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**SPRING 2008**

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## Women for President

### Media Bias in Eight Campaigns

ERIKA FALK

**A timely analysis of gender bias in press coverage of presidential campaigns**

"A powerful evidence-based look at how the media has overlooked and undervalued women presidential candidates since they first ran over 130 years ago. This is a must read for political operatives and voters across America."

—**Donna Brazile**, chair of the Democratic National Committee's Voting Rights Institute and campaign manager for Gore-Lieberman 2000

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—**Kathleen Hall Jamieson**, author of *Packaging the Presidency: A History and Criticism of Presidential Advertising*

When Hillary Clinton announced her 2008 bid for president she was the Democratic front-runner. Despite this, she received less coverage than Barack Obama, who trailed her in the polls. Such a disparity is indicative of the gender bias the media has demonstrated in covering women candidates since the first woman ran for America's highest office in 1872. Tracing the campaigns of eight women who ran for president through 2004—Victoria Woodhull, Belva Lockwood, Margaret Chase Smith, Shirley Chisholm, Patricia Schroeder, Lenora Fulani, Elizabeth Dole, and Carol Moseley Braun—Erika Falk finds little progress in the fair treatment of women candidates. A thorough comparison of the women's campaigns to those of their male opponents reveals a worrisome trend of sexism in press coverage—a trend that still persists today.

The American press portrays female candidates as unviable, unnatural, and incompetent, and often ignores or belittles women instead of reporting their ideas and intent. Since voters learn most details about presidential candidates through media outlets, Falk asserts that this prevailing bias calls into question the modern democratic assumption that men and women have comparable access to positions of power.

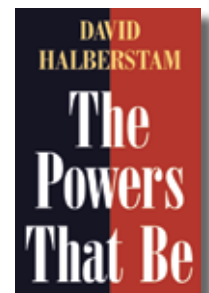
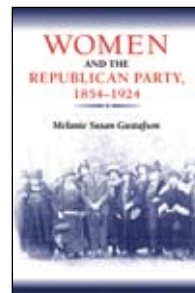
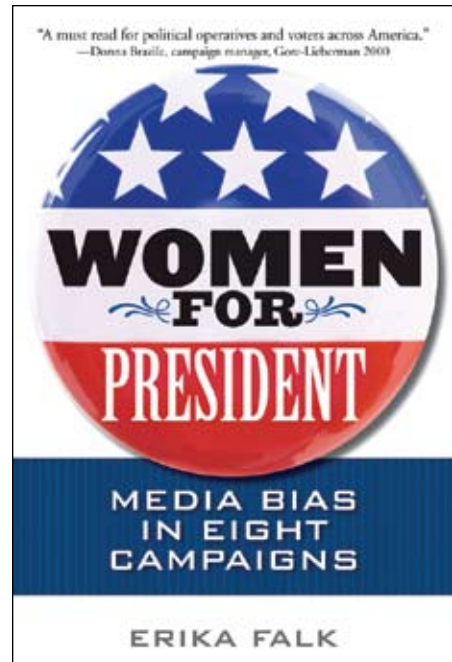
**ERIKA FALK** is the associate program chair for the master's degree program in communications at Johns Hopkins University and the former research director of the Washington office of the Annenberg Public Policy Center.

#### FEBRUARY

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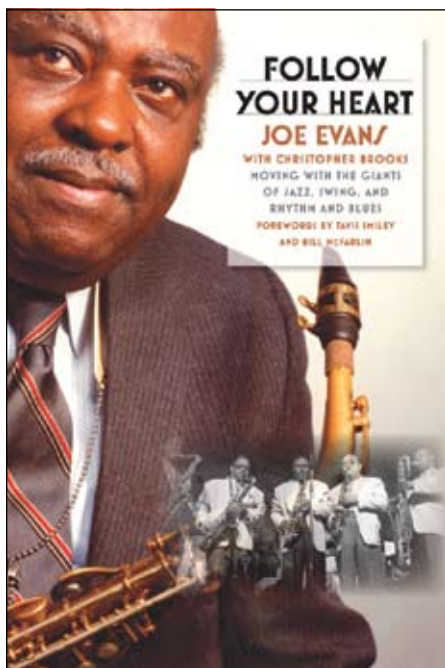
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## Follow Your Heart

Moving with the Giants of Jazz, Swing, and Rhythm and Blues

JOE EVANS WITH CHRISTOPHER BROOKS

Forewords by Tavis Smiley and Bill McFarlin

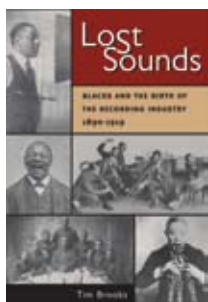
**The life and career of an important African American music executive, entrepreneur, and musician**

“The life story of Joe Evans as voiced in *Follow Your Heart* will touch your spirit. This moving account of an unsung musician and record company executive who is now in his nineties should be required reading.”

—From the foreword by **Tavis Smiley**

“Saxophonist Joe Evans’ uncanny memory of his six-plus decades working alongside the legends and lesser-known heroes of jazz and R&B would be enough to make *Follow Your Heart* essential reading for serious students of American popular music. But this book does more than collect personal tales from an earlier cultural era. Evans crafts a funny, heartbreaking, and insightful account of living through the violence of Jim Crow segregation, shady business dealings, and the hazards of life on the road.”

—**Aaron Cohen**, associate editor, *DownBeat*



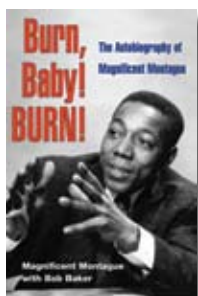
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The Autobiography of Magnificent Montague

MAGNIFICENT MONTAGUE WITH BOB BAKER

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Detailing the fascinating career of Joe Evans, *Follow Your Heart* chronicles the nearly thirty years that he spent immersed in one of the most exciting times in African American music history. An alto saxophonist who between 1939 and 1965 performed with some of America’s greatest musicians, including Louis Armstrong, Cab Calloway, Charlie Parker, Jay McShann, Andy Kirk, Billie Holiday, Bill “Bojangles” Robinson, Lionel Hampton, and Ivory Joe Hunter, Evans warmly recounts his wide range of experience in the music industry. Evans also comments on popular New York City venues used for shaping and producing black music, such as the Apollo Theater, the Savoy, Minton’s Playhouse, and the Rhythm Club. Revealing Evans as a master storyteller, *Follow Your Heart* describes his stints as a music executive, entrepreneur, and musician. One of the few who enjoyed success as both performer and entrepreneur, Evans offers invaluable insight into race relations within the industry.

**CHRISTOPHER BROOKS** is a professor of African American studies and anthropology at Virginia Commonwealth University. He coauthored Shirley Verrett’s best-selling autobiography, *I Never Walked Alone*.

*A volume in the series African American Music in Global Perspective, edited by Portia K. Maultsby and Mellonee V. Burnim*

### MARCH

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# When Frankie Went to Hollywood

## Frank Sinatra and American Male Identity

KAREN McNALLY

### Illuminating the cinematic career of a male pop icon

“McNally provides the most thorough and nuanced account of Sinatra’s postwar persona that I have ever read. *When Frankie Went to Hollywood* will take its place among the very best books on a performer whose life and career continue to exert considerable interest and fascination. This remarkable book explores how Sinatra’s image and performances were a contradictory mix of swagger and sensitivity, aggression and vulnerability, and casualness and commitment.”

—Steve Neale, author of *Genre and Hollywood*

“A bold and stimulating work, *When Frankie Went to Hollywood* offers a compelling study of Sinatra through the filters of class, ethnicity, sexuality, and gender. McNally’s interpretation of Sinatra’s image and critical reflection on the role of star studies within the academy will appeal to scholars and students of popular music history, cultural studies, media studies, and American studies. A joy to read.”

—Peter Stanfield, author of *Body and Soul: Jazz, Blues and Race in American Film, 1927–63*

This first in-depth study of Frank Sinatra’s film career explores his iconic status in relation to his many performances in postwar Hollywood cinema. *When Frankie Went to Hollywood* considers how Sinatra’s musical acts, television appearances, and public commentary impacted his screen performances in *Pal Joey*, *The Tender Trap*, *Some Came Running*, *The Man with the Golden Arm*, and other hits. A lively discussion of sexuality, class, race, ethnicity, and male vulnerability in postwar American culture illuminates Karen McNally’s investigation into Sinatra’s cinematic roles and public persona. This entertainment luminary, she finds, was central in shaping debates surrounding definitions of American male identity in the 1940s and ’50s.

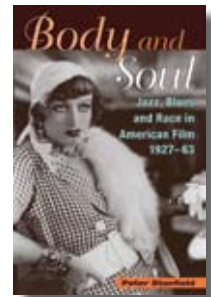
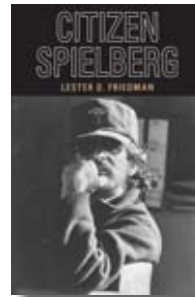
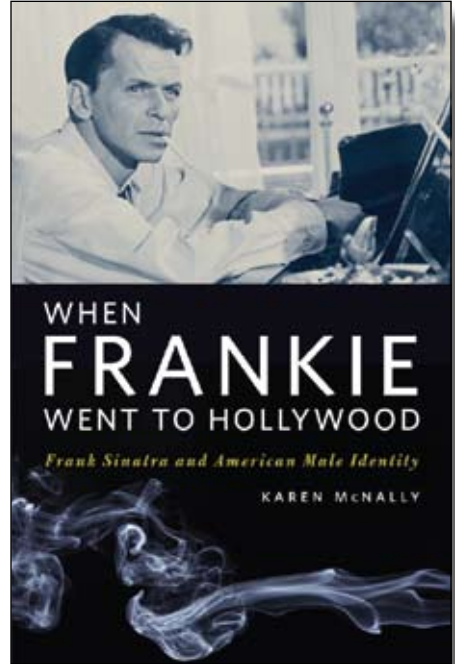
**KAREN McNALLY** is the course leader for film studies at London Metropolitan University.

#### MAY

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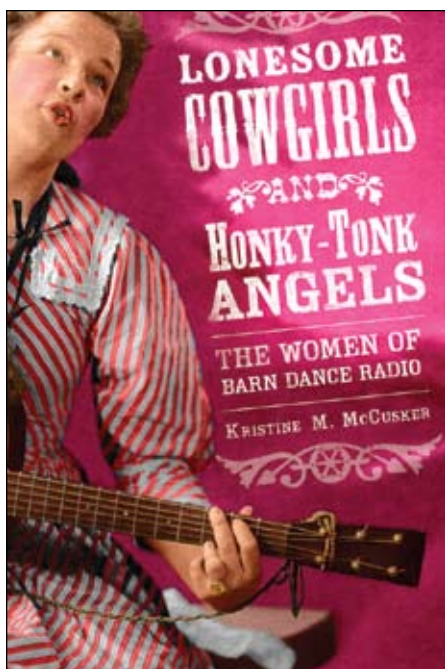
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PETER STANFIELD

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## Lonesome Cowgirls and Honky-Tonk Angels

### The Women of Barn Dance Radio

KRISTINE M. MCCUSKER

**A collective biography of the women who shaped early country and western music**

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—Casey Henry, professional bluegrass musician

"Both entertaining and perceptive, this sweeping study skillfully connects barn dance to the central narratives of American popular culture, touching on constructions of race and class in addition to those of gender, and placing barn dance in the context of new technologies, new business practices, and the expansion of consumer culture. McCusker's work requires us to reevaluate not just the role of women in the country industry, but the development of that industry as a whole, and will prove invaluable to any student of American cultural history."

—Diane Pecknold, author of *The Selling Sound: The Rise of the Country Music Industry*



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##### Air Castle of the South

WSM and the Making of Music City

CRAIG HAVIGHURST

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Popular between the two world wars, American barn dance radio evoked comforting images of a nostalgic and stable past for listeners beset by economic problems at home and worried about totalitarian governments abroad. Sentimental images such as the mountain mother and the chaste everybody's-little-sister "girl singer" helped to sell a new consumer culture and move commercial country music from regional fare to national treasure. Kristine M. McCusker examines the gendered politics of these images through the lives and careers of six women performers: Linda Parker, the Girls of the Golden West (Milly and Dolly Good), Lily May Ledford, Minnie Pearl, and Rose Lee Maphis.

**KRISTINE M. MCCUSKER** is an associate professor of history at Middle Tennessee State University. She is coeditor of *A Boy Named Sue: Gender and Country Music*.

*A volume in the series Music in American Life*

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“An important and totally delightful autobiography—a model of the genre. Written by a master in her field, this engaging and charming book is a very significant contribution to folkloristics.”

—**Sylvia Ann Grider**, author of *Let's Hear It: Stories by Texas Women Writers*

“An insightful tale into the life, thought, and persona of a significant actor in the American culture scene. Hawes's brilliant personality shines through her writing.”

—**John H. McDowell**, author of *Poetry and Violence: The Ballad Tradition of Mexico's Costa Chica*

A leader in the development of state and federal programs supporting traditional arts and folk cultures, Bess Lomax Hawes grew up with her father John Lomax and brother Alan in the first family of American folk music. Her compelling account of the folk music boom of the mid-twentieth century and the development of “public-sector” folklore includes family friends Ruth Crawford Seeger and Carl Sandburg, fellow Almanac Singers Woody Guthrie and Pete Seeger, and other musicians and artists. Her own creative endeavors as producer of American folk culture films, author of academic papers and books, and coauthor of the Kingston Trio's hit “MTA Song” (adapted from a local political campaign jingle) unfold alongside her legacy of teaching guitar and American folk music to thousands of adults in Los Angeles. Whether teaching anthropology to college students, learning singing games from the Georgia Sea Island Singers, or directing the Folk and Traditional Arts Program at the National Endowment for the Arts, Hawes remains dedicated to preserving and appreciating the traditional cultures of America.

