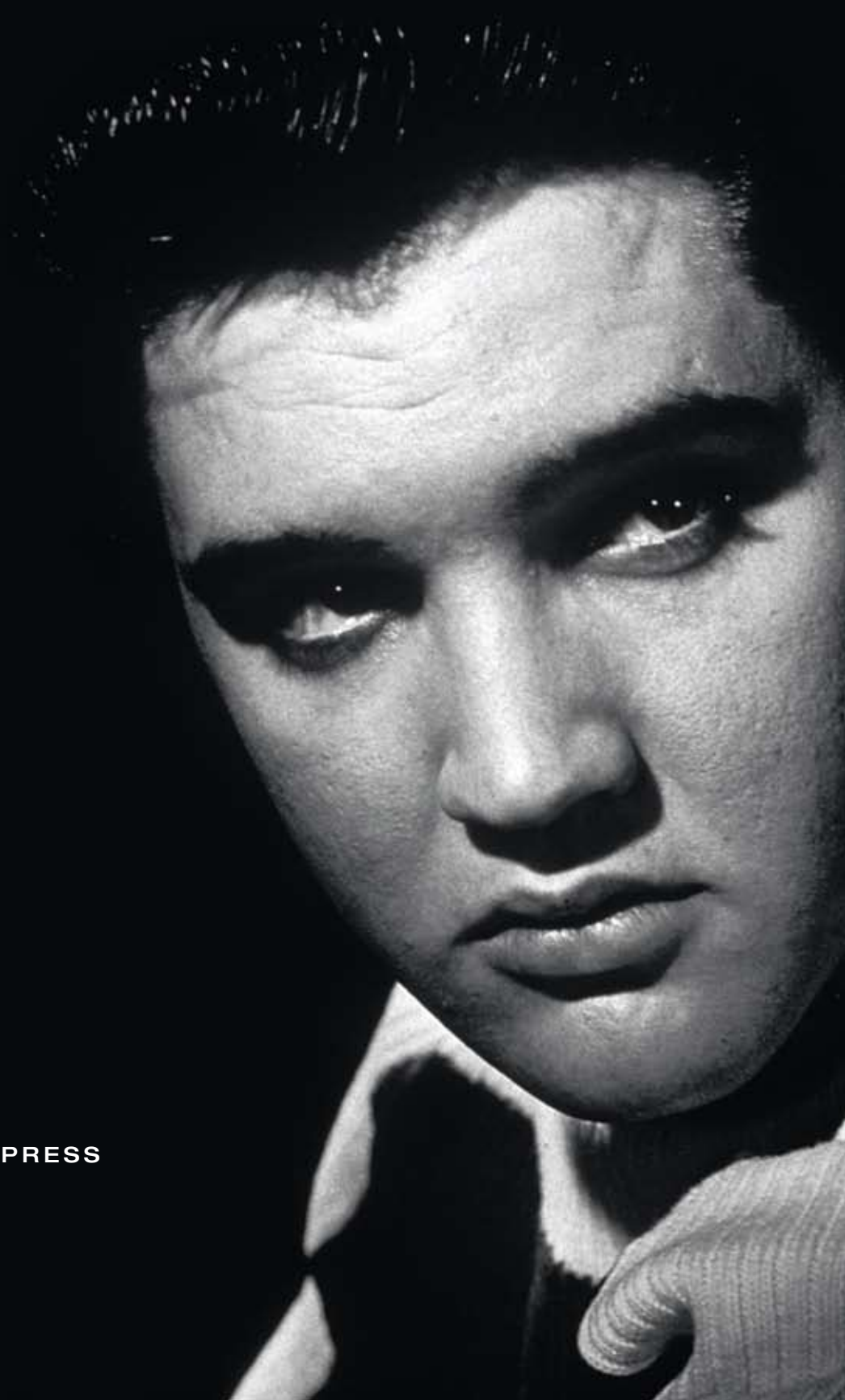


# ILLINOIS

SPRING 2005 • SUMMER

BOOKS & JOURNALS

UNIVERSITY OF ILLINOIS PRESS



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Bill Avery  
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# Never Seen the Moon

The Trials of Edith Maxwell

SHARON HATFIELD

The stranger-than-fiction case of Appalachia's "slipper slayer"

"Sharon Hatfield's *Never Seen the Moon* is a real page-turner of a book—I literally couldn't put it down. Yet this whodunit of the first order also features impeccable research as well as clear and colorful writing. I believe it is the best book ever to come out of our corner of south-west Virginia—the most readable, the most comprehensive. Serious issues are dealt with here (women's rights, or the lack of them; the stereotypical images of Appalachia which appeared in the press; social, religious, and economic conditions in the coalfields; the legal system) but the human drama and mystery of the Edith Maxwell case makes this book read like a novel."

— **Lee Smith**, whose novels include *Fair and Tender Ladies* and *The Devil's Dream*

Free-spirited young teacher Edith Maxwell returned late one July night in 1935 to her Wise County, Virginia, home and to her conservative and domineering father. Hearing a scuffle, a neighbor arrived to find Trigg Maxwell lying unconscious on the kitchen floor. Within fifteen minutes Maxwell was dead, and the next day Edith and her mother were indicted for his murder. Edith claimed her father had tried to whip her for staying out late. It was said that she retaliated by striking back with a high-heeled shoe, thus earning herself the sobriquet "slipper slayer."

*Never Seen the Moon* carefully yet lucidly recreates a young woman's wild ride through the American legal system. Immediately granted celebrity status by the powerful Hearst press, Maxwell was also championed as a martyr by advocates of women's causes. The *Washington Post*, *Time*, *Newsweek*, *The New Yorker*, and even detective magazines picked up her story. Ernie Pyle, James Thurber, and Walter Winchell wrote about the case. Warner Brothers created a screen version, and Eleanor Roosevelt helped secure her early release from prison.

Sharon Hatfield's brilliant telling of this true-crime story transforms a dusty piece of history into a vibrant thriller. Her discussions of yellow journalism, the inequities of the jury system, class and gender tensions in a developing region, and a woman's right to defend herself from family violence all combine to illuminate the era's social history, and remain chillingly relevant to debates today.

A native of Appalachian Virginia, **SHARON HATFIELD** was an award-winning newspaper reporter in Wise County, Virginia, covering the justice system in the same courtroom where Edith Maxwell was tried for murder. She currently teaches writing at Hocking College in Ohio, and is working on a book of Appalachian literary criticism.

JUNE

296 PAGES. 6 X 9 1/4 INCHES. 20 PHOTOGRAPHS

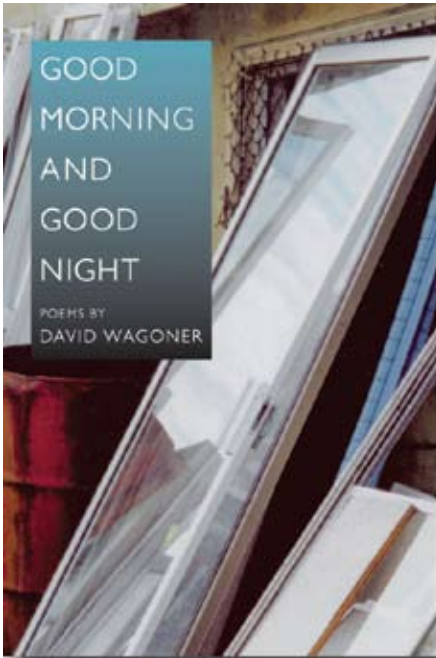
CLOTH, ISBN 0-252-03003-6. \$21.95 £15.50



"Earl Maxwell kept a protective arm around Edith as the decision was announced. . . . Reporters hurried to wire their copy to an awaiting nation. The jurors had voiced their dark judgment of the young schoolteacher, but now the press would have its say. And in the court of public opinion, things would be altogether different."

— from chapter 9,

"The Men Decide"



## Good Morning and Good Night

POEMS BY DAVID WAGONER

**Selected works from one of the world's most widely acclaimed living poets**

"Every now and then in the history of literature—but not very often—a writer (usually a poet) appears who in the very development of his work (and behind it, of course, that of his person) gives us what is in its totality a work of art, by which one means a composed progress into amplitude, into triumph, so that one begins to hear the piercing sound of bugles, to see banners flying on ramparts. It is difficult to describe something so exhilarating, and nothing that has been said here demonstrates it. But David Wagoner's career is one of those, and someday—if we stay alive—history will know it."

— Mark Schorer, *The Literature of America: Twentieth Century*

"*Good Morning and Good Night* offers the sheer pleasure of immersion in an agile, masterly, awed and polished mind. 'All waiting there for you like a riverbed,' this collection is Wagoner at his brilliant best."

— R. T. Smith, author of *The Hollow Log Lounge*

By continually discovering what's new in each day without forgetting yesterday's surprises, David Wagoner has succeeded in constantly expanding his range in a career that spans more than fifty years. In *Good Morning and Good Night*, this range includes his usual rich forays into nature and personalities, and poetry for all ages, young and old, amidst a vivid array of memories and explorations. Readers will find homages to the poets that have inspired him, as well as the bountiful lyricism that has made Wagoner's poetry one of our most enduring sources of delight and joy.

*Good Morning and Good Night* features poems previously published in *American Poetry Review*, *The American Scholar*, *Atlantic Monthly*, *Hudson Review*, *The Kenyon Review*, *New Letters*, *The New Republic*, *Poetry*, *Shenandoah*, *Southern Review*, *The Yale Review*, and other leading literary journals.

**DAVID WAGONER** is the author of seventeen books of poems and ten novels, and editor of *Straw for the Fire: From the Notebooks of Theodore Roethke, 1943-63*. He has received an American Academy of Arts and Letters award, the Sherwood Anderson Award, the Fels Prize, the Ruth Lilly Poetry Prize, the Eunice Tjetjens Memorial and English-Speaking Union prizes from *Poetry*, and fellowships from the Ford Foundation, the Guggenheim Foundation, and the National Endowment for the Arts. A former Chancellor of The Academy of American Poets, he was the editor of *Poetry Northwest* from 1966 until its last issue in 2002.

*A volume in the Illinois Poetry Series, edited by Lawrence Lieberman*

APRIL

152 PAGES. 5 1/2 X 8 1/4 INCHES

CLOTH, ISBN 0-252-02999-2. \$40.00x £28.50

PAPER, ISBN 0-252-07239-1. \$19.95 £14.50

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### The House of Song

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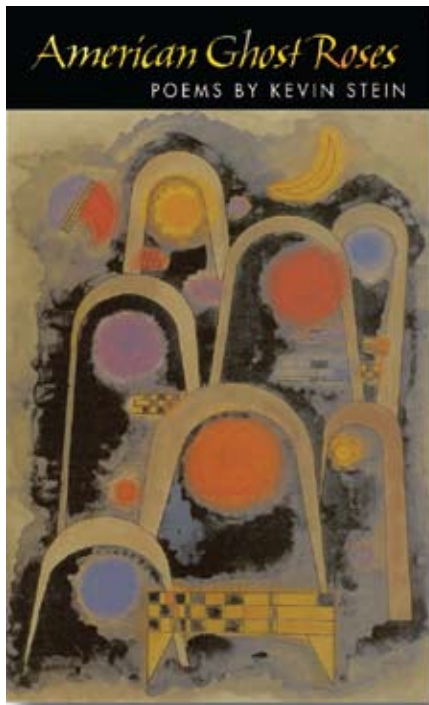
Collected and New Poems

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320 pages. Paper, ISBN 0-252-06803-3.  
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### Walt Whitman Bathing

Recipient of the Ohioana Book Award

104 pages. 6 x 8 1/4 inches.  
Paper, ISBN 0-252-06570-0. \$13.95 £9.95



## American Ghost Roses

POEMS BY KEVIN STEIN

### The Illinois Poet Laureate's new collection

"Kevin Stein has developed a particularly American late-modern way of fooling around to get at something deep and necessary ('Okay, death can mean being in the wrong place / at the right time, but mostly it's just time'). He has found his own way of exemplifying and confirming Lévi-Strauss's notion that artists 'shape the beautiful / and useful out of the dump heap of human life.'"

— Edward Hirsch, winner of the National Book Critics Circle Award and president of the John Simon Guggenheim Memorial Foundation

"Never hermetic, Stein is one whose forces do not so much bridge as fuse varieties of cultural experience (high and low, sacred and profane) into union."

— Donald Revell

In his first book as the poet laureate of Illinois, Kevin Stein shoulders an array of poetic forms, blending pathos, humor, and social commentary. These poems—ranging from meditative narratives to improvisational lyrics—explore art's capacity to embody as well as express contemporary culture. Stein embraces subjects as various as his father's death, magazine sex surveys, Kandinsky's theory of art, the dangling modifier, Jimi Hendrix's flaming guitar, racial bigotry, and a teacher's comments on a botched poem. Presiding over this miscellany are ghosts of a peculiarly American garden of dreamers and beloved misfits, those redeemed and those left fingering the locked gate.

**KEVIN STEIN** is Illinois Poet Laureate and the Caterpillar Professor of English at Bradley University in Peoria, Illinois. He is the author of the poetry collections *A Circus of Want*, *Bruised Paradise*, and *Chance Ransom*, as well as the critical studies *James Wright: The Poetry of a Grown Man*, and *Poets, Worldly Acts: Public and Private History in Contemporary American Poetry*.

