsive forays into love and relationships. *Follow the Signs* asks what it means when facts become stranger than fiction and who we become when we must walk away from those we love.

Courtney Ann LaFaive is assistant professor of English at the University of North Dakota. She is author of *Daughter in Retrograde*. LaFaive lives in Grand Forks, North Dakota.

MAY

292 PAGES • 5½ × 8½ INCHES

\$22.50 PAPER ORIGINAL, 978-1-68597-065-9

\$22.50 E-BOOK, 978-1-68597-066-6

ASTROLOGY / BIOGRAPHY / MEMOIR
(OCC002000, B10022000, B10026000)



"I've not read anything like this book, with its twinning of celebrity biography and exploratory memoir. *Follow the Signs* features a quest narrative and a portrait of American mystic practice, so there's plenty herein to keep its pages turning. LaFaive is a smart, compassionate guide, and her book shows the great power that comes from examining your story through that of another figure—even if the figure is a nebulous one, more steeped in myth than reality."—Elena Passarello, author, *Animals Strike Curious Poses*

Easy

A Hard Look at Soft Rock

by Timothy Gray

The New American Canon

“From smooth, soulful voices like Karen Carpenter’s and Linda Ronstadt’s to the bittersweet ballads of Billy Joel, this book unpacks the craftsmanship, cultural backlash, and surprising influence of the music that critics loved to hate. *Easy* is a witty, revealing, and meticulously researched exploration of the soft sounds that shaped generations and continue to entrance music aficionados today.”—Karen Tongson, author, *Why Karen Carpenter Matters*

“*Easy* is a juggernaut of research and critique, juiced with startling facts and memorable quotations (check the pithy venom from Dylan). This book opens minds and ears to a trove of Pop, Country, Soul, and Rock gems that found a way to crossover between genres and communities, even as the nation struggled to escape its deeply chiseled divisions.”—Kathleen Winter, author, *Transformer*

“‘SOFT ROCK,’ THEY CALL IT; low-key stuff with wide appeal.” So stated a 1971 *Chicago Tribune* article on the Carpenters. Over time, Soft Rock became the butt of jokes, yet during its heyday, it fit America’s changing mood, blending rebellion with conservatism. *Easy* explains how Soft Rock and associated genres emerged in the late 1960s and achieved broad recognition in the 1970s. Tracking hundreds of songs, Timothy Gray supplies *Billboard*’s chart rankings to show how soft music easily crossed over from one fan base to another. Featuring acts as familiar as Fleetwood Mac and Carly Simon, and as underappreciated as the Three Degrees and J. D. Souther, *Easy* provides an entertaining aircheck of American culture during a transformational era.

Timothy Gray is professor of English at College of Staten Island, City University of New York. He is author of *Gary Snyder and the Pacific Rim* (Iowa, 2006), *Urban Pastoral* (Iowa, 2010), and *It’s Just the Normal Noises* (Iowa, 2017). He lives in Plainfield, New Jersey.

APRIL

300 PAGES • 1 B&W FIGURE • 5½ × 8½ INCHES

\$35.00 PAPER ORIGINAL, 978-1-68597-057-4

\$35.00 E-BOOK, 978-1-68597-058-1

MUSIC (MUS035000, SOC022000)



“Gray traces the rise of soft music—its pervasive influence across genres and its chart flexibility and durability. *Easy* is often surprising, as when Gray reveals Karen Carpenter and Janis Joplin or Charlie Rich and Dickey Betts to be more similar than dissimilar. A warning to the reader: *Easy* might cause you to reevaluate some of your edicts on your favorite and least favorite musicians.”—Thomas M. Kitts, author, *Keep on Believin’: The Life and Music of Richie Furay*

“Yacht rockers, crate diggers, retromaniacs, and radio fanatics will relish this deep dive into the soft seventies. At one level a critical listening guide to a discounted taste formation, *Easy* recasts Soft Rock as a pale palimpsest of an entire decade’s musical mainstream. Gray unearths historical continuities and unexpected generic congruencies that upend received wisdom. Yet even as strange bedfellows and crossover dreams bump up against enduring differences and divisions, the sounds remain soft and the writing smooth.”—Keir Keightley, University of Western Ontario

