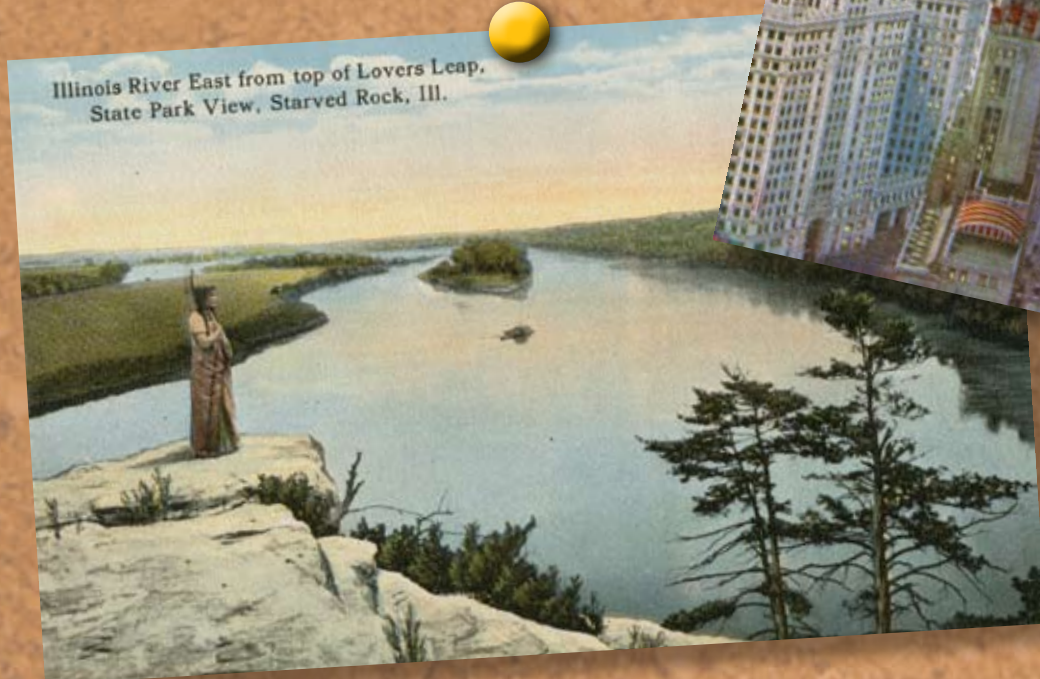




UNIVERSITY OF ILLINOIS PRESS

FALL 2012



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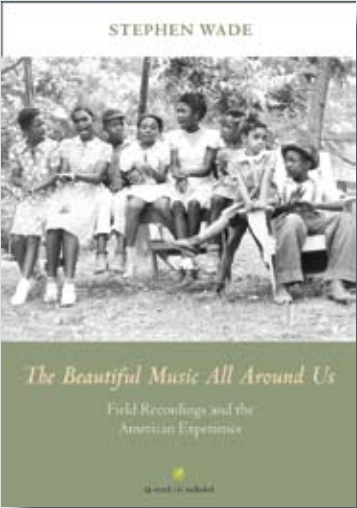
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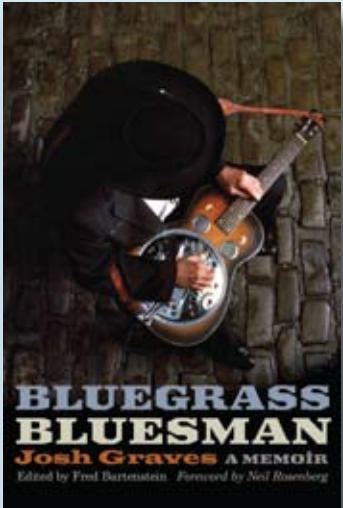
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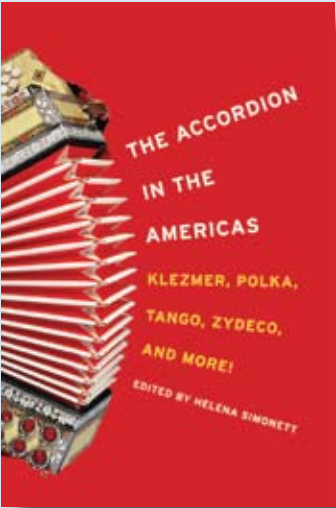
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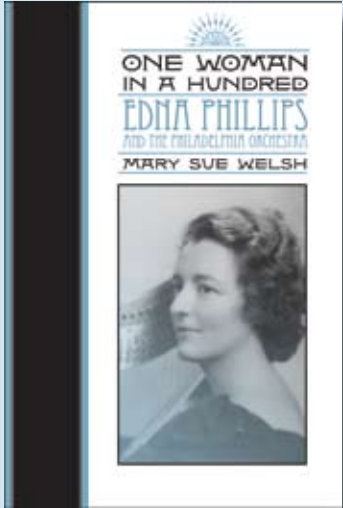
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ON THE COVER:

A sampling of more than two hundred color images from *Picturing Illinois: Twentieth-Century Postcard Art from Chicago to Cairo* by John A. Jakle and Keith A. Sculle (pages 14-15).

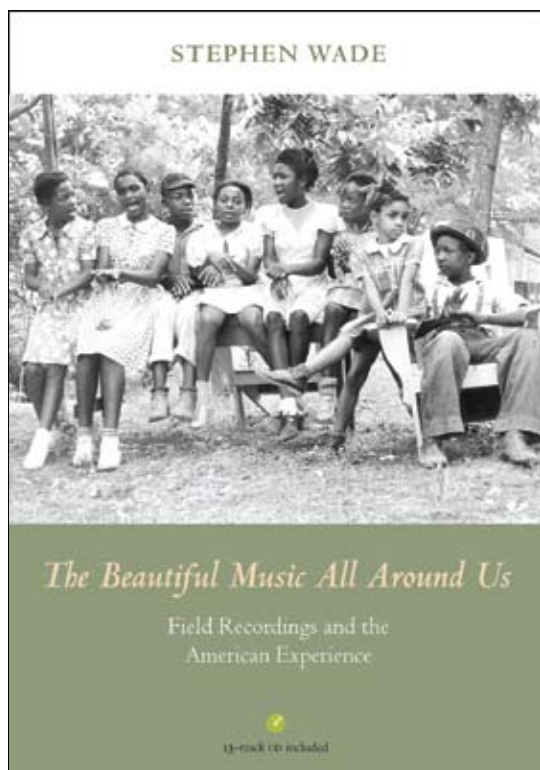
Front cover, from top: Novelty postcard, ca. 1940.
A view of North Michigan Avenue north from the Chicago River, ca. 1935.
The Illinois River, Starved Rock State Park, ca. 1920.

Back cover, from top: Buckingham Fountain, Grant Park, ca. 1915.
Savanna, ca. 1910.

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“A thorough and creative exploration of the histories of recordings made for the Library of Congress in the 1930s and the artists who made them. Stephen Wade has gathered a prodigious quantity of new information and left no stone unturned. Of interest and use to anyone interested in American music.”

—**Norm Cohen**, author of *Long Steel Rail: The Railroad in American Folksong*

“In revisiting the human transactions at the heart of these recordings, Wade essentially grants the songs a new life for a new age. Among the book’s many virtues are its lively and imaginative narrative interpolations, its vivid song descriptions, its fascinating investigative work, its many colorful personalities and absorbing life-histories, and its often astonishingly trenchant accumulation of detail. A magisterial, monumental book of tremendous sympathy, scope, and imaginativeness.”

—**Robert Cantwell**, author of *If Beale Street Could Talk: Music, Community, Culture*

The Beautiful Music All Around Us presents the extraordinarily rich backstories of thirteen performances captured on Library of Congress field recordings between 1934 and 1942 in locations reaching from Southern Appalachia to the Mississippi Delta and the Great Plains. Including the children’s play song “Shortenin’ Bread,” the fiddle tune “Bonaparte’s Retreat,” the blues song “Another Man Done Gone,” and the spiritual “Ain’t No Grave Can Hold My Body Down,” these performances were recorded in kitchens and churches, on porches and in prisons, in hotel rooms and school auditoriums. Documented during the golden age of the Library of Congress recordings, they capture not only the words and tunes of traditional songs but also the sounds of life in which the performances were embedded: children laugh, neighbors comment, trucks pass by.

Musician and researcher Stephen Wade sought out the performers on these recordings, their families, fellow musicians, and others who remembered them. He reconstructs the sights and sounds of the recording sessions themselves and how the music worked in all their lives. Some of these performers developed musical reputations beyond these field recordings, but for many, these tracks represent their only appearances on record: prisoners at the Arkansas State Penitentiary jumping on “the Library’s recording machine” in a rendering of “Rock Island Line”; Ora Dell Graham being called away from the schoolyard to sing the jump-rope rhyme “Pullin’ the Skiff”; Luther Strong shaking off a hangover night in jail and borrowing a fiddle to rip into “Glory in the Meetinghouse.”



Reflecting decades of research and detective work, the profiles and abundant photos in *The Beautiful Music All Around Us* bring to life largely unheralded individuals—domestics, farm laborers, state prisoners, schoolchildren, cowboys, housewives and mothers, loggers and miners—whose music has become part of the wider American musical soundscape. The book also includes an accompanying CD that presents these thirteen performances, songs and sounds of America in the 1930s and '40s. By exploring how these singers and instrumentalists exerted their own creativity on inherited forms, “amplifying tradition’s gifts,” Wade shows how a single artist can make a difference within a democracy.

Musician, recording artist, and writer **STEPHEN WADE** is best known for his long-running stage performances of *Banjo Dancing* and *On the Way Home*. He also produced and annotated the Rounder CD collection that gave rise to this book, *A Treasury of Library of Congress Field Recordings*. Since 1996 his occasional commentaries on folksongs and traditional tunes have appeared on National Public Radio’s *All Things Considered*. He lives in Hyattsville, Maryland.



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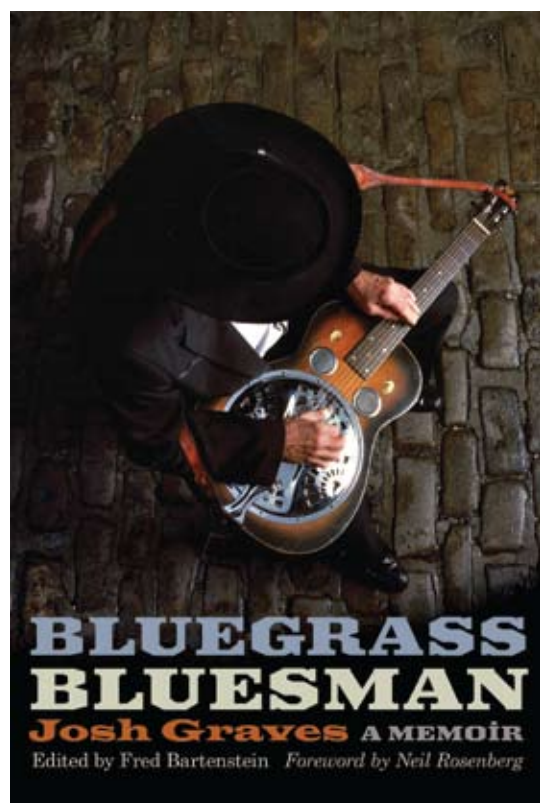


PHOTOS, TOP TO BOTTOM:

Banjoist Thaddeus Willingham’s string band.
Left to right: Tony McGill, Mr. Moot, Perry Mason,
Thaddeus Willingham. 43rd Avenue, Gulfport,
Mississippi, ca. 1940.
Courtesy of Jeana Willingham Dodge.

Jess Morris fiddling, Dalhart, Texas, late 1940s.
Courtesy of Vera Morris.

Smith-Gladden family, Henrytown, Virginia, 1926.
Courtesy of Jim Gladden.



Bluegrass Bluesman

A Memoir

JOSH GRAVES

EDITED BY FRED BARTENSTEIN; FOREWORD BY NEIL ROSENBERG

The life and music of a bluegrass pioneer, in his own words

“An excellent autobiography of a highly creative musician. Graves was a first-rate storyteller with a discerning sense of what was important in his many memorable experiences.”

—**John Wright**, author of *Traveling the High Way Home: Ralph Stanley and the World of Traditional Bluegrass Music*

“Josh Graves inspired hundreds of musicians to pick up the steel bar and slide it over the strings of the Dobro. . . . It’s good and fitting that the story of this talented and influential musician is being preserved in his own words.”

—from **Neil Rosenberg’s** foreword to the book

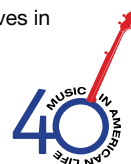
A pivotal member of the hugely successful bluegrass band Flatt and Scruggs and the Foggy Mountain Boys, Dobro pioneer Josh Graves (1927–2006) was a living link between bluegrass music and the blues. In *Bluegrass Bluesman*, this influential performer shares the story of his lifelong career in music.

In lively anecdotes, Graves describes his upbringing in East Tennessee and the climate in which bluegrass music emerged during the 1940s. Deeply influenced by the blues, he adapted Earl Scruggs’s revolutionary banjo style to the Dobro resonator slide guitar and gave the Foggy Mountain Boys their distinctive sound. Graves’s accounts of daily life on the road through the 1950s and 1960s reveal the band’s dedication to musical excellence, Scruggs’s leadership, and an often grueling life on the road. He also comments on his later career when he played in Lester Flatt’s Nashville Grass and the Earl Scruggs Revue and collaborated with the likes of Boz Scaggs, Charlie McCoy, Kenny Baker, Eddie Adcock, Jesse McReynolds, Marty Stuart, Jerry Douglas, Alison Krauss, and his three musical sons. A colorful storyteller, Graves brings to life the world of an American troubadour and the mountain culture that he never left behind.

Born in Tellico Plains, Tennessee, **JOSH GRAVES** (1927–2006) is universally acknowledged as the father of the bluegrass Dobro. In 1997 he was inducted into the Bluegrass Hall of Fame.

FRED BARTENSTEIN has performed many roles in bluegrass music, including magazine editor, broadcaster, musician, festival MC, talent director, scholar, and consultant. He lives in Yellow Springs, Ohio.

A volume in the series Music in American Life

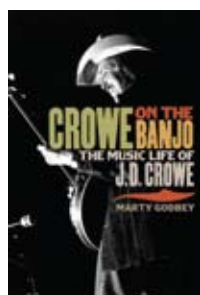


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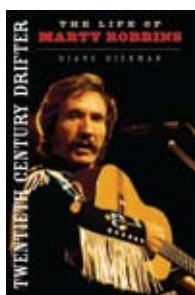


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The Accordion in the Americas

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EDITED BY HELENA SIMONETT

The accordion in the new world

“A major contribution to understanding the accordion’s important social function within different ethnic cultures. The impressive group of contributors illuminates the importance of studying mass culture and indicates the accordion’s enduring significance to many cultural and personal identities.”

—**Victor R. Greene**, author of *A Singing Ambivalence: American Immigrants between Old World and New, 1830–1930*

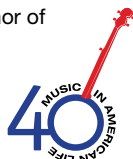
An invention of the Industrial Revolution, the accordion provided the less affluent with an inexpensive, loud, portable, and durable “one-man-orchestra” capable of producing melody, harmony, and bass all at once. This rich collection considers the accordion and its myriad forms, from the concertina, button accordion, and piano accordion familiar in European and North American music to the more exotic-sounding South American *bandoneón* and the *sanfoninha*.

Capturing the instrument’s spread and adaptation to many different cultures in North and South America, contributors illuminate how the accordion factored into power struggles over aesthetic values between elites and working-class people who often were members of immigrant and/or marginalized ethnic communities. Specific histories and cultural contexts discussed include the accordion in Brazil, Argentine tango, accordion traditions in Colombia and the Dominican Republic, cross-border accordion culture between Mexico and Texas, Cajun and Creole identity, working-class culture near Lake Superior, the virtuoso Italian-American and Klezmer accordions, Native American dance music, and American avant-garde.