*A volume in the Illinois Poetry Series, edited by Lawrence Lieberman*

#### APRIL

96 PAGES. 5 1/2 X 9 INCHES

CLOTH, ISBN 0-252-02998-4. **\$24.95** £17.95

PAPER, ISBN 0-252-07240-5. **\$16.95** £12.50

#### EARLIER STEIN POETRY COLLECTIONS, AND AN ANTHOLOGY

##### **Chance Ransom**

112 pages. 6 x 9 inches.  
Paper, ISBN 0-252-06862-9. \$14.95 £10.95

##### **Bruised Paradise**

88 pages. 5 3/8 x 8 1/4 inches.  
Paper, ISBN 0-252-06537-9. \$14.95 £10.95

##### **Illinois Voices**

An Anthology of  
Twentieth-Century Poetry

EDITED BY KEVIN STEIN  
AND G. E. MURRAY

400 pages. 6 x 9 inches.  
Paper, ISBN 0-252-06978-1. \$19.95 £14.50

NEW IN PAPERBACK



## Self-Taught and Outsider Art

The Anthony Petullo Collection

**ANTHONY PETULLO**

*Introduction by Jane Kallir*

*Artist Biographies, Exhibition Histories, and Selected Bibliography by Margaret Andera*

**“These are hypnotic compositions of truly startling originality.”**  
— Donna Seaman, *Booklist*

This spectacular volume reproduces in full color some 150 pieces from the Anthony Petullo Collection, an extraordinary assemblage of paintings and drawings produced by individuals working outside the perimeter of conventional art training and traditions. Some of the pieces are fanciful, even whimsical. Others are haunting in their unembellished depiction of vulnerability and terror. Some are spare; others are crowded with figures. Some exhibit a childlike simplicity; others are almost sculpted in their precision and clarity.

The thirty-six European and North American artists represented in *Self-Taught and Outsider Art* include a hospital janitor, a factory worker, concentration camp survivors, a truck driver, a guard at the Tate Gallery, a self-proclaimed fortuneteller and healer, and a female impersonator and Hollywood screenwriter. Their “canvases” include paper, wood, long strips of calico cloth, and cardboard. One artist paints with both hands simultaneously; another finds it difficult to paint except amid the chaos of his family. Many began painting quite late in life; others had early dreams of pursuing art that were deferred by economic and family circumstances. Some have been institutionalized or incarcerated; others have struggled with terrible poverty and personal loss.

Perhaps more than the work of conventionally trained artists, pieces by outsider or self-taught artists are entwined with the identities of their creators. In support of that connection, *Self-Taught and Outsider Art* presents the artworks in conjunction with portraits, usually photographs, of the artists and brief biographical sketches. In some cases a friend or patron provides an anecdote about the artist. Taken together, these offer an intimate glimpse of the process by which art emerges from experience.

**ANTHONY PETULLO**, president of the Anthony Petullo Foundation in Milwaukee, Wisconsin, serves on the board of the Milwaukee Art Museum. He is the founder and former president of Olsten Staffing Services in Milwaukee.

**JANE KALLIR** is the proprietor of the Galerie St. Etienne in New York City and the curator of numerous museum exhibitions.

**MARGARET ANDERA** is a curator at the Milwaukee Art Museum and the curator of Petullo’s 1993-95 exhibition and catalog *Driven to Create*.

**APRIL**

240 PAGES. 10 X 11 INCHES. 203 PHOTOGRAPHS

PAPER, ISBN 0-252-07277-4. \$24.95 £17.95

### OF RELATED INTEREST



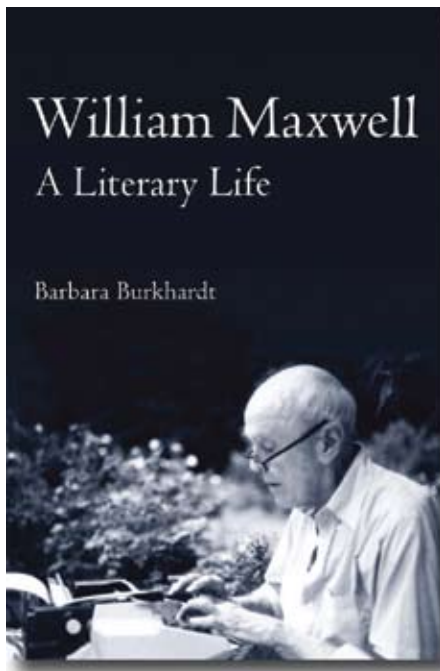
#### Dan Peterman

Plastic Economies, Standard Kiosk (Chicago), Works and Projects

EDITED BY LYNNE WARREN

*Co-published with the Museum of Contemporary Art, Chicago*

3 volumes, slipcased, each 32 pages and 9 x 10 inches. 45 color photographs  
Paper, ISBN 0-933856-83-0. \$29.95LT £21.50



## William Maxwell

A Literary Life

**BARBARA A. BURKHARDT**

**The overdue story of the famous *New Yorker* editor's illustrious life and works**

Well known as the longtime fiction editor at *The New Yorker*, William Maxwell worked closely with greats like Vladimir Nabokov, John Updike, Mary McCarthy, John Cheever, and many others. His own novels include *They Came Like Swallows* and *So Long, See You Tomorrow*, and have become so highly acclaimed that many now consider him to be one of the twentieth-century's most important writers. Barbara A. Burkhardt's *William Maxwell: A Literary Life* represents the first major critical study of this Illinois writer's life and work.

Writing with an economy and elegance befitting her subject, Burkhardt addresses Maxwell's highly autobiographical fiction by skillfully interweaving his biography with her own critical interpretations. She begins each chapter with commentary on the biographical circumstances and literary influences that affected each of his compositions. By contextualizing his novels and short stories in terms of events including his mother's early death from influenza, his marriage, and the role of his psychoanalysis under the guidance of Theodore Reik, Burkhardt's subsequent literary analyses achieve an unprecedented depth.

Drawing on a wide range of previously unavailable material, Burkhardt includes letters written to Maxwell by authors like Eudora Welty and Louise Bogan, excerpts from Maxwell's unpublished manuscripts and correspondence, and her own interviews with key figures from his life, including John Updike, Roger Angell, *New Yorker* fiction editor Robert Henderson, and Maxwell's family and friends. She also presents several lengthy sessions with Maxwell himself.

A must for anyone already familiar with the understated charms of Maxwell's writing, this volume also represents a major addition to the growing collection of *New Yorker* lore, sure to fascinate anyone interested in the fiction, history, and personalities connected with that most influential weekly.

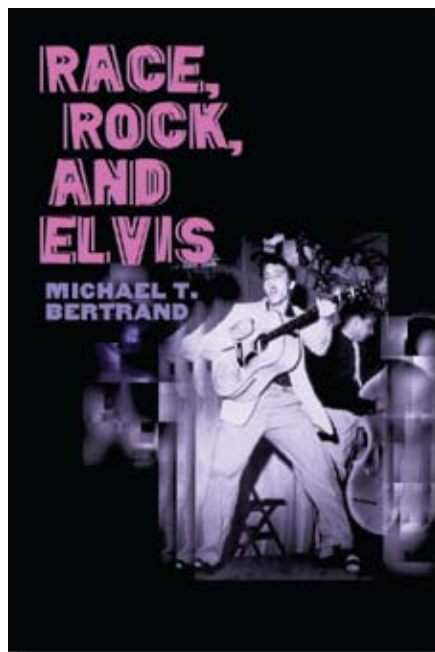
**BARBARA A. BURKHARDT** is an assistant professor of English at the University of Illinois at Springfield. A close acquaintance of William Maxwell, she organized his correspondence for the Maxwell archives at the University of Illinois at Urbana-Champaign, and wrote the catalogs for two exhibitions.

**MARCH**

320 PAGES. 6 X 9 INCHES. 12 PHOTOGRAPHS  
CLOTH, ISBN 0-252-03018-4. \$34.95LT £24.95

"Dear Mr. Maxwell, Brendan Gill tells me that all may not be well between you and Harper and Brothers. If this is in any remote way the case, we should be delighted, and indeed proud, to have an opportunity to talk to you about the possibility of your coming to Knopf. I find it hard to believe that your earlier books are out of print, but if they are, I can well see how this might be a substantial irritant to an author who *is* an author."

— Alfred Knopf Jr., quoted in chapter 6, "*The New Yorker* and *The Chateau*, 1948-61"



NEW IN PAPERBACK

## Race, Rock, and Elvis

MICHAEL T. BERTRAND

### How a white take on black sounds revolutionized race relations

“Michael T. Bertrand has managed to argue more cogently and with more evidential authority than any previous commentator that the music that Elvis Presley and his rockabilly cousins fashioned in the South in the 1950s represented a serious threat to various national and regional social conventions, particularly those relating to race, class, and gender.”

— Brian Ward, *Journal of American History*

“With his meticulous research and elegant, concise prose, Bertrand explains the class and racial origins of rock ‘n’ roll, situates the music within the larger context of the turbulent 1950s South, and explores the firestorm of debate that swirled around the music and its chief promoter, the hip-swiveling Elvis.”

— Patrick Huber, *History: Reviews of New Books*

“His arguments are always persuasive and his lines of reasoning are clear. . . . A thoroughly absorbing piece of work.”

— Keith Briggs, *Blues & Rhythm Magazine*

“Convincingly argues that the black-and-white character of the sound, as well as Elvis’s own persona, helped to relax the rigid color line and thereby fed the fires of the civil rights movement.”

— Karal Ann Marling, *American Historical Review*

“A major contribution to our knowledge of the cultural importance of early rock and roll.”

— Craig Morrison, *Journal of American Folklore*

Observing that young fans of rhythm and blues in the South seemed more inclined than their elders to disregard Jim Crow’s long shadow, Michael T. Bertrand’s *Race, Rock, and Elvis* examines the emergence of rock ‘n’ roll in a social and regional context. Bertrand connects the music to the larger transformations that were unsettling the post-World War II southern landscape. Specifically, he shows how alienated and anonymous working-class teenage migrants such as Elvis Presley embraced black music and style to create identities within unfamiliar postwar urban settings. Bertrand contends that unprecedented access to African American culture challenged Presley’s generation to reassess age-old segregationist stereotypes. In evaluating the results of this intricate process, Bertrand provides a fascinating glimpse into the relationship between popular culture and social change.

**MICHAEL T. BERTRAND** is an assistant professor of history at Tennessee State University.

*A volume in the series Music in American Life*

**MARCH**

320 PAGES. 6 X 9 INCHES. 10 PHOTOGRAPHS

CLOTH, ISBN 0-252-02586-5. **\$33.00s** £23.50

PAPER, ISBN 0-252-07270-7. **\$19.95** £14.50

#### OF RELATED INTEREST

### The Other Fifties

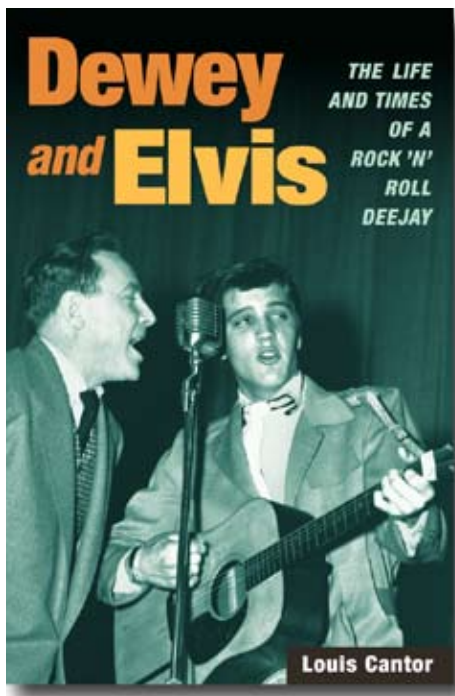
Interrogating Midcentury  
American Icons

EDITED BY JOEL FOREMAN

352 pages. 6 x 9 inches.

Paper, ISBN 0-252-06574-3. \$21.00s £14.95





## Dewey and Elvis

The Life and Times of a Rock 'n' Roll DeeJay

**LOUIS CANTOR**

**The Red, Hot and Blue deeJay who helped legitimize race music and introduce Elvis Presley to the world**

It all started in 1949 when Memphis's own WDIA became the first radio station in the country to switch to all-black programming. After WDIA went off the air, WHBQ decided to capture some of their newly discovered black audience by putting "Daddy-O-Dewey" Phillips—the most popular white deeJay in the mid-South—on a new show, *Red, Hot and Blue*. Although the show originally aired for just fifteen minutes a night, its impact was immeasurable.

While Elvis and Sun Records were still virtually unknown—and two full years before Alan Freed famously "discovered" rock 'n' roll—Dewey Phillips was playing Howlin' Wolf, B. B. King, and Muddy Waters. Phillips is part of rock 'n' roll history for being the first major disc jockey to play Elvis Presley (and subsequently to conduct the first live, on-air interview with Elvis). Louis Cantor argues, however, for an expanded understanding of Phillips's role in turning a huge white audience on to previously forbidden race music. Phillips's zeal for rhythm and blues legitimized the sound and set the stage for both Elvis's subsequent success and the rock 'n' roll revolution of the 1950s.

Using personal interviews, documentary sources, and the oral history collections at the Center for Southern Folklore and the University of Memphis, Cantor presents a very personal view of the disc jockey while arguing for his place as an essential part of rock 'n' roll history. Loaded with anecdotes and insights about key figures, including Elvis's close friend George Klein and Sun Records's Sam Phillips, *Dewey and Elvis* will be irresistible to anyone interested in Elvis, the Memphis music scene, or the history of rock 'n' roll.

**LOUIS CANTOR** is professor emeritus of history at Indiana University. He now lives in Memphis, Tennessee, and is the author of *Wheelin' on Beale: How WDIA-Memphis Became the Nation's First All-Black Radio Station and Created the Sound That Changed America*, and *A Prologue to the Protest Movement: The Missouri Sharecropper Roadside Demonstration of 1939*, which was made into an award-winning documentary film. Cantor, who grew up in Memphis, went to Humes High School with Elvis Presley.

