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ON THE COVER:

One of many images from Thomas Leslie’s *Chicago Skyscrapers, 1871–1934* on pages 4–5. Two construction workers looking up toward the camera, sitting on a steel beam atop the frame of the One LaSalle Street building. (DN-0089666, *Chicago Daily News* negatives collection, Chicago History Museum.)

Pretty Good for a Girl

Women in Bluegrass

MURPHY HICKS HENRY

Untold and unsung stories of women in bluegrass

“This terrific book adds significantly to our knowledge of bluegrass music. Part reference and part impassioned argument, *Pretty Good for a Girl* is filled with extremely interesting narratives and has the firepower to become a great inspiration for a new generation of young women musicians.”

—**Ellen Wright**, coauthor (with Roni Stoneman) of *Pressing On: The Roni Stoneman Story*

“A fascinating history of bluegrass music from a female musician’s perspective. Wonderfully readable, brisk in its sweeping chronology of a huge topic, and filled with anecdotal gems that bring history to life, this is an enthralling and important book.”

—**Thomas A. Adler**, author of *Bean Blossom: The Brown County Jamboree and Bill Monroe’s Bluegrass Festivals*

The first book devoted entirely to women in bluegrass, *Pretty Good for a Girl* documents the lives of more than seventy women whose vibrant contributions to the development of bluegrass have been, for the most part, overlooked. Accessibly written and organized by decade, the book begins with Sally Ann Forrester, who played accordion and sang with Bill Monroe’s Blue Grass Boys from 1943 to 1946, and continues into the present with artists such as Alison Krauss, Rhonda Vincent, and the Dixie Chicks. Drawing from extensive interviews, well-known banjoist Murphy Hicks Henry gives voice to women performers and innovators throughout bluegrass’s history, including such pioneers as Bessie Lee Mauldin, Wilma Lee Cooper, and Roni and Donna Stoneman; family bands including the Lewises, Whites, and McLains; and later pathbreaking performers such as the Buffalo Gals and other all-girl bands, Laurie Lewis, Lynn Morris, Missy Raines, and many others.

MURPHY HICKS HENRY is a professional banjo player, teacher, and writer living in Virginia. She founded the *Women in Bluegrass* newsletter and has written regularly for *Bluegrass Unlimited* and *Banjo Newsletter*. She is also the co-creator of The Murphy Method, a series of instructional videos on playing the banjo and other bluegrass instruments.

A volume in the series Music in American Life

MAY

456 PAGES. 6.125 x 9.25 INCHES

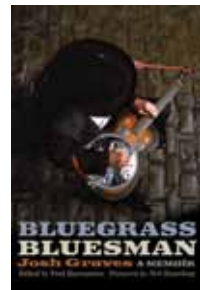
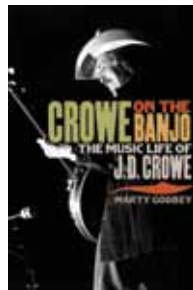
66 BLACK & WHITE PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03286-8. **\$90.00x** £68.00

PAPER, 978-0-252-07917-7. **\$29.95** £21.99



Sally Ann Forrester, guitar, and Dixie Belle Buchanan, bass, the Kentucky Sweethearts, circa 1942. (Courtesy of Bob Forrester)



ALSO OF INTEREST

Crowe on the Banjo

The Music Life of J. D. Crowe

MARTY GODBEY

Paper, 978-0-252-07825-5, **\$19.95** £14.99

Ebook, 978-0-252-09353-1.

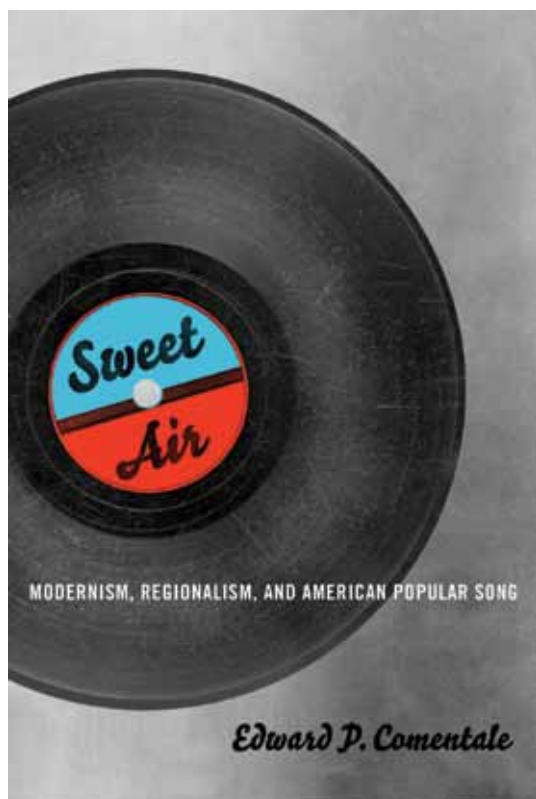
Bluegrass Bluesman

A Memoir

JOSH GRAVES

Paper, 978-0-252-07864-4, **\$21.95** £15.99

Ebook, 978-0-252-09473-6.



Sweet Air

Modernism, Regionalism, and American Popular Song

EDWARD P. COMENTALE

Finding meaning in the clash of modern life and local, rural musical culture

“*Sweet Air* is brilliant in its way of tracing the commercial genres of popular music from their purported regionalism to a deterritorialization made possible by modern technology. An original and engaging argument about regionalism and modernity.”

—**Barbara Ching**, author of *Wrong’s What I Do Best: Hard Country Music and Contemporary Culture*

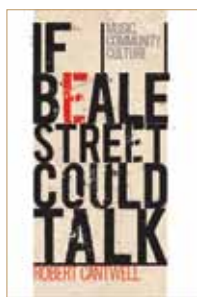
“With the potential to be enormously influential, *Sweet Air* addresses American popular song as a whole while offering a compelling reinterpretation of the rise of pop music as an expansion of vernacular modernism. This book will be warmly received by a wide variety of scholars in American studies, southern studies, musicology, and popular music.”

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

Sweet Air rewrites the history of early twentieth-century pop music in modernist terms. Tracking the evolution of popular regional genres such as blues, country, folk, and rockabilly in relation to the growth of industry and consumer culture, Edward P. Comentale shows how this music became a vital means of exploring the new and often overwhelming feelings brought on by modern life. Comentale examines these rural genres as they translated the traumas of local experience—the racial violence of the Delta, the mass exodus from the South, the Dust Bowl of the Texas panhandle—into sonic form. Considering the accessibility of these popular music forms, he asserts the value of music as a source of progressive cultural investment, linking poor, rural performers and audiences to an increasingly vast network of commerce, transportation, and technology.

EDWARD P. COMENTALE is an associate professor of English at Indiana University and the author of *Modernism, Cultural Production, and the British Avant-Garde*.

A volume in the series Music in American Life



ALSO OF INTEREST

Long Lost Blues

Popular Blues in America, 1850–1920

PETER C. MUIR

Paper, 978-0-252-07676-3, **\$35.00s** £25.99

If Beale Street Could Talk

Music, Community, Culture

ROBERT CANTWELL

Paper, 978-0-252-07566-7, **\$26.00x** £19.99

Ebook, 978-0-252-09074-5.

MARCH

328 PAGES. 6 x 9 INCHES

13 BLACK & WHITE PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03739-9, **\$90.00x** £68.00

PAPER, 978-0-252-07892-7, **\$28.00s** £20.99

EBOOK, 978-0-252-09457-6.

Southern Soul-Blues

DAVID WHITEIS

Foreword by Denise LaSalle

Earthy and exuberant music with deep Southern roots

“*Southern Soul-Blues* takes on a woefully unexamined topic to make a significant contribution to studies in African American popular music. David Whiteis is a conscientious researcher, an astute observer, and a superlative writer.”

—**Robert Pruter**, author of *Chicago Soul* and *Doowop: The Chicago Scene*

Attracting passionate fans primarily among African American listeners in the South, southern soul draws on such diverse influences as the blues, 1960s-era deep soul, contemporary R & B, neosoul, rap, hip-hop, and gospel. Aggressively danceable, lyrically evocative, and fervidly emotional, southern soul songs often portray unabashedly carnal themes, and audiences delight in the performer-audience interaction and communal solidarity at live performances.

Examining the history and development of southern soul from its modern roots in the 1960s and 1970s, David Whiteis highlights some of southern soul’s most popular and important entertainers and provides first-hand accounts from the clubs, show lounges, festivals, and other local venues where these performers work. Profiles of veteran artists such as Denise LaSalle, the late J. Blackfoot, Latimore, and Bobby Rush—as well as contemporary artists T. K. Soul, Ms. Jody, Sweet Angel, Willie Clayton, and Sir Charles Jones—touch on issues of faith and sensuality, artistic identity and stereotyping, trickster antics, and future directions of the genre. These revealing discussions, drawing on extensive new interviews, also acknowledge the challenges of striving for mainstream popularity while still retaining the cultural and regional identity of the music and of maintaining artistic ownership and control in the age of digital dissemination.

DAVID WHITEIS is an author, freelance writer, and educator living in Chicago. He is the author of *Chicago Blues: Portraits and Stories*, and his articles and reviews have appeared in *Living Blues*, *The Chicago Reader*, *Down Beat*, *Juke Blues*, *Jazz Times*, and elsewhere.

A volume in the series Music in American Life

MAY

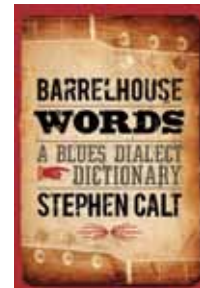
344 PAGES. 6.125 x 9.25 INCHES

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CLOTH (UNJACKETED), 978-0-252-03479-4. **\$90.00x** £68.00

PAPER, 978-0-252-07908-5. **\$24.95** £18.99

EBOOK, 978-0-252-09477-4.



ALSO OF INTEREST

Chicago Blues

Portraits and Stories

DAVID WHITEIS

Paper, 978-0-252-07309-0, **\$21.00s** £15.99

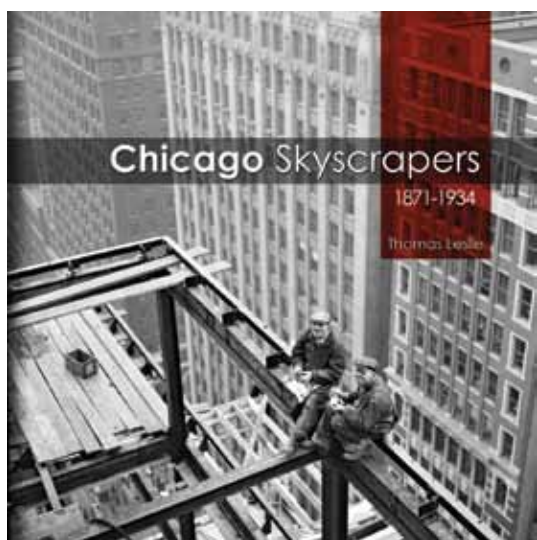
Barrelhouse Words

A Blues Dialect Dictionary

STEPHEN CALT

Paper, 978-0-252-07660-2, **\$26.95** £19.99

Ebook, 978-0-252-09071-4.



Chicago Skyscrapers, 1871–1934

THOMAS LESLIE

A detailed tour, inside and out, of Chicago's distinctive towers from an earlier age

“This groundbreaking and ambitious study provides a thorough technical history of the development of Chicago skyscrapers in the late nineteenth and early twentieth centuries. Thomas Leslie’s work on this vital subject synthesizes existing research and extends the field in exciting new directions.”

—**John A. Ochsendorf**, Massachusetts Institute of Technology

For more than a century, Chicago’s skyline has included some of the world’s most distinctive and inspiring buildings. This history of the Windy City’s skyscrapers begins in the key period of reconstruction after the Great Fire of 1871 and concludes in 1934 with the onset of the Great Depression, which brought architectural progress to a standstill. During this time, such iconic landmarks as the Chicago Tribune Tower, the Wrigley Building, the Marshall Field and Company Building, the Chicago Stock Exchange, the Palmolive Building, the Masonic Temple, the City Opera, Merchandise Mart, and many others rose to impressive new heights, thanks to innovations in building methods and materials. Solid, earthbound edifices of iron, brick, and stone made way for towers of steel and plate glass, imparting a striking new look to Chicago’s growing urban landscape.

Thomas Leslie reveals the daily struggles, technical breakthroughs, and negotiations that produced these magnificent buildings. He also considers how the city’s infamous political climate contributed to its architecture, as building and zoning codes were often disputed by shifting networks of rivals, labor unions, professional organizations, and municipal bodies.

Featuring more than a hundred photographs and illustrations of the city’s physically impressive and beautifully diverse architecture, *Chicago Skyscrapers, 1871–1934* highlights an exceptionally dynamic, energetic period of architectural progress in Chicago.

THOMAS LESLIE, AIA, is the Pickard Chilton Professor of Architecture at Iowa State University and the author of *Louis I. Kahn: Building Art, Building Science*.

JUNE

304 PAGES. 10 x 10 INCHES

40 COLOR PHOTOGRAPHS, 65 BLACK & WHITE PHOTOGRAPHS,

55 LINE DRAWINGS, 2 MAPS

CLOTH, 978-0-252-03754-2. **\$49.95** £37.00

EBOOK, 978-0-252-09479-8.