Contributors are María Susana Azzi, Egberto Bermúdez, Mark DeWitt, Joshua Horowitz, Sydney Hutchinson, Marion Jacobson, James P. Leary, Megwen Loveless, Richard March, Cathy Ragland, Helena Simonett, Jared Snyder, Janet L. Sturman, and Christine F. Zinni.

HELENA SIMONETT is an assistant professor of Latin American studies, associate director of the Center for Latin American Studies, and adjunct assistant professor in the Blair School of Music at Vanderbilt University. She is the author of *Banda: Mexican Musical Life Across Borders*.

A volume in the series *Music in American Life*



OCTOBER

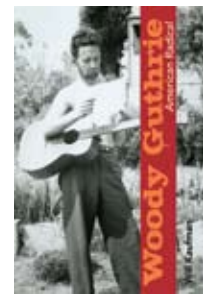
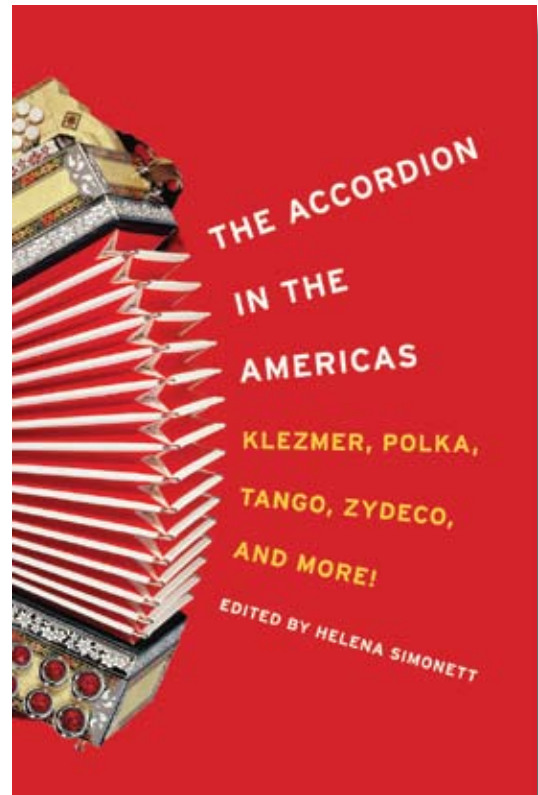
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WILL KAUFMAN

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Dario Argento

L. ANDREW COOPER

Inside the shocking cinema of Dario Argento

"A novel and interesting approach to Argento's oeuvre. Cooper's interrogation of authorial style and theoretical readings of the films are thorough, insightful, and astute."
—**Brigid Cherry**, coeditor of *Twenty-first-century Gothic*

Commanding a cult following among horror fans, Italian film director Dario Argento is best known for his work in two closely related genres, the crime thriller and supernatural horror. In his four decades of filmmaking, Argento has displayed a commitment to innovation, from his directorial debut with 1970's suspense thriller *The Bird with the Crystal Plumage* to 2009's *Giallo*. His films, like the lurid yellow-covered murder-mystery novels they are inspired by, follow the suspense tradition of hard-boiled American detective fiction while incorporating baroque scenes of violence and excess.

L. Andrew Cooper uses controversies and theories about the films' reflections on sadism, gender, sexuality, psychoanalysis, aestheticism, and genre to declare the anti-rational logic of Argento's oeuvre. Approaching the films as rhetorical statements made through extremes of sound and vision, Cooper places Argento in a tradition of aestheticized horror that includes De Sade, De Quincey, Poe, and Hitchcock. He reveals how the director's stylistic excesses, often condemned for glorifying misogyny and other forms of violence, offer productive resistance to the cinema's visual, narrative, and political norms.

L. ANDREW COOPER is an assistant professor of film and digital media at the University of Louisville and the author of *Gothic Realities: The Impact of Horror Fiction on Modern Culture*.

A volume in the series Contemporary Film Directors, edited by James Naremore

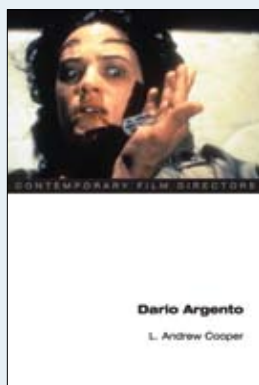
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Brazilian Women's Filmmaking

From Dictatorship to Democracy

LESLIE L. MARSH

How gender and politics intersect in Brazilian women's cinema

At most recent count, there are no fewer than forty-five women in Brazil directing or codirecting feature-length fiction or documentary films. In the early 1990s, women filmmakers in Brazil were credited for being at the forefront of the rebirth of filmmaking, or *retomada*, after the abolition of the state film agency and subsequent standstill of film production. Despite their numbers and success, films by Brazilian women directors are generally absent from discussions of Latin American film and published scholarly works.

Filling this void, *Brazilian Women's Filmmaking* focuses on women's film production in Brazil from the mid-1970s to the current era. Leslie Marsh explains how women's filmmaking contributed to the reformulation of sexual, cultural, and political citizenship during Brazil's fight for the return and expansion of civil rights during the 1970s and 1980s and the recent questioning of the quality of democracy in the 1990s and 2000s. She interprets key films by Ana Carolina and Tizuka Yamasaki, documentaries with social themes, and independent videos supported by archival research and extensive interviews with Brazilian women filmmakers. Despite changes in production contexts, recent Brazilian women's films have furthered feminist debates regarding citizenship while raising concerns about the quality of the emergent democracy. *Brazilian Women's Filmmaking* offers a unique view of how women's audiovisual production has intersected with the reconfigurations of gender and female sexuality put forth by the women's movements in Brazil and continuing demands for greater social, cultural, and political inclusion.

LESLIE L. MARSH is an assistant professor of Spanish at Georgia State University.

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John Brunner

JAD SMITH

The parallel worlds of a prolific master of science fiction

“Based on extensive research and filled with thoughtful commentary and insights, Jad Smith’s book will stand alone as the one essential resource on John Brunner, an important science fiction writer who merits much more attention than he has so far received.”

—Gary Westfahl, editor of *Science Fiction Quotations: From the Inner Mind to the Outer Limits*

Under his own name and several pseudonyms, John Brunner (1934–1995) was one of the most prolific and influential science fiction authors of the late twentieth century. During his exemplary career, the British author wrote with a stamina matched by only a few other great science fiction writers and with a literary quality of even fewer, importing modernist techniques into his novels and stories and probing every major theme of his generation: robotics, racism, drugs, space exploration, technological warfare, and ecology.

In this first intensive review of Brunner’s life and works, Jad Smith carefully demonstrates how Brunner’s much-neglected early fiction laid the foundation for his classic *Stand on Zanzibar* and other major works such as *The Jagged Orbit*, *The Sheep Look Up*, and *The Shockwave Rider*. Making extensive use of Brunner’s letters, columns, speeches, and interviews published in fanzines, Smith approaches Brunner in the context of markets and trends that affected many writers of the time, including Brunner’s uneasy association with the “New Wave” of science fiction in the 1960s and ’70s. This landmark study shows how Brunner’s attempts to cross-fertilize the American pulp tradition with British scientific romance complicated the distinction between genre and mainstream, between hard and soft science fiction, and helped carve out space for emerging modes such as cyberpunk, slipstream, and biopunk.

JAD SMITH is an associate professor of English at Eastern Illinois University.

A volume in the series Modern Masters of Science Fiction

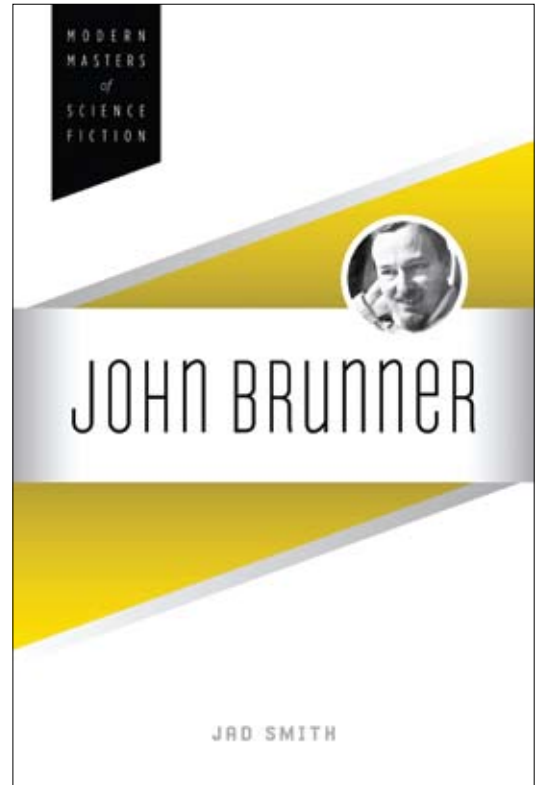
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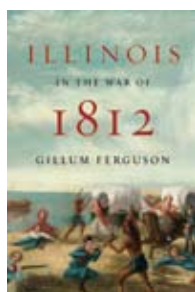
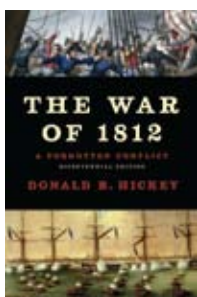
ACQUIRING EDITOR:
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Science fiction often anticipates the consequences of scientific discoveries. The immense strides made by science since World War II have been matched step by step by writers who gave equal attention to scientific principles, to human imagination, and to the craft of fiction. Modern Masters of Science Fiction is devoted to books that survey the work of individual authors who continue to inspire and advance science fiction. Books are forthcoming on Gregory Benford, Alfred Bester, Ray Bradbury, Lois McMaster Bujold, Arthur C. Clarke, Philip K. Dick, Greg Egan, William Gibson, Joe Haldeman, China Miéville, and Connie Willis.

THE WAR OF 1812

A SHORT HISTORY
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“The War of 1812 was a significant milestone in the development of the United States. [Hickey] was accurate when he wrote, ‘Although looking to the past, the war was fraught with consequences for the future, and for this reason it is worth studying today.’ And there is no better place to start than with *The War of 1812*.”

—*Civil War News*

This abridged edition of Donald R. Hickey’s comprehensive and authoritative *The War of 1812: A Forgotten Conflict* has been thoroughly revised for the 200th anniversary of the historic conflict. A myth-shattering study that will inform and entertain, *The War of 1812: A Short History* explores the military, diplomatic, and domestic history of our second war with Great Britain, bringing the study up to date with recent scholarship on all aspects of the war, from the Gulf of Mexico to Canada.

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DONALD R. HICKEY is a professor of history at Wayne State College in Wayne, Nebraska. He is the author of seven books, including *Don’t Give Up the Ship! Myths of the War of 1812*, and numerous articles.

DECEMBER

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Mary Lincoln's Insanity Case

A Documentary History

JASON EMERSON

A comprehensive look at Mary Lincoln's mental state

"This book is the first to capture and provide in one resource all of the documentation relevant to Mary Lincoln's long-controversial insanity trial and treatment. Jason Emerson distills the full body of evidentiary material into an easily accessible chronology. An essential reference for anyone interested in the subject."

—**Harold Holzer**, author of *Father Abraham: Lincoln and His Sons*

In 1875 Mary Lincoln, the widow of a revered president, was committed to an insane asylum by her son, Robert. The trial that preceded her internment was a subject of keen national interest. In this volume, noted Lincoln scholar Jason Emerson provides a documentary history of Mary Lincoln's mental illness and insanity case, evenhandedly presenting every possible primary source on the subject to enable a clearer view of the facts. Beginning with documents from the immediate aftermath of her husband's assassination and ending with reminiscences by friends and family in the mid-twentieth century, *Mary Lincoln's Insanity Case: A Documentary History* compiles more than one hundred letters, dozens of newspaper articles, editorials, and legal documents, and the daily patient progress reports from Bellevue Place Sanitarium during Mary Lincoln's incarceration. Including many materials that have never been previously published, Emerson also collects multiple reminiscences, interviews, and diaries of people who knew Mary Lincoln or were involved in the case, including the first-hand recollection of one of the jurors in the 1875 insanity trial.

Suggesting neither accusation nor exoneration of the embattled First Lady, *Mary Lincoln's Insanity Case: A Documentary History* gives scholars and history enthusiasts incomparable access to the documents and information crucial to understanding this vexing chapter in American history.

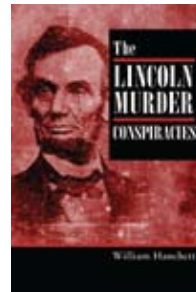
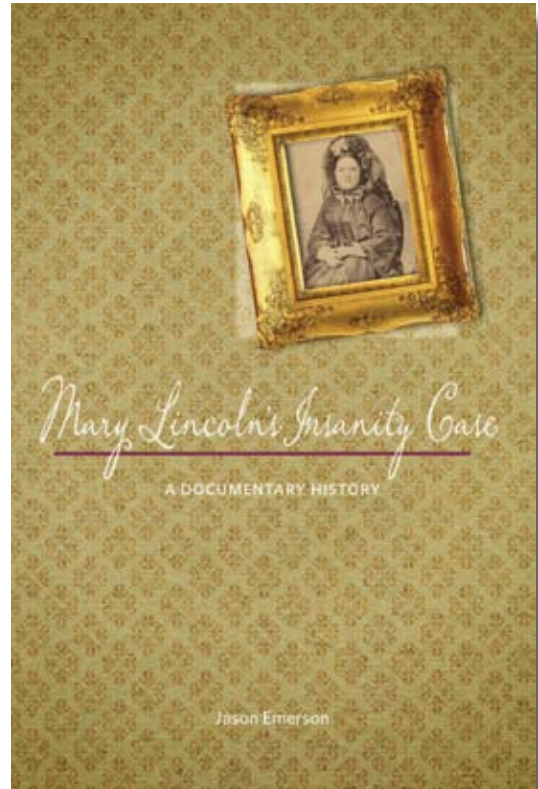
JASON EMERSON is an independent scholar living in Cazenovia, New York. He is the author of *The Madness of Mary Lincoln*, *Lincoln the Inventor*, and *Giant in the Shadows: The Life of Robert T. Lincoln*.

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WILLIAM HANCHETT

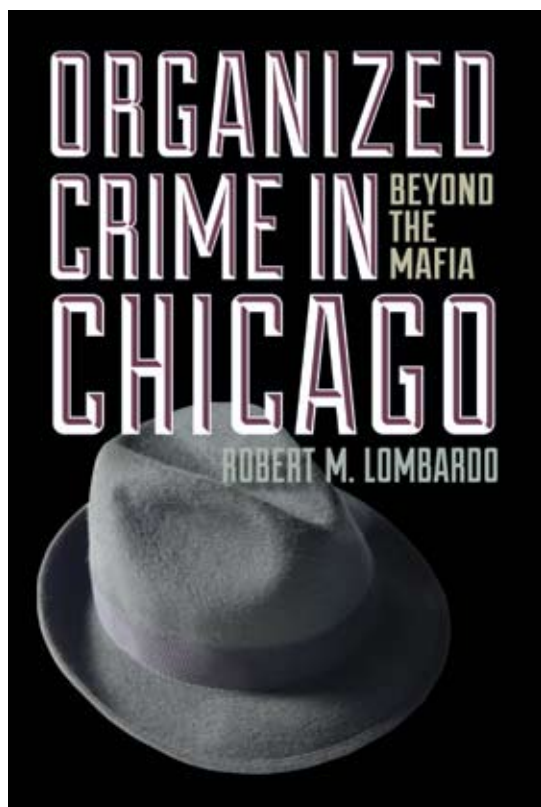
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Behind the Scenes

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Organized Crime in Chicago

Beyond the Mafia

ROBERT M. LOMBARDO

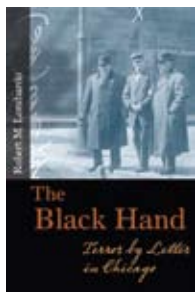
Explaining Chicago's mix of crime, corruption, and politics

“An authoritative and colorful history that covers the whole sweep of organized crime in Chicago and puts politics, gangs, and ethnicity into clear perspective.”