**BESS LOMAX HAWES** is a renowned folklorist, teacher, and musicologist. Awarded a National Medal of Arts by President Bill Clinton in 1993, Hawes was the first director of the Folk and Traditional Arts Program at the National Endowment for the Arts.

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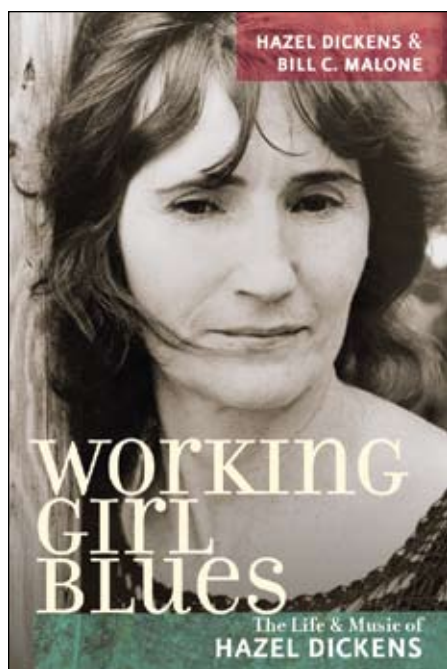
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The Life and Music of Hazel Dickens

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**The songs and life story of singer and songwriter Hazel Dickens, the inspiring voice of a whole generation of women and workers**

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"As a musician, Hazel Dickens has an immediately recognizable voice that perfectly captures the grittiness of the songs she writes. The songs themselves reflect the lives and struggles of the mountain people she grew up with and have acted as a conduit through which the whole country gained a more intimate knowledge of Appalachia. In this effortless, fast-moving narrative, we hear Dickens telling—in her own voice—how she is influenced by her life and times. A thoroughly enjoyable read."

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#### Pressing On

The Roni Stoneman Story  
RONI STONEMAN AS TOLD TO ELLEN WRIGHT  
Paper, 978-0-252-07434-9, \$19.95 £10.99



Hazel Dickens is an Appalachian singer and songwriter known for her superb musicianship, feminist country songs, union anthems, and blue-collar laments. Growing up in a West Virginia coal-mining community, she drew on the mountain music and repertoire of her family and neighbors when establishing her own vibrant and powerful vocal style that is a trademark in old-time, bluegrass, and traditional country circles.

*Working Girl Blues* presents forty original songs that Hazel Dickens wrote about coal mining, labor issues, personal relationships, and her life and family in Appalachia. Conveying sensitivity, determination, and feistiness, Dickens comments on each of her songs, explaining how she came to write them and what they meant and continue to mean to her. Bill C. Malone's introduction traces Dickens's life, musical career, and development as a songwriter, and the book features forty-one photographs and a detailed discography of her commercial recordings.

**BILL C. MALONE** is a professor emeritus of history at Tulane University. He is the author of several books, including *Don't Get above Your Raisin': Country Music and the Southern Working Class*.

*A volume in the series Music in American Life*

### MAY

120 PAGES. 6 X 9 INCHES. 41 PHOTOGRAPHS

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Hazel singing on the picket line to striking miners in Stearns, Kentucky, in the 1970s. Photograph by Karen Kasmauski. Used by permission.



Hazel on a visit back home in West Virginia, early 1950s.



Hazel Dickens and Ralph Stanley, New River Ranch, Rising Sun, Maryland, 1965.



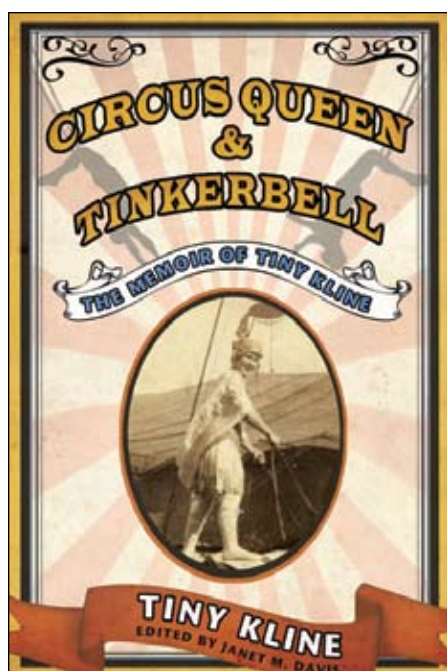
John Sayles, writer and producer of the film *Matewan*, with Hazel in the outfit she wore in the church scene just finished, October, 1985.



Hazel Dickens and John Hartford at IBMA in Owensboro, Kentucky, September, 1990.



Alice Gerrard and Hazel Dickens, 1966 or 1967. Photograph by John Cohen. Used by permission.



## Circus Queen and Tinker Bell

### The Memoir of Tiny Kline

TINY KLINE

Edited by Janet M. Davis

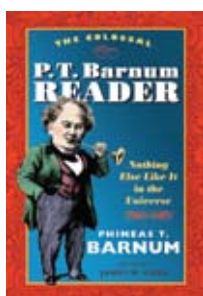
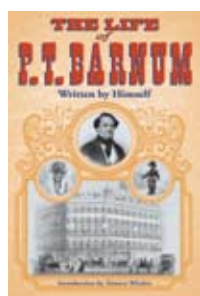
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—**Don B. Wilmeth**, editor of *The Cambridge Guide to American Theatre*, 2nd edition

"Kline's fascinating story provides remarkably vivid descriptions of performers and well-known entertainment figures. Davis deftly places Tiny Kline's story amongst important questions about the role of popular amusements in class formation and Americanization of immigrant populations; about the meaning of bodily display and the exceptional body; and about early twentieth-century gender roles and transgressions."

—**Joy S. Kasson**, author of *Buffalo Bill's Wild West: Celebrity, Memory, and Popular History*



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INTRODUCTION BY TERENCE WHALEN

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This engaging memoir follows the life and career of circus performer Tiny Kline (1891–1964) from the burlesque house to the circus tent, and on to Disneyland and the silver screen. While working for the Ringling Brothers and Barnum & Bailey, Kline became well known for her signature "slide for life" stunt, an "iron jaw" act in which she slid to the ground while dangling from trapeze rigging by her teeth. Kline renewed her spectacular acrobatics at the age of seventy when she played Tinker Bell in the "Fantasy in the Sky" fireworks show at Disneyland. In that same year, she also began writing her life story.

Extensively annotated by Janet M. Davis, this memoir documents twentieth-century changes in popular amusements, while providing fresh insight into circus personalities such as John Ringling, acrobat Lillian Leitzel, and big cat trainer Mabel Stark, as well as mainstream entertainers like Florenz Ziegfeld, John Philip Sousa, and others. Kline also provides intimate details about the daily machinations at the circus, including fascinating accounts of its sexual politics, racial dynamics, risky nature, and labor relations.

**JANET M. DAVIS** is an associate professor of American studies and history at the University of Texas, Austin, and the author of *The Circus Age: Culture and Society under the American Big Top*.

#### JUNE

336 PAGES. 6.125 X 9.25 INCHES. 20 PHOTOGRAPHS

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## A Stranger Among Us

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EDITED BY STACY BIERLEIN

Foreword by Aimee Liu

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—**Tom Bissell**, author of *The Father of All Things*, *God Lives in St. Petersburg*, and *Chasing the Sea*

“A vigorous, humorous, heartbreaking collection from many of the planet’s finest and underrepresented writers. *A Stranger Among Us* reminds us that the world is redefined daily by the struggles and accommodations of its migrating peoples.”

—**Cristina Garcia**, author of *A Handbook for Luck*, *The Aguero Sisters*, and *Dreaming in Cuban*

Thirty acclaimed writers of international fiction explore the stranger in tales of cultural clashes and bonds. These stories of disparate experience travel beyond politics and multicultural manners to become an essential discussion of otherness.

Contributors include Nathan Englander, Laila Lalami, Ana Menendez, Josip Novakovich, Wanda Coleman, Tony d’Souza, Samrat Upadhyay, Mary Yukari Waters, Luis Alfaro, and Amanda Eyre Ward, as well as other accomplished writers from Azerbaijan, Bangladesh, Iran, Israel, Pakistan, and Zimbabwe, some published for the first time in the United States.

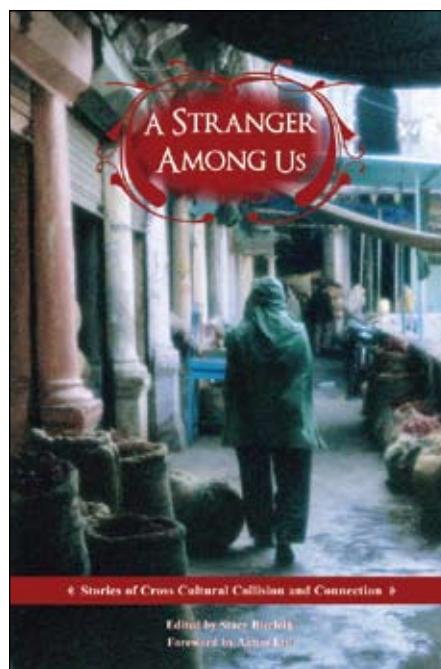
**STACY BIERLEIN** is a founding editor of OV Books and served as a contributing editor to the award-winning literary magazine *Other Voices*. Her current fiction, essays, and book reviews appear in various publications, including *Standards: An International Journal of Multicultural Studies*. She lives in southern California.

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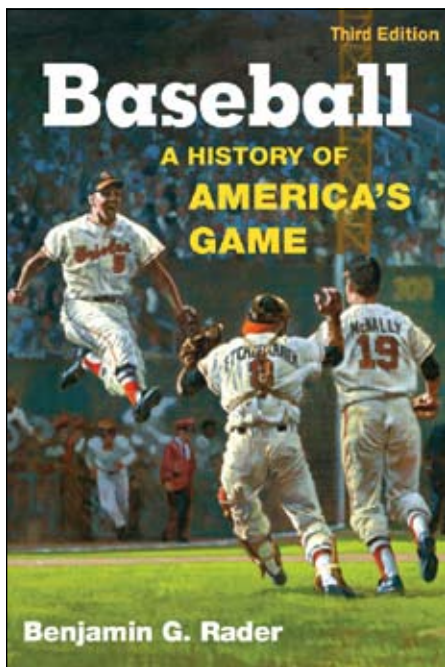
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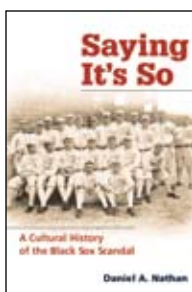
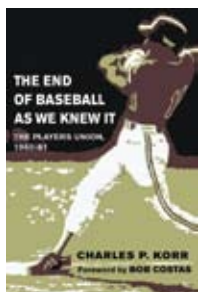
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**ELLIOTT J. GORN** is a professor of history and chair of the Department of American Civilization at Brown University. He is the author of *The Manly Art: Bare-Knuckle Prizefighting in America*, coauthor of *A Brief History of American Sports*, and editor of *Muhammad Ali, the People’s Champ*.

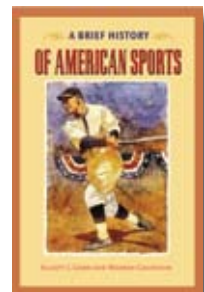
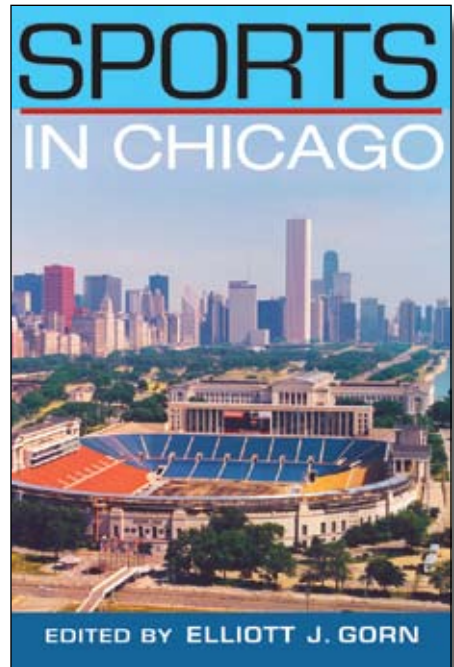
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**ELIZABETH EZRA** teaches French and transnational cinema at the University of Stirling, Scotland. She is the author of *The Colonial Unconscious: Race and Culture in Interwar France* and *Georges Méliès: The Birth of the Auteur*.