Field Building, 135 S. LaSalle Street, Graham, Anderson, Probst, and White, 1934, view from southeast. (Contemporary postcard, collection of the author)



FROM TOP LEFT:

Wrigley Building, 410 N. Michigan Avenue, Graham, Anderson, Probst, and White, 1921, view from southeast. (Contemporary postcard, collection of the author)

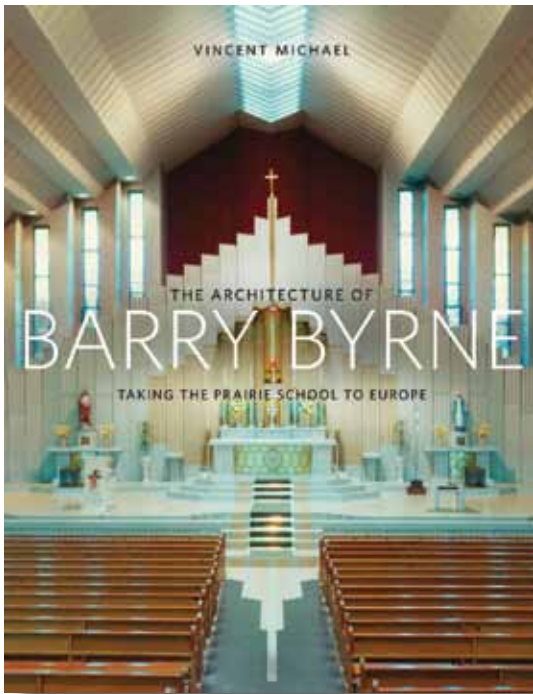
Masonic Temple, corner of Randolph and State Streets, Burnham & Root, 1892 (demolished 1939). (*120 Photographic Views of Chicago*, Rand McNally, 1912)

Merchandise Mart, Wells and Chicago River, Graham, Anderson, Probst, and White, 1931, view from southwest. (Contemporary postcard, collection of the author)

People's Gas Building, corner of Michigan Avenue and Adams Street, D. H. Burnham & Co., 1911, view from southeast. (*120 Photographic Views of Chicago*, Rand McNally, 1909)

Tribune Tower, 435 N. Michigan, Hood & Howells, 1925, view from southwest. (Contemporary postcard, collection of the author)





The Architecture of Barry Byrne

Taking the Prairie School to Europe

VINCENT L. MICHAEL

One of Frank Lloyd Wright's earliest apprentices, a visionary of modern Catholic church buildings

“A very exciting topic and a study that is long overdue. Michael puts Barry Byrne’s modernist perspective into the context of Catholic doctrine and Catholic architecture in a way that is illuminating and convincing.”

—**Paul Kruty**, author of *Frank Lloyd Wright and Midway Gardens*

“Michael effectively promotes awareness of the innovative architecture of Barry Byrne, a prominent and important designer of modernist Catholic churches. For readers interested in modern architecture and design, religious architecture, Catholic history, Chicago architecture, or Frank Lloyd Wright.”

—**Dale Allen Gyure**, author of *The Chicago Schoolhouse: High School Architecture and Educational Reform, 1856–2006*

Barry Byrne (1883–1967) was a radical architect who sought basic principles as fervently as his mentor Frank Lloyd Wright and his inspiration Louis Sullivan, forging an individual style with taut planar skins enveloping modern space plans. In 1922 he designed the first modern Catholic church building, St. Thomas the Apostle in Chicago, and in 1924 he traveled to Europe where he met Mies, Mendelsohn, Oud, and other modernist architects. He was the only Prairie School architect to build in Europe, designing the concrete Church of Christ the King, built in 1928–31 in Cork, Ireland. A dedicated modernist and progressive Catholic, Byrne concentrated for much of his career on Catholic churches and schools throughout North America, many of them now considered landmarks.

This book charts the entire length of Byrne’s work, highlighting its distinctive features while discussing the cultural conditions that kept Byrne in the shadows of his more famous contemporaries. Illustrated by more than one hundred photographs and drawings, this biography explores the interplay of influences and impulses—individualism and communalism, modernism and tradition, pragmatism and faith—enduring throughout Byrne’s life and work.

VINCENT L. MICHAEL is Executive Director of the Global Heritage Fund in Palo Alto, California, the John H. Bryan Chair of Historic Preservation at the School of the Art Institute of Chicago, and a Trustee of the National Trust for Historic Preservation.

JULY

248 PAGES. 8.5 x 11 INCHES

11 COLOR PHOTOGRAPHS, 99 BLACK & WHITE PHOTOGRAPHS

CLOTH, 978-0-252-03753-5. **\$60.00s** £45.00



ALSO OF INTEREST

Sullivan-esque

Urban Architecture and Ornamentation

RONALD E. SCHMITT

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

SynergiCity

Reinventing the Postindustrial City

EDITED BY PAUL HARDIN KAPP AND PAUL J. ARMSTRONG

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

Ebook, 978-0-252-09393-7.

The Global Guide to Animal Protection

EDITED BY ANDREW LINZEY

Foreword by Archbishop Desmond Tutu

An interdisciplinary compendium of worldwide animal rights issues

“This broadly appealing multidisciplinary work will interest scholars in the sciences and humanities as well as general readers committed to animal welfare issues. While it draws attention to many contemptible forms of animal abuse, it also offers glimmers of hope by highlighting the positive work of numerous animal advocates who work to protect our nonhuman cohabitants of planet Earth.”

—**Marc R. Fellenz**, author of *The Moral Menagerie: Philosophy and Animal Rights*

Raising awareness of human indifference and cruelty toward animals, *The Global Guide to Animal Protection* includes more than 180 introductory articles that survey the extent of worldwide human exploitation of animals from a variety of perspectives. In addition to entries on often disturbing examples of human cruelty toward animals, the book provides inspiring accounts of attempts by courageous individuals—including Jane Goodall, Shirley McGreal, Birute Mary Galdikas, Bernard E. Rollin, and Roger Fouts—to challenge and change exploitative practices.

This volume will be an indispensable aid to general readers, activists, scholars, and students interested in developing a keener awareness of cruelty to animals and considering avenues for reform. Also included is a special foreword by Archbishop Desmond Tutu, urging readers to seek justice and protection for all creatures, humans and animals alike.

ANDREW LINZEY is a member of the Faculty of Theology at the University of Oxford and director of the Oxford Centre for Animal Ethics. He has written or edited more than twenty books, including *Animal Theology*, *Animals on the Agenda: Questions about Animals for Theology and Ethics*, and *Why Animal Suffering Matters: Philosophy, Theology, and Practical Ethics*.

JUNE

296 PAGES. 8.5 x 11 INCHES

CLOTH (UNJACKETED), 978-0-252-03635-4. **\$95.00x** £71.00

PAPER, 978-0-252-07919-1. **\$27.00s** £19.99

EBOOK, 978-0-252-09489-7.

“Even when faced with urgent human problems, we should not overlook the issue of justice to animals. . . . This *Global Guide* reflects a growing worldwide sensitivity to animals and a developing sense that—as a matter of justice—they deserve our compassion and respect. It has my warm support.”

—**Archbishop Desmond Tutu**,
from the book’s foreword



ALSO OF INTEREST

Animal Theology

ANDREW LINZEY

Paper, 978-0-252-06467-8, **\$20.00x** £14.99

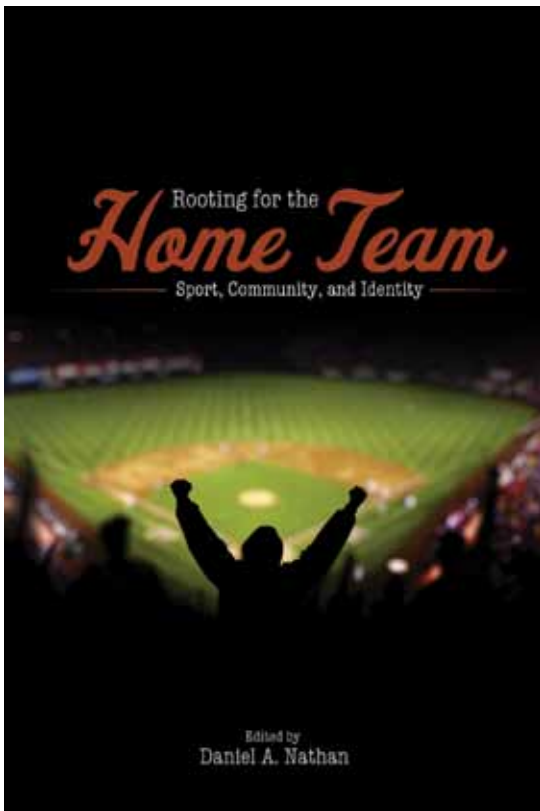
Sister Species

Women, Animals, and Social Justice

EDITED BY LISA KEMMERER

Paper, 978-0-252-07811-8, **\$21.95** £15.99

Ebook, 978-0-252-09321-0.



Rooting for the Home Team

Sport, Community, and Identity

EDITED BY DANIEL A. NATHAN

Civic pride and personal identity in local sports teams

“This fine anthology shows the confluence of sport, identity, and community in a variety of settings. Outstanding essays by skilled writers.”

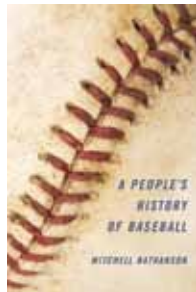
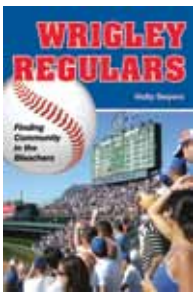
—**Ronald A. Smith**, author of *Pay for Play: A History of Big-Time College Athletic Reform*

Rooting for the Home Team examines how various American communities create and maintain a sense of collective identity through sports. Looking at large cities such as Chicago, Baltimore, and Los Angeles as well as small rural towns, suburbs, and college towns, the contributors consider the idea that rooting for local athletes and home teams often symbolizes a community’s preferred understanding of itself, and that doing so is an expression of connectedness, public pride and pleasure, and personal identity.

Some of the wide-ranging essays point out that financial interests also play a significant role in encouraging fan bases, and modern media have made every seasonal sport into yearlong obsessions. Celebrities show up for big games, politicians throw out first pitches, and taxpayers pay plenty for new stadiums and arenas. The essays in *Rooting for the Home Team* cover a range of professional and amateur athletics, including teams in basketball, football, baseball, and even the phenomenon of no-glove softball.

Contributors are Amy Bass, Susan Cahn, Mark Dyreson, Michael Ezra, Elliott J. Gorn, Christopher Lamberti, Allison Lauterbach, Catherine M. Lewis, Shelley Lucas, Daniel A. Nathan, Michael Oriard, Carlo Rotella, Jaime Schultz, Mike Tanier, David K. Wiggins, and David W. Zang.

DANIEL A. NATHAN is an associate professor and chair of American studies at Skidmore College and the author of the award-winning *Saying It’s So: A Cultural History of the Black Sox Scandal*.



ALSO OF INTEREST

Wrigley Regulars

Finding Community in the Bleachers

HOLLY SWYERS

Paper, 978-0-252-07740-1, **\$25.00s** £18.99

Ebook, 978-0-252-09031-8.

A People's History of Baseball

MITCHELL NATHANSON

Cloth, 978-0-252-03680-4, **\$29.95** £21.99

Ebook, 978-0-252-09392-0.

MAY

256 PAGES. 6 x 9 INCHES

10 BLACK & WHITE PHOTOGRAPHS

CLOTH (UNJACKETED), 978-0-252-03761-0. **\$85.00x** £64.00

PAPER, 978-0-252-07914-6. **\$25.00s** £18.99

EBOOK, 978-0-252-09485-9.

Friday Night Fighter

Gaspar “Indio” Ortega and the Golden Age of Television Boxing

TROY RONDINONE

The rise of televised boxing and one of its most watched and beloved fighters

“El Indio Gaspar Ortega will always be our first champion. We love him, we cherish him, and we respect him.”

—Carlos Santana

“Troy Rondinone masterfully and nostalgically captures the romance of boxing on television in the 1950s. It was a sport on the air, in your living room, and at its crossroads. The Friday Night Fighters may be gone—but they will never be forgotten.”

—Russell Sullivan, author of *Rocky Marciano: The Rock of His Times*

Friday Night Fighter relives a lost moment in American postwar history, when boxing ruled as one of the nation’s most widely televised sports. During the 1950s and 1960s, viewers tuned in weekly, sometimes even daily, to watch widely-recognized fighters engage in primordial battle, with the *Gillette Cavalcade of Sports Friday Night Fights* being the most popular fight show. Troy Rondinone follows the dual narratives of the *Friday Night Fights* show and the individual story of Gaspar “Indio” Ortega, a boxer who appeared on primetime network television more than almost any other boxer in history. From humble beginnings growing up poor in Tijuana, Mexico, Ortega personified the phenomenon of postwar boxing at its greatest, appearing before audiences of millions to battle the biggest names of the time, such as Carmen Basilio, Tony DeMarco, Chico Vejar, Benny “Kid” Paret, Emile Griffith, Kid Gavilan, Florentino Fernández, and Luis Manuel Rodriguez.

Rondinone explores the factors contributing to the success of televised boxing, including the rise of television entertainment, the role of a “reality” blood sport, Cold War masculinity, changing attitudes toward race in America, and the influence of organized crime. At times evoking the drama and spectacle of the *Friday Night Fights* themselves, this volume is a lively examination of a time in history when Americans crowded around their sets to watch the main event.

TROY RONDINONE is an associate professor of history at Southern Connecticut State University and the author of *The Great Industrial War: Framing Class Conflict in the Media, 1865–1950*.

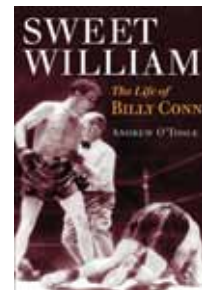
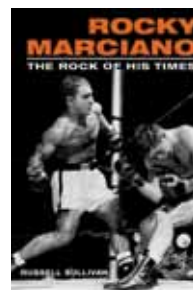
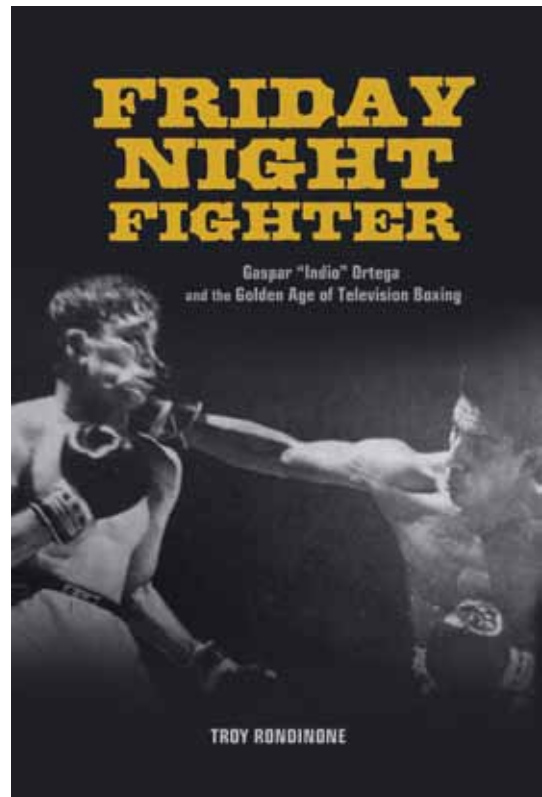
APRIL

304 PAGES. 6 x 9 INCHES

14 BLACK & WHITE PHOTOGRAPHS

CLOTH, 978-0-252-03737-5, **\$32.00s** £23.99

EBOOK, 978-0-252-09466-8.



ALSO OF INTEREST

Rocky Marciano

The Rock of His Times

RUSSELL SULLIVAN

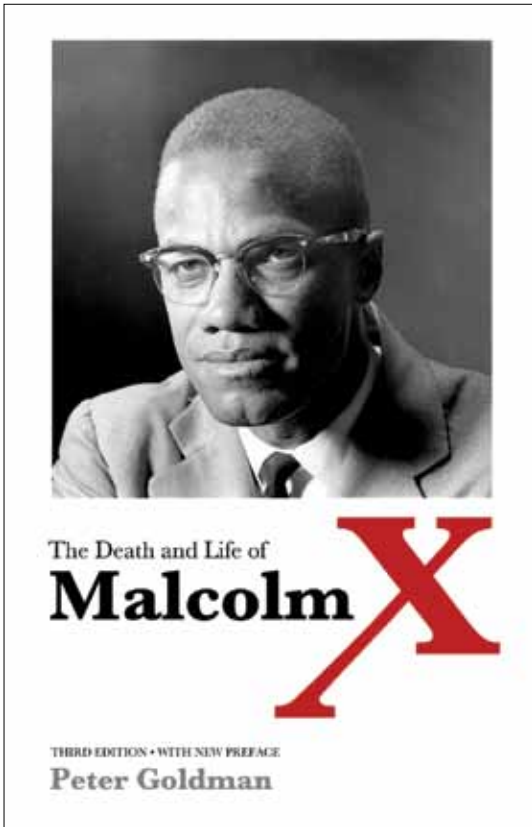
Paper, 978-0-252-07262-8, **\$20.95** £15.99

Sweet William

The Life of Billy Conn

ANDREW O'TOOLE

Paper, 978-0-252-07745-6, **\$19.95** £14.99



The Death and Life of Malcolm X

PETER GOLDMAN

with a new preface

A powerful account of Malcolm X's life and the causes for which he died

“Goldman, shingly eloquent, accurately gauges the impact of Malcolm’s life on a whole generation of black people. . . . Malcolm would have, I think, approved of Goldman’s biography and that would have been no faint praise.”

—*New York Times Book Review*

“Peter Goldman has written a masterful account. . . . An indispensable starting point for anyone interested in contemporary black life.”

—*Washington Post Book World*

“Although originally written more than three decades ago, *Newsweek* editor/journalist Peter Goldman’s *The Death and Life of Malcolm X* . . . still remains an excellent introduction to the man and his times.”

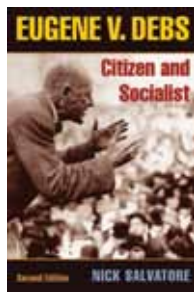
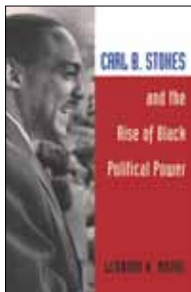
—**Manning Marable**, *Souls: A Critical Journal of Black Politics, Culture and Society*

“Subtly and skillfully illumines Malcolm’s career. . . . Goldman’s book, the first full-scale life of Malcolm X, remains an indispensable biography of the enigmatic leader.”

—**Michael Eric Dyson**, *New York Times*

The Death and Life of Malcolm X provides a dramatic portrait of one of the most important black leaders of the twentieth century. Focusing on Malcolm X’s rise to prominence and the final year of his life, the book details his rift with the Nation of Islam and its leader, Elijah Muhammad, leading to death threats and eventually assassination at the hands of a death squad. In a new preface for this edition, Peter Goldman reflects on the forty years since the book’s first publication and considers new information based on FBI surveillance that has since come to light.

PETER GOLDMAN is an author and journalist living in New York City. A former national-affairs writer and senior editor at *Newsweek*, he is the author of eleven books including, most recently, his first novel, *The Last Minstrel Show: A Detective Story*.



ALSO OF INTEREST

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Acclaimed by leading historians and critics when it appeared shortly after the death of Dr. Martin Luther King Jr., this foundational biography wends through the corridors in which King held court, posing the right questions and providing a keen measure of the man whose career and mission enthrall scholars and general readers to this day. Updated with a new preface and more than a dozen photographs of King and his contemporaries, this edition presents the unforgettable story of King’s life and death for a new generation.

DAVID LEVERING LEWIS is Julius Silver University Professor and professor of history at New York University. Each volume of his two-volume W. E. B. Du Bois biography won the Pulitzer Prize for Biography. He is the author of eight books and editor of two more.

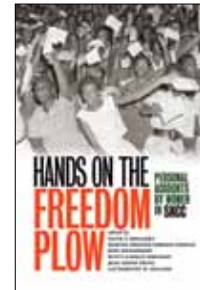
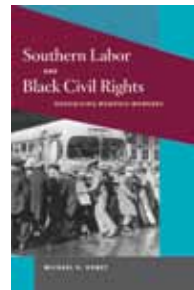
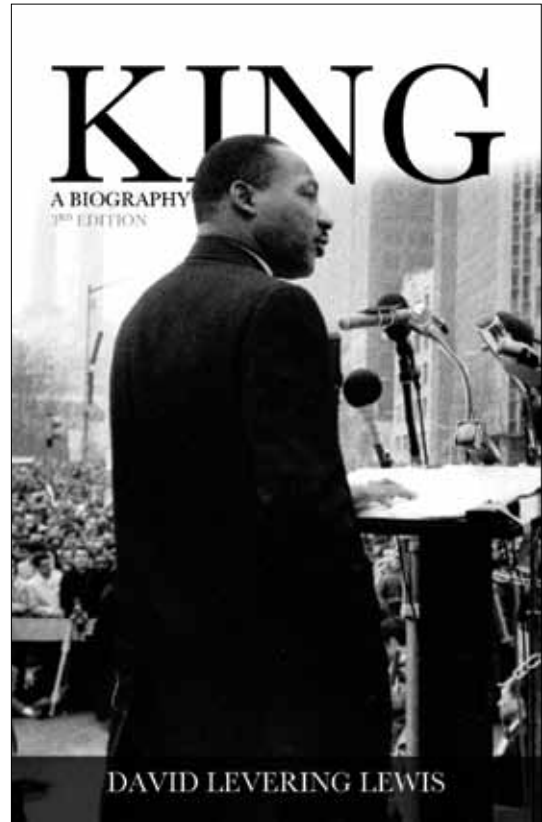
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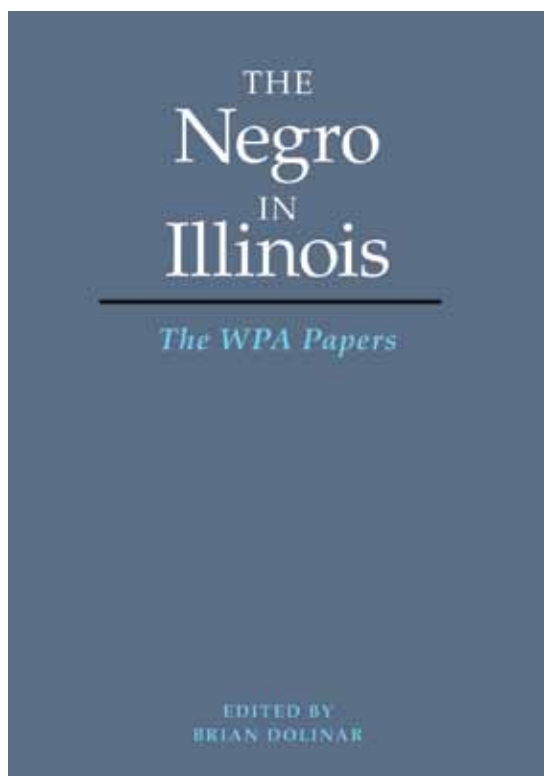
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—**Richard Courage**, coauthor of *The Muse in Bronzeville: African American Creative Expression in Chicago, 1932–1950*

A major document of African American participation in the struggles of the Depression, *The Negro in Illinois* was produced by a special division of the Illinois Writers’ Project, one of President Roosevelt’s Works Progress Administration programs. Headed by Harlem Renaissance poet Arna Bontemps and white proletarian writer Jack Conroy, *The Negro in Illinois* employed major black writers living in Chicago during the 1930s, including Richard Wright, Margaret Walker, Katherine Dunham, Fenton Johnson, Frank Yerby, and Richard Durham. The authors chronicled the African American experience in Illinois from the beginnings of slavery to Lincoln’s emancipation and the Great Migration, with individual chapters discussing various aspects of public and domestic life, recreation, politics, religion, literature, and performing arts. After the project was canceled in 1942, most of the writings went unpublished for more than half a century—until now. Editor Brian Dolinar provides an informative introduction and epilogue which explain the origins of the project and place it in the context of the Black Chicago Renaissance.

BRIAN DOLINAR teaches in the department of African American studies at the University of Illinois at Urbana-Champaign and is the author of *The Black Cultural Front: Black Writers and Artists of the Depression Generation*.

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

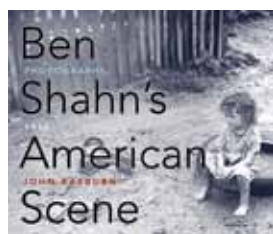
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EDITED BY DARLENE CLARK HINE AND JOHN MCCLUSKEY JR.

Paper, 978-0-252-07858-3, **\$27.95** £20.99

Lynching Beyond Dixie

American Mob Violence Outside the South

EDITED BY MICHAEL J. PFEIFER

Lynching as a national phenomenon

“Theoretically sophisticated, well documented, and superbly written, this volume provides an in-depth examination of lynching outside the South and will stand out as a fresh and unique contribution to recent scholarship on lynching.”

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“A must read for all historians who work on lynching and mob violence in American history.”

—**Manfred Berg**, author of *Popular Justice: A History of Lynching in America*

In recent decades, scholars have explored much of the history of mob violence in the American South, especially in the years after Reconstruction. However, the lynching violence that occurred in American regions *outside* the South, where hundreds of persons, including Hispanics, whites, African Americans, Native Americans, and Asian Americans died at the hands of lynch mobs, has received less attention. This collection of essays by prominent and rising scholars fills this gap by illuminating the factors that distinguished lynching in the West, the Midwest, and the Mid-Atlantic. The volume adds to a more comprehensive history of American lynching and will be of interest to all readers interested in the history of violence across the varied regions of the United States.

Contributors are Jack S. Blocker Jr., Brent M. S. Campney, William D. Carrigan, Sundiata Keita Cha-Jua, Dennis B. Downey, Larry R. Gerlach, Kimberley Mangun, Helen McLure, Michael J. Pfeifer, Christopher Waldrep, Clive Webb, and Dena Lynn Winslow.

MICHAEL J. PFEIFER is an associate professor of history at John Jay College of Criminal Justice, CUNY, and at the CUNY Graduate Center and the author of *Rough Justice: Lynching and American Society, 1874–1947* and *The Roots of Rough Justice: Origins of American Lynching*.

MARCH

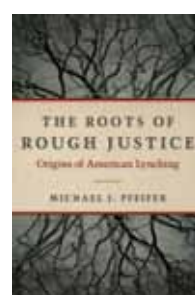
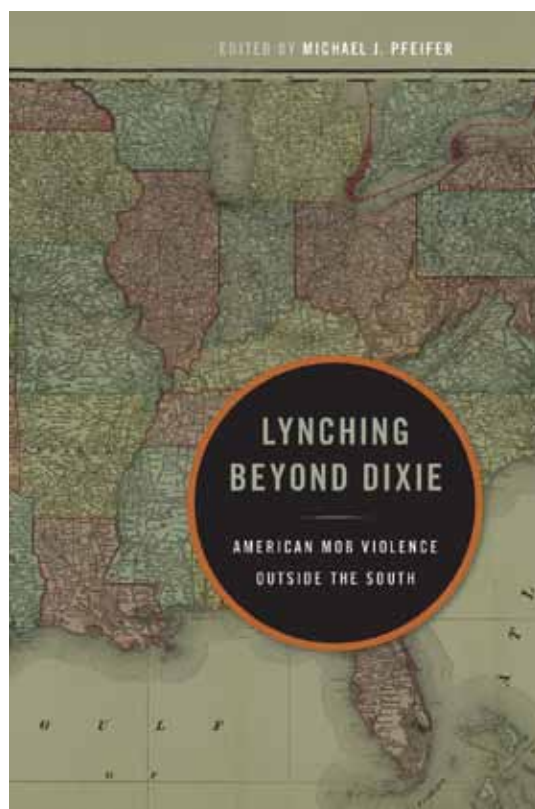
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Exporting Perilous Pauline Pearl White and the Serial Film Craze

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Daring queens of the screen in early cinema history

"This consistently clear and accessible collection includes fascinating case studies on film star Pearl White and the impact of the serial film format, examining an important but still under-examined area in early cinema."

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Exceptionally popular during their time, the spectacular American action film serials of the 1910s featured exciting stunts, film tricks, and effects set against the background of modern technology, often starring resourceful female heroines who displayed traditionally male qualities such as endurance, strength, and authority. The most renowned of these "serial queens" was Pearl White, whose career as the adventurous character Pauline developed during a transitional phase in the medium's evolving production strategies, distribution and advertising patterns, and fan culture. In this volume, an international group of scholars explores how American serials starring Pearl White and other female stars impacted the emerging cinemas in the United States and abroad. Contributors investigate the serial genre and its narrative patterns, marketing, cultural reception, and historiographic importance, with essays on Pearl White's life on and off the screen as well as the "serial queen" genre in Western and Eastern Europe, India, and China.

Contributors are Weihong Bao, Rudmer Canjels, Marina Dahlquist, Monica Dall'Asta, Kevin B. Johnson, Christina Petersen, and Rosie Thomas.

MARINA DAHLQUIST is an associate professor of cinema studies at Stockholm University.

A volume in the series Women and Film History International

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Todd Haynes

ROB WHITE

Radical readings of a pioneer in queer cinema

"Driven by an equally passionate love and questioning of Haynes's films, Rob White's energetic book surpasses mere survey to originate an important understanding of this important cinema."

—**D. A. Miller**, author of *8 ½*

Todd Haynes's films are intricate and purposeful, combining the intellectual impact of art cinema with the emotional accessibility of popular genres.

They are also underpinned by a serious commitment to feminism and queer theory. From his 1985 student film about Arthur Rimbaud to his shapeshifting portrait of Bob Dylan in *I'm Not There* (2007) and the riveting HBO mini-series *Mildred Pierce* (2011), Haynes has made films whose complex weave of stories and characters reveals dark, painful intensities. His taste for narrative experimentation and pastiche is haunted by anguish.

Rob White's highly readable book, which includes a major new interview with Haynes, is the first comprehensive study of the director's work. Special attention is paid to the fascination with music culture (from the Carpenters to glam rock) and to the rich pattern of allusions to, or affinity with, predecessor filmmakers (Fassbinder, Ophuls, Sirk, and many more). But White's chief concern is the persistence of a queer impulse to explore social coercion and the possibility that there may be some way of escaping its cruelty.

ROB WHITE, the editor of *Film Quarterly*, is the author of *Freud's Memory: Psychoanalysis, Mourning and the Foreign Body* and the BFI Film Classics study on *The Third Man*.

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

MARCH

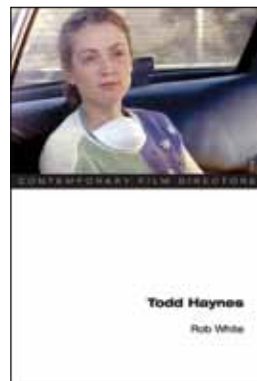
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Wampum and the Origins of American Money

MARC SHELL

A thoughtful exploration of the meanings and metaphors of American money

“I am struck with the remarkable depth and breadth of Marc Shell’s scholarship in this book, his fascinating focus on the role of bilingualism and especially wampum in the development of American banking and currency, and his intriguing plays on words and images. An extremely stimulating and enjoyable book.”

—**Kathleen J. Bragdon**, author of *The Columbia Guide to American Indians of the Northeast*

“Not only does this book illuminate an interesting and little-discussed corner of American cultural history—the history and cultural significance of currency—but it does so in an open and engaging style. Provocative and filled with creative ideas.”

—**Frederick E. Hoxie**, coeditor of *Lewis and Clark and the Indian Country: The Native American Perspective*

Wampum has become a synonym for money, and it is widely assumed that it served the same purposes as money among the Native Algonquians even after coming into contact with European colonists’ money. But to equate wampum with money only matches one slippery term with another, as money itself was quite ill-defined in North America for decades during its colonization.

In this stimulating and intriguing book, Marc Shell illuminates the context in which wampum was used by describing how money circulated in the colonial period and the early history of the United States. Wampum itself, generally tubular beads made from clam or conch shells, was hardly a primitive version of a coin or dollar bill, as it represented to both Native Americans and colonial Europeans a unique medium through which language, art, culture, and even conflict were negotiated. With irrepressible wit and erudition, Shell interweaves wampum’s multiform functions and reveals wampum’s undeniable influence on the cultural, political, and economic foundations of North America.

MARC SHELL is Irving Babbitt Professor of Comparative Literature and professor of English at Harvard University. He is the author of many books, including *The Economy of Literature and Money, Language, and Thought*.

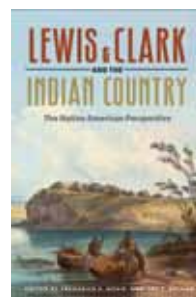
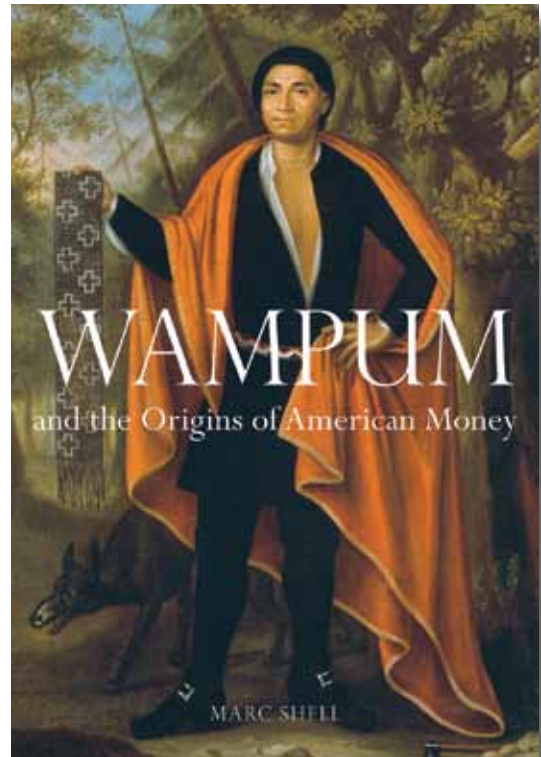
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Lewis and Clark and the Indian Country

The Native American Perspective

EDITED BY FREDERICK E. HOXIE AND JAY T. NELSON

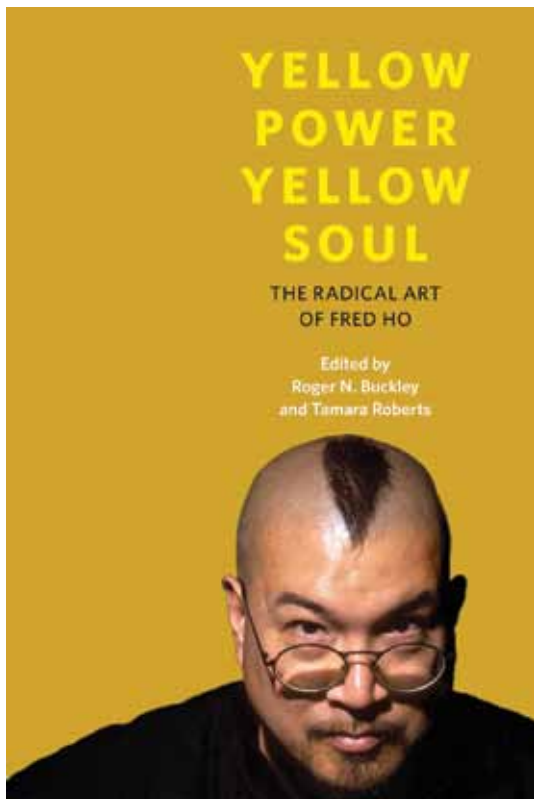
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Defining “Asian American experience” broadly to encompass the Pacific and Pacific Rim worlds, books in the series will seek not to reify national and cultural discourses but instead to rethink notions of nation and culture and open up broader cross-national inquiries in history, religion, anthropology, sociology, political science, gender studies, visual culture, and other humanities and social science disciplines.

Yellow Power, Yellow Soul

The Radical Art of Fred Ho

EDITED BY ROGER N. BUCKLEY AND TAMARA ROBERTS

Potent takes on the larger-than-life dissident musician and activist

“This powerful volume is an antiphonal response to Fred Ho’s revolutionary music and politics. Ho’s aesthetics are assertive, demanding, unequivocal, absolute, polemical, unrelenting, and beautiful, and his friends and colleagues have responded in kind. This collection carries forward Ho’s message.”

—**Deborah Wong**, author of *Speak It Louder: Asian Americans Making Music*

This dynamic collection explores the life, work, and persona of saxophonist Fred Ho, an unabashedly revolutionary artist whose illuminating and daring work redefines the relationship between art and politics. Scholars, artists, and friends give their unique takes on Ho’s career, articulating his artistic contributions, their joint projects, and personal stories. Exploring his musical and theatrical work, his political theory and activism, and his personal life as it relates to politics, *Yellow Power, Yellow Soul* offers an intimate appreciation of Fred Ho’s irrepressible and truly original creative spirit.

Contributors are Roger N. Buckley, Peggy Myo-Young Choy, Jayne Cortez, Kevin Fellezs, Diane C. Fujino, Magdalena Gómez, Richard Hamasaki, Esther Iverem, Robert Kocik, Genny Lim, Ruth Margraff, Bill V. Mullen, Tamara Roberts, Arthur J. Sabatini, Kalamu ya Salaam, Miyoshi Smith, Arthur Song, and Salim Washington.

ROGER N. BUCKLEY is a professor of history and the founding director of the Asian American Studies Institute at the University of Connecticut. **TAMARA ROBERTS** is an assistant professor of ethnomusicology and performance studies at the University of California, Berkeley.

A volume in the series The Asian American Experience, edited by Eiichiro Azuma, Jigna Desai, Martin Manalansan IV, Lisa Sun-Hee Park, and David K. Yoo

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Fighting from a Distance

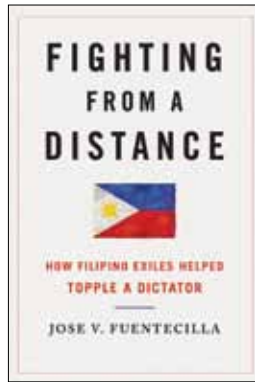
How Filipino Exiles Toppled a Dictator

JOSE V. FUENTECILLA

A first-hand account of immigrants' resistance from the U.S. against the Marcos regime in the Philippines

“A well researched, engaging narrative of the Filipino exile movement in the United States to topple the Marcos dictatorship in the Philippines. Fuentecilla is gifted with a journalistic eye for human interest stories of resistance and activism that will keep readers enthralled.”

—**Augusto Fauni Espiritu**, author of *Five Faces of Exile: The Nation and Filipino American Intellectuals*



In this book, Jose V. Fuentecilla describes how Filipino exiles and immigrants in the United States played a crucial role in the grassroots revolution that overthrew the fourteen-year dictatorship of former President Ferdinand Marcos in the Philippines in 1986. A member of one of the major U.S.-based anti-Marcos movements, Fuentecilla tells the story of how small groups of Filipino exiles—short on resources and shunned by some of their compatriots—overcame fear, apathy, and personal differences to form opposition organizations after Marcos' imposition of martial law and learned to lobby the U.S. government during the Cold War. The first full-length book to detail the history of U.S.-based opposition to the Marcos regime, *Fighting From a Distance* provides valuable lessons on how to persevere in fighting a well-entrenched opponent.

A native of the Philippines, **JOSE V. FUENTECILLA** emigrated to the United States in the 1960s. He has lived and worked as a journalist and editor in New York City.

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Indian Accents

Brown Voice and Racial Performance in American Television and Film

SHILPA S. DAVÉ

A breakthrough approach in American studies and media culture that shifts the current conversations on Asian Americans and popular culture

“A truly innovative use of ‘accents’ as a methodological entry into understanding where South Asians are positioned within America and American popular culture. Persuasively argued and full of many sharp insightful moments, *Indian Accents* will be invaluable to scholars of American studies, Asian American studies, ethnic studies, and media studies.”

—**Gita Rajan**, coeditor of *New Cosmopolitanisms: South Asians in the U.S.*

Amid immigrant narratives of assimilation, *Indian Accents* focuses on the representations and stereotypes of South Asian characters in American film and television. Exploring key examples in popular culture ranging from Peter Sellers' portrayal of Hrundi Bakshi in the 1968 film *The Party* to contemporary representations such as Apu from *The Simpsons* and characters in *Harold and Kumar Go to White Castle*, Shilpa S. Davé develops the ideas of “accent,” “brownface,” and “brown voice” as new ways to explore the racialization of South Asians beyond just visual appearance. Davé relates these examples to earlier scholarship on blackface, race, and performance to show how “accents” are a means of representing racial difference, national origin, and belonging, as well as distinctions of class and privilege. While focusing on racial impersonations in mainstream film and television, *Indian Accents* also amplifies the work of South Asian American actors who push back against brown voice performances, showing how strategic use of accent can expand and challenge such narrow stereotypes.

SHILPA S. DAVÉ is an assistant professor of American studies at Brandeis University and the coeditor of *East Main Street: Asian American Popular Culture*.

A volume in the series *The Asian American Experience*, edited by Eijihiro Azuma, Jigna Desai, Martin Manalansan IV, Lisa Sun-Hee Park, and David K. Yoo

MARCH

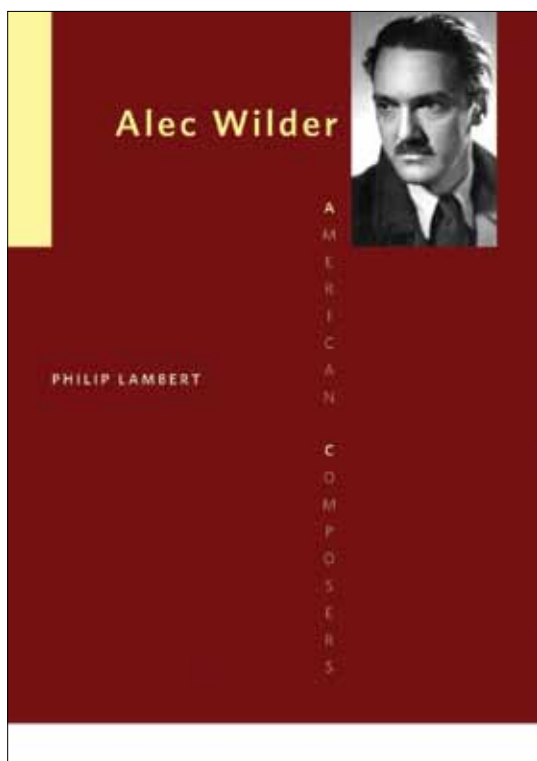
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Alec Wilder

PHILIP LAMBERT

An all-embracing composer of popular and classical music

“Saturated with rich, detailed research, this book stands as a clear and concise introduction to Alec Wilder’s life and work that is carefully geared to appeal to both musicians and nonmusicians.”

—Jeffrey Magee, author of *Irving Berlin’s American Musical Theater*

The music of Alec Wilder (1907–1980) blends several American musical traditions, such as jazz and the American popular song, with classical European forms and techniques. Stylish and accessible, Wilder’s musical oeuvre ranged from sonatas, suites, concertos, operas, ballets, and art songs to woodwind quintets, brass quintets, jazz suites, and hundreds of popular songs. Wilder enjoyed a close musical kinship with a wide variety of musicians, including classical conductors such as Erich Leinsdorf, Frederick Fennell, and Gunther Schuller; jazz musicians Marian McPartland, Stan Getz, and Zoot Sims; and popular singers including Frank Sinatra, Mabel Mercer, Peggy Lee, and Tony Bennett.

In this biography and critical investigation of Wilder’s music, Philip Lambert chronicles Wilder’s early work as a part-time student at the Eastman School of Music, his ascent through the ranks of the commercial recording industry in New York City in the 1930s and 1940s, his turn toward concert music from the 1950s onward, and his devotion late in his life to the study of American popular songs of the first half of the twentieth century. The book discusses some of his best-known music, such as the revolutionary octets and songs such as “I’ll Be Around,” “While We’re Young,” and “Blackberry Winter,” and explains the unique blend of cultivated and vernacular traditions in his singular musical language.

PHILIP LAMBERT is a professor of music at Baruch College and the Graduate Center of CUNY. His other books include *To Broadway, To Life! The Musical Theater of Bock and Harnick*.

A volume in the series American Composers

MARCH

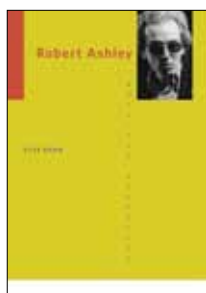
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Charles Ives in the Mirror

American Histories of an Iconic Composer

DAVID C. PAUL

Locating representations of Ives within American cultural history

“By virtue of its depth of insight, its wide remit, and its succinct yet highly detailed presentation, this remarkable book is a considerable addition to the existing scholarship on this most fascinating of musical figures.”

—David Nicholls, author of *John Cage*

In this sweeping survey of intellectual and musical history, David C. Paul tells the new story of how the music of American composer Charles Ives (1874–1954) was shaped by shifting conceptions of American identity within and outside of musical culture. Paul focuses on the critics, composers, performers, and scholars whose contributions were most influential in shaping the critical discourse on Ives, many of them marquee names of American musical culture themselves, including Henry Cowell, Aaron Copland, Elliott Carter, and Leonard Bernstein.

Paul explores both how Ives positioned his music amid changing philosophical and aesthetic currents and how others interpreted his contributions to American music. Although Ives’s initial efforts to find a public in the early twenties attracted a few devotees, the resurgence of interest in the American literary past during the thirties made a concert staple of his “Concord” Sonata, a work dedicated to nineteenth-century transcendentalist writers. Paul shows how Ives was subsequently deployed as an icon of American freedom during the early Cold War period and how he came to be instigated at the head of a line of “American maverick” composers. Paul also examines why a recent cadre of scholars has beset the composer with Gilded Age social anxieties.

DAVID C. PAUL is an assistant professor of musicology and theory at the University of California, Santa Barbara.

A volume in the series Music in American Life

APRIL

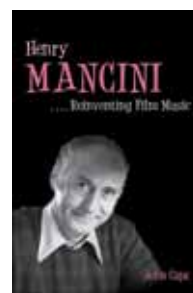
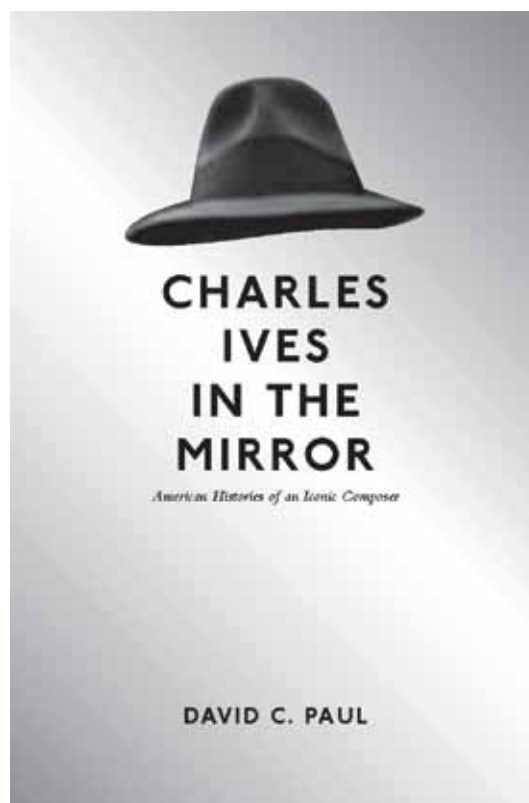
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10 BLACK & WHITE PHOTOGRAPHS

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Supported by the AMS 75 PAYS Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation. Publication also supported by a grant from the Henry and Edna Binkele Classical Music Fund.



ALSO OF INTEREST

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The Great Orchestrator

Arthur Judson and American Arts Management

JAMES M. DOERING

The powerful music manager behind world-class orchestras and virtuoso artists in the early twentieth century

“This informative, interesting biography sheds new light on one of the most powerful eminences in the history of American concert music.”

—**Michael Charry**, author of *George Szell: A Life of Music*

This biography charts the career and legacy of the pioneering American music manager Arthur Judson (1881–1975), who rose to prominence in Philadelphia and New York at the beginning of the twentieth century. A violinist by training, Judson became manager of the Philadelphia Orchestra in 1915 under the iconic conductor Leopold Stokowski. Within a few years, Judson also took on management of the New York Philharmonic as well as several individual artists and most of the important conductors working in America. In addition to his colorful career behind the scenes at two preeminent American orchestras, Judson founded a nationwide network of local managers and later became involved in the relatively unexplored medium of radio, working first with WEA in New York City and then later forming his own national radio network in 1927. Providing valuable insight into the workings of these orchestras and the formative years of arts management, *The Great Orchestrator: Arthur Judson and American Arts Management* is a valuable portrait of one of the most powerful managers in American musical history.

JAMES M. DOERING is a professor of music at Randolph-Macon College.

A volume in the series Music in American Life

MARCH

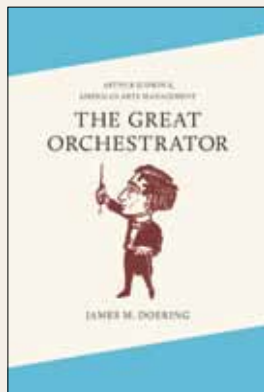
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4 CHARTS, 11 TABLES

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Beethoven's "Eroica" Sketchbook

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A central source of insight into Beethoven's creative mind at a crucial stage of his career

“A very impressive scholarly edition of the most famous and important of Beethoven's sketchbooks, long treasured for their illumination of Beethoven's works.”

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Among Beethoven's many surviving sketchbooks, one of the most famous is the “Eroica” Sketchbook, containing all the known sketches for the “Eroica” Symphony, the “Waldstein” Sonata, and other works of 1803–04. These include his first sketches for the opera *Leonore* (later entitled *Fidelio*), as well as the unfinished opera *Vestas Feuer*, the oratorio *Christus am Oelberge*, the Triple Concerto, songs, keyboard compositions, and early sketches that later bore fruit in the Fourth Piano Concerto and the Fifth and Sixth Symphonies. It also contains ideas for works that were never completed. This edition makes available both a complete facsimile and transcription of the sketchbook for the first time, along with a detailed commentary on the origins, contents, and significance of this vitally important source.

LEWIS LOCKWOOD is the Fanny Peabody Research Professor Emeritus at Harvard University and the author of *Beethoven: The Music and the Life* as well as other books on Beethoven. **ALAN GOSMAN** is an associate professor of music theory at the University of Michigan.

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APRIL

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In Her Own Words

Conversations with Composers in the United States

JENNIFER KELLY

Women's voices on musical composition, creativity, and gender

"This collection of interviews with women composers presents an exquisite picture of the power and beauty of human creativity. Each woman speaks with an eloquence, a force, or a poetry that distinguishes her as a vibrant, compelling artist."

—**Kristina G. Boerger**, associate professor of music and director of choral activities, Carroll University

This collection of new interviews with twenty-five accomplished female composers substantially advances our knowledge of the work, experiences, compositional approaches, and musical intentions of a diverse group of creative individuals. With personal anecdotes and sometimes surprising intimacy and humor, these wide-ranging conversations represent the diversity of women composing music in the United States from the mid-twentieth century into the twenty-first. The composers work in a variety of genres including classical, jazz, multimedia, or collaborative forms for the stage, film, and video games. Their interviews illuminate questions about the status of women composers in America, the role of women in musical performance and education, the creative process and inspiration, the experiences and qualities that contemporary composers bring to their craft, and balancing creative and personal lives. Candidly sharing their experiences, advice, and views, these vibrant, thoughtful, and creative women open new perspectives on the prospects and possibilities of making music in a changing world.

JENNIFER KELLY is director of choral activities and assistant professor of music at Lafayette College, Pennsylvania, and the artistic director of the Concord Chamber Singers.

A volume in the series New Perspectives on Gender in Music

JUNE

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This series aims to present innovative studies of the intersections of music with gender and sexuality. Series books will explore the gendered cultural dynamics, embodiment and expression, repertoires, reception, social politics, performing practices, and so on of music, encompassing both western and nonwestern contexts and both ethnomusicological and historical approaches. Series books may include a significant theoretical or reflexive component, and they may reach into related fields such as dance and religion, to the extent that the approach clarifies ways in which gender informs the making and experiencing of music. Overall the series seeks to illuminate the ways in which gender is integral to the production and consumption of music in all of its forms.

No Votes for Women

The New York State Anti-Suffrage Movement

SUSAN GOODIER

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“*No Votes for Women* fills an important gap in the current historical literature about suffrage and anti-suffrage movements. For the first time, Goodier describes the complicated, creative, and energetic dance of point and counter-point that suffragists and anti-suffragists created, revealing the ways in which suffragists and anti-suffragists learned from each other. A path-breaking work.”

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Susan Goodier explores the complicated history of the suffrage movement in New York State by delving into the stories of women who opposed the expansion of voting rights to women. She makes the case that, contrary to popular thought, women who opposed suffrage were not against women's rights. Instead, conservative women who fought against suffrage encouraged women to retain their distinctive feminine identities as protectors of their homes and families, a role they felt was threatened by the imposition of masculine political responsibilities.

She details the victories and defeats on both sides of the movement from its start in the 1890s to its end in the 1930s, analyzing how local and state suffrage and anti-suffrage campaigns impacted the national suffrage movement. Rather than condemning the women of the anti-suffragist movement for accepting or even trying to preserve the status quo, *No Votes for Women* acknowledges the powerful activism of this often overlooked and misunderstood political force in the history of women's equality.

SUSAN GOODIER is scholar-in-residence at Hamilton College and museum consultant at the Matilda Joselyn Gage Foundation in Fayetteville, New York.

A volume in the series Women in American History

APRIL

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PAPER, 978-0-252-07898-9. **\$25.00s** £18.99

EBOOK, 978-0-252-09467-5.

Chasing Newsroom Diversity

From Jim Crow to Affirmative Action

GWYNETH MELLINGER

Missed opportunity in the newspaper industry's diversity efforts

“Using the insights of whiteness studies and a rich array of primary sources, Mellinger demonstrates how and why the American Society of Newspaper Editors failed to achieve its 1978 diversity initiative's hiring goals by the goal year of 2000. She persuasively argues that whiteness (and maleness) consistently operated as a professional norm within the ASNE across time, even as the organization's leaders attempted to diversify newsrooms across America. A compelling and provocative book.”

—**Kathy Roberts Forde**, author of *Literary Journalism on Trial: Masson v. New Yorker and the First Amendment*

Gwyneth Mellinger explores the complex history of the decades-long American Society of Newspaper Editors diversity initiative, which culminated in the failed Goal 2000 effort to match newsroom demographics with those of the U.S. population. Drawing upon exhaustive reviews of ASNE archival materials, Mellinger examines the democratic paradox through the lens of the ASNE, an elite organization that arguably did more than any other during the twentieth century to institutionalize professional standards in journalism and expand the concepts of government accountability and the free press. The ASNE would emerge in the 1970s as the leader in the newsroom integration movement, but its effort would be frustrated by structures of exclusion the organization had embedded into its own professional standards. Explaining why a project so promising failed so profoundly, *Chasing Newsroom Diversity* expands our understanding of the intransigence of institutional racism, gender discrimination, and homophobia within democracy.

GWYNETH MELLINGER is a professor and chair of the Department of Mass Media and Visual Arts at Baker University.

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

MARCH

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Working for Justice

A Handbook of Prison Education and Activism

EDITED BY STEPHEN JOHN HARTNETT,
ELEANOR NOVEK, AND JENNIFER K. WOOD

Practical approaches to prison education and advocacy

“Combining perspectives of communication studies, prison art programs, and prison education, *Working for Justice* contributes significantly to the current conversation about methods to combat the violence and racism inherent in America’s prison system. The book’s call to action will challenge the reader to engage as a participant in social change.”

—Judith A. Scheffler, editor of *Wall Tappings: Women’s Prison Writings, 200 A.D. to the Present*

This collection documents the efforts of the Prison Communication, Activism, Research, and Education collective (PCARE) to put democracy into practice by merging prison education and activism. PCARE works with prisoners, in prisons, and in communities to reclaim justice from the prison-industrial complex. Documenting hands-on case studies that emphasize educational initiatives, successful prison-based programs, and activist-oriented analysis, *Working for Justice* provides readers with real-world answers based on years of pragmatic activism and engaged teaching.

Contributors are David Coogan, Craig Lee Engstrom, Jeralyn Faris, Stephen John Hartnett, Edward A. Hinck, Shelly Schaefer Hinck, Bryan J. McCann, Nikki H. Nichols, Eleanor Novek, Brittany L. Peterson, Jonathan Shailor, Rachel A. Smith, Derrick L. Williams, Lesley A. Withers, Jennifer K. Wood, and Bill Yousman.

STEPHEN JOHN HARTNETT is chair and professor of communication at the University of Colorado, Denver, and the editor of *Challenging the Prison-Industrial Complex: Activism, Arts, and Educational Alternatives*. **ELEANOR NOVEK** is an associate professor of journalism at Monmouth University. **JENNIFER K. WOOD** is an associate professor of communication arts and sciences at Penn State New Kensington.

JUNE

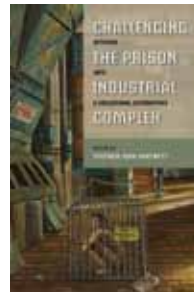
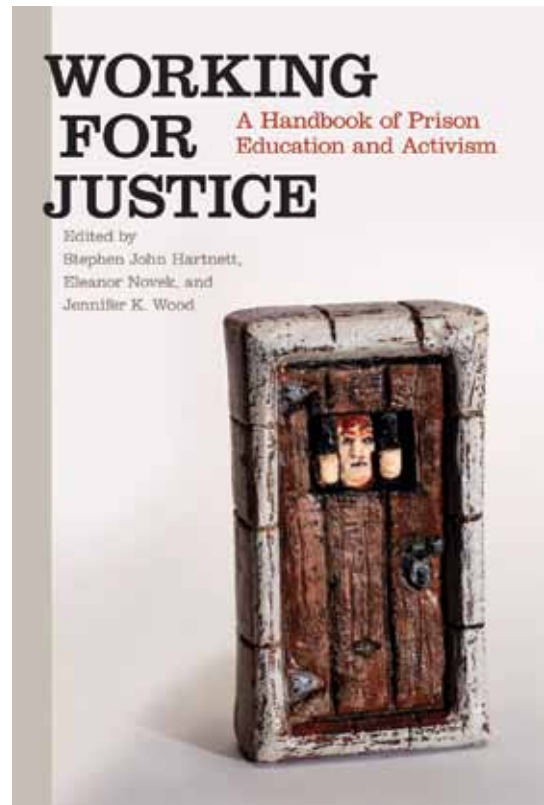
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1 TABLE

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ALSO OF INTEREST

Challenging the Prison-Industrial Complex

Activism, Arts, and Educational Alternatives

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Women Prisoners Reflect on Reading

EDITED BY MEGAN SWEENEY

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Eating Together

Food, Friendship, and Inequality

ALICE P. JULIER

The social dynamics of shared meals

"I eagerly read *Eating Together: Food, Friendship, and Inequality*, engulfing new insights offered in her cultural and sociological analysis of the significance of domestic hospitality in people's lives. An excellent, much needed contribution to food studies as well as sociology and gender studies."

—**Psyche A. Williams-Forson**, author of *Building Houses out of Chicken Legs: Black Women, Food, and Power*

An insightful map of the landscape of social meals, *Eating Together: Food, Friendship, and Inequality* argues that the ways in which Americans eat together play a central role in social life in the United States. Delving into a wide range of research, Alice P. Julier analyzes etiquette and entertaining books from the past century and conducts interviews and observations of dozens of hosts and guests at dinner parties, potlucks, and buffets. She finds that when people invite friends, neighbors, or family members to share meals within their households, social inequalities involving race, economics, and gender reveal themselves in interesting ways: relationships are defined, boundaries of intimacy or distance are set, and people find themselves either excluded or included.

ALICE P. JULIER is an associate professor and the director of the graduate program in food studies in the School of Sustainability and the Environment at Chatham University.

JUNE

232 PAGES. 6 x 9 INCHES

CLOTH (UNJACKETED), 978-0-252-03763-4. **\$85.00x** £64.00

PAPER, 978-0-252-07918-4. **\$25.00s** £18.99

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Macroanalysis

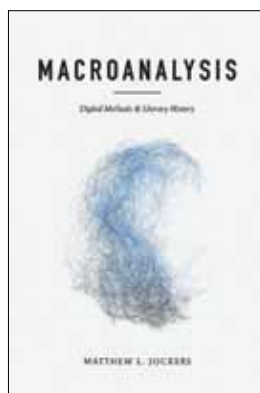
Digital Methods and Literary History

MATTHEW L. JOCKERS

Exploring the potential of large-scale digital literary analysis

"A truly significant exploration of the intersection of literary studies and computer-assisted text analysis. Through a series of perspectives and methodologies, *Macroanalysis* convincingly demonstrates the power and potential of literary text analysis."

—**Stéfan Sinclair**, coauthor of *Visual Interface Design for Digital Cultural Heritage*



In this volume, Matthew L.

Jockers introduces readers to large-scale literary computing and the revolutionary potential of macroanalysis—a new approach to the study of the literary record designed for probing the digital-textual world as it exists today, in digital form and in large quantities. Using computational analysis to retrieve key words, phrases, and linguistic patterns across thousands of texts in digital libraries, researchers can draw conclusions based on quantifiable evidence regarding how literary trends are employed over time, across periods, within regions, or within demographic groups, as well as how cultural, historical, and societal linkages may bind individual authors, texts, and genres into an aggregate literary culture.

Moving beyond the limitations of literary interpretation based on the “close-reading” of individual works, Jockers describes how this new method of studying large collections of digital material can help us to better understand and contextualize the individual works within those collections.

MATTHEW L. JOCKERS is an assistant professor of English at the University of Nebraska-Lincoln.

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JUNE

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Strange Natures

Futurity, Empathy, and the Queer Ecological Imagination

NICOLE SEYMOUR

Queering the “natural” world through film and fiction

“This lively study engages with and extends important emerging themes in queer theory and ecocriticism. Engagingly written and intricately argued, *Strange Natures* demonstrates an exemplary practice of queer ecological reading.”

—**Catriona Sandilands**, professor, faculty of environmental studies, York University, Toronto

In *Strange Natures*, Nicole Seymour investigates the ways in which contemporary queer fictions offer insight on environmental issues through their performance of a specifically queer understanding of nature, the nonhuman, and environmental degradation. By drawing upon queer theory and ecocriticism, Seymour examines how contemporary queer fictions extend their critique of “natural” categories of gender and sexuality to the nonhuman natural world, thus constructing a queer environmentalism.

Seymour’s thoughtful analyses of works such as Leslie Feinberg’s *Stone Butch Blues*, Todd Haynes’s *Safe*, and Ang Lee’s *Brokeback Mountain* illustrate how homophobia, classism, racism, sexism, and xenophobia inform dominant views of the environment and help to justify its exploitation. Calling for a queer environmental ethics, she delineates the discourses that have worked to prevent such an ethics and argues for a concept of queerness that is attuned to environmentalism’s urgent futurity, and an environmentalism that is attuned to queer sensibilities.

NICOLE SEYMOUR is an assistant professor of English at University of Arkansas at Little Rock.

JUNE

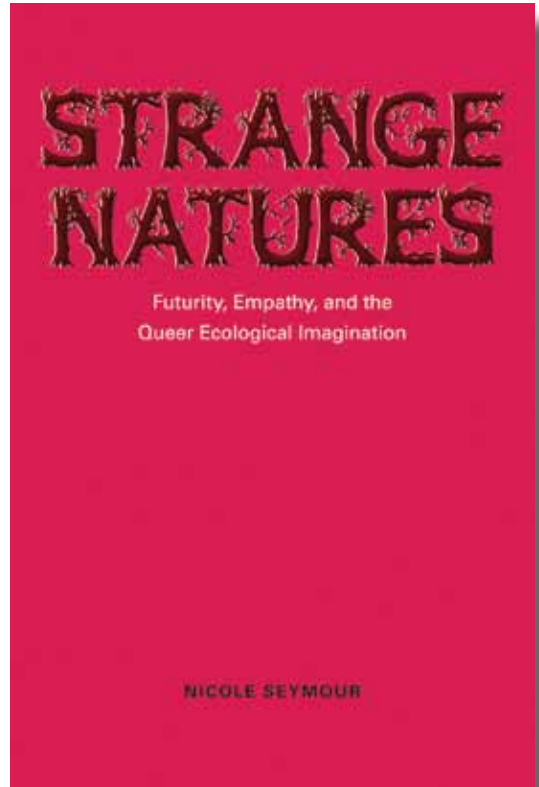
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Weavers of Dreams, Unite!

Actors' Unionism in Early Twentieth-Century America

SEAN P. HOLMES

Stage actors as workers

"A compelling story that needs to be told. This history of unionization within the theatrical profession provides crucial insights into theater management and the industrialization of the entertainment industry."

—**Gillian M. Rodger**, author of *Champagne Charlie and Pretty Jemima: Variety Theater in the Nineteenth Century*

Published to coincide with the centenary of the founding of the Actors' Equity Association in 1913, *Weavers of Dreams, Unite!* explores the history of actors' unionism in the United States from the late nineteenth century to the onset of the Great Depression. Drawing upon hitherto untapped archival resources in New York and Los Angeles, Sean P. Holmes documents how American stage actors used trade unionism to construct for themselves an occupational identity that foregrounded both their artistry and their respectability. In the process, he paints a vivid picture of life on the theatrical shop floor in an era in which economic, cultural, and technological changes were transforming the nature of acting as work. This engaging study offers important insights into the nature of cultural production in the early twentieth century, the role of class in the construction of cultural hierarchy, and the special problems that unionization posed for workers in the commercial entertainment industry.

SEAN P. HOLMES is deputy head of the School of Arts at Brunel University in London. He teaches in the Film and Television Studies program.

APRIL

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Palomino

Clinton Jencks and Mexican-American Unionism in the American Southwest

JAMES J. LORENCE

A trailblazer in American labor and civil liberties

"This authoritative and engagingly written biography makes a substantial contribution to the scholarship on the legendary labor figure of Clinton Jencks. A useful and welcome volume for historians of labor (especially in the southwest), communism, and Cold War anti-communism."

—**David Brundage**, author of *The Making of Western Labor Radicalism: Denver's Organized Workers, 1878–1905*

Labor historian James J. Lorence presents the first comprehensive biography of progressive labor organizer, peace worker, and economist Clinton Jencks (1918–2005). A key figure in the radical International Union of Mine, Mill, and Smelter Workers (IUMMSW) Local 890 in Grant County, New Mexico, Jencks was involved in organizing not only the mine workers but also their wives in the 1951 strike against the Empire Zinc Company. He was active in the production of the 1954 landmark labor film dramatizing the Empire Zinc strike, *Salt of the Earth*, which was heavily suppressed during the McCarthy era and led to Jencks's persecution by the federal government.

JAMES J. LORENCE was a professor emeritus of history at the University of Wisconsin-Marathon County. His many books include the award-winning *A Hard Journey: The Life of Don West*.

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

JUNE

312 PAGES. 6.125 x 9.25 INCHES

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EBOOK, 978-0-252-09480-4.

Man of Fire

Selected Writings

ERNESTO GALARZA

Edited by Armando Ibarra and Rodolfo D. Torres

A collection of key works by the Latino labor activist and scholar

“Galarza was a prescient analyst and powerful writer, a scholar, poet, and social activist whose work has profoundly influenced and interested so many. This book will be of use to activists who interrogate political economy and develop strategies that address inequities in class and race.”

—**Patricia Zavella**, author of *I'm Neither Here nor There: Mexicans' Quotidian Struggles with Migration and Poverty*

Activist, labor scholar, and organizer Ernesto Galarza (1905–1984) was a leading advocate for Mexican Americans and one of the most important Mexican American scholars and activists after World War II. This volume gathers Galarza's key writings, reflecting an intellectual rigor, conceptual clarity, and a constructive concern for the working class in the face of America's growing influence over Mexico's economic system. Including excerpts from some of Galarza's indispensable books *Barrio Boy* and *Merchants of Labor: The Mexican Bracero Story* as well as articles, conference papers, interviews, and previously unpublished reports, the writings in this collection cover such timely subjects as community development, immigration politics and the Bracero Program, the Chicano movement, Mexican American education, ethnic relations, and U.S.-Mexico relations.

ARMANDO IBARRA is an assistant professor in the School for Workers at the University of Wisconsin-Extension. **RODOLFO TORRES** is a professor of urban and regional planning and urban studies at the University of California, Irvine.

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JUNE

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The Working Class in American History

**LAURIE MATHESON,
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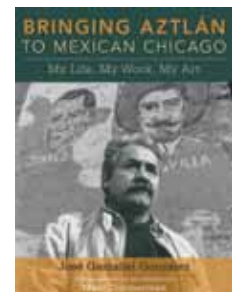
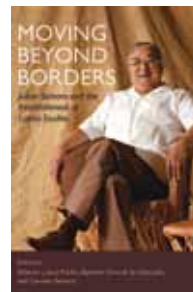
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Over thirty-five years, The Working Class in American History series has published more than one hundred books of historical scholarship. Now welcoming new series editors Julie Greene and William P. Jones, the series seeks to identify and nurture research that illuminates the broad dimensions of working people's influence and experience in historical, transnational, and contemporary contexts, considering both waged and unwaged and/or coerced labor, rural as well as urban settings, and industrial and non-industrial work, from agriculture to domestic service and beyond.



ALSO OF INTEREST

Moving Beyond Borders

Julian Samora and the Establishment of Latino Studies
EDITED BY ALBERTO LÓPEZ PULIDO, BARBARA DRISCOLL DE ALVARADO, AND CARMEN SAMORA

Paper, 978-0-252-07656-5, **\$30.00s** £22.99

Bringing Aztlan to Mexican Chicago

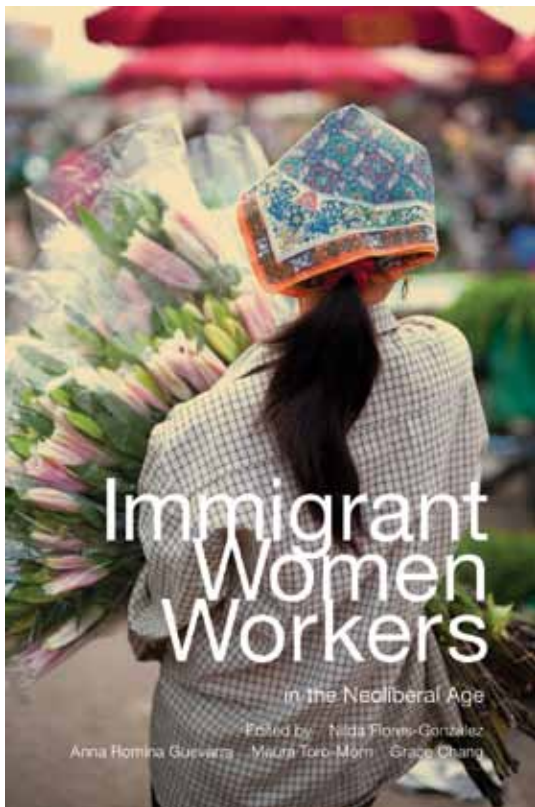
My Life, My Work, My Art

JOSÉ GAMALIEL GONZÁLEZ

Edited and with an introduction by Marc Zimmerman

Paper, 978-0-252-07735-7, **\$30.00s** £22.99

Ebook, 978-0-252-09014-1.



Immigrant Women Workers in the Neoliberal Age

EDITED BY NILDA FLORES-GONZÁLEZ, ANNA ROMINA GUEVARRA, MAURA TORO-MORN, AND GRACE CHANG

Interdisciplinary perspectives on an underrepresented labor force

“These analytically rich and ethnographically vivid accounts of immigrant women’s work will help scholars and activists understand these women’s labor conditions and their efforts to gain empowerment and justice. A stimulating and thought-provoking contribution to labor studies, women’s studies, and ethnic studies.”

—**Mary Margaret Fonow**, coeditor of *Making Globalization Work for Women: The Role of Social Rights and Trade Union Leadership*

To date, most research on immigrant women and labor forces has focused on the participation of immigrant women on formal labor markets. In this study, contributors focus on informal economies such as health care, domestic work, and the garment industry, where displaced and undocumented women are more likely to work. In examining the complex dynamics of how immigrant women navigate political and economic uncertainties, this collection highlights the important role of citizenship status in defining immigrant women’s opportunities, wages, and labor conditions.

Contributors are Pallavi Banerjee, Grace Chang, Margaret M. Chin, Jennifer Jihye Chun, Héctor R. Cordero-Guzmán, Emir Estrada, Lucy Fisher, Nilda Flores-González, Ruth Gomberg-Munoz, Anna Romina Guevarra, Shobha Hamal Gurung, Pierrette Hondagneu-Sotelo, María de la Luz Ibarra, Miliann Kang, George Lipsitz, Lolita Andrada Lledo, Lorena Muñoz, Bandana Purkayastha, Mary Romero, Young Shin, Michelle Téllez, and Maura I. Toro-Morn.

NILDA FLORES-GONZÁLEZ is an associate professor with a joint appointment in sociology and the Latin American and Latino Studies Program at the University of Illinois at Chicago. **ANNA ROMINA GUEVARRA** is an associate professor of Asian American studies and affiliated faculty in gender & women’s studies and sociology at the University of Illinois at Chicago. **MAURA TORO-MORN** is a professor of sociology at Illinois State University. **GRACE CHANG** is an associate professor of feminist studies at the University of California, Santa Barbara.



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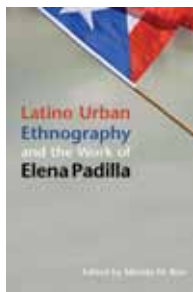
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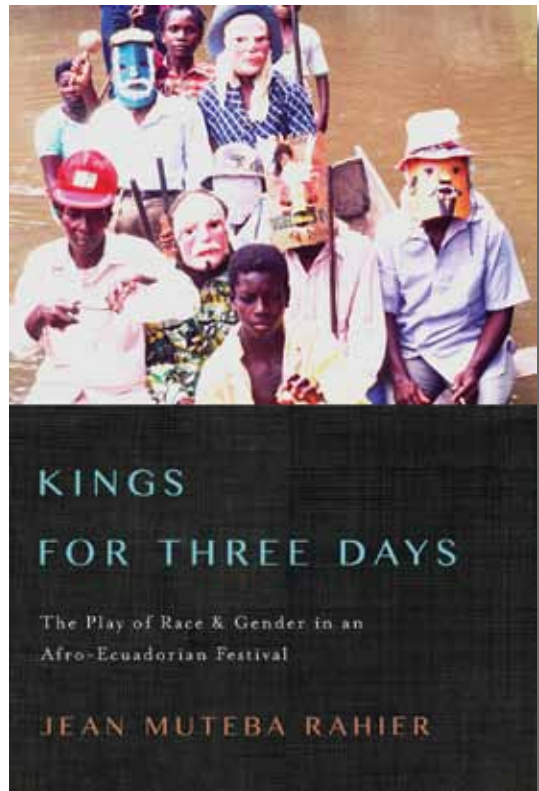
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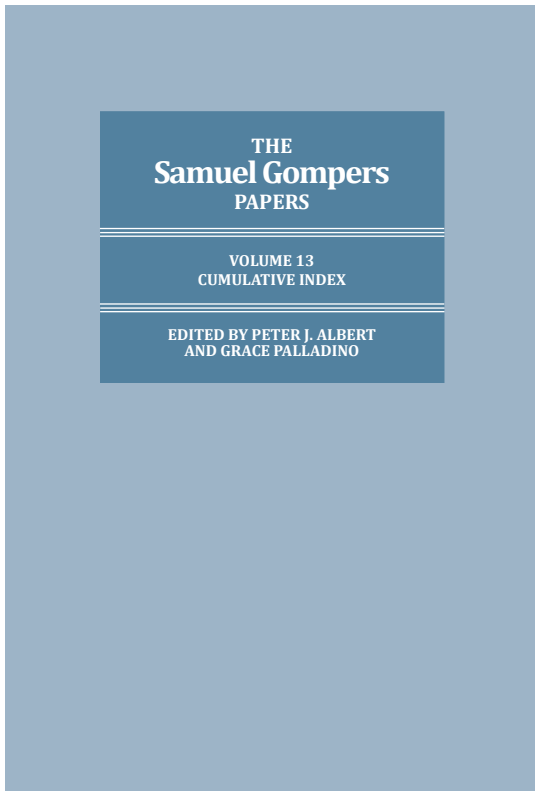
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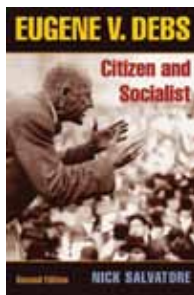
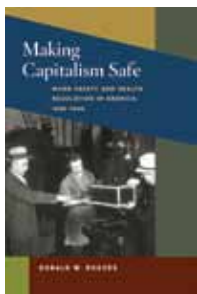
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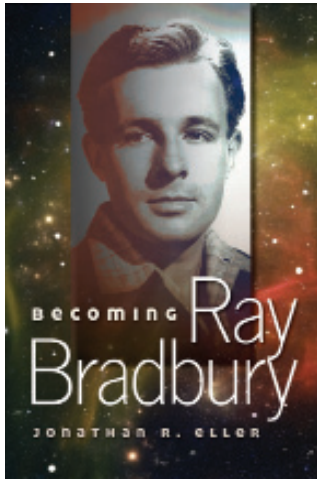
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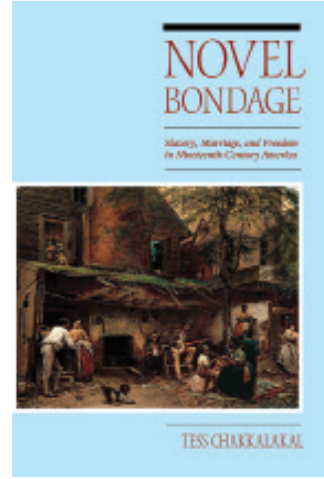


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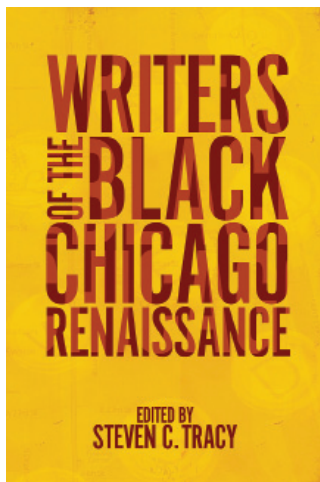


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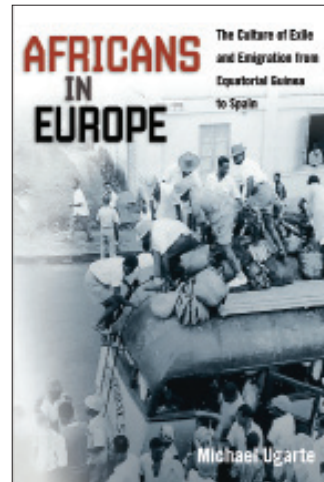


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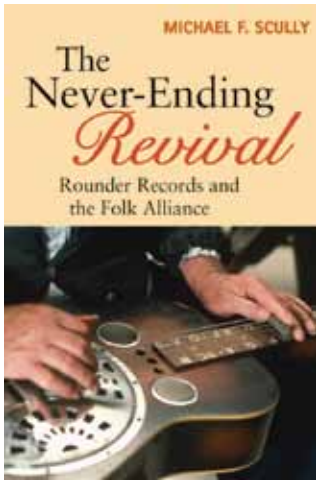
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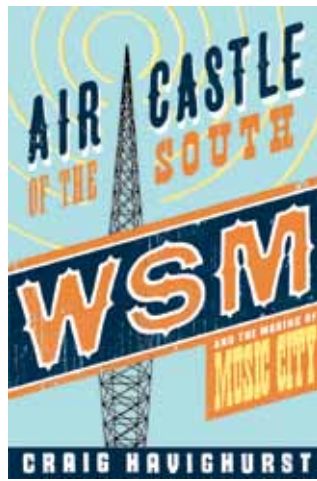
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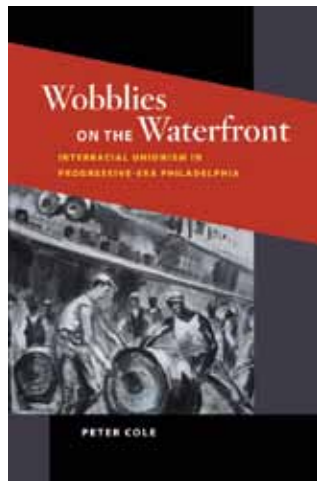
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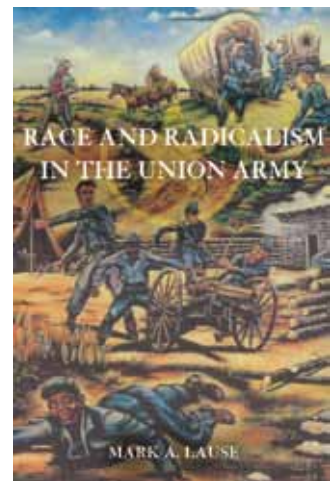
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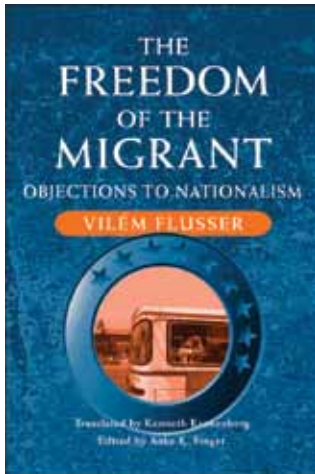
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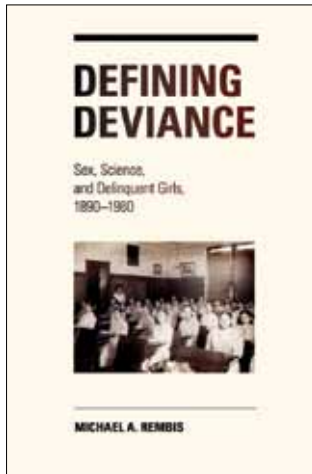
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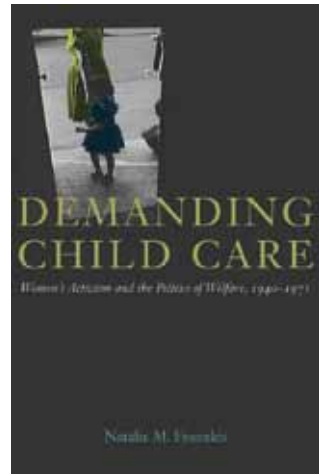
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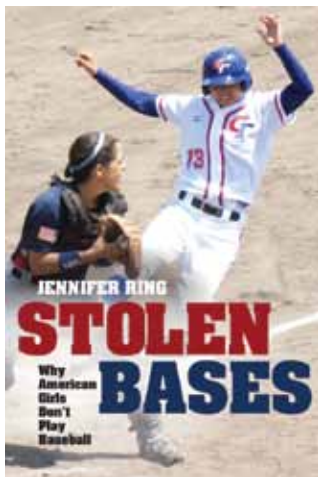


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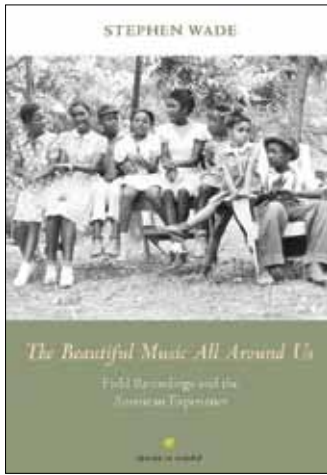
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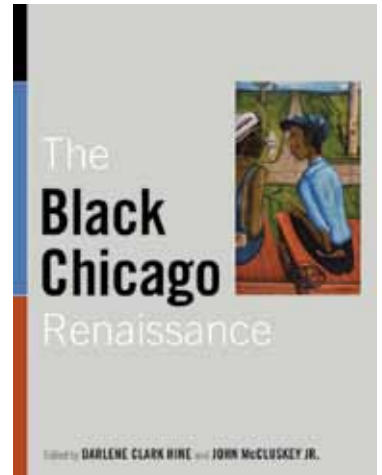


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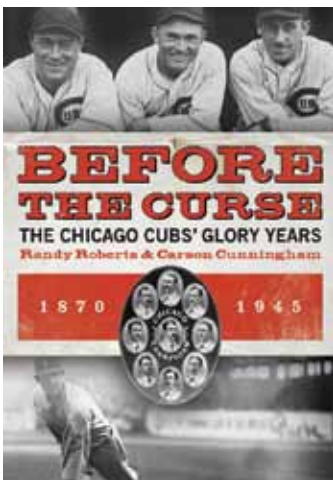


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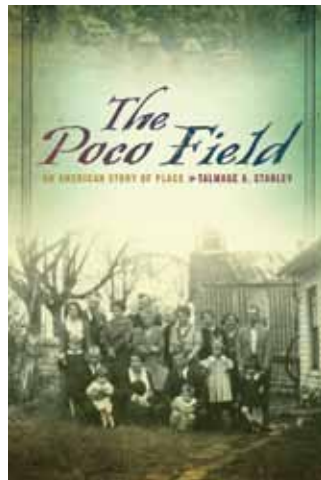


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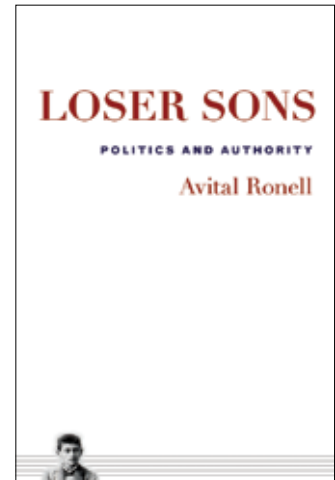


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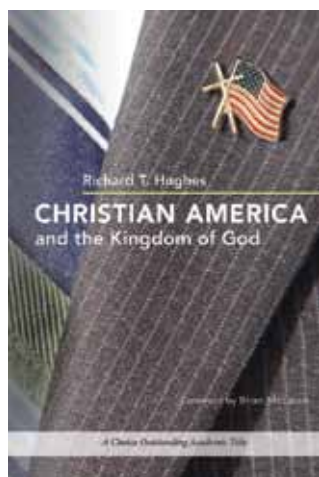


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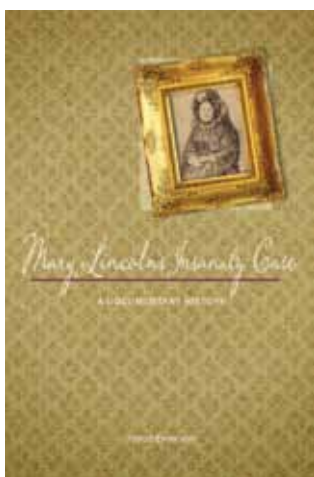


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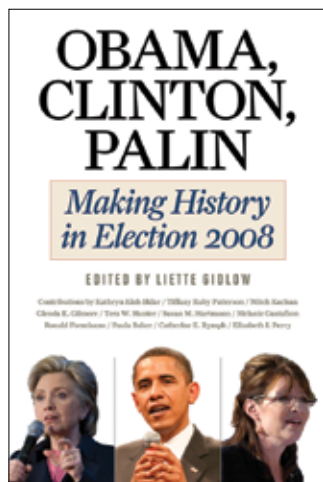


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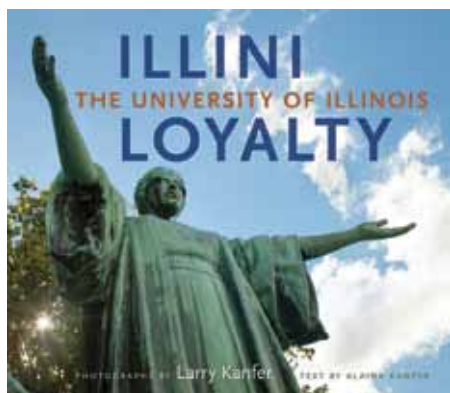


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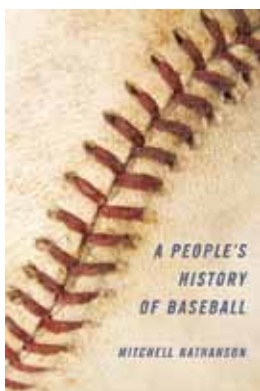
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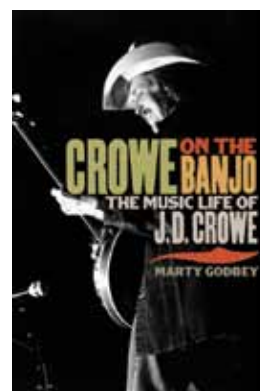
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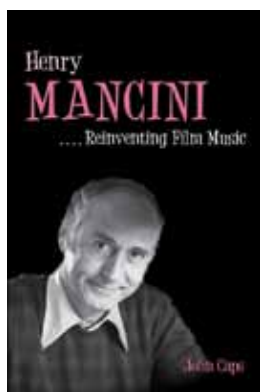
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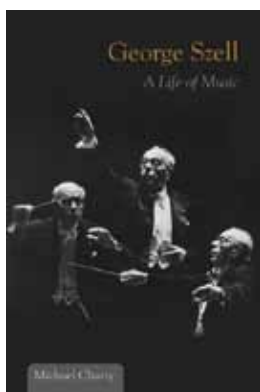
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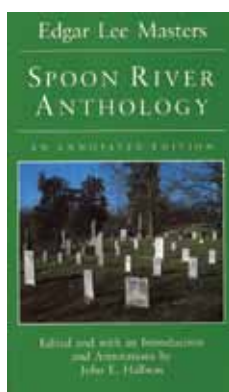
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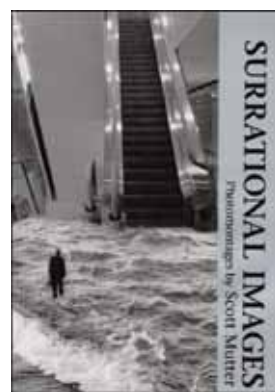
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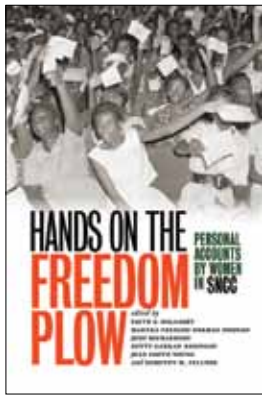


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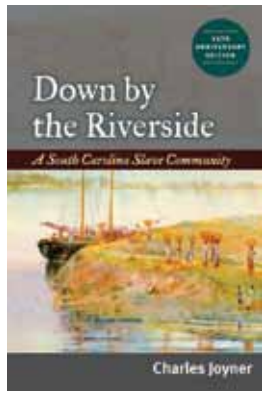


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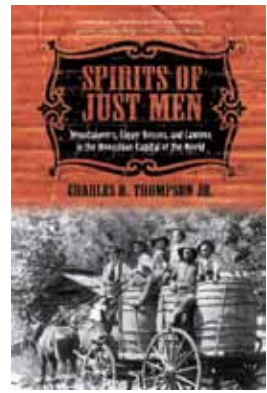
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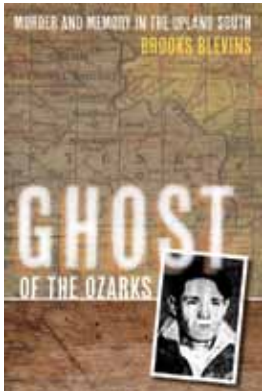
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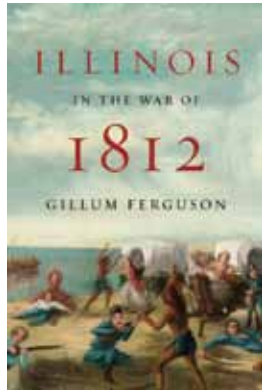
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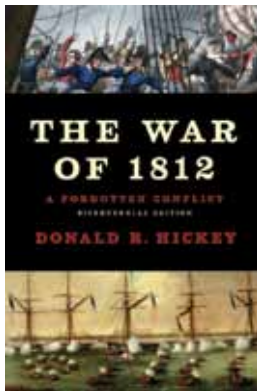
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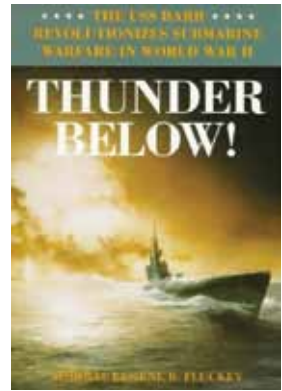
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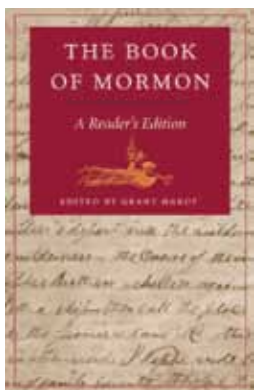
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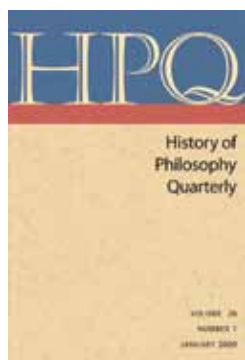


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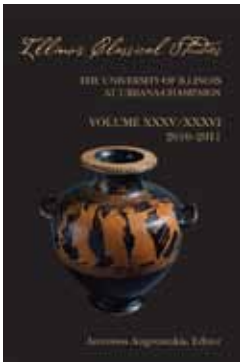


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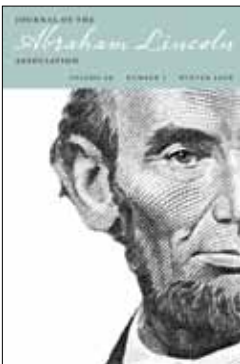
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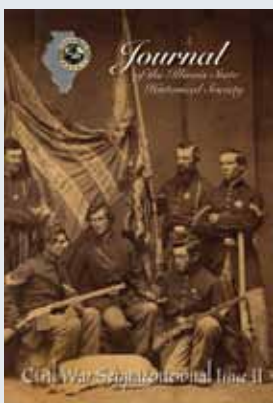


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The *Journal of the Illinois State Historical Society*, established in 1908, is the scholarly publication of the Illinois State Historical Society, a statewide non-profit organization dedicated to preserving, promoting, and publishing the latest research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

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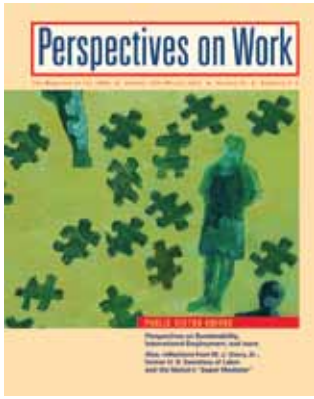
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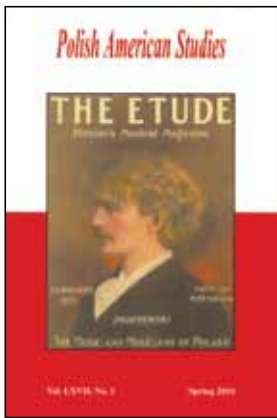


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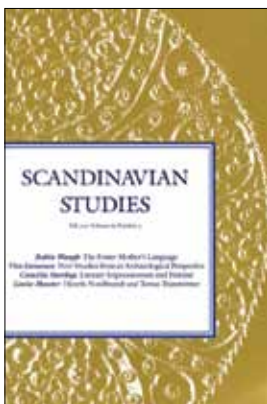


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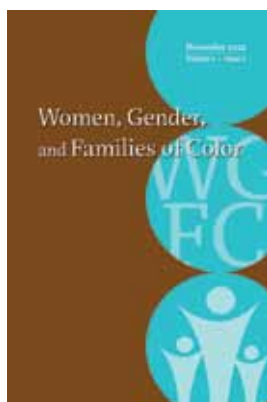


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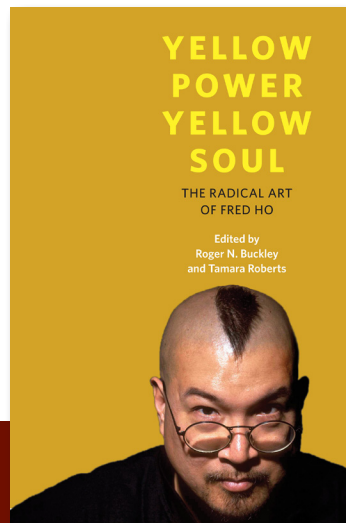
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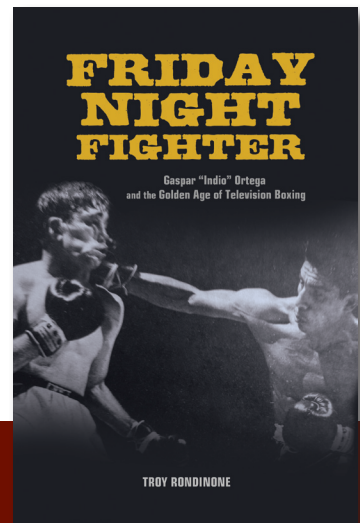
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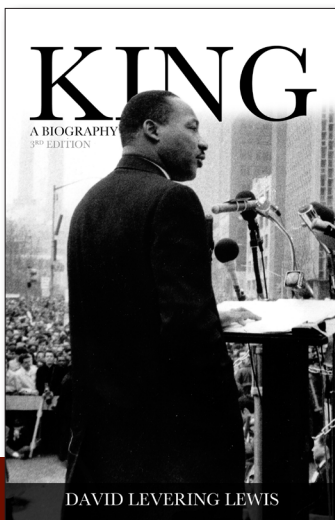
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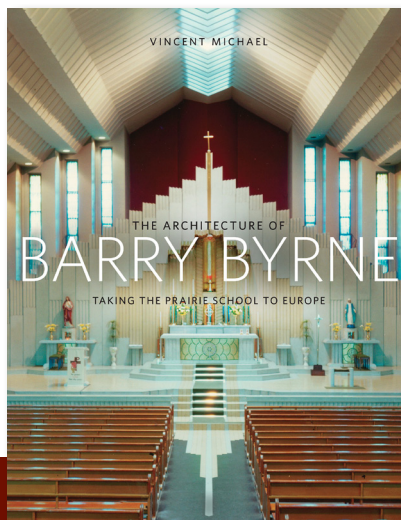
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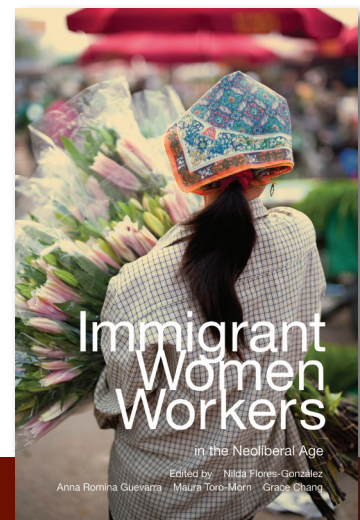
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