—**Dominic Candeloro**, coeditor of *Reconstructing Italians in Chicago: Thirty Authors in Search of Roots and Branches*

This book provides a comprehensive sociological explanation for the emergence and continuation of organized crime in Chicago. Tracing the roots of political corruption that afforded protection to gambling, prostitution, and other vice activity in Chicago and other large American cities, Robert M. Lombardo challenges the dominant belief that organized crime in America is a descendent of the Sicilian Mafia. According to this widespread “alien conspiracy” theory, organized crime evolved in a linear fashion beginning with the Mafia in Sicily, emerging in the form of the Black Hand in America’s immigrant colonies, and culminating in the development of the Cosa Nostra in America’s urban centers.

Looking beyond this Mafia paradigm, this volume argues that the development of organized crime in Chicago and other large American cities was rooted in the social structure of American society. Specifically, Lombardo ties organized crime to the emergence of machine politics in America’s urban centers. From nineteenth-century vice syndicates to the modern-day Outfit, Chicago’s criminal underworld could not have existed without the blessing of those who controlled municipal, county, and state government. These practices were not imported from Sicily, Lombardo contends, but were bred in the socially disorganized slums of America where elected officials routinely franchised vice and crime in exchange for money and votes. This book also traces the history of the African-American community’s participation in traditional organized crime in Chicago and offers new perspectives on the organizational structure of the Chicago Outfit, the traditional organized crime group in Chicago.



ALSO OF INTEREST

The Black Hand

Terror by Letter in Chicago

ROBERT M. LOMBARDO

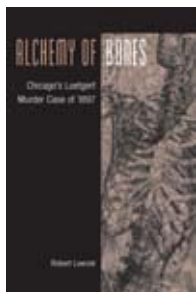
Paper, 978-0-252-07675-6, **\$25.00s** £18.99

Alchemy of Bones

Chicago's Luetgert Murder Case of 1907

ROBERT LOERZEL

Paper, 978-0-252-07466-0, **\$20.95** £15.99



ROBERT M. LOMBARDO is an associate professor of criminal

justice at Loyola University Chicago and a former Chicago Police officer. He is the author of *The Black Hand: Terror by Letter in Chicago*.

JANUARY

288 PAGES. 6 x 9 INCHES

16 BLACK & WHITE PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03730-6, **\$85.00x** £64.00

PAPER, 978-0-252-07878-1, **\$25.00s** £18.99

Cheating the Spread

Gamblers, Point Shavers, and Game Fixers in College Football and Basketball

ALBERT J. FIGONE

College sports' ignominious history of game fixing

"*Cheating the Spread* is an important study that usefully synthesizes existing literature on college sports gambling and the major scandals and provides a wealth of new information gleaned from heretofore untapped sources. The exhaustive research in *Cheating the Spread* has a comprehensive sweep that is stunning."

—Richard O. Davies, author of *Sports in American Life: A History*

Delving into the history of gambling and corruption in intercollegiate sports, *Cheating the Spread* recounts all of the major gambling scandals in college football and basketball. Digging through court records, newspapers, government documents, and university archives and conducting private interviews, Albert J. Figone finds that game rigging has been pervasive and nationwide throughout most of the sports' history.

Naming the players, coaches, gamblers, and go-betweens involved, Figone discusses numerous college basketball and football games reported to have been fixed and describes the various methods used to gain unfair advantage, inside information, or undue profit. His survey of college football includes early years of gambling on games between established schools such as Yale, Princeton, and Harvard; Notre Dame's All-American halfback and skilled gambler George Gipp; and the 1962 allegations of insider information between Alabama coach Paul "Bear" Bryant and former Georgia coach James Wallace "Wally" Butts; and many other recent incidents. Notable events in basketball include the 1951 scandal involving City College of New York and six other schools throughout the East Coast and the Midwest; the 1961 point-shaving incident that put a permanent end to the Dixie Classic tournament; the 1994–95 Northwestern scandal in which players bet against their own team; and other recent examples of compromised gameplay and gambling.

ALBERT J. FIGONE has seen sports from all sides. He is a professor emeritus of kinesiology and a former head baseball and assistant football coach at Humboldt State University, and he previously coached football, baseball, and track at California high schools. He lives in Folsom, California.

A volume in the series Sport and Society, edited by Randy Roberts and Aram Goudsouzian

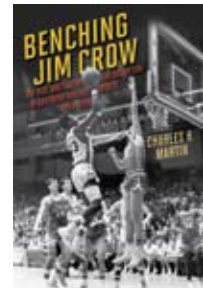
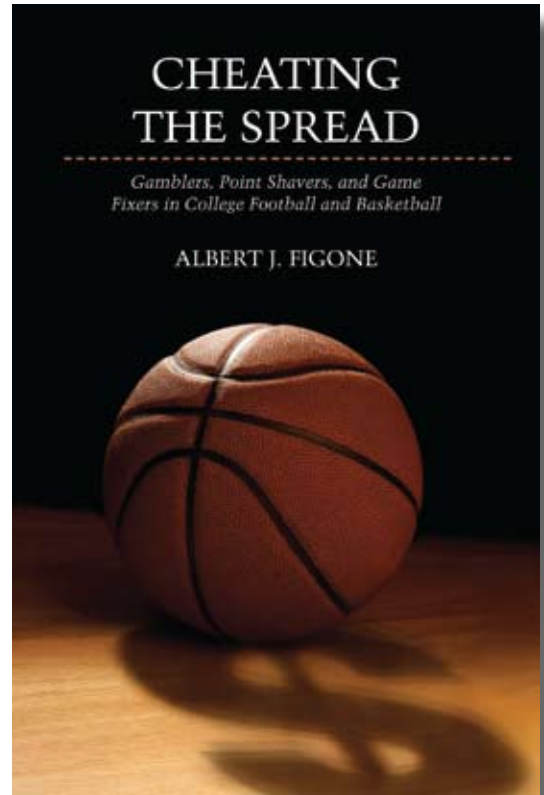
NOVEMBER

216 PAGES. 6 x 9 INCHES

8 BLACK & WHITE PHOTOGRAPHS

CLOTH, 978-0-252-03728-3, **\$80.00x** £60.00

PAPER, 978-0-252-07875-0, **\$21.95** £15.99



ALSO OF INTEREST

Pay for Play

A History of Big-Time College Athletic Reform

RONALD A. SMITH

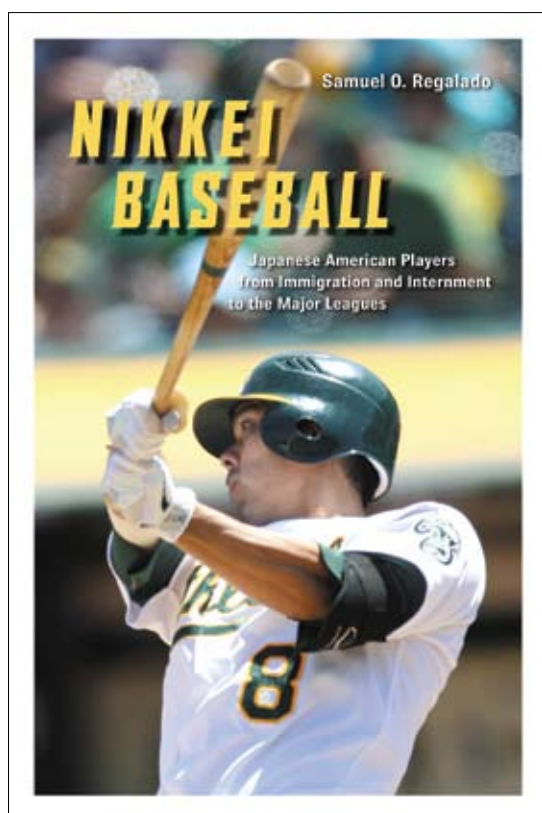
Paper, 978-0-252-07783-8, **\$30.00s** £22.99

Benching Jim Crow

The Rise and Fall of the Color Line in Southern College Sports, 1890-1980

CHARLES H. MARTIN

Paper, 978-0-252-07750-0, **\$30.00s** £22.99



Nikkei Baseball

Japanese American Players from Immigration and Internment to the Major Leagues

SAMUEL O. REGALADO

How Japanese immigrants embraced America's pastime

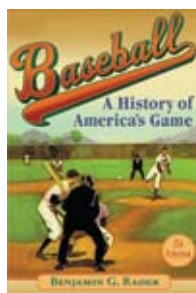
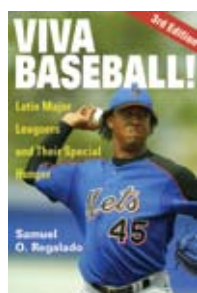
“A worthy intellectual contribution that details the transformation of the meaning of baseball for Japanese Americans, *Nikkei Baseball* is likely to be on the shelves of every scholar of sport history. Samuel O. Regalado demonstrates admirable research into an impressive array of archives and community newspapers as well as telling interviews.”

—Paul R. Spickard, author of *Japanese Americans: The Formation and Transformations of an Ethnic Group*

Nikkei Baseball examines baseball's evolving importance to the Japanese American community and the construction of Japanese American identity. Originally introduced in Japan in the late 1800s, baseball was played in the United States by Japanese immigrants first in Hawaii, then San Francisco and northern California, then in amateur leagues up and down the Pacific Coast. For Japanese American players, baseball was seen as a sport that encouraged healthy competition by imposing rules and standards of ethical behavior for both players and fans. The value of baseball as exercise and amusement quickly expanded into something even more important, a means for strengthening social ties within Japanese American communities and for linking their aspirations to America's pastimes and America's promise.

Drawing from archival research, prior scholarship, and personal interviews, Samuel O. Regalado explores key historical factors such as Meiji-era modernization policies in Japan, American anti-Asian sentiments, internment during World War II, the postwar transition, economic and educational opportunities in the 1960s, the developing concept of a distinct “Asian American” identity, and Japanese Americans' rise to the major leagues with star players including Lenn Sakata and Kurt Suzuki and even managers such as the Seattle Mariners' Don Wakamatsu.

SAMUEL O. REGALADO is a professor of history at California State University, Stanislaus, and the author of *Viva Baseball! Latin Major Leaguers and Their Special Hunger*.



ALSO OF INTEREST

Viva Baseball!

Latin Major Leaguers and Their Special Hunger
Third Edition

SAMUEL O. REGALADO

Paper, 978-0-252-07367-0, **\$20.95** £15.99

Baseball

A History of America's Game
Third Edition

BENJAMIN G. RADER

Paper, 978-0-252-07550-6, **\$20.95** £15.99

FEBRUARY

216 PAGES. 6 x 9 INCHES

19 BLACK & WHITE PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03735-1, **\$80.00x** £60.00

PAPER, 978-0-252-07883-5, **\$25.00s** £18.99

The Rise of the National Basketball Association

DAVID GEORGE SURDAM

How the NBA went from nothing to “nothing but net”

“A fascinating story about the evolution of the NBA. Surdam’s command of the economic history of the formative years of the NBA is flat-out impressive. He tells a compelling story of the role of a small group of owners who stayed with the sport and the league when it was always on the verge of financial collapse and then began to cash in when the league caught on in the 1960s, a long-shot gamble that paid off big.”

—**James Quirk**, coauthor of *Hard Ball: The Abuse of Power in Pro Team Sports*

Today’s National Basketball Association commands millions of spectators worldwide, and its many franchises are worth hundreds of millions of dollars. But the league wasn’t always so successful or glamorous: in the 1940s and 1950s, the NBA and its predecessor, the Basketball Association of America, were scrambling to attract fans. Teams frequently played in dingy gymnasiums, players traveled as best they could, and their paychecks could bounce higher than a basketball. How did the NBA evolve from an obscure organization facing financial losses to a successful fledgling sports enterprise by 1960?

Drawing on information from numerous archives, newspaper and periodical articles, and Congressional hearings, *The Rise of the National Basketball Association* chronicles the league’s growing pains from 1946 to 1961. David George Surdam describes how a handful of ambitious ice hockey arena owners created the league as a way to increase the use of their facilities, growing the organization by fits and starts. Rigorously analyzing financial data and league records, Surdam points to the innovations that helped the NBA thrive: regular experiments with rules changes to make the game more attractive to fans, and the emergence of televised sports coverage as a way of capturing a larger audience. Notably, the NBA integrated in 1950, opening the game to players who would dominate the game by the end of the decade: Bill Russell, Elgin Baylor, Wilt Chamberlain, and Oscar Robertson. Long a game that players loved to play, basketball became a professional sport well supported by community leaders, business vendors, and an ever-growing number of fans.

DAVID GEORGE SURDAM is an associate professor of economics at the University of Northern Iowa and the author of *Wins, Losses, and Empty Seats: How Baseball Outlasted the Great Depression*.

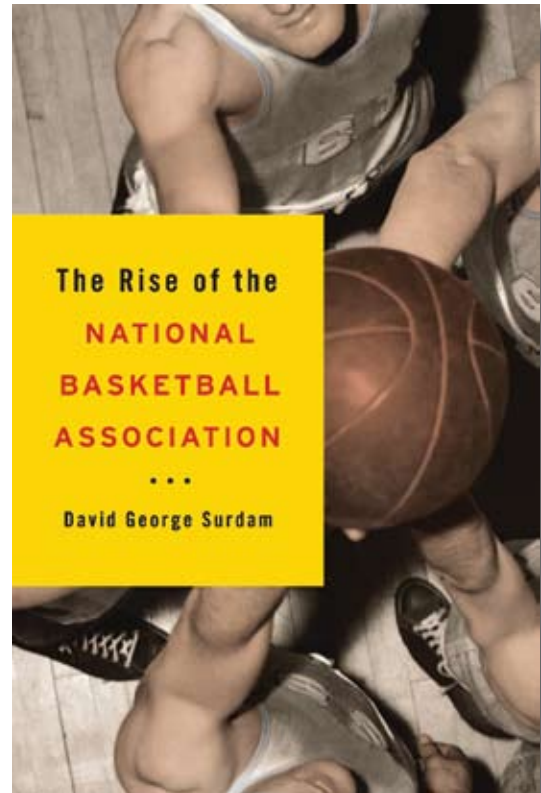
NOVEMBER

272 PAGES. 6 x 9 INCHES

33 TABLES

CLOTH (UNJACKETED), 978-0-252-03713-9. **\$85.00x** £64.00

PAPER, 978-0-252-07866-8. **\$25.00s** £18.99



ALSO OF INTEREST

Golf in America

GEORGE B. KIRSCH

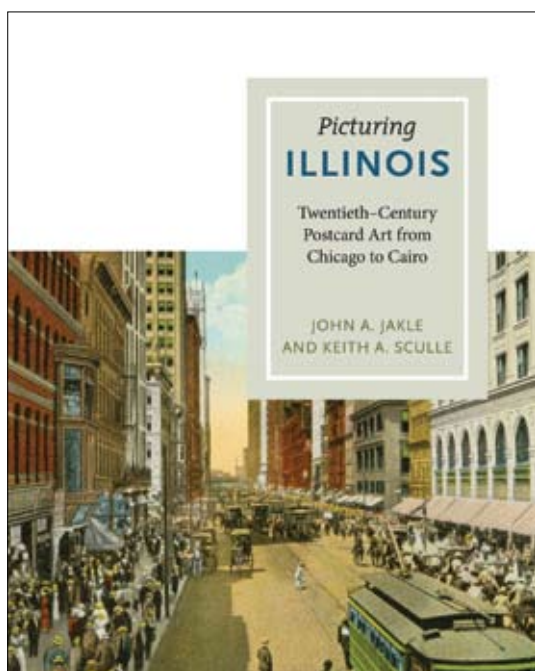
Cloth, 978-0-252-03292-9, **\$29.95** £21.99

Stolen Bases

Why American Girls Don't Play Baseball

JENNIFER RING

Cloth, 978-0-252-03282-0, **\$25.95** £18.99



Picturing Illinois

Twentieth-Century Postcard Art from Chicago to Cairo

JOHN A. JAKLE AND KEITH A. SCULLE

Reading the messages on postcards from Illinois

“A fascinating photographic look at our remarkable state of Illinois. This attractive book will have strong appeal for casual readers as well as serious students interested in Illinois history, photographic art, and the cultural impact of the picture postcard.”

