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SPRING 2016

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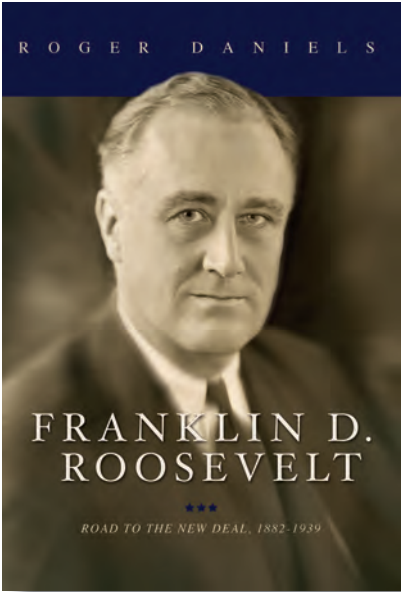
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# Franklin D. Roosevelt

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**ROGER DANIELS** is the Charles Phelps Taft Professor Emeritus of History at the University of Cincinnati. His many books include *Franklin D. Roosevelt: Road to the New Deal, 1882–1939*.

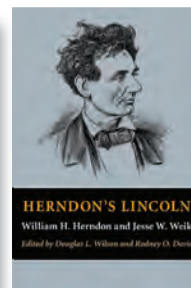
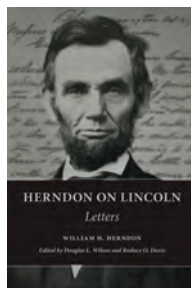
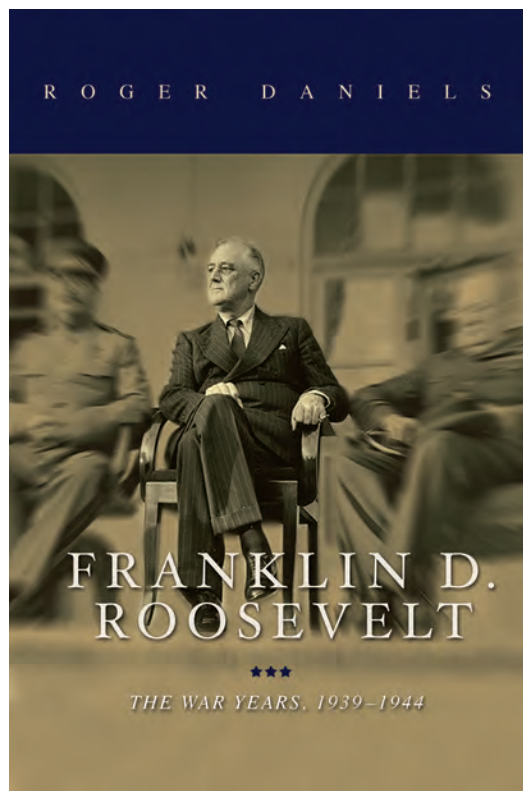
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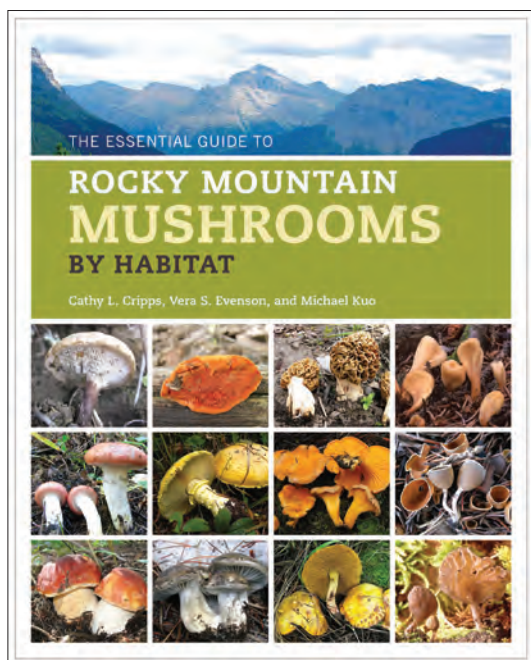
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**CATHY L. CRIPPS** is a mycologist and associate professor in the Department of Plant Sciences and Plant Pathology at Montana State University. She is the editor of *Fungi in Forest Ecosystems: Systematics, Diversity, and Ecology*.

