

21
FALL



UNIVERSITY OF ILLINOIS PRESS

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Cover: *Soul Food* by John Holyfield. Used with permission of the artist.

LISTENING TO BOB DYLAN

LARRY STARR

Experiencing and re-experiencing Dylan's music

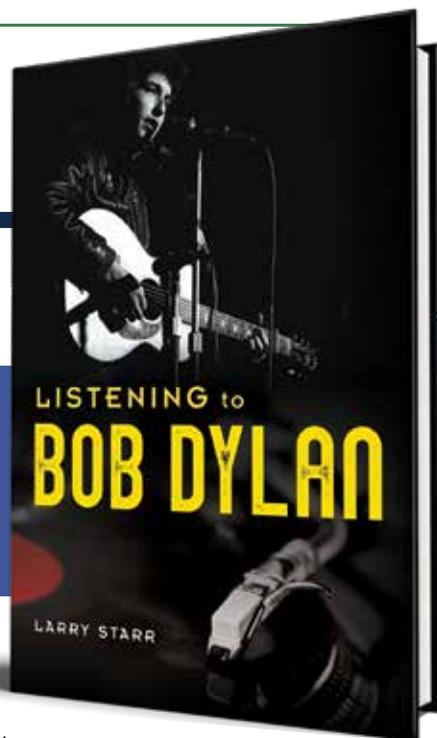
"In this fresh and expansive book, Starr invites us to reach beyond the Nobel-winning lyrics and finally hear the brilliance of Dylan's work as a performer, arranger, composer, and vocal stylist. Each chapter is a lively, accessible master-class that will make you return again to even the most familiar songs with a sense of wonder and surprise."

—SEAN LATHAM, editor of *The World of Bob Dylan*

Venerated for his lyrics, Bob Dylan in fact is a songwriting musician with a unique mastery of merging his words with music and performance. Larry Starr cuts through pretention and myth to provide a refreshingly holistic appreciation of Dylan's music. Ranging from celebrated classics to less familiar compositions, Starr invites readers to reinvigorate their listening experiences by sharing his own—sometimes approaching a song from a fresh perspective, sometimes reeling in surprise at discoveries found in well-known favorites. Starr breaks down often-overlooked aspects of the works, from Dylan's many vocal styles to his evocative harmonica playing to his choices as a composer. The result is a guide that allows listeners to follow their own passionate love of music into hearing these songs—and personal favorites—in new ways.

Reader-friendly and revealing, *Listening to Bob Dylan* encourages hardcore fans and Dylan-curious seekers alike to rediscover the music legend.

LARRY STARR is emeritus professor of music history at the University of Washington. He is the author of *George Gershwin* and coauthor of *Rock: Music, Culture, and Business*.



SEPTEMBER

152 PAGES. 6 X 9 INCHES

HARDCOVER, 978-0-252-04395-6
\$110.00x £88.00

PAPER, 978-0-252-08602-1
\$19.95 £14.99

E-BOOK, 978-0-252-05288-0

A volume in the series Music in American Life

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PEACE BE STILL

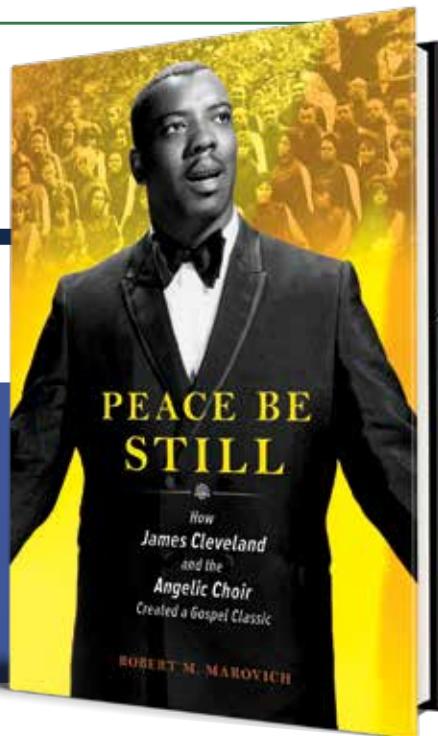
How James Cleveland and the Angelic Choir Created a Gospel Classic

ROBERT M. MAROVICH

The story of a historic Black gospel recording

“My mother basically took Lawrence Roberts under her wing and for a brief moment, he was a part of the Drinkard Singers. She saw his calling to minister and encouraged him to answer that call. He was treated and considered a family member. He treated me kindly and we would speak by phone frequently when he moved to Georgia. He will always be fondly remembered as one I know cared about me and my well-being.”

—DIONNE WARWICK on Reverend Lawrence Roberts



In September of 1963, Reverend Lawrence Roberts and the Angelic Choir of the First Baptist Church of Nutley, New Jersey, teamed with rising gospel star James Cleveland to record *Peace Be Still*. The LP and its haunting title track became a phenomenon. Robert M. Marovich draws on extensive oral interviews and archival research to chart the history of *Peace Be Still* and the people who created it. A surprise bestseller, *Peace Be Still* forged a template for live recordings of services that transformed the gospel music business and Black worship. Marovich also delves into the music's connection to fans and churchgoers, its enormous popularity then and now, and the influence of the Civil Rights Movement on the music's message and reception.

The first in-depth history of a foundational recording, *Peace Be Still* shines a spotlight on the people and times that created a gospel music touchstone.

ROBERT M. MAROVICH hosts *Gospel Memories* on Chicago's WLWU 88.7 FM and is founder and editor-in-chief of the *Journal of Gospel Music*, www.journalofgospelmusic.com. In 2019, he was nominated for a Grammy Award, Best Album Notes, for *The Gospel According to Malaco*. He is the author of *A City Called Heaven: Chicago and the Birth of Gospel Music*.

NOVEMBER

224 PAGES. 6 X 9 INCHES

17 BLACK & WHITE PHOTOGRAPHS

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A volume in the series Music in American Life

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ENERGY NEVER DIES

Afro-Optimism and Creativity in Chicago

AYANA CONTRERAS

The undefeatable culture of Black Chicago, past and present

“Contreras puts virtually every aspect of Black Chicago culture, music, business breakthroughs, and more on the table, then shows exactly how they are all interconnected. She writes the book as the Black experience is actually lived—this guy knows that guy, but the other guy used to work for the two of them. And none of it would’ve happened were it not for a certain audacious manner of hope and optimism found in Black Chicago.”

—LEE BEY, author of *Southern Exposure: The Overlooked Architecture of Chicago's South Side*

From Afro Sheen to Theaster Gates and from *Soul Train* to Chance the Rapper, Black Chicago draws sustenance from a culture rooted in self-determination, aspiration, and hustle. In *Energy Never Dies*, Ayana Contreras embarks on a journey to share the implausible success stories and breathtaking achievements of Black Chicago’s artists and entrepreneurs. Past and present generations speak with one another, maintaining a vital connection to a beautiful narrative of Black triumph and empowerment that still inspires creativity and pride. Contreras weaves a hidden history from these true stories and the magic released by undervalued cultural artifacts. As she does, the idea that the improbable is always possible emerges as an indestructible Afro-Optimism that binds a people together.

Passionate and enlightening, *Energy Never Dies* uses the power of storytelling to show how optimism and courage fuel the dreams of Black Chicago.

AYANA CONTRERAS is a radio host/producer at Chicago Public Media, a founder/blogger at darkjive.com, and a columnist and reviewer at *DownBeat Magazine*.

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192 PAGES. 6 X 9 INCHES

12 BLACK & WHITE PHOTOGRAPHS

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NEW IN PAPER

FROM SLAVE CABINS TO THE WHITE HOUSE

Homemade Citizenship in African American Culture

KORITHA MITCHELL

Black mothers and wives navigating America's double standards

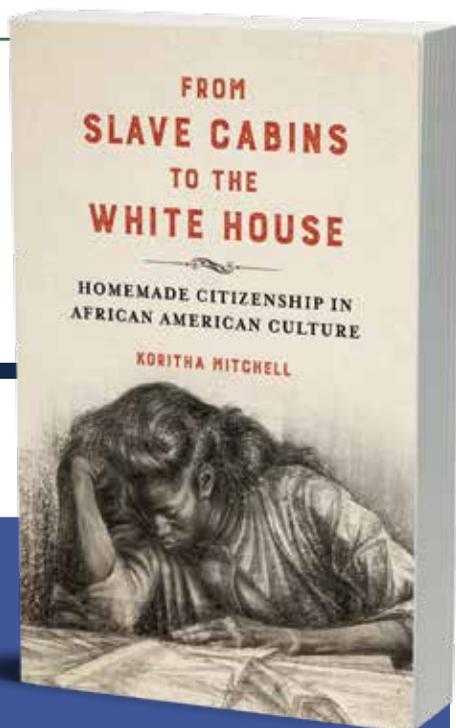
"Brilliant scholar and literary critic Koritha Mitchell shows us just how radical the act of successful homemaking was for Black women in the face of the violence it elicited from white people. Analyzing canonical Black women's texts, she shows us just how committed, loving, and defiant Black women have been in creating home in the world and in literature."

—MICHAEL ERIC DYSON, *New York Times* bestselling author of *What the Truth Sounds Like*

African American women investing in traditional domesticity endure pejorative labels, racist governmental policies, attacks on their citizenship, and aggression meant to keep them in "their place." Koritha Mitchell analyzes canonical texts by and about African American women to show 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 to reveal how African American women artists have honored black homes from slavery and post-emancipation through the Civil Rights era to "post-racial" America. As Mitchell follows black families asserting their citizenship in domestic settings, she reveals how the larger society and culture 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 a 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

296 PAGES. 6 X 9 INCHES

7 BLACK & WHITE PHOTOGRAPHS

PAPER, 978-0-252-08631-1

\$24.95s £18.99

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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A Ms. Magazine Best Book of 2020

A Black Perspectives Best Black History Book of 2020



THE SPIRIT OF SOUL FOOD

Race, Faith, and Food Justice

CHRISTOPHER CARTER

Soul food's past and a new vision of its future

"I've never read a book like this before! Part history book, part cookbook, part call-to-action and resource for spiritual formation. *The Spirit of Soul Food* is suited for a variety of audiences ready for the timely challenge of inviting a deeper integration of our ethics, actions, and daily bread."

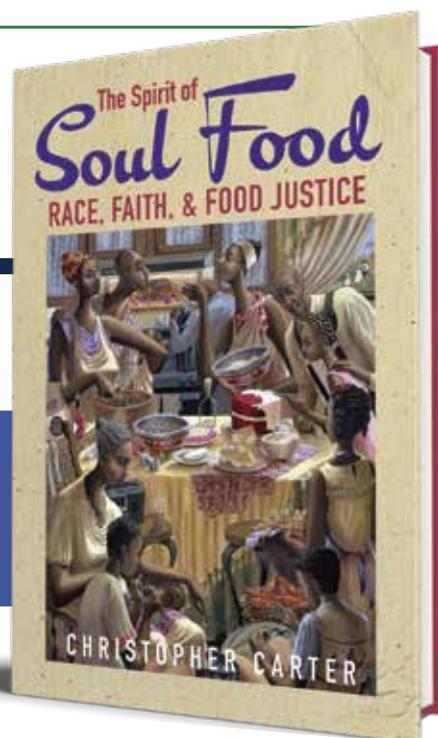
—REV. DR. HEBER BROWN III, Pleasant Hope Baptist Church

Soul food has played a critical role in preserving Black history, community, and culinary genius. It is also a response to—and marker of—centuries of food injustice. Given the harm that our food production system inflicts upon Black people, what should soul food look like today?

Christopher Carter's answer to that question merges a history of Black American foodways with a Christian ethical response to food injustice. Carter reveals how racism and colonialism have long steered the development of US food policy. The very food we grow, distribute, and eat disproportionately harms Black people specifically and people of color among the global poor in general. Carter reflects on how people of color can eat in a way that reflects their cultural identities while remaining true to the principles of compassion, love, justice, and solidarity with the marginalized.

Both a timely mediation and a call to action, *The Spirit of Soul Food* places today's Black foodways at the crossroads of food justice and Christian practice.

CHRISTOPHER CARTER is an assistant professor of theology and religious studies at the University of San Diego. He is also a pastor within the United Methodist Church and has served churches in Battle Creek, Michigan, and in Torrance and Compton, California.



NOVEMBER

208 PAGES. 6 X 9 INCHES

8 BLACK & WHITE PHOTOGRAPHS

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PAPER, 978-0-252-08617-5
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EUGENE ENGLAND

A Mormon Liberal

KRISTINE L. HAGLUND

Understanding the life and ideas of the controversial intellectual

“Haglund’s brief, elegant study brings back the restless personality of the late Eugene England, one of Mormonism’s most energetic thinkers and intellectuals, wrestling with the tensions between independent thought and loyal belief. This book illuminates an entire era in Mormon intellectual history.”

—CLAUDIA L. BUSHMAN, author of *Contemporary Mormonism: Latter-day Saints in Modern America*

Eugene England championed an optimistic Mormon faith open to liberalizing ideas from American culture. At the same time, he remained devoted to a conservative Mormonism that he saw as a vehicle for progress even as it narrowed the range of acceptable belief.

Kristine L. Haglund views England’s writing through the tensions produced by his often-opposed intellectual and spiritual commitments. Though labeled a liberal, England had a traditional Latter-day Saint background and always sought to address fundamental questions in Mormon terms. His intellectually adventurous essays sometimes put him at odds with Church authorities and fellow believers. But he also influenced a generation of thinkers and cofounded *Dialogue*, a Mormon academic and literary journal acclaimed for the broad range of its thought.

A fascinating portrait of a Mormon intellectual and his times, *Eugene England* reveals a believing scholar who emerged from the lived experiences of his faith to engage with the changes roiling Mormonism in the twentieth century.

KRISTINE L. HAGLUND is a writer, editor, and independent scholar, and the former editor of *Dialogue: A Journal of Mormon Thought*.

NOVEMBER

152 PAGES. 6 X 9 INCHES

HARDCOVER, 978-0-252-04393-2
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PAPER, 978-0-252-08600-7
\$14.95 £11.99

E-BOOK, 978-0-252-05286-6

A volume in the series Introductions to Mormon Thought, edited by Matthew Bowman and Joseph M. Spencer

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VARDIS FISHER

A Mormon Novelist

MICHAEL AUSTIN

Untangling a writer's complicated legacy

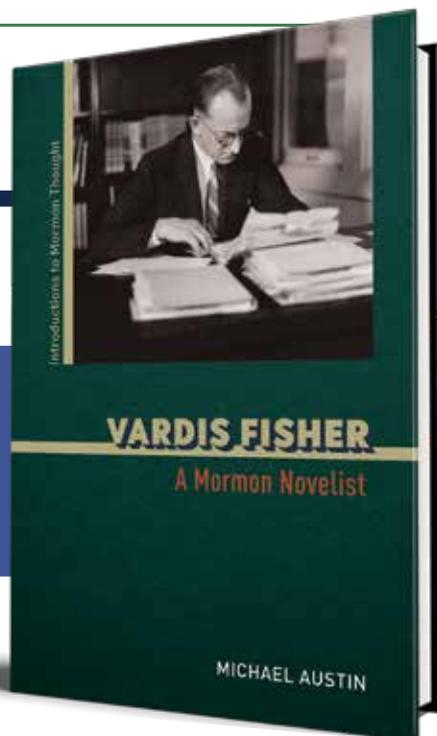
"Vardis Fisher was a key founder of both American Western and Mormon literatures, a master storyteller with a remarkable life, 'an unbeliever who was Mormon to his core.' Michael Austin, Mormon literature's leading scholar, reintroduces Fisher and lovingly reinterprets these remarkable novels for a new generation."

—ANDREW HALL, Association for Mormon Letters

Raised by devout Mormon parents, Vardis Fisher drifted from the faith after college. Yet throughout his long career, his writing consistently reflected Mormon thought. Beginning in the early 1930s, the public turned to Fisher's novels like *Children of God* to understand the increasingly visible Church of Jesus Christ of Latter-day Saints. His striking works vaulted him into the same literary tier as William Faulkner while his commercial success opened the New York publishing world to many of the founding figures in the Mormon literary canon. Michael Austin looks at Fisher as the first prominent American author to write sympathetically about the Church and examines his work against the backdrop of Mormon intellectual history.

Engrossing and enlightening, *Vardis Fisher* illuminates the acclaimed author's impact on Mormon culture, American letters, and the literary tradition of the American West.

MICHAEL AUSTIN is the executive vice president for academic affairs at the University of Evansville, where he was previously a professor of English. His many books include *Rereading Job: Understanding the Ancient World's Greatest Poem* and *We Must Not Be Enemies: Restoring America's Civic Tradition*.



NOVEMBER

128 PAGES. 6 X 9 INCHES

HARDCOVER, 978-0-252-04409-0
\$110.00x £88.00

PAPER, 978-0-252-08614-4
\$14.95 £11.99

E-BOOK, 978-0-252-05303-0

A volume in the series Introductions to Mormon Thought, edited by Matthew Bowman and Joseph M. Spencer

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INTRODUCTIONS TO MORMON THOUGHT

A new series from the University of Illinois Press, *Introductions to Mormon Thought* (IMT) offers short, highly focused books on important figures in the development of Latter-day Saint thought and culture. Leading scholars of Mormonism examine the contributions and influence of recognized thinkers, but also press at the boundaries of the accepted Mormon intellectual canon

to include ex- and schismatic Mormons, Mormons in underrepresented groups, and others excluded from the magisterial tradition of Mormon theology. By expanding the definition of Mormon thought, the authors demonstrate how various forms of the faith have interacted with the world and themselves.



RESTLESS PILGRIM

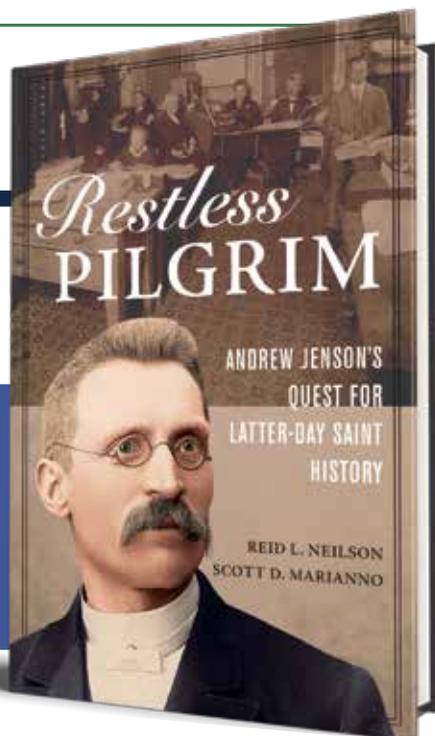
Andrew Jenson's Quest for Latter-day Saint History

REID L. NEILSON and
SCOTT D. MARIANNO

A self-taught historian's enormous impact

"*Restless Pilgrim* features clear prose, meticulous research, and a high standard for accuracy and context. The authors narrate Jenson's globetrotting quest for documents and his efforts to systematize the preservation of local records. This penchant for record-keeping has been an incalculable gift, not just to church members but to historians of American religion more generally."

—**JOHN G. TURNER**, author of *The Mormon Jesus: A Biography* and *Brigham Young: Pioneer Prophet*



Andrew Jenson undertook a lifelong quest to render the LDS historical record complete and comprehensive. As Assistant Church Historian of the Church of Jesus Christ of Latter-day Saints, Jenson tirelessly carried out his office's archival mission and advocated for fixed recordkeeping to become a duty for Latter-day Saints. Reid L. Neilson and Scott D. Marianno offer a new in-depth study of Jenson's long life and career. Their account follows Jenson from his arrival as a Danish immigrant to 1860s Utah through trips around the world to secure documents from far-flung missions, and on to his public life as a newspaper columnist and interpreter of LDS history. Throughout, Jenson emerges as a figure dedicated to the belief that recorded history united past and present Latter-day Saints in heaven and on earth—and for all eternity.

Engaging and informed, *Restless Pilgrim* is a groundbreaking study of an important figure in Latter-day Saint intellectual life during a transformative era.

REID L. NEILSON has served as the Assistant Church Historian and Recorder of the Church of Jesus Christ of Latter-day Saints. He is an award-winning author and editor of dozens of books on the Latter-day Saints, and coeditor of *Pacific Apostle: The 1920–21 Diary of David O. McKay in the Latter-day Saint Island Missions*. **SCOTT D. MARIANNO** is a historian in the Church History Department of the Church of Jesus Christ of Latter-day Saints and coeditor of *A Voice in the Wilderness: The 1888–1930 General Conference Sermons of Mormon Historian Andrew Jenson*.

DECEMBER

352 PAGES. 6.125 X 9.25 INCHES
13 BLACK & WHITE PHOTOGRAPHS

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A HISTORY OF THE OZARKS, VOLUME 3

The Ozarkers

BROOKS BLEVINS

The Ozarks from the late nineteenth century to the early twenty-first century

Praise for past volumes:

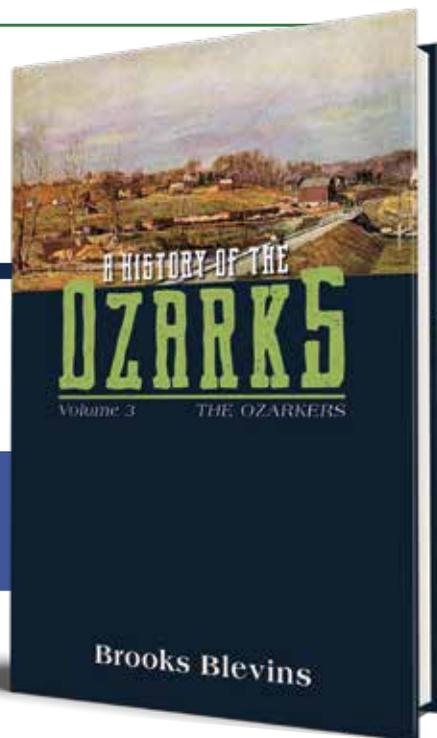
“Brooks Blevins is an expert in weaving many diverse strands into a seamless tapestry.”

—ARKANSAS DEMOCRAT-GAZETTE

Between the world wars, America embraced an image of the Ozarks as a remote land of hills and hollers and Ozarkers as colorful throwbacks hostile to change. But the real Ozarks existed, and still exists, at the intersection of such myths and the more complex reality. Brooks Blevins's cultural history of the Ozarks explores how the experiences of the Ozarkers have not diverged from the currents of mainstream American life as sharply or consistently as mythmakers would have it. If much of the region seemed to trail behind, the time lag was rooted more in poverty and geographic barriers than a conscious rejection of the modern world. The minority who clung to the old days seemed exotic largely because their anachronistic ways clashed against the backdrop of the evolving region around them. Blevins explores how these people's disproportionate influence affected the creation of the idea of the Ozarks, and reveals the truer idea woven out of legend and history.

The conclusion to the acclaimed trilogy, *The History of the Ozarks, Volume 3: The Ozarkers* offers an authoritative appraisal of the modern Ozarks and its people.

BROOKS BLEVINS is the Noel Boyd Professor of Ozarks Studies at Missouri State University. He is the author or editor of eleven books, including *A History of the Ozarks, Volume 1: The Old Ozarks*; *A History of the Ozarks, Volume 2: The Conflicted Ozarks*; *Ghost of the Ozarks: Murder and Memory in the Upland South*; and *Arkansas/Arkansaw: How Bear Hunters, Hillbillies, and Good Ol' Boys Defined a State*.



OCTOBER

344 PAGES. 6.125 X 9.25 INCHES
24 BLACK & WHITE PHOTOGRAPHS,
18 MAPS

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AN ATLAS OF ILLINOIS FISHES

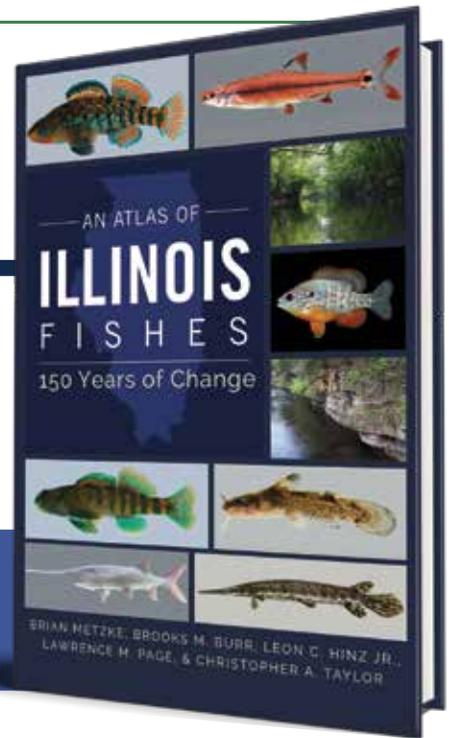
150 Years of Change

BRIAN A. METZKE, BROOKS M. BURR,
LEON C. HINZ JR., LAWRENCE M. PAGE,
and CHRISTOPHER A. TAYLOR

A scientific and visually spectacular guide to every fish species
in Illinois

“What a monumental endeavor—to capture all that has
changed in Illinois fish diversity and distribution in recent
times. The result is a reference that will be enjoyed by
scientist and naturalist alike.”

—BRANT FISHER, Indiana Department of Natural Resources



Lake Michigan, winding creeks, sprawling swamps, and one of the world's great rivers—Illinois's variety of aquatic habitats makes the Prairie State home to a diverse array of fishes. The first book of its kind in over forty years, *An Atlas of Illinois Fishes* is a combination of nature guide and natural history. It provides readers with an authoritative resource based on the extensive biological data collected by scientists since the mid-1850s. Each of the entries on Illinois's 217 current and extirpated fish species offers one or more color photographs; maps depicting distributions at three time periods; descriptions of identifying features; notes on habitat preference; and comments on distribution. In addition, the authors provide a pictorial key for identifying Illinois fishes.

Scientifically up-to-date and illustrated with over 240 color photos, *An Atlas of Illinois Fishes* is a benchmark in the study of Illinois's ever-changing fish communities and the habitats that support them.

BRIAN A. METZKE is State Aquatic Ecologist for the Illinois Department of Natural Resources. **BROOKS M. BURR** is an emeritus professor of zoology at Southern Illinois University Carbondale and a coeditor of *Freshwater Fishes of North America*. **LEON C. HINZ JR.** is the Wildlife Action Plan Coordinator for the Illinois Department of Natural Resources. **LAWRENCE M. PAGE** is Curator of Fishes at the Florida Museum of Natural History. He is coauthor of *Peterson Field Guide to Freshwater Fishes of North America North of Mexico*. **CHRISTOPHER A. TAYLOR** is an aquatic biologist and Curator of Fishes and Crustaceans with the Illinois Natural History Survey at the Prairie Research Institute at the University of Illinois Urbana-Champaign.

FEBRUARY

312 PAGES. 8.5 X 11 INCHES
246 COLOR PHOTOGRAPHS, 3 TABLES,
19 FIGURES, 3 FRONT MATTER
ILLUSTRATIONS, 8 ILLUSTRATIONS

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Lepomis magalotis, Longear sunfish



Etheostoma blennioides, Greenside darter



Notropis maculatis, Taillight shiner



Hypentilium nigricans, Northern hog sucker



Salmo trutta, Brown trout



Lythrurus umbratilis, Redfin shiner



Nocomis micropogon, River chub



Oncorhynchus kisutch, Coho salmon



Ameiurus natalis, Yellow bullhead



Polydon spathula, Paddlefish

JOURNALISM AND JIM CROW

White Supremacy and the Black Struggle for a
New America

Edited by KATHY ROBERTS FORDE
and SID BEDINGFIELD

Foreword by Alex Lichtenstein

A pioneering work on the role of the press in building—and
opposing—Jim Crow

“Together, the collected essays highlight the pivotal role of a set of actors and institutions, making substantial contributions to scholarship on the origins of Jim Crow as well as filling a major gap in journalism history and media studies.”

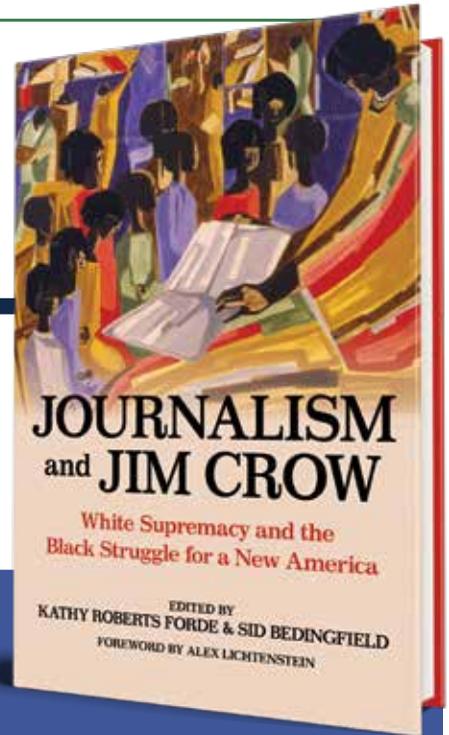
—BRUCE J. SCHULMAN, *The Seventies: The Great Shift in American Culture, Society, and Politics*

White publishers and editors used their newspapers to build, nurture, and protect white supremacy across the South in the decades after the Civil War. At the same time, a vibrant Black press fought to disrupt these efforts and force the United States to live up to its democratic ideals. *Journalism and Jim Crow* centers the press as a crucial political actor shaping the rise of the Jim Crow South. The contributors explore the leading role of the white press in constructing an anti-democratic society by promoting and supporting not only lynching and convict labor but also coordinated campaigns of violence and fraud that disenfranchised Black voters. They also examine the Black press's parallel fight for a multiracial democracy of equality, justice, and opportunity for all—a losing battle with tragic consequences for the American experiment.

Original and revelatory, *Journalism and Jim Crow* opens up new ways of thinking about the complicated relationship between journalism and power in American democracy.

KATHY ROBERTS FORDE is an associate professor of journalism at the University of Massachusetts Amherst. She is the author of *Literary Journalism on Trial: Masson v. New Yorker and the First Amendment*.

SID BEDINGFIELD is an associate professor of journalism and mass communication at the University of Minnesota. He is the author of *Newspaper Wars: Civil Rights and White Resistance in South Carolina, 1935–1965*.



NOVEMBER

360 PAGES. 6.125 X 9.25 INCHES
19 BLACK & WHITE PHOTOGRAPHS,
5 LINE DRAWINGS, 1 MAP

HARDCOVER, 978-0-252-04410-6
\$125.00x £100.00

PAPER, 978-0-252-08615-1
\$24.95s £18.99

E-BOOK, 978-0-252-05304-7

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

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DANGEROUS IDEAS ON CAMPUS

Sex, Conspiracy, and Academic Freedom in the Age of JFK

MATTHEW C. EHRLICH

What two controversies tell us about academia and America, then and now

“Matthew Ehrlich takes what might have been local events and uses serious research to illuminate and elevate them to national and historical significance. His thoughtful weaving of threads such as academic freedom, university governance, student life, and sexual mores becomes a lively story and analysis of higher education that builds suspense, then provides answers. One of the best accounts of campus life and problems in the early 1960s I have read.”

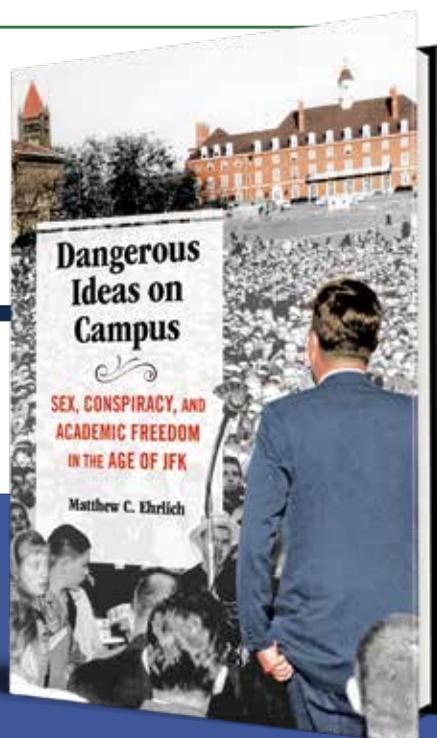
—JOHN R. THELIN, author of *Going to College in the Sixties*

In 1960, University of Illinois professor Leo Koch wrote a public letter condoning premarital sex. He was fired. Four years later, a professor named Revilo Oliver made white supremacist remarks and claimed there was a massive communist conspiracy. He kept his job.

Matthew C. Ehrlich revisits the Koch and Oliver cases to look at free speech, the legacy of the 1960s, and debates over sex and politics on campus. The different treatment of the two men marked a fundamental shift in the understanding of academic freedom. Their cases also embodied the stark divide over beliefs and values—a divide that remains today. Ehrlich delves into the issues behind these academic controversies and places the events in the context of a time rarely associated with dissent, but in fact a harbinger of the social and political upheavals to come.

An enlightening and entertaining history, *Dangerous Ideas on Campus* illuminates how the university became a battleground for debating America’s hot-button issues.

MATTHEW C. EHRLICH is a professor emeritus of journalism at the University of Illinois at Urbana-Champaign. His books include *Kansas City vs. Oakland: The Bitter Sports Rivalry That Defined an Era* and *Radio Utopia: Postwar Audio Documentary in the Public Interest*, winner of the James W. Tankard Book Award.



NOVEMBER

240 PAGES. 6 X 9 INCHES

19 BLACK & WHITE PHOTOGRAPHS

HARDCOVER, 978-0-252-04419-9

\$110.00x £88.00

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THE POETICS OF DIFFERENCE

Queer Feminist Forms in the African Diaspora

MECCA JAMILAH SULLIVAN

Black women artists, writers, and performers, and their theories of intersectionality

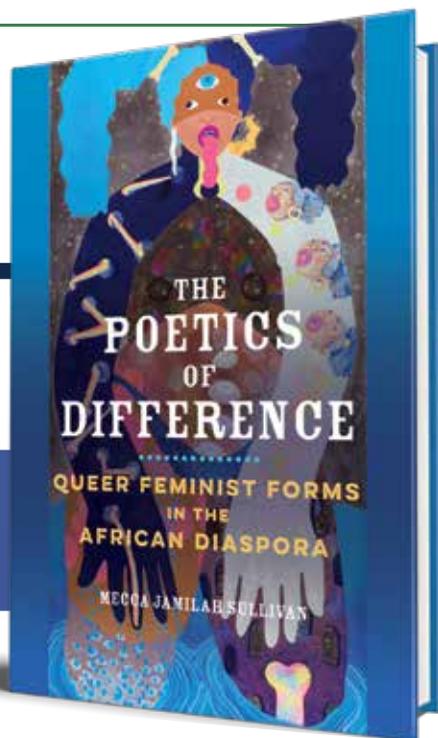
“This luminous book lovingly parses the poetics of difference that forms and informs the continued life of black queer feminist thought in many genres. The work is brilliant and bracing.”

—JENNIFER DEVERE BRODY, author of *Punctuation: Art, Politics, and Play*

From Audre Lorde, Ntozake Shange, and Bessie Head, to Zanele Muholi, Suzan-Lori Parks, and Missy Elliott, black women writers and artists across the African Diaspora have developed nuanced and complex creative forms. Mecca Jamilah Sullivan ventures into the unexplored spaces of black women’s queer creative theorizing to learn its languages and read the textures of its forms. Moving beyond fixed notions, Sullivan points to a space of queer imagination where black women invent new languages, spaces, and genres to speak the many names of difference. Black women’s literary cultures have long theorized the complexities surrounding nation and class, the indeterminacy of gender and race, and the multiple meanings of sexuality. Yet their ideas and work remain obscure in the face of indifference from Western scholarship.

Innovative and timely, *The Poetics of Difference* illuminates understudied queer contours of black women’s writing.

MECCA JAMILAH SULLIVAN is an assistant professor of English at Bryn Mawr and the author of *Blue Talk and Love*.



SEPTEMBER

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JULIA DE BURGOS

La creación de un ícono puertorriqueño

VANESSA PÉREZ-ROSARIO

Traducción de Isabel Zapata

La biografía de la escritora y activista puertorriqueña, ahora disponible en español

“En esta magistral investigación, Pérez-Rosario le da vida a una de las artistas más sobresalientes y audaces de la diáspora puertorriqueña del siglo XX. Un libro indispensable que presenta a Julia de Burgos en su extraordinaria plenitud.”

—JUNOT DÍAZ

Durante más de cincuenta años, Julia de Burgos ha evocado sentimientos de identidad y unión entre puertorriqueños y latinos en Estados Unidos. Vanessa Pérez-Rosario va más allá del enfoque trágico de otras biografías de Burgos para examinar la vida de la artista considerando el trasfondo de la cultura puertorriqueña y la compleja historia de la isla y la diáspora. Enfocándose en Burgos como escritora y activista, Pérez-Rosario profundiza en su desarrollo artístico, su experiencia como migrante, sus luchas contra el colonialismo y la injusticia social y sus contribuciones a la cultura literaria y visual latinoamericanas. Al mismo tiempo, desentraña las dinámicas culturales y políticas que operan en las revisiones, reinversiones y *riff offs* de Burgos que escritores y artistas latinos contemporáneos en Nueva York llevan a cabo para imaginar nuevas posibilidades para sí mismos y sus comunidades.

VANESSA PÉREZ-ROSARIO es profesora en el Departamento de Inglés en Queens College, City University of New York. Editó *Hispanic Caribbean Literature of Migration: Narratives of Displacement* y tradujo *Boat People*, de Mayra Santos Febres. **ISABEL ZAPATA** es escritora, traductora y editora. Vive en la Ciudad de México.

NOVIEMBRE

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For over fifty years, Julia de Burgos has evoked feelings of bonding and identification in Puerto Ricans and Latinos in the United States. Vanessa Pérez-Rosario moves beyond the tragedy-centered biographies of Burgos to examine the artist's life against the historical backdrop of Puerto Rico's peoples and culture and the complex history of the island and the diaspora. Focusing on Burgos as both a writer and an activist, Pérez-Rosario delves into her artistic

development, experience of migration, struggles against colonialism and social injustice, and contributions to Latino/a literary and visual culture. She also unravels the cultural and political dynamics at work when contemporary Latina/o writers and artists in New York revise, reinvent, and riff off of Burgos in imagining new possibilities for themselves and their communities.



TANIA LEÓN'S STRIDE

A Polyrhythmic Life

ALEJANDRO L. MADRID

A new biography of the classical music artist

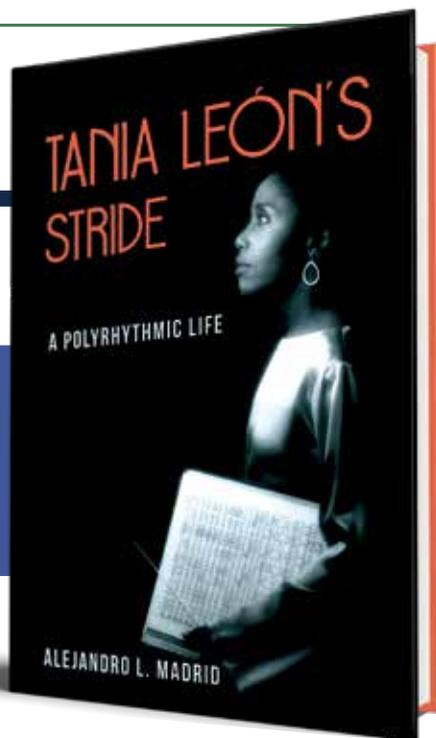
"There is incredible beauty and power in the way this book attends to aesthetics and artists with rigor and care. What sets it apart are Madrid's stunning interviews conducted over several years with León and her family, peers, and students. An essential document about an extraordinary artist."

—ALEXANDRA T. VAZQUEZ, author of *Listening in Detail: Performances of Cuban Music*

Acclaimed composer, sought-after conductor, esteemed educator, tireless advocate for the arts—Tania León's achievements encompass but also stretch far beyond contemporary classical music. Alejandro L. Madrid draws on oral history, archival work, and ethnography to offer the first in-depth biography of the artist. Breaking from a chronological account, Madrid looks at León through the issues that have informed and defined moments in her life and her professional works. León's words become a starting ground—but also a counterpoint—to the accounts of the people in her orbit. What emerges is more than an extraordinary portrait of an artist's journey. It is a story of how a human being reacts to the challenges thrown at her by history itself, be it the Cuban revolution or the struggle for civil and individual rights.

Nuanced and multifaceted, *Tania León's Stride* looks at the life, legacy, and milieu that created and sustained one of the most important figures in American classical music.

ALEJANDRO L. MADRID is a professor of musicology at Cornell University. He is the author of the award-winning *In Search of Julián Carrillo and Sonido 13* and coauthor of *Danzón: Circum-Caribbean Dialogues in Music and Dance*.



NOVEMBER

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QUEER COUNTRY

SHANA GOLDIN-PERSCHBACHER

Searching for a place within country and Americana music

Though frequently ignored by the music mainstream, queer and transgender country and Americana artists have made essential contributions as musicians, performers, songwriters, and producers. *Queer Country* blends ethnographic research with analysis and history to provide the first in-depth study of these artists and their work. Shana Goldin-Perschbacher delves into the careers of well-known lesbian artists like k.d. lang and Amy Ray and examines the unlikely success of singer-songwriter Patrick Haggerty, who found fame forty years after releasing the first out gay country album. She also focuses on later figures like nonbinary transgender musician Rae Spoon and renowned drag queen country artist Trixie Mattel; and on recent breakthrough artists like Orville Peck, Amythyst Kiah, and chart-topping Grammy-winning phenomenon Lil Nas X. Many of these musicians place gender and sexuality front and center even as this complicates their careers. But their ongoing efforts have widened the circle of country/Americana by cultivating new audiences eager to connect with the artists' expansive music and personal identities.

Detailed and one-of-a-kind, *Queer Country* reinterprets country and Americana music through the lives and work of artists forced to the margins of the genre's history.

SHANA GOLDIN-PERSCHBACHER is an assistant professor of music studies in the Boyer College of Music and Dance at Temple University.

JANUARY

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LYING IN THE MIDDLE

Musical Theater and Belief at the Heart of America

JAKE JOHNSON

Imagining a better world from stages across the nation

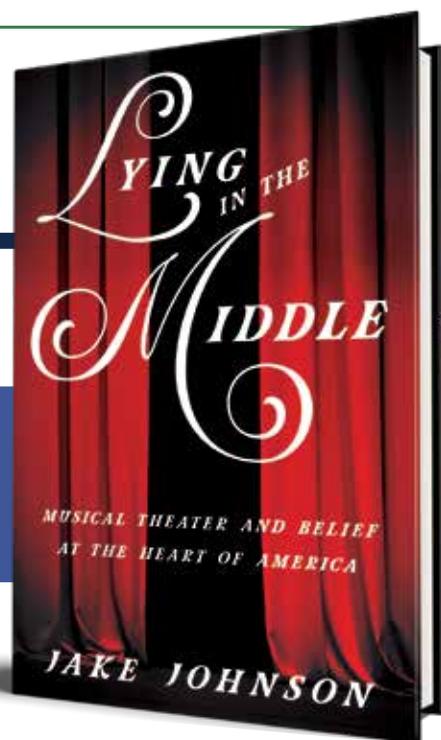
“With an unlikely cast of polygamists, conservative Christians, senior citizens, and aspiring stars who end up cookie cutter performers, Johnson’s polemic for and against the Broadway musical (and how all of us use it) cuts to the heart of our post-truth moment.”

—TODD DECKER, author of *Show Boat: Performing Race in an American Musical*

The local and regional shows staged throughout America use musical theater’s inherent power of deception to cultivate worldviews opposed to mainstream ideas. Jake Johnson reveals how musical theater between the coasts inhabits the middle spaces between professional and amateur, urban and rural, fact and fiction, fantasy and reality, and truth and falsehood. The homegrown musical provides a space to engage belief and religion—imagining a better world while creating opportunities to expand what is possible in the current one. Whether it is the Oklahoma Senior Follies or a Mormon splinter group’s production of *The Sound of Music*, such productions give people a chance to jolt themselves out of today’s post-truth malaise and move toward a world more in line with their desires for justice, reconciliation, and community.

Vibrant and strikingly original, *Lying in the Middle* discovers some of the most potent musical theater taking place in the hoping, beating hearts of Americans.

JAKE JOHNSON is an associate professor of musicology at Oklahoma City University and the author of *Mormons, Musical Theater, and Belonging in America*.



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POLITICS AS SOUND

The Washington, DC, Hardcore Scene,
1978–1983

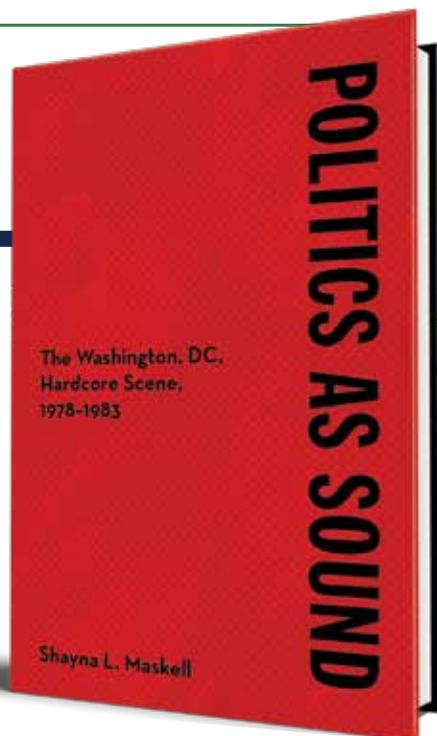
SHAYNA L. MASKELL

When punk rock and politics collided in the nation's capital

Uncompromising and innovative, hardcore punk in Washington, DC, birthed a new sound and nurtured a vibrant subculture aimed at a specific segment of the city's youth. Shayna L. Maskell explores DC's hardcore scene during its short but storied peak. Led by bands like Bad Brains and Minor Threat, hardcore in the nation's capital unleashed music as angry and loud as it was fast and minimalistic. Maskell examines the music's aesthetics and the unique impact of DC's sociopolitical realities on the sound, and the scene, that emerged. As she shows, aspects of the music's structure merged with how bands performed it to put across distinctive representations of race, class, and gender. But those representations could be as complicated and contradictory as they were explicit.

A fascinating analysis of a punk rock hotbed, *Politics as Sound* tells the story of how a generation created music that produced—and resisted—politics and power.

SHAYNA L. MASKELL is an assistant professor in the School of Integrative Studies at George Mason University.



SEPTEMBER

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MOVIE MAVENS

US Newspaper Women Take On the Movies,
1914–1923

Edited by RICHARD ABEL

An anthology of women's writing from the early era of film

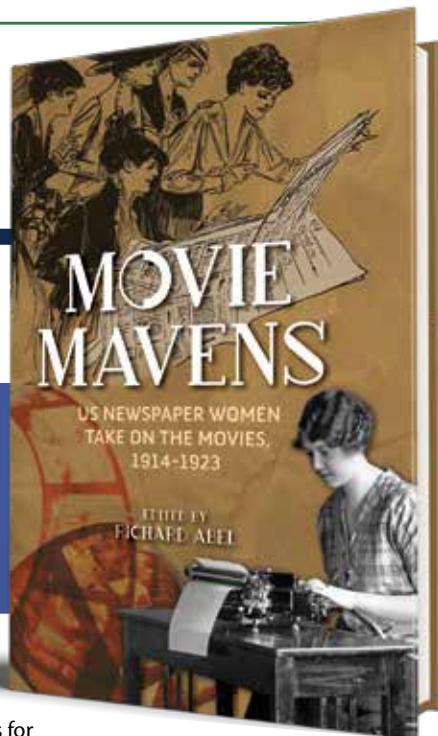
"A revelation! From snarky hard-talking dames to tartly respectable scholars, *Movie Mavens* recovers the diverse and compelling voices of the legions of newspaperwomen who wrote about movies during the tumultuous 1910s and early 1920s. An invaluable resource from a model film historian."

—LAURA HORAK, author of *Girls Will Be Boys: Cross-Dressed Women, Lesbians, and American Cinema, 1908-1934*

During the early era of cinema, moviegoers turned to women editors and writers for the latest on everyone's favorite stars, films, and filmmakers. Richard Abel returns these women to film history with an anthology of reviews, articles, and other works. Drawn from newspapers of the time, the selections show how columnists like Kitty Kelly, Mae Tinee, Louella Parsons, and Genevieve Harris wrote directly to female readers. They also profiled women working in jobs like scenario writer and film editor and noted the industry's willingness to hire women. Sharp wit and frank opinions entertained and informed a wide readership hungry for news about the movies but also about women on both sides of the camera. Abel supplements the texts with hard-to-find biographical information and provides context on the newspapers and silent-era movie industry as well as on the professionals and films highlighted by these writers.

An invaluable collection of rare archival sources, *Movie Mavens* reveals women's essential contribution to the creation of American film culture.

RICHARD ABEL is a professor emeritus of international cinema and media studies at the University of Michigan. He is the author of *Menus for Movieland: Newspapers and the Emergence of American Film Culture*.



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CITIZEN SPIELBERG

Second Edition

LESTER D. FRIEDMAN

Unpacking a legendary film career

Praise for the previous edition:

"Friedman's treatment is an exhaustive and necessary catalog."

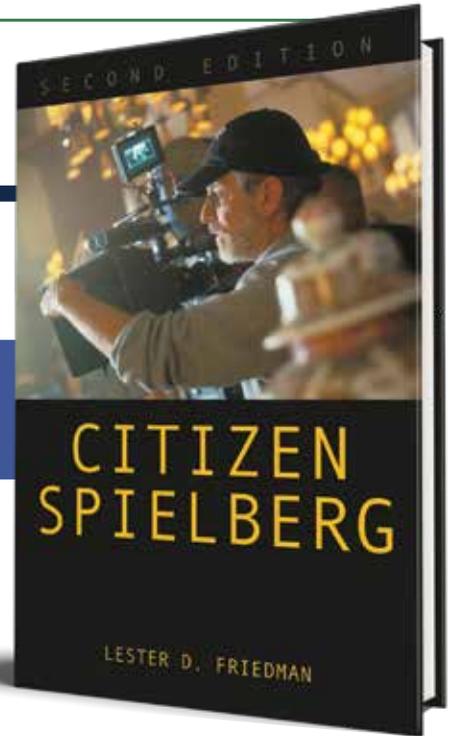
—THE AMERICAN INTEREST

Steven Spielberg's extraordinary career redefined Hollywood, but his achievement goes far beyond shattered box office records. Rejecting the view of Spielberg as a Barnumesque purveyor of spectacle, Lester D. Friedman presents the filmmaker as a major artist who pairs an ongoing willingness to challenge himself with a widely recognized technical mastery.

This new edition of *Citizen Spielberg* expands Friedman's original analysis to include films of the 2010s like *Lincoln* and *Ready Player One*. Breaking down the works by genre, Friedman looks at essential aspects of Spielberg's art, from his storytelling concerns and worldview to the uncanny connection with audiences that has powered his longtime influence as a cultural force. Friedman's examination reveals a sustained artistic vision—a vision that shows no sign of exhausting itself or audiences after Spielberg's nearly fifty years as a high-profile filmmaker.

Incisive and discerning, *Citizen Spielberg* offers a career-spanning appraisal of a moviemaking icon.

LESTER D. FRIEDMAN is an emeritus professor and former chair of the Media and Society Program at Hobart and William Smith Colleges. He is the author of *Arthur Penn's Bonnie and Clyde* and coauthor of *Monstrous Progeny: A History of the Frankenstein Narratives*.



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CHEFFES DE CUISINE

Women and Work in the Professional French Kitchen

RACHEL E. BLACK

A rare woman's-eye-view of working in the professional French kitchen

"Rachel Black has written a fascinating account of feminine sovereignty in the bouchons of Lyon. She shares timeless examples of wisdom and strength migrating to contemporary kitchens."

—ODESSA PIPER, James Beard Foundation Best Chef Midwest 2002 and founder of L'Etoile

Though women enter France's culinary professions at higher rates than ever, men still receive the lion's share of the major awards and Michelin stars. Rachel E. Black looks at the experiences of women in Lyon to examine issues of gender inequality in France's culinary industry. Known for its female-led kitchens, Lyon provides a unique setting for understanding the gender divide, as Lyonnais women have played a major role in maintaining the city's culinary heritage and its status as a center for innovation. Voices from history combine with present-day interviews and participant observation to reveal the strategies women use to navigate male-dominated workplaces or, in many cases, avoid men in kitchens altogether. Black also charts how constraints imposed by French culture minimize the impact of #MeToo and other reform-minded movements.

Evocative and original, *Cheffes de Cuisine* celebrates the successes of women inside the professional French kitchen and reveals the obstacles women face in the culinary industry and other male-dominated professions.

RACHEL E. BLACK is an associate professor of anthropology at Connecticut College. She is the author of *Porta Palazzo: The Anthropology of an Italian Market* and coeditor of *Wine and Culture: Vineyard to Glass*.

OCTOBER

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DRESSED FOR FREEDOM

The Fashionable Politics of American Feminism

EINAV RABINOVITCH-FOX

Feminism's link to fashion from the 1890s to the 1970s

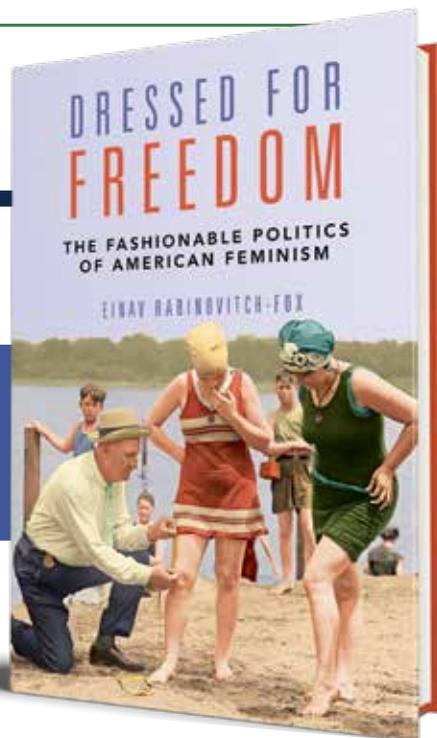
"Fashion and feminism may seem antithetical, but Einav Rabinovitch-Fox cogently argues that they are closely intertwined. Her stimulating book highlights how Gibson girls, flappers, women designers, and even 1960s feminists saw modern clothes as an integral part of women's freedom."

—KATHY PEISS, author of *Hope in a Jar: The Making of America's Beauty Culture*

Often condemned as a form of oppression, fashion could and did allow women to express modern gender identities and promote feminist ideas. Einav Rabinovitch-Fox examines how clothes empowered women, and particularly women barred from positions of influence due to race or class. Moving from 1890s shirtwaists through the miniskirts and unisex styles of the 1970s, Rabinovitch-Fox shows how the rise of mass media culture made fashion a vehicle for women to assert claims over their bodies, femininity, and social roles. She also highlights how trends in women's sartorial practices expressed ideas of independence and equality. As women employed new clothing styles, they expanded feminist activism beyond formal organizations and movements and reclaimed fashion as a realm of pleasure, power, and feminist consciousness.

A fascinating account of clothing as an everyday feminist practice, *Dressed for Freedom* brings fashion into discussions of American feminism during the long twentieth century.

EINAV RABINOVITCH-FOX teaches history at Case Western Reserve University.



OCTOBER

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

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FOR A JUST AND BETTER WORLD

Engendering Anarchism in the Mexican Borderlands, 1900–1938

SONIA HERNÁNDEZ

Mexico's women activists living their ideals

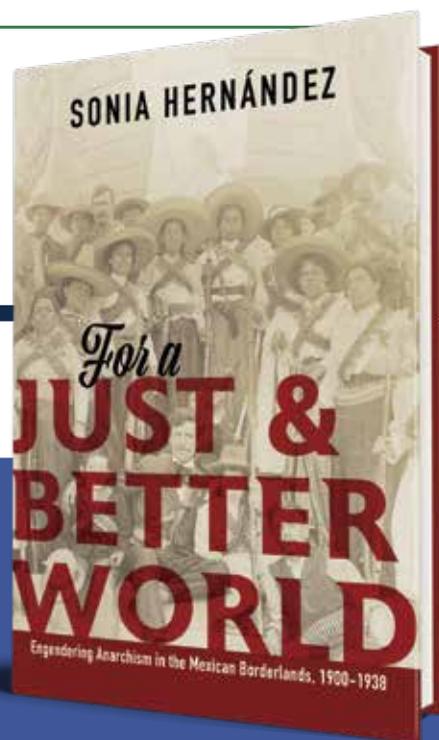
“A significant and solid contribution to gender-labor history, the history of women, the history of Latinas in the United States, and transnational history. Hernández puts the political biography of the anarcho-unionist leaders at the center and examines their political trajectory. She also intertwines their stories with the most important changes in anarchism, anarcho-syndicalism, mutualism, trade unionism, and the labor policies of the new Mexican state.”

—MARÍA TERESA FERNÁNDEZ ACEVES, author of *Mujeres en el cambio social en el siglo XX mexicano*

Caritina Piña Montalvo personified the vital role played by Mexican women in the anarcho-syndicalist movement. Sonia Hernández tells the story of how Piña and other Mexicanas in the Gulf of Mexico region fought for labor rights both locally and abroad in service to the anarchist ideal of a worldwide community of workers. An international labor broker, Piña never left her native Tamaulipas. Yet she excelled in connecting groups in the United States and Mexico. Her story explains the conditions that led to anarcho-syndicalism's rise as a tool to achieve labor and gender equity. It also reveals how women's ideas and expressions of feminist beliefs informed their experiences as leaders in and members of the labor movement.

A vivid look at a radical activist and her times, *For a Just and Better World* illuminates the lives and work of Mexican women battling for labor rights and gender equality in the early twentieth century.

SONIA HERNÁNDEZ is an associate professor of history at Texas A&M University and the author of *Working Women into the Borderlands*.



OCTOBER

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LABOR'S END

How the Promise of Automation Degraded Work

JASON RESNIKOFF

Seeing automation as an ideology instead of a technology

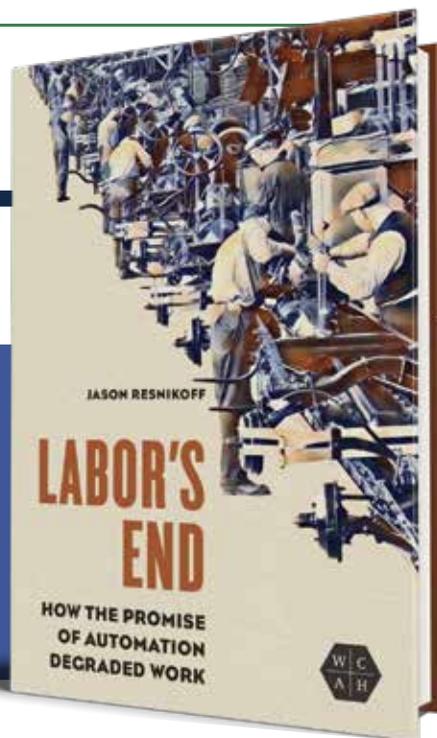
“Resnikoff’s forceful and coherent argument reveals that automation was not a technological process but an ideology which equated freedom with freedom from work and downplayed the workplace as a site of politics. As he convincingly shows, automation largely did not lead to a reduction in labor but rather to speedup, work intensification, and the degradation of labor, creating a huge chasm between the grandiose claims made about an automated future and the lived reality of workers.”

—JOSHUA FREEMAN, author of *Behemoth: A History of the Factory and the Making of the Modern World*

Labor's End traces the discourse around automation from its origins in the factory to its wide-ranging implications in political and social life. As Jason Resnikoff shows, the term *automation* expressed the conviction that industrial progress meant the inevitable abolition of manual labor from industry. But the real substance of the term reflected industry’s desire to hide an intensification of human work—and labor’s loss of power and protection—behind magnificent machinery and a starry-eyed faith in technological revolution. The rhetorical power of the automation ideology revealed and perpetuated a belief that the idea of freedom was incompatible with the activity of work. From there, political actors ruled out the workplace as a site of politics while some of labor’s staunchest allies dismissed sped-up tasks, expanded workloads, and incipient deindustrialization in the name of technological progress.

A forceful intellectual history, *Labor's End* challenges entrenched assumptions about automation’s transformation of the American workplace.

JASON RESNIKOFF is a lecturer in the Department of History at Columbia University.



DECEMBER

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A volume in the series The Working Class in American History, edited by James R. Barrett, Julie Greene, William P. Jones, Alice Kessler-Harris, and Nelson Lichtenstein

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PUERTO RICAN CHICAGO

Schooling the City, 1940–1977

MIRELSIE VELÁZQUEZ

How education helped build a community

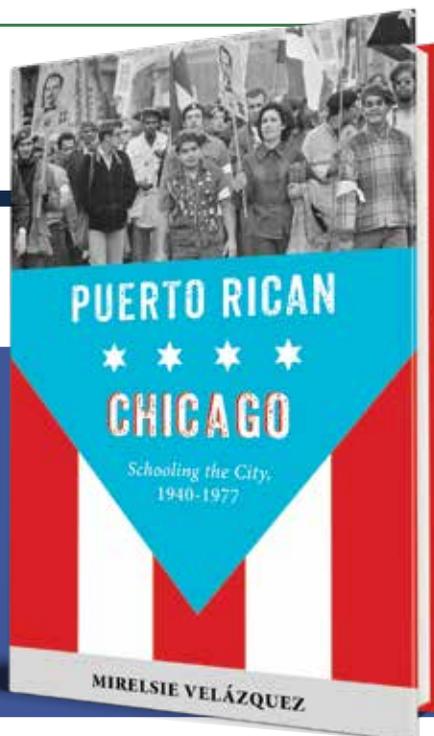
“Puerto Rican Chicago: Schooling the City, 1940–1977 is an essential contribution to the growing scholarship on Latinos in the Midwest. It powerfully chronicles the persistent efforts of the Puerto Rican community, especially women, to advocate for their children’s right to a meaningful education and a more promising future. Meticulously researched and eloquently written, Mirelsie Velázquez’s book is a must read for those interested in community-based activism, education, urban history, and Puerto Rican and Latino studies.”

—**LOURDES TORRES**, author of *Puerto Rican Discourse: A Sociolinguistic Study of a New York Suburb*

The postwar migration of Puerto Rican men and women to Chicago brought thousands of their children into city schools. These children’s classroom experience continued the colonial project begun in their homeland, where American ideologies had dominated Puerto Rican education since the island became a US territory. Mirelsie Velázquez tells how Chicago’s Puerto Ricans pursued their educational needs in a society that constantly reminded them of their status as second-class citizens. Communities organized a media culture that addressed their concerns while creating and affirming Puerto Rican identities. Education also offered women the only venue to exercise power, and they parlayed their positions to take lead roles in activist and political circles. In time, a politicized Puerto Rican community gave voice to a previously silenced group—and highlighted that colonialism does not end when immigrants live among their colonizers.

A perceptive look at big-city community building, *Puerto Rican Chicago* reveals the links between justice in education and a people’s claim to space in their new home.

MIRELSIE VELÁZQUEZ is an associate professor of education at the University of Oklahoma.



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A volume in the series Latinos in Chicago and the Midwest, edited by Omar Valerio-Jiménez, and Sujey Vega

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COMPUGIRLS

How Girls of Color Find and Define Themselves in the Digital Age

KIMBERLY A. SCOTT

Unleashing the potential for hope, technological acumen, and social change in girls of color

"COMPUGIRLS is a compelling and thought-provoking study of girls' of color agency as they become social justice actors in the context of the new digital world. The author asks hard questions about barometers we should use in inclusion studies and projects a critical lens on many interventions focused on underrepresentation in the fields of computing. Brava for this work. The world needs more of these social justice actors!"

—JANE MARGOLIS, author of *Stuck in the Shallow End: Education, Race, and Computing*

What does it mean for girls of color to become techno-social change agents—individuals who fuse technological savvy with a deep understanding of society in order to analyze and confront inequality?

Kimberly A. Scott explores this question and others as she details the National Science Foundation–funded enrichment project COMPUGIRLS. This groundbreaking initiative teaches tech skills to adolescent girls of color but, as importantly, offers a setting that emphasizes empowerment, community advancement, and self-discovery. Scott draws on her experience as an architect of COMPUGIRLS to detail the difficulties of translating participants' lives into a digital context while tracing how the program evolved. The dramatic stories of the participants show them blending newly developed technical and communication skills in ways designed to spark effective action and bring about important change.

A compelling merger of theory and storytelling, *COMPUGIRLS* provides a much-needed roadmap for understanding how girls of color can find and define their selves in today's digital age.

KIMBERLY A. SCOTT is a professor in the Women and Gender Studies Department at Arizona State University and the Founder/Executive Director of ASU's Center for Gender Equity in Science and Technology. She is coauthor of *Kids in Context: The Sociological Study of Children and Childhoods* and coeditor of *Women Education Scholars and their Children's Schooling*.

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*A volume in the series Dissident Feminisms,
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BLACK INDIANS AND FREEDMEN

The African Methodist Episcopal Church and Indigenous Americans, 1816–1916

CHRISTINA DICKERSON-COUSIN

The union of Native Americans and a black church institution

“An excellent study that analyzes the role of the AME Church members in westward expansion and migration, who provided stability and institution building to many black settlements in the West, incorporated Black Indians within the larger African American community, and evangelized among Native American populations.”

—LAWRENCE S. LITTLE, author of *Disciples of Liberty: The African Methodist Episcopal Church in the Age of Imperialism, 1884–1916*

Often seen as ethnically monolithic, the African Methodist Episcopal (AME) Church in fact successfully pursued evangelism among diverse communities of indigenous peoples and Black Indians. Christina Dickerson-Cousin tells the little-known story of the AME Church's work in Indian Territory, where African Methodists engaged with people from the Five Civilized Tribes (Cherokees, Creeks, Choctaws, Chickasaws, and Seminoles) and Black Indians with various ethnic backgrounds. These converts proved receptive to the historically black church due to its traditions of self-government and resistance to white hegemony, and its strong support of their interests. The ministers, guided by the vision of a racially and ethnically inclusive Methodist institution, believed their denomination the best option for the marginalized people. Dickerson-Cousin also argues that the religious opportunities opened up by the AME Church throughout the West provided another impetus for black migration.

Insightful and richly detailed, *Black Indians and Freedmen* illuminates how faith and empathy encouraged the unique interactions between two peoples.

CHRISTINA DICKERSON-COUSIN is an assistant professor of history at Quinnipiac University.

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AMERICA'S RELIGIOUS CROSSROADS

Faith and Community in the Emerging Midwest

STEPHEN T. KISSEL

Religion's influence on the Old Northwest

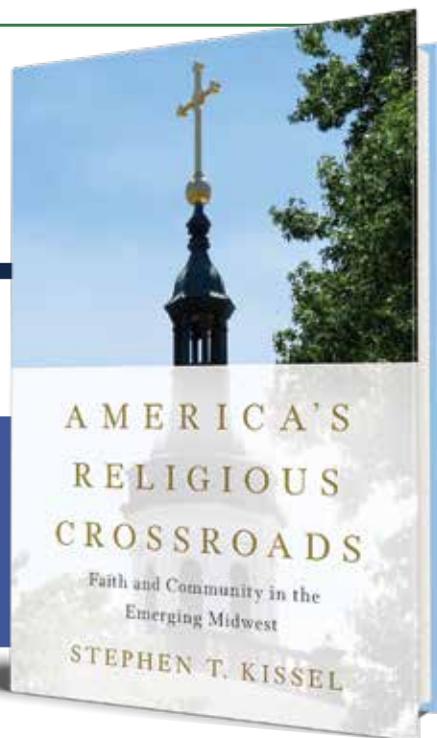
"An important work. Kissel demonstrates the commonalities in the processes of community organization—domestic devotion, church-building, schooling, discipline, and civic engagement—shared across the religious faiths in the first generation of Euro-American settlement of the Old Northwest."

—**KYLE ROBERTS**, author of *Evangelical Gotham: Religion and the Making of New York City, 1783–1860*

Between 1790 and 1850, waves of Anglo-Americans, African Americans, and European immigrants flooded the Old Northwest (modern-day Ohio, Indiana, Michigan, Illinois, and Wisconsin). They brought with them a mosaic of Christian religious belief. Stephen T. Kissel draws on a wealth of primary sources to examine the foundational role that organized religion played in shaping the social, cultural, and civic infrastructure of the region. As he shows, believers from both traditional denominations and religious utopian societies found fertile ground for religious unity and fervor. Able to influence settlement from the earliest days, organized religion integrated faith into local townscapes and civic identity while facilitating many of the Old Northwest's earliest advances in literacy, charitable public outreach, formal education, and social reform. Kissel also unearths fascinating stories of how faith influenced the bonds, networks, and relationships that allowed isolated western settlements to grow and evolve a distinct regional identity.

Perceptive and broad in scope, *America's Religious Crossroads* illuminates the integral relationship between communal and spiritual growth in early Midwestern history.

STEPHEN T. KISSEL is an assistant professor of history at Oakland City (Indiana) University.



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A RESPECTABLE SPELL

Transformations of Samba in Rio de Janeiro

CARLOS SANDRONI

Translated by Michael Iyanaga

The history of samba music in the early twentieth century

“At long last, we can celebrate the publication of this groundbreaking study in English. Carlos Sandroni’s brilliant ‘historical ethnomusicology’ of samba laid the foundations for many subsequent studies, and continues to set a standard in the field. Sandroni is equally adept at fine-grained musical analysis, rich social-historical contextualization, and crisp, clear explanation. Michael Iyanaga’s sensitive and graceful translation makes this accessible to a broad international audience for the first time. This book is fundamental for all those interested in samba’s emergence and evolution.”

—BRYAN MCCANN, author of *Hard Times in the Marvelous City: From Dictatorship to Democracy in the Favelas of Rio de Janeiro*

A landmark in Brazilian music scholarship, *A Respectable Spell* introduces English-speaking readers to the rich history of samba from its nineteenth-century origins to its emergence as a distinctive genre in the 1930s. Merging storytelling with theory, Carlos Sandroni profiles performers, composers, and others while analyzing the complex ideologies their music can communicate in their lyrics and rhythms, and how the meaning of songs and musical genres can vary depending on social and historical context. He also delves into lundu, modinha, maxixe, and many other genres of Brazilian music; presents the little-heard voices and perspectives of marginalized Brazilians like the African-descended sambistas; and presents a study in step with the types of decolonial approaches to ethnomusicology that have since emerged, treating the people being studied not only as makers of music but also of knowledge.

Incisive and comprehensive, *A Respectable Spell* tells the compelling story of an iconic Brazilian musical genre.

CARLOS SANDRONI is a professor of ethnomusicology in the Faculty of Music and the Faculty of Anthropology at the Federal University of Pernambuco (Recife). His books include *Mário contra Macunaíma: Cultura e política em Mário de Andrade*. **MICHAEL IYANAGA** is an assistant professor of music and Latin American studies at the College of William and Mary. His books include *Desafios e particularidades da produção antropológica no Norte e Nordeste do Brasil*.

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AROUSING SENSE

Recipes for Workshopping Sensory Experience

TOMIE HAHN

Using the senses to open our minds to creativity and learning

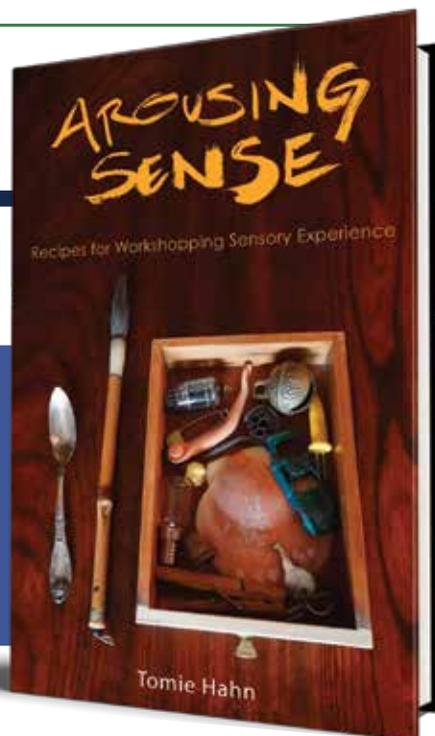
“A wonderful collection of recipes for workshopping sensory experience, to be realized sometimes by individuals, often through group interaction. The recipes will be useful to leaders in any arts area; in teaching of writing, not just creative writing but also composition; in working with any group where an exploratory, collaborative, fun atmosphere is desirable; as well as in the specific ethnographic application that Hahn emphasizes.”

—FRED EVERETT MAUS, coeditor of *Oxford Handbook of Music and Queerness*

Engaging with sensory experience provides a gateway to the contemplation and cultivation of creativity and ideas. Tomie Hahn’s workshopping recipes encourage us to incorporate sensory-rich experiences into our research, creative processes, and understanding of people. The exercises recognize that playfulness allows for a loosening of self while increasing empathy and vulnerability. Their ability to spark sensory endeavors that reach into our deepest core offers potentially profound impacts on art making, research, ethnographic fieldwork, contemplation, philosophical or personal introspections, and many other activities. Designed to be flexible, these living recipes provide an avenue for performative adventures that invite us to improvise in ways suited to our own purposes or settings. Leaders and practitioners enjoy limitless arenas for using the senses for explorations that range from personally transformative to professionally productive to profoundly moving.

User-friendly and practical, *Arousing Sense* is a guide to how teaching through sensory experience can lead to positive, transformative impact in the classroom and everyday life.

TOMIE HAHN is a professor emerita of performance ethnology at Rensselaer Polytechnic Institute. She is the author of *Sensational Knowledge: Embodying Culture through Japanese Dance*.



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PERFORMING ENVIRONMENTALISMS

Expressive Culture and Ecological Change

Edited by JOHN HOLMES MCDOWELL,
KATHERINE BORLAND,
REBECCA DIRKSEN, and SUE TUOHY

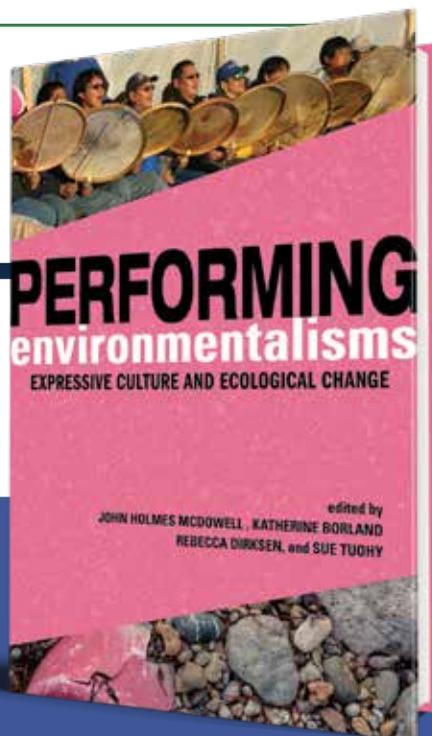
Traditional peoples' artistic response to environmental peril

"This collection is enriched by a broad range of disciplinary and analytic perspectives and the authors' deep and long-standing commitments to the natural/cultural worlds they explore. Readers from across the humanities will find novel points of departure in confronting ecological inequalities and all-hands-on-deck challenges to collective survival."

—CHARLES L. BRIGGS, author of *Unlearning: Rethinking Poetics, Pandemics, and the Politics of Knowledge*

Performing Environmentalisms examines the existential challenge of the twenty-first century: improving the prospects for maintaining life on our planet. The contributors focus on the strategic use of traditional artistic expression—storytelling and songs, crafted objects, and ceremonies and rituals—performed during the social turmoil provoked by environmental degradation and ecological collapse. Highlighting alternative visions of what it means to be human, the authors place performance at the center of people's responses to the crises. Such expression reinforces the agency of human beings as they work, independently and together, to address ecological dilemmas. The essays add these people's critical perspectives—gained through intimate struggle with life-altering forces—to the global dialogue surrounding humanity's response to climate change, threats to biocultural diversity, and environmental catastrophe.

JOHN HOLMES MCDOWELL is a professor of folklore and ethnomusicology at Indiana University. His books include *Poetry and Violence: The Ballad Tradition of Mexico's Costa Chica*. **KATHERINE BORLAND** is an associate professor and director of the Center for Folklore Studies at The Ohio State University. **REBECCA DIRKSEN** is an associate professor of folklore and ethnomusicology at Indiana University and the author of *After the Dance, the Drums Are Heavy: Carnival, Politics, and Musical Engagement in Haiti*. **SUE TUOHY** is an emerita senior lecturer of folklore and ethnomusicology and adjunct faculty in East Asian languages and cultures and in global and international studies at Indiana University.



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DHOL

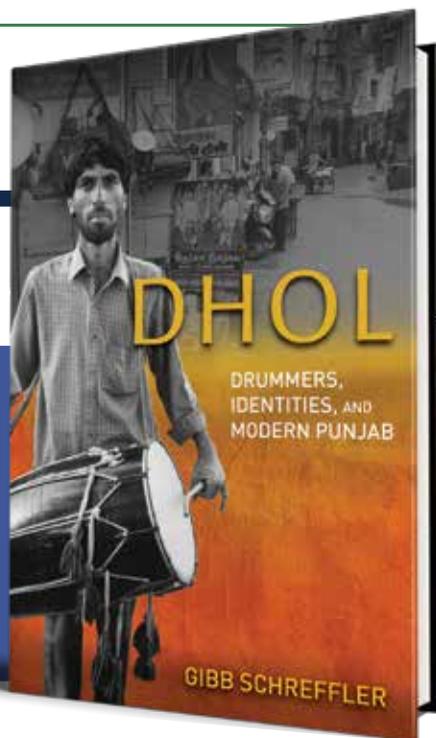
Drummers, Identities, and Modern Punjab

GIBB SCHREFFLER

Writing the drummers into the story of contemporary dhol

“A compassionately written and deeply researched ethnography and historiography of dhol playing in Punjab as well as the Punjabi diaspora in North American and the United Kingdom. It paves new ground in assessing the mutual interaction between these distinct populations while demonstrating the challenges that face dhol-playing communities due to neoliberalism, cultural nationalism, and the growth and financial clout of the Punjabi diaspora.”

—**STEFAN FIOL**, author of *Recasting Folk in the Himalayas: Indian Music, Media, and Social Mobility*



An icon of global Punjabi culture, the dhol drum inspires an unbridled love for the instrument far beyond its application to regional vernacular music. Yet the identities of dhol players within their local communities and the broadly conceived Punjabi nation remain obscure.

Gibb Schreffler draws on two decades of research to investigate dhol's place among the cultural formations within Punjabi communities. Analyzing the identities of musicians, Schreffler illuminates concepts of musical performance, looks at how these concepts help create or articulate Punjabi social structure, and explores identity construction at the intersections of ethnicity, class, and nationality in Punjab and the diaspora. As he shows, understanding the identities of dhol players is an ethical necessity that acknowledges their place in Punjabi cultural history and helps to repair their representation.

An engaging and rich ethnography, *Dhol* reveals a beloved instrumental form and the musical and social practices of its overlooked performers.

GIBB SCHREFFLER is an associate professor of music at Pomona College. He is the author of *Boxing the Compass: A Century and a Half of Discourse about Sailors' Chanties*.

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NEW IN PAPER

HARRY T. BURLEIGH

From the Spiritual to the Harlem Renaissance

JEAN E. SNYDER

The unusual life and soaring art of an essential American composer

“The definitive biography of Burleigh.”

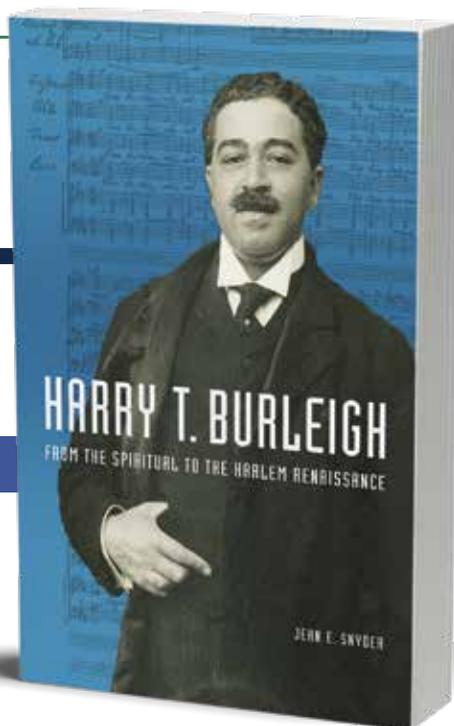
—BLACK GROOVES

Harry T. Burleigh (1866–1949) played a leading role in American music and culture in the twentieth century. Celebrated for his arrangements of spirituals, Burleigh was also the first African American composer to create a significant body of art song.

Jean E. Snyder follows Burleigh's life from his Pennsylvania childhood through his fifty-year tenure as soloist at St. George's Episcopal Church in Manhattan. As a composer, Burleigh's pioneering work preserved and transformed the African American spiritual; as a music editor, he facilitated the work of other black composers; as a role model, vocal coach, and mentor, he profoundly influenced American music. Snyder provides rich historical, social, and political contexts that explore Burleigh's professional and personal life within an era complicated by changes in race relations, class expectations, and musical tastes.

Drawing on research into archives and family histories, *Harry T. Burleigh* reclaims the life and art of an essential American composer.

JEAN E. SNYDER is a former assistant professor of music at Edinboro University of Pennsylvania.



AUGUST

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A volume in the series Music in American Life

Publication of this book was supported by grants from the Lloyd Hibberd 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 Binkele Classical Music Fund.

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MUSIC AS MAO'S WEAPON

Remembering the Cultural Revolution

LEI X. OUYANG

Music, memory, and a legacy of extremes

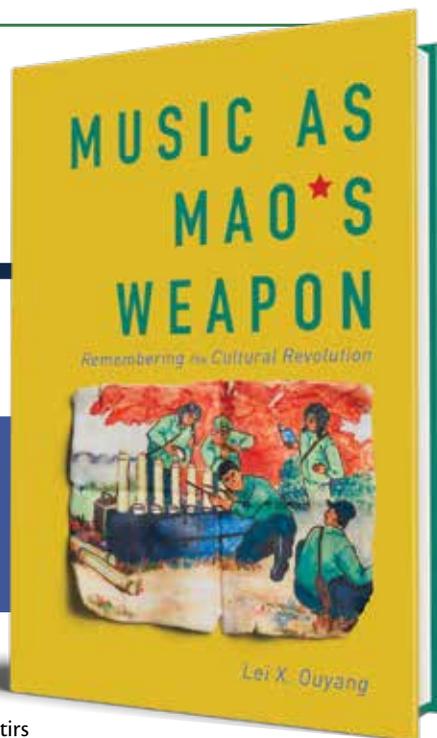
"This is a significant contribution to the sparse literature on musical life during China's Cultural Revolution. The focus on individual experience and the categorization of different impacts on different generations are unusual and illuminating."

—HELEN REES, author of *Echoes of History: Naxi Music in Modern China*

China's Cultural Revolution (1966–1976) produced propaganda music that still stirs unease and, at times, evokes nostalgia. Lei X. Ouyang uses selections from revolutionary songbooks to untangle the complex interactions between memory, trauma, and generational imprinting among those who survived the period of extremes. Interviews combine with ethnographic fieldwork and surveys to explore both the Cultural Revolution's effect on those who lived through it as children and contemporary remembrance of the music created to serve the Maoist regime. As Ouyang shows, the weaponization of music served an ideological revolution but also revolutionized the senses. She examines essential questions raised by this phenomenon, including: What did the revolutionization look, sound, and feel like? What does it take for individuals and groups to engage with such music? And what is the impact of such an experience over time?

Perceptive and provocative, *Music as Mao's Weapon* is an insightful look at the exploitation and manipulation of the arts under authoritarianism.

LEI X. OUYANG is an associate professor of music at Swarthmore College.



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NEW IN PAPER

CHARLES IVES'S CONCORD

Essays after a Sonata

KYLE GANN

Exploring Ives's transcendent masterpiece

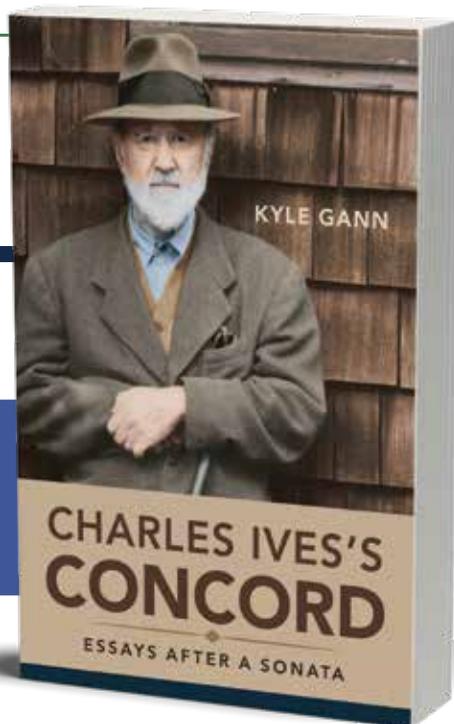
"Gann's analysis takes the form of a kind of biblical exegesis, where canonical texts are pored over by ever-new generations. He achieves a balance between writing for Ives specialists and delivering a text that is compulsively readable. . . . This is a book to savor with headphones."

—TIMES LITERARY SUPPLEMENT

In 1921, Charles Ives sent out copies of a piano sonata to two hundred strangers. The music's dissonant chords, complex rhythms, and seemingly chaotic structure confounded the recipients, as did the accompanying book, *Essays before a Sonata*. Kyle Gann merges exhaustive research with his own experience as a composer to reveal the *Concord* Sonata and the essays in full. Diffracting the twinned works into their essential aspects, Gann lays out the historical context that produced Ives's masterpiece and illuminates the arguments Ives explored in the *Essays*. Gann also provides a movement-by-movement analysis of the work's harmonic structure and compositional technique; connects the sonata to Ives works that share parts of its material; and compares different versions of the *Concord* to reveal important aspects of Ives's creative process.

A critical and theoretical tour de force, *Charles Ives's Concord* provides the first comprehensive consideration of a work at the heart of twentieth-century American music.

KYLE GANN is a composer and the Taylor Hawver and Frances Bortle Hawver Professor of Music at Bard College. His books include *The Arithmetic of Listening: Tuning Theory and History for the Impractical Musician* and *No Such Thing as Silence: John Cage's 4'33"*.



AUGUST

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ELLIOTT CARTER SPEAKS

Unpublished Lectures

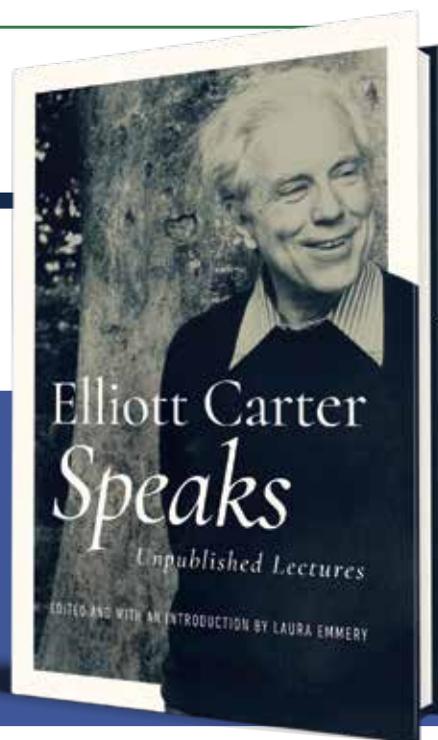
ELLIOTT CARTER

Edited and with an Introduction by Laura Emmerly

Revelatory talks by the Pulitzer Prize–winning composer

“An exciting new contribution to Carter scholarship that documents one of the most important voices in concert music of the modern era. Audiences of contemporary music, musicians, and scholars of this era will find a rich new vein of material that reveals how Carter perceived his role in the musical history and culture of his time—along with a broad collection of analyses of compositions from Debussy and Bartók to Nono, Varèse, and Penderecki.”

—DOUGLAS RUST, University of Southern Mississippi



These previously unpublished lectures by Elliott Carter date to the summer of 1967, when the acclaimed composer taught at the Contemporary Music Workshop held by the University of Minnesota. Leading an introductory course on orchestra repertoire, Carter gave nine hours of lectures covering principal topics like how to live with the musical present and whether the symphony orchestra was a relic of the past or a possible active force for new music. But Carter’s observations and prompts by audience questions broadened the discussion into areas ranging from electronic music to analyses of works by other artists and himself. Laura Emmerly presents the complete text from each session alongside introductions, commentary, and annotated examples that provide valuable context for readers.

Expansive and essential, *Elliott Carter Speaks* opens up the artist’s teaching and introspection to new contemporary perspectives on his thought and art.

ELLIOTT CARTER (1908–2012) was an American composer, educator, and two-time winner of the Pulitzer Prize for Music. His many works include *String Quartet No. 2* and *Piano Concerto*. **LAURA EMMERY** is an assistant professor of music theory at Emory University. She is the author of *Compositional Process in Elliott Carter’s String Quartets: A Study in Sketches*.

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THE SOUNDS OF PLACE

Music and the American Cultural Landscape

DENISE VON GLAHN

The role of place in works by fourteen American composers

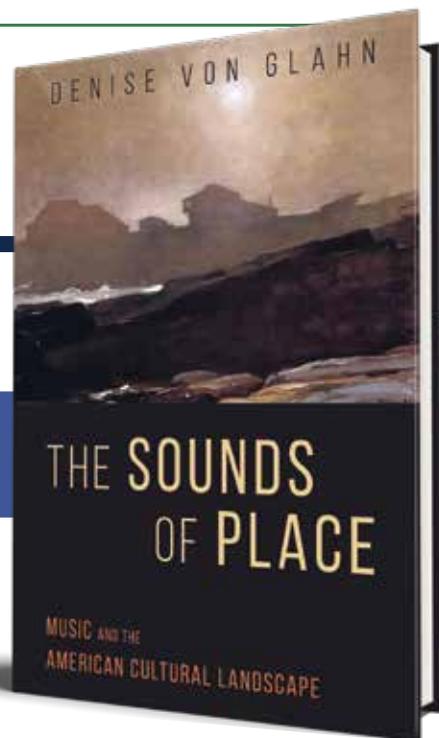
“This is an excellent book, a pleasure to read and a substantial contribution to American musicology, cultural geography, and interdisciplinary scholarship.”

—AMERICAN HISTORICAL REVIEW

Composers like Charles Ives, Duke Ellington, Aaron Copland, and Ellen Taaffe Zwilich created works that indelibly commemorated American places. Denise Von Glahn analyzes the soundscapes of fourteen figures whose “place pieces” tell us much about the nation’s search for its own voice and about its ever-changing sense of self. She connects each composer’s feelings about the United States and their reasons for creating a piece to the music, while analyzing their compositional techniques, tunes, and styles. Approaching the compositions in chronological order, Von Glahn reveals how works that celebrated the wilderness gave way to music engaged with humanity’s influence—benign and otherwise—on the landscape, before environmentalism inspired a return to nature themes in the late twentieth century.

Wide-ranging and astute, *The Sounds of Place* explores high art music’s role in the making of national myth and memory.

DENISE VON GLAHN is the Curtis Mayes Orpheus Professor of Musicology at Florida State University, where she is also coordinator of the Musicology Area. She is the author of *Libby Larsen: Composing an American Life* and *Music and the Skillful Listener: American Women Compose the Natural World*.



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INTERVIEWS WITH AMERICAN COMPOSERS

Barney Childs in Conversation

BARNEY CHILDS

Edited by Virginia Anderson

Twenty-three influential composers, in their own words

“A unique time capsule of recent history of the state of the field of art music composition in the United States in 1972. Virginia Anderson presents Childs’s interviews as-is, warts and all. As such, each interview is revealing of the character of the times and of the protagonists.”

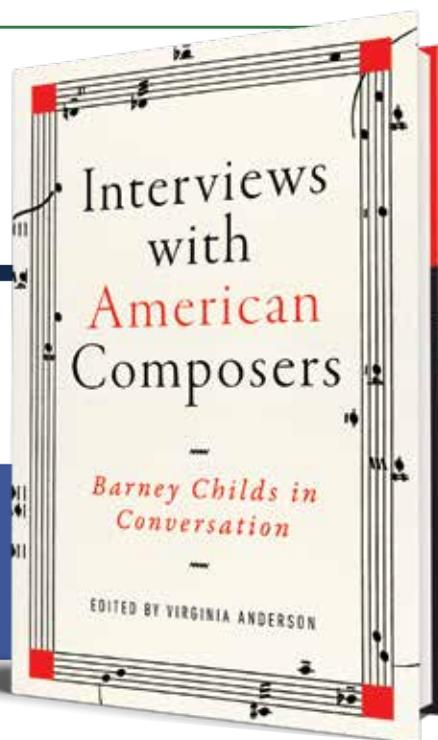
—CHRIS BROWN, Professor Emeritus and former Co-Director of the Center for Contemporary Music, Mills College

In 1972–73, Barney Childs embarked on an ambitious attempt to survey the landscape of new American concert music. He recorded freewheeling conversations with fellow composers, most of them under forty, all of them important but most not yet famous. Though unable to publish the interviews in his lifetime, Childs had gathered invaluable dialogues with the likes of Robert Ashley, Olly Wilson, Harold Budd, Christian Wolff, and others.

Virginia Anderson edits the first published collection of these conversations. She pairs each interview with a contextual essay by a contemporary expert that shows how the composer’s discussion with Childs fits into his life and work. Together, the interviewees cover a broad range of ideas and concerns around topics like education, notation, developments in electronic music, changing demands on performers, and tonal music.

Innovative and revealing, *Interviews with American Composers* is an artistic and historical snapshot of American music at an important crossroads.

BARNEY CHILDS (1926–2000) was an experimental music composer, poet, and educator. His compositions included chamber music and music for keyboards. **VIRGINIA ANDERSON** maintained the Experimental Music Catalogue and was the editor of the *Journal of Experimental Music Studies*. She died in 2021.



JANUARY

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OUT OF THIS WORLD

Speculative Fiction in Translation from the Cold War to the New Millennium

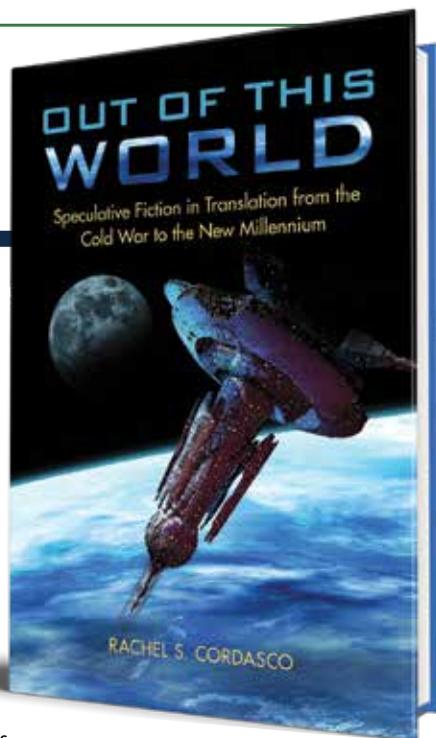
RACHEL S. CORDASCO

A reference guide to science fiction and fantasy in English translation

The twenty-first century has witnessed an explosion of speculative fiction in translation (SFT). Rachel S. Cordasco examines speculative fiction published in English translation since 1960, ranging from Soviet-era fiction to the Arabic-language dystopias that emerged following the Iraq War. Individual chapters on SFT from Korean, Czech, Finnish, and eleven other source languages feature an introduction by an expert in the language's speculative fiction tradition and its present-day output. Cordasco then breaks down each chapter by subgenre—including science fiction, fantasy, and horror—to guide readers toward the kinds of works that most interest them. Her discussion of available SFT stands alongside an analysis of how various subgenres emerged and developed in a given language. She also examines the reasons a given subgenre has been translated into English.

An informative and one-of-a-kind guide, *Out of This World* offers readers and scholars alike a tour of speculative fiction's new globalized era.

RACHEL S. CORDASCO founded the website SFinTranslation.com. She works as a writer, editor, and translator, and is co-translator of Clelia Ferris's *Creative Surgery*.



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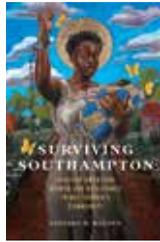
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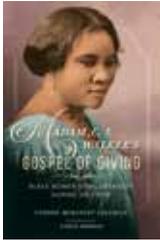
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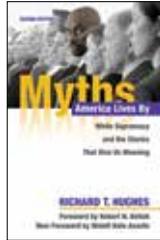
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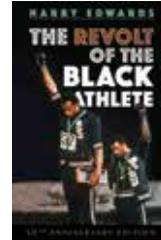
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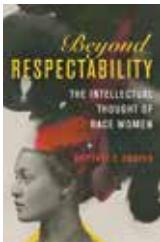
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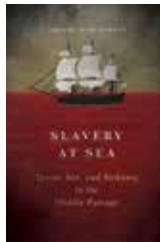
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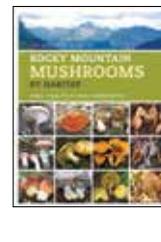
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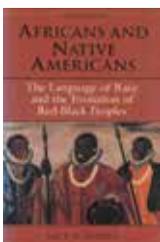
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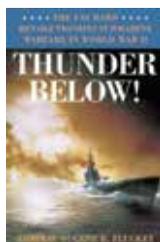
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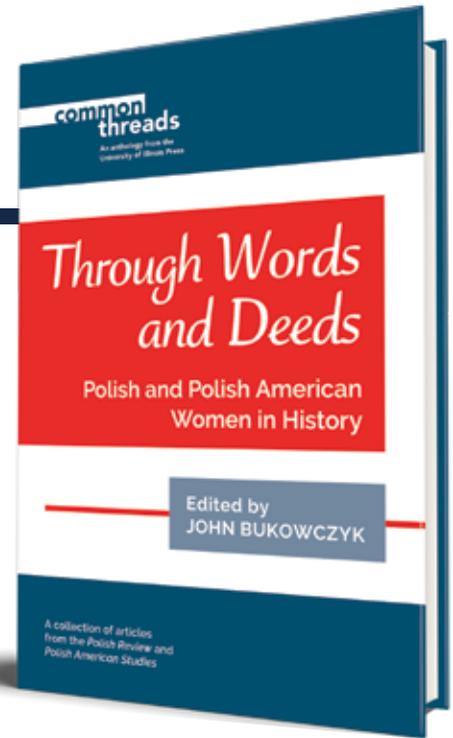
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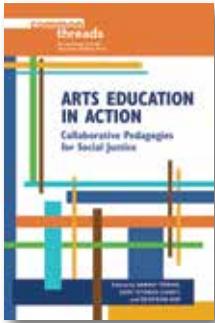
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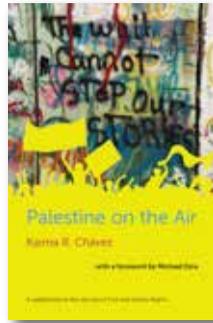
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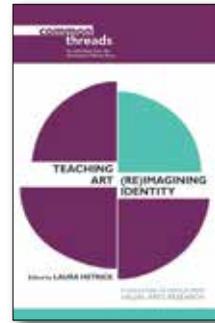


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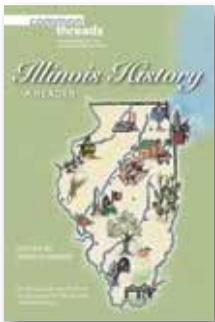


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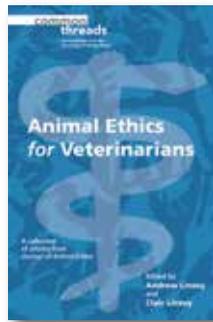
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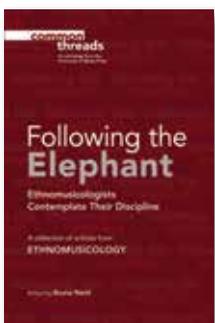
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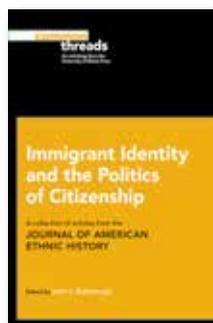
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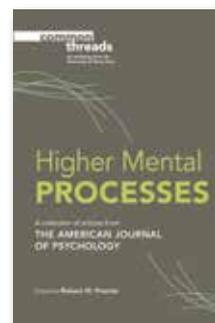
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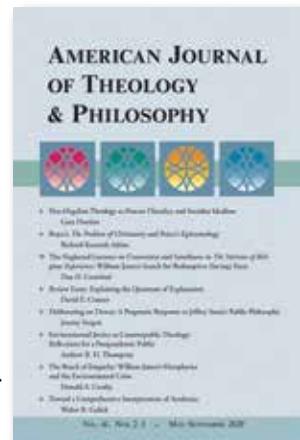
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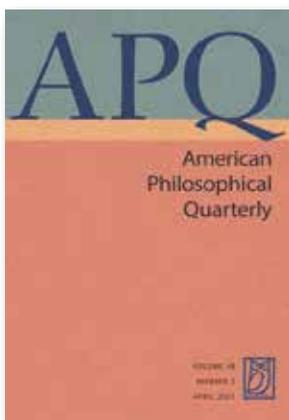
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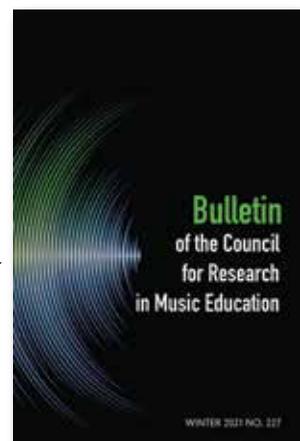
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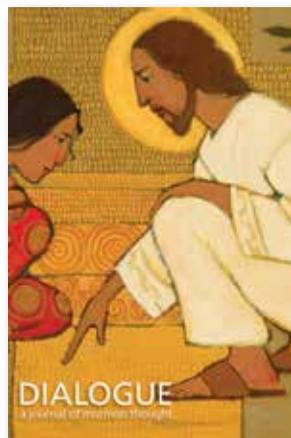
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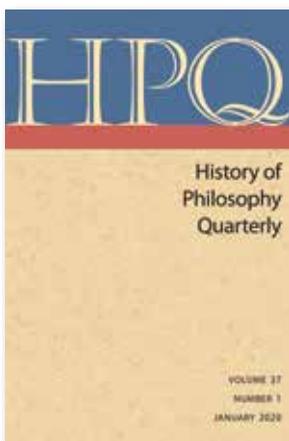
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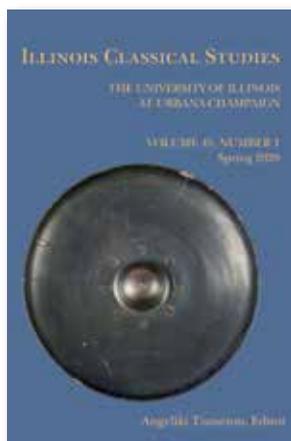
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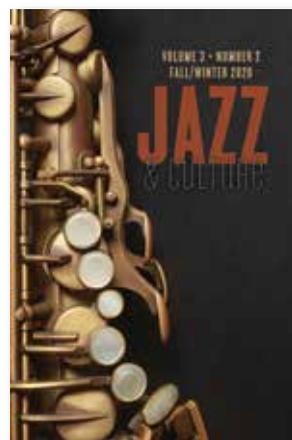


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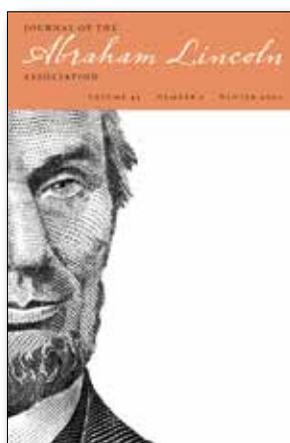
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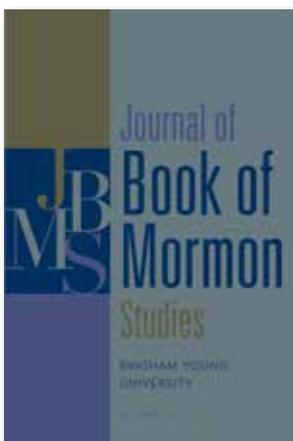
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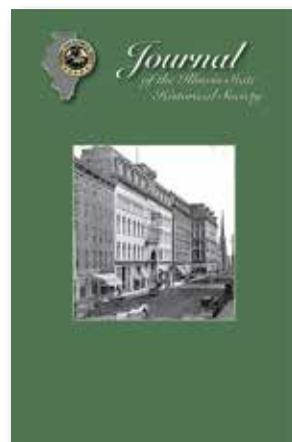
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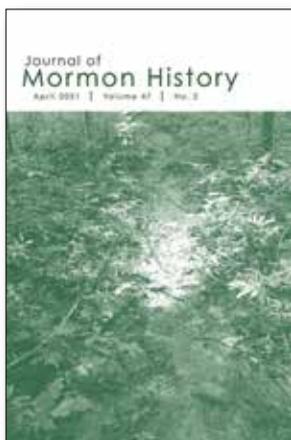
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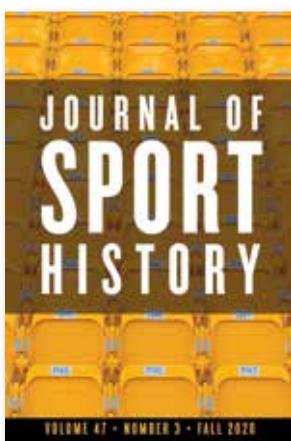
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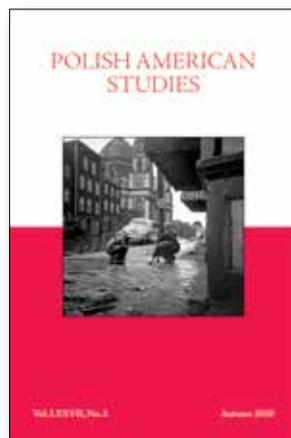
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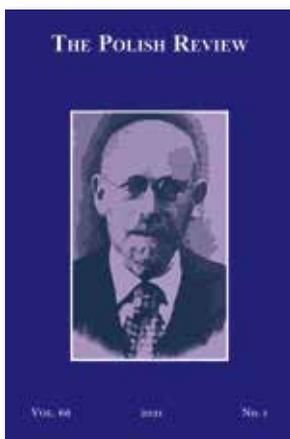
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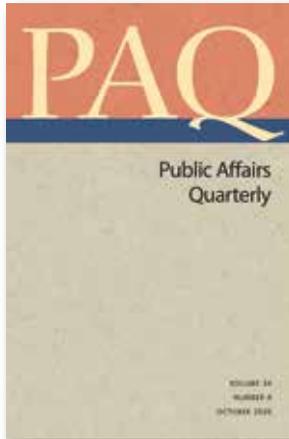


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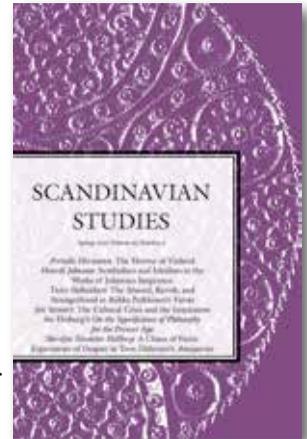
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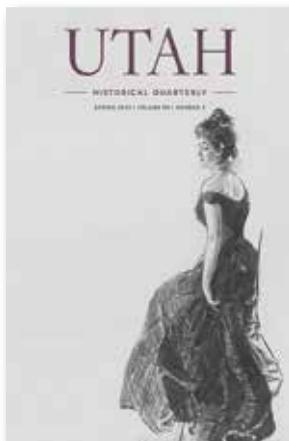
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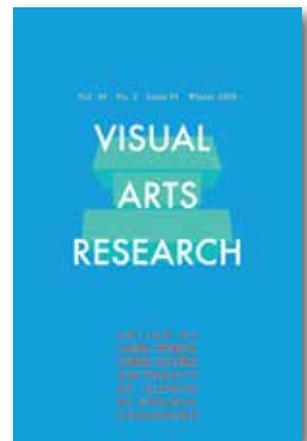
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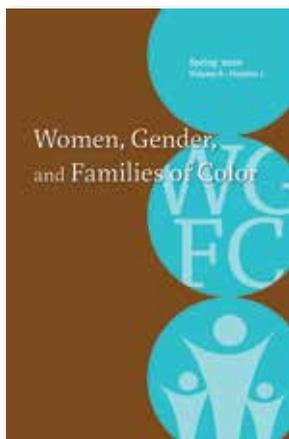
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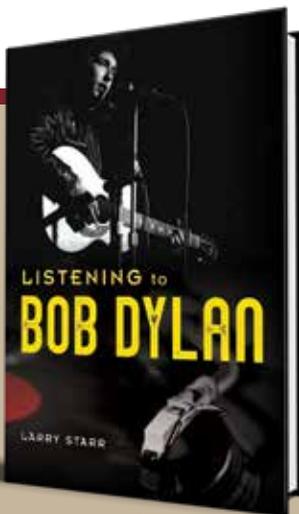
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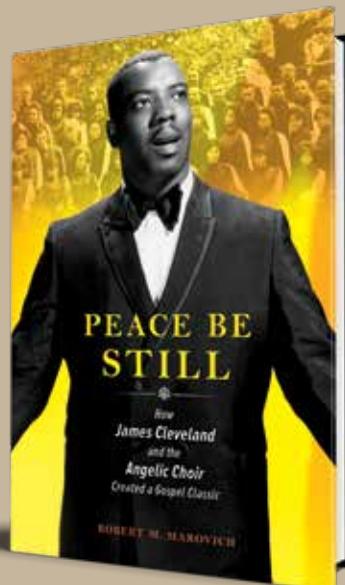


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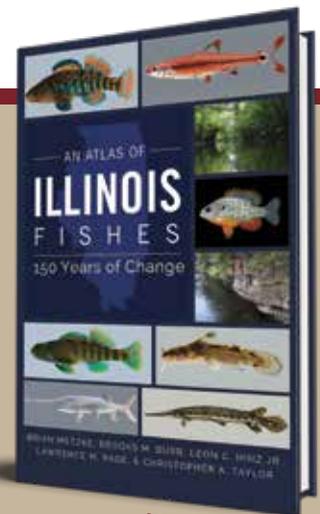
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