Full-Time Mammal

by Rennie Ament

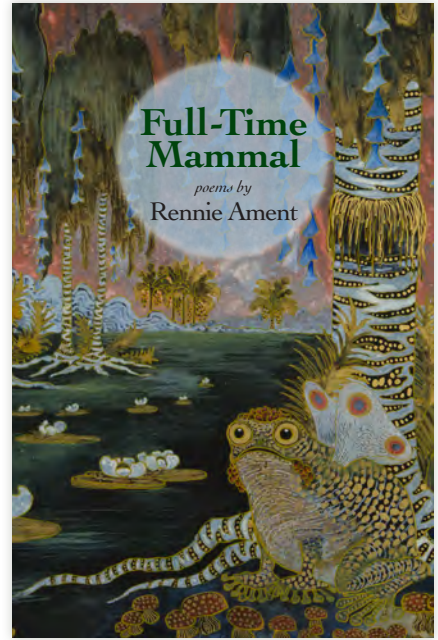
Iowa Poetry Prize

“Ament’s poetry reveals what pulses under our certainties. This work is deeply rooted in careful moral thinking and ontological query, but grows wild, needing no distancing language to scaffold meaning. What is known finds its edges against some wise unknown that Ament has invented, spinning it for us. Reading *Full-Time Mammal*, I feel in the company of Rumi, Ikkyū, Andrea Gibson, Alice Notley, and Fanny Howe—for here is a poet continuing their holy quest(s): to find significance and connection in the smallest piece of shattered, scattered subjectivity, to hold it out to a reader of this moment, which is forever, in Ament’s hand. I feel held, and guided, and possessed of what the great mystery poetry reveals. It’s so full of the surprises of being alive!”—Brenda Shaughnessy, judge, Iowa Poetry Prize

IN *FULL-TIME MAMMAL*, perception becomes both subject and site of excavation. Rennie Ament wrestles with what it means to be awake and aware in a disorienting world. How are you supposed to know what you don’t know? As ancient defense mechanisms fail, the brain must be retrained, and poetry becomes a divination tool, a game, a portal, a potential weapon, a way through fog.

Survival requires becoming a poet-cum-scientist. Drool becomes data. Ants carry thoughts to rot beneath earth. Animals, plants, and objects are not symbols but companionate presences. This collection feels its way through the failure of imagination at the heart of preordained systems, turning to the natural world not for refuge, but reinvention.

Rennie Ament is author of *Mechanical Bull*. Her poems have appeared in *Poetry Northwest*, *Bennington Review*, *Denver Quarterly*, *Cleveland Review of Books*, and *Washington Square Review*. She lives in Owls Head, Maine.



“To all full-time mammals who can read this blurb, Rennie Ament has created a masterpiece out of studying the crawling and walking world. ‘First, / in order to live, I had to divide / and divide.’ This book is a brilliant collection of poems that addresses the critical questions of how and why we are busy being alive.”—CAConrad, author, *Listen to the Golden Boomerang Return*

APRIL

66 PAGES • 5½ × 8½ INCHES

\$21.00 PAPER ORIGINAL, 978-1-68597-071-0

\$21.00 E-BOOK, 978-1-68597-072-7

POETRY (POE005010, POE023030)

Baltimore's Black Arts Then & Now

Behind the Scenes of a Collaborative Public Humanities Project

by Mary Rizzo

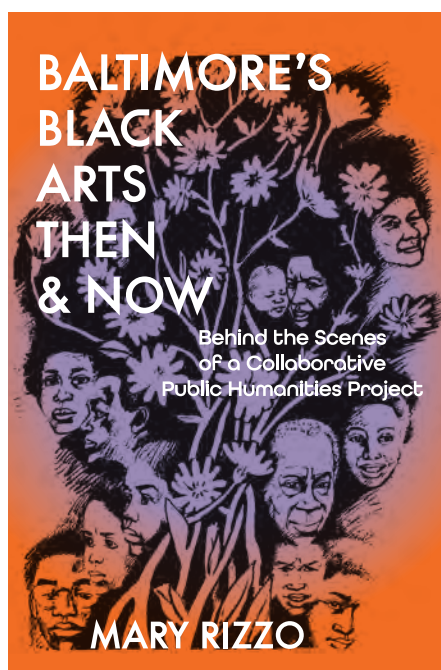
Humanities and Public Life

"A model for a new kind of scholarship. . . . This is the rare volume that is equally as useful for specialists as it is for broader audiences."—Roopika Risam, coeditor, *Anti-Racist Community Engagement: Principles and Practices*