*A volume in the series Music in American Life*

**JUNE**

**336 PAGES. 6 X 9 INCHES. 22 PHOTOGRAPHS**

**CLOTH, ISBN 0-252-02981-X. \$34.95 £24.95**

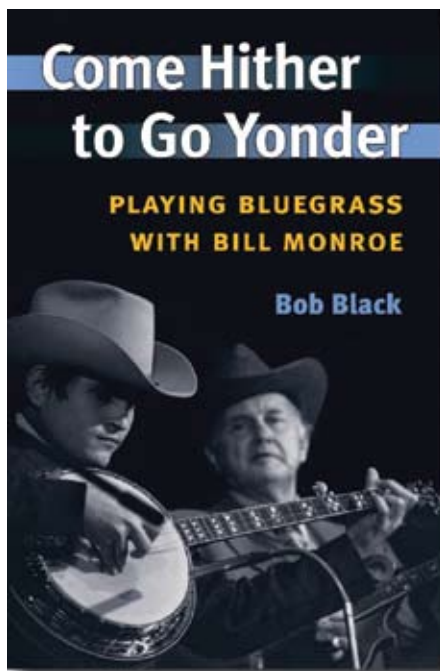
### OF RELATED INTEREST

#### **That Old-Time Rock & Roll**

A Chronicle of an Era, 1954-63

RICHARD AQUILA

424 pages. 6 x 9 1/8 inches. 50 photographs.  
Paper, ISBN 0-252-06919-6. \$21.95 £15.50



## Come Hither to Go Yonder

Playing Bluegrass with Bill Monroe

**BOB BLACK**

Foreword by Neil Rosenberg

**The inside story on the Father of Bluegrass from one of his original Blue Grass Boys**

“Being a bluegrass banjo player and Monroe fan for most of my life, I found it easy to project myself into the situations and encounters that Black describes. This is a stimulating and thoroughly enjoyable book that I would recommend to anyone interested in Monroe’s music.”

— Tom Adler, folklorist and bluegrass historian

Bill Monroe is so foundational to bluegrass music that the entire genre took its name from his band, the Blue Grass Boys. In *Come Hither to Go Yonder*, Bob Black recounts his years spent as a member of that seminal band.

While other work on Bill Monroe has been written from a historical point of view, *Come Hither to Go Yonder* is told from the perspective of a musician who was actually there. Filled with observations made from the unique vantage point of a man who has traveled and performed extensively with the master, this book is Bob Black’s personal memoir about the profound influence that Monroe exerted on the musicians who have carried on the bluegrass tradition in the wake of his 1996 death.

This volume also includes a complete listing of Bob Black’s appearances with Monroe, his most memorable experiences while they worked together, brief descriptions of the more important musicians and bands mentioned, and suggestions for further reading and listening. Offering a rare perspective on the creative forces that drove one of America’s greatest composers and musical innovators, *Come Hither to Go Yonder* will deeply reward any fans of Bill Monroe, of bluegrass, or of American vernacular music.

**BOB BLACK** played banjo as one of Bill Monroe’s Blue Grass Boys and recorded with him on the *Weary Traveler* album. Black later played for several years with Buck White and the Down Home Folks. He appears on a number of fiddle albums by Kenny Baker and has performed with Ricky Skaggs, Ralph Stanley, Rhonda Vincent, Marty Stuart, Frank Wakefield, John Hartford, the Whites, and other artists. He currently lives near Iowa City, where he performs in Perfect Strangers, the Banjoy Band, and other groups. He has published articles in *Bluegrass Unlimited* and in 2002 received the Iowa Arts Council’s Traditional Arts Award. **NEIL ROSENBERG** studies contemporary vernacular music traditions, including the music and lives of bluegrass, country and folk musicians in Canada and the United States. He is the author of *Bluegrass: A History*.

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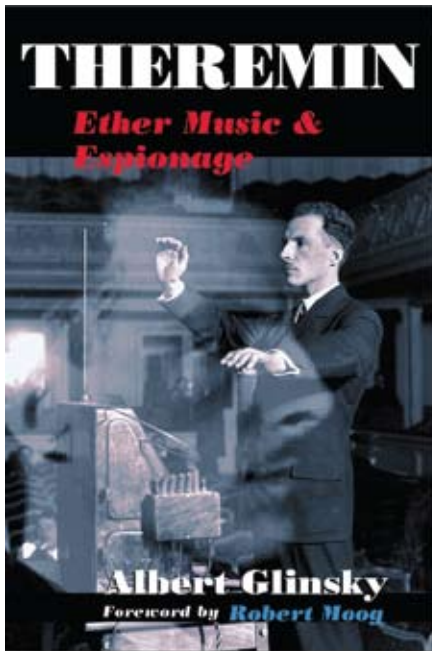
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**ALBERT GLINSKY** is an award-winning composer whose music has been performed throughout the U.S., Europe, and the Far East. He holds degrees from The Juilliard School and a Ph.D. from New York University, and his work has been honored by the National Endowment for the Arts, and the American Academy of Arts and Letters. He is Composer-in-Residence and Professor of Music at Mercyhurst College in Pennsylvania.

**ROBERT MOOG** developed the original classic Moog electronic music synthesizer and has been designing and building theremins since 1954. Currently he is the president of Moog Music Inc., the world’s leading manufacturer of theremins.

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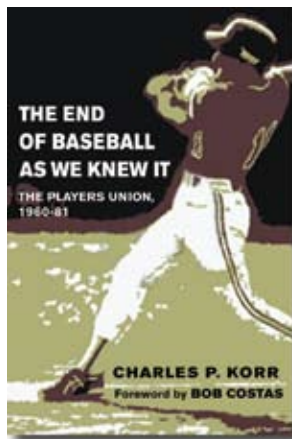
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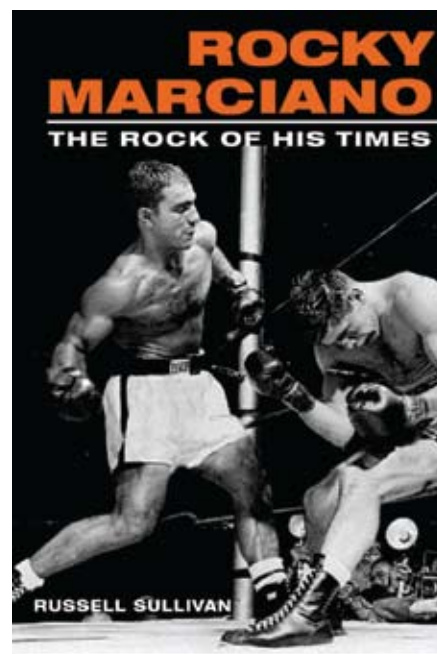
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**RUSSELL SULLIVAN** lives in the Boston area and is senior vice president and general counsel of Linkage, Inc., a corporate education company headquartered in Burlington, Massachusetts. He is the author, coauthor, or editor of several books and articles on business-related topics.

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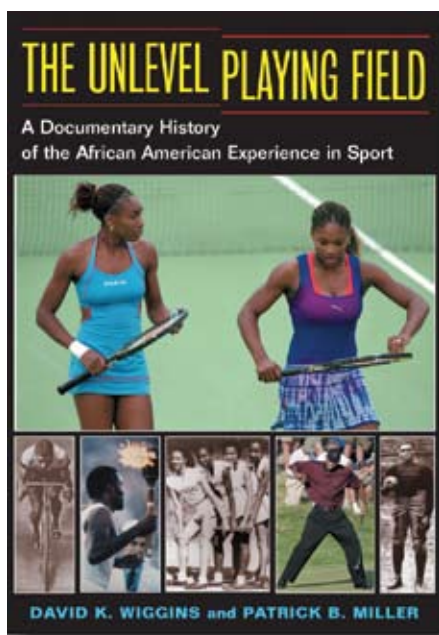
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**DAVID K. WIGGINS** teaches sport history at George Mason University. He is the author of *Glory Bound: Black Athletes in a White America*. **PATRICK B. MILLER** teaches history at Northeastern Illinois University. He is the editor of *The Sporting World of the Modern South*.

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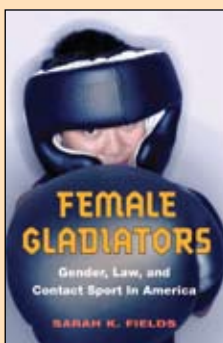
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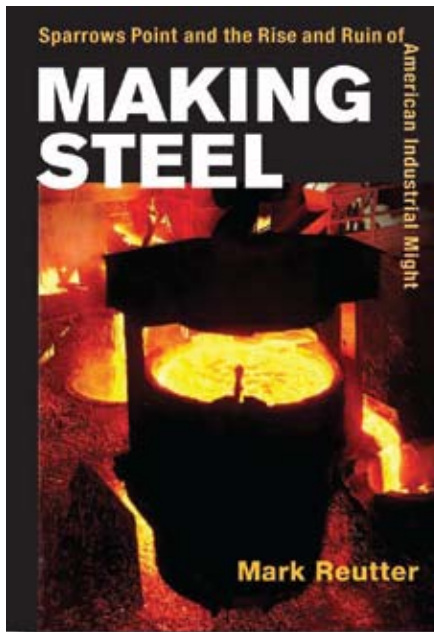


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**MARK REUTTER** has been a reporter for *The Baltimore Sun* and has published widely elsewhere. He is currently business and law editor at the University of Illinois at Urbana-Champaign.

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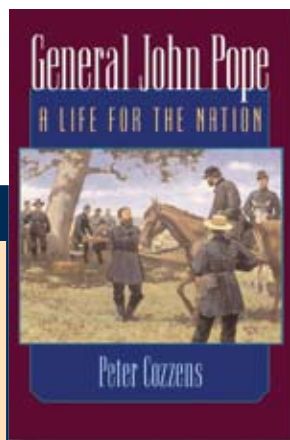
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**ROBERT MELSON** is the current president of the International Association of Genocide Scholars. He is a professor of political science at Purdue University, Indiana, and the author of the award-winning *Revolution and Genocide: On the Origins of the Armenian Genocide and the Holocaust*. **MICHAEL BERENBAUM**, former president of the Survivors of the Shoah Visual History Foundation, is co-producer of the Academy Award-winning documentary *One Survivor Remembers: The Gerda Weissman Klein Story* and the author of *Witness to the Holocaust* and other books.

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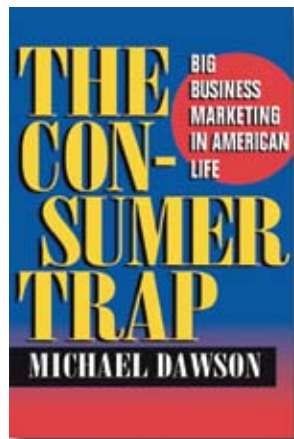
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**MICHAEL DAWSON** is an adjunct lecturer in the department of sociology at Portland State University.

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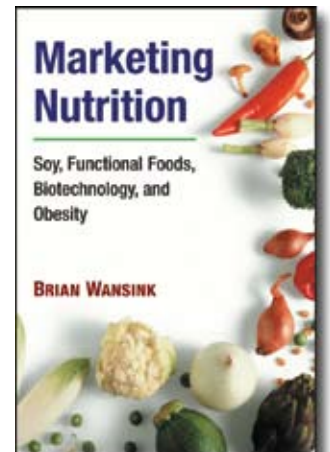
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**BRIAN WANSINK** is the director of the Food & Brand Lab and the Julian Simon Faculty Research Scholar and professor of marketing, of nutritional science, of advertising, and of agricultural and consumer economics at the University of Illinois at Urbana-Champaign.

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**PETER BRUNETTE** is the Reynolds Professor of Film Studies at Wake Forest University. He has written books on Roberto Rossellini and Michelangelo Antonioni and is the coauthor of *Screen/Play: Derrida and Film Theory*. He is chief critic for indieWIRE.com and reviews regularly for the British trade journal, *Screen International*.

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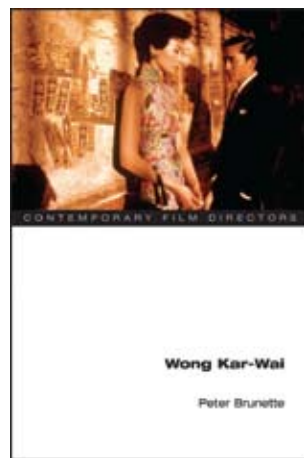
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Film critic John Anderson's *Edward Yang* offers a comprehensive overview of the work of the writer-director—already considered one of the most important filmmakers of the past twenty years—from his breakthrough feature *That Day, on the Beach* to the epic *Yi-Yi*. Rooted in questions about what it means to be Taiwanese, Yang's films reveal the complexity of life within the island's patchwork culture. Anderson identifies the key narrative strategies, formal devices, moral vision, and sociopolitical concerns shot through Yang's films. He explains what makes these films so distinctive by pinpointing the specific qualities of Yang's style and outlook.

**JOHN ANDERSON** is the chief film critic for *Newsday*. He also writes for the *Los Angeles Times*, *L.A. Weekly*, *Film Comment*, *Billboard*, *Washington Post*, *The Nation*, and more. He is the author of the book *Sundancing: Hanging Out and Listening In at America's Most Important Film Festival*.

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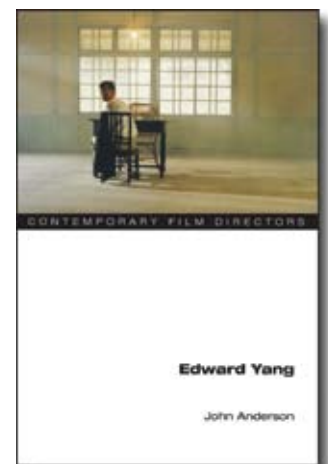
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**JUDITH MAYNE**, professor of French and women's studies at the Ohio State University, is the author of six books: *Framed: Lesbians, Feminists, and Media Culture*; *Directed by Dorothy Arzner: Cinema and Spectatorship*; *The Woman at the Keyhole: Feminism and Women's Cinema*; *Kino and the Woman Question: Feminism and Soviet Silent Film*; and *Private Novels, Public Films*.