**VERA S. EVENSON** is curator of the Sam Mitchel Herbarium of Fungi at the Denver Botanical Gardens. She is the author of *Mushrooms of Colorado and the Southern Rocky Mountains* and past president of the Colorado Mycological Society.

**MICHAEL KUO** is a professor of English at Eastern Illinois University, the coauthor of *Mushrooms of the Midwest*, and the principal developer of MushroomExpert.com.



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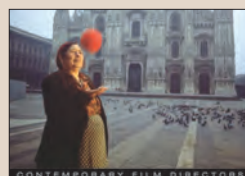


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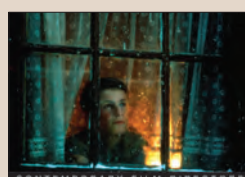
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## John Lasseter

RICHARD NEUPERT

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“The scholarship here is just extraordinary. This is not the kind of gushing fan hagiography that we so often get in the writing about animation. Rather, this is an incredibly nuanced historical work, one that provides a model for all writing about directorial careers, as well as an industrial history of the first order.”

—Eric Smoodin, editor of *Disney Discourse: Producing the Magic Kingdom*

Celebrated as Pixar’s “Chief Creative Officer,” John Lasseter is a revolutionary figure in animation history and one of today’s most important filmmakers. Lasseter films from *Luxo Jr.* to *Toy Story* and *Cars 2* highlighted his gift for creating emotionally engaging characters. At the same time, they helped launch computer animation as a viable commercial medium and serve as blueprints for the genre’s still-expanding commercial and artistic development.

Richard Neupert explores Lasseter’s signature aesthetic and storytelling strategies and details how he became the architect of Pixar’s studio style. Neupert contends that Lasseter’s accomplishments emerged from a unique blend of technical skill and artistic vision, as well as a passion for working with collaborators. In addition, Neupert traces the director’s career arc from the time Lasseter joined Pixar in 1984. As Neupert shows, Lasseter’s ability to keep a foot in both animation and CGI allowed him to thrive in an unconventional corporate culture that valued creative interaction between colleagues. The ideas that emerged built an animation studio that updated and refined classical Hollywood storytelling practices—and changed commercial animation forever.

**RICHARD NEUPERT** is the Charles H. Wheatley Professor of the Arts in the Department of Theatre and Film Studies at the University of Georgia. His books include *French Animation History*.

*A volume in the series Contemporary Film Directors, edited by Justus Nieland and Jennifer Fay*

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A singular resource, *Exploring the World of J. S. Bach* puts Bach aficionados and classical music lovers in the shoes of the master composer. Bach scholar Robert L. Marshall and veteran writer-translator Traute M. Marshall lead readers on a Baroque Era odyssey through fifty towns where Bach resided, visited, and of course created his works. Drawing on established sources as well as newly available East German archives, the authors describe each site in Bach's time and the present, linking the sites to the biographical information, artistic and historic landmarks, and musical activities associated with each. A wealth of historical illustrations, color photographs, and maps supplement the text, whetting the appetite of the visitor and the armchair traveler alike.

**ROBERT L. MARSHALL** is Sachar Professor Emeritus of Music at Brandeis University. His books include *The Compositional Process of J. S. Bach*.