BALTIMORE'S BLACK ARTS THEN & NOW brings to life the Chicory Revitalization Project, a public humanities initiative that revives Baltimore's historic *Chicory* magazine. From 1966 to 1983, *Chicory* served as a powerful voice for working-class Black communities, capturing their thoughts, struggles, and dreams through unedited poetry and street chatter. Dubbed "the most authentic microphone of black folks talking ever devised" by the Baltimore Afro-American newspaper, *Chicory* emerged from the liberalism of the War on Poverty and the militance of the Black Arts Movement.

Since 2017, a group of former *Chicory* editors, scholars, librarians, poets, teachers, and young writers have collaborated to use *Chicory* as a catalyst for intergenerational dialogue on social justice, race, and place. *Baltimore's Black Arts Then & Now* documents this joint effort, offering valuable insights for public historians, educators, and humanists.

Mary Rizzo is associate professor of history at Rutgers University-Newark, and author of *Come and Be Shocked: Baltimore beyond John Waters and The Wire*. She is cofounder of the Chicory Revitalization Project and a Whiting Public Engagement Fellow. Rizzo lives in Newark, New Jersey.



"This book is desperately needed. Mary Rizzo and her colleagues provide the best and most transparent view of public history processes and outcomes that I have ever seen. Here, we see success and failure, conflict and resolution, negotiation and decision-making all as ongoing within an active project."—Denise D. Meringolo, editor, *Radical Roots: Public History and a Tradition of Social Justice Activism*

"As this brilliant gathering shows, *Chicory* and the Chicory Revitalization Project represent artmaking as creation, self-realization, activism, education, transformation, and praxis, and provides an invaluable model for artists seeking to speak to the pressing concerns of today and every day."—John Keene, author, *Punks: New & Selected Poems*

APRIL

294 PAGES • 27 COLOR IMAGES • 6 × 9 INCHES

\$35.00 PAPER ORIGINAL, 978-1-68597-059-8

\$35.00 E-BOOK, 978-1-68597-060-4

**AFRICAN AMERICAN STUDIES / AMERICAN HISTORY /
LITERARY CRITICISM (SOC001000, HIS056000, LIT004040)**

Dear Charles Dickens, Love, South LA

Literature, Place, and Belonging

by Jacqueline Jean Barrios

Humanities and Public Life

“As public discourse swirls about the ‘death of the humanities,’ Barrios offers a striking and convincing case for the transformative work that happens when communities come together to engage a text. . . . *Dear Charles Dickens, Love, South LA* provides a beautiful and urgently needed example of what the public humanities can and should be . . . and the ways that urban spaces can become vital laboratories for literary study.”
—Ryan Fong, founding codirector, *Undisciplining the Victorian Classroom*

DEAR CHARLES DICKENS, LOVE, SOUTH LA tells the story of how students at Foshay Learning Center, a public school in South Los Angeles, studied Charles Dickens as part of their AP English curriculum, and how, in that journey, a fellow traveler emerged: the city itself.

Jacqueline Jean Barrios confronts the cultural challenges that big canonical books pose to new generations of readers. Instead of erasing the differences between Dickens’s implied audiences and his current ones, Barrios demonstrates how youth can serve as the visionaries who bridge the gap. By placing literature in everyday surroundings, students at any school and in any location can learn from the embodied and the poetic and even question the universalism that masks unexamined reverence for the Western canon.

Jacqueline Jean Barrios is assistant professor of public and applied humanities at the University of Arizona. She co-leads the Urban Humanities Network and directs creative place-keeping initiatives centered on the historical, cultural, and environmental resilience of the Borderlands. Barrios lives in Tucson, Arizona.