—**John E. Hallwas**, author of *Dime Novel Desperadoes: The Notorious Maxwell Brothers*

The American picture postcard debuted around the start of the twentieth century, creating an enthusiasm for sending and collecting postcard art that continued for decades. In this gloriously illustrated history of the picture postcard in Illinois, John A. Jakle and Keith A. Sculle study a rich and diverse set of images that chronicle what Illinoisans considered attractive, intriguing, and memorable. They also discuss how messages written on postcards reveal the sender’s personal interpretation of local geography and scenery.

The most popularly depicted destination was Chicago, America’s great boomtown. Its portraits are especially varied, showing off its high-rise architecture, its teeming avenues, and the vitality of its marketplaces and even slaughterhouses. Postcards featuring downstate locales, however, elaborated and reinforced stereotypes that divided the state, portraying the rest of Illinois as the counterpoint to Chicago’s urban bustle. Scores of cards from Springfield, Peoria, Bloomington-Normal, Urbana-Champaign, Quincy, and Vandalia emphasize wide-open prairies, modest civic edifices, and folksy charm.

Jakle and Sculle follow this dialogue between urban Chicago and rural downstate as it is illustrated on two hundred vintage postcards, observing both their common conventions and their variety. Providing rich historical and geographical context, *Picturing Illinois: Twentieth-Century Postcard Art from Chicago to Cairo* illustrates the picture postcard’s significance in American popular culture and the unique ways in which Illinoisans pictured their world.

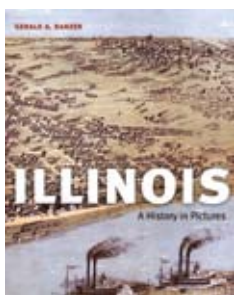
JOHN A. JAKLE is a professor emeritus of geography at the University of Illinois at Urbana-Champaign. **KEITH A. SCULLE** is the former head of research and education for the Illinois Historic Preservation Agency. Together they have coauthored several books, including *Fast Food: Roadside Restaurants in the Automobile Age*, *The Motel in America*, and *The Gas Station in America*.

SEPTEMBER

240 PAGES. 8 x 10 INCHES

202 COLOR PHOTOGRAPHS

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ALSO OF INTEREST

Illinois

A History in Pictures

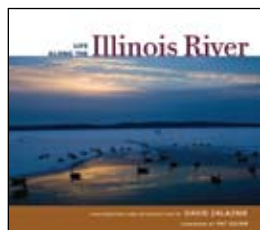
GERALD A. DANZER

Cloth, 978-0-252-03288-2, **\$39.95** £29.99

Life along the Illinois River

Photographs and Introduction by David Zalaznik

CLOTH, 978-0-252-03393-3, **\$34.95** £25.99





CLOCKWISE FROM TOP LEFT:
 Novelty postcard, ca. 1946.
 Chicago's Elevated Railroad, Wabash Avenue north from Van Buren Street, ca. 1910.
 The Illinois State Capitol, Springfield, ca. 1930.
 Michigan Avenue at Wacker Drive, 1933.
 Ohio Street, Cairo, ca. 1910.
 Advertising postcard for the H. W. Buckbee Company, Rockford, ca. 1915.



Too Much Free Speech?

RANDALL P. BEZANSON

Expanding the freedom of speech beyond strictly speaking

"In this nuanced, well-supported, sophisticated, and provocative analysis, Randall P. Bezanson thoroughly explains the major fault lines and unexplored but key tensions in some of the most difficult and contentious contemporary First Amendment debates."

—**Helen Norton**, University of Colorado Law School

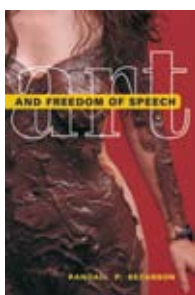
"A timely and important exploration of recent Supreme Court decisions that extend the meaning of free speech to include, for instance, the expression of political views by corporations. The writing is clear, lively, and interesting, and it addresses essential matters of public concern such as the expansion of government speech at the expense of private expression."

—**Joan DelFattore**, author of *Knowledge in the Making: Academic Freedom and Free Speech in America's Schools and Universities*

Randall P. Bezanson takes up an essential and timely inquiry into the Constitutional limits of the Supreme Court's power to create, interpret, and enforce one of the essential rights of American citizens. Analyzing contemporary Supreme Court decisions from the past fifteen years, Bezanson argues that judicial interpretations have fundamentally and drastically expanded the meaning and understanding of "speech."

Bezanson focuses on judgments such as the much-discussed *Citizens United* case, which granted the full measure of constitutional protection to speech by corporations, and the *Doe vs. Reed* case in Washington state, which recognized the signing of petitions and voting in elections as acts of free speech. In each case study, he questions whether the meaning of speech has been expanded too far and critically assesses the Supreme Court's methodology in reaching and explaining its expansive conclusions.

RANDALL P. BEZANSON is the David H. Vernon Professor of Law at the University of Iowa and the author of *Art and Freedom of Speech*, *How Free Can Religion Be?*, and *How Free Can the Press Be?*



ALSO OF INTEREST

Art and Freedom of Speech

RANDALL P. BEZANSON

Cloth, 978-0-252-03443-5, **\$35.00s** £25.99

How Free Can the Press Be?

RANDALL P. BEZANSON

Paper, 978-0-252-07520-9, **\$26.00x** £19.99

OCTOBER

304 PAGES. 6 x 9 INCHES

CLOTH, 978-0-252-03711-5. **\$38.00s** £28.99

Denise Levertov

A Poet's Life

DANA GREENE

**The powerful interconnections of poet
Denise Levertov's life and work**

"Dana Greene's biography of Denise Levertov is fully informed and very readable. But what distinguishes this account is that Greene has assimilated the biographical facts and a reading of Levertov's poetry and prose into a full and rounded understanding of the course of Levertov's life and her poetic development as a pilgrimage and quest, religious in its origins. The result is an authoritative portrait of one of the central figures in American poetry of the last fifty years."

—**Albert Gelpi**, coeditor of *The Letters of Robert Duncan and Denise Levertov*

Kenneth Rexroth called Denise Levertov (1923–1997) "the most subtly skillful poet of her generation, the most profound, . . . and the most moving." Author of twenty-four volumes of poetry, four books of essays, and several translations, Levertov became a lauded and honored poet. Born in England, she published her first book of poems at age twenty-three, but it was not until she married and came to the United States in 1948 that she found her poetic voice, helped by the likes of William Carlos Williams, Robert Duncan, and Robert Creeley. Shortly before her death in 1997, the woman who claimed no country as home was nominated to be America's poet laureate.

In this illuminating biography, Dana Greene examines Levertov's interviews, essays, and self-revelatory poetry to discern the conflict and torment she both endured and created in her attempts to deal with her own psyche, her relationships with family, friends, lovers, colleagues, and the times in which she lived. *Denise Levertov: A Poet's Life* is the first complete biography of Levertov, a woman who claimed she did not want a biography, insisting that it was her work that she hoped would endure. And yet she confessed that her poetry in its various forms—lyric, political, natural, and religious—derived from her life experience. Although a substantial body of criticism has established Levertov as a major poet of the later twentieth century, this volume represents the first attempt to set her poetry within the framework of her often tumultuous life.

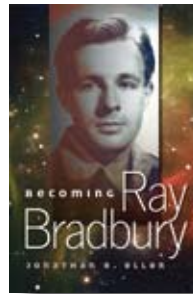
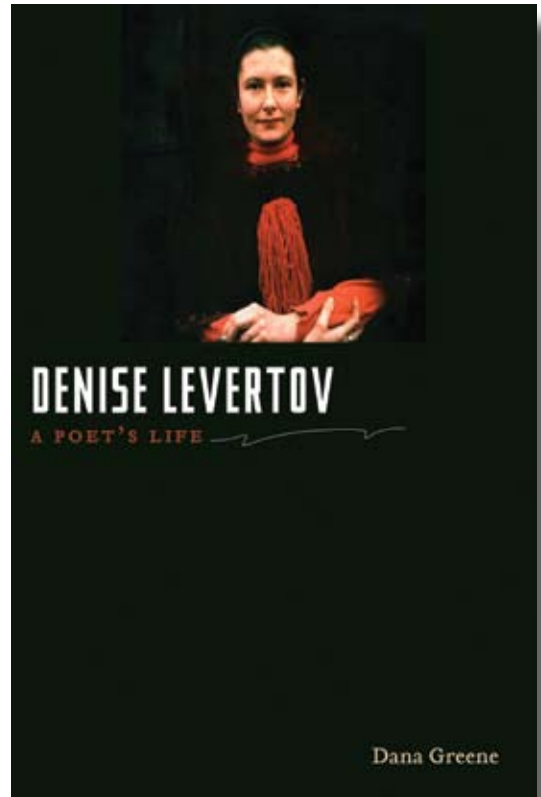
DANA GREENE is Dean Emerita of Oxford College of Emory University. Her other books include *Evelyn Underhill: Artist of the Infinite Life* and *The Living of Maisie Ward*.

SEPTEMBER

360 PAGES. 6.125 x 9.25 INCHES

10 BLACK & WHITE PHOTOGRAPHS

CLOTH, 978-0-252-03710-8. **\$35.00s** £25.99



ALSO OF INTEREST

Becoming Ray Bradbury

JONATHAN R. ELLER

Cloth, 978-0-252-03629-3, **\$34.95** £25.99

Dark Horses

Poets on Overlooked Poems

EDITED BY JOY KATZ AND KEVIN PRUFFER

Paper, 978-0-252-07287-1, **\$20.95** £15.99



SynergiCity

Reinventing the Postindustrial City

EDITED BY PAUL HARDIN KAPP AND
PAUL J. ARMSTRONG

Foreword by Richard Florida

Revitalizing Rust Belt cities into vibrant urban centers

“This timely and approachable collection provides meaningful case studies and a wealth of topics for discussion in urban studies and redevelopment. Professionals and students in urban planning, government, and urban development will find this volume greatly interesting.”

—**Robert M. Lau**, associate editor of the *Council on Tall Buildings and Urban Habitat Journal*

SynergiCity: Reinventing the Postindustrial City proposes a new and invigorating vision of urbanism, architectural design, and urban revitalization in twenty-first-century America. Culling transformative ideas from the realms of historic preservation, sustainability, ecological urbanism, and the innovation economy, Paul Hardin Kapp and Paul J. Armstrong present a holistic vision for restoring industrial cities suffering from population decline back into stimulating and productive places to live and work.

With a particular emphasis on the Rust Belt of the American Midwest, *SynergiCity* argues that cities such as Detroit, St. Louis, and Peoria must redefine themselves to be globally competitive. This revitalization is possible through environmentally and economically sustainable restoration of industrial areas and warehouse districts for commercial, research, light industrial, and residential uses. The volume’s expert researchers, urban planners, and architects draw on the redevelopment successes of other major cities—such as the American Tobacco District in Durham, North Carolina, and the Milwaukee River Greenway—to set guidelines and goals for reinventing and revitalizing the postindustrial landscape.

Contributors are Paul J. Armstrong, Donald K. Carter, Lynne M. Dearborn, Norman W. Garrick, Mark Gillem, Robert Greenstreet, Craig Harlan Hullinger, Paul Hardin Kapp, Ray Lees, Emil Malizia, John O. Norquist, Christine Scott Thomson, and James Wasley.

PAUL HARDIN KAPP is the author of *The Architectural Odyssey of William Nichols: Building the South in North Carolina, Alabama, and Mississippi*. **PAUL J. ARMSTRONG** is the curator of the exhibit “Space, Movement, and Light” at Space Gallery in Chicago. They are both associate professors of architecture at the University of Illinois at Urbana-Champaign.

OCTOBER

360 PAGES. 11 x 9.5 INCHES

16 COLOR PHOTOGRAPHS, 54 BLACK & WHITE PHOTOGRAPHS,

9 LINE DRAWINGS, 2 MAPS, 5 CHARTS, 9 TABLES

CLOTH, 978-0-252-03681-1. **\$60.00s** £45.00



ALSO OF INTEREST

Sullivan-esque

Urban Architecture and Ornamentation

RONALD E. SCHMITT

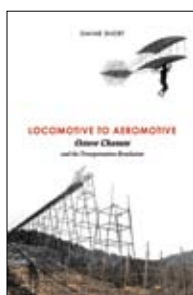
Paper, 978-0-252-07464-6, **\$35.95** £26.99

Locomotive to Aeromotive

Octave Chanute and the Transportation Revolution

SIMINE SHORT

Cloth, 978-0-252-03631-6, **\$38.00s** £28.99



One Woman in a Hundred

Edna Phillips and the Philadelphia Orchestra

MARY SUE WELSH

Breaking the gender barrier inside a world-class orchestra

“Edna Phillips’s story is significant and worth telling, and this work relates the trials, tribulations, and successes of this woman pioneer in orchestral performance. Set against the background of some of the prominent musicians of the twentieth century, *One Woman in a Hundred* will appeal to many general readers and music lovers.”

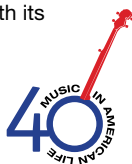
—**J. Michele Edwards**, professor emerita of music, Macalester College

Gifted harpist Edna Phillips (1907–2003) joined the Philadelphia Orchestra in 1930, becoming not only that ensemble’s first female member but also the first woman to hold a principal position in a major American orchestra. Plucked from the Curtis Institute of Music in the midst of her studies, Phillips was only twenty-three years old when Leopold Stokowski, one of the twentieth century’s most innovative and controversial conductors, named her principal harpist. This candid, colorful account traces Phillips’s journey through the competitive realm of Philadelphia’s virtuoso players, where she survived—and thrived—thanks to her undeniable talent, determination, and lively humor.

Drawing on extensive interviews with Phillips, her family, and colleagues as well as archival sources, *One Woman in a Hundred* chronicles the training, aspirations, setbacks, and successes of this pioneering woman musician. Mary Sue Welsh recounts numerous insider stories of rehearsal and performance with Stokowski and other renowned conductors of the period such as Arturo Toscanini, Fritz Reiner, Otto Klemperer, Sir Thomas Beecham, and Eugene Ormandy. She also depicts Phillips’s interactions with fellow performers, the orchestra management, and her teacher, the wily and brilliant Carlos Salzedo. Blessed with a nimble wit, Phillips navigated a plethora of challenges, ranging from false conductors’ cues to the advances of the debonair Stokowski and others. She remained with the orchestra through some of its most exciting years from 1930 to 1946 and was instrumental in fostering harp performance, commissioning many significant contributions to the literature.

MARY SUE WELSH is a former executive director of the Bach Festival of Philadelphia, where she worked with its chair Edna Phillips. She lives in Philadelphia.

