

20  
FALL



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Cover: Dolly Parton, song writing, 1960s. (Courtesy Dolly Parton Enterprises)



# UNLIKELY ANGEL

## The Songs of Dolly Parton

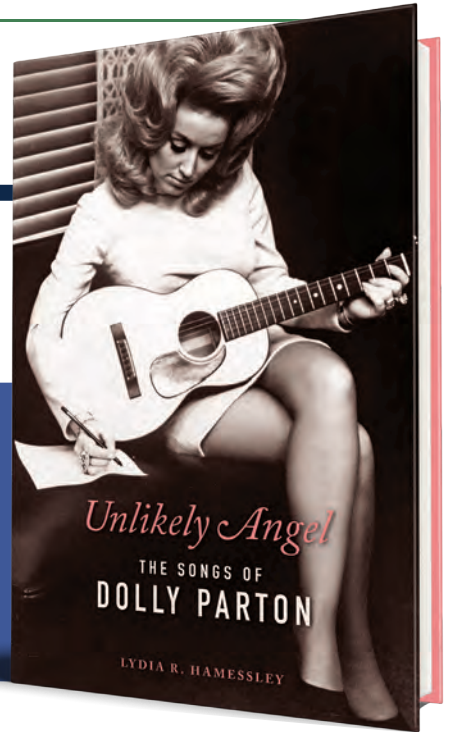
LYDIA R. HAMESSLEY

Foreword by Steve Buckingham

The creative process of a great American songwriter

"Lydia Hamessley invites us on a deep dive into the world of Dolly Parton as songwriter. The book weaves together insightful analyses of the musical forms, cultural roots, and meanings found in Parton's vast catalog, with Parton's own accounts of her music. Hamessley unveils these songs as the heart and substance of Parton's contributions to popular culture, and will inspire every reader to take yet another listen."

—JOCELYN R. NEAL, author of *Country Music: A Cultural and Stylistic History*



### OCTOBER

296 PAGES. 6.125 X 9.25 INCHES

31 BLACK & WHITE PHOTOGRAPHS,  
1 MUSIC EXAMPLE, 5 TABLES

HARDCOVER, 978-0-252-04352-9

**\$125.00x** £100.00

PAPER, 978-0-252-08542-0

**\$19.95** £14.99

E-BOOK, 978-0-252-05240-8

*A volume in the series Women Composers*

All rights: University of Illinois

Dolly Parton's success as a performer and pop culture phenomenon has overshadowed her achievements as a songwriter. But she sees herself as a songwriter first, and with good reason. Parton's compositions like "I Will Always Love You" and "Jolene" have become American standards with an impact far beyond country music.

Lydia R. Hamessley's expert analysis and Parton's characteristically straightforward input inform this comprehensive look at the process, influences, and themes that have shaped the superstar's songwriting artistry. Hamessley reveals how Parton's loving, hardscrabble childhood in the Smoky Mountains provided the musical language, rhythms, and memories of old-time music that resonate in so many of her songs. Hamessley further provides an understanding of how Parton combines her cultural and musical heritage with an artisan's sense of craft and design to compose eloquent, painfully honest, and gripping songs about women's lives, poverty, heart-break, inspiration, and love.

Filled with insights on hit songs and less familiar gems, *Unlikely Angel* covers the full arc of Dolly Parton's career and offers an unprecedented look at the creative force behind the image.

**LYDIA R. HAMESSLEY** is a professor of music at Hamilton College.



# THE LADY SWINGS

Memoirs of a Jazz Drummer

**DOTTIE DODGION** and  
**WAYNE ENSTICE**

Foreword by Carol Sloane

Scenes from a jazz life

"A unique and important contribution to the history of jazz."

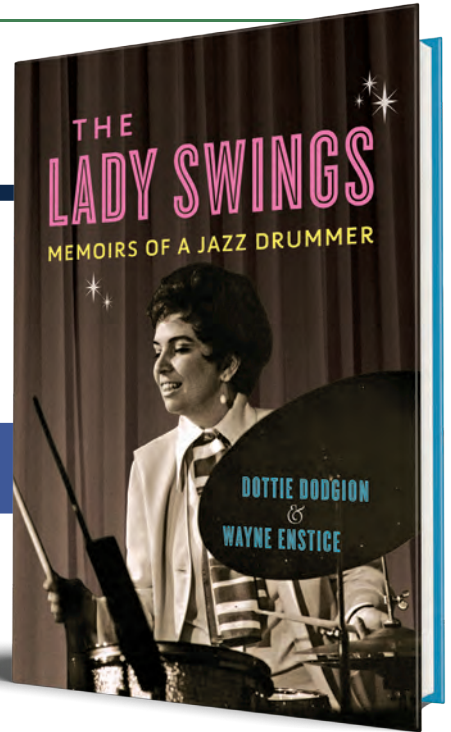
—**DEE SPENCER**, composer, performer, and educator

Dottie Dodgion is a jazz drummer who played with the best. A survivor, she lived an entire lifetime before she was seventeen. Undeterred by hardships, she defied the odds and earned a seat as a woman in the exclusive men's club of jazz. Her dues-paying path as a musician took her from early work with Charles Mingus to being hired by Benny Goodman at Basin Street East on her first day in New York. From there she broke new ground as a woman who played a "man's instrument" in first-string, all-male New York City jazz bands. Her inspiring memoir talks frankly about her music and the challenges she faced, and shines a light into the jazz world of the 1960s and 1970s.

Vivid and always entertaining, *The Lady Swings* tells Dottie Dodgion's story with the same verve and straight-ahead honesty that powered her playing.

**DOTTIE DODGION** is a trailblazing American jazz drummer.

**WAYNE ENSTICE** is a coauthor of *Jazzwomen: Conversations with Twenty-One Musicians* and *Jazz Spoken Here: Conversations with Twenty-Two Musicians*.



## JANUARY

288 PAGES. 6 X 9 INCHES

25 BLACK & WHITE PHOTOGRAPHS

HARDCOVER, 978-0-252-04359-8  
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PAPER, 978-0-252-08551-2  
**\$22.95** £17.99

E-BOOK, 978-0-252-05247-7

*A volume in the series Music in American Life*

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# WHEN SUNDAY COMES

## Gospel Music in the Soul and Hip-Hop Eras

CLAUDRENA N. HAROLD

Gospel music after the Golden Age

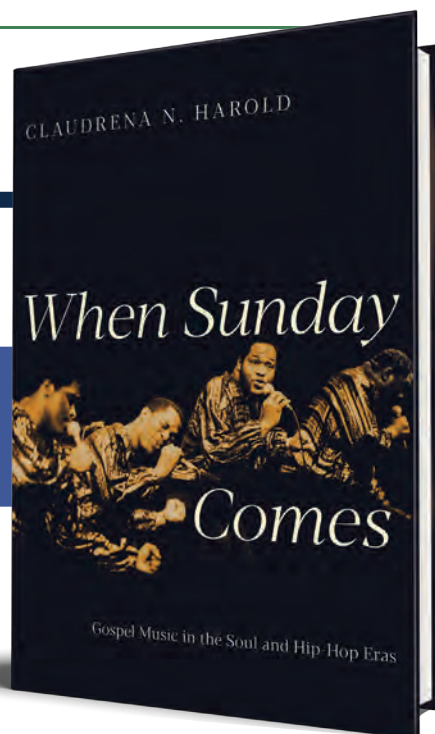
*"When Sunday Comes is the book we've been waiting for—a thoughtful and thought-provoking analysis of the impact contemporary singers, songwriters, and musicians have made, and continue to make, on gospel music."*

—**ROBERT M. MAROVICH**, author of *A City Called Heaven: Chicago and the Birth of Gospel Music*

Gospel music evolved in often surprising directions during the post-Civil Rights era. Claudrena N. Harold's in-depth look at late-century gospel focuses on musicians like Yolanda Adams, Andraé Crouch, the Clark Sisters, Al Green, Take 6, and the Winans, and on the network of black record shops, churches, and businesses that nurtured the music. Harold details the creative shifts, sonic innovations, theological tensions, and political assertions that transformed the music, and revisits the debates within the community over groundbreaking recordings and gospel's incorporation of rhythm and blues, funk, hip-hop, and other popular forms. At the same time, she details how sociopolitical and cultural developments like the Black Power Movement and the emergence of the Christian Right shaped both the art and attitudes of African American performers.

Weaving insightful analysis into a collective biography of gospel icons, *When Sunday Comes* explores the music's essential place as an outlet for African Americans to express their spiritual and cultural selves.

**CLAUDRENA N. HAROLD** is a professor of African American and African studies and history at the University of Virginia. She is the author of *New Negro Politics in the Jim Crow South* and *The Rise and Fall of the Garvey Movement in the Urban South, 1918–1942*.



### NOVEMBER

288 PAGES. 6.125 X 9.25 INCHES  
22 BLACK & WHITE PHOTOGRAPHS

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**\$125.00x** £100.00

PAPER, 978-0-252-08547-5  
**\$22.95** £17.99

E-BOOK, 978-0-252-05245-3

*A volume in the series Music in American Life*

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# NFL FOOTBALL

## A History of America's New National Pastime

NFL Centennial Edition

RICHARD C. CREPEAU

The evolution of an American passion

Praise for the previous edition:

"[Crepeau] has brought together from a great many sources the information necessary to anyone who wants to understand the origins and the workings of the powerful and profitable entertainment vehicle the NFL has become."

—BILL LITTLEFIELD, NPR's *Only a Game*

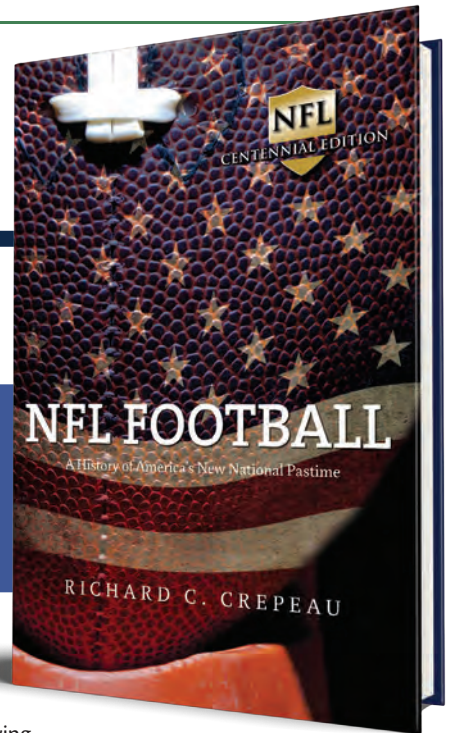
A multibillion-dollar entertainment empire, the National Football League is a coast-to-coast obsession that borders on religion and dominates our sports-mad culture. But today's NFL also provides a stage for playing out important issues roiling American society.

This updated and expanded edition of *NFL Football* observes the league's centennial by following the NFL into the twenty-first century, where off-the-field concerns compete with touchdowns and goal line stands for headlines. Richard C. Crepeau delves into the history of the league and breaks down the new era with an in-depth look at the controversies and dramas swirling around pro football today:

- Tensions between players and Commissioner Roger Goodell over collusion, drug policies, and revenue, including analysis of the 2020 collective bargaining agreement
- The firestorm surrounding Colin Kaepernick and protests of police violence and inequality
- Andrew Luck and others choosing early retirement over the threat to their long-term health
- Paul Tagliabue's role in covering up information on concussions
- The Super Bowl's evolution into a national holiday

Authoritative and up to the minute, *NFL Football* continues the epic American success story.

**RICHARD C. CREPEAU** is a professor emeritus of history at the University of Central Florida and former president of the North American Society for Sports History. He is the author of *Baseball: America's Diamond Mind, 1919–1941*.



### SEPTEMBER

312 PAGES. 6 X 9 INCHES

19 BLACK & WHITE PHOTOGRAPHS

HARDCOVER, 978-0-252-04358-1

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PAPER, 978-0-252-08550-5

**\$19.95** £14.99

E-BOOK, 978-0-252-05246-0

*A volume in the series Sport and Society,  
edited by Aram Goudsouzian and  
Jaime Schultz*

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# PASSING THE BATON

## Black Women Track Stars and American Identity

CAT M. ARIAIL

How African American women athletes tested a nation's image of itself

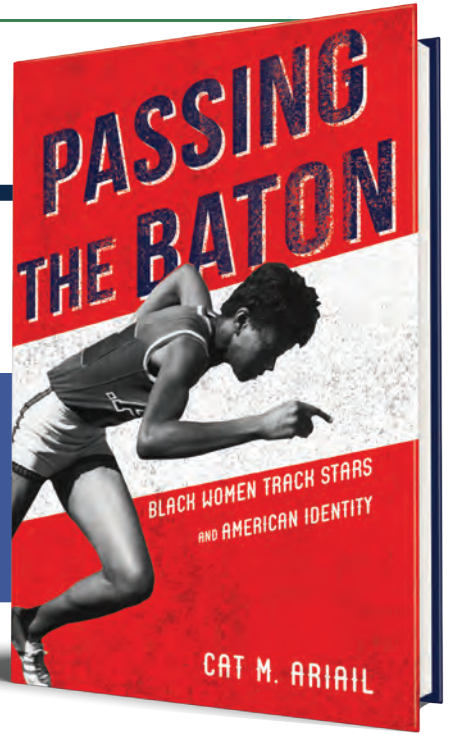
"Ariail pinpoints how important the women of track and field were to changing opinions in both white and black communities about the accomplishments of women of color. But she also powerfully argues that this story does not end with victory. Rather, she reminds us how much work gender did (and does) to undergird racism."

—KATHERINE C. MOONEY, author of *Race Horse Men: How Slavery and Freedom Were Made at the Racetrack*

After World War II, the United States used international sport to promote democratic values and its image of an ideal citizen. But African American women excelling in track and field upset such notions. Cat M. Ariail examines how athletes such as Alice Coachman, Mae Faggs, and Wilma Rudolph forced American sport cultures—both white and Black—to reckon with the athleticism of African American women. Marginalized still further in a low-profile sport, young Black women nonetheless bypassed barriers to represent their country. Their athletic success soon threatened postwar America's dominant ideas about race, gender, sexuality, and national identity. As Ariail shows, the wider culture defused these radical challenges by locking the athletes within roles that stressed conservative forms of femininity, blackness, and citizenship.

A rare exploration of African American women athletes and national identity, *Passing the Baton* reveals young Black women as active agents in the remaking of what it means to be American.

**CAT M. ARIAIL** is a lecturer in the Department of History at Middle Tennessee State University.



### NOVEMBER

248 PAGES. 6.125 X 9.25 INCHES

11 BLACK & WHITE PHOTOGRAPHS

HARDCOVER, 978-0-252-04348-2

**\$110.00x** £88.00

PAPER, 978-0-252-08538-3

**\$24.95s** £18.99

E-BOOK, 978-0-252-05236-1

*A volume in the series Sport and Society,  
edited by Aram Goudsouzian and  
Jaime Schultz*

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# BRADBURY BEYOND APOLLO

JONATHAN R. ELLER

The conclusion to the trilogy that began with *Becoming Ray Bradbury* and *Ray Bradbury Unbound*

"Jonathan Eller's final volume of his excellent biography of Ray Bradbury is an elegant and often poetic celebration of our great friend and a great man. Many wonderful memories return, and futures rise up. This book helps Ray follow the advice of Mr. Electrico: Live forever."