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EDUCATION / LITERARY CRITICISM
(EDU057000, LIT025060, EDU062000)

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Exploring the History of a Language Through 50 Birds

by Jeremy Withers

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“A brilliantly ingenious bringing together of two worlds, which will inform and entertain linguists and birders alike. . . . An unexpectedly illuminating synergy.”—David Crystal, author, *The Cambridge Encyclopedia of the English Language*

“*Birding English* is a wide-ranging and delightful blend of ornithology and linguistics, with a wealth of surprising facts you’ll want to immediately share at a party. It offers valuable insights on the past, present, and future of birds and language, showing the importance of understanding where we’ve been so that we can appropriately meet future challenges, both as speakers of a living language and as creatures in the natural world.”

—Rosemary Mosco, author, *The Birding Dictionary: A Tongue-In-Cheek Guide for People Who Find Themselves Obsessed, Against All Logic and Reason, with Birds*

WHAT DO WORDS LIKE *unkindness*, *haggard*, *asparagus*, *jizz*, and the singular *they* have to do with birds? Quite a lot, actually. From Old English roots and Shakespearean idioms to Victorian slang and modern online lingo, *Birding English* charts a dynamic course through English’s past, present, and future by admiring the plumage of falcons, the songs of sparrows, and the flight of ducks. With each of his fifty mini essays, Jeremy Withers uses birds as a point of entry into a key moment in the development of English: its origins in the Proto-Indo-European and Proto-Germanic languages, the influence of writers like Geoffrey Chaucer and William Shakespeare, the creation of English’s first dictionaries and grammar books, and the arrival of rhyming slang and portmanteaus. Ideal for word nerds and bird nerds alike, this book will enchant anyone who’s ever been captivated by the song of a bird or the song of a word.

Jeremy Withers is associate professor of English at Iowa State University. He is author of *Futuristic Cars and Space Bicycles: Contesting the Road in American Science Fiction*. Withers lives in Ames, Iowa.

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“Birds were omens; they were divinities; they were food; they sang; they flocked. They were a kind of parallel society to humans, and by looking at the avian imagination, Withers shows how we are really looking at ourselves. . . . His book is thus a dazzling menagerie, inviting readers to let the familiar and the strange alight on our shoulders with a twitter in our ears.”—Seth Lerer, author, *Introducing the History of the English Language*

“Smart, sharp, and surprising. *Birding English* connects the dots between language, history, and culture in ways I didn’t anticipate, from Shakespeare to rhyming slang, Chaucer to the Notorious B.I.G. If you love etymology, sociology, and learning about the uniqueness of the English language, including my new favorite word ‘heezie-hosie,’ you’ll delight in this book.”—Becca Rowland, author, *Bird Talk: Hilariously Accurate Ways to Identify Birds by the Sounds They Make*

The Political Poe

by Michael J. Blouin

“Examining an impressive range of fiction, nonfiction, and poetry, Blouin counters the traditional image of an apolitical Poe, arguing for a surprisingly consistent political disposition, evident across genres and throughout his career. Blouin makes a strong case that Poe’s fear of Jacksonian populism and the excesses of democracy pervade Poe’s work, which speaks to the political crises of our own times as well.”—Scott Peeples, author, *The Man of the Crowd: Edgar Allan Poe and the City*

THE POLITICAL POE examines the collective works of Edgar Allan Poe through a political lens. While others have gestured toward Poe’s gloomy conservatism, Michael J. Blouin argues that Poe’s reaction against Jacksonian America—with its drift into populism, demagoguery, and what Poe felt was an unhinged politicization of everyday life—mirror the concerns of contemporary American life. Poe consistently denounced democracy. He leveraged racist and misogynistic tendencies. But despite these politics, Blouin uncovers lessons for a world where political thought is antagonistic and every truth has become a battleground for partisan bickering. Here, horror isn’t just a heartbeat beneath the floorboards; it’s a lack of political imagination for what can be created.

Michael J. Blouin is professor of English and humanities at Milligan University and editor of *Popular Culture Studies Journal*. His books include *Democracy and the American Gothic*. Blouin lives in Johnson City, Tennessee.