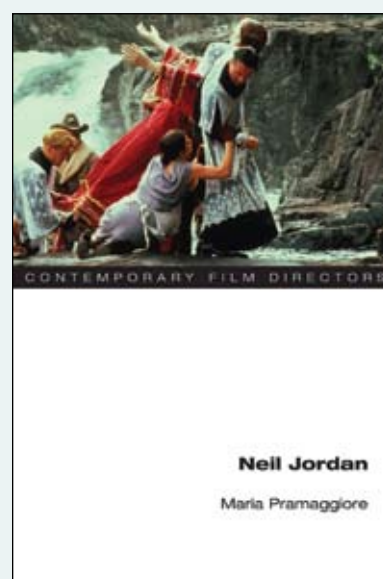
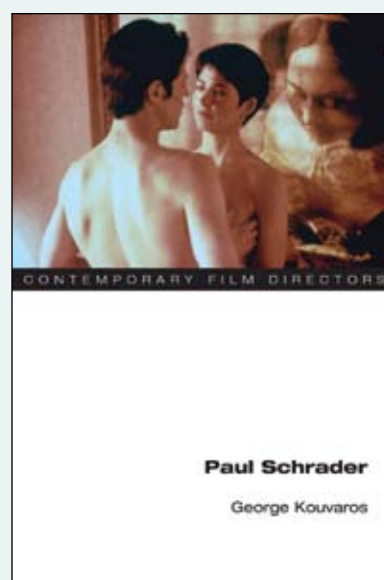
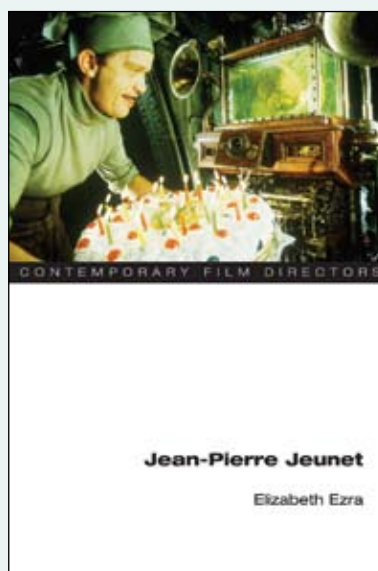
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**GEORGE KOUVAROS** is an associate professor of film in the School of English, Media and Performing Arts at the University of New South Wales, Sydney, Australia. He is the author of *Where Does It Happen? John Cassavetes and Cinema at the Breaking Point*.

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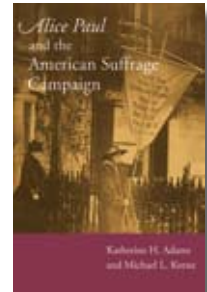
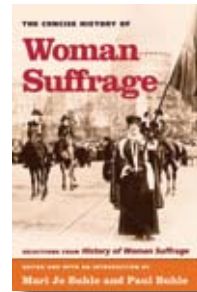
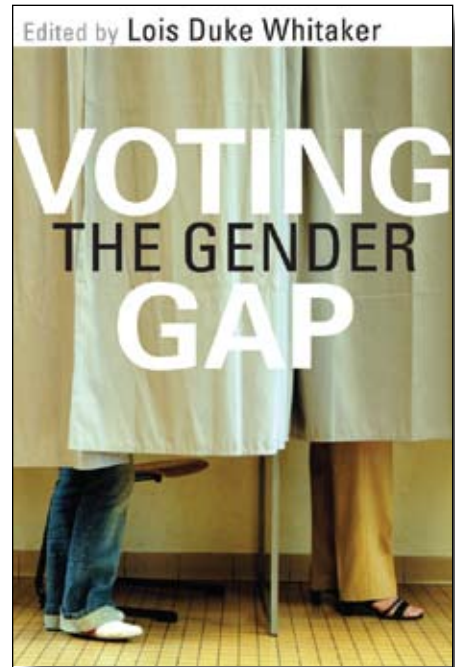
**LOIS DUKE WHITAKER** is a professor of political science at Georgia Southern University. She is the editor of *Women in Politics: Outsiders or Insiders?* and the coeditor of *The Democrats Must Lead: The Case for a Progressive Democratic Party*.

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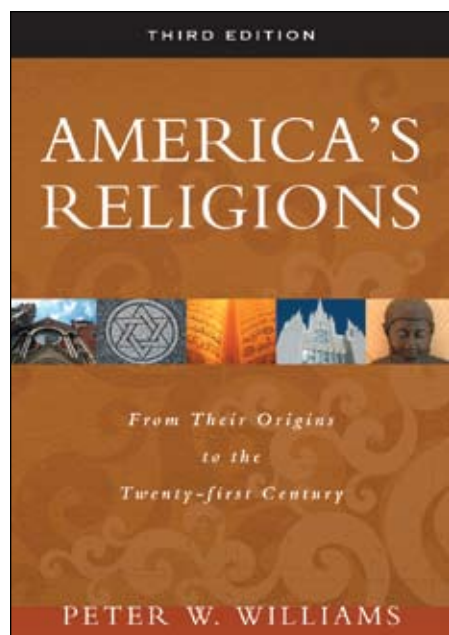
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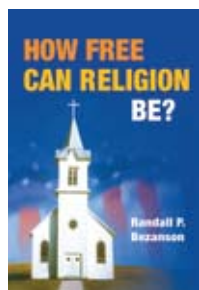
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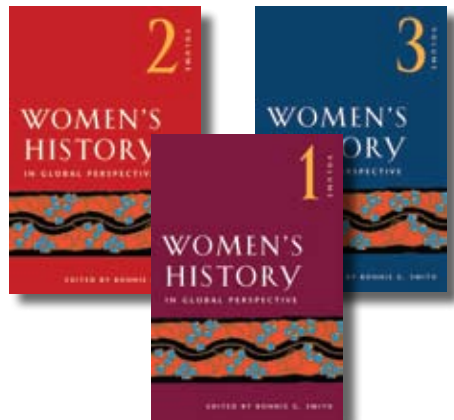
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**GARY REICHARD** is executive vice chancellor and chief academic officer at California State University and the author of *Politics as Usual: The Age of Truman and Eisenhower*. **TED DICKSON** is chair of the history department at Providence Day School in Charlotte, North Carolina.

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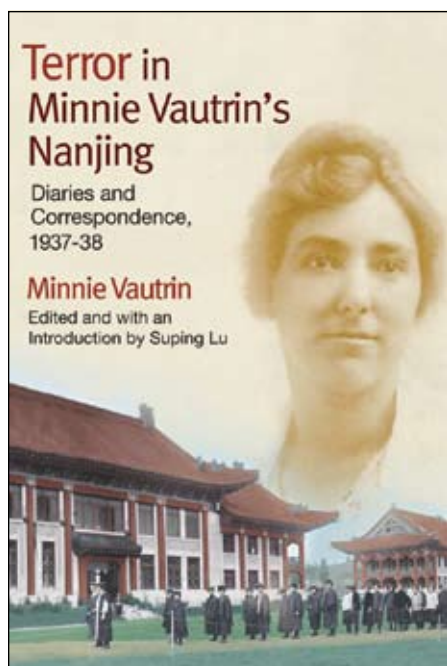


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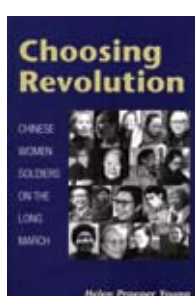
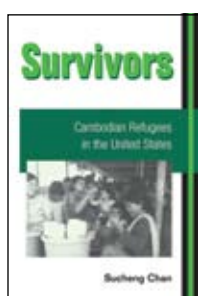
In December of 1937, the Japanese Imperial Army marched into China's capital city of Nanjing and launched six weeks of carnage that would become known as the Rape of Nanjing. In addition to the deaths of Chinese POWs and civilians, tens of thousands of women were raped, tortured, and killed by Japanese soldiers. This volume collects and publishes for the first time the diaries and correspondence of Minnie Vautrin, a farm girl from Illinois who had dedicated herself to the education of Chinese women at Ginling College in Nanjing. Faced with the impending Japanese attack, she turned the school into a sanctuary for 10,000 women and girls.

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*English in Print from Caxton to Shakespeare to Milton* examines the history of early English books, exploring the concept of putting the English language into print with close study of the texts, formats, audiences, and functions of English books. Lavishly illustrated with more than 130 full-color images of stunning rare books, this volume investigates a full range of issues regarding the dissemination of English language and culture through printed works, including the standardization of typography, grammar, and spelling; the appearance of popular literature; and the development of school grammars and dictionaries. Valerie Hotchkiss and Fred C. Robinson provide engaging descriptions of more than a hundred early English books drawn from the Rare Book and Manuscript Library at the University of Illinois, Urbana-Champaign, and the Elizabethan Club of Yale University. The study nearly mirrors the chronological parameters of Pollard and Redgrave’s famous *English Short-Title Catalogue* (1475–1640), beginning with William Caxton, England’s first printer, and ending with John Milton, the English language’s most eloquent defender of the freedom of the press. William Shakespeare, neither a printer nor a writer much concerned with publishing his own plays, nonetheless deserves his central place in this study because Shakespeare imprints, and Renaissance drama in general, provide a fascinating window on English printing in this period.

**VALERIE HOTCHKISS** is head of the Rare Book and Manuscript Library at the University of Illinois, Urbana-Champaign and coeditor, with Jaroslav Pelikan, of *Creeds and Confessions of Faith in the Christian Tradition*.

**FRED C. ROBINSON** is Douglas Tracy Smith Professor Emeritus of English and a librarian of the Elizabethan Club at Yale University, and he is the author of *The Editing of Old English*.

### MAY

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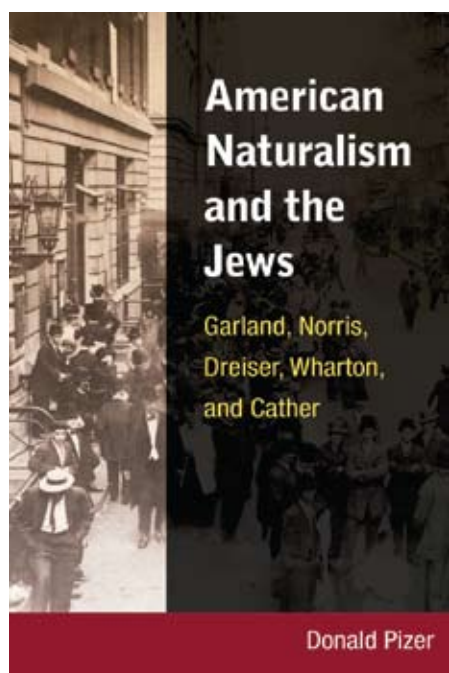
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### An aduertisement to the Reader.

GEntle Reader, before thou enter any further, I haue thought good to aduertise thee of certayne fautes elcaped in the Printing, whyche are lette forth in the Page afore going, desiring thee to beare with them, and to pardon the Printer. For thou knowest: *Quandoq; bonus dormitat Homerus*. Although some of our Printers be not Homers, neyther scene in Greeke nor Latine, nor sometime exactly in Englishe, yet can they nod and take a nap, as well as any Homer. Howebeit in deede they are herein pardonable, bycause the Copie was somewhat obscurely written, as being the first originall. Fare well.



Ludwig Lavater (1527-86). *Of ghostes and spiritres walking by nyght, and of strange noyses, crackes, and sundry forewarnynges, whiche commonly happen before the death of menne, great slaughters, [and] alterations of kyngdomes*. London: Henry Benneyman for Richard Watkyns, 1572.



## American Naturalism and the Jews

Garland, Norris, Dreiser, Wharton, and Cather

DONALD PIZER

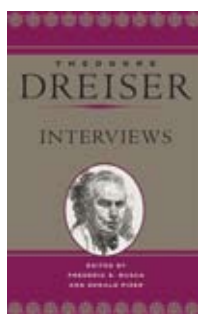
**A penetrating study of the anti-Semitic attitudes held by major American naturalist authors**

“Pizer sets out to document anti-Semitic attitudes among a coterie of canonical American writers at the turn of the last century, and I know of no other study like it. It’s elegantly written, soundly argued, well informed, and meticulously documented. The book will attract specialists in American literature as well as more general readers interested in the eruption of anti-Semitism in Europe and America in the late-19th and early-20th centuries. It will become a standard reference on the subject.”

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“This is a crisp, concise, direct address to an issue that haunts American literary naturalism; and much of the extant commentary on the mode and its major authors seems hesitant or evasive on the subject. Without apology or spin, Pizer looks carefully at the manifestations of anti-Semitism in half a dozen writers of continuing importance, and he offers fact-based, plausible explanations of relevant history and personal motives. Pizer is one of the reigning masters in the study of American literary naturalism, and he knows the primary and secondary sources inside out.”

—**Bruce Michelson**, author of *Literary Wit* and *Printer’s Devil: Mark Twain and the American Publishing Revolution*



### ALSO OF INTEREST

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A Life

JOSEPH R. McELRATH JR. AND JESSE S. CRISLER  
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**Theodore Dreiser**  
Interviews

EDITED BY FREDERIC E. RUSCH AND DONALD PIZER  
Cloth, 978-0-252-02943-1, **\$50.00x** £27.00

Otherwise known for their progressive social values, Hamlin Garland, Frank Norris, Theodore Dreiser, Edith Wharton, and Willa Cather all also expressed strong anti-Semitic prejudices throughout their fiction, essays, letters, and other writings, producing a contradiction in American literary history that has stymied scholars and, until now, gone largely unexamined. In this breakthrough study, Donald Pizer confronts this disconcerting strain of anti-Semitism pervading American letters and culture, showing how these writers’ racist impulses represented more than just personal biases, but resonated with larger social and ideological movements within American culture, including such various movements as the western farmers’ populist revolt and the East Coast patricians’ revulsion against immigration.

**DONALD PIZER** is the Pierce Butler Professor of English Emeritus at Tulane University. He is the author of *The Theory and Practice of American Literary Naturalism*, the editor of *The Cambridge Companion to American Realism and Naturalism* and *A Picture and a Criticism of Life: New Letters, Volume I* by Theodore Dreiser, and coeditor of *Theodore Dreiser: Interviews*.

### JULY

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## Feeling Modern

### The Eccentricities of Public Life

JUSTUS NIELAND

**A new look at modernism's relationship to human feeling and the public sphere**

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—Jesse Matz, author of *Literary Impressionism and Modernist Aesthetics*

This rigorous and original study combines theories of the public sphere, cinema, and visual culture with a growing body of critical work on affect. While modernist feeling is often described either as a reservoir of romantic inwardness or as an inhuman hostility to sentiment, Justus Nieland challenges these notions by approaching emotion through a poetics of modernist publicity. He argues that modernists championed feelings as primarily public products of modernity rather than as the private property of the self.

Nieland's fresh account of the moderns' revolutionary designs on feeling also offers a new understanding of modernist publicness that includes self-presentation in popular theatrical spaces and public feelings enabled by performance, film, and other public amusements. Positing Charlie Chaplin as the embodiment of the modern "eccentric," Nieland explores the wildness of feeling in the work of many other key modernists, including Wyndham Lewis, Sergei Eisenstein, Marsden Hartley, E. E. Cummings, Joseph Cornell, Nathanael West, and Djuna Barnes. Ranging widely across modernist literature, avant-garde film, popular performance, and the visual arts of the modernist period, this study demonstrates that eccentric feeling is the emotional climate of modern alienation. Nieland finds, at the eccentric heart of modernism, a critique of the role of emotional propriety in collective life and an ethos of public comportment. *Feeling Modern* recovers the affective and poetic dimensions of public life that make it ever worth living.

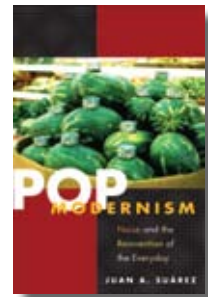
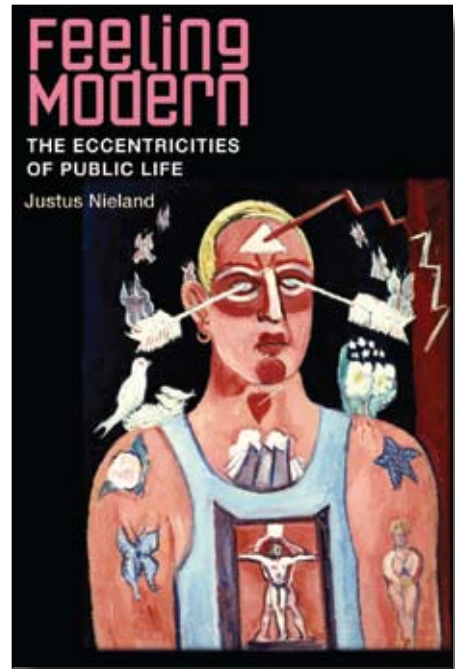
**JUSTUS NIELAND** is an assistant professor of English at Michigan State University.

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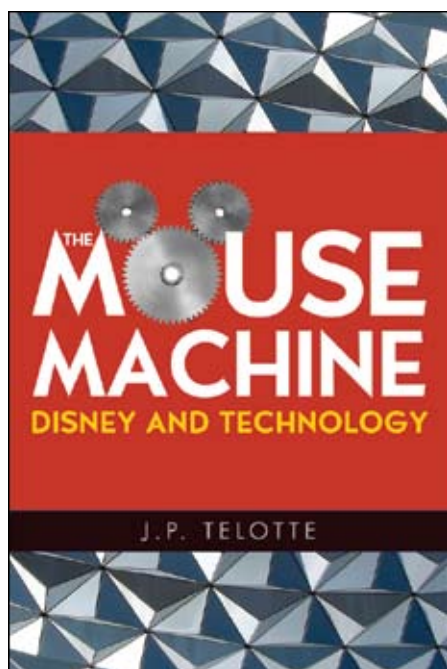
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Throughout Disney’s phenomenally successful run in the entertainment industry, the company has negotiated the use of cutting-edge film and media technologies that, J. P. Telotte argues, have proven fundamental to the company’s identity. Disney’s technological developments include the use of stereophonic surround sound for *Fantasia*, experimentation with wide-screen technology, inaugural adoption of three-strip Technicolor film, and early efforts at fostering depth in the animated image. Telotte also chronicles Disney’s partnership with television, development of the theme park, and depiction of technology in science fiction narratives. An in-depth discussion of Disney’s shift into digital filmmaking with its Pixar partnership and an emphasis on digital special effects in live-action films, such as the *Pirates of the Caribbean* series, also highlight the studio’s historical investment in technology. By exploring the technological context for Disney creations throughout its history, *The Mouse Machine* illuminates Disney’s extraordinary growth into one of the largest and most influential media and entertainment companies in the world.

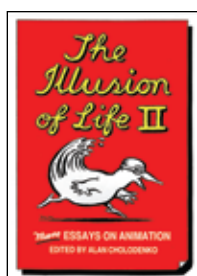
**J. P. TELOTTE** is a professor of film and media studies at Georgia Institute of Technology. He is coeditor of the journal *Post Script* and author of many books on film and media, including *Disney TV*, *Voices in the Dark: The Narrative Patterns of Film Noir*, and *The Essential Science Fiction Television Reader*.

#### JUNE

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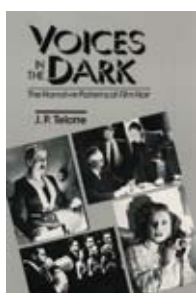
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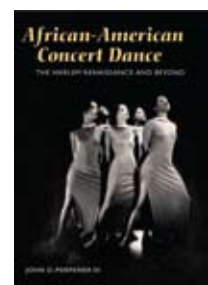
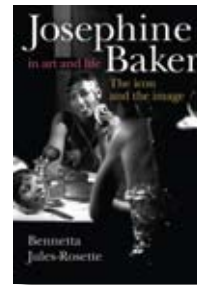
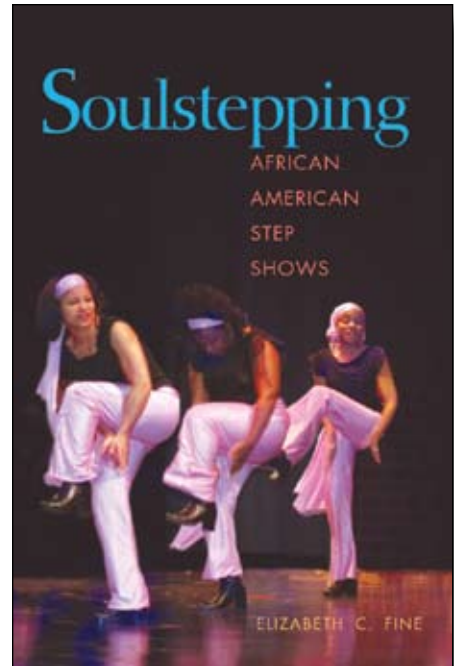
—*Journal of African American History*

Stepping is a complex performance that melds folk traditions with popular culture and involves synchronized percussive movement, singing, speaking, chanting, and drama. Elizabeth C. Fine's stunningly elaborate and vibrant portrayal of the cultural politics of stepping draws on interviews with individuals on college campuses and steppers and stepping coaches from high schools, community groups, churches, and dance organizations. *Soulstepping* is the first book to document the history of stepping, its roots in African and African American culture, and its transformation by churches, schools, and social groups into a powerful tool for instilling group identity and community involvement.

**ELIZABETH C. FINE** is an associate professor in the Center for Interdisciplinary Studies at Virginia Tech. She is the author of *The Folklore Text: From Performance to Print*.

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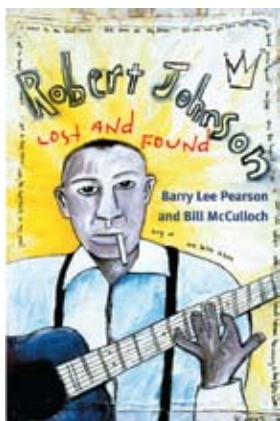
**BARRY LEE PEARSON** is a professor of English and American studies at the University of Maryland, College Park, and the author of *Jook Right On: Blues Stories and Blues Storytellers*. **BILL McCULLOCH** is a writer, freelance editor, and musician. He formerly collaborated with Pearson on articles about thirty-six American blues artists for the American National Biography.

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**LYNN M. HUDSON**

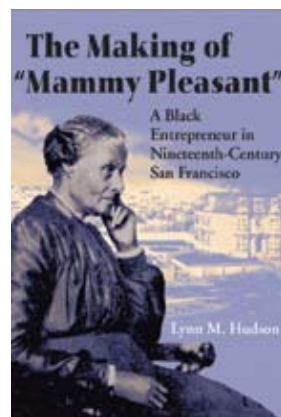
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In *The Making of "Mammy Pleasant,"* Lynn M. Hudson examines the folklore of Mary Ellen Pleasant's real and imagined powers. Addressing the lack of a historical record of black women's lives, Hudson argues that the silences and mysteries of Pleasant's past, whether never recorded or intentionally omitted, reveal as much about her life as what has been documented. Through Pleasant's remarkable life, Hudson interrogates the constructions of race, gender, and sexuality during the formative years of California's economy and challenges popular mythology about the liberatory sexual culture of the American West.

**LYNN M. HUDSON** is an associate professor of history at Macalester College, St. Paul, Minnesota.

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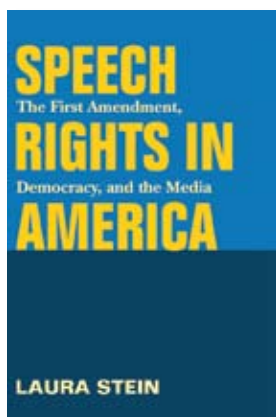
**LAURA STEIN** is an assistant professor of communication at the University of Texas, Austin.

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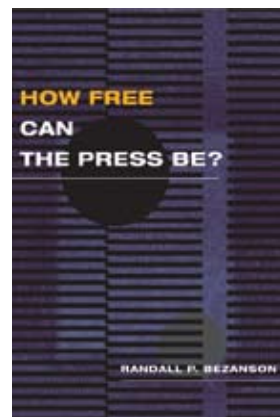
**RANDALL P. BEZANSON** is the Charles E. Floete Distinguished Professor of Law at the University of Iowa. *How Free Can Religion Be?* is among his many books.

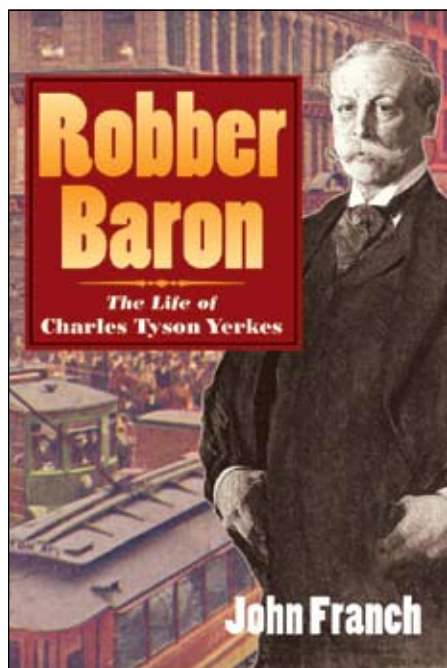
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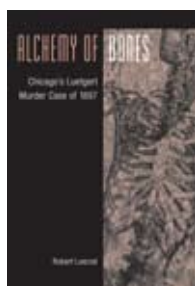
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John Franch has drawn upon every available source to tell the complete story of a man desperate to leave a lasting impression on his world. Yerkes's enduring public works and remarkable history are a testament to his success, but *Robber Baron* reveals that his legacy wasn't as sparkling as he might have hoped.

**JOHN FRANCH** is a freelance writer whose work has appeared in scholarly and popular publications, including *Sky and Telescope*, *Chicago History*, and the *Illinois Historical Journal*.

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"Lichtman and Cohen's devastating documentation of the activities of government officials and prominent anticommunists refocuses our understanding of the McCarthy Era as a period where the principal concern was not to advance legitimate national security concerns but to promote a political climate hostile to radicalism, labor activism, and dissent."

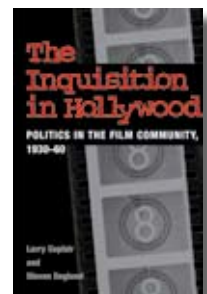
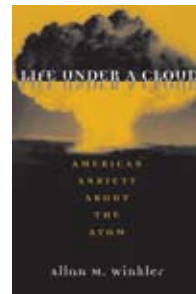
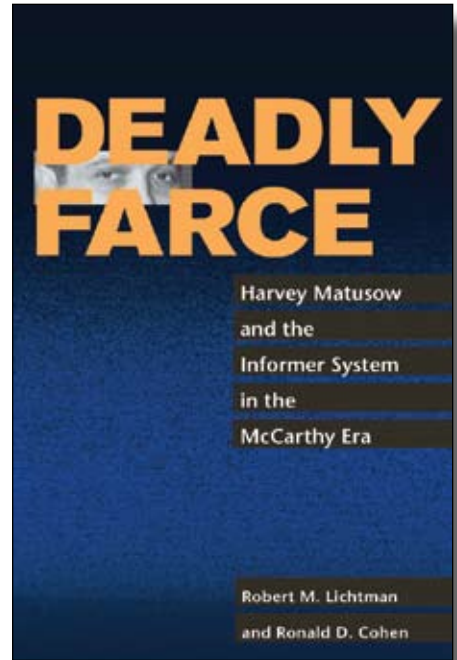
—**Journal of American History**

Harvey Matusow, a flamboyant celebrity informant for the government during the McCarthy Era, retracted his testimony in 1955, leading to the dissolution of the Justice Department's stable of paid informers. Robert M. Lichtman and Ronald D. Cohen draw on FBI records, court transcripts, personal interviews, private papers, and other primary sources to describe the strange role of Matusow and other ex-Communist informer-witnesses.

**ROBERT M. LICHTMAN**, a Washington lawyer for nearly thirty years, has practiced in San Francisco since 1986. **RONALD D. COHEN** is a professor emeritus of history at Indiana University Northwest and is a past president of the Historians of American Communism.

APRIL

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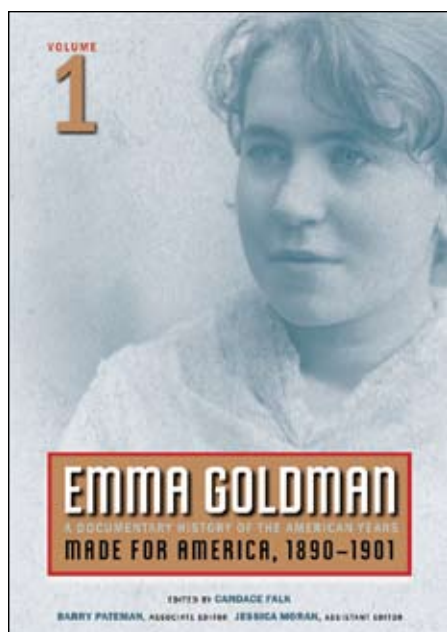
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**EDITED BY CANDACE FALK**

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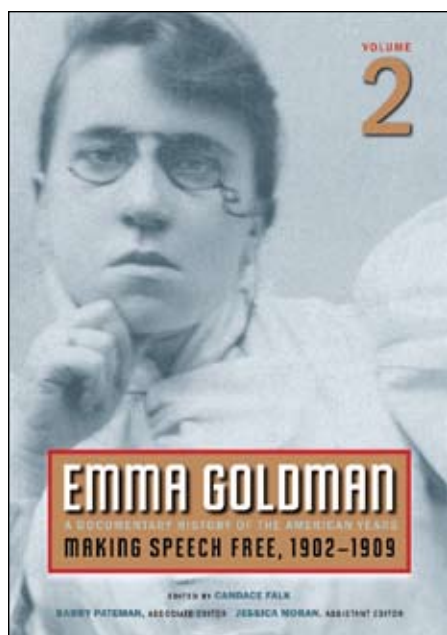
**A unique history of one of American radicalism's most fiercely outspoken figures**

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*Emma Goldman: A Documentary History of the American Years* reconstructs the life of Emma Goldman through significant texts and documents. These two volumes—part of a projected four-volume series—contain personal letters, lecture notes, newspaper articles, court transcripts, government surveillance reports, and numerous other documents, many of which appear here in English for the first time. Supplemented with thorough annotations, multiple appendixes, and detailed chronologies, the texts bring to life the memory of this singular, pivotal figure in American and European radical history.

**CANDACE FALK** is a Guggenheim Fellow and the founding director of the Emma Goldman Papers research project at the University of California, Berkeley. She is the author of *New York Times* Notable Biography of the Year *Love, Anarchy, and Emma Goldman*. **BARRY PATEMAN** is the associate editor of the Emma Goldman Papers, curator of the Kate Sharpley Library, and editor of *Chomsky on Anarchism*. **JESSICA MORAN** is a former assistant editor of the Emma Goldman Papers and is an archivist and scholar of anarchist history.

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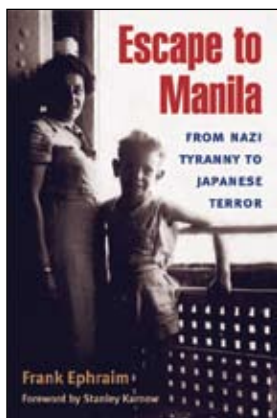
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With the rise of Nazism in the 1930s, more than a thousand European Jews sought refuge in the Philippines, joining the small Jewish population of Manila. When the Japanese invaded the islands in 1941, the peaceful existence of the barely settled Jews filled with the kinds of uncertainties and oppression they thought they had left behind. *Escape to Manila* gathers the testimonies of thirty-six refugees, who describe the difficult journey to Manila, the lives they built there, and the events surrounding the Japanese invasion.

**FRANK EPHRAIM** (1931–2006) was born in Berlin and fled to the Philippines with his parents in 1939. After a career in naval architecture, he served as the director of program evaluation for the National Highway Traffic Safety Administration, U.S. Department of Transportation.

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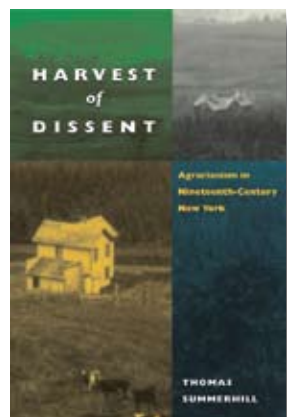
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**THOMAS SUMMERHILL** is an associate professor of history at Michigan State University and coeditor of *Transatlantic Rebels: Agrarian Radicalism in Comparative Context*.

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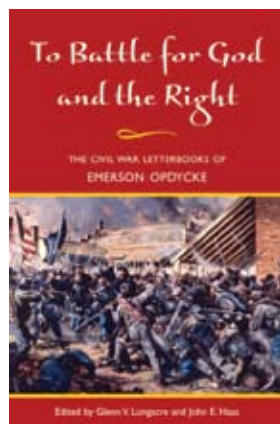
Emerson Opdycke, a lieutenant with the 41st Ohio Infantry and later a commander of the 125th Ohio Volunteer Infantry, played pivotal roles at the Battles of Franklin, Chickamauga, Chattanooga, and Missionary Ridge. Opdycke’s wartime letters to his wife, Lucy, reveal his dislike of slavery, devotion to the Union, disdain for military ineptitude, and opinions of combat strategies and high-ranking officers. A thorough introduction by editors Glenn V. Longacre and John E. Haas and a foreword by Peter Cozzens provide additional historical context and biographical information.

**GLENN V. LONGACRE** is an archivist with the National Archives and Records Administration, Great Lakes Region, Chicago.

**JOHN E. HAAS** is a reference archivist with the Ohio Historical Society, Archives/Library Division, Columbus.

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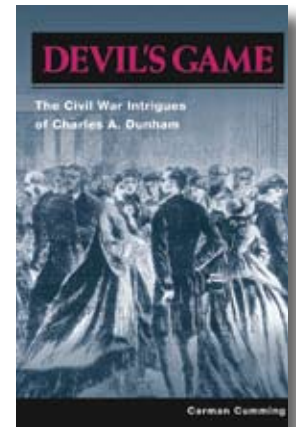
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*Devil's Game* traces the amazing career of Charles A. Dunham, Civil War spy, forger, journalist, and master of dirty tricks. Writing for a number of New York papers under various pseudonyms, Dunham routinely faked stories, created new identities, and later boldly cast himself to play those roles. He achieved his greatest infamy when he was called to testify in Washington concerning Abraham Lincoln’s assassination. Carman Cumming offers the first detailed tour of Dunham’s convoluted, high-stakes, international deceptions. Exhaustively researched and unprecedented in depth, this carefully crafted assessment of Dunham’s motives, personality, and the complex effects of his schemes changes assumptions about covert operations during the Civil War.

**CARMAN CUMMING** worked as a reporter and editor in Canada and the United States before becoming a journalism professor at Carleton University in Ottawa, Ontario. His publications include *Secret Craft: The Journalism of Edward Farrer*.

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**AVITAL RONELL** is a professor of German, English, and comparative literature at New York University, where she also codirects the program in Trauma and Violence Transdisciplinary Studies. She is the author of *Stupidity*, *Crack Wars*, and other books.

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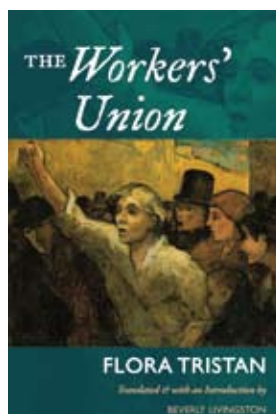
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**BEVERLY LIVINGSTON** has taught at the University of Chicago and Yale University and was an Andrew Mellon Postdoctoral Fellow at the University of Pittsburgh.

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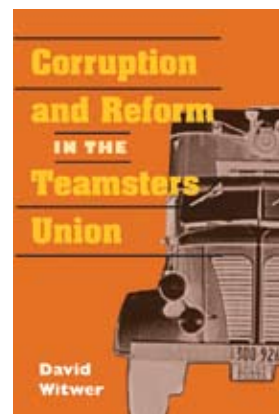
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**DAVID WITWER** is an associate professor of history at Lycoming College in Pennsylvania.

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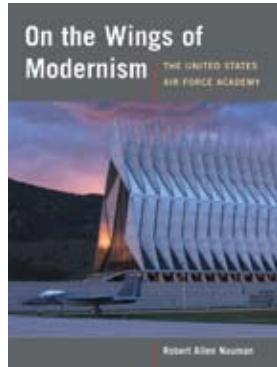
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The United States Air Force Academy stands as one of the most extensive architectural projects of the cold war era. Key to a full understanding of American modernism, the project was also a volatile battleground involving competing ideas about aesthetics and politics. Robert Allen Nauman demonstrates that selection of both the site and the design firm was the result of political maneuverings involving U.S. military leadership.

**ROBERT ALLEN NAUMAN** teaches the history of art and architecture in the Department of Art and Art History at the University of Colorado, Boulder.

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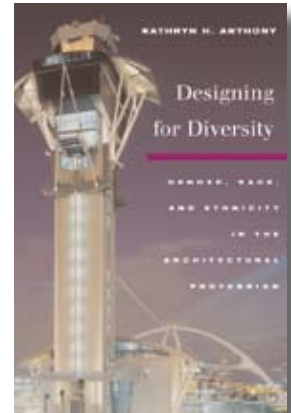
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*Designing for Diversity* reveals a profession rife with gender and racial discrimination and examines the aspects of architectural practice that hinder or support the full participation of women and persons of color. Given the traditional mismatch between diverse consumers and predominantly white male producers of the built environment, plus the shifting population balance toward communities of color, Anthony contends that improving the climate for nontraditional architects will do much to strengthen architecture as a profession.

**KATHRYN H. ANTHONY**, a professor in the School of Architecture at the University of Illinois, Urbana-Champaign, is the author of *Design Juries on Trial: The Renaissance of the Design Studio*. Her pioneering research has earned national awards from the American Institute of Architects and the Environmental Design Research Association.

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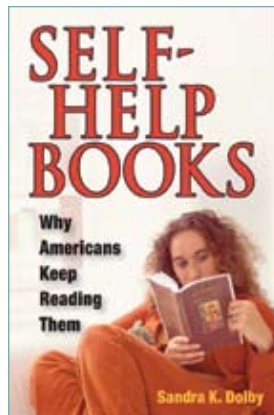
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Sandra K. Dolby has studied more than three hundred self-help books, and she offers an interpretation of why these books are so popular. Using methods associated with folklore studies, Dolby argues that self-help books continue the well-established American penchant for self-education, articulate problems of daily life and supposed solutions for them, and present content in an accessible rather than arcane form and style. 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.

**SANDRA K. DOLBY**, director of the Folklore Institute and professor of folklore and American studies at Indiana University, is the author of *Literary Folkloristics and the Personal Narrative*.

**FEBRUARY**

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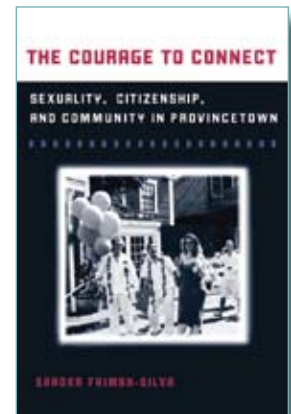
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**SANDRA FAIMAN-SILVA** is a professor of anthropology at Bridgewater State College in Massachusetts and the author of *Choctaws at the Crossroads: The Political Economy of Class and Culture in the Oklahoma Timber Region*.

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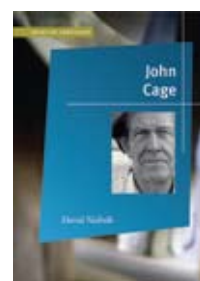
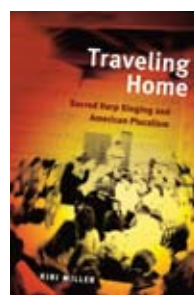
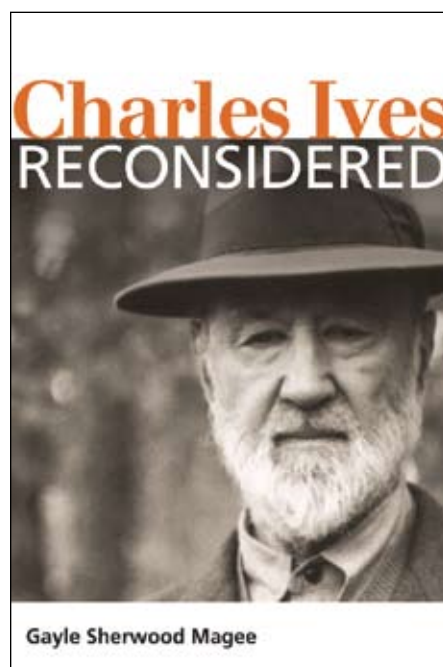
*Charles Ives Reconsidered* reexamines a number of critical assumptions about the life and works of this significant American composer, drawing on many new sources to explore Ives's creative activities within broader historical, social, cultural, and musical perspectives. Gayle Sherwood Magee portrays Ives's life, career, and posthumous legacy against the backdrop of his musical and social environments from the Gilded Age to the present. The book includes contemporary portraits of the composer, his peers, and his teachers, as seen through archival materials, published reviews, and both historical and modern critical assessments. Magee offers the first large-scale rethinking of Ives's musical development based on the controversial revised chronology of his music. Using Ives's own dictum that "the fabric of existence weaves itself whole" as a guide, *Charles Ives Reconsidered* offers several new paths to understanding all of Ives's music as the integrated and cohesive work of a controversial composer who was very much a product of his time and place.

**GAYLE SHERWOOD MAGEE** is an assistant professor of musicology at the University of Illinois, Urbana-Champaign, and the author of *Charles Ives: A Guide to Research*.

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Dudley Buck (1839–1909) was an influential composer, conductor, and music teacher who helped establish the organ in American musical life. Intended for practical use, his music was challenging, sometimes full of romantic flourishes, counterpoint, and part singing, but still accessible to amateur musicians and choirs. Placing Buck’s life and career within the Victorian mind-set that sought to draw citizens into higher circles of art and beauty, N. Lee Orr stresses how Buck’s music touched players and listeners of all classes. Buck’s major compositions are brought to life on the compact disc accompanying this volume.

**N. LEE ORR** is a professor and chair of music history and literature at Georgia State University. An organist and conductor, he is also the author or editor of many books, including *Dudley Buck: American Victorian Choral Music*.

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In this compact introduction to the life and work of eminent African American composer William Grant Still (1895–1978), Catherine Parsons Smith tracks the composer’s interrelated careers in popular and concert music. Still merged both musical traditions in his work, studying composition with George W. Chadwick at the New England Conservatory, collaborating with Langston Hughes on *Troubled Island*, and working as a commercial arranger and composer on Broadway and radio during the Harlem Renaissance. Best known for his *Afro-American Symphony* and other works that drew heavily on black American musical heritage, this “dean of Afro-American composers” created his own unique version of musical modernism, influencing commercial music, symphonic music, and opera in the process.

**CATHERINE PARSONS SMITH** is a professor emerita of music at the University of Nevada, Reno. She is the author of *Making Music in Los Angeles: Transforming the Popular* and *William Grant Still: A Study in Contradictions*.

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An accomplished pianist as well as a scholar, **MINA YANG** is an assistant professor of music history and literature at the Thornton School of Music at the University of Southern California.

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"No other author addresses the Cuban zarzuela in such a distinctive manner. Susan Thomas offers revelatory musical and cultural analyses in a captivating narrative replete with unexpected twists and illuminating conclusions. Her interviews with performers are invaluable to the historical record and her methodology provides a model for others to follow. What a powerful contribution to the fields of musicology, ethnomusicology, gender studies, theater studies, and Latin American studies!"

—**Janet Sturman**, author of *Zarzuela: Spanish Operetta, American Stage*

On September 29, 1927, at Havana's Teatro Regina, Cuban soprano Rita Montaner sang the premiere of Eliseo Grenet's tango-congo "Ay Mamá Inés" with her features obscured with blackened glycerin and her body clad in a coachman's tight pants, boots, and riding jacket. The blackfaced, cross-dressed actress's performance heralded the birth of the Cuban zarzuela, a Spanish-language light opera with spoken dialogue popular in Havana during the early twentieth century. Susan Thomas explores zarzuela's function as a pedagogical tool, through which composers, librettists, and business managers hoped to control their troupes and audiences by presenting desirable and problematic images of both feminine and masculine identities. Focusing on character types such as the *mulata*, the *negrito*, and the ingenue, Thomas uncovers the zarzuela's richly textured relationship to social constructs of race, class, and especially gender.

**SUSAN THOMAS** is an assistant professor of music and women's studies at the University of Georgia.

**AUGUST**

216 PAGES. 6 X 9 INCHES. 2 PHOTOGRAPHS  
CLOTH, 978-0-252-03331-5. **\$40.00s** £22.00

## The Never-Ending Revival

Rounder Records and the Folk Alliance

MICHAEL F. SCULLY

**A ground-breaking history of the American folk music revival**

“A clear, intelligent, insightful, and open-minded look into the world of folk music. This well-researched book details the conflicts inherent in a hard-to-define musical genre.”

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“Scully covers new territory in exploring the recent history of folk music in the United States by focusing on Rounder Records and the North American Folk Music and Dance Alliance. This book is essential for anyone interested in recent developments in folk music and its role in the aftermath of the folk revival of the 1960s.”

—**Ronald D. Cohen**, author of *Folk Music: The Basics*

Focusing on American folk music and roots music since the 1950s, *The Never-Ending Revival* analyzes the intrinsic contradictions of a commercialized folk culture. In recent years, both Rounder Records and the North American Folk Music and Dance Alliance have sought to make folk music widely available, while simultaneously respecting its defining traditions and unique community atmosphere. By tracing the histories of these organizations, Michael F. Scully explores the lively debates about the difficulty of making commercially accessible music, honoring tradition, and remaining artistically relevant, all without “selling out.” He combines rich interviews of music executives and practicing folk musicians with valuable personal experience to reveal how this American subculture remains in a “never-ending revival” based on fluid definitions of folk and folk music.

**MICHAEL F. SCULLY** is an attorney by profession and holds a Ph.D. in American studies from the University of Texas at Austin.

*A volume in the series Music in American Life*

**APRIL**

264 PAGES. 6 X 9 INCHES. 12 PHOTOGRAPHS

CLOTH, 978-0-252-03333-9. **\$40.00s** £22.00

## About Bach

EDITED BY GREGORY G. BUTLER,  
GEORGE B. STAUFFER, AND  
MARY DALTON GREER

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“The authors of this volume advance the leading edge of musical scholarship through their knowledgeable studies of Bach and his period. Scholars around the world will want to read this.”

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In *About Bach*, fifteen scholars show that the immense magnitude of Johann Sebastian Bach's achievement in the history of Western music extends from choral to orchestral music, from sacred music to musical parodies, and also to his scribes and students, his predecessors and successors. The contributors demonstrate a diversity of musicological approaches, ranging from close studies of Bach's choices of musical form and libretto to wider analyses of the historical and cultural backgrounds that impinged upon his creations and their lasting influence.

Contributors are Gregory G. Butler, Jen-Yen Chen, Alexander J. Fisher, Mary Dalton Greer, Robert Hill, Ton Koopman, Daniel R. Melamed, Michael Ochs, Mark Ringer, William H. Scheide, Hans-Joachim Schulze, Douglass Seaton, George B. Stauffer, Andrew Talle, and Kathryn Welter.

**GREGORY G. BUTLER** is a professor of musicology at the University of British Columbia and the editor of *Bach Perspectives, Volume 7: J. S. Bach's Concerted Ensemble Music: The Concerto*. **GEORGE B. STAUFFER** is a professor of music and dean of the Mason Gross School of Arts at Rutgers University and author of seven books, including *Bach: The Mass in B Minor*. **MARY DALTON GREER** is the founder and director of the series *Cantatas in Context*, in collaboration with the Orchestra of St. Luke's, and has taught at Yale and Montclair State University.

**JULY**

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### Black Workers and the UAW in Detroit

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—**Richard W. Thomas**, author of *Understanding Interracial Unity: A Study of U.S. Race Relations*

*Race against Liberalism* examines how black workers' activism in Detroit shaped the racial politics of the labor movement and the white working class. Tracing substantive, long-standing disagreements between liberals and black workers who embraced autonomous race-based action, David M. Lewis-Colman shows how black autoworkers placed themselves at the center of Detroit's working-class politics and sought to forge a kind of working-class unity that accommodated their interests as African Americans. The book covers the independent caucuses in the 1940s and the Trade Union Leadership Council in the 1950s, the black power movement and Revolutionary Union Movements of the mid-1960s, and the independent race-based activism of the 1970s that resulted in Coleman Young becoming the city's first black mayor in 1973.

**DAVID M. LEWIS-COLMAN** is an assistant professor of African American history at Ramapo College of New Jersey.

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#### JULY

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In this illuminating history, Leslie M. Alexander chronicles the development of black activism in New York from the formation of the first black organization, the African Society, in 1784 to the eve of the Civil War in 1861. In this critical period, black activists sought to formulate an effective response to their unequal freedom. Examining black newspapers, speeches, and organizational records, this study documents the creation of mutual relief, religious, and political associations, which black men and women infused with African cultural traditions and values. In the end, the black leadership resolved to assert an American identity and to expand their mission for full equality and citizenship, signaling a new phase in the quest for racial advancement and fostering the creation of a nascent Black Nationalism.

**LESLIE M. ALEXANDER** is an associate professor of history at Ohio State University and the coeditor of *We Shall Independent Be: African American Place Making and the Struggle to Claim Space in the U.S.*

#### AUGUST

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## Radical Sisters

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ANNE M. VALK

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

*Radical Sisters* is a fresh exploration of the ways that 1960s political movements shaped local, grassroots feminism in Washington, D.C. Rejecting notions of a universal sisterhood, Anne M. Valk argues that activists periodically worked to bridge differences for the sake of alleviating women's plight, even while maintaining distinct political bases. While most historiography on the subject tends to portray the feminist movement as deeply divided over issues of race, Valk presents a more nuanced account, showing feminists of various backgrounds both coming together to promote a notion of "sisterhood" and being deeply divided along the lines of class, race, and sexuality.

**ANNE M. VALK** is associate director of programs for the John Nicholas Brown Center for the Study of American Civilization at Brown University.

*A volume in the series Women in American History, edited by Anne Firor Scott, Susan Armitage, Susan K. Cahn, and Deborah Gray White*

**APRIL**

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## Blues Empress in Black Chattanooga

### Bessie Smith and the Emerging Urban South

MICHELLE R. SCOTT

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—**Daphne Duval Harrison**, author of *Black Pearls: Blues Queens of the 1920s*

As one of the first African American vocalists to be recorded, Bessie Smith is a prominent figure in American popular culture and African American history. Michelle R. Scott uses Smith's life as a lens to investigate broad issues in history, including industrialization, Southern rural-to-urban migration, black community development in the post-emanicipation era, and black working-class gender conventions. Focusing her analysis on Chattanooga, Tennessee, the large industrial and transportation center where Smith was born, Scott explores how the expansion of the Southern railroads and the development of iron foundries, steel mills, and saw-mills created vast employment opportunities in the postbellum era, contributing to Chattanooga's African American community and an emergent blues culture.

**MICHELLE R. SCOTT** is an assistant professor of history at the University of Maryland, Baltimore County.

**JULY**

216 PAGES. 6 X 9 INCHES. 15 PHOTOGRAPHS  
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## Feminist Coalitions

### Historical Perspectives on Second-Wave Feminism in the United States

EDITED BY STEPHANIE GILMORE

Foreword by Sara Evans

**A fresh new look at the productive partnerships forged among second-wave feminists**

"These fascinating and vivid essays complicate and expand our view of the coalitions that were able to come together and fight for common goals. Scholars and students in women's history, women's studies, and sociology will surely find this an invaluable reference as it introduces new histories of the women's movement and second-wave feminism."

—**Ruth Rosen**, author of *The World Split Open: How the Modern Women's Movement Changed America*

Much of the scholarship on second-wave feminism has focused on divisions within the women's movement and its narrow conception of race and class, but the contributors to this volume remind readers that feminists in the 1960s and 1970s also formed many strong partnerships, often crossing boundaries of race, class, and sexual identity. These essays focus on alliances that addressed crucial social justice issues such as reproductive rights, women's health, the peace movement, Christianity and other religions, and neighborhood activism.

Contributors are Maria Bevacqua, Tamar Carroll, Marisa Chappell, Andrea Estepa, Sara M. Evans, Amy Farrell, Stephanie Gilmore, Cynthia Harrison, Elizabeth Kaminski, Wendy Kline, Premilla Nadasen, Caryn Neumann, Anne M. Valk, and Emily Zuckerman.

**STEPHANIE GILMORE** is a visiting assistant professor of history and American studies at Trinity College, Hartford, Connecticut.

*A volume in the series Women in American History, edited by Anne Firor Scott, Susan Armitage, Susan K. Cahn, and Deborah Gray White*

#### JULY

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### Girls and Sex Education before the 1960s

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**An informed perspective on sex education in the 1940s and 1950s**

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When seeking approaches for sex education, few look to the past for guidance. But Susan K. Freeman's investigation of the classrooms of the 1940s and 1950s offers numerous insights into the potential for sex education to address adolescent challenges, particularly for girls. From rural Toms River, New Jersey, to urban San Diego and many places in between, the use of discussion-based classes fostered an environment that focused less on strictly biological matters of human reproduction and more on the social dimensions of the gendered and sexual worlds that the students inhabited. The discussion-based approach emphasized a potentially liberating sense of personal choice and responsibility in young women's relationship decisions, and teachers presented girls' sex lives and gendered behavior as critical to the success of American families and, by extension, the entire way of life of American democracy.

**SUSAN K. FREEMAN** is an assistant professor of women's studies at Minnesota State University, Mankato.

#### JULY

248 PAGES. 6 X 9 INCHES

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## “Baad Bitches” and Sassy Supermamas

### Black Power Action Films

STEPHANE DUNN

**An incisive analysis of gender and race in classic blaxploitation films**

“With trenchant intellect and sassiness that is only matched by the larger-than-life characters she examines throughout *“Baad Bitches” and Sassy Supermamas: Black Power Action Films*, Stephane Dunn provides a fresh perspective on inter-sections of gender and sexuality within blaxploitation-era black film. This is a very important addition to scholarship in African American cultural studies, gender and sexuality studies, and American studies.”

—**Mark Anthony Neal**, author *New Black Man: Rethinking Black Masculinity*

This lively study unpacks the intersecting racial, sexual, and gender politics underlying the representations of racialized bodies, masculinities, and femininities in early 1970s black action films, with particular focus on black femininity. While low-budget blaxploitation films typically portrayed black women as trifling “bitches” compared to the super-macho black male heroes, the terms “baad bitches” and “sassy supermamas” signal the emergence of films featuring self-assured, empowered, and tough (or “baad”) black female protagonists: *Cleopatra Jones*, *Coffy*, and *Foxy Brown*. Stephane Dunn closely examines a distinct moment in the history of African American representation in popular cinema, tracing its influences from the Black Power movement and feminism.

**STEPHANE DUNN** is a visiting assistant professor of English at Morehouse College.

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

#### JULY

176 PAGES. 6 X 9 INCHES

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Contributors are Jay Beck, John Belton, Clark Farmer, Paul Grainge, Tony Grajeda, David T. Johnson, Anahid Kassabian, David Laderman, James Lastra, Arnt Maasø, Matthew Malsky, Barry Jason Mauer, Robert Miklitsch, Nancy Newman, Melissa Ragona, Petr Szczepanik, Paul Théberge, and Debra White-Stanley.

**JAY BECK** is an assistant professor of media and cinema studies in the College of Communication at DePaul University. **TONY GRAJEDA** is associate professor of cultural studies in the English Department at the University of Central Florida.

#### JULY

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## German Film after Germany

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RANDALL HALLE

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What is the work of film in the age of transnational production? Randall Halle finds an answer in the film industry of Germany, one of Europe's largest film markets. In the 1990s, Germany shifted from a state-subsidized mode of film production to one dominated by private interest. At the same time, the European Union began drawing together Europe's national markets, forming a homogenous yet synergistic whole. This book not only studies these changes broadly, but also focuses on the transformations in their particular national context.

Halle concludes that we are witnessing the emergence of a new transnational aesthetic, a fundamental shift in cultural production with ramifications for communal identifications, state cohesion, and national economies.

**RANDALL HALLE** is Klaus W. Jonas Professor of German Film and Cultural Studies at the University of Pittsburgh. He is the author of *Queer Social Philosophy: Critical Readings from Kant to Adorno* and coeditor of *Light Motives: German Popular Film in Perspective*.

#### JULY

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Contributors are Timothy P. Barnard, Cheng Pei-pei, Ramona Curry, Poshek Fu, Lane J. Harris, Law Kar, Sundiata Keita Cha-Jua, Lilly Kong, Siu-leung Li, Paul G. Pickowicz, Fanon Che Wilkins, Wong Ain-ling, and Sai-shing Yung.

**POSHEK FU** is a professor of history, cinema studies, and East Asian languages and cultures at the University of Illinois, Urbana-Champaign. He is the author of *Between Shanghai and Hong Kong: The Politics of Chinese Cinemas*.

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

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Contributors are Ronald Baytan, J. Neil C. Garcia, Lucetta Kam, Song Hwee Lim, J. Darren Mackintosh, Claire Maree, Jin-Hyung Park, Teri Silvio, Megan Sinnott, Yik Koon Teh, Carmen Tong, James Welker, Heather Worth, and Audrey Yue.

**FRAN MARTIN**, University of Melbourne, is the author of *Situating Sexualities: Queer Representation in Taiwanese Fiction, Film, and Public Culture*. **PETER A. JACKSON**, Australian National University, is the author of *Lady Boys, Tom Boys, Rent Boys: Male and Female Homosexualities in Contemporary Thailand*. **MARK McLELLAND**, University of Wollongong, Australia, is the author of *Male Homosexuality in Modern Japan*. **AUDREY YUE**, University of Melbourne, is coeditor of *Mobile Cultures: New Media in Queer Asia*.

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*Enduring Nations* documents how tribal peoples have adapted to cultural change while shaping midwestern history. The contributors explore the role of women, controversial tribal enterprises and economies, social welfare practices, and native peoples' frequent displacement to locations such as reservations and urban centers. Central to both past and contemporary discussions is whether Native American identity should be determined by genetics, shared cultural values, or a combination of the two.

Contributors are Bradley J. Birzer, Brenda Child, Thomas Burnell Colbert, Gregory Evans Dowd, R. David Edmunds, Brian Hosmer, Rebecca Kugel, James B. LaGrand, Melissa Meyer, Lucy Eldersveld Murphy, Alan G. Shackelford, Susan Sleeper-Smith, and Stephen Warren.

**R. DAVID EDMUNDS**, Watson Professor of American History at the University of Texas, Dallas, is the author and editor of many books, including *The Fox Wars: The Mesquakie Challenge to New France* and *The Potawatomis: Keepers of the Fire*.

#### JUNE

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Why is there so much opposition to organized labor in the United States? Lawrence Richards provides a provocative explanation for this hostility: a pervasive strain of anti-unionism in American culture that has made many workers distrustful of organized labor. He examines the tactics and countertactics of company and union representatives and how both drew from popular negative stereotypes of organized labor. By considering a number of case studies of organizing drives throughout recent history in which antiunion culture hindered unions’ organizing efforts, Richards helps explain why so many American workers seem to vote against their own self-interest and declare themselves “Union Free and Proud.”

**LAWRENCE RICHARDS** holds a Ph.D. in U.S. history from the University of Virginia.

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#### MAY

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—**Elliott J. Gorn**, professor of history and chair of the Department of American Civilization, Brown University

David Welky offers this eloquent study of how mainstream print culture shaped and disseminated a message affirming conservative middle-class values and assuring its readers that holding to these values would get them through hard times. He presents lively discussions of such topics as the newspaper treatment of the Lindbergh kidnapping, issues of race in coverage of the 1936 Olympic games, domestic dynamics and gender politics in cartoons and magazines, Superman’s evolution from a radical outsider to a spokesman for the people, and the popular consumption of such novels as the Ellery Queen mysteries, *Gone with the Wind*, and *The Good Earth*.

**DAVID WELKY** is an assistant professor of history at the University of Central Arkansas. He is coeditor of *Charles A. Lindbergh: The Power and Peril of Celebrity, 1927–1941* and *The Steelers Reader*.

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

#### APRIL

288 PAGES. 6 X 9 INCHES. 19 PHOTOGRAPHS  
CLOTH (UNJACKETED), 978-0-252-03299-8. **\$65.00x** £35.00  
PAPER, 978-0-252-07504-9. **\$25.00s** £13.99

## The First American Women Architects

**SARAH ALLABACK**

**An invaluable reference covering the history of women architects**

"This well-researched book is unlike anything else that is currently available on the subject of early women architects. An invaluable starting place for researchers and a highly recommended introduction to the underexplored field of women in architecture and design."

—**Amelia Peck**, coauthor of *Candace Wheeler: The Art and Enterprise of American Design, 1875–1900*

By 1920, there were over two hundred women practicing architecture in the United States, actively working on major design and building projects before they were even given the right to vote. These women designed thousands of buildings nationwide: apartments in Kansas City, hotels in the nation's national parks, churches in Michigan, and mansions on the coast of California, to name a few. In *The First American Women Architects*, Sarah Allaback chronicles the lives and careers of more than seventy pioneering female architects practicing in the United States in the late nineteenth and early twentieth centuries, nearly all of whom have been forgotten—until now. Organized alphabetically as a reference guide, this volume provides a biographical sketch of each architect's life, education, and professional career, and a list of known works and sources for further research.

**SARAH ALLABACK** is a freelance writer and architectural historian. She is a former consultant for the National Historic Landmark Program in Washington, D.C.

### MAY

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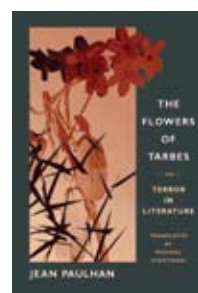
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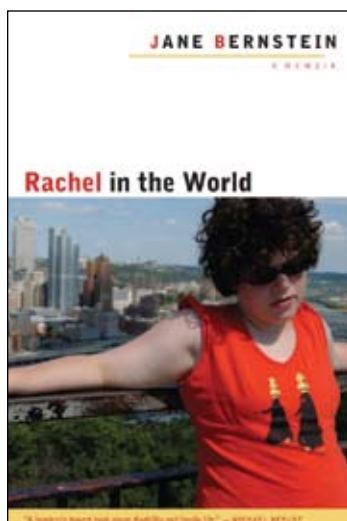
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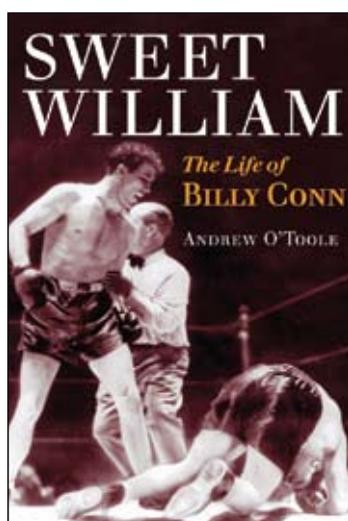
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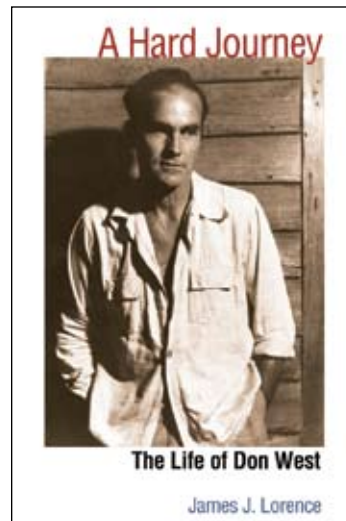
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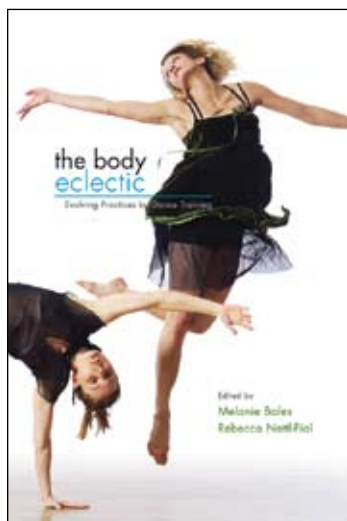
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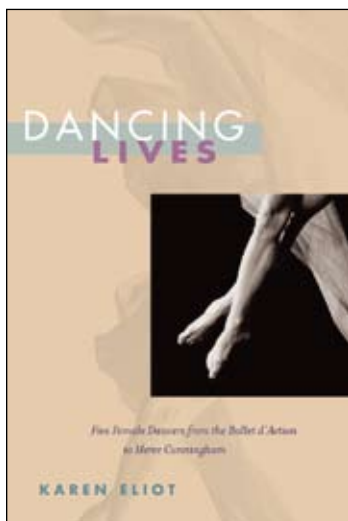
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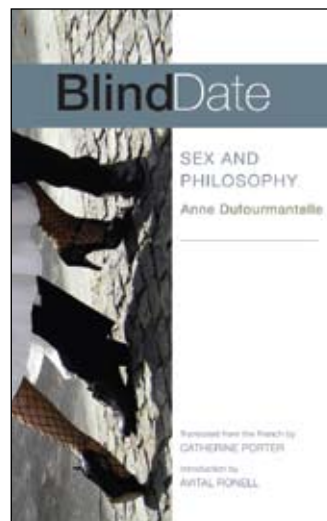
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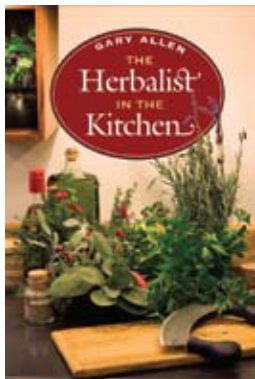
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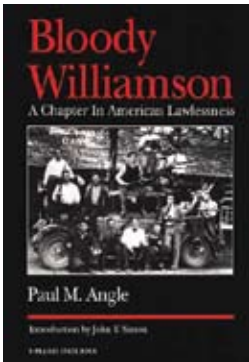
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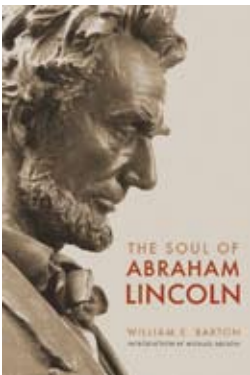
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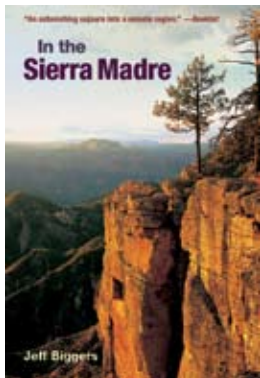
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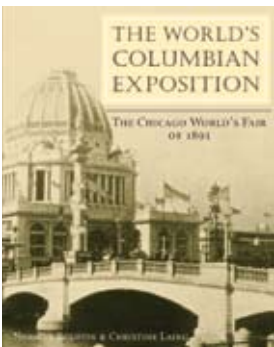
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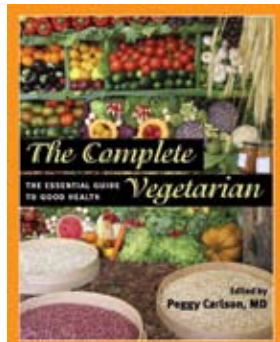
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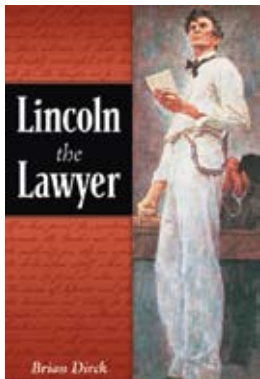
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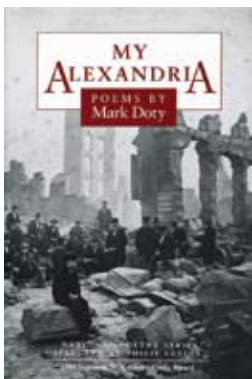
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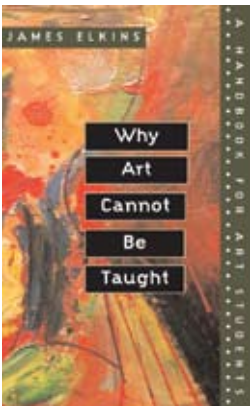
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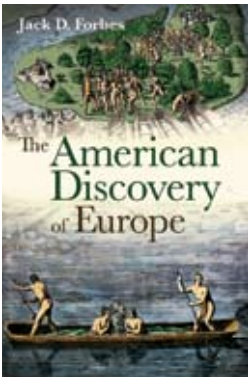
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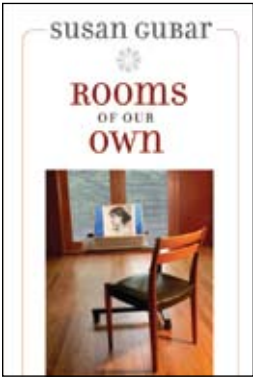
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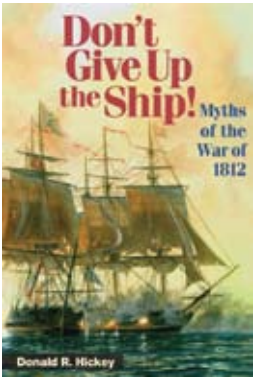
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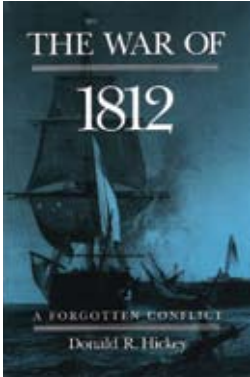
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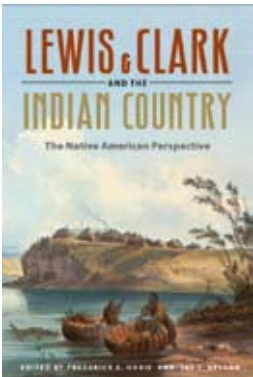
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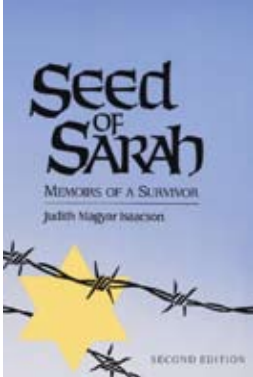
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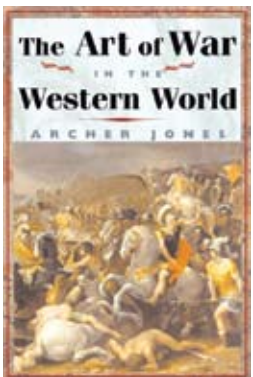
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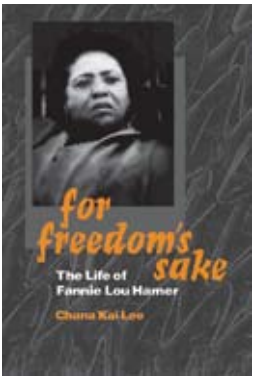
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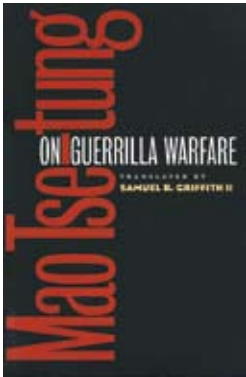
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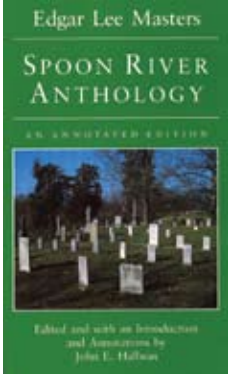
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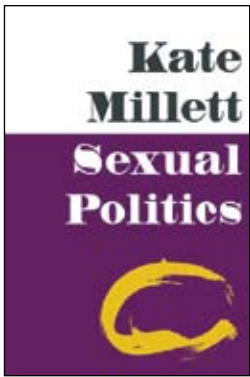
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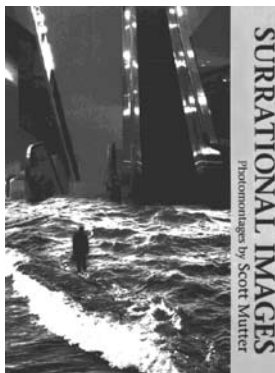


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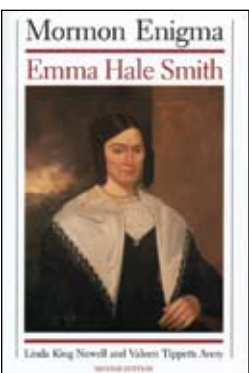


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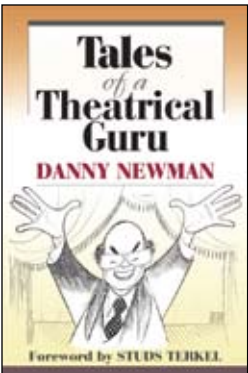
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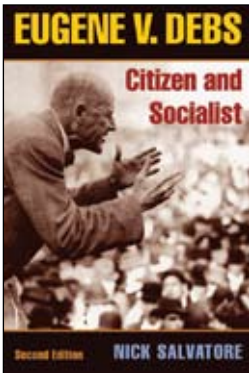
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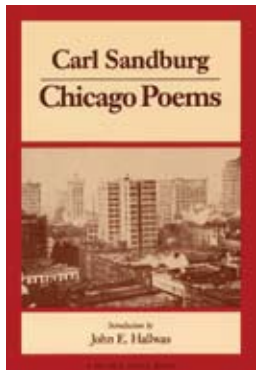
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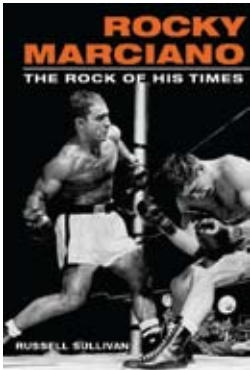
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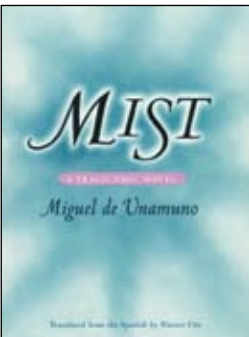
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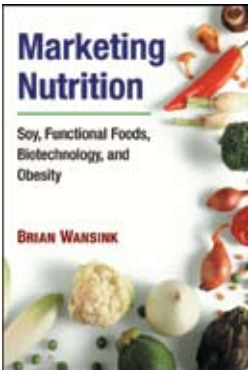
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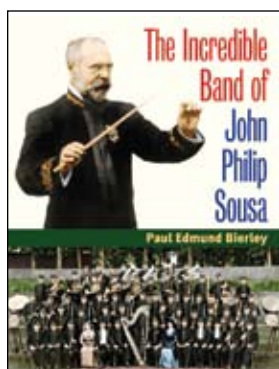
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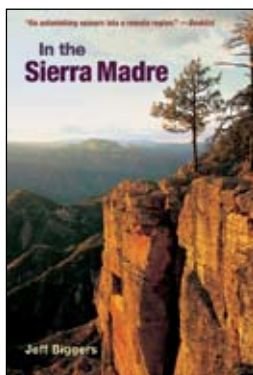
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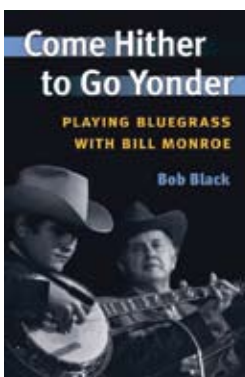
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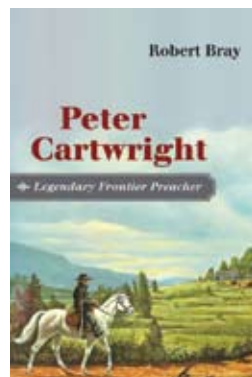
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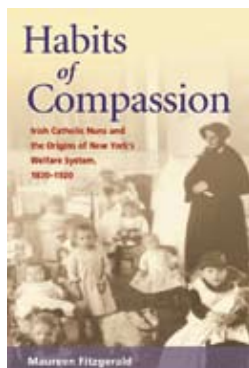
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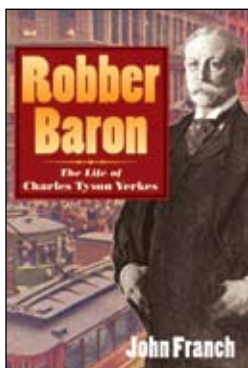
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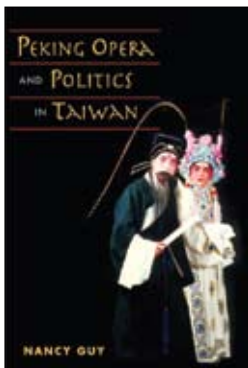
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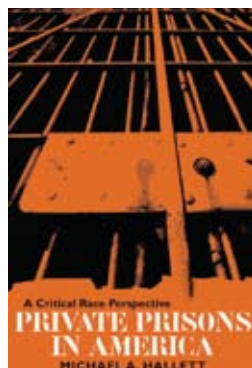
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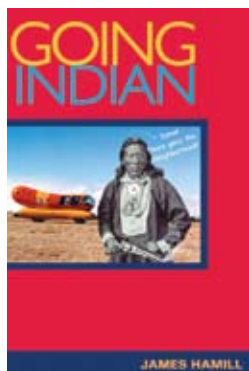
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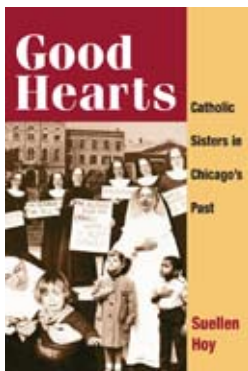
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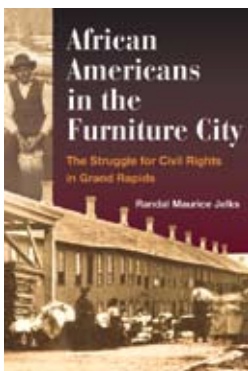
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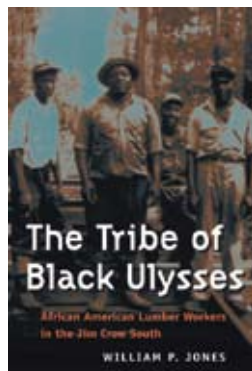
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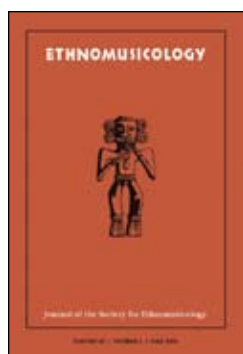


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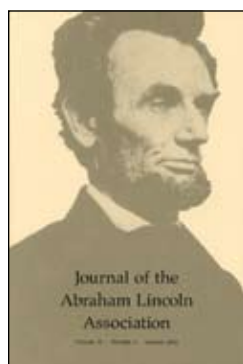
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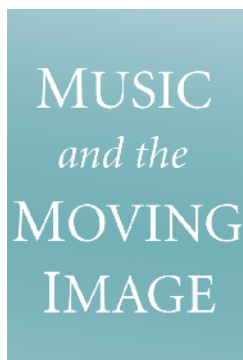
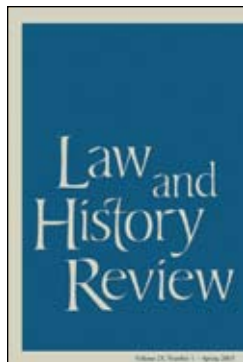
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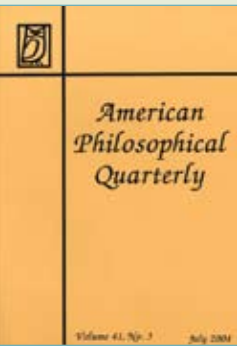
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