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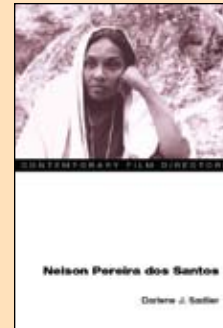
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1927-63

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**How the “dark continent” of blues and jazz provided Hollywood with a resonant resource to construct and negotiate the boundaries of American cultural identity**

Writing in the late 1930s, New York journalist Joseph Mitchell observed: “Except for the minstrel show, the strip act is probably America’s only original contribution to the theater.” In *Body and Soul*, Peter Stanfield’s arguments echo Mitchell’s observation. Stanfield begins by exploring how Hollywood used blackface minstrelsy to represent an emerging urban American theatrical history, and ends with a look at how American film at the close of the studio era represented urban decay through the figure of the burlesque dancer and stripper. In between, Stanfield considers the representation of American urban life in jazz, blues, ballads, and sin-songs and the manner in which the film studios exploited this “gutter” music.

Alongside extensive, thought-provoking, and lively analysis of some of the most popular jazz and blues songs of the twentieth century—“Frankie and Johnny,” “St. Louis Blues,” “The Man I Love,” “Blues in the Night,” and “Body and Soul”—the book contains new work on blackface minstrelsy in early sound movies, racial representation and censorship, torch singers and torch songs, burlesque and strippers, the noir cityscape, the Hollywood Left, and hot jazz.

**PETER STANFIELD** is Senior Lecturer in film studies at the University of Kent. He is the author of *The Lost Trail: Hollywood and 1930s Westerns*, and *Horse Opera: The Strange History of the 1930s Singing Cowboy*.

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## Women and Experimental Filmmaking

**EDITED BY JEAN PETROLLE AND VIRGINIA WEXMAN**

**Bringing women’s movies from outside the mainstream into focus**

Acting as a corrective to the skewed avant-garde history that neglects women, *Women and Experimental Filmmaking* gathers essays by some of the top scholars in cinema studies dealing with women experimental filmmakers. Tracking the topic across racial, economic, geographic, and even temporal boundaries, Jean Petrolle and Virginia Wexman’s selections reflect the deep diversity of methodologies and research.

The introduction sets out by addressing the basic difficulties of both historiography and definition before providing a historical overview of how these particular filmmakers have helped shape moviemaking traditions. The essays explore the major theoretical controversies that have arisen around the work of groundbreaking women such as Leslie Thornton, Su Friedrich, Nina Menkes, and Faith Hubley. With the filmmakers’ representations of women’s subjectivity ranging across film, video, digital media, ethnography, animation, and collage, *Women and Experimental Filmmaking* represents the full spectrum of genres, techniques, and modes. Taken together, these essays comprise a sustained analysis of the conjunction of aesthetics and politics in the work of both pioneer and contemporary experimental women filmmakers.

**JEAN PETROLLE** is professor of English at Columbia College, Chicago, and has published essays in journals including *Quarterly Review of Film and Image: A Journal of Art and Religion*.

**VIRGINIA WEXMAN** is professor of English at the University of Illinois, Chicago. She is the author of *Creating the Couple: Love, Marriage, and Hollywood Performance* and *Conversations with Filmmakers: Jane Campion*.

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**How the subversive infiltration of corporate values damages public discourse in the United States**

In *Democracy, Inc.*, David S. Allen exposes the vested interests behind the U.S. slide toward conflating corporate values with public and democratic values. He argues that rather than being institutional protectors of democratic principles, the press and law perversely contribute to the destruction of public discourse in the United States today.

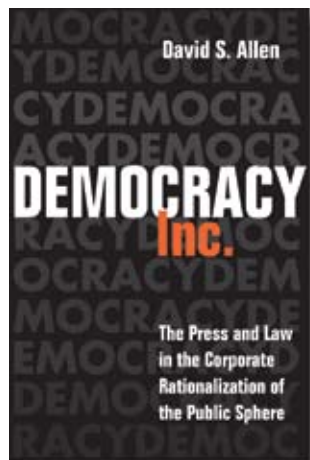
Allen utilizes historical, philosophical, sociological, and legal sources to trace America's gradual embrace of corporate values. He argues that such values, including winning, efficiency, and profitability actually limit democratic involvement by devaluing discursive principles, creating an informed yet inactive public. Through an examination of professionalization in both the press and the law, corporate free speech rights, and free speech as property, *Democracy, Inc.* demonstrates that today's democracy is more about trying to control and manage citizens than giving them the freedom to participate. Allen not only calls on institutions to reform the way they understand and promote citizenship but also asks citizens to adopt a new ethic of public discourse that values understanding rather than winning.

**DAVID S. ALLEN** is an associate professor of journalism and mass communication at the University of Wisconsin, Milwaukee. He is the coeditor of *Freeing the First Amendment: Critical Perspectives on Freedom of Expression*.

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**Unearthing the close collaboration between government and television's early muckrakers**

*Investigated Reporting* is Chad Raphael's ambitious exploration of the relationship between journalism and regulation during American television's first sustained period of muckraking, between 1960 and 1975. Offering new and important insights into the economic, political, and industrial forces that shaped documentaries such as *Harvest of Shame*, *Hunger in America*, and *Banks and the Poor*, Raphael puts investigative television documentary into its institutional, regulatory, and cultural context.

Those who see investigative reporting as a watchdog on government will be surprised to find that these controversial reports relied heavily on official sources for inspiration, information, and regulatory protection from muckraking's critics. Based on superb historical research using primary sources, including recently opened papers from the Nixon White House, Raphael exposes the complex play of influence through which investigative documentaries were both shaped and attacked by government officials, and highlights the troubling legacy for contemporary regulation of television news.

**CHAD RAPHAEL** is an associate professor of communication at Santa Clara University.

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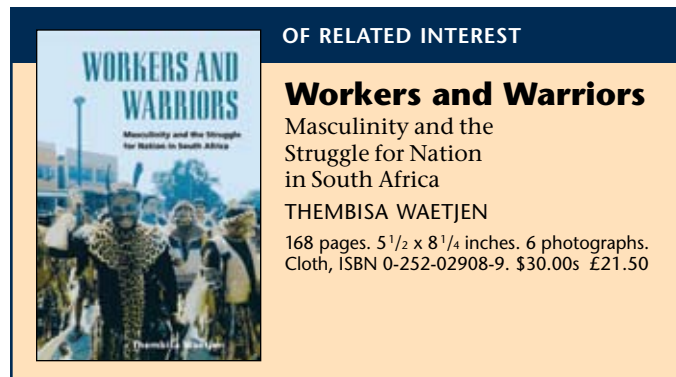
Arguing from her detailed analysis of the strategies and political tactics used by these South African women, both individually and collectively, Hannah Britton contends that, contrary claims in earlier studies of the developing world, mobilization by women prior to a transition to democracy can lead to gains after the transition—including improvements in constitutional mandates, party politics, and representation. At the same time, Britton demonstrates that not even national leadership can ensure power for all women and that many who were elected to South Africa's first democratic parliament declined to run again, feeling they could have a greater impact working in their own communities.

**HANNAH BRITTON** is an assistant professor of political science at Mississippi State University.

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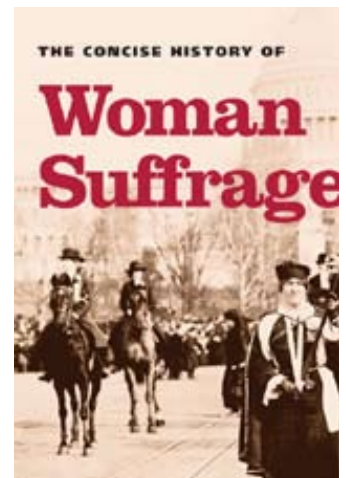
**MARI JO BUHLE** is William R. Kenan Jr. University Professor in the history department at Brown University, and the author of *Feminism and Psychoanalysis*. **PAUL BUHLE**, Senior Lecturer in history and American civilization at Brown, is the author of *The Wobblies: A Graphic History* and many other books.

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As with volume 2, volume 3 also discusses current trends in gender and women's history from a regional perspective. It includes essays on sub-Saharan Africa, the Middle East, early and modern Europe, Russian and the Soviet Union, Latin American, and North America after 1865. Its contributors include Cheryl Johnson-Odim, Nikki R. Keddie, Barbara Engel, Asunción Lavrin, Ellen Dubois, and Judith P. Zinsser writing with Bonnie S. Anderson.

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**BONNIE G. SMITH** is the Board of Governors Professor of History and director of the Institute for Research on Women at Rutgers University. She is the author of *Confessions of a Concierge: Madame Lucie's History of Twentieth-Century France* and many other books.

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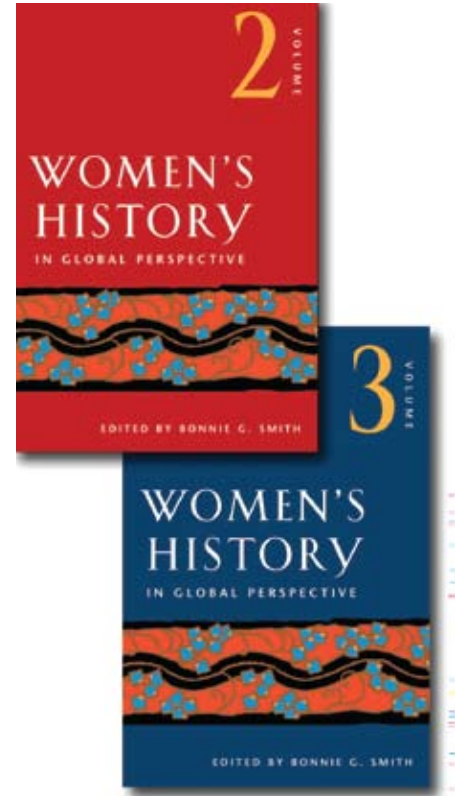
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**CHRISTINE JACOBSON CARTER** is a visiting lecturer in the department of history at Georgia State University. She is the editor of *The Diary of Dolly Lunt Burge, 1848-1879*.

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**LORI KENSCHAFT** holds a Ph.D. in American Studies from Boston University and was a lecturer at the Harvard University Graduate School of Education. She is the author of *Lydia Maria Child: The Quest for Racial Justice*.

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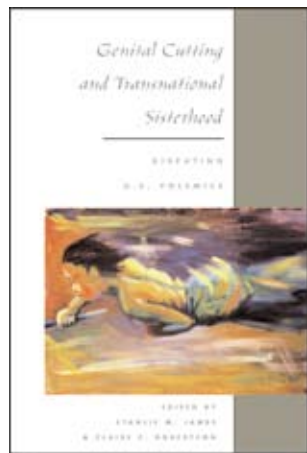
**STANLIE M. JAMES** is chair of the Afro-American Studies Department and associate professor of African American studies and women's studies at the University of Wisconsin, Madison. She is a coeditor of *Theorizing Black Feminisms*. **CLAIRE C. ROBERTSON** is professor of history and women's studies at the Ohio State University and the author of *Trouble Showed the Way: Women, Men, and Trade in the Nairobi Area, 1890-1990* and other books.

### FEBRUARY

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## Women Making News

Gender and the Women's Periodical Press in Britain

**MICHELLE TUSAN**

**Women creating the space for their own political voices in the press**

Michelle Tusan's *Women Making News* tells two stories: first, it examines alternative print-based political cultures that women developed during the late nineteenth and early twentieth centuries and second, it explores how British female subjects themselves forged a wide range of new political identities through the pages of "their press."

Starting in the mid-nineteenth century, a rising cohort of female editors and journalists created a new genre of political journal they proclaimed to be both "for and by women," which continued until the 1930s. The development of new specialized periodicals, such as *Women's Penny Paper*, *Votes for Women*, *Women's Gazette*, and *Shafts*, fostered the proliferation of diverse political agendas aimed at reimagining women's status in society. At the same time, the institutional infrastructure of the women's press provided new opportunities for women in nontraditional employments.

Tusan's approach employs social and cultural historical analysis in the reading of popular printed texts, as well as rare and previously unpublished personal correspondence and business records from archives throughout Britain. *Women Making News* is the first book-length study to uncover the important relationship between print culture and the gender politics that provided a vehicle for women's mobilization in the political culture of modern Britain.

**MICHELLE TUSAN** is an assistant professor of British history at the University of Nevada, Las Vegas.

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### AUGUST

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## Peter Cartwright, Legendary Frontier Preacher

ROBERT BRAY

**The cantankerous western frontiersman who was “God’s breaking plow on the prairie”—until he hit a stump with Abraham Lincoln standing on it**

Believing deeply that the gospel touched every aspect of a person’s life, Peter Cartwright was a man who held fast to his principles, resulting in a life of itinerant preaching and thirty years of political quarrels with Abraham Lincoln. *Peter Cartwright, Legendary Frontier Preacher* is the first full-length biography of this most famous of the early nineteenth-century Methodist circuit-riding preachers.

Robert Bray tells the full story of the long relationship between Cartwright and Lincoln, including their political campaigns against each other, their social antagonisms, and their radical disagreements on the Christian religion, as well as their shared views on slavery and the central fact of their being “self-made.”

In addition, the biography examines in close detail Cartwright’s instrumental role in Methodism’s bitter “divorce” of 1844, in which the southern conferences seceded in a remarkable prefigurement of the United States a decade later. Finally, *Peter Cartwright* attempts to place the man in his appropriate national context: as a potent “man of words” on the frontier, a self-authorizing “legend in his own time,” and, surprisingly, an enduring western literary figure.

**ROBERT BRAY** is R. Forrest Colwell Professor of American Literature in the English department at Illinois Wesleyan University. He is the author of *Rediscoveries: Literature and Place in Illinois*.

**JULY**

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## Harvest of Dissent

Agrarianism in Nineteenth-Century New York

THOMAS SUMMERHILL

**A deep account of the long transition towards capitalism and modernity in the rural United States**

“Summerhill demonstrates that rural New Yorkers—like Americans as a whole—had a legacy of democratic activism that was at times disrupted or transformed, but never ruptured. I can think of few finer analyses of local politics—a masterful book.”