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“It’s easy to write off Edgar Allan Poe as an apolitical aesthete or a reactionary, would-be aristocrat. Either way, the stories that we tend to tell about Poe can make it seem like he lived through the hyper-politicized Jacksonian Era without absorbing (let alone responding to) the major issues of his day. *The Political Poe* provides a provocative correction to these tendencies, giving us a Poe who directly and imaginatively responded to the political trends of the early nineteenth century U.S.—trends that are eerily similar to the politics of our own early twenty-first century moment.”
—Edward Whitley, Lehigh University

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LITERARY CRITICISM / POLITICS

(LIT025030, LIT024040, POL078000)

Blue Roses

Tennessee Williams, Memory, and the Queer Archive

by Daniel Ciba

Studies in Theatre History and Culture

“Daniel Ciba offers a fresh and thoughtful queer reading of Tennessee Williams’s work, tracing how memory, desire, and performance intersect in the plays and their afterlives. This is a valuable contribution to Williams scholarship.”—Eric Colleary, curator of performing arts, Harry Ransom Center

“Daniel Ciba took a turn-every-page approach as he scoured multiple archives to discover connections—blue roses—that long lurked in letters, journals, unpublished manuscripts, contracts, and photographs, all awaiting their decoder. The originality of Ciba’s monumental undertaking makes it essential for Tennessee Williams studies.”—Felicia Hardison Londré, curators’ distinguished professor emerita, University of Missouri-Kansas City

BLUE ROSES DOCUMENTS A queer response to one of the most popular American playwrights of the twentieth century: Tennessee Williams. Referencing Williams’s symbolic nickname for Laura in *The Glass Menagerie*, Daniel Ciba arranges archival memories that provoke, resist, and reimagine Williams’s contribution to LGBTQ+ culture. Ciba theorizes new archival methodologies that blend memory studies, queer theory, and theatre historiography. Each blue rose is an untold story of queer history that corresponds to a different period of Williams’s life, from World War II to the Lavender Scare and the Stonewall uprising.

Daniel Ciba is the costume shop manager for the Shakespeare Theatre of New Jersey. He has served as associate editor of the *Studies in Theatre History and Culture* series for the University of Iowa Press. Ciba lives in Morristown, New Jersey.

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LITERARY CRITICISM / THEATRE / LGBTQ+
(LIT004160, PER011020, LIT013000)



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“Ciba has scoured through the vast Williams archives in search of what he calls ‘blue roses,’ often subtle clues as to the playwright’s use of queer sensibilities. He is meticulous in distinguishing different degrees of evidence, from the least likely to the most likely. Because Ciba draws upon a range of source materials, we get rewarding glimpses of the dramatist’s interpersonal relationships and attitudes, from battling with critic Eric Bentley to sparring with Gore Vidal, from the perspective of Margo Jones to that of his executor Maria St. Just.”—Stuart J. Hecht, author, *Transposing Broadway: Jews, Assimilation, and the American Musical*

“In this resonant work of historical imagination, Ciba gathers a veritable bouquet of memories of same-sex desire plucked from Williams’s archives. Feeling his way queerly through an impressive range of collections, Ciba recognizes ‘blue roses’ strewn by the playwright’s fans, intimates, collaborators, and critics to show alternate dimensions of Williams’s cultural impact and interconnections among LGBTQ+ identities and allyships. This intriguing and often surprising and moving remembrance illuminates historiographical fallacies as it inspires fresh approaches to recovery.”

—Kim Marra, University of Iowa

Critical Fandom

Representations of Race, Gender, and Sexuality in Fan Fiction

by Cara Marta Messina

Fandom & Culture

“This is the book for fan scholars and scholar fans alike. Messina takes up a robust mixed-methods approach to a multi-year study that showcases the social, political, and cultural complexities of writing fan fiction. Messina’s critical reading of multiple fandoms elucidates how fans have the power to influence popular media and their own communities toward more representative and joyous futures.”—Ashanka Kumari, coeditor, *Mobility Work in Composition*

CRITICAL FANDOM POSITIONS fan authors as rhetoricians and fan fiction as an action. Every fan author navigates—implicitly or explicitly—the politics of their fandom, the media they love, their lived experiences, digital technologies, reader expectations, and a larger culture. To better understand critical fans, Cara Marta Messina analyzes Archive of Our Own tagging practices, fan fictions, and interviews from four different fandoms.