**TRAUTE M. MARSHALL** is the author of *Art Museums PLUS: Cultural Excursions in New England*.

#### JUNE

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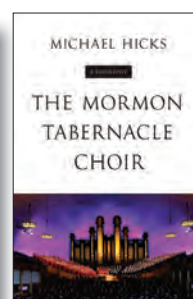
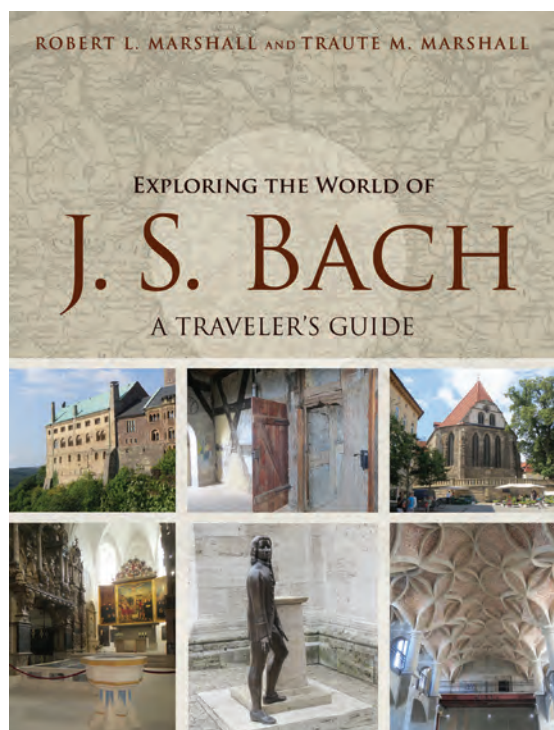
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*Publication of this volume is supported by the American Bach Society.*



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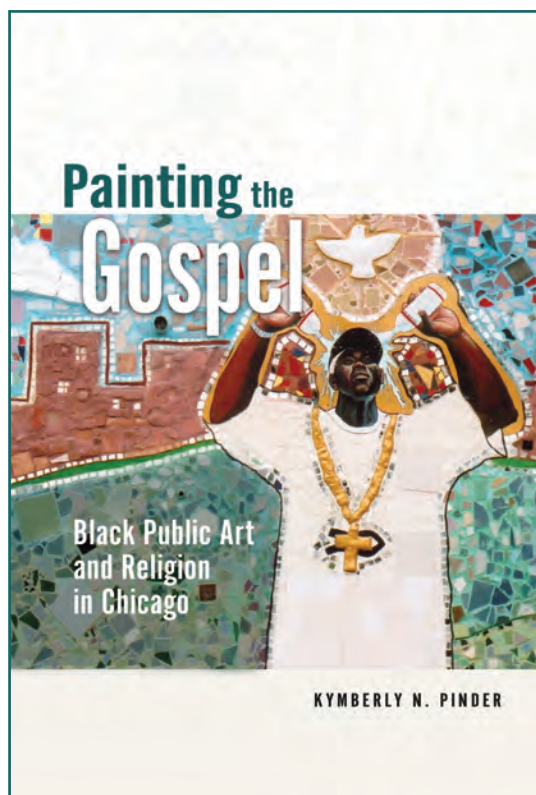
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KYMBERLY N. PINDER

**A full-color guide to the social and spiritual impact of African American religious art**

“In a day when aging urban churches are faced with demolition, on the one hand, and inattention from scholars, on the other, art historian Kymberly Pinder steps in to rescue overlooked African American religious art from this fate of double-oblivion.”

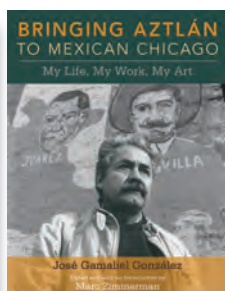
—David Morgan, author of *The Embodied Eye: Religious Visual Culture and the Social Life of Feeling*

Innovative and lavishly illustrated, *Painting the Gospel* offers an indispensable contribution to conversations about African American art, theology, politics, and identity in Chicago. Kymberly N. Pinder escorts readers on an eye-opening odyssey to the murals, stained glass, and sculptures dotting the city’s African American churches and neighborhoods. Moving from Chicago’s oldest black Christ figure to contemporary religious street art, Pinder explores ideas like blackness in public, art for black communities, and the relationship of Afrocentric art to Black Liberation Theology. She also focuses attention on art excluded from scholarship due to racial or religious particularity. Throughout, she reflects on the myriad ways private black identities assert public and political goals through imagery.