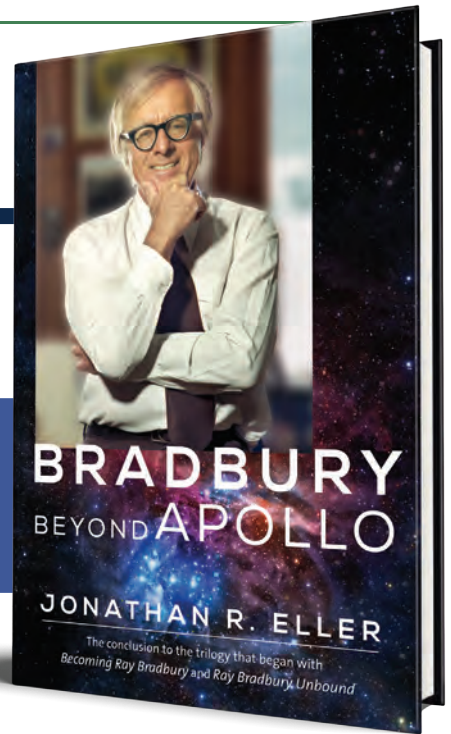
—GREG BEAR

Celebrated storyteller, cultural commentator, friend of astronauts, prophet of the Space Age—by the end of the 1960s, Ray Bradbury had attained a level of fame and success rarely achieved by authors, let alone authors of science fiction and fantasy. He had also embarked on a phase of his career that found him exploring new creative outlets while reinterpreting his classic tales for generations of new fans.

Drawing on numerous interviews with Bradbury and privileged access to personal papers and private collections, Jonathan R. Eller examines the often-overlooked second half of Bradbury's working life. As Bradbury's dreams took him into a wider range of nonfiction writing and public lectures, the diminishing time that remained for creative pursuits went toward Hollywood productions like the award-winning series *Ray Bradbury Theater*. Bradbury developed the Spaceship Earth narration at Disney's EPCOT Center; appeared everywhere from public television to NASA events to comic conventions; published poetry; and mined past triumphs for stage productions that enjoyed mixed success. Distracted from storytelling as he became more famous, Bradbury nonetheless published innovative experiments in autobiography masked as detective novels, the well-received fantasy *The Halloween Tree*, and the masterful time travel story "The Toynbee Convectector." Yet his embrace of celebrity was often at odds with his passion for writing, and the resulting tension continuously pulled at his sense of self.

The revelatory conclusion to the acclaimed three-part biography, *Bradbury Beyond Apollo* tells the story of an inexhaustible creative force seeking new frontiers.

**JONATHAN R. ELLER** is a Chancellor's Professor of English at Indiana University-Purdue University in Indianapolis, the senior textual editor of the Institute for American Thought, and director of the Center for Ray Bradbury Studies at IUPUI. His books *Becoming Ray Bradbury* and *Ray Bradbury Unbound* were each finalists for the Locus Award in the Nonfiction category.



## AUGUST

336 PAGES. 6.125 X 9.25 INCHES

12 BLACK & WHITE PHOTOGRAPHS,  
1 LINE DRAWING

HARDCOVER, 978-0-252-04341-3

**\$34.95** £26.99

E-BOOK, 978-0-252-05229-3

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# FROM SLAVE CABINS TO THE WHITE HOUSE

## Homemade Citizenship in African American Culture

KORITHA MITCHELL

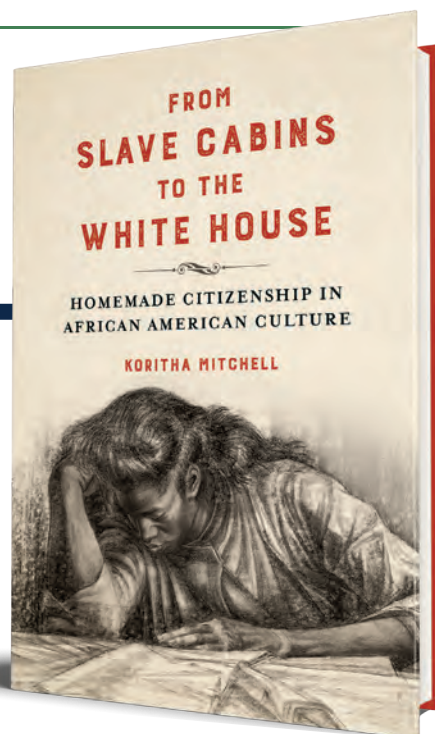
African American mothers and wives navigating double standards

Koritha Mitchell analyzes canonical texts by and about African American women to lay bare the hostility these women face as they invest in traditional domesticity. Instead of the respectability and safety granted white homemakers, black women endure pejorative labels, racist governmental policies, attacks on their citizenship, and aggression meant to keep them in "their place."

Tracing how African Americans define and redefine success in a nation determined to deprive them of it, Mitchell plumbs the works of Frances Harper, Zora Neale Hurston, Lorraine Hansberry, Toni Morrison, Michelle Obama, and others. These artists honor black homes from slavery and post-emancipation through the Civil Rights era to "post-racial" America. Mitchell follows black families asserting their citizenship in domestic settings while the larger society and culture marginalize and attack them, not because they are deviants or failures but because they meet American standards.

Powerful and provocative, *From Slave Cabins to the White House* illuminates the links between African American women's homemaking and citizenship in history and across literature.

**KORITHA MITCHELL** is an associate professor of English at The Ohio State University and the author of *Living with Lynching: African American Lynching Plays, Performance, and Citizenship, 1890–1930*.



### AUGUST

272 PAGES. 6 X 9 INCHES

7 BLACK & WHITE PHOTOGRAPHS

HARDCOVER, 978-0-252-04332-1

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E-BOOK, 978-0-252-05220-0

A volume in *The New Black Studies Series*,  
edited by Darlene Clark Hine and  
Dwight A. McBride

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# MADAM C. J. WALKER'S GOSPEL OF GIVING

Black Women's Philanthropy during Jim Crow

TYRONE MCKINLEY FREEMAN

Foreword by A'Lelia Bundles

The iconic businesswoman's life of generosity and inspiration

"This is no simple story of Madam Walker's charitable giving. Instead, by spanning the course of Walker's remarkable life from the daughter of enslaved parents to beauty culture mogul, Tyrone McKinley Freeman's brilliant and impeccably researched book demonstrates that wealth did not drive Walker to give, but that she was the embodiment of a much longer, though often hidden, tradition of black philanthropy. This book will forever change the way we understand Walker's importance and provides a much needed context for contemporary calls for economic justice."

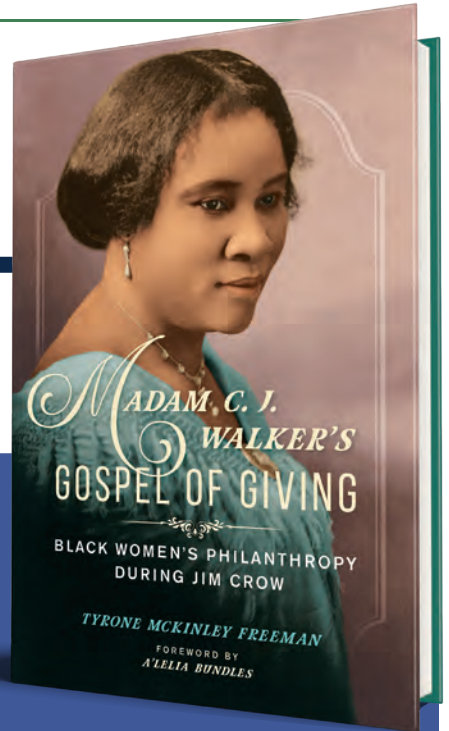
—TIFFANY GILL, author of *Beauty Shop Politics: African American Women's Activism in the Beauty Industry*

Founder of a beauty empire, Madam C. J. Walker was celebrated as America's first self-made female millionaire in the early 1900s. Known as a leading African American entrepreneur, Walker was also devoted to an activist philanthropy aimed at empowering African Americans and challenging the injustices inflicted by Jim Crow.

Tyrone McKinley Freeman's biography highlights how giving shaped Walker's life before and after she became wealthy. Poor and widowed when she arrived in St. Louis in her twenties, Walker found mentorship among black churchgoers and working black women. Her adoption of faith, racial uplift, education, and self-help soon informed her dedication to assisting black women's entrepreneurship, financial independence, and activism. Walker embedded her philanthropy in how she grew her business, forged alliances with groups like the National Association of Colored Women, funded schools and social service agencies led by African American women, and enlisted her company's sales agents in local charity and advocacy work.

Illuminating and dramatic, *Madam C. J. Walker's Gospel of Giving* broadens our understanding of black women's charitable giving and establishes Walker as a fore-mother of African American philanthropy.

**TYRONE MCKINLEY FREEMAN** is an assistant professor of philanthropic studies at the Indiana University Lilly Family School of Philanthropy.



## OCTOBER

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22 BLACK & WHITE PHOTOGRAPHS

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E-BOOK, 978-0-252-05233-0

*A volume in the New Black Studies Series,  
edited by Darlene Clark Hine and  
Dwight A. McBride*

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# LAUGHING TO KEEP FROM DYING

## African American Satire in the Twenty-First Century

DANIELLE FUENTES MORGAN

How African Americans have infused satire with a potent new dimension

“Danielle Fuentes Morgan attunes readers to the variable registers and resonances of Black laughter in the present moment. Examining a wide range of media, from novels and television series to standup comedy and performance art, Morgan shows how the satirical impulse in Black cultural production expresses not only collective histories of subversion but individual practices of survival. A bold account of humor’s capacity to traverse the realms of sociality and interiority, *Laughing to Keep from Dying* is a model of Black study for the twenty-first century.”

—KINOHI NISHIKAWA, author of *Street Players: Black Pulp Fiction and the Making of a Literary Underground*

By subverting comedy’s rules and expectations, African American satire promotes social justice by connecting laughter with ethical beliefs in a revolutionary way. Danielle Fuentes Morgan ventures from Suzan-Lori Parks to Leslie Jones and Dave Chappelle to *Get Out* and *Atlanta* to examine the satirical treatment of race and racialization across today’s African American culture. Morgan analyzes how African American artists highlight the ways that society racializes people and bolsters the powerful myth that we live in a “post-racial” nation. The latter in particular inspires artists to take aim at the idea racism no longer exists or the laughable notion of Americans “not seeing” racism or race. Their critique changes our understanding of the boundaries between staged performance and lived experience and create ways to better articulate Black selfhood.

Adventurous and perceptive, *Laughing to Keep from Dying* reveals how African American satirists unmask the illusions and anxieties surrounding race in the twenty-first century.

**DANIELLE FUENTES MORGAN** is an assistant professor in the Department of English at Santa Clara University.



### NOVEMBER

208 PAGES. 6 X 9 INCHES

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# WEST OF JIM CROW

## The Fight against California's Color Line

LYNN M. HUDSON

African American resistance to white supremacy from California statehood to the 1950s

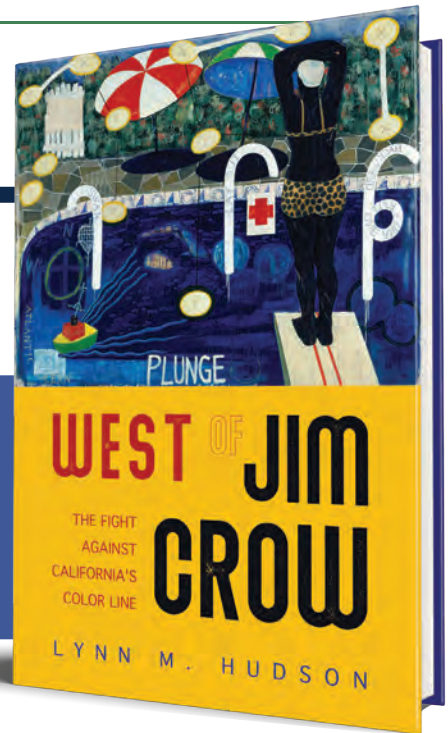
"By tracing the metamorphosis of white supremacy in the Golden State and the fierce resistance to it over the long span from statehood to the 1950s, Lynn Hudson has brilliantly plumbed the depth, complexity, and variability of American racial formations and added a new chapter to our understanding of the long black freedom movement and of women's centrality to it."

—JACQUELYN DOWD HALL, author of *Sisters and Rebels: A Struggle for the Soul of America*

African Americans who moved to California in hopes of finding freedom and full citizenship instead faced all-too-familiar racial segregation. As one transplant put it, "The only difference between Pasadena and Mississippi is the way they are spelled." From the beaches to streetcars to schools, the Golden State—in contrast to its reputation for tolerance—perfected many methods of controlling people of color.

Lynn M. Hudson deepens our understanding of the practices that African Americans in the West deployed to dismantle Jim Crow in the quest for civil rights prior to the 1960s. Faced with institutionalized racism, black Californians used both established and improvised tactics to resist and survive the state's color line. Hudson rediscovers forgotten stories like the experimental all-black community of Allensworth, the California Ku Klux Klan's campaign of terror against African Americans, the bitter struggle to integrate public swimming pools in Pasadena and elsewhere, and segregationists' preoccupation with gender and sexuality.

**LYNN M. HUDSON** is an associate professor of history at the University of Illinois at Chicago. She is the author of *The Making of "Mammy Pleasant": A Black Entrepreneur in Nineteenth-Century San Francisco*.



### SEPTEMBER

352 PAGES. 6.125 X 9.25 INCHES  
25 BLACK & WHITE PHOTOGRAPHS,  
1 MAP

HARDCOVER, 978-0-252-04334-5  
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PAPER, 978-0-252-08525-3  
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E-BOOK, 978-0-252-05222-4

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# SWEET GREEKS

## First-Generation Immigrant Confectioners in the Heartland

ANN FLESOR BECK

Making candy—and a new life—in the Midwest

“This remarkable story is both unique and universal. It is the story of tenacious immigrant entrepreneurs overcoming enormous odds to find that sweet spot, making candy that would become a permanent feature of American daily life.”

—KEN ALBALA, author of *Noodle Soup: Recipes, Techniques, Obsession* and grandson of an immigrant from Greece

Gus Flesor came to the United States from Greece in 1901. His journey led him to Tuscola, Illinois, where he learned the confectioner's trade and opened a business that still stands on Main Street. *Sweet Greeks* sets the story of Gus Flesor's life as an immigrant in a small town within the larger history of Greek migration to the Midwest.

Ann Flesor Beck's charming personal account re-creates the atmosphere of her grandfather's candy kitchen with its odors of chocolate and popcorn and the comings-and-goings of family members. “The Store” represented success while anchoring the business district of Gus's chosen home. It also embodied the Midwest émigré experience of chain migration, immigrant networking, resistance and outright threats by local townspeople, food-related entrepreneurship, and tensions over whether later generations would take over the business.

An engaging blend of family memoir and Midwest history, *Sweet Greeks* tells how Greeks became candy makers to the nation, one shop at a time.

**ANN FLESOR BECK** is a third-generation Greek confectioner and independent scholar. With her sister, she co-owns and operates Flesor's Candy Kitchen in Tuscola, Illinois.



### OCTOBER

320 PAGES. 6.125 X 9.25 INCHES  
13 BLACK & WHITE PHOTOGRAPHS,  
3 MAPS

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PAPER, 978-0-252-08531-4  
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E-BOOK, 978-0-252-05228-6

A volume in the series *Heartland Foodways*, edited by Bruce Kraig

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FIRST TIME IN PAPERBACK AND E-BOOK

## SOUL ON SOUL

The Life and Music of Mary Lou Williams

TAMMY L. KERNODLE

With a new preface

A jazz woman in a jazzman's world, with a new preface by the author

"Diligently chronicles the life and times of the extraordinary innovator."

—JAZZ TIMES

The jazz musician-composer-arranger Mary Lou Williams spent her sixty-year career working in—and stretching beyond—a dizzying range of musical styles. Her integration of classical music into her works helped expand jazz's compositional language. Her generosity made her a valued friend and mentor to the likes of Thelonious Monk, Charlie Parker, and Dizzy Gillespie. Her late-in-life flowering of faith saw her embrace a spiritual jazz oriented toward advancing the civil rights struggle and helping wounded souls.

Tammy L. Kernodle details Williams's life in music against the backdrop of controversies over women's place in jazz and bitter arguments over the music's evolution. Williams repeatedly asserted her artistic and personal independence to carve out a place despite widespread bafflement that a woman exhibited such genius. Embracing Williams's contradictions and complexities, Kernodle also explores a personal life troubled by lukewarm professional acceptance, loneliness, relentless poverty, bad business deals, and difficult marriages.

In-depth and epic in scope, *Soul on Soul* restores a pioneering African American woman to her rightful place in jazz history.

**TAMMY L. KERNODLE** is a professor of musicology at Miami University of Ohio. She served as associate editor of the three-volume *Encyclopedia of African American Music* and as a senior editor for the revision of *New Grove Dictionary of American Music*.



## OCTOBER

360 PAGES. 6 X 9 INCHES

16 BLACK &amp; WHITE PHOTOGRAPHS

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E-BOOK, 978-0-252-05248-4

*A volume in the series Music in American Life*

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# INDUSTRIAL STRENGTH BLUEGRASS

Southwestern Ohio's Musical Legacy

Edited by FRED BARTENSTEIN  
and CURTIS W. ELLISON

Foreword by Neil V. Rosenberg

High lonesome in the heartland

"A new urban folk music, nurtured and shaped by a folk community in an industrial setting, has made the world familiar with southwestern Ohio's bluegrass. Many facets of the region's rich musical heritage are explored and celebrated in this book, a welcome addition to the literature on bluegrass."

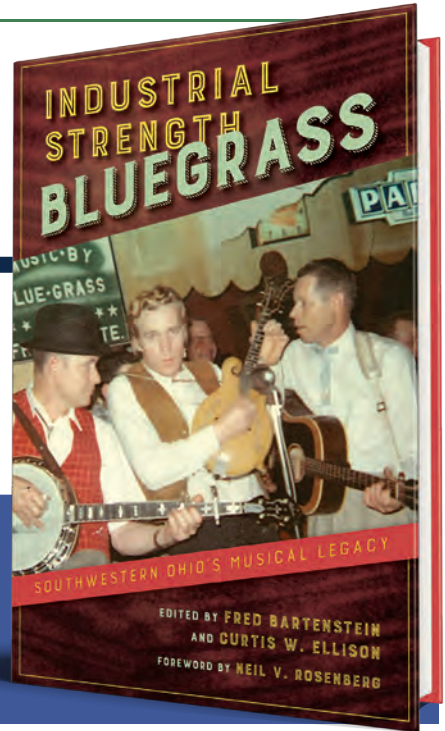
—NEIL V. ROSENBERG, from the foreword

In the twentieth century, Appalachian migrants seeking economic opportunities relocated to southwestern Ohio, bringing their music with them. Between 1947 and 1989, they created an internationally renowned capital for the thriving bluegrass music genre, centered on the industrial region of Cincinnati, Dayton, Hamilton, Middletown, and Springfield. Fred Bartenstein and Curtis W. Ellison edit a collection of eyewitness narratives and in-depth analyses that explore southwestern Ohio's bluegrass musicians, radio broadcasters, recording studios, record labels, and performance venues, along with the music's contributions to religious activities, community development, and public education. As the bluegrass scene grew, southwestern Ohio's distinctive sounds reached new fans and influenced those everywhere who continue to play, produce, and love roots music.

Revelatory and multifaceted, *Industrial Strength Bluegrass* shares the inspiring story of a bluegrass hotbed and the people who created it.

Contributors: Fred Bartenstein, Curtis W. Ellison, Jon Hartley Fox, Rick Good, Lily Isaacs, Ben Krakauer, Mac McDivitt, Nathan McGee, Daniel Mullins, Joe Mullins, Larry Nager, Phillip J. Obermiller, Bobby Osborne, and Neil V. Rosenberg.

**FRED BARTENSTEIN** is an adjunct instructor in music at the University of Dayton. He is the editor of *Bluegrass Bluesman*, *The Bluegrass Hall of Fame*, and two anthologies of writings by folk arts impresario Joe Wilson. **CURTIS W. ELLISON** is a professor emeritus of history and American studies at Miami University. He is the author of *Country Music Culture: From Hard Times to Heaven* and editor of Donald Davidson's *The Big Ballad Jamboree*.



## JANUARY

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*A volume in the series Music in  
American Life*

Publication supported by a grant from  
the Judith McCulloh Endowment for  
American Music.

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# I DIED A MILLION TIMES

## Gangster Noir in Midcentury America

ROBERT MIKLITSCH

The mob bosses, rogue cops, and heist gangs of a film era

"Alert to the aesthetic, political, industrial, and historical provocations and subversions of 'gangster noir,' *I Died a Million Times* provides an excellent overview and analysis of this subgenre and reminds us of film noir's rich hybridity. Full of truly superb readings of well-known and less familiar classic noir films, Robert Miklitsch's book, written with striking verve, will engage, delight, and inform scholars and movie fans."

—JULIE GROSSMAN, coauthor of *Ida Lupino, Director: Her Art and Resilience in Times of Transition*

In the 1950s, the gangster movie and film noir crisscrossed to create gangster noir. Robert Miklitsch takes readers into this fascinating subgenre of films focused on crime syndicates, crooked cops, and capers.

With the Senate's organized crime hearings and the brighter-than-bright myth of the American Dream as a backdrop, Miklitsch examines the style and history, and the production and cultural politics, of classic pictures from *The Big Heat* and *The Asphalt Jungle* to lesser-known gems like *711 Ocean Drive* and post-Fifties movies like *Ocean's Eleven*. Miklitsch pays particular attention to trademark leitmotifs including the individual versus the collective; the family as a locus of dissension and rapport; the real-world roots of the heist picture; and the syndicate as an octopus with its tentacles deep into law enforcement, corporate America, and government. If the memes of gangster noir remain prototypically dark, the look of the films becomes lighter and flatter, reflecting the influence of television and the realization that, under the cover of respectability, crime had moved from the underworld into the mainstream of contemporary everyday life.

**ROBERT MIKLITSCH** is a professor in the Department of English Language and Literature at Ohio University. He is the editor of *Kiss the Blood Off My Hands: On Classic Film Noir* and the author of *The Red and the Black: American Film Noir in the 1950s*.



### JANUARY

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# FILM AND THE ANARCHIST IMAGINATION

Expanded Second Edition

RICHARD PORTON

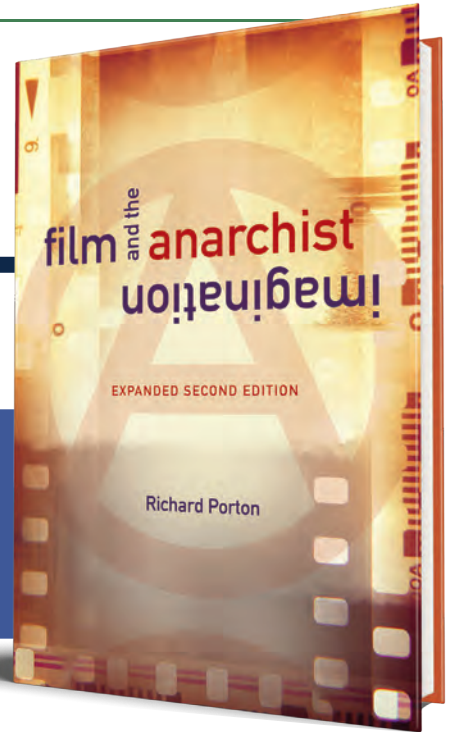
Anarchism's images, ideas, and influence in cinema

"In this updated version of his original classic, Richard Porton traces the evolution of anarchist ideas and their influence on cinematic form and content, exploring a wide range of expressive work designed to provoke, inspire, and confound. A welcome and compelling celebration of a subversive and still-evolving genre."

—**ASTRA TAYLOR**, author of *The People's Platform: Taking Back Power and Culture in the Digital Age*

Hailed since its initial release, *Film and the Anarchist Imagination* offers the authoritative account of films featuring anarchist characters and motifs. Richard Porton delves into the many ways filmmakers have portrayed anarchism's long traditions of labor agitation and revolutionary struggle. While acknowledging cinema's predilection for ludicrous anarchist stereotypes, he focuses on films that, wittingly or otherwise, reflect or even promote workplace resistance, anarchist pedagogy, self-emancipation, and anti-statist insurrection. Porton ranges from the silent era to the classics *Zéro de Conduite* and *Love and Anarchy* to contemporary films like *The Nothing Factory* while engaging the works of Jean Vigo, Jean-Luc Godard, Lina Wertmüller, Yvonne Rainer, Ken Loach, and others. For this updated second edition, Porton reflects on several new topics, including the negative portrayals of anarchism over the past twenty years and the contemporary embrace of post-anarchism.

**RICHARD PORTON** is an editor at *Cineaste* and has taught film studies at the College of Staten Island, Hunter College, Rutgers University, and New York University.



## OCTOBER

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# MOBILIZING BLACK GERMANY

Afro-German Women and the Making of a Transnational Movement

TIFFANY N. FLORVIL

The women and groups behind Black German thought and resistance of the late twentieth and twenty-first centuries

"Florvil's magisterial *Mobilizing Black Germany* is a must-read for all scholars of the Black and African diasporas who are interested in the history of Black activism. *Mobilizing Black Germany* takes you to the very beginning of the Afrodeutsch movement, some years before Audre Lorde's arrival, and puts you right inside. Florvil's deep research crafts an unforgettable history rich with famous figures who stride the global stage and local heroes whose sacrifices and achievements were no less monumental."

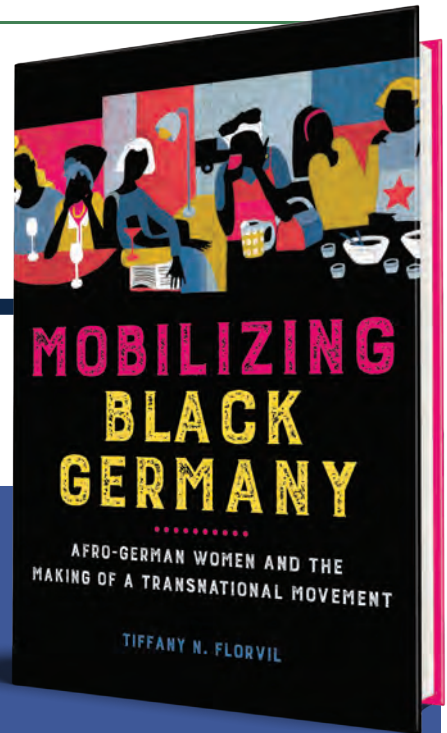
—MICHELLE M. WRIGHT, author of *Physics of Blackness: Beyond the Middle Passage Epistemology*

In the 1980s and 1990s, Black German women began to play significant roles in challenging the discrimination in their own nation and abroad. Their grassroots organizing, writings, and political and cultural activities nurtured innovative traditions, ideas, and practices. These strategies facilitated new, often radical bonds between people from disparate backgrounds across the Black Diaspora.

Tiffany N. Florvil examines the role of queer and straight women in shaping the contours of the modern Black German movement as part of the Black internationalist opposition to racial and gender oppression. Florvil shows the multifaceted contributions of women to movement making, including Audre Lorde's role in influencing their activism; the activists who inspired Afro-German women to curate their own identities and histories; and the evolution of the activist groups Initiative of Black Germans and Afro-German Women. These practices and strategies became a rallying point for isolated and marginalized women (and men) and shaped the roots of contemporary Black German activism.

Richly researched and multidimensional in scope, *Mobilizing Black Germany* offers a rare in-depth look at the emergence of the modern Black German movement and Black feminists' politics, intellectualism, and internationalism.

**TIFFANY N. FLORVIL** is an associate professor in the Department of History at the University of New Mexico.



## DECEMBER

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A volume in the series  
*Black Internationalism*, edited by  
Keisha N. Blain and Quito Swan

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# QUEER AND TRANS MIGRATIONS

Dynamics of Illegalization, Detention, and Deportation

Edited by EITHNE LUIBHÉID and KARMA R. CHÁVEZ

Centering the experiences of LGBTQ migrants and communities in crisis

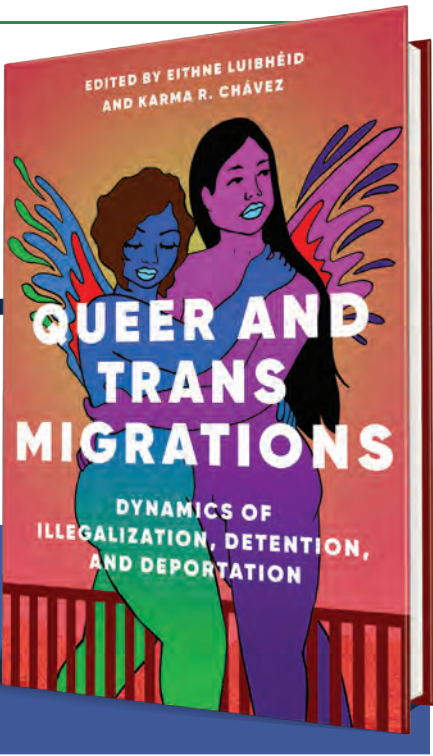
“An extraordinarily important volume bringing together activists, artists, and academics, *Queer and Trans Migrations* models the wide range of approaches that can help us understand and challenge the heteronormative frameworks, settler-colonialist politics, and racialized logics affecting migration, detention, and deportation.”

—ERICA RAND, author of *The Ellis Island Snow Globe*

More than a quarter of a million LGBTQ-identified migrants in the United States lack documentation and constantly risk detention and deportation. LGBTQ migrants around the world endure similarly precarious situations. Eithne Luibhéid and Karma R. Chávez’s edited collection provides a first-of-its-kind look at LGBTQ migrants and communities. The academics, activists, and artists in the volume center illegalization, detention, and deportation in national and transnational contexts, and examine how migrants and allies negotiate, resist, refuse, and critique these processes. The works contribute to the fields of gender and sexuality studies, critical race and ethnic studies, borders and migration studies, and decolonial studies.

Contributors: Myisha Arellanus, Greg Bal, Felipe Baeza, AB Brown, Julio Capó Jr., Anna Carastathis, Jack Cárvanes, Karma R. Chávez, Ryan Conrad, Monisha Das Gupta, Molly Fair, Katherine Fobear, Jamila Hammami, Leece Lee-Oliver, Edward Ou Jin Lee, Rachel Lewis, Adela C. Licon, Eithne Luibhéid, Hana Masri, Matic Moore, Yasmin Nair, Bamby Salcedo, Fadi Saleh, Elif Sari, Rafael Ramirez Solórzano, José Guadalupe Herrera Soto, María Inés Taracena, Rommy Torrico, Myrto Tsilimpounidi, Suyapa G. Portillo Villeda, Sasha Wijeyeratne, and Ruben Zecena

**EITHNE LUIBHÉID** is a professor in the Department of Gender and Women’s Studies at the University of Arizona. She is the author of *Pregnant on Arrival: Making the Illegal Immigrant*. **KARMA R. CHÁVEZ** is an associate professor in the Department of Mexican American and Latina/o Studies at the University of Texas at Austin. She is the author of *Queer Migration Politics: Activist Rhetoric and Coalitional Possibilities*.



## OCTOBER

312 PAGES. 6.125 X 9.25 INCHES  
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A volume in the series *Dissident Feminisms*, edited by Elora Halim Chowdhury

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# QUEERING THE GLOBAL FILIPINA BODY

## Contested Nationalisms in the Filipina/o Diaspora

GINA K. VELASCO

Globalization, work, and the images of Filipinas in the media

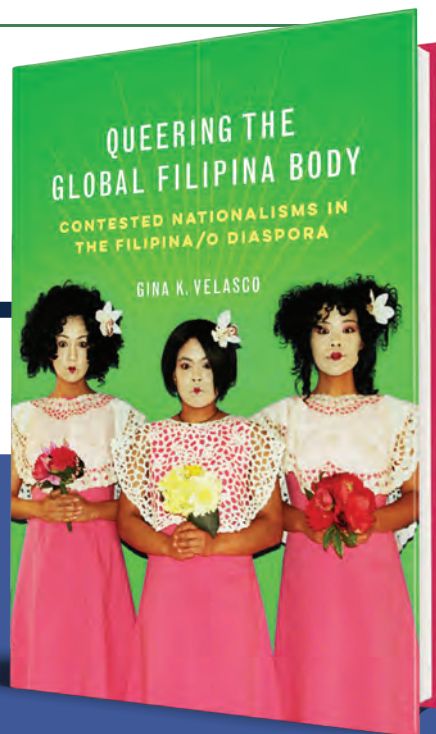
"A rich analysis of the transnational circuits of culture, labor, goods, and ideology circulating around the material and symbolic body of the Filipina. With its uniquely nuanced documentation and theorization of multiple, competing nationalisms, this book clear-sightedly accounts, on the one hand, for heteropatriarchy within the Filipino diaspora and, on the other hand, the limits of queer white definitions of desire and liberation."

—**SARITA SEE**, author of *The Decolonized Eye: Filipino American Art and Performance*

Contemporary popular culture stereotypes Filipina women as sex workers, domestic laborers, mail order brides, and caregivers. These figures embody the gendered and sexual politics of representing the Philippine nation in the Filipina/o diaspora. Gina K. Velasco explores the tensions within Filipina/o American cultural production between feminist and queer critiques of the nation and popular nationalism as a form of resistance to neoimperialism and globalization.

Using a queer diasporic analysis, Velasco examines the politics of nationalism within Filipina/o American cultural production to consider an essential question: can a queer and feminist imagining of the diaspora reconcile with gendered tropes of the Philippine nation? Integrating a transnational feminist analysis of globalized gendered labor with a consideration of queer cultural politics, Velasco envisions forms of feminist and queer diasporic belonging, while simultaneously foregrounding nationalist movements as vital instruments of struggle.

**GINA K. VELASCO** is an assistant professor in the Women, Gender, and Sexuality Studies Program at Gettysburg College.



### NOVEMBER

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# BLACK QUEER FREEDOM

Spaces of Injury and Paths of Desire

GERSHUN AVILEZ

Mapping a geography of black queer life through art

“With pristine writing and bold thinking about queer desire, gender, and spatial justice, Avilez’s *Black Queer Freedom* is a timely addition to the growing body of scholarship on black vulnerability, trauma, and queerness. Avilez dynamically illustrates how gender non-conforming artists are important to challenging the boundaries of black freedom.”

—L. H. STALLINGS, author of *Funk the Erotic: Transaesthetics and Black Sexual Cultures*

Whether engaged in same-sex desire or gender nonconformity, black queer individuals live with being perceived as a threat while simultaneously being subjected to the threat of physical, psychological, and socioeconomic injury. Attending to and challenging threats has become a defining element in queer black artists’ work throughout the black diaspora. GerShun Avilez analyzes the work of diasporic artists who, denied government protections, have used art to create spaces for justice. He first focuses on how the state seeks to inhibit the movement of black queer bodies through public spaces, whether on the street or across borders. From there, he pivots to institutional spaces—specifically prisons and hospitals—and the ways such places seek to expose queer bodies in order to control them. Throughout, he reveals how desire and art open routes to black queer freedom when policy, the law, racism, and homophobia threaten physical safety, civil rights, and social mobility.

**GERSHUN AVILEZ** is an associate professor of English at the University of Maryland. He is the author of *Radical Aesthetics and Modern Black Nationalism*.



## OCTOBER

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NEW IN PAPER

# RAY BRADBURY UNBOUND

JONATHAN R. ELLER

The second volume of the authoritative biography

"Engaging . . . Eller's second volume of Bradbury's biography is ultimately a melancholy and cautionary tale."

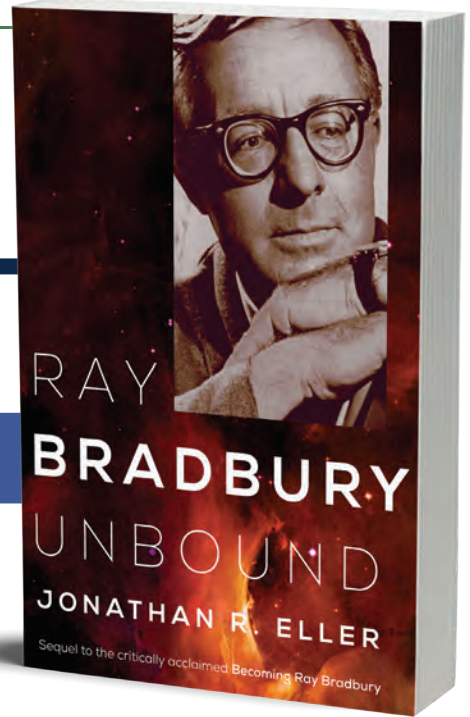
—WASHINGTON POST

A successful, award-winning writer on the brink of placing *Fahrenheit 451* in the American canon, Ray Bradbury entered the autumn of 1953 as a literary figure transcending fantasy and science fiction. Jonathan R. Eller continues the story begun in his acclaimed *Becoming Ray Bradbury*, following the beloved writer's evolution from a short story master to a multimedia creative force and outspoken visionary.

Drawn into screenwriting by the chance to adapt *Moby Dick* for Hollywood, Bradbury soon established himself in film and television. Though the work swallowed up creative energy once devoted to literary pursuits, Bradbury's successes endowed him with the gravitas to emerge as a sought-after cultural commentator and media figure. His passionate advocacy validated the U.S. space program's mission and allowed him to assume the role of a dreamer of futures voicing opinions on technology, the moon landing, and humanity's ultimate destiny.

Eller draws on interviews with Bradbury and unprecedented access to personal papers and private collections to tell the story of how a great American author helped shape his times.

**JONATHAN R. ELLER** is a Chancellor's Professor of English at Indiana University-Purdue University in Indianapolis, the senior textual editor of the Institute for American Thought, and director of the Center for Ray Bradbury Studies at IUPUI. *Ray Bradbury Unbound* and its predecessor *Becoming Ray Bradbury* were each finalists for the Locus Award in the Nonfiction category.



## AUGUST

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## NEW IN PAPER

A HISTORY OF THE  
OZARKS, VOLUME 1

The Old Ozarks

BROOKS BLEVINS

The Ozarks before they were the Ozarks

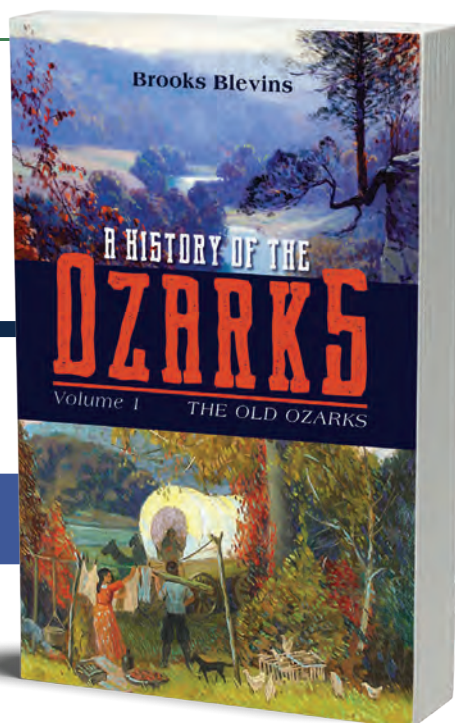
"Brooks Blevins is an expert in weaving many diverse strands into a seamless tapestry."

—ARKANSAS DEMOCRAT GAZETTE

The Ozarks reflect the epic tableau of the American people—the native Osage and would-be colonial conquerors, the determined settlers and on-the-make speculators, the hardscrabble farmers and visionary entrepreneurs. Brooks Blevins begins his three-volume history of the region and its inhabitants in deep prehistory, charting how the highlands came to exist. From there he turns to the political and economic motivations behind the eagerness of many peoples to possess the Ozarks. Blevins places these early proto-Ozarkers within the context of the economic, social, and political forces that drove American history. But he also tells the colorful human stories that fill the region's storied past—and contribute to the powerful myths and misunderstandings that even today distort our views of the Ozarks' places and people.

A monumental history in the grand tradition, *A History of the Ozarks, Volume 1: The Old Ozarks* is essential reading for anyone who cares about the highland heart of America.

**BROOKS BLEVINS** is the Noel Boyd Professor of Ozarks Studies at Missouri State University. He is the author or editor of nine books, including *A History of the Ozarks, Volume 2: The Conflicted Ozarks*; *Ghost of the Ozarks: Murder and Memory in the Upland South*; and *Arkansas, Arkansas: How Bear Hunters, Hillbillies, and Good Ol' Boys Defined a State*.



## SEPTEMBER

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*Winner of the Missouri History  
Book Award, from the State  
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*Winner of the Arkansiana Award,  
from the Arkansas Library  
Association*



NEW IN PAPER

# MAYOR HAROLD WASHINGTON

Champion of Race and Reform in Chicago

ROGER BILES

The political biography of the African American mayor and reformer

"This is a must read for all who seek valuable insight into Mayor Harold Washington—the man, his administration, and the power struggle that accompanied the election of Chicago's first African American mayor."

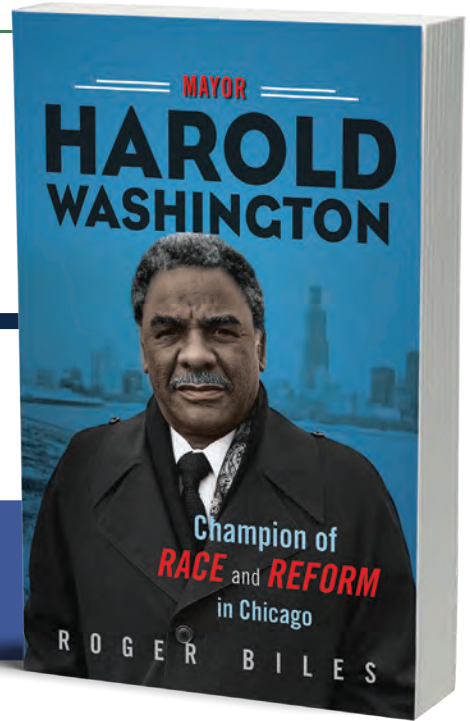
—DAVID ORR

In 1983, Harold Washington made history by becoming Chicago's first African American mayor. The racially charged campaign and election heralded an era of bitter political divisiveness that obstructed his efforts to change city government.

Roger Biles's sweeping biography provides a definitive account of Washington and his journey. Once in City Hall, Washington confronted the backroom deals, aldermanic thuggery, open corruption, and palm greasing that fueled the Chicago machine's autocratic political regime. His alternative: a vision of fairness, transparency, neighborhood empowerment, and balanced economic growth at one with his emergence as a dynamic champion for African American uplift and a crusader for progressive causes. Biles charts the countless infamies of the Council Wars era and Washington's own growth through his winning of a second term—a promise of lasting reform left unfulfilled when the mayor died in 1987.

Original and authoritative, *Mayor Harold Washington* redefines a pivotal era in Chicago's modern history.

**ROGER BILES** is Professor Emeritus of History at Illinois State University. His books include *Richard J. Daley: Politics, Race, and the Governing of Chicago* and *The Fate of Cities: Urban America and the Federal Government, 1945–2000*.



AUGUST

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NEW IN PAPER

# SERVING GENIUS

Carlo Maria Giulini

THOMAS D. SALER

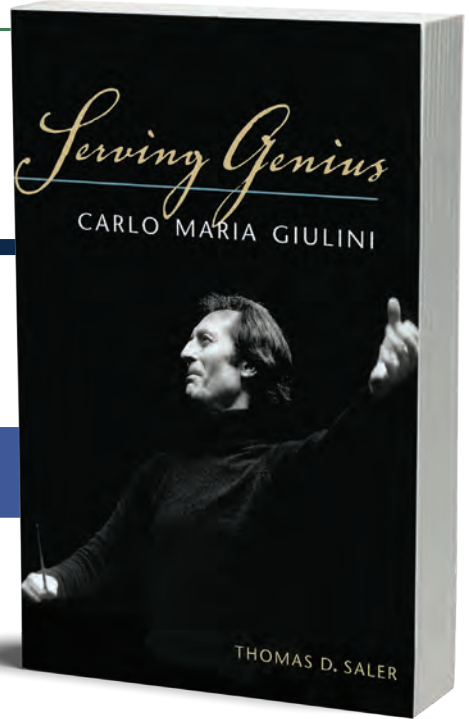
The biography of the masterful conductor who directed from the heart

"A thorough, balanced, and illuminating portrait of the charismatic Italian as man and maestro."

—CHICAGO TRIBUNE

Stints with the Chicago Symphony Orchestra, Philharmonia Orchestra, Vienna Symphony, and Los Angeles Philharmonic made Carlo Maria Giulini one of the most renowned and beloved conductors of the twentieth century. Thomas D. Saler tells the intertwined stories of Giulini's extraordinary career and fascinating personal life, including the maestro's musical awakening, his student years in Rome, his nine months in hiding for his anti-fascist beliefs during World War II, and his selfless devotion to his wife. Throughout, Saler explores how Giulini conveyed his own nuanced musicianship to an orchestra and addresses the conductor's repertoire of choice, leadership style, and moral framework. Extensive interviews with Giulini's family, critics, arts administrators, orchestra members, and collaborating soloists round out an unprecedented portrait of an extraordinary musical figure.

**THOMAS D. SALER** is a conservatory-trained musician and was a longtime member of the Milwaukee Symphony Chorus. He is the author of several books on personal finance.



SEPTEMBER

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# COMMUNITY-CENTERED JOURNALISM

Engaging People, Exploring Solutions, and Building Trust

ANDREA WENZEL

Fulfilling a vision of trust-centered local journalism

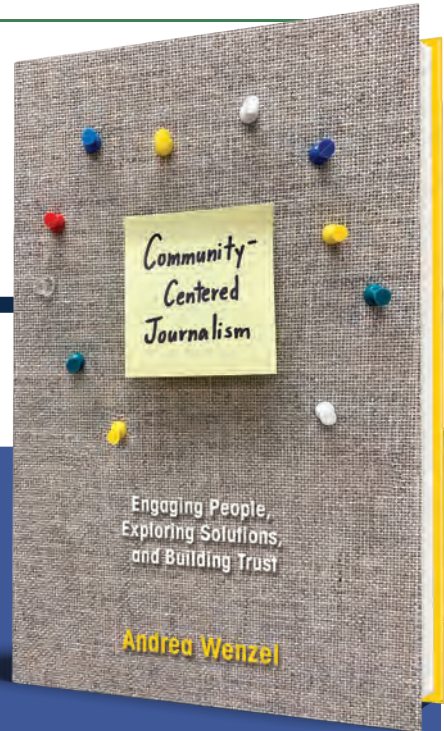
“Andrea Wenzel is that rarest of beings, a thorough and skilled academic and an accomplished journalist. This book is a must read for anyone wanting to fully understand the crisis of trust in journalism, how it grows from deep, ingrained roots and flourishes through lack of attention and engagement. Wenzel’s examination of how journalism can better serve communities charts a clear empirical path for the field, but it also tells a compelling story about media, representation, and social cohesion at a critical time.”

—EMILY BELL, director of the Tow Center for Digital Journalism, Columbia Journalism School

Contemporary journalism faces a crisis of trust that threatens the institution and may imperil democracy itself. Critics and experts see a renewed commitment to local journalism as one solution. But a lasting restoration of public trust requires a different kind of local journalism than is often imagined, one that engages with and shares power among all sectors of a community.

Andrea Wenzel models new practices of community-centered journalism that build trust across boundaries of politics, race, and class, and prioritize solutions while engaging the full range of local stakeholders. Informed by case studies from rural, suburban, and urban settings, Wenzel’s blueprint reshapes journalism norms and creates vigorous storytelling networks between all parts of a community. Envisioning a portable, rather than scalable, process, Wenzel proposes a community-centered journalism that, once implemented, will strengthen lines of local communication, reinvigorate civic participation, and forge a trusting partnership between media and the people they cover.

ANDREA WENZEL is an assistant professor of journalism, media, and communications at Temple University.



## AUGUST

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E-BOOK, 978-0-252-05218-7

Publication supported by a grant from the Howard D. and Marjorie I. Brooks Fund for Progressive Thought.

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# THE HUAWEI MODEL

## The Rise of China's Technology Giant

YUN WEN

Understanding Huawei's march onto the global scene

"The well-organized approach, including the discussions of overseas investment and labor practices, presents unique findings, and adds to our knowledge not only of Huawei's path, but also of Chinese private company dynamics in broader terms. The primary source material, especially the author interviews with Huawei and other Chinese corporate officials, adds a valuable dimension to our understanding of the company's development."

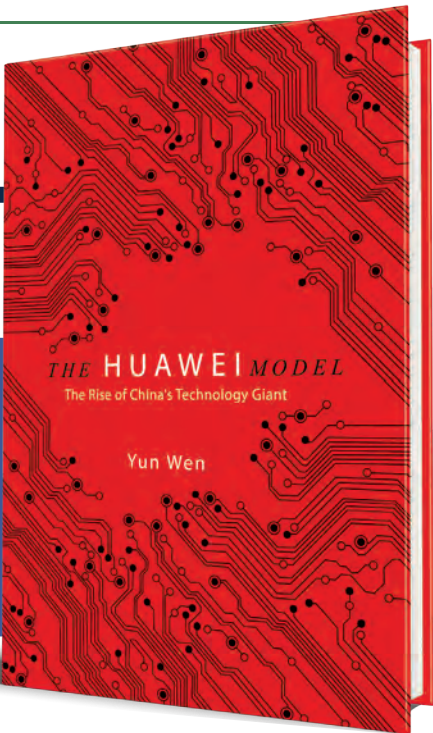
—ERIC HARWIT, author of *China's Telecommunications Revolution*

In 2019, the United States' trade war with China expanded to blacklist the Chinese tech titan Huawei Technologies Co. Ltd. The resulting attention showed the information and communications technology (ICT) firm entwined with China's political-economic transformation. But the question remained: why does Huawei matter?

Yun Wen uses the Huawei story as a microcosm to understand China's evolving digital economy and the global rise of the nation's corporate power. Rejecting the idea of the transnational corporation as a static institution, she explains Huawei's formation and restructuring as a historical process replete with contradictions and complex consequences. She places Huawei within the international political economic framework to capture the dynamics of power structure and social relations underlying corporate China's globalization. As she explores the contradictions of Huawei's development, she also shows the ICT firm's complicated interactions with other political-economic forces.

Comprehensive and timely, *The Huawei Model* offers an essential analysis of China's dynamic development of digital economy and the global technology powerhouse at its core.

**YUN WEN** is a senior economist at an economic policy research firm in Vancouver, Canada.



### NOVEMBER

248 PAGES. 6 X 9 INCHES  
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# TELEVISION AND THE AFGHAN CULTURE WARS

Brought to You by Foreigners, Warlords, and Activists

WAZHMAH OSMAN

Analyzing television’s place in today’s Afghanistan

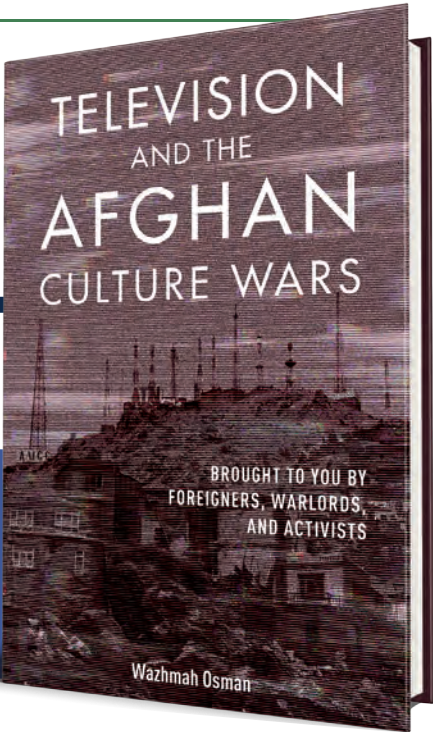
“This critical work foregrounds the geopolitical context that leads to a television ‘boom,’ highlighting the important role of women and ethnic minority communities in Afghani media production and consumption. *Television and Afghan Culture Wars* is a must read for scholars and students of global media and American empire.”

—PAULA CHAKRAVARTTY, coeditor of *Race, Empire, and the Crisis of the Subprime*

Portrayed in Western discourse as tribal and traditional, Afghans have in fact intensely debated women’s rights, democracy, modernity, and Islam as part of their nation building in the post-9/11 era. Wazmah Osman places television at the heart of these public and politically charged clashes while revealing how the medium also provides war-weary Afghans with a semblance of open discussion and healing. After four decades of gender and sectarian violence, she argues, the internationally funded media sector has the potential to bring about justice, national integration, and peace.

Fieldwork from across Afghanistan allowed Osman to record the voices of Afghan media producers and people from all sectors of society. In this moving work, Afghans offer their own seldom-heard views on the country’s cultural progress and belief systems, their understandings of themselves, and the role of international interventions. Osman looks at the national and transnational impact of media companies like Tolo TV, Radio Television Afghanistan, and foreign media giants and funders like the British Broadcasting Corporation and USAID. By focusing on local cultural contestations, productions, and social movements, *Television and the Afghan Culture Wars* redirects the global dialogue about Afghanistan to Afghans and thereby challenges top-down narratives of humanitarian development.

**WAZHMAH OSMAN** is a filmmaker and assistant professor in the Klein College of Media and Communication at Temple University. She is the codirector of the critically acclaimed documentary *Postcards from Tora Bora* and the coauthor of *Afghanistan: A Very Short Introduction*.



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# REMAKING MUSLIM LIVES

Everyday Islam in Postwar Bosnia and Herzegovina

DAVID HENIG

The emergence of meaning from faith and history

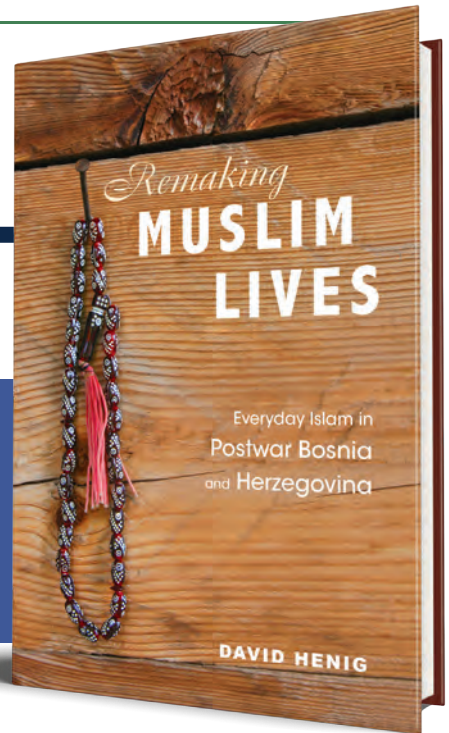
"Through his graceful rendering of lives constrained by debt and foreshortened economic horizons, Henig reveals the potent entwining of religion and history that shapes village life and orients social worlds in this rural space of Bosnia and Herzegovina. *Remaking Muslim Lives* is a beautifully written book about futures and pasts and the everyday work in between."

—**SARAH E. WAGNER**, coauthor of *Srebrenica in the Aftermath of Genocide*

The violent disintegration of Yugoslavia and the cultural and economic dispossession caused by the collapse of socialism continue to force Muslims in Bosnia and Herzegovina to reconfigure their religious lives and societal values. David Henig draws on a decade of fieldwork to examine the historical, social, and emotional labor undertaken by people to live in an unfinished past—and how doing so shapes the present. In particular, Henig questions how contemporary religious imagination, experience, and practice infuse and interact with social forms like family and neighborhood and with the legacies of past ruptures and critical events. His observations and analysis go to the heart of how societal and historical entanglements shape, fracture, and reconfigure religious convictions and conduct.

Provocative and laden with eyewitness detail, *Remaking Muslim Lives* offers a rare sustained look at what it means to be Muslim and live a Muslim life in contemporary Bosnia and Herzegovina.

**DAVID HENIG** is an associate professor in the Department of Cultural Anthropology at Utrecht University.



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# GEORGE FREDERICK BRISTOW

KATHERINE K. PRESTON

A biography of the nineteenth-century composer and musician

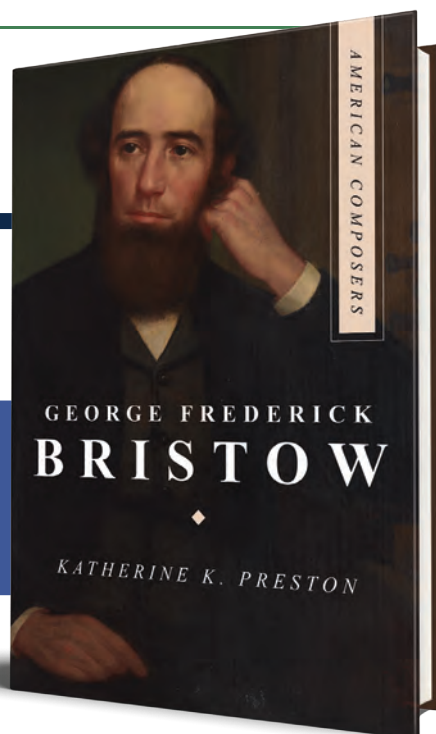
"This remarkable book makes an essential contribution not only to our understanding of Bristow's life, but to the landscape of nineteenth-century American music in all its multi-dimensionality. It is the definitive biography for years to come."

—DOUGLAS SHADLE, author of *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise*

As American classical music struggled for recognition in the mid-nineteenth century, George Frederick Bristow emerged as one of its most energetic champions and practitioners. Katherine K. Preston explores the life and works of a figure admired in his own time and credited today with producing the first American grand opera and composing important works that ranged from oratorios to symphonies to chamber music. Preston reveals Bristow's passion for creating and promoting music, his skills as a businessman and educator, the respect paid him by contemporaries and students, and his tireless work as both a composer and in-demand performer. As she examines Bristow against the backdrop of the music scene in New York City, Preston illuminates the little-known creative and performance culture that he helped define and create.

Vivid and richly detailed, *George Frederick Bristow* enriches our perceptions of musical life in nineteenth-century America.

**KATHERINE K. PRESTON** is a professor emerita of music at the College of William & Mary. Her five books and many edited volumes include *Opera for the People: English-Language Opera and Women Managers in Late Nineteenth-Century America* and *Opera on the Road: Traveling Opera Troupes in the United States, 1825–1860*.



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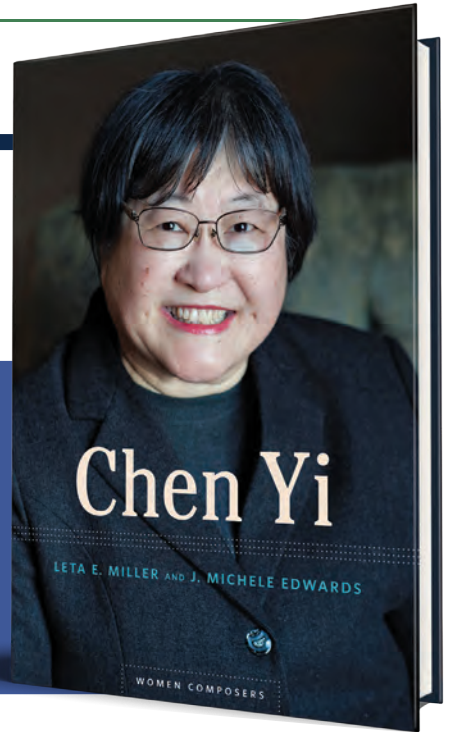
# CHEN YI

LETA E. MILLER and  
J. MICHELE EDWARDS

A user-friendly guide to the composer's rich and engaging music

"Drawing on extensive interviews, they depict this globe-trotting composer's cultural milieu in vivid detail and persuasively demonstrates the multifaceted and transnational dimension of the composer's musical world. Their musical readings are vivid and insightful, full of rich information about Chen's aesthetics, idioms, and distinctive style. This is a must read to anyone who is interested in concert music of twentieth and twenty-first centuries."

—NANCY RAO, author of *Chinatown Opera Theater in America*



Chen Yi is the most prominent woman among the renowned group of new wave composers who came to the United States from mainland China in the early 1980s. Known for her creative output and a distinctive merging of Chinese and Western influences, Chen built a musical language that references a breathtaking range of sources and crisscrosses geographical and musical borders without eradicating them.

Leta E. Miller and J. Michele Edwards provide an accessible guide to the composer's background and her more than 150 works. Extensive interviews with Chen complement in-depth analyses of selected pieces from Chen's solos for Western or Chinese instruments, chamber works, choral and vocal pieces, and compositions scored for wind ensemble, chamber orchestra, or full orchestra. The authors highlight Chen's compositional strategies, her artistic elaborations, and the voice that links her earliest and most recent music. A concluding discussion addresses questions related to Chen's music and issues such as gender, ethnicity and nationality, transnationalism, border crossing, diaspora, exoticism, and identity.

**LETA E. MILLER** is a professor of music emerita at the University of California, Santa Cruz, and the author of biographies of Aaron Jay Kernis and Lou Harrison. **J. MICHELE EDWARDS**, musicologist and conductor, is a professor emerita of music at Macalester College and focuses her research on women musicians, especially from the twentieth and twenty-first centuries.

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Publication of this book was supported by grants from the Donna Cardamone Jackson Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation, and from the Henry and Edna Binkle Classical Music Fund.

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# STARRING WOMEN

Celebrity, Patriarchy, and American Theater,  
1790–1850

SARA E. LAMPERT

Women pushing the limits of public life in  
antebellum America

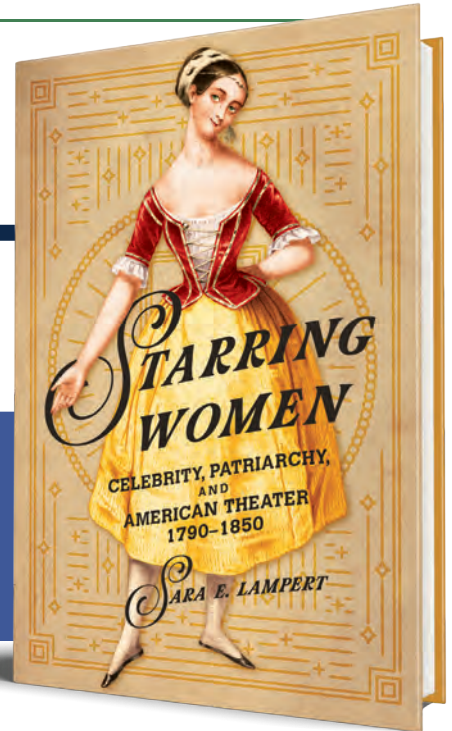
“An excellent intervention in women’s history and theater history, with significant new insights into the precarious gender politics that accompanied star female actors’ appearance and the ways the economic underpinnings of the business of theater colored those politics. This is an important book.”

—CAROLYN EASTMAN, author of *A Nation of Speechifiers: Making an American Public after the Revolution*

Women performers played a vital role in the development of American and transatlantic entertainment, celebrity culture, and gender ideology. Sara E. Lampert examines the lives, careers, and fame of overlooked figures from Europe and the United States whose work in melodrama, ballet, and other stage shows shocked and excited early U.S. audiences. These women lived and performed the tensions and contradictions of nineteenth-century gender roles, sparking debates about women’s place in public life. Yet even their unprecedented wealth and prominence failed to break the patriarchal family structures that governed their lives and conditioned their careers. Inevitable contradictions arose. The burgeoning celebrity culture of the time forced women stage stars to don the costumes of domestic femininity even as the unsettled nature of life in the theater defied these ideals.

A revealing foray into a lost time, *Starring Women* returns a generation of performers to their central place in the early history of American theater.

**SARA E. LAMPERT** is an associate professor of history at the University of South Dakota.



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*A volume in the series Women, Gender, and Sexuality in American History, edited by Susan Cahn, Wanda A. Hendricks, and Deborah Gray White*

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# DISRUPTIVE ARCHIVES

## Feminist Memories of Resistance in Latin America’s Dirty Wars

VIVIANA BEATRIZ MACMANUS

Gender-based violence and historical memory in Mexico and Argentina

“MacManus offers a deft contribution to the study of Latin American political repression by keeping women’s participation in resistance struggles at the center of her feminist intertextual analyses of oral histories and literary and audio-visual pieces.”

—PASCHA BUENO-HANSEN, author of *Feminist and Human Rights Struggles in Peru: Decolonizing Transitional Justice*

The histories of the Dirty Wars in Mexico and Argentina (1960s–1980s) have largely erased how women experienced and remember the gendered violence during this traumatic time. Viviana Beatriz MacManus restores women to the revolutionary struggle at the heart of the era by rejecting both state projects and the leftist accounts focused on men. Using a compelling archival blend of oral histories, interviews, human rights reports, literature, and film, MacManus illuminates complex narratives of loss, violence, and trauma. The accounts upend dominant histories by creating a feminist-centered body of knowledge that challenges the twinned legacies of oblivion for the victims and state-sanctioned immunity for the perpetrators. A new Latin American feminist theory of justice emerges—one that acknowledges women’s strength, resistance, and survival during and after a horrific time in their nations’ histories.

Haunting and methodologically innovative, *Disruptive Archives* attests to the power of women’s storytelling and memory in the struggle to reclaim history.

**VIVIANA BEATRIZ MACMANUS** is an assistant professor in the Department of Spanish and French Studies at Occidental College.

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# EMOTIONAL LANDSCAPES

## Love, Gender, and Migration

Edited by MARCELO J. BORGES,  
SONIA CANCIAN, and LINDA REEDER

Epilogue by Donna R. Gabaccia

Love and the human side of migration

"This is a fascinating collection, giving us access to the emotional experience of groups we have not yet seen from this angle and amplifying our understanding of a key emotion as well."

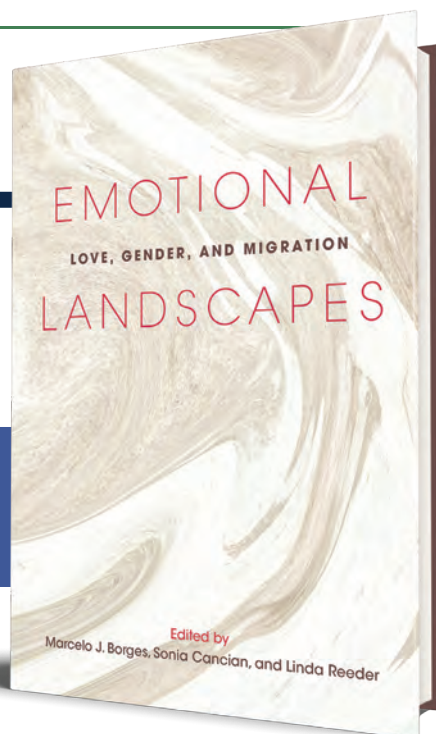
—PETER STEARNS, author of *Shame: A Brief History*

Love and its attendant emotions not only spur migration—they forge our response to the people who leave their homes in search of new lives. *Emotional Landscapes* looks at the power of love, and the words we use to express it, to explore the immigration experience. The authors focus on intimate emotional language and how languages of love shape the ways human beings migrate but also create meaning for migrants, their families, and their societies. Looking at sources ranging from letters of Portuguese immigrants in the 1880s to tweets passed among immigrant families in today's Italy, the essays explore the sentimental, sexual, and political meanings of love. The authors also look at how immigrants and those around them use love to justify separation and loss, and how love influences us to privilege certain immigrants—wives, children, lovers, refugees—over others.

Affecting and perceptive, *Emotional Landscapes* moves from war and transnational families to gender and citizenship to explore the crossroads of migration and the history of emotion.

Contributors: María Bjerg, Marcelo J. Borges, Sonia Cancian, Tyler Carrington, Margarita Dounia, Alexander Freund, Donna R. Gabaccia, A. James Hammerton, Mirjam Milharčič Hladnik, Emily Pope-Obeda, Linda Reeder, Roberta Ricucci, Suzanne M. Sinke, and Elizabeth Zanon

**MARCELO J. BORGES** is a professor of history at Dickinson College. He is the author of *Chains of Gold: Portuguese Migration to Argentina in Transatlantic Perspective*. **SONIA CANCIAN** is an independent scholar affiliated with McGill University's Centre for Interdisciplinary Research on Montreal. She is the author of *Families, Lovers, and Their Letters: Italian Postwar Migration to Canada*. **LINDA REEDER** is an associate professor of history and chair of women's and gender studies at the University of Missouri. She is the author of *Widows in White: Migration and the Transformation of Rural Italian Women, Sicily, 1880–1920*.



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# ETHNIC DISSENT AND EMPOWERMENT

## Economic Migration between Vietnam and Malaysia

ANGIE NGỌC TRẦN

The lives of migrant workers from Vietnam and the systems that use them

“Focusing on Vietnam’s labor export policy to Malaysia, Angie Trần shows us why gender and ethnic hierarchies matter in remaking the politics of control and dissent. Essential reading for all those interested in South-South labor brokerage and temporary migration.”

—BRENDA S. A. YEOH, coeditor of *Routledge Handbook of Asian Migrations*

Vietnam annually sends a half million laborers to work at low-skill jobs abroad. Angie Ngọc Trần concentrates on ethnicity, class, and gender to examine how migrant workers belonging to the Kinh, Hoa, H'rê, Khmer, and Chăm ethnic groups challenge a transnational process that coerces and exploits them. Focusing on migrant laborers working in Malaysia, Trần looks at how they carve out a third space that allows them a socially accepted means of resistance to survive and even thrive at times. She also shows how the Vietnamese state uses Malaysia as a place to send poor workers, especially from ethnic minorities; how it manipulates its rural poor into accepting work in Malaysia; and the ways in which both countries benefit from the arrangement.

A rare study of labor migration in the Global South, *Ethnic Dissent and Empowerment* answers essential questions about why nations send and use migrant workers and how the workers protect themselves not only within the system, but by circumventing it altogether.

**ANGIE NGỌC TRẦN** is a professor of political economy at California State University, Monterey Bay. She is the author of *Ties That Bind: Cultural Identity, Class, and Law in Vietnam's Labor Resistance*.

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# WORKERS AGAINST THE CITY

## The Fight for Free Speech in *Hague v. CIO*

DONALD W. ROGERS

Labor organizing, machine politics, and a turning point in constitutional law

"Skillfully blending the histories of American civil liberties, organized labor, and urban politics, Rogers shows us how a complex set of forces has shaped and limited the rights of modern Americans to assemble and speak their minds in public."

—JAMES J. CONNOLLY, author of *An Elusive Unity: Urban Democracy and Machine Politics in Industrializing America*

The 1939 Supreme Court decision *Hague v. CIO* was a constitutional milestone that strengthened the right of Americans, including labor organizers, to assemble and speak in public places. Donald W. Rogers eschews the prevailing view of the case as a morality play pitting Jersey City, New Jersey, political boss Frank Hague against the Committee for Industrial Organization (CIO) and allied civil libertarian groups. Instead, he draws on a wide range of archives and evidence to re-evaluate *Hague v. CIO* from the ground up. Rogers's review of the case from district court to the Supreme Court illuminates the trial proceedings and provides perspectives from both sides. As he shows, the economic, political, and legal restructuring of the 1930s refined constitutional rights as much as the court case did. The final decision also revealed that assembly and speech rights change according to how judges and lawmakers act within the circumstances of a given moment.

Clear-eyed and comprehensive, *Workers against the City* revises the view of a milestone case that continues to impact Americans' constitutional rights today.

**DONALD W. ROGERS** is a lecturer in the Department of History at Central Connecticut State University. He is the author of *Making Capitalism Safe: Work Safety and Health Regulation in America, 1880–1940* and editor of *Voting and the Spirit of American Democracy: Essays on the History of Voting and Voting Rights in America*.

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# THE LABOR BOARD CREW

## Remaking Worker-Employer Relations from Pearl Harbor to the Reagan Era

RONALD W. SCHATZ

Members of the National War Labor Board and the world  
they made

"A learned, engaging, and important book on a subject about which most labor historians today, I suspect, know relatively little. Ron Schatz demonstrates convincingly, through clear and absorbing case studies, that the officials responsible for operationalizing a labor-relations system in these years also brought their worldviews, desires for stability, and passions to many other arenas ranging from higher education to baseball to Gorbachev and the end of the Cold War."

—ERIC ARNESEN, author of *Brotherhoods of Color: Black Railroad Workers and the Struggle for Equality*

Ronald W. Schatz tells the story of the team of young economists and lawyers recruited to the National War Labor Board to resolve union-management conflicts during the Second World War. The crew (including Clark Kerr, John Dunlop, Jean McKelvey, and Marvin Miller) exerted broad influence on the U.S. economy and society for the next forty years. They handled thousands of grievances and strikes. They founded academic industrial relations programs. When the 1960s student movement erupted, universities appointed them as top administrators charged with quelling the conflicts. In the 1970s, they developed systems that advanced public sector unionization and revolutionized employment conditions in Major League Baseball.

Schatz argues that the Labor Board vets, who saw themselves as disinterested technocrats, were in truth utopian reformers aiming to transform the world. Beginning in the 1970s stagflation era, they faced unforeseen opposition, and the cooperative relationships they had fostered withered. Yet their protégé George Shultz used mediation techniques learned from his mentors to assist in the integration of Southern public schools, institute affirmative action in industry, and conduct Cold War negotiations with Mikhail Gorbachev.

**RONALD W. SCHATZ** is a professor of history at Wesleyan University. He is the author of *The Electrical Workers: A History of Labor at General Electric and Westinghouse, 1923–60*.



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# UPON THE ALTAR OF WORK

## Child Labor and the Rise of a New American Sectionalism

BETSY WOOD

The North-South divide over child labor, 1850–1939

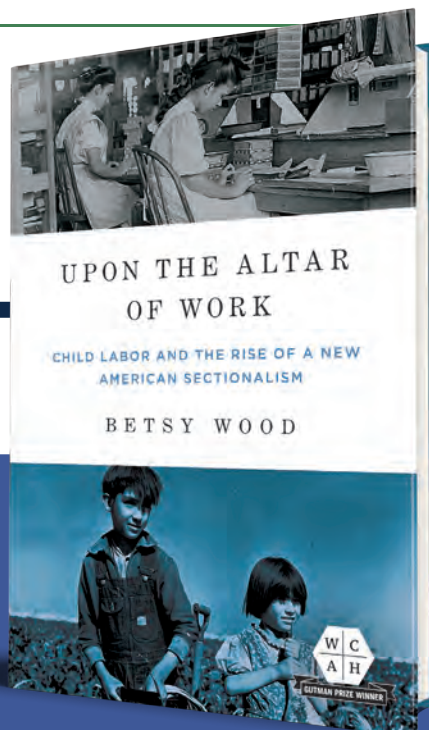
“Betsy Wood manages to say highly original things about an old subject—the movement to abolish child labor. Was the labor of children a new form of slavery or an embodiment of the free labor ideal sanctified by the Civil War? Wood shows how, despite (white) sectional reconciliation, a deep divide between reform-minded northerners and rural southerners over child labor, and the power of the government to abolish it, persisted well into the twentieth century. At a time when millions of children are at work throughout the world, the book is extraordinarily timely.”

—ERIC FONER

Rooted in the crisis over slavery, disagreements about child labor broke down along sectional lines between the North and South. For decades after emancipation, the child labor issue shaped how Northerners and Southerners defined fundamental concepts of American life such as work, freedom, the market, and the state.

Betsy Wood examines the evolution of ideas about child labor and the on-the-ground politics of the issue against the backdrop of broad developments related to slavery and emancipation, industrial capitalism, moral and social reform, and American politics and religion. Wood explains how the decades-long battle over child labor created enduring political and ideological divisions within capitalist society that divided the gatekeepers of modernity from the cultural warriors who opposed them. Tracing the ideological origins and the politics of the child labor battle over the course of eighty years, this book tells the story of how child labor debates bequeathed an enduring legacy of sectionalist conflict to modern American capitalist society.

**BETSY WOOD** is a professor of history at Hudson County Community College.



### SEPTEMBER

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# UNION RENEGADES

Miners, Capitalism, and Organizing in the Gilded Age

DANA M. CALDEMEYER

The self-interest behind joining, or not joining, a union

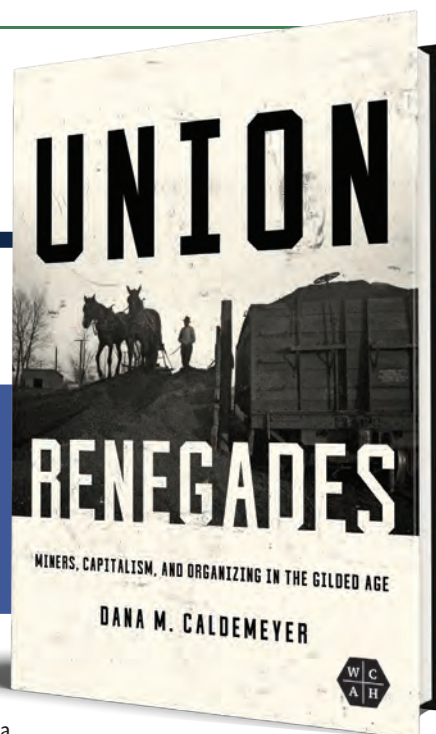
“With brilliant, incisive empathy, Caldemeyer reconstructs the complex pragmatism of Midwestern coal-mining families as they navigated Gilded Age capitalism, often outside and against organized labor. This original, persuasive study is essential for anyone trying to understand the rural-industrial working class.”

—JAROD ROLL, author of *Spirit of Rebellion: Labor and Religion in the New Cotton South*

In the late nineteenth century, Midwestern miners often had to decide if joining a union was in their interest. Arguing that these workers were neither pro-union nor anti-union, Dana M. Caldemeyer shows that they acted according to what they believed would benefit them and their families. As corporations moved to control coal markets and unions sought to centralize their organizations to check corporate control, workers were often caught between these institutions and sided with whichever one offered the best advantage in the moment. Workers chased profits while paying union dues, rejected national unions while forming local orders, and broke strikes while claiming to be union members. This pragmatic form of unionism differed from what union leaders expected of rank-and-file members, but for many workers the choice to follow or reject union orders was a path to better pay, stability, and independence in an otherwise unstable age.

Nuanced and eye-opening, *Union Renegades* challenges popular notions of workers attitudes during the Gilded Age.

**DANA M. CALDEMEYER** is an assistant professor of history at South Georgia State College.



## JANUARY

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# BACH PERSPECTIVES, VOLUME 13

## Bach Reworked

Edited by LAURA BUCH

Parody, transcription, adaptation

"This intriguing collection casts new light on Bach's influences and impact through illuminating case studies in how composers borrow, adapt, and rework music of their predecessors, spanning from Bach's own reworkings to ways his music has infused modern jazz and funk."

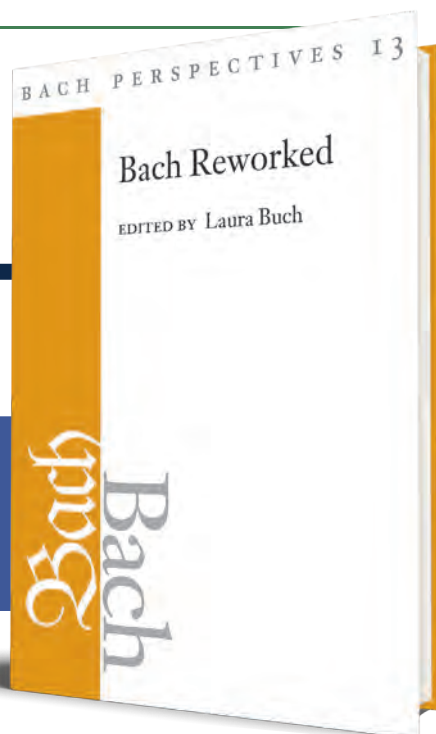
—J. PETER BURKHOLDER, author of *Charles Ives: The Ideas Behind the Music*

Scholars and performers have long noted J. S. Bach's abundant use of parody procedures: that is, the recycling and reworking of pre-existing material from his own compositions or from other sources. Laura Buch edits essays exploring how the composer parodied the work of others and how other composers did the same with him. The contributors delve into the works of Baroque-era composers from Bach himself to C. P. E. Bach, Johann Caspar Ferdinand Fischer, and Ferruccio Busoni. But they also cast a wider net, investigating the ways Bach's music cross-pollinates with contemporary composer-performers John Lewis and the Modern Jazz Quartet, and keyboardist Bernie Worrell and Parliament-Funkadelic. The diverse contexts illuminate a broad range of parody techniques, from structural scaffolding and contrapuntal elaboration to integration with stylistic languages far removed from the Baroque.

An insightful look at how composers build on each other's work, *Bach Reworked* reveals how nuanced understandings of parody procedures can fuel both musical innovation and historically informed performance.

Contributors: Stephen A. Crist, Ellen Exner, Moira Leanne Hill, Erinn E. Knyt, and Markus Zepf

**LAURA BUCH** is an editor of *C. P. E. Bach: The Complete Works*, a project of The Packard Humanities Institute, in Cambridge, Massachusetts.



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# AMERICAN GAMELAN AND THE ETHNOMUSICOLOGICAL IMAGINATION

ELIZABETH A. CLENDINNING

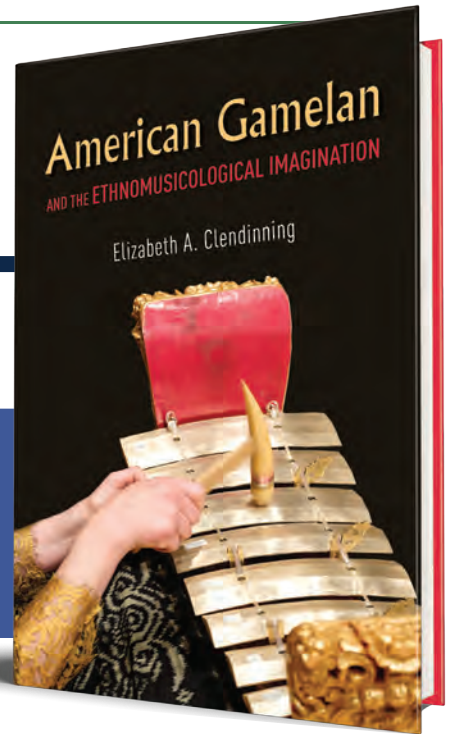
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Gamelan and American academic institutions have maintained their close association for more than sixty years. Elizabeth A. Clendinning illuminates what it means to devote one's life to world music ensemble education by examining the career and community surrounding the Balinese-American performer and teacher I Made Lasmawan. Weaving together stories of Indonesian and American practitioners, colleagues, and friends, Clendinning shows the impact of academic world music ensembles on the local and transnational communities devoted to education and the performing arts. While arguing for the importance of such ensembles, Clendinning also spotlights how performers and educators use them to create stable and rewarding artistic communities. Cross-cultural ensemble education emerges as a worthy goal for students and teachers alike, particularly at a time when people around the world express more enthusiasm about raising walls to keep others out rather than building bridges to invite them in.

**ELIZABETH A. CLENDINNING** is an assistant professor of music at Wake Forest University.



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Contributors: Austin Brown, Stan Caldwell, Chris Hendrickson, Kazuya Kawamura, Taylor Long, and P. S. Sriraj.

**MICHAEL A. PAGANO** is Dean of the College of Urban Planning and Public Affairs, Director of the Government Finance Research Center, and a professor of public administration at the University of Illinois at Chicago (UIC). He is a fellow of the National Academy of Public Administration and editor of *The People's Money: Pensions, Debt, and Government Services*, *The Public Infrastructure of Work and Play*, and other books in the Urban Agenda series.



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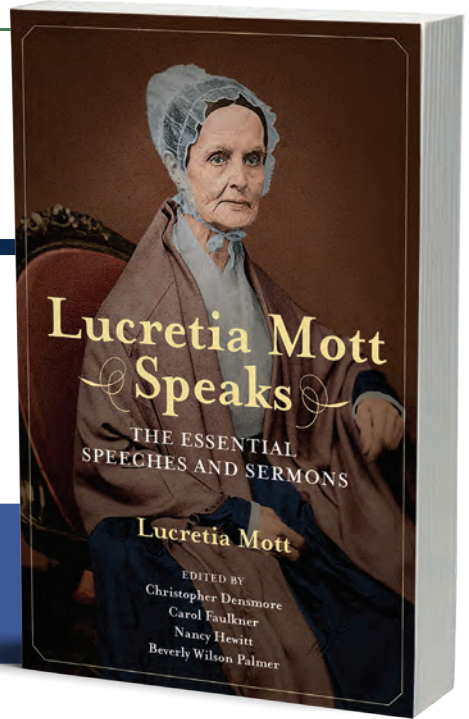
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**CHRISTOPHER DENSMORE** was the curator of the Friends Historical Library at Swarthmore College and is the author of *Red Jacket: Iroquois Diplomat and Orator*. **CAROL FAULKNER** is a professor of history at Syracuse University and the author of *Lucretia Mott's Heresy: Abolition and Women's Rights in Nineteenth-Century America*. **NANCY HEWITT** is Distinguished Professor Emerita of History and Women's and Gender Studies at Rutgers University. Her books include *Radical Friend: Amy Kirby Post and Her Activist Worlds*. **BEVERLY WILSON PALMER** is a research associate at Pomona College and the editor or coeditor of numerous documentary editions, including *Selected Letters of Lucretia Coffin Mott*.



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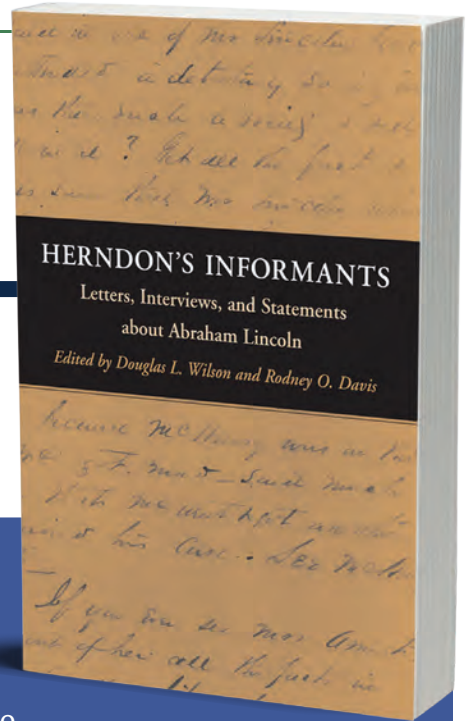
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**DOUGLAS L. WILSON** is the director of the Lincoln Studies Center at Knox College, in Galesburg, Illinois. **RODNEY O. DAVIS** (d. 2019) was co-director of the Lincoln Studies Center at Knox College. They are the coeditors of *Lincoln's Confidant: The Life of Noah Brooks*, *Herndon on Lincoln: Letters*, *Herndon's Lincoln*, and *The Lincoln-Douglas Debates*.

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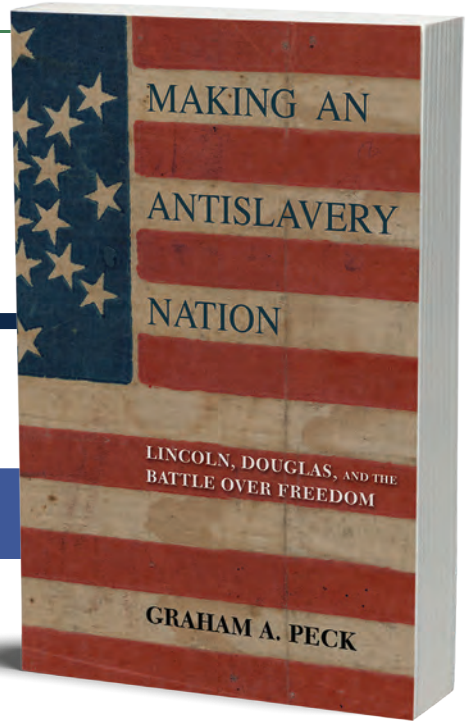
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**GRAHAM A. PECK** is the Wepner Distinguished Professor of Lincoln Studies in the Department of History at the University of Illinois at Springfield. He is the writer, director, and producer of the award-winning documentary *Stephen A. Douglas and the Fate of American Democracy*. His film, podcasts, and publications are available at [civilwarprof.com](http://civilwarprof.com).



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**MARC ZIMMERMAN** is a professor emeritus of Latin American and Latino studies at the University of Illinois at Chicago and of Hispanic studies at the University of Houston. He is the author of *U.S. Latino Literature: An Essay and Annotated Bibliography* and the editor of *Bringing Aztlán to Mexican Chicago: My Life, My Work, My Art*.



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**KIRWIN R. SHAFFER** is a professor of Latin American studies at Penn State University Berks College. He is the author of *Anarchist Cuba: Countercultural Politics in the Early Twentieth Century* and *Anarchists of the Caribbean: Countercultural Politics and Transnational Networks in the Age of US Expansion*.



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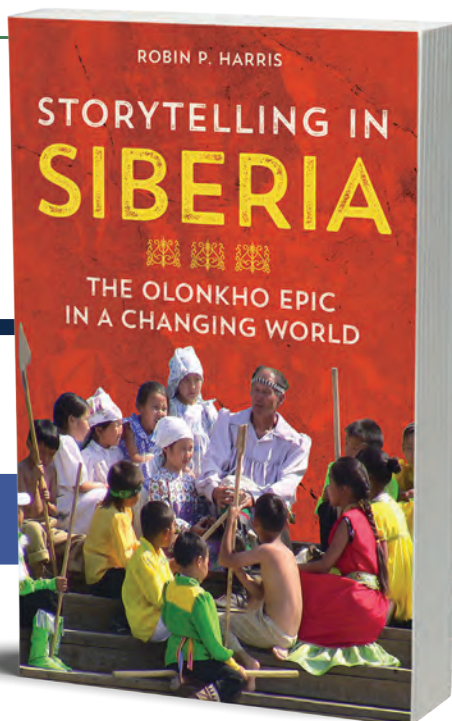
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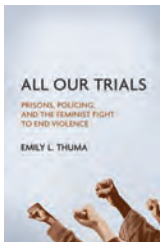
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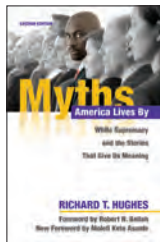
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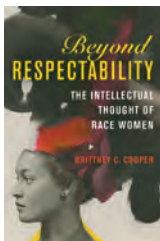
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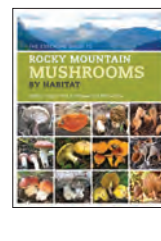
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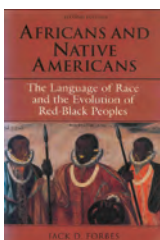
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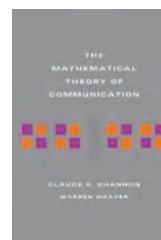
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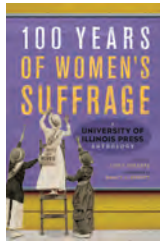


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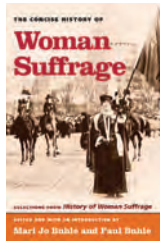
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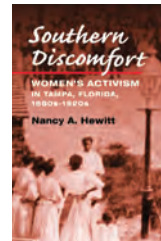
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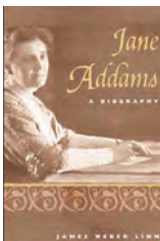
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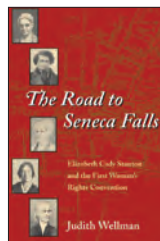
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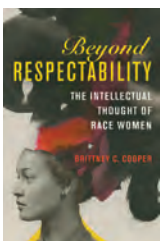
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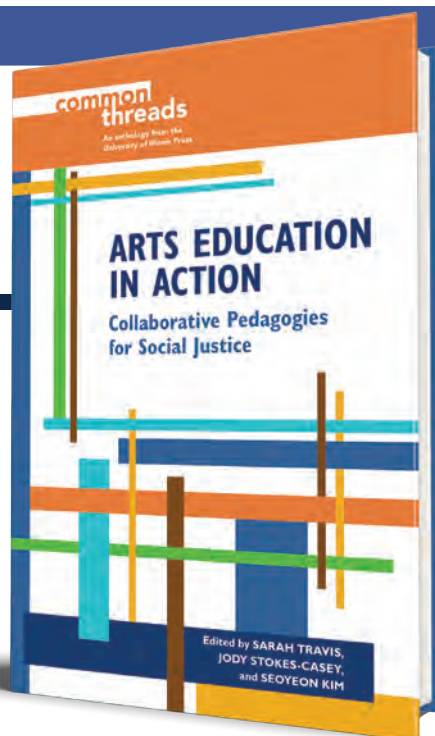
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Contributors: Joni Boyd Acuff, Seema Bahl, Elizabeth Delacruz, Elizabeth Garber, Elizabeth Gould, Kirstin Hotelling, Tuulikki Laes, Monica Prendergast, Elizabeth Saccá, Alexandra Schulteis, Amritjit Singh, and Stephanie Springgay

**SARAH TRAVIS** is an assistant professor in art education in the School of Art + Design at the University of Illinois at Urbana-Champaign. She is the coeditor of *Pedagogies in the Flesh: Case Studies on the Embodiment of Sociocultural Differences in Education*. **JODY STOKES-CASEY** is an instructional support assistant at the Center for Innovation in Teaching & Learning at the University of Illinois at Urbana-Champaign, a PhD student in art education, and a recipient of the Illinois Distinguished Fellowship at the University of Illinois at Urbana-Champaign. **SEOYEON KIM** is an MA student in art education at the University of Illinois at Urbana-Champaign.



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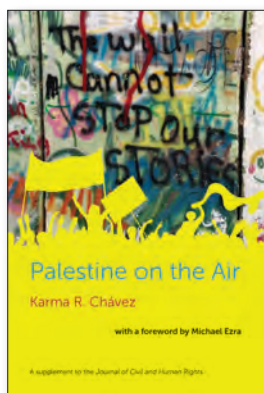
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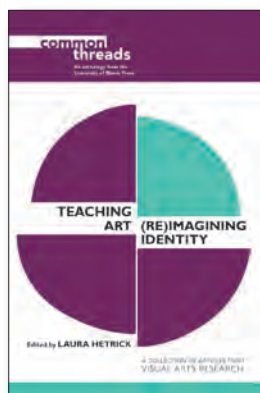
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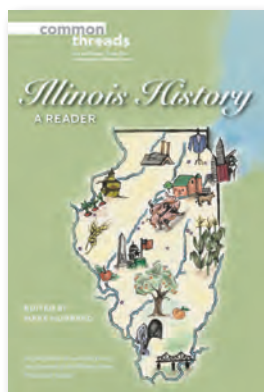
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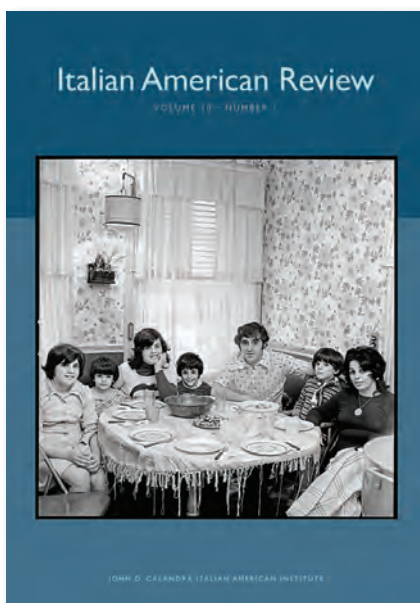
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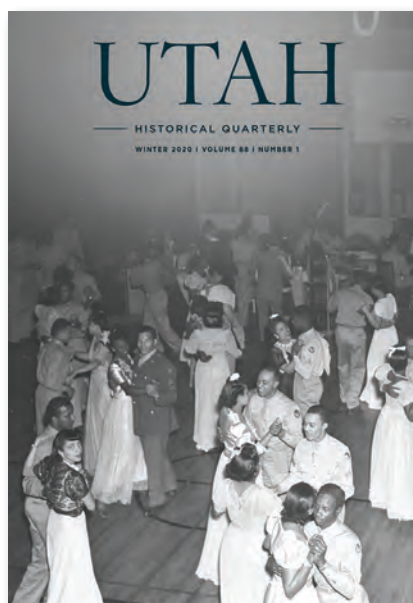
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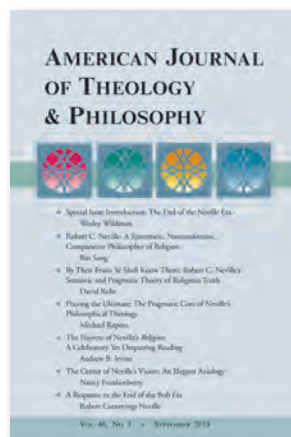
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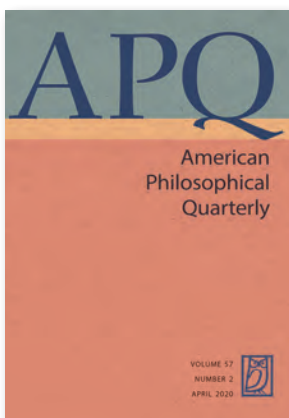
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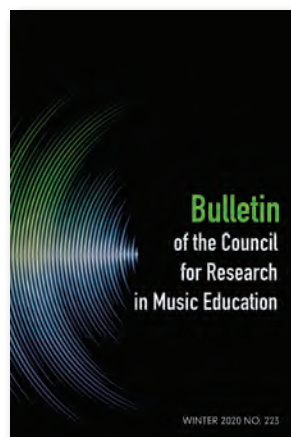
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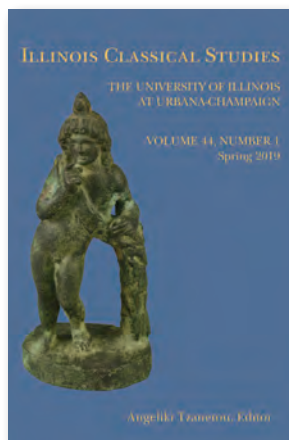
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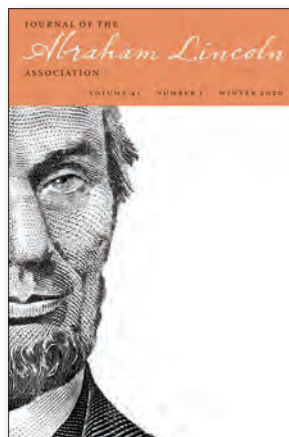
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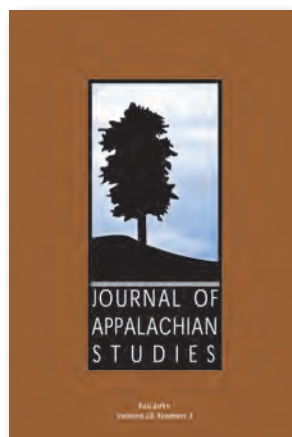
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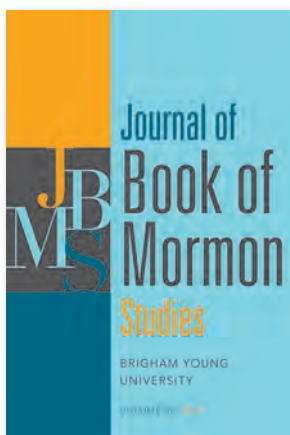


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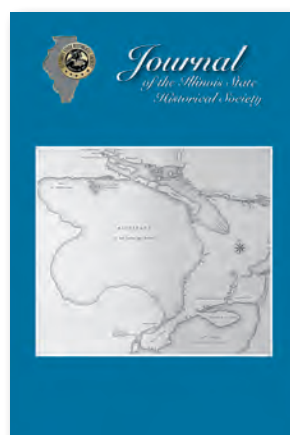
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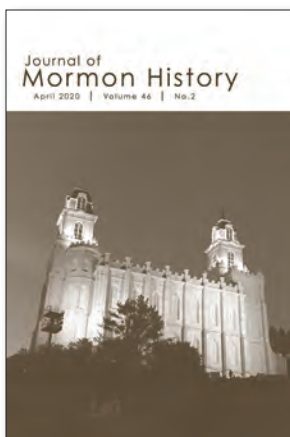


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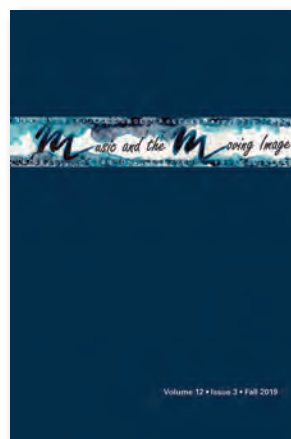
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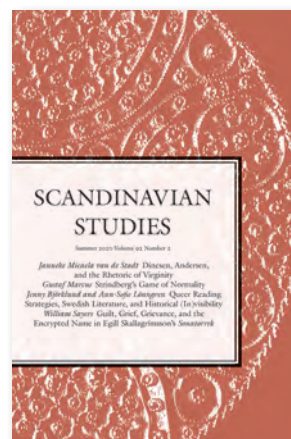
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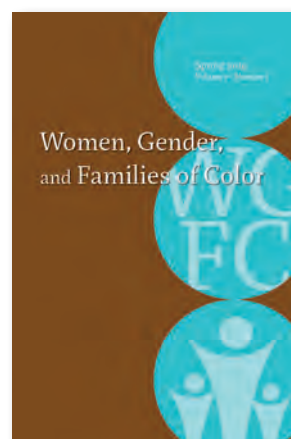
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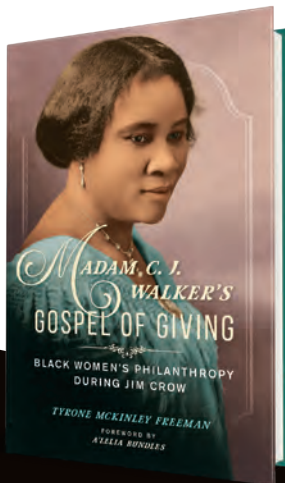
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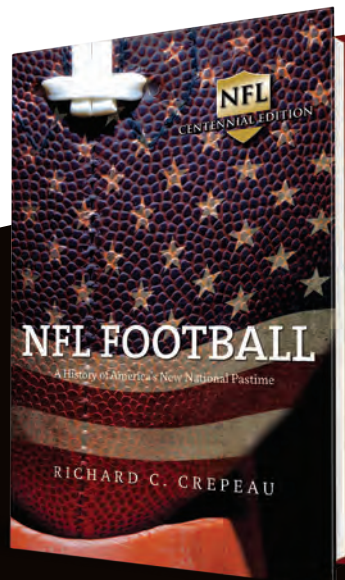


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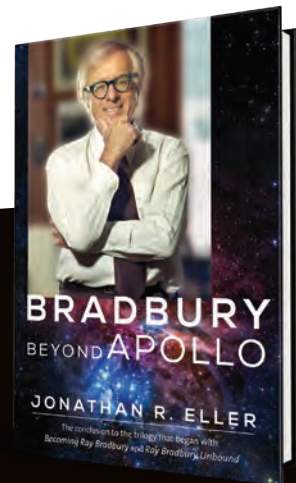
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