Fans of *The Legend of Korra* celebrate queer relationships while understanding representation is just the first step in the face of systemic homophobia. *Game of Thrones* fan authors challenge racism and heteronormativity in both the community and the show. In online forums for *Black Panther*, fans make space for sapphic romances and explore the humanity of Erik Killmonger, ultimately contending with harmful stereotypes of radical Black men. And the *Our Flag Means Death* fandom demonstrates how a show can flourish when it centers queerness, especially for trans fans. Even in these moments of joy, there’s conflict. *Critical Fandom* seeks to answer what comes next.

Cara Marta Messina is assistant professor of English at Marist University. Her work has appeared in *Computers and Composition Online*, *Transformative Works and Cultures*, *Written Communication*, and *Digital Humanities Quarterly*. She lives in Poughkeepsie, New York.

“*Critical Fandom* demonstrates how fan fiction authors do far more than reimagining their favorite stories. These creators engage in sophisticated acts of cultural criticism, challenge systems of oppression, and create spaces for liberation through their writing practices. Through her innovative analysis of fan fiction communities and deeply respectful interviews with fan authors, Messina reveals how these often-dismissed digital spaces are vibrant sites of critical consciousness, community-building, and resistance that offer profound lessons for anyone interested in writing, representation, and social justice.”—Jason Tham, Texas Tech University

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POPULAR CULTURE / MEDIA STUDIES
(SOC022000, SOC052000, LIT004160)

Poetry from Spaceship Earth

Empire and Ecology in Post-1945 American Poetry

by Samia Rahimtoola

Contemporary North American Poetry

“A vitally important piece of ecocritical scholarship and a significant contribution to studies of American poetics . . . *Poetry from Spaceship Earth* offers an important new decolonial critique of technocratic environmentalism, emerging both from post-colonial criticism and discourses of environmental justice and from the thinking of an array of poets whose work negotiates and imagines beyond technocratic modes of environmental management.”—Margaret Ronda, author, *Remainders: American Poetry at Nature’s End*

IN THE EARLY DECADES of the postwar period, the planetary metaphor of “spaceship Earth” was everywhere in the West. It exerted its power on sites as various as Caribbean research stations, the shipping lanes of the U.S.-occupied Pacific, Palestinian refugee camps, and the internal colonies of segregated nations. At its heart was a new ideology and infrastructure of managing, administering, and rationalizing nature through which Western powers sought to maintain their grip on a decolonizing planet.

Poetry from Spaceship Earth retrieves a diverse array of postwar American poets—Robert Duncan, June Jordan, Joanne Kyger, Lorine Niedecker, and Charles Olson—who contested and cultivated alternatives to this emergent mode of environmentalism. By placing the major innovations of postwar poetry into conversation with environmental politics, Cold War science and technology studies, and postcolonial and Black studies, Samia Rahimtoola develops an original theoretical and historical account of the racial and colonial logics that underpin the supposedly neutral project of managing nature.

Samia Rahimtoola is assistant professor of English at Bowdoin College. She is author of the creative work *Revelation Desert Flow*, and her writing has appeared in *Paideuma*, *Post45*, and *ISLE*, among others. She lives in Brunswick, Maine.

“Timely, well-researched, and thoughtful, Rahimtoola looks at the subtle, ambivalent, counter-cultural works of poets who found a deep sense of postwar affection for nature but refused, for various reasons detailed, the managerial vision of ‘spaceship Earth’ that arose and fused state-led ecological management with American business and capital interests.”

—Joshua Schuster, Western University

MAY

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LITERARY CRITICISM (LIT014000, LIT024050, LIT025020)

Genre Migrations

Rhetorical Borders in Post-9/11 U.S. Literature

by Liliana M. Naydan

The New American Canon

“A beautiful meditation on the activist power of contemporary literature, with a focus on surpassing the boundaries of genre and the boundaries of the literary world. With her poignant and eloquent analysis, Naydan asks readers to expand their definitions of not just immigrant fiction, but literary fiction altogether.”

—Samina Gul Ali, Kean University

PRESIDENT JOHN F. KENNEDY believed the U.S. to be a nation of immigrants, an opinion that influenced the country’s rhetoric and public feelings for decades. But opinions changed after 9/11. Immigration developed into a national security issue and one of the most hotly debated political talking points, openly reflecting the xenophobia entrenched in U.S. history.