*Painting the Gospel* includes maps and tour itineraries that allow readers to make conceptual, historical, and geographical connections among the works.

KYMBERLY N. PINDER is the dean of the College of Fine Arts at the University of New Mexico and the editor of *Race-ing Art History: Critical Readings in Race and Art History*.

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



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E-BOOK, 978-0-252-09808-6.

Publication of this book was supported by a generous grant from the Terra Foundation for American Art and funding from the University of New Mexico College of Fine Arts.

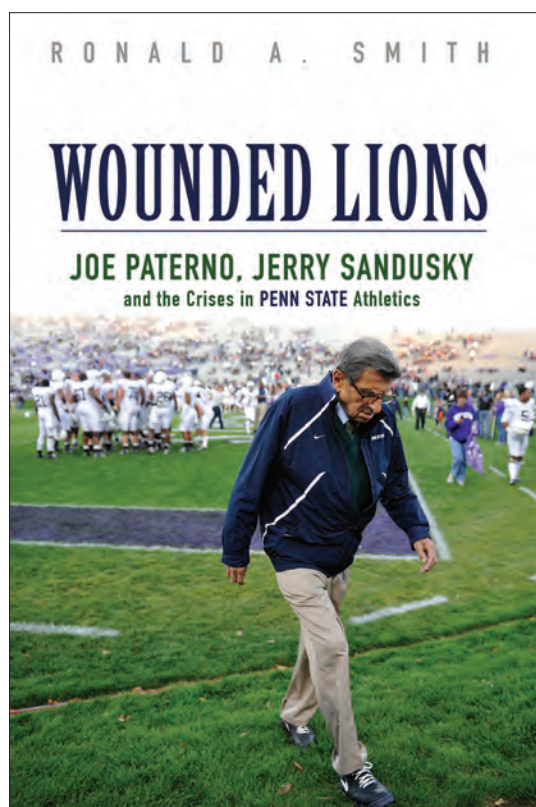




**FROM TOP:**

1. William Walker, *St. Martin Luther King*, 1977. Photo courtesy of William Walker Archive at the Chicago Public Art Group.
2. Douglas Phillips Studio, *Bishop*, stained glass, 1995. Photo courtesy of Elizabeth Sunday.
3. Reverend Samuel David Phillips, *Kingdom of Heaven*, pencil and crayon on oil cloth, ca. 1950. Created by the late Rev. Samuel David Phillips. Photo copyright Turtel Onli, 2008. Courtesy of Mr. Turtel Onli.
4. Frederick D. Jones, *Neighborhood People Flocking to the Lord* (detail), 1946. Photo courtesy of the author.





## Wounded Lions

Joe Paterno, Jerry Sandusky, and the Crises in Penn State Athletics

RONALD A. SMITH

**A rogue program, an iconic coach, and an unspeakable tragedy**

“A distinguished Penn State sport historian gives us here an intriguing account of his institution’s athletics history and daunting journey through a period of national humiliation in well-chosen, research-guided language that holds the reader’s interest start to finish.”

—**Joe Crowley**, former president, National Collegiate Athletic Association

The Jerry Sandusky child molestation case stunned the nation. As subsequent revelations uncovered an athletic program operating free of oversight, university officials faced criminal charges while unprecedented NCAA sanctions hammered Penn State football and blackened the reputation of coach Joe Paterno.