A volume in the series *Music in American Life*



FEBRUARY

296 PAGES. 6 x 9 INCHES

26 BLACK & WHITE PHOTOGRAPHS

CLOTH, 978-0-252-03736-8. **\$35.00s** £25.99



ALSO OF INTEREST

Carla Bley

AMY C. BEAL

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George Szell

A Life of Music

MICHAEL CHARRY

Cloth, 978-0-252-03616-3, **\$35.00s** £25.99

Christian Wolff

MICHAEL HICKS AND CHRISTIAN ASPLUND

Inside an original modern musical mind

“Presenting Christian Wolff as a quintessential American musical maverick, Michael Hicks and Christian Asplund compellingly argue that Wolff’s stature will continue to grow as the historical dust settles. This book is beautifully written and aptly synthesizes discussions of specific works, details about Wolff’s life, and the broader context within which he works.”

—David W. Bernstein, author of *The San Francisco Tape Music Center: 1960s Counterculture and the Avant-Garde*

In this first interpretive narrative of the life and work of Christian Wolff, Michael Hicks and Christian Asplund trace the influences and sensibilities of a contemporary composer’s atypical career path and restless imagination. Written in full cooperation with Wolff, including access to his papers, this volume is a much-needed introduction to a leading avant-garde composer still living, writing music, and speaking about his own work.

Wolff has pioneered various compositional and notational idioms, including overtly political music, indeterminacy, graphic scores, and extreme virtuosity. Hicks and Asplund cover Wolff’s family life and formative years, his role as a founder of the New York School of composers, and the context of his life and work as part of the John Cage circle, as well as his departures from it. Critically assessing Wolff’s place within the experimental musical field, this volume captures both his eloquence and reticence and provides insights into his broad interests and activities within music and beyond.

MICHAEL HICKS is a professor of music at Brigham Young University and the author of *Sixties Rock: Garage, Psychedelic, and Other Satisfactions* and other works.

CHRISTIAN ASPLUND is an associate professor of music and composer-in-residence at Brigham Young University.

A volume in the series American Composers

SEPTEMBER

144 PAGES. 6 x 8.5 INCHES

10 BLACK & WHITE PHOTOGRAPHS, 2 TABLES

CLOTH, 978-0-252-03706-1. **\$80.00x** £60.00

PAPER, 978-0-252-07296-5. **\$25.00s** £18.99

Marga Richter

SHARON MIRCHANDANI

Beyond *Blackberry Vines and Winter Fruit*—the life and works of an important woman composer

“Marga Richter has long been a highly respected contributor to classical repertoire, and this volume is significant as the first focused examination of her life and oeuvre. It will be valued by musicians and non-musicians alike who are interested in contemporary classical music.”

—Ellen K. Grolman, author of *Joan Tower: The Comprehensive Bio-Bibliography*

This is the first full-length introduction to the life and works of significant American composer Marga Richter (born 1926), who has written more than one hundred works for orchestra, chamber ensemble, dance, opera, voice, chorus, piano, organ, and harpsichord. Still actively composing in her eighties, Richter is particularly known for her large-scale works performed by ensembles such as the London Philharmonic Orchestra and the Civic Orchestra of Chicago and for other pieces performed by prominent artists including pianist Menahem Pressler, conductor Izler Solomon, and violinist Daniel Heifetz.

Interspersing consideration of Richter’s musical works with discussion of her life, her musical style, and the origins and performances of her works, Sharon Mirchandani documents a successful composer’s professional and private life throughout the twentieth century. Mirchandani covers Richter’s formative years, her influences, and the phases of her career from the 1950s to the present. Drawing extensively on interviews with the composer, Mirchandani also provides detailed descriptions of Richter’s scores and uses reviews and other secondary sources to provide contexts for her works, including their relationship to modern dance, to other musical styles, and to 1970s feminism.

SHARON MIRCHANDANI is an associate professor of music history and theory at Westminster Choir College of Rider University in Princeton, New Jersey.

A volume in the series Women Composers

NOVEMBER

192 PAGES. 6 x 8.5 INCHES

12 BLACK & WHITE PHOTOGRAPHS, DISCOGRAPHY

CLOTH, 978-0-252-03731-3. **\$80.00x** £60.00

PAPER, 978-0-252-07891-0. **\$22.00s** £16.99

Robert Ashley

KYLE GANN

A bold innovator who redefined contemporary opera

"Robert Ashley is one of the great living American composers, and Kyle Gann is one of the most active and vital commentators on the wider scene of which Ashley is a part. Informative and entertaining, occasionally even shocking, this book will be essential reading for anyone interested in Ashley, his life and times, and his music."

—**Bob Gilmore**, musicologist, editor of Ben Johnston's *"Maximum Clarity" and Other Writings on Music*

This book explores the life and works of the pioneering opera composer Robert Ashley, one of the leading American composers of the post-Cage generation. Ashley's innovations began in the 1960s when he, along with Alvin Lucier, Gordon Mumma, and David Behrman, formed the Sonic Arts Union, a group that turned conceptualism toward electronics. He was also instrumental in the influential ONCE Group, a music theatre ensemble that toured extensively in the 1960s. During his tenure as its director, the ONCE Festival in Ann Arbor presented most of the decade's pioneers of the performing arts. Particularly known for his development of television operas beginning with *Perfect Lives*, Ashley spun a long series of similar text/music works, sometimes termed "performance novels." These massive pieces have been compared with Wagner's Ring Cycle for the vastness of their vision, though the materials are completely different, often incorporating noise backgrounds, vernacular music, and highly structured, even serialized, musical structures.

Drawing on extensive research into Ashley's early years in Ann Arbor and interviews with Ashley and his collaborators, Kyle Gann chronicles the life and work of this musical innovator and provides an overview of the avant-garde milieu of the 1960s and 1970s to which he was so central. Gann examines all nine of Ashley's major operas to date in detail as well as many minor works, revealing, for the first time in print, the fanatical structures that underlie Ashley's music as well as private references hidden in his opera librettos.

KYLE GANN is an associate professor of music at Bard College and the author of several books, including *Music Downtown: Writings from the Village Voice* and *No Such Thing as Silence: John Cage's 4'33"*.

A volume in the series American Composers

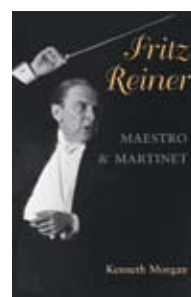
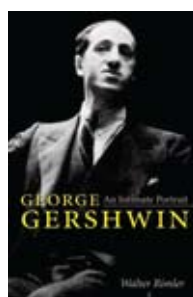
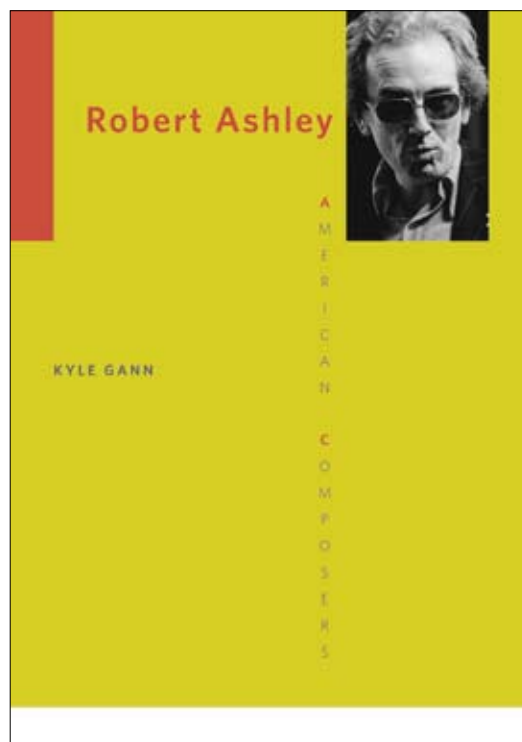
NOVEMBER

184 PAGES. 6 x 8.5 INCHES

12 BLACK & WHITE PHOTOGRAPHS, 4 CHARTS, DISCOGRAPHY

CLOTH (UNJACKETED), 978-0-252-03549-4. **\$80.00x** £60.00

PAPER, 978-0-252-07887-3. **\$25.00s** £18.99



ALSO OF INTEREST

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Women Singers in Global Contexts

Music, Biography, Identity

EDITED BY RUTH HELLIER

Afterword by Ellen Koskoff

Voices of women heard worldwide

“An ambitious collection of essays on women singers by leading scholars in ethnomusicology and related fields. The volume will be welcomed by students of a variety of disciplines including ethnomusicology and women’s studies.”

—**Anne K. Rasmussen**, author of *Women, the Recited Qur’an, and Islamic Music in Indonesia*

Exploring and celebrating individual lives in diverse situations, *Women Singers in Global Contexts* is a new departure in the study of women’s worldwide music-making. Ten unique women constitute the heart of this volume: each one has engaged her singing voice as a central element in her life, experiencing various opportunities, tensions, and choices through her vocality. These biographical and poetic narratives demonstrate how the act of vocalizing embodies dynamics of representation, power, agency, activism, and risk-taking. Contributors trace themes and threads that include childhood, families, motherhood, migration, fame, training, transmission, technology, and the interface of private lives and public identities.

Contributors are Shino Arisawa, Katelyn Barney, Gay Breyley, Nicoletta Demetriou, Veronica Doubleday, Ruth Hellier, Ellen Koskoff, Carol Muller, Thomas Solomon, Amanda Villepastour, and Louise Wrazen.

RUTH HELLIER is an assistant professor of ethnomusicology at University of California Santa Barbara, where she also teaches performance studies and theater.

FEBRUARY

264 PAGES. 6 x 9 INCHES

16 BLACK & WHITE PHOTOGRAPHS, 2 CHARTS,
1 MUSICAL EXAMPLE

CLOTH, 978-0-252-03724-5. **\$55.00x** £41.00

Five Lives in Music

Women Performers, Composers, and
Impresarios from the Baroque to the
Present

CECELIA HOPKINS PORTER

Richly historical portraits of five exceptional women musicians

“A welcome contribution to the literature on women in music. Richly contextualized and engagingly written, Porter’s book offers portraits of five women who lived lives full of music and whose music should enliven our concert halls more.”

—**Anne MacNeil**, author of *Music and Women of the Commedia dell’Arte in the Late Sixteenth Century*

Representing a historical cross-section of performance and training in Western music since the seventeenth century, *Five Lives in Music* brings to light the private and performance lives of five remarkable women musicians and composers: Duchess Sophie-Elisabeth of Braunschweig-Lueneburg, Elisabeth-Claude Jacquet de la Guerre, Josephine Lang, Maria Bach, and Ann Schein. Elegantly guiding readers through the Thirty Years War in central Europe, elite courts in Germany, urban salons in Paris, Nazi control of Germany and Austria, and American musical life today, as well as personal experiences of marriage, motherhood, and widowhood, Cecelia Hopkins Porter provides valuable insight about the culture in which each woman was active. Throughout the lively and focused portraits of these five women, Porter finds common threads, both personal and contextual, that extend to a larger discussion of the lives and careers of female composers and performers throughout centuries of music history.

CECELIA HOPKINS PORTER is a longtime classical music critic for *The Washington Post* and the author of *The Rhine as Musical Metaphor: Cultural Identity in German Romantic Music*.

AUGUST

264 PAGES. 6.125 x 9.25 INCHES

21 BLACK & WHITE PHOTOGRAPHS, 11 MUSICAL EXAMPLES
CLOTH, 978-0-252-03701-6. **\$45.00x** £34.00

The Creative Process in Music from Mozart to Kurtág

WILLIAM KINDERMAN

Tracing the genesis of great musical works

“An engaging investigation of the creative process and genetic criticism. These deeply thoughtful essays establish an enviable range, from Mozart through the grand figures of the German nineteenth century (Beethoven, Schumann) and beyond to three seminal figures of the twentieth (Mahler, Bartók, Kurtág). A significant contribution.”

—**Richard Kramer**, author of *Unfinished Music*

In this intriguing study, William Kinderman opens the door to the composer’s workshop, investigating not just the final outcome but the process of creative endeavor in music. Focusing on the stages of composition, Kinderman maintains that the most rigorous basis for the study of artistic creativity comes not from anecdotal or autobiographical reports, but from original handwritten sketches, drafts, revised manuscripts, and corrected proof sheets. He explores works of major composers from the eighteenth century to the present, from Mozart’s piano music and Beethoven’s Piano Trio in F to Kurtág’s *Kafka Fragments* and *Hommage à R. Sch.* Other chapters examine Robert Schumann’s *Fantasie in C*, Mahler’s Fifth Symphony, and Bartók’s *Dance Suite*. Revealing the diversity of sources, rejected passages and movements, fragmentary unfinished works, and aborted projects that were absorbed into finished compositions, *The Creative Process in Music from Mozart to Kurtág* illustrates the wealth of insight that can be gained through studying the creative process.

WILLIAM KINDERMAN is a professor of music at the University of Illinois at Urbana-Champaign, the editor of *The String Quartets of Beethoven*, and the author of the three-volume study *Artaria 195: Beethoven’s Sketchbook for the Missa solennis and the Piano Sonata in E Major, Opus 109*.

SEPTEMBER

248 PAGES. 7 x 10 INCHES

8 COLOR PHOTOGRAPHS, 18 BLACK & WHITE PHOTOGRAPHS,
45 MUSICAL EXAMPLES

CLOTH, 978-0-252-03716-0. **\$65.00x** £49.00

Oral Tradition and the Internet

Pathways of the Mind

JOHN MILES FOLEY

Beyond the page, a rich nexus of human thought

“A stunningly ambitious and highly provocative multi-platform project in which John Miles Foley invites the reader to join him on a fascinating and compelling exploration of the interconnected architectonics of the human mind and the Internet. Because it is as accessible as it is erudite, it will appeal alike to the specialist and non-specialist reader.”

—**Mark C. Amodio**, author of *Writing the Oral Tradition: Oral Poetics and Literate Culture in Medieval England*

The major purpose of this book is to illustrate and explain the fundamental similarities and correspondences between humankind’s oldest and newest thought-technologies: oral tradition and the Internet. To illustrate these ideas, this volume is designed as a “morphing book,” a collection of linked nodes that can be read in innumerable different ways. Challenging the default medium of the linear book and page and all that they entail, this “brick-and-mortar” book exists as an extension of The Pathways Project (<http://pathwaysproject.org>), an open-access online suite of chapter-nodes, linked websites, and multimedia all dedicated to exploring and demonstrating the dynamic relationship between oral tradition and Internet technology.

JOHN MILES FOLEY is William H. Byler Chair in the Humanities, Curators’ Professor of Classical Studies and English, and the director of the Center for Studies in Oral Tradition at the University of Missouri at Columbia. He is the author or editor of twenty books, including *How to Read an Oral Poem*.

AUGUST

344 PAGES. 6.125 x 9.25 INCHES

13 BLACK & WHITE PHOTOGRAPHS, 1 LINE DRAWING

CLOTH (UNJACKETED), 978-0-252-03718-4. **\$95.00x** £71.00

PAPER, 978-0-252-07869-9. **\$30.00s** £22.99

Quaker Brotherhood

Interracial Activism and the American Friends Service Committee, 1917–1950

ALLAN W. AUSTIN

The links among religion, race relations, and peace activism

“A beautifully conceived and gracefully executed study of race and the American Friends Service Committee. Situated at the intersection of modern American religion, race relations, and social reform, *Quaker Brotherhood* engages issues of theology and practice, African American history, and Quakers’ tangled experiences with both.”