Genre Migrations argues that authors Jhumpa Lahiri, Valeria Luiselli, Ling Ma, Claudia Rankine, and Gary Shteyngart address immigration in both their content and innovative literary form. These authors highlight the relationship between immigrant identities and others, exposing borders—and genres—as porous and malleable constructs. Through their revisionist aesthetics and rhetorical engagements, these writers challenge the logic of globalization and xenophobia and condemn blind adherence to the limiting conventions of genres and life.

Liliana M. Naydan is professor of English at Penn State Abington. She is author of *Flat-World Fiction: Digital Humanity in Early Twenty-First Century America* and coeditor of *Out in the Center: Public Controversies and Private Struggles*. Naydan lives near Philadelphia, Pennsylvania.



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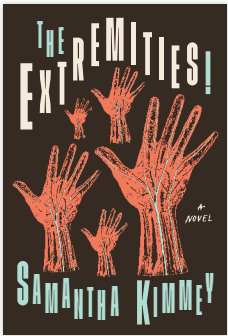
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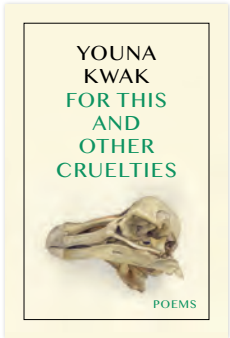
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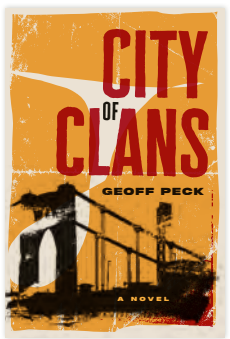
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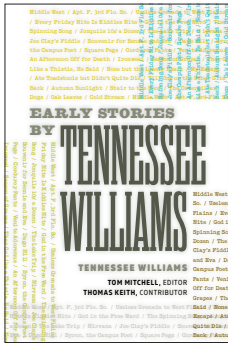
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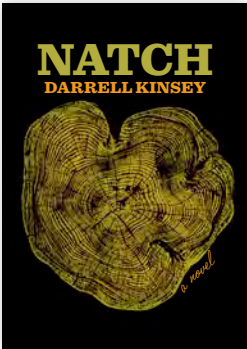
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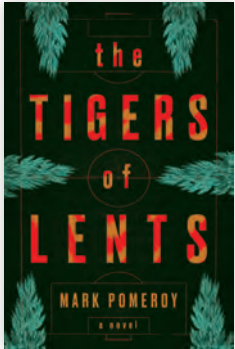
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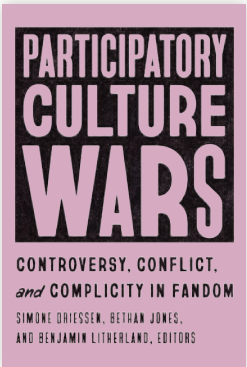
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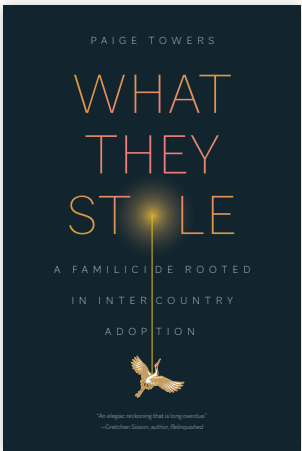
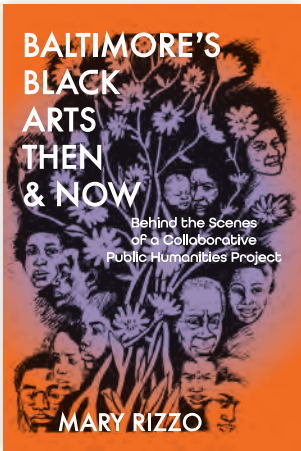
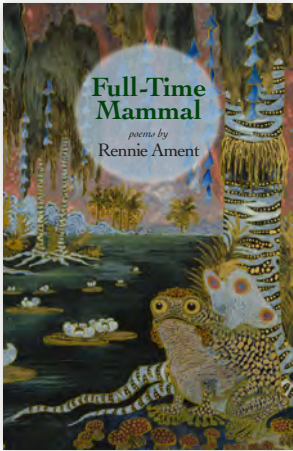
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