In *Wounded Lions*, acclaimed sport historian and longtime Penn State professor Ronald A. Smith draws from university archives to answer the *How?* and *Why?* at the heart of the scandal. The Sandusky case was far from the first example of illegal behavior related to the football program—or the university’s attempts to suppress news of it. As Smith shows, decades of infighting among administrators, alumni, trustees, faculty, and coaches established policies intended to protect the university, and the football team considered synonymous with its name, at all costs. If the habits predated Paterno, they also became sanctified during his tenure. Smith names names to show how abuses of power warped the “Penn State Way” even with hires like women’s basketball coach Rene Portland, who allegedly practiced sexual bias against players for decades. Smith also details a system that concealed Sandusky’s horrific acts just as deftly as it whitewashed years of rules violations, coaching malfeasance, and player crime while Paterno set records and raised hundreds of millions of dollars for the university.

**RONALD A. SMITH** is a professor emeritus at Pennsylvania State University and author of *Pay for Play: A History of Big-Time College Athletic Reform*.

*A volume in the series Sport and Society, edited by Randy Roberts and Aram Goudsouzian*



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A History of Big-Time College Athletic Reform

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Paper, 978-0-252-07783-8. **\$32.00x** £20.99

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## Sex Testing

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—Alison M. Wrynn, former editor, *Journal of Sports History*

In 1968, the International Olympic Committee (IOC) implemented sex testing for female athletes at that year's Games. When it became clear that testing regimes failed to delineate a sex divide, the IOC began to test for *gender*—a shift that allowed the organization to control the very idea of womanhood.

Lindsay Parks Pieper explores sex testing in sport from the 1930s to the early 2000s. Focusing on assumptions and goals as well as means, Pieper examines how the IOC in particular insisted on a misguided binary notion of gender that privileged Western norms. Testing evolved into a tool to identify—and eliminate—athletes the IOC deemed too strong, too fast, or too successful. Pieper shows how this system punished gifted women while hindering the development of women's athletics for decades. She also reveals how the flawed notions behind testing—ideas often sexist, racist, or ridiculous—degraded the very idea of female athleticism.

LINDSAY PARKS PIEPER is an assistant professor of sport management at Lynchburg College.

*A volume in the series Sport and Society, edited by Randy Roberts and Aram Goudsouzian*

#### MAY

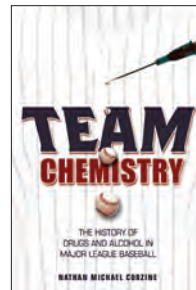
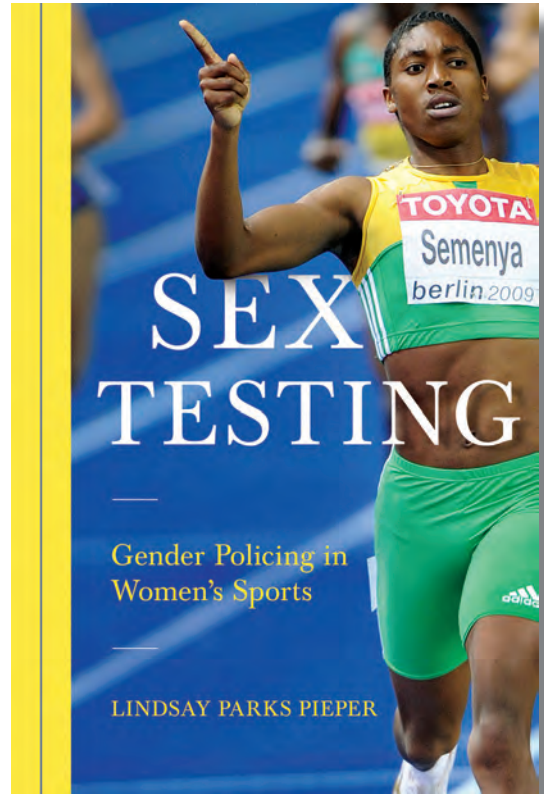
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