—**Emma J. Lapsansky-Werner**, coeditor of *Back to Africa: Benjamin Coates and the Colonization Movement in America, 1848–1880*

Quaker Brotherhood is the first extensive study of the American Friends Service Committee’s interracial activism in the first half of the twentieth century, filling a major gap in scholarship on the Quakers’ race relations work from the AFSC’s founding in 1917 to the beginnings of the civil rights movement in the early 1950s. Allan W. Austin tracks the evolution of key AFSC projects such as the Interracial Section and the American Interracial Peace Committee (which demonstrate the tentativeness of the Friends’ activism in the 1920s), as well as efforts in the 1930s to make scholarly ideas and activist work more theologically relevant for Friends. Documenting the AFSC’s efforts to help European and Japanese American refugees during World War II, Austin shows that by 1950, Quakers in the AFSC had honed a distinctly Friendly approach to interracial relations that combined scholarly understandings of race with their religious views.

Highlighting the complicated and sometimes controversial connections between Quakers and race during this era, Austin uncovers important aspects of the history of Friends, pacifism, feminism, American religion, immigration, ethnicity, and the early roots of multiculturalism.

ALLAN W. AUSTIN is a professor of history at Misericordia University and the author of *From Concentration Camp to Campus: Japanese American Students and World War II*.

AUGUST

280 PAGES. 6 x 9 INCHES

CLOTH, 978-0-252-03704-7. **\$55.00x** £41.00

Media Capital

Architecture and Communications in New York City

AURORA WALLACE

The buildings and spaces of New York City’s mass media landscape

“A very compelling story about the ‘media architecture’ that materialized in New York around the newspaper industry from the early nineteenth century to now. Lively and filled with scholarly detail, *Media Capital* is an essential book for our understanding of modern culture.”

—**Ben Highmore**, author of *Cityscapes: Cultural Readings in the Material and Symbolic City*

With a unique focus on corporate headquarters as embodiments of the values of the press and as signposts for understanding media culture, *Media Capital: Architecture and Communications in New York City* demonstrates the mutually supporting relationship between the media and urban space. Aurora Wallace considers how architecture contributed to the power of the press, the nature of the reading public, the commercialization of media, and corporate branding in the media industry. Tracing the rise and concentration of the media industry in New York City from the mid-nineteenth century to the present, Wallace analyzes physical and discursive space, as well as labor, technology, and aesthetics, to understand the entwined development of the mass media and late capitalism.

AURORA WALLACE is a professor in the department of Media, Culture, and Communication at New York University and the author of *Newspapers and the Making of Modern America*.

A volume in the series *The History of Communication*, edited by Robert W. McChesney and John C. Nerone

NOVEMBER

192 PAGES. 6 x 9 INCHES

37 BLACK & WHITE PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03734-4. **\$80.00x** £60.00

PAPER, 978-0-252-07882-8. **\$25.00s** £18.99

The Encyclopedia of Caribbean Religions

Volume 1: A-L; Volume 2: M-Z

PATRICK TAYLOR AND FREDERICK I. CASE,
EDITORS

SEAN MEIGHOO, ASSOCIATE EDITOR

JOYCE LEUNG, EDITORIAL COORDINATOR

**The essential resource for religions of
the Caribbean**

The Encyclopedia of Caribbean Religions is the definitive reference for Caribbean religious phenomena from a Caribbean perspective. Generously illustrated, this landmark scholarly project combines the breadth of a comparative approach to religion with the depth of understanding of Caribbean spirituality as an ever-changing and varied historical phenomenon. Organized alphabetically, entries examine how Caribbean religious experiences have been shaped by and have responded to the processes of colonialism and the challenges of the postcolonial world.

Systematically organized by theme and area, the encyclopedia considers religious traditions such as Vodou, Rastafari, Sunni Islam, Sanatan Dharma, Judaism, and the Roman Catholic and Seventh-day Adventist churches. Detailed subentries present topics such as religious rituals, beliefs, practices, specific historical developments, geographical differences, and gender roles within major traditions. Also included are entries that address the religious dimensions of geographical territories that make up the Caribbean.

Representing the culmination of more than a decade of work by the associates of the Caribbean Religions Project, *The Encyclopedia of Caribbean Religions* will foster a greater understanding of the role of religion in Caribbean life and society, in the Caribbean diaspora, and in wider national and transnational spaces.

PATRICK TAYLOR is former chair of the Department of Humanities at York University and a fellow of the Centre for Research on Latin America and the Caribbean. He is the author of *The Narrative of Liberation: Perspectives on Afro-Caribbean Literature, Popular Culture, and Politics*. **FREDERICK I. CASE** was principal of New College, University of Toronto, and authored *The Crisis of Identity: Studies in the Guadeloupean and Martiniquan Novel*, among other works.

FEBRUARY

1280 PAGES COMBINED (2-VOLUME SET). 8.5 x 11 INCHES

16 COLOR PHOTOGRAPHS, 32 BLACK & WHITE PHOTOGRAPHS,

1 MUSICAL EXAMPLE

CLOTH SET, 978-0-252-03723-8. **\$250.00x** £188.00



Oshun, by Cuban artist Lawrence Zúñiga Batista. Photo by Nancy Mikelsons.



Kabir Panth. Chaukaa ceremony to welcome new baby into home, Trinidad, 2003. Photo by Carolyn Prorok.

The Supreme Court and McCarthy-Era Repression

One Hundred Decisions

ROBERT M. LICHTMAN

A meticulous history of McCarthyism and the Supreme Court

"In describing every Communist decision by the Supreme Court during the McCarthy Era, Robert M. Lichtman illuminates the incredible breadth of the anti-communist programs and the injuries they inflicted on the individuals affected and the nation as a whole."

—**Lucas A. Powe Jr.**, author of *The Warren Court and American Politics*

"Lichtman's book is a carefully researched and well-crafted snapshot of a particularly important period in the development of constitutional law. His masterly knitting together of historical background, sharp portraits of the Justices, and concise yet incisive accounts of the cases will be invaluable for students of this key moment in the Court's history."

—**Aziz Z. Huq**, coauthor of *Unchecked and Unbalanced: Presidential Power in a Time of Terror*

In this volume, attorney Robert M. Lichtman provides a comprehensive history of the U.S. Supreme Court's decisions in "Communist" cases during the McCarthy era. Lichtman shows the Court's vulnerability to public criticism and attacks by the elected branches during periods of political repression. The book describes every Communist-related decision of the era (none is omitted), placing them in the context of political events and revealing the range and intrusiveness of McCarthy-era repression. Demonstrating keen insight into the Supreme Court's inner workings and making extensive use of the justices' papers, Lichtman examines the dynamics of the Court's changes in direction and the relationships and rivalries among its justices, including such towering figures as Hugo Black, Felix Frankfurter, Earl Warren, William O. Douglas, and William J. Brennan, Jr.

ROBERT M. LICHTMAN, a Washington, D.C. lawyer for nearly thirty years, has practiced in San Francisco since 1986. He is coauthor of *Deadly Farce: Harvey Matusow and the Informer System in the McCarthy Era*.

AUGUST

320 PAGES. 6.125 x 9.25 INCHES

21 BLACK & WHITE PHOTOGRAPHS, 2 LINE DRAWINGS

CLOTH, 978-0-252-03700-9. **\$60.00x** £45.00

The Story Within Us

Women Prisoners Reflect on Reading

EDITED BY MEGAN SWEENEY

Exploring the reading experiences of incarcerated women

"A powerful addition to prison literature that will interest scholars of feminist criminology, prison studies, English, women's studies, sociology, and ethnic studies. While other anthologies feature the narratives of incarcerated women, this book is unique in that it includes rich narratives in which women describe what reading and books mean to them."

—**Jodie Michelle Lawston**, coeditor of *Razor Wire Women: Prisoners, Activists, Scholars, and Artists*

This volume features in-depth, oral interviews with eleven incarcerated women, each of whom offers a narrative of her life and her reading experiences within prison walls. The women share powerful stories about their complex and diverse efforts to negotiate difficult relationships, exercise agency in restrictive circumstances, and find meaning and beauty in the midst of pain. Their shared emphases on abuse, poverty, addiction, and mental illness illuminate the pathways that lead many women to prison and suggest possibilities for addressing the profound social problems that fuel crime.

Framing the narratives within an analytic introduction and reflective afterword, Megan Sweeney highlights the crucial intellectual work that the incarcerated women perform despite myriad restrictions on reading and education in U.S. prisons. These women use the limited reading materials available to them as sources of guidance and support and as tools for self-reflection and self-education. Through their creative engagements with books, the women learn to reframe their own life stories, situate their experiences in relation to broader social patterns, deepen their understanding of others, experiment with new ways of being, and maintain a sense of connection with their fellow citizens on both sides of the prison fence.

MEGAN SWEENEY is an associate professor of English Language & Literature and Afroamerican and African Studies at the University of Michigan, and she is the author of *Reading is My Window: Books and the Art of Reading in Women's Prisons*.

SEPTEMBER

304 PAGES. 6.125 x 9.25 INCHES

1 TABLE

CLOTH (UNJACKETED), 978-0-252-03714-6. **\$85.00x** £64.00

PAPER, 978-0-252-07867-5. **\$25.00s** £18.99

Justice Provocateur

Jane Tennison and Policing in *Prime Suspect*

GRAY CAVENDER AND NANCY C. JURIK

An insightful character-study of one of television's most compelling detectives

"Exploring the television series *Prime Suspect* as an exemplar of a newly emergent 'progressive moral fiction,' Cavender and Jurik blend an examination of gender role dynamics in the criminal justice system with the experience of victims, offenders, and professionals within that system. *Justice Provocateur* offers a novel device for exploring social class and justice through popular culture."

—**Michael A. Hallett**, author of *Private Prisons in America: A Critical Race Perspective*

Justice Provocateur focuses on *Prime Suspect*, a popular British television film series starring Oscar and Emmy award-winning actress Helen Mirren as fictional London policewoman Jane Tennison. Gray Cavender and Nancy C. Jurik examine the media constructions of justice, gender, and police work in the show, exploring its progressive treatment of contemporary social problems in which women are central protagonists. They argue that the show acts as a vehicle for progressive moral fiction—fiction that gives voice to victim experiences, locates those experiences within a larger social context, transcends traditional legal definitions of justice for victims, and offers insights into ways that individuals might challenge oppressive social and organizational arrangements. Shrewdly interpreting the show as an illustration of the tensions and contradictions of women's experiences and their various relations to power, *Justice Provocateur* provides a framework for interrogating the meanings and implications of justice, gender, and social transformation both on and off the screen.

GRAY CAVENDER is a criminologist and professor in the faculty of Justice & Social Inquiry at Arizona State University. **NANCY C. JURIK** is a sociologist and professor in the faculty of Justice & Social Inquiry at Arizona State University.

SEPTEMBER

184 PAGES. 5.5 x 8.25 INCHES

18 BLACK & WHITE PHOTOGRAPHS, 2 TABLES

CLOTH (UNJACKETED), 978-0-252-03719-1. **\$80.00x** £60.00

PAPER, 978-0-252-07870-5. **\$25.00s** £18.99

Advertising at War

Business, Consumers, and Government in the 1940s

INGER L. STOLE

The advertising industry's rise to power, in war and peace

"Well conceived and judiciously argued, *Advertising at War* shows how the World War II years were critical to solidifying advertising's place as one of the basic institutions of American society and economy. Stole provides insight into the advertising industry's campaign to defend itself and free enterprise as well as the wartime consumer movement."

—**Elizabeth Fones-Wolf**, author of *Waves of Opposition: Labor and the Struggle for Democratic Radio*

Inger L. Stole challenges the notion that advertising disappeared as a political issue in the United States in 1938 with the passage of the Wheeler-Lea Amendment to the Federal Trade Commission Act, the result of more than a decade of campaigning to regulate the advertising industry. She suggests that the war experience, even more than the legislative battles of the 1930s, defined the role of advertising in U.S. postwar political economy and the nation's cultural firmament. Using archival sources, newspapers accounts, and trade publications, Stole demonstrates that the postwar climate of political intolerance and reverence for free enterprise quashed critical investigations into the advertising industry. While advertising could be criticized or lampooned, the institution itself became inviolable.

INGER L. STOLE is an associate professor of communications at the University of Illinois at Urbana-Champaign and the author of *Advertising on Trial: Consumer Activism and Corporate Public Relations in the 1930s*.

A volume in the series The History of Communication, edited by Robert W. McChesney and John C. Nerone

OCTOBER

288 PAGES. 6 x 9 INCHES

25 BLACK & WHITE PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03712-2. **\$85.00x** £64.00

PAPER, 978-0-252-07865-1. **\$30.00s** £22.99

Cold War Progressives

Women's Interracial Organizing for Peace and Freedom

JACQUELINE CASTLEDINE

Reconfiguring women's activism in the Cold War era

"This study makes a vital contribution not only to women's history, but also post-World War II political history and the history of social movements and the left. Mini-biographies of more than a dozen key activists bring these women to life and explain their commitments to peace and equality. A must-read for scholars of modern U.S. history, women's history, and African American history."

—**Susan M. Hartmann**, author of *The Other Feminists: Activists in the Liberal Establishment*

In recognizing the relation between gender, race, and class oppression, American women of the postwar Progressive Party made the claim that peace required not merely the absence of violence, but also the presence of social and political equality. For progressive women, peace was the essential thread that connected the various aspects of their activist agendas. This study maps the routes taken by postwar popular front women activists into peace and freedom movements of the 1960s and 1970s. Historian Jacqueline Castledine tells the story of their decades-long effort to keep their intertwined social and political causes from unraveling and to maintain the connections among peace, feminism, and racial equality.

JACQUELINE CASTLEDINE is a member of the core faculty in the University Without Walls at the University of Massachusetts, Amherst, and director of historical programs for the Valley Women's History Collaborative of Western Massachusetts. She is coeditor of *Breaking the Wave: Women's Political and Public Activism, 1945–1990*.

A volume in the series Women in American History

NOVEMBER

232 PAGES. 6 x 9 INCHES

8 BLACK & WHITE PHOTOGRAPHS

CLOTH, 978-0-252-03726-9. \$45.00x £34.00

Globetrotting

African American Athletes and Cold War Politics

DAMION L. THOMAS

Deploying African American sports stars in the Cold War

"This accessible, interesting history will broaden sport historians' understanding of sport and the civil rights movement, injecting an internationalist framework that was critical to the viewpoint of the era's African American athletes."

—**Aram Goudsouzian**, author of *King of the Court: Bill Russell and the Basketball Revolution*

Throughout the Cold War, the Soviet Union deplored the treatment of African Americans by the U.S. government as proof of hypocrisy in the American promises of freedom and equality. This probing history examines government attempts to manipulate international perceptions of U.S. race relations during the Cold War by sending African American athletes abroad on goodwill tours and in international competitions as cultural ambassadors and visible symbols of American values.

Damion L. Thomas follows the State Department's efforts from 1945 to 1968 to showcase prosperous African American athletes including Jackie Robinson, Jesse Owens, and the Harlem Globetrotters as the preeminent citizens of the African Diaspora, rather than as victims of racial oppression. With athletes in baseball, track and field, and basketball, the government relied on figures whose fame carried the desired message to countries where English was little understood. However, eventually African American athletes began to provide counter-narratives to State Department claims of American exceptionalism, most notably with Tommie Smith and John Carlos's famous black power salute at the 1968 Mexico City Olympics.

DAMION L. THOMAS is an assistant professor of kinesiology at the University of Maryland.

A volume in the series Sport and Society, edited by Randy Roberts and Aram Goudsouzian

OCTOBER

264 PAGES. 6 x 9 INCHES

CLOTH, 978-0-252-03717-7. \$60.00x £45.00

Indigenous Women and Work

From Labor to Activism

EDITED BY CAROL WILLIAMS

The working lives of Indigenous women

"This intellectually engaging anthology compiles an excellent array of essays revolving around Indigenous women's relation to labor. The geographic range allows the reader to see the commonalities and differences between women's work experiences in these various national contexts."