— Robert D. Johnston, co-editor of *The Countryside in the Age of the Modern State: Political Histories of Rural America*

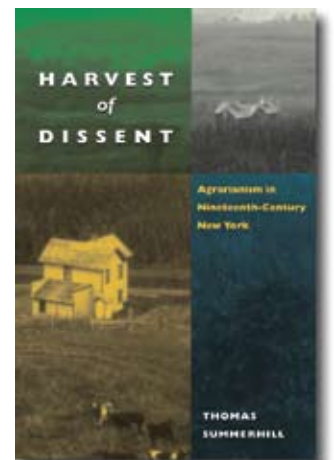
With an expert blend of political, social, and economic history, Thomas Summerhill’s *Harvest of Dissent* investigates the character of agrarian movements in nineteenth century New York to reexamine the nature of Northern farmers’ embrace of or resistance to emerging capitalist market agriculture. Taking the long view, *Harvest of Dissent* brings together the events of nearly a century of agrarian radicalism seeing everything from the Anti-Rent movement to the Grange movement as part of a whole.

Based on exceptionally thorough primary research, Summerhill convincingly demonstrates how protracted and contingent the process of drawing farmers into capitalist markets actually was. Rather than characterizing farmer political insurgencies as episodic responses to discrete crises (as they are often portrayed), *Harvest of Dissent* argues that agrarianism played a constant role in the major political, economic, and social transformations that marked the emergence of modern America.

**THOMAS SUMMERHILL** is an assistant professor of history at Michigan State University. He coedited *Transatlantic Rebels: Agrarian Radicalism in Comparative Context*.

**JUNE**

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## Labor Embattled

History, Power, Rights

**DAVID BRODY**

**What history has to say about the current crisis of American labor**

American unions are weaker now than at any time in the past hundred years, with fewer than one in ten private-sector workers currently organized. In *Labor Embattled*, David Brody says this is a problem not only for the unions but also a disaster for American democracy and social justice.

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**DAVID BRODY** is professor emeritus of history at the University of California at Davis and Berkeley. He is the author of *Workers in Industrial America: Essays on the Twentieth-Century Struggle* and many other books.

*A volume in The Working Class in American History series, edited by James Barrett, Alice Kessler-Harris, David Montgomery, and Nelson Lichtenstein*

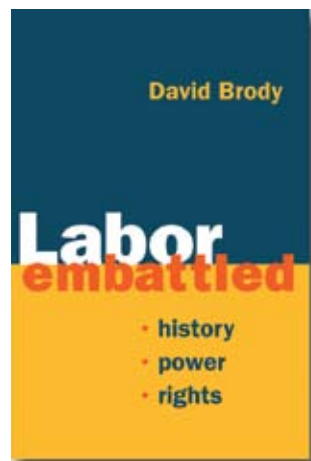
**MAY**

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## Young America

Land, Labor, and the Republican Community

**MARK A. LAUSE**

**How working people's republican "free labor" ethos changed the national agenda at a crucial period in U.S. history**

"Mark Lause combines in *Young America* more insight about the land reformers and 'workie' radicals, their ideas and their impact upon the nation and the new Republican Party, than all previous works on them together. Move over, *Chants Democratic*. This is the new standard."

— Paul Buhle, coeditor of the *Encyclopedia of the American Left*

The National Reform Association (NRA) was an antebellum land reform movement inspired by the shared dream of a western frontier settled by egalitarian homesteads. Mark A. Lause's *Young America* argues that it was these working people's interest in equitable access to the country's most obvious asset—land—that led them to advocate a federal homestead act granting land to the landless, state legislation to prohibit the foreclosure of family farms, and antimonopolistic limitations on land ownership.

Rooting the movement in contemporary economic structures and social ideology, *Young America* examines this urban and working-class "agrarianism," demonstrating how the political preoccupations of this movement transformed socialism by drawing its adherents from communitarian preoccupations into political action. The alliance of the NRA's land reformers and radical abolitionists led unprecedented numbers to petition Congress and established the foundations of what became the new Republican Party, promising "Free Soil, Free Labor, Free Men."

**MARK A. LAUSE** is an associate professor of American history at the University of Cincinnati. He is the author of *Some Degree of Power: From Hired Hand to Union Craftsman in the Preindustrial American Printing Trades, 1778-1815*.

**APRIL**

200 PAGES. 6 X 9 INCHES. 3 PHOTOGRAPHS, 5 LINE DRAWINGS

CLOTH, ISBN 0-252-02980-1. **\$42.00x £29.95**

PAPER, ISBN 0-252-07230-8. **\$20.00s £14.50**

## When Public Housing Was Paradise

Building Community in Chicago

**J. S. FUERST**

*With the assistance of D. Bradford Hunt*

*Foreword by John Hope Franklin*

**True tales of public housing's possibilities from the people who lived and worked there**

"Jim Fuerst, who was there at the moment of creation, has put together a marvelous book. It is a collage of memories of those who recall the beauty that was there and the something bleak that has been manufactured. This work is full of heroes. It should be must-reading, especially for young journalists who seek the truth of what we patronizingly call 'the inner city.'"

— Studs Terkel

"Fuerst lets inhabitants and former-inhabitants of public housing tell their story, and much of it is a positive story about which we do not often hear or read. This deserves telling, and I can think of no one better prepared to tell it."

— John Hope Franklin, director of President Clinton's National Initiative on Race

Collecting seventy-nine oral histories from former public housing residents and staff, J. S. Fuerst's *When Public Housing Was Paradise* is a powerful testament to the fact that well-designed, well-managed low-rent housing has worked, as well as a demonstration of how it could be made to work again.

**J. S. FUERST** has been involved with public housing in Chicago for more than half a century. He retired from Loyola University, where he was a professor of social welfare policy. He was the editor of *Public Housing in Europe and America*. **D. BRADFORD HUNT** is an assistant professor of social science at Roosevelt University.

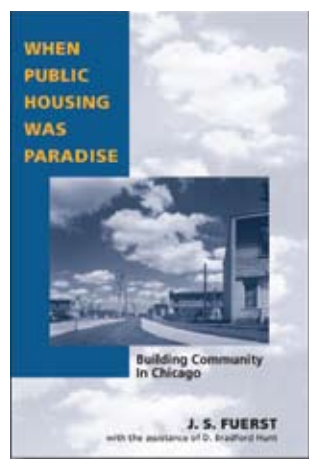
**JANUARY**

264 PAGES. 6 1/8 X 9 1/4 INCHES.

15 PHOTOGRAPHS

PAPER, ISBN 0-252-07213-8.

**\$20.00S £14.50**



## Ethnic Leadership and Midwestern Politics

Scandinavian Americans and the Progressive Movement in Wisconsin, 1890-1914

**JØRN BRØNDAL**

**How Scandinavian immigrants entered the American world of politics in search of a Scandinavian-American identity**

"There is not a single relevant source that he has not consulted and used to maximum profit. . . . None of the many works on Wisconsin progressivism or Robert La Follette has been based upon more research in those sources."

— John Milton Cooper, professor of history at the University of Wisconsin, Madison

*Ethnic Leadership and Midwestern Politics* investigates the notion of ethnic identity as it relates to Scandinavian Americans and political affiliations in Wisconsin, from 1890-1914. Jørn Brøndal traces the evolution of their political alliances as they move from an early patronage system to one of a more enlightened social awareness, prompted by the Wisconsin Progressives led by Robert M. La Follette.

Brøndal's exceptionally thorough research and cogent arguments combine to explain the workings of a political system that accorded nationality a major role in politics at the expense of real political, social, and economic issues in the early 1890s, and how (and why) the Progressives determined to change that system. Brøndal explains the change by looking at several important Scandinavian-American institutions, including the church, mutual aid fraternities, the temperance movement, the Scandinavian-language press, political clubs, and labor and farmer organizations, showing how these institutions impacted the construction of a nascent sense of Scandinavian American national identity and made a lasting mark on the Scandinavian-American role in politics.

**JØRN BRØNDAL** teaches history at the University of Southern Denmark.

**JANUARY**

392 PAGES. 6 X 9 INCHES

CLOTH, ISBN 0-87732-095-0. **\$40.00S £28.50**

*Distributed for the Norwegian-American Historical Association*

NEW IN PAPERBACK

## Italian Workers of the World

Labor Migration and the Formation of Multiethnic States

EDITED BY DONNA R. GABACCIA AND FRASER M. OTTANELLI

**The impact of transnational Italian workers on the countries where they lived and worked**

“Marked by a rare coherence and clarity of vision, this elegant collection is a focused attempt to come to grips with some of the thornier issues that have confronted immigration historians in the past decade: how to practice comparative history, how to reconcile historians’ emphasis on nation-states with the transnationalism paradigm of social scientists, and how to make race and class meaningful analytical categories rather than tired clichés.”

— Dorothee Schneider, author of *Trade Unions and Community: The German Working Class in New York City, 1870-1900*

*Italian Workers of the World* explores the complex links between international class formation and nation building. Distinguished by an international panel of contributors, this wide-ranging volume examines how the reception of immigrants in their new countries shaped their sense of national identity and the nature of the multiethnic states in which they settled.

**DONNA R. GABACCIA**, Mellon Professor of History at the University of Pittsburgh, is the author of *Militants and Migrants: Rural Sicilians Become American Workers* and other books. **FRASER M. OTTANELLI**, an associate professor of history at the University of South Florida, is the author of *The Communist Party in the United States: From the Depression to World War II*.

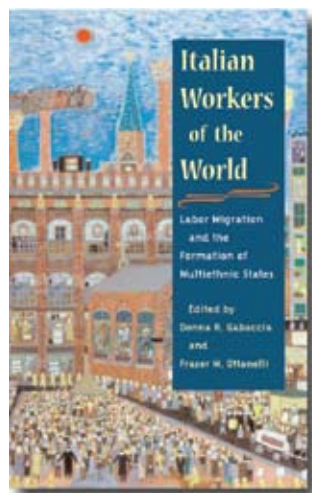
A volume in the *Statue of Liberty-Ellis Island Centennial Series*, edited by Jon Gjerde and Vicki L. Ruiz

JANUARY

266 PAGES. 6 X 9 INCHES.

PAPER, ISBN 0-252-07257-X.

\$20.00s £14.50



## City of Clerks

Office and Sales Workers in Philadelphia, 1870-1920

JEROME P. BJELOPERA

**A new class of workers in the city**

Below the middle class managers and professionals yet above the skilled blue-collar workers, sales and office workers occupied an intermediate position in urban America’s social structure during the age of smokestacks. In *City of Clerks* Jerome P. Bjelopera traces the shifting occupational structures and work choices that facilitated the emergence of a white-collar workforce. He describes the educational goals, workplace cultures, leisure activities, and living situations that melded disparate groups of young men and women into a new class of clerks and salespeople.

Previously neglected by historians, these young clerks became the backbone of industrial-era businesses and a key to their success. By surveying business school records, census and directory records, and business archival materials, Bjelopera paints a fascinating picture of the lives led by Philadelphia’s male and female clerks, both inside and outside the workplace, as they formed their own clubs, affirmed their “whiteness,” and even challenged sexual norms. By mapping the relationship between these workers’ self-expectations and the shifting demands of their employers, *City of Clerks* reveals how the notion of “white collar” shifted over half a century.

**JEROME P. BJELOPERA** lives and works in the Washington, D.C. metro area.

A volume in *The Working Class in American History series*, edited by James R. Barrett, Alice Kessler-Harris, Nelson Lichtenstein, and David Montgomery

JUNE

264 PAGES. 6 X 9 INCHES. 12 PHOTOGRAPHS, 3 LINE DRAWINGS

CLOTH, ISBN 0-252-02977-1. \$45.00s £31.95

PAPER, ISBN 0-252-07227-8. \$22.00s £15.50

## The Tribe of Black Ulysses

African American Lumber Workers  
in the Jim Crow South

**WILLIAM P. JONES**

**An innovative new study of the largest group of black industrial workers in the South**

“Jones has concocted a positively daring marriage of cultural and labor history, in a way that should appeal to many readers and will, I suspect, stir up considerable controversy.”

—David Montgomery, Yale University

The lumber industry employed more African American men than any southern economic sector outside agriculture, yet those workers have been almost completely ignored by scholars. Drawing on a substantial number of oral history interviews as well as on manuscript sources, local newspapers, and government documents, *The Tribe of Black Ulysses* explores black men and women’s changing relationship to industrial work in three sawmill communities (Elizabethtown, South Carolina, Chapman, Alabama, and Bogalusa, Louisiana). By restoring black lumber workers to the history of southern industrialization, William P. Jones reveals that industrial employment was not incompatible—as previous historians have assumed—with the racial segregation and political disfranchisement that defined African American life in the Jim Crow South. At the same time, he complicates an older tradition of southern sociology that viewed industrialization as socially disruptive and morally corrupting to African American social and cultural traditions rooted in agriculture.

**WILLIAM P. JONES** is an assistant professor of history at the University of Wisconsin, Milwaukee.

*A volume in The Working Class in American History series, edited by James Barrett, Alice Kessler-Harris, David Montgomery, and Nelson Lichtenstein*

### APRIL

232 PAGES. 6 X 9 INCHES.

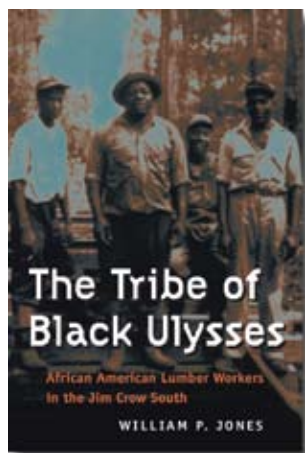
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**\$45.00x** £31.95

PAPER, ISBN 0-252-07229-4.

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NEW IN PAPERBACK

## African-American Mayors

Race, Politics, and the American City

**EDITED BY DAVID R. COLBURN AND  
JEFFREY S. ADLER**

**The unique trials and tribulations faced by black mayors**

“This excellent collection of original essays on black big-city mayors provides essential historical perspective on racial change in late twentieth-century urban politics. Deeply researched and well written, this volume represents a major step forward in recent urban political history.”

—Raymond Mohl, editor of *The Making of Urban America*

This is the first comprehensive treatment of the complex phenomenon of African-American mayors in the nation’s major urban centers. Offering a diverse portrait of leadership, conflict, and almost insurmountable obstacles, this volume assesses the political alliances that brought black mayors to office as well as the accomplishments and challenges that marked their careers.

Facing the intractable problems of decaying inner cities, white flight, a dwindling tax base, violent crime, and diminishing federal support for social programs, many African-American mayors also encountered hostility from their own parties, city councils, and police departments.

Mayors profiled include Carl B. Stokes (Cleveland), Richard G. Hatcher (Gary), “Dutch” Morial (New Orleans), Harold Washington (Chicago), Tom Bradley (Los Angeles), Marion Barry (Washington, D.C.), David Dinkins (New York City), Coleman Young (Detroit), and a succession of black mayors in Atlanta (Maynard Jackson, Andrew Young, and Bill Campbell).

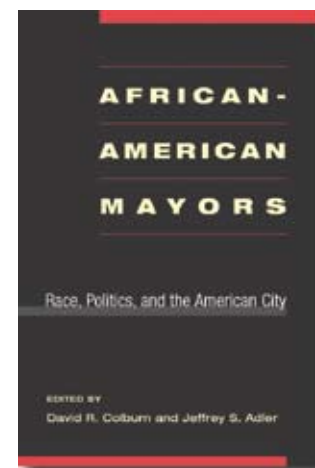
**DAVID R. COLBURN** is the author of *Southern Businessmen and Desegregation, Racial Change and Community Crisis* and other books. **JEFFREY S. ADLER** is the author of *Yankee Merchants and the Making of the West*.

### JANUARY

280 PAGES. 6 X 9 INCHES.

PAPER, ISBN 0-252-07260-X.

**\$20.00s** £14.50



NEW IN PAPERBACK

## Communists in Harlem during the Depression

**MARK NAISON**

### The origins and impact of America's black Left

"Mark Naison's *Communists in Harlem during the Depression* is one of the most important studies of the black Left ever written in the U.S., full of hitherto-unknown material, loaded with insight, a classic and even fun to read!"

— Paul Buhle, coeditor of the *Encyclopedia of the American Left*

"[Naison's] thoughtful, judicious study vividly conveys a heady atmosphere of political experimentation."

— *The Nation*

No socialist organization has ever had a more profound effect on black life than the Communist Party did in Harlem during the Depression. Mark Naison describes how the party won the early endorsement of such people as Adam Clayton Powell Jr. and how its support of racial equality and integration impressed black intellectuals, including Richard Wright, Langston Hughes, and Paul Robeson.

This meticulously researched work, largely based on primary materials and interviews with leading black Communists from the 1930s, is the first to fully explore this provocative encounter between whites and blacks. It provides a detailed look at an exciting period of reform, as well as an intimate portrait of Harlem in the 1920s and 30s, at the high point of its influence and pride.

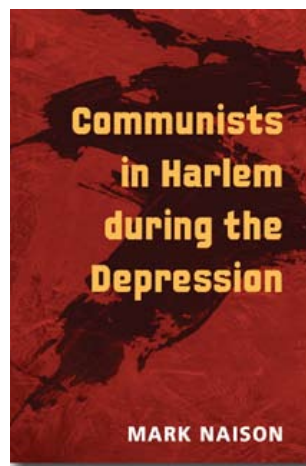
**MARK NAISON** is professor of African American studies and history at Fordham University. He is the author of *White Boy: A Memoir* and co-author of *The Tenant Movement in New York City, 1940-1984*.

#### FEBRUARY

378 PAGES. 6 X 9 INCHES

PAPER, ISBN 0-252-07271-5.

**\$25.00s** £17.95



## Caribbean Crusaders and the Harlem Renaissance

**JOYCE MOORE TURNER**

*With the assistance of W. Burghardt Turner*

*Introduction by Franklin W. Knight*

### Artists, activists, and the development of international radicalism in Harlem

Joyce Moore Turner's *Caribbean Crusaders and the Harlem Renaissance* is a study of the emergence of African American radicalism in Harlem, a crossroads of the African Diaspora in the early twentieth century. Turner reveals that the Harlem Renaissance was more than just an artistic fluorescence; it was also a political movement to counter racism and colonialism.

To explore the roots of the Caribbean emigres' radical ideology and the strategies used to extend agitation from Harlem to national and international platforms, the study draws on the papers and writings of Hermina Huiswoud, Cyril Briggs, the Rev. E. Ethelred Brown, Langston Hughes, and Richard B. Moore, as well as interviews and biographies of related contemporary figures. It also incorporates census records, FBI files, and hundreds of documents from the recently opened Russian Archive.

Through a focus on Otto Huiswoud, the sole African American charter member of the Communist Party, and his wife, Hermina, Turner exposes the complex developments within the socialist and communist parties on the question of race. The account ranges beyond Harlem to Europe, Africa, and the USSR to reveal the breadth, depth, and nearly global reach of the Afro-Caribbean activists' activities.

**JOYCE MOORE TURNER** is the coeditor of *Richard B. Moore, Caribbean Militant in Harlem: Collected Writings 1920-1972*.

**FRANKLIN W. KNIGHT** is Leonard and Helen R. Stulman Professor of History at Johns Hopkins University.

#### NOVEMBER

344 PAGES. 6 X 9 INCHES.

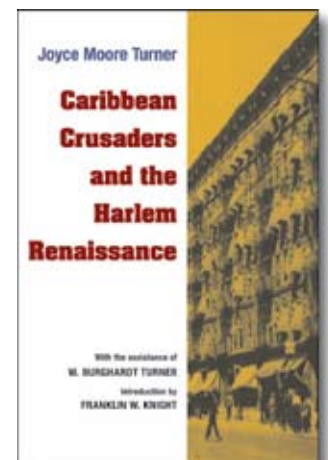
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NEW IN PAPERBACK

## Passing and the Rise of the African American Novel

**M. GIULIA FABI**

**Revealing the role of light-skinned black characters passing for white in African American literature**

*Selected as an Outstanding Academic Book for 2002 by CHOICE Magazine*

“Thoroughly researched and well executed, *Passing and the Rise of the African American Novel* is a valuable contribution to the ongoing scholarly discourse on the literature of passing.”  
— William Andrews, author of *Classic Fiction of the Harlem Renaissance*

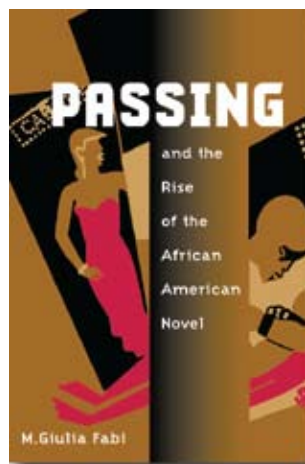
“Fabi is a splendid close reader who provides fresh interpretations of more- and less-canonical texts in the African American literary tradition.”  
— Valerie Smith, author of *Self-Discovery and Authority in Afro-American Narrative*

*Passing and the Rise of the African American Novel* is a groundbreaking reconsideration of a long-misjudged body of American literature. Focusing on the trope of passing—black characters light-skinned enough to pass for white—M. Giulia Fabi shows how early African American authors such as William Wells Brown, Frank J. Webb, Frances E. W. Harper, and Charles W. Chesnutt transformed traditional representations of blackness and used passing to celebrate a distinctive African American history, culture, and worldview. They created a body of work that laid the foundation for the Harlem Renaissance and changed the course of American letters.

**M. GIULIA FABI**, an associate professor of American literature at the University of Ferrara, Italy, is a contributor to *The Oxford Companion to African American Literature* and *The Cambridge Companion to the African American Novel*.

**JANUARY**

208 PAGES. 6 X 9 INCHES  
PAPER, ISBN 0-252-07248-0.  
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NEW IN PAPERBACK

## African-American Concert Dance

The Harlem Renaissance and Beyond

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**How African dance was legitimized in the West**

“I have no doubt [this study] will stand as a major contribution to the history of American concert dance and a testament to the importance of black artistic and cultural practices to American culture in general.”

— Helen Thomas, in *Ethnic and Racial Studies*

“An outstanding contribution to the field of dance scholarship. Perpener’s writing style exhibits rigorous scholarship combined with eminent readability, which makes for lively access to the depth and scope of information provided. Several sections of well-chosen and beautifully reproduced photographs illuminate the text with important visual information.”

— *Choice*

“A first-rate study, lucid and well-paced. . . . Sure to become a standard reference work in dance history and African-American studies.”

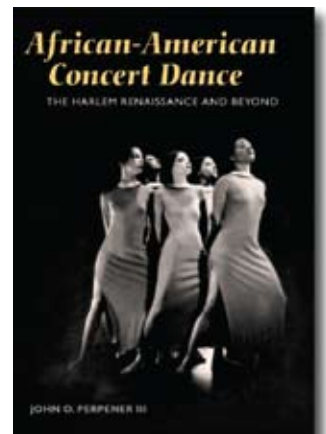
— Gerald E. Myers, humanities director, American Dance Festival

*African-American Concert Dance* significantly advances the study of pioneering black dancers by providing valuable biographical and historical information on a group of artists who worked during the 1920s, 1930s, and 1940s to legitimize dance of the African diaspora as a serious art form. John O. Perpener sets these seminal artists and their innovations in the contexts of African-American culture and American modern dance and explores their creative synthesis of material from European-American, African-American, Caribbean, and African sources.

**JOHN O. PERPENER III** is an associate professor in the department of dance at Florida State University, Tallahassee.

**JANUARY**

320 PAGES. 6 X 9 INCHES.  
26 PHOTOGRAPHS  
PAPER, ISBN 0-252-07261-8.  
\$20.00s £14.50





## Benjamin Franklin, Pennsylvania, and the First Nations

The Treaties of 1736-62

**SUSAN KALTER**

**British colonial relations with the native peoples of eastern North America**

This is an annotated edition of the treaties between the British colonies and Indian nations, originally printed and sold by Benjamin Franklin. Last published in 1938, *Benjamin Franklin, Pennsylvania, and the First Nations* makes these important treaties available once again, featuring a simpler, easier-to-read format, extensive explanatory notes, and maps. A detailed introduction by Susan Kalter puts the treaties in their proper historical and cultural context.

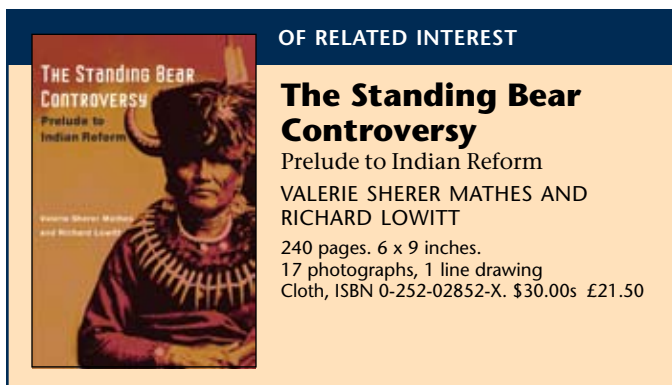
This carefully researched edition shows these treaties to be complex intercultural documents, and provides significant insight into the British colonists' relationship with native peoples of North America. They also reveal the complexity of Benjamin Franklin's perceptions of Native Americans, showing him in some negotiations as a promoter of the Indian word against the colonial one. Finally, the treaties offer an enormous wealth of linguistic, aesthetic, and cultural information about the Iroquois, the Delawares, and their allies and neighbors.

**SUSAN KALTER** is an assistant professor of English at Illinois State University, Normal.

**AUGUST**

472 PAGES. 6 X 9 1/4 INCHES. 3 LINE DRAWINGS

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OF RELATED INTEREST

### The Standing Bear Controversy

Prelude to Indian Reform

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240 pages. 6 x 9 inches.  
17 photographs, 1 line drawing  
Cloth, ISBN 0-252-02852-X. \$30.00s £21.50

## The Shawnees and Their Neighbors, 1795-1870

**STEPHEN WARREN**

**Looking past the rhetoric to expose the forces that shaped Shawnee nationalism**

Stephen Warren traces the transformation in Shawnee socio-political organization over seventy years as it changed from village-centric, multi-tribe kin groups to an institutionalized national government led by wealthy men with only marginal kin ties to the people they claimed to represent. *The Shawnees and Their Neighbors, 1795-1870* lays bare the nexus of myth and history produced by Shawnee interpreters with a telling analysis of their vested interests in modernizing the tribes. Until recently, historians have assumed that Central Algonquians derive from politically unified tribes, but by analyzing the crucial role that individuals, institutions, and policies played in shaping modern tribal governments, a messier, more complicated history of migration and conflict emerges.

With a particular focus on the role played by Christian missionaries in Shawnee life, Warren explores how Native peoples used agents of assimilation to craft enduring and distinctive responses to American cultural imperialism. Specifically, Warren examines how and why tribal leaders defied government plans for tribal consolidation by allying themselves with Methodist, Baptist, and Quaker missionaries. Ultimately, Warren aims to establish that the form of the modern Shawnee "tribe" was coerced in accordance with the U.S. government's desire for an entity with whom to do business, rather than as a natural development of traditional Shawnee ways.

**STEPHEN WARREN** is a visiting assistant professor of history at Augustana College in Rockford, Illinois.

**AUGUST**

224 PAGES. 6 X 9 INCHES. 5 PHOTOGRAPHS, 3 LINE DRAWINGS

CLOTH, ISBN 0-252-02995-X. \$35.00x £24.95

OF RELATED INTEREST

### Not without Our Consent

Lakota Resistance to Termination, 1950-59

EDWARD CHARLES VALANDRA

Foreword by Vine Deloria Jr.

248 pages. 6 x 9 inches.  
Cloth, ISBN 0-252-02944-5. \$35.00s £24.95

## Chinese Face/Off

The Transnational Popular Culture of Hong Kong

**KWAI-CHEUNG LO**

**Analyzing pop culture as a reflection of complex identities forged against a global backdrop**

Jackie Chan's high-flying stunts, giant pandas, and even the unintentionally hilarious English subtitles that often accompany Hong Kong's films are among the many targets of Kwai-Cheung Lo's in-depth study of Hong Kong popular culture.

Drawing on current concepts of globalization as well as the theories of Jacques Lacan and Slavoj Žižek, *Chinese Face/Off* explores the way in which fantasy operates in relation to ethnic and national identity. The book offers a critical perspective for approaching the question of cultural otherness by problematizing what it means to be Chinese and explaining how Hong Kong popular culture serves as an imaginary screen for its many compatriots seeking to understand what it means to be "Chinese" in a global age.

Examining topics including film, newspaper culture, theme parks, and kung-fu comics as well as the interaction of the Hong Kong film industry with Hollywood, Lo uncovers Hong Kong's importantly "transnational" identity defined in terms of complex relationships with mainland China, other diasporic communities (like Taiwan), and the West.

**KWAI-CHEUNG LO** is an associate professor with the Department of English Language and Literature at Hong Kong Baptist University.

*A volume in the series Popular Culture and Politics in Asia Pacific, edited by Poshek Fu*

**APRIL**

280 PAGES. 6 X 9 INCHES

CLOTH, ISBN 0-252-02978-X. **\$45.00s** £31.95

PAPER, ISBN 0-252-07228-6. **\$20.00s** £14.50

## Peking Opera and Politics in Taiwan

**NANCY GUY**

**How the politics of culture and censorship shaped Peking opera's unique history in Taiwan**

*Peking Opera and Politics in Taiwan* tells the peculiar story of an art caught in a sea of overtly ideological ebbs and flows. Nancy Guy demonstrates the potential significance of the political environment for an art form's development, ranging from determining the smallest performative details (such as how a melody can or cannot be composed) to whether a tradition ultimately thrives or withers away.

When Chiang Kai-Shek's Nationalists retreated to Taiwan in 1949, they brought Peking opera performers with them to strengthen their authority through a symbolically important art. Valuing mainland Chinese culture above Taiwanese culture, the Nationalists generously supported Peking opera to the virtual exclusion of local performing traditions, despite their wider popularity. Later, as Taiwan turned toward democracy, the island's own "indigenous" products became more highly valued and Peking opera found itself on a tenuous footing. Finally, in 1995, all of its opera troupes and schools (formerly supported by the Ministry of Defense) were dismantled.

Nancy Guy investigates the mechanisms through which Peking Opera was perpetuated, controlled, and ultimately disempowered, and explores the artistic and political consequences of the state's involvement as its primary patron. Her study provides a unique perspective on the interplay between ideology and power within Taiwan's dynamic society.

**NANCY GUY** is an associate professor of music at the University of California, San Diego.

**JUNE**

240 PAGES. 6 X 9 INCHES. 12 PHOTOGRAPHS

CLOTH, ISBN 0-252-02973-9. **\$35.00s** £24.95

*Publication of this book has been supported by the Hsio-De Foundation, Taiwan.*

## Gandhi Meets Primetime

SHANTI KUMAR

**Charting the transformations of Indian popular culture through a politico-cultural analysis of its electronic media**

Shanti Kumar's *Gandhi Meets Primetime* examines how cultural imaginations of national identity have been transformed by the rapid growth of satellite and cable television in postcolonial India. To evaluate the growing influence of foreign and domestic satellite and cable channels since 1991, the book considers a wide range of materials including contemporary television programming, historical archives, legal documents, policy statements, academic writings and journalistic accounts.

Kumar argues that India's hybrid national identity is manifested in the discourses found in this variety of empirical sources. He deconstructs representations of Mahatma Gandhi as the Father of the Nation on the state-sponsored network Doordarshan and those found on Rupert Murdoch's STAR TV network. The book closely analyzes print advertisements to trace the changing status of the television set as a cultural commodity in postcolonial India and examines publicity brochures, promotional materials and programming schedules of Indian-language networks to outline the role of vernacular media in the discourse of electronic capitalism. The empirical evidence is illuminated by theoretical analyses that combine diverse approaches such as cultural studies, poststructuralism and postcolonial criticism.

**SHANTI KUMAR** is an assistant professor of communication arts at the University of Wisconsin, Madison, and coeditor of *Planet TV: A Global Television Reader*.

*A volume in the series Popular Culture and Politics in Asia Pacific, edited by Poshek Fu*

**JULY**

284 PAGES. 6 X 9 INCHES. 12 PHOTOGRAPHS  
CLOTH, ISBN 0-252-03001-X. \$45.00x £31.95  
PAPER, ISBN 0-252-07244-8. \$25.00s £17.95

## Japanese American Midwives

Culture, Community, and Health Politics, 1880-1950

SUSAN L. SMITH

**The separate but unequal politics of health affecting American minority women**

As a part of late nineteenth-century Japan's modernizing quest for empire, midwifery was transformed into a new woman's profession, and the Issei midwives who moved to the United States (*sanba*) served as cultural brokers as well as birth attendants. Arriving on the mainland, the midwives found an emerging welfare state in which the government assumed some responsibility for welfare, including health and midwifery.

The history of Japanese American midwifery reveals the dynamic relationship between this welfare state and the history of women and health. The stories of these women, coupled with Susan L. Smith's astute analysis, demonstrates the impossibility of clearly separating domestic policy from foreign policy, public health from racial politics, medical care from women's care giving, and the history of women and health from the context of national and international politics. By setting the history of Japanese American midwives in this larger context, Smith reveals little-known ethnic, racial, and regional aspects of women's history and the history of medicine.

**SUSAN L. SMITH** is an associate professor of history at the University of Alberta, Canada, and author of the award-winning *Sick and Tired of Being Sick and Tired: Black Women's Health Activism in America, 1890-1950*.

*A volume in The Asian American Experience series, edited by Roger Daniels*

**JULY**

304 PAGES. 6 X 9 INCHES. 10 PHOTOGRAPHS  
CLOTH, ISBN 0-252-03005-2. \$50.00x £35.50  
PAPER, ISBN 0-252-07247-2. \$25.00s £17.95

## Self-Help Books

Why Americans Keep Reading Them

**SANDRA K. DOLBY**

**A timely analysis aimed at understanding instead of lamenting the popularity of self-help books**

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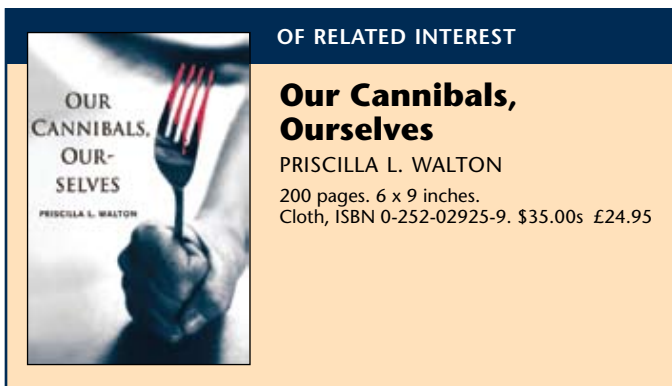
Using tools associated with folklore studies, Dolby then examines how the genre makes use of stories, aphorisms, and a worldview that is at once traditional and contemporary. The overarching premise of the study is that self-help books, much like fairy tales, take traditional materials, especially stories and ideas, and recast them into extended essays that people happily read, think about, try to apply, and then set aside when a new embodiment of the genre comes along.

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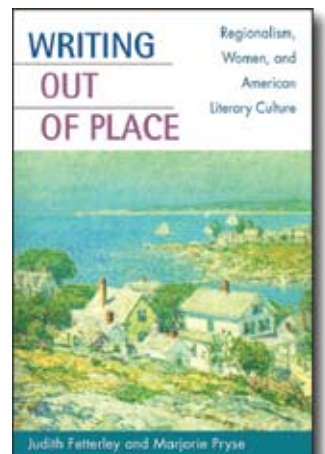
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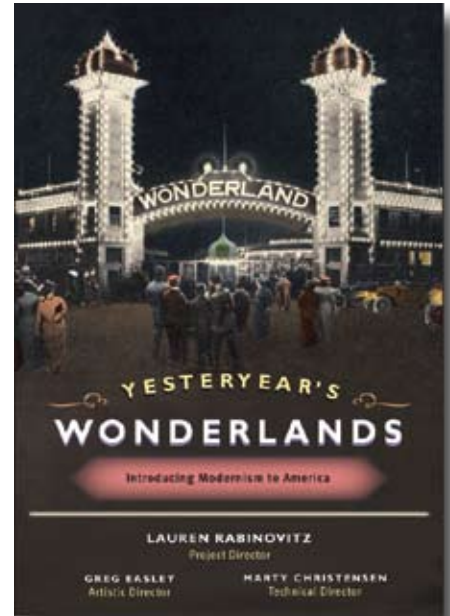
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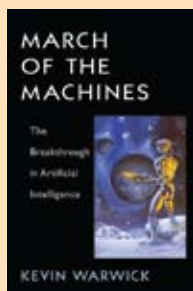
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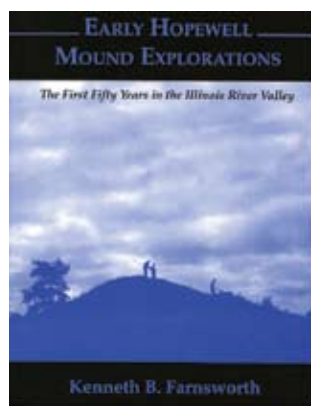
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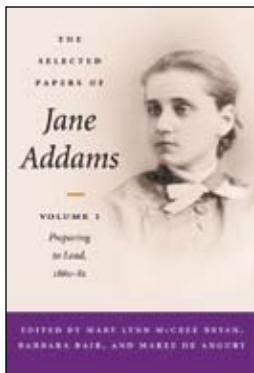
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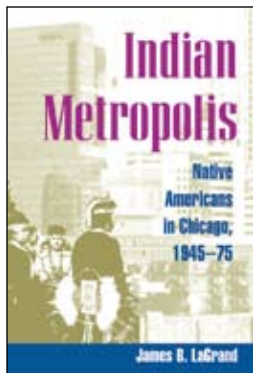
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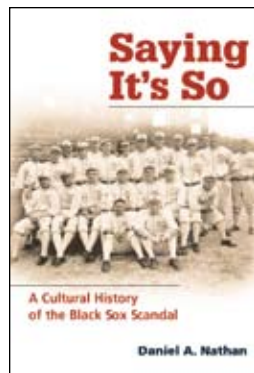
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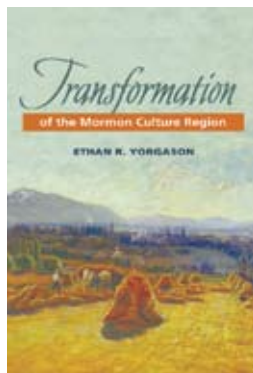
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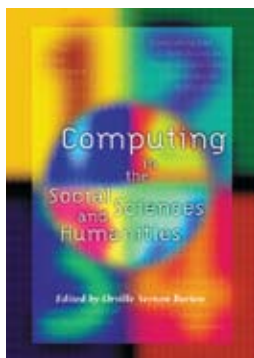
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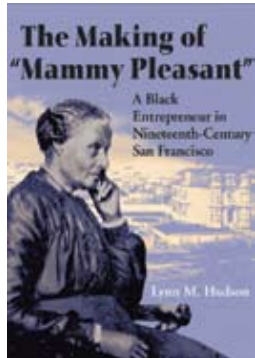
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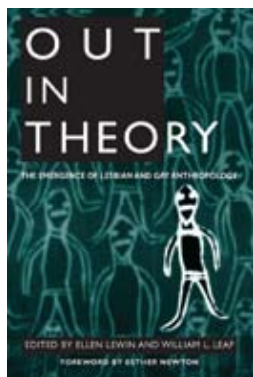
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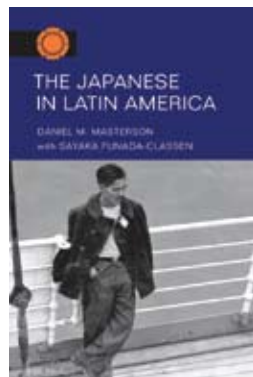
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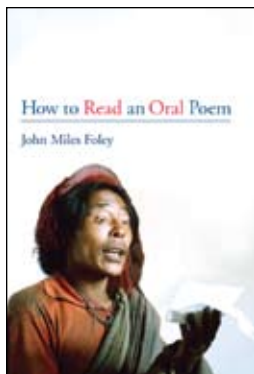
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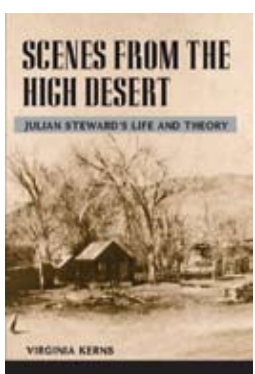
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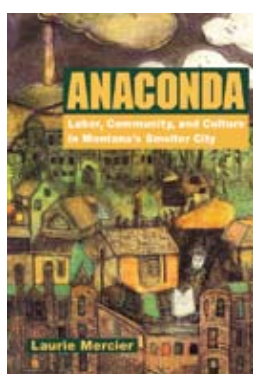
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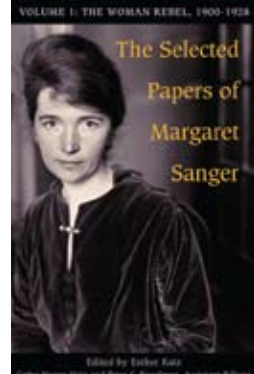
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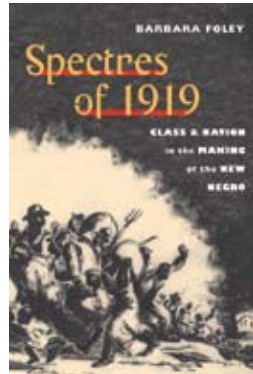
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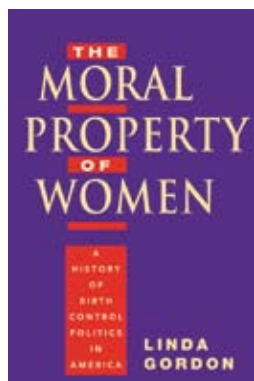
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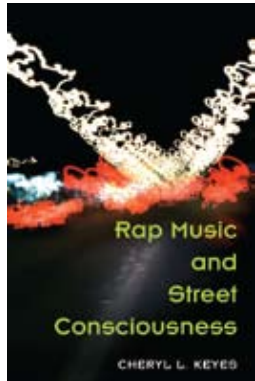
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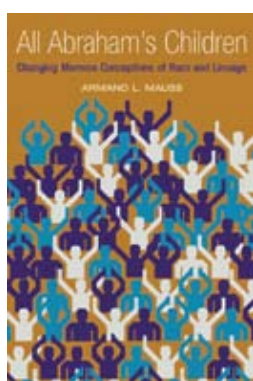
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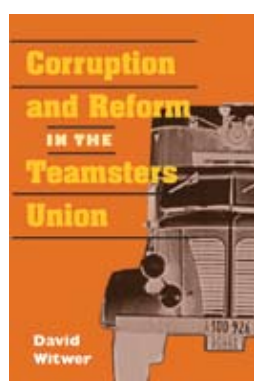
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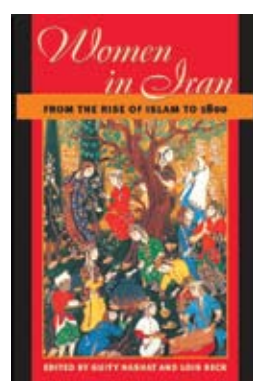
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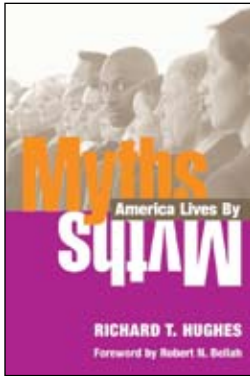


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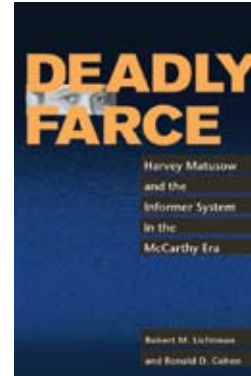
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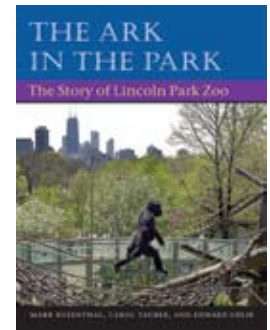
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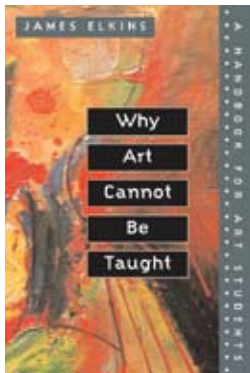
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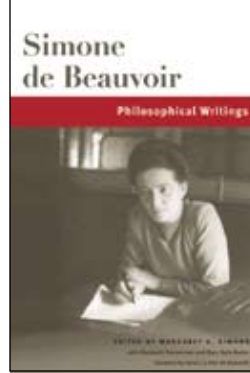
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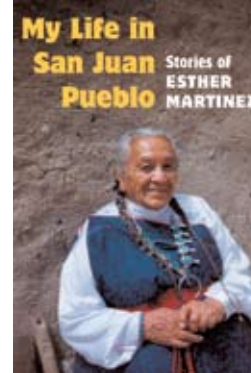
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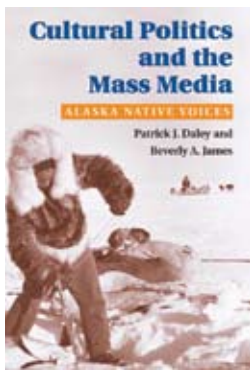
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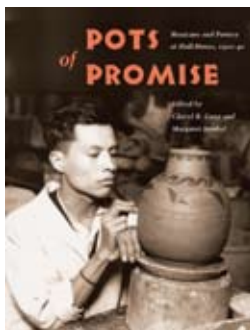
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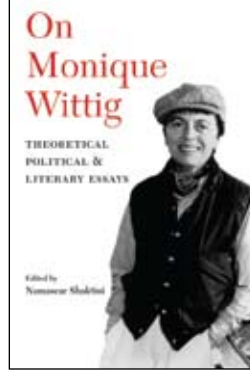
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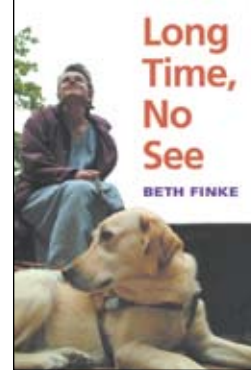
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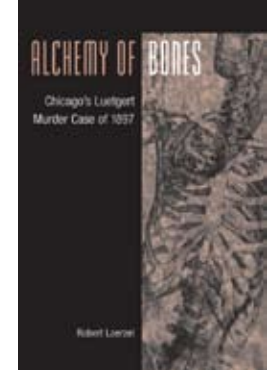
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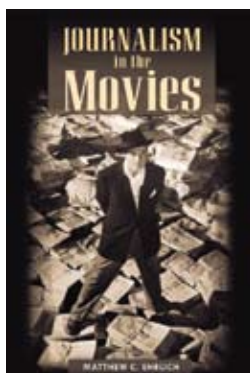
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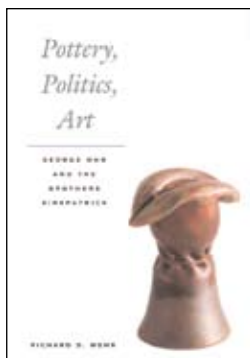
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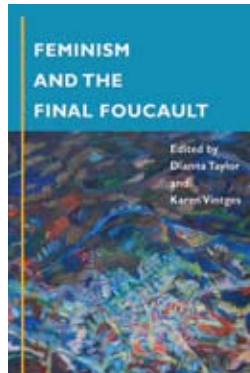
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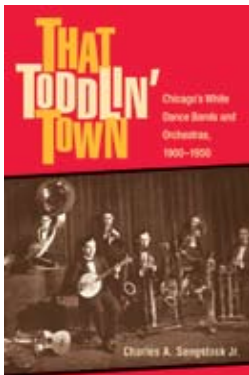


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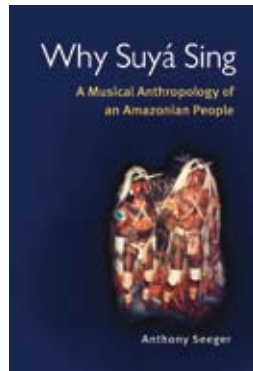


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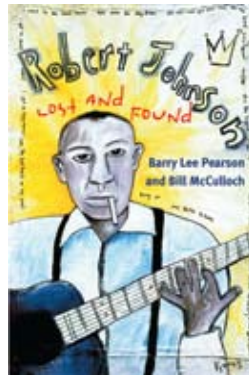
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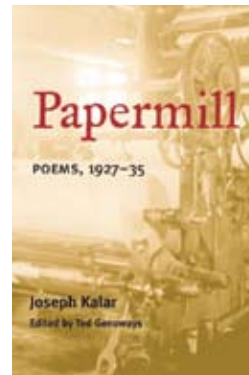
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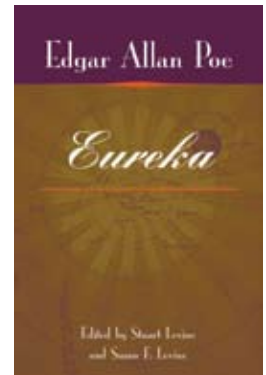
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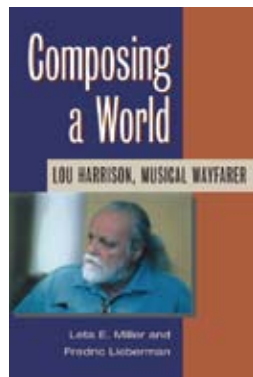
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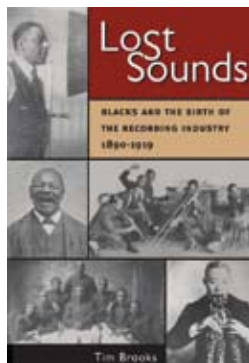
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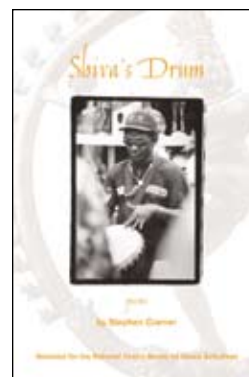
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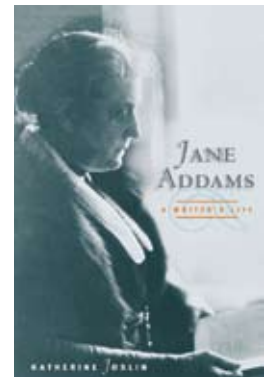
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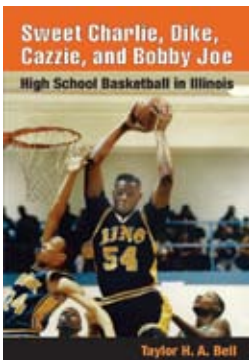
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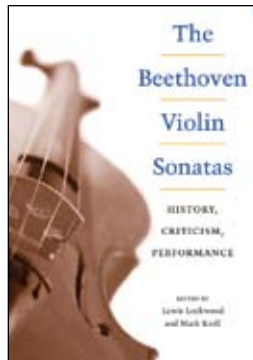
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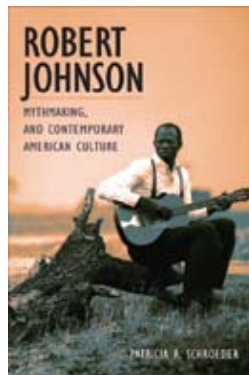
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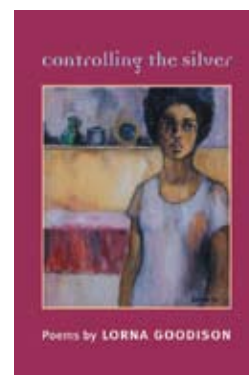
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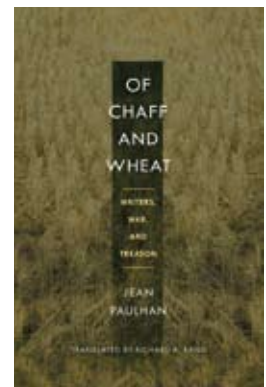
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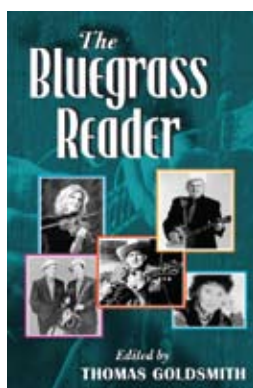
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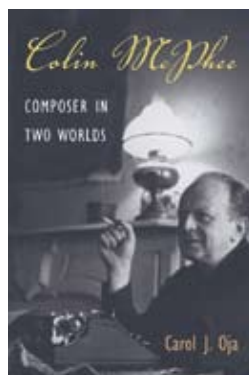
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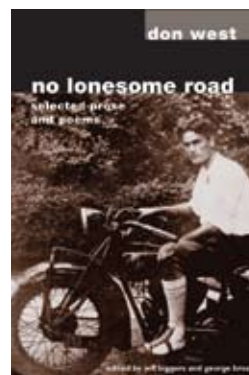
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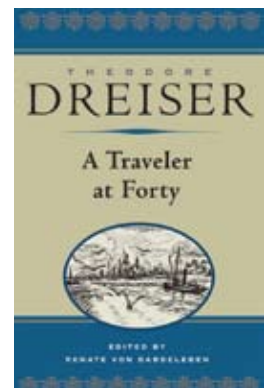
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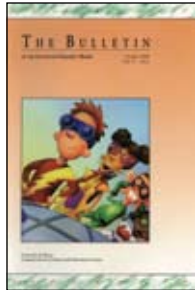
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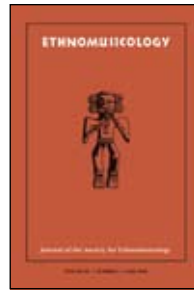


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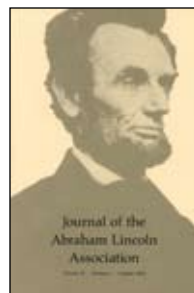
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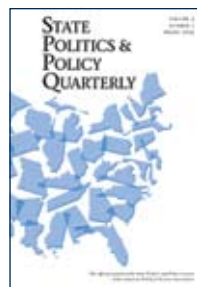
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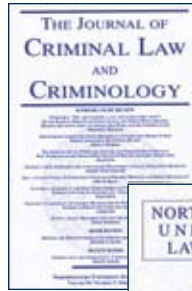


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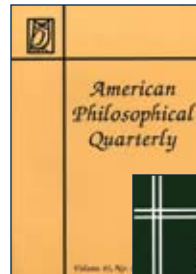
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