—**Renya K. Ramirez**, coeditor of *Gendered Citizenships: Transnational Perspectives on Knowledge Production, Political Activism, and Culture*

These essays create a transnational and comparative dialogue on the history of the productive and reproductive lives and circumstances of Indigenous women from the late nineteenth century to the present in the United States, Australia, New Zealand/Aotearoa, and Canada. Surveying the spectrum of Indigenous women's lives and circumstances as workers, both waged and unwaged, the contributors offer varied perspectives on the ways women's work has contributed to the survival of communities in the face of ongoing tensions between assimilation and colonization.

Contributors are Tracey Banivanua Mar, Marlene Brant Castellano, Cathleen D. Cahill, Brenda J. Child, Sherry Farrell Racette, Chris Friday, Aroha Harris, Faye Heavy-Shield, Heather A. Howard, Margaret D. Jacobs, Alice Littlefield, Cybèle Locke, Mary Jane Logan McCallum, Kathy M'Closkey, Colleen O'Neill, Beth H. Piatote, Susan Roy, Lynette Russell, Joan Sangster, Ruth Taylor, and Carol Williams.

CAROL WILLIAMS is an associate professor of women and gender studies and history at the University of Lethbridge in Alberta, Canada, and the author of *Framing the West: Race, Gender and the Photographic Frontier in the Pacific Northwest*.

NOVEMBER

336 PAGES. 6.125 x 9.25 INCHES

26 BLACK & WHITE PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03715-3. **\$90.00x** £68.00

PAPER, 978-0-252-07868-2. **\$28.00s** £20.99

Mojo Workin'

The Old African American Hoodoo System

KATRINA HAZZARD-DONALD

A bold new reconsideration of Hoodoo belief and practice

"A powerful reinterpretation of African American Hoodoo. This comprehensive volume will be an important tool for anyone interested in African American folk belief and the supernatural."

—**Jerrilyn McGregory**, author of *Downhome Gospel: African American Spiritual Activism in Wiregrass Country*

Katrina Hazzard-Donald explores African Americans' experience and practice of the herbal, healing folk belief tradition known as Hoodoo. Working against conventional scholarship, Hazzard-Donald argues that Hoodoo emerged first in three distinct regions she calls "regional Hoodoo clusters" and that after the turn of the nineteenth century, Hoodoo took on a national rather than regional profile. The first interdisciplinary examination to incorporate a full glossary of Hoodoo culture, *Mojo Workin': The Old African American Hoodoo System* lays out the movement of Hoodoo against a series of watershed changes in the American cultural landscape. Throughout, Hazzard-Donald distinguishes between "Old tradition Black Belt Hoodoo" and commercially marketed forms that have been controlled, modified, and often fabricated by outsiders; this study focuses on the hidden system operating almost exclusively among African Americans in the Black spiritual underground.

KATRINA HAZZARD-DONALD is an associate professor of sociology, anthropology, and criminal justice at Rutgers University-Camden and the author of *Jookin': The Rise of Social Dance Formations in African American Culture*.

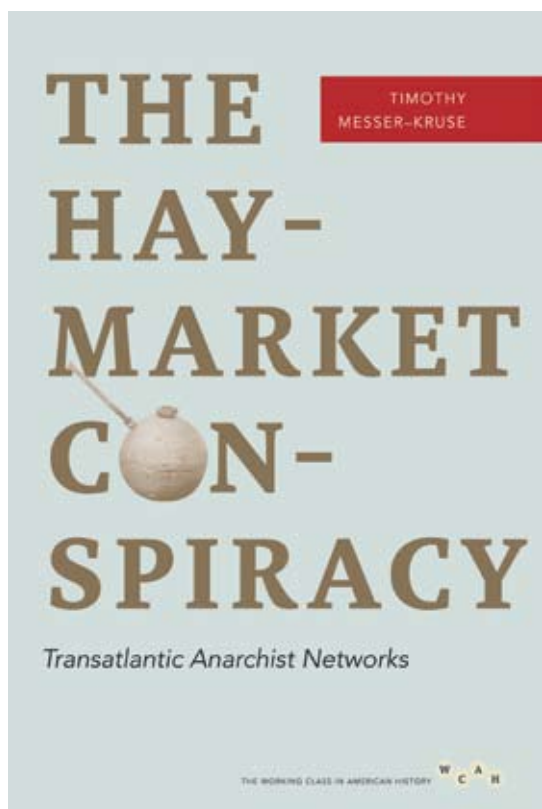
JANUARY

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The Haymarket Conspiracy

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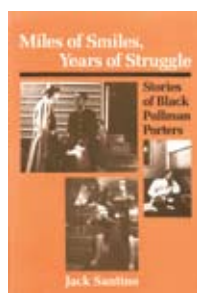
—**Tom Goyens**, author of *Beer and Revolution: German Anarchists in New York City, 1880–1914*

The Haymarket Conspiracy: Transatlantic Anarchist Networks traces the evolution of revolutionary anarchist ideas in Europe and their migration to the United States in the 1880s. A new history of the transatlantic origins of American anarchism, this study thoroughly debunks the dominant narrative through which most historians interpret the Haymarket Bombing and Trial of 1886–87.

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TIMOTHY MESSER-KRUSE is professor and chair of ethnic studies at Bowling Green State University. His previous books include *The Trial of the Haymarket Anarchists: Terrorism and Justice in the Gilded Age* and *Race Relations in the United States, 1980–2000*.

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LISA PHILLIPS is an assistant professor of history at Indiana State University.

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The Origins of Postwar Conservatism

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Detroit's Cold War locates the roots of American conservatism in a city that was a nexus of labor and industry in postwar America. Drawing on meticulous archival research focusing on Detroit, Colleen Doody shows how conflict over business values and opposition to labor, anticommunism, racial animosity, and religion led to the development of a conservative ethos in the aftermath of World War II.

Using Detroit—with its large population of African-American and Catholic workers, strong union presence, and starkly segregated urban landscape—as a case study, Doody articulates a nuanced understanding of anticommunism during the Red Scare. Looking beyond national politics, she focuses on key debates occurring at the local level among a wide variety of common citizens. In examining this city’s social and political fabric, Doody illustrates that domestic anticommunism was a cohesive, multifaceted ideology that arose less from Soviet ideological incursion than from tensions within the American public.

COLLEEN DOODY is an assistant professor of history at DePaul University.

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Lisa B. Thompson explores the representation of black middle-class female sexuality by African American women authors in narrative literature, drama, film, and popular culture, showing how these depictions reclaim black female agency and illustrate the difficulties black women confront in asserting sexual agency in the public sphere. Thompson broadens the discourse around black female sexuality by offering an alternate reading of the overly determined racial and sexual script that casts the middle class "black lady" as the bastion of African American propriety. Drawing on the work of black feminist theorists, she examines symptomatic autobiographies, novels, plays, and key episodes in contemporary works by Anita Hill, Judith Alexa Jackson, P. J. Gibson, Julie Dash, Kasi Lemmons, Jill Nelson, Lorene Cary, and Andrea Lee.

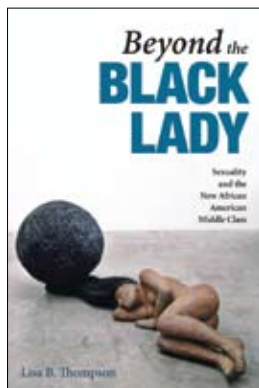
LISA B. THOMPSON is an associate professor of English at the University at Albany, SUNY, and the author of the play *Single Black Female*.

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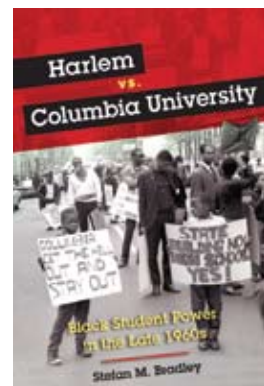
—*Journal of African American History*

"A valuable and long overdue addition to the historiography of 1960s student protest."

—*Labour/La Travail*

In 1968–69 at Columbia University, Black Power, student power, antiwar, New Left, and Civil Rights movements all clashed with local and state politics when black students and residents of Harlem and Morningside Heights protested the school's ill-conceived plan to build a large, private gymnasium in the small park separating the elite university from Harlem. Railing against the university's expansion policy, protesters occupied administration buildings and met violent opposition from both fellow students and the police. Through separate, militant action, black students and the black community stood up to the power of an Ivy League institution and stopped it from trampling over its relatively poor and powerless neighbors. Bradley also compares the events at Columbia with similar events at Harvard, Cornell, Yale, and the University of Pennsylvania.

STEFAN M. BRADLEY is an associate professor of history and African American studies at Saint Louis University.



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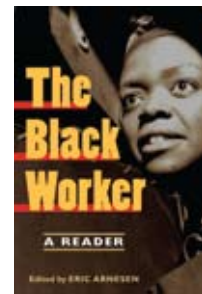
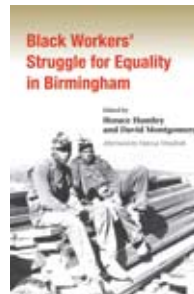
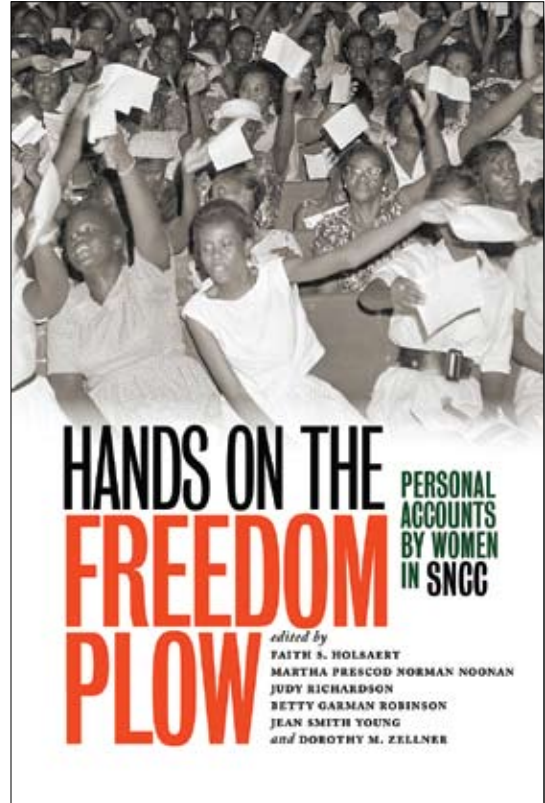
FAITH S. HOLSAERT, Durham, North Carolina, teacher and fiction writer, has remained active in lesbian and women's, antiwar, and justice struggles. **MARTHA PRESCOD NORMAN NOONAN**, community organizer, activist, homemaker, and teacher of history including the Civil Rights Movement, lives near Baltimore. Filmmaker and Movement lecturer **JUDY RICHARDSON**'s projects include the PBS documentary series *Eyes on the Prize* and other historical documentaries. She lives in Cambridge, Massachusetts. **BETTY GARMAN ROBINSON**, a community organizer, lives in Baltimore and is active in the reemerging grassroots social justice movement. **JEAN SMITH YOUNG** is a child psychiatrist who works with community mental health programs in the Washington, D.C., area. New York City consultant **DOROTHY M. ZELLNER** wrote and edited for the Center for Constitutional Rights and CUNY Law School. All of the editors worked for the Student Nonviolent Coordinating Committee (SNCC).

AUGUST

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Women Writers of the American West, 1833–1927

NINA BAYM

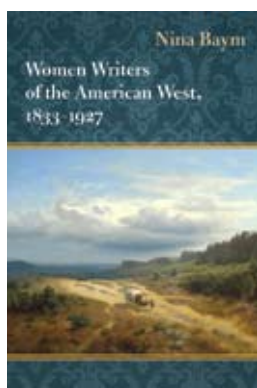
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"Demonstrates the vitality and diversity of early western women's writing. Highly recommended."

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Women Writers of the American West, 1833–1927 recovers the names and works of hundreds of women who wrote about the American West during the nineteenth and early twentieth centuries, some of them long forgotten and others better-known novelists, poets, memoirists, and historians such as Willa Cather and Mary Austin Holley. Nina Baym mined literary and cultural histories, anthologies, scholarly essays, catalogs, advertisements, and online resources to debunk critical assumptions that women did not publish about the West as much as they did about other regions. Elucidating a substantial body of nearly 650 books of all kinds by more than 300 writers, Baym reveals how the authors showed women making lives for themselves in the West, how they represented the diverse region, and how they represented themselves.

NINA BAYM is a professor emeritus of English at the University of Illinois at Urbana-Champaign. The general editor of *The Norton Anthology of American Literature*, she has written several books on nineteenth-century women writers, beginning with *Woman's Fiction: A Guide to Novels by and about Women in America, 1820–70*.

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Monotheism, the idea that there is only one true God, is a powerful religious concept that was shaped by competing ideas and the problems they raised. Surveying New Testament writings and Jewish sources from before and after the rise of Christianity, James F. McGrath argues that even the most developed Christologies in the New Testament fit within the context of first century Jewish "monotheism." In doing so, he pinpoints more precisely when the parting of ways took place over the issue of God's oneness, and he explores philosophical ideas such as "creation out of nothing," which caused Jews and Christians to develop differing concepts and definitions about God.

JAMES F. MCGRATH is Clarence L. Goodwin Chair in New Testament Language and Literature at Butler University and the author of *John's Apologetic Christology: Legitimation and Development in Johannine Christology* and *The Burial of Jesus: History and Faith*.

AUGUST

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Foreword by Brian McLaren

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“As evangelicals continue to struggle with their identity in the post-George W. Bush era, let us hope that gentler, more reasonable voices like that of Richard Hughes prevail over those that prefer stridency and partisanship.”

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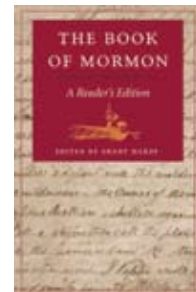
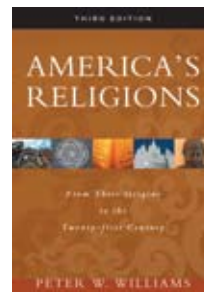
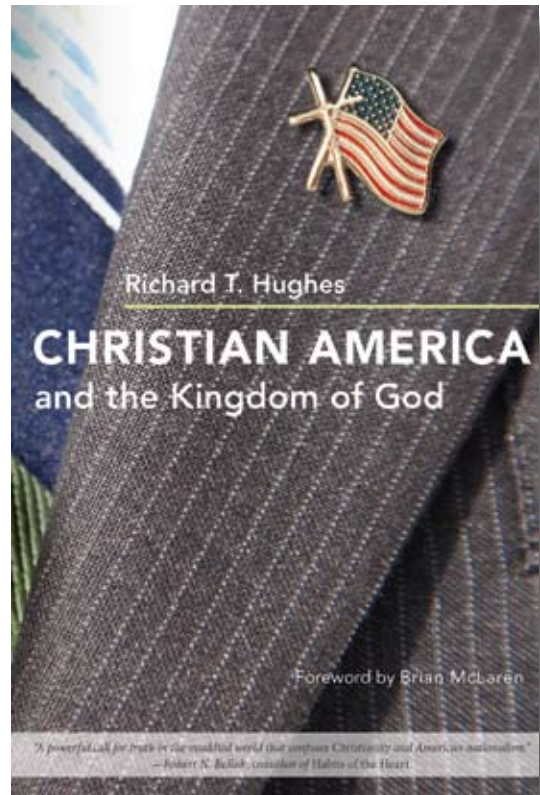
The idea of the United States as a Christian nation is a powerful, seductive, and potentially destructive theme in American life, culture, and politics. And yet, as Richard T. Hughes reveals in this powerful book, the biblical vision of the “kingdom of God” stands at odds with the values and actions of an American empire that sanctions war instead of peace, promotes dominance and oppression instead of reconciliation, and exalts wealth and power instead of justice for the poor and needy. With extensive analysis of both Christian scripture and American history from the founding of the republic to the present day, Hughes illuminates the devastating irony of a “Christian America” that so often behaves in unchristian ways.

RICHARD T. HUGHES is Director of the Sider Institute for Anabaptist, Pietist, and Wesleyan Studies and Distinguished Professor of Religion at Messiah College in Grantham, Pennsylvania, and author or editor of more than a dozen books, including *Myths America Lives By* and *How Christian Faith Can Sustain the Life of the Mind*.

AUGUST

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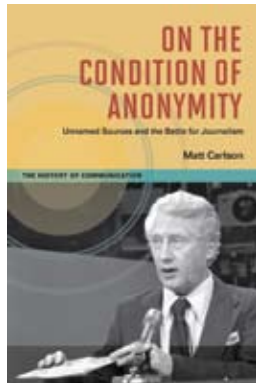
MATT CARLSON is an assistant professor of communication at Saint Louis University.

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In this volume, Koritha Mitchell demonstrates that popular lynching plays were mechanisms through which African American communities survived actual and photographic mob violence. Often available in periodicals, lynching plays were read aloud or acted out by black church members, schoolchildren, and families. Koritha Mitchell shows that these community performances and readings presented victims as honorable heads of households being torn from model domestic units by white violence, counter to the dominant discourses that depicted lynching victims as isolated brutes. These powerful community coping efforts helped African Americans band together and withstand the nation's rejection of them as viable citizens.

KORITHA MITCHELL is an associate professor of English at The Ohio State University.

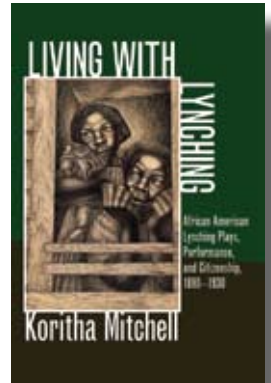
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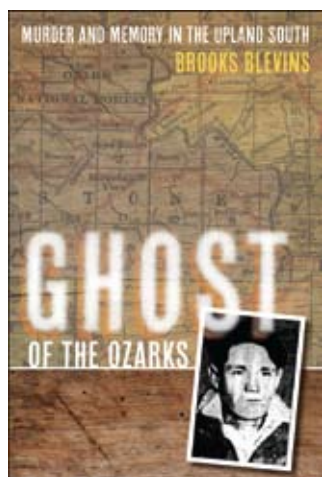
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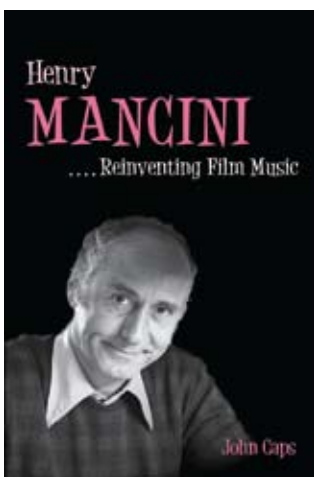


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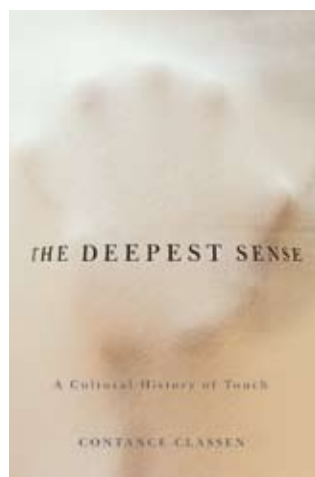


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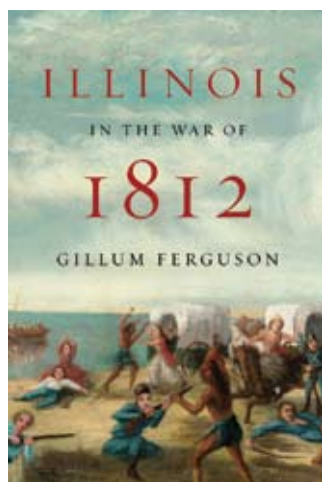


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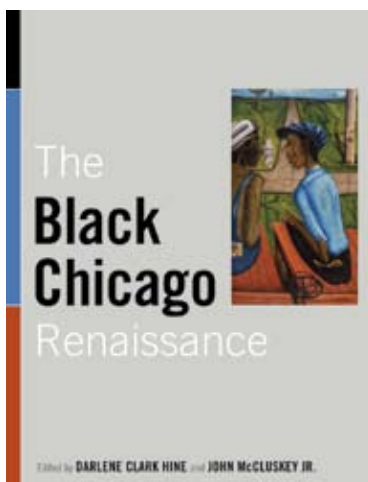
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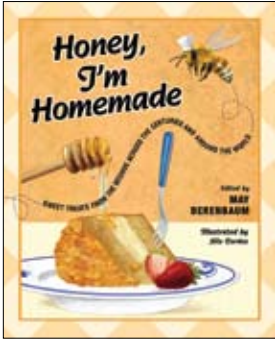
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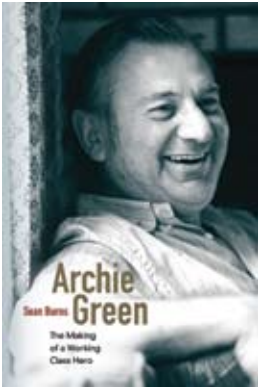
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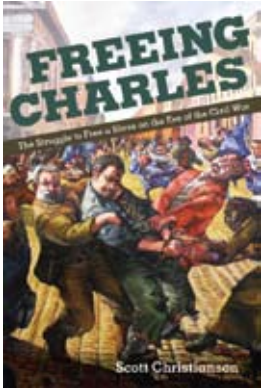
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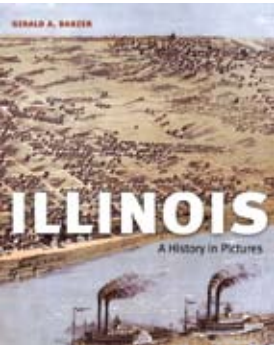
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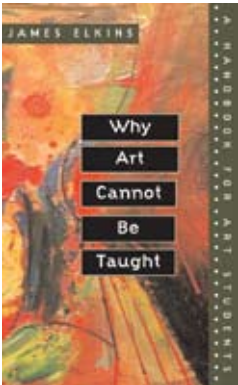
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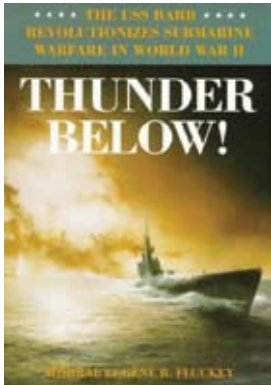
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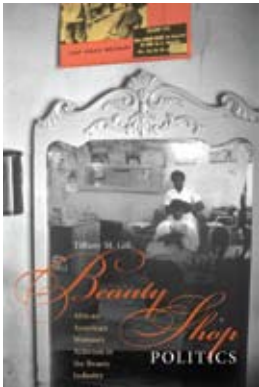
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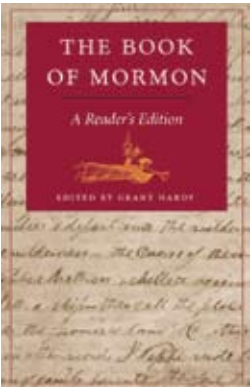
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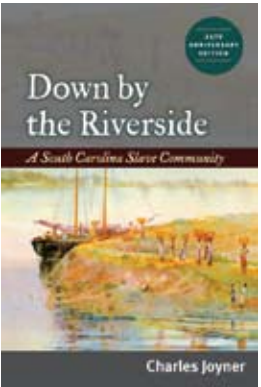
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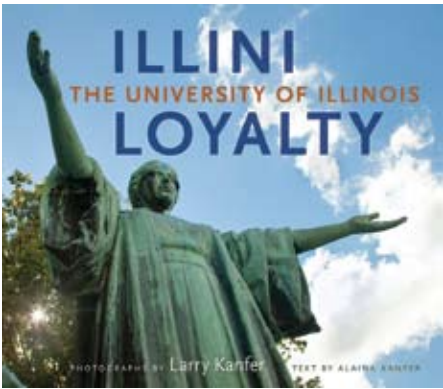


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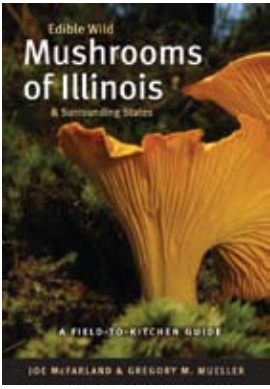


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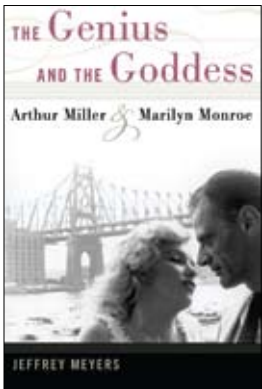
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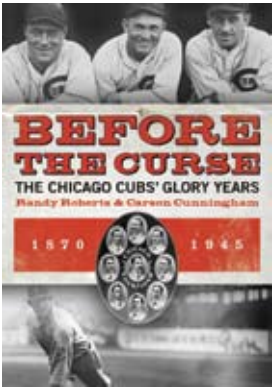
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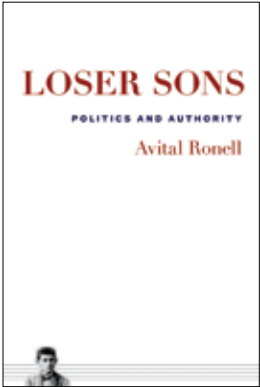
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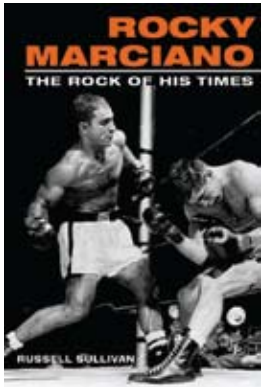
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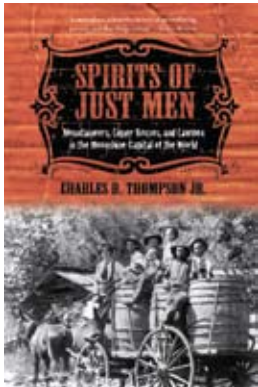
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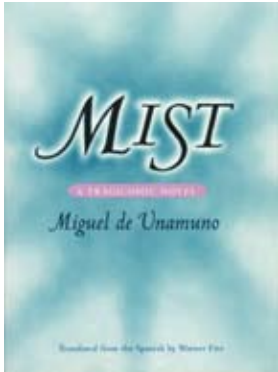
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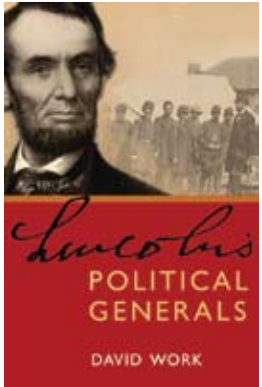
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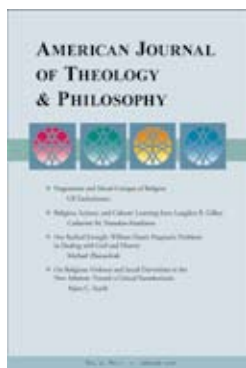


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Issued quarterly. Subscription price: individuals, \$74; institutions, \$248.
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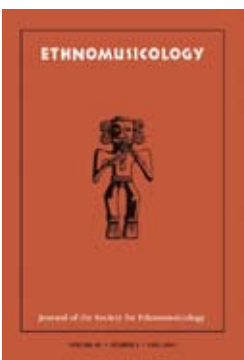


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EVE HARWOOD, EDITOR

The *Bulletin of the Council for Research in Music Education* provides a forum where contemporary research is made accessible to all with interest in music education. The *Bulletin* contains current research and reviews of interest to the international music education profession.

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Feminist Teacher provides discussions of such topics as multiculturalism, interdisciplinarity, and distance education within a feminist context. *FT* serves as a medium in which educators can describe strategies that have worked in their classrooms, institutions, or nontraditional settings; theorize about successes or failures; discuss the current place of feminist pedagogies and teachers in classrooms and institutions; and reveal the rich variety of feminist pedagogical approaches.

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History of Philosophy Quarterly specializes in papers that cultivate philosophical history with a strong interaction between contemporary and historical concerns. Contributors regard work in the history of philosophy and in philosophy itself as parts of a seamless whole, treating the work of past philosophers not only in terms of historical inquiry, but also as a means of dealing with issues of ongoing philosophical concern. The journal favors the approach to philosophical history, increasingly prominent in recent years, that refuses to see the boundary between philosophy and its history as an impassable barrier.

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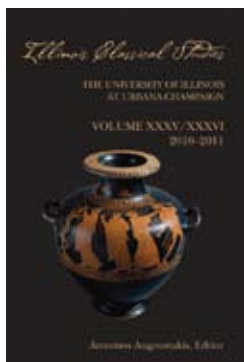


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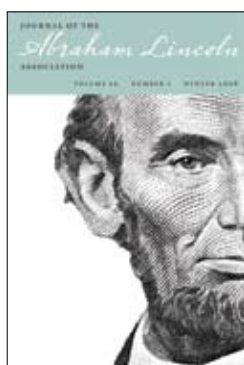
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Issued quarterly. Subscription price: individuals and institutions, \$75. ISSN 0742-4671. E-ISSN 1934-6018. Online version available (JSTOR CSP). Individuals interested in UFVA membership, please visit www.ufva.org.



Journal of the Illinois State Historical Society

EILEEN MCMAHON, EDITOR

The *Journal of the Illinois State Historical Society*, established in 1908, is the scholarly publication of the Illinois State Historical Society, a statewide non-profit organization dedicated to preserving, promoting, and publishing the latest research about the Prairie State. The peer-reviewed *Journal* welcomes articles, essays, and documents about history, literature, art technology, law, and other subjects related to Illinois and the Midwest.

Issued quarterly. Membership price: individuals, \$60; families, \$70, students, \$30; institutions, \$75. Online version available to individuals (JSTOR CSP). ISSN 1522-1067.



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Illinois Heritage, the popular history magazine of the Illinois State Historical Society, was established in 1997 to encourage professional and amateur historians, museum professionals, teachers, genealogists, journalists, and other researchers to explore and write about Prairie State history for a broad audience.

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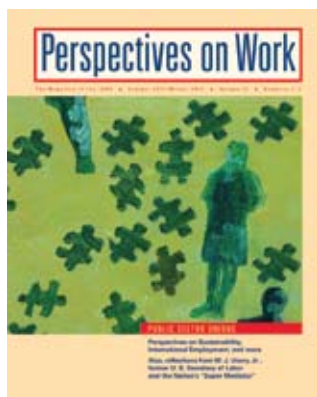


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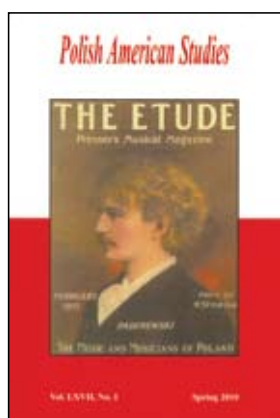


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The Pluralist is dedicated to advancing the ends of philosophical thought and dialogue in all widely used philosophical methodologies, including non-Western methods and those of traditional cultures. The journal upholds the Socratic dictum of self-knowledge and the love of wisdom as the purpose of philosophy. It seeks to express philosophical insights and concerns humanely and is a forum for discussion of diverse philosophical standpoints and pluralism’s merits. *The Pluralist* is the official journal of the Society for the Advancement of American Philosophy (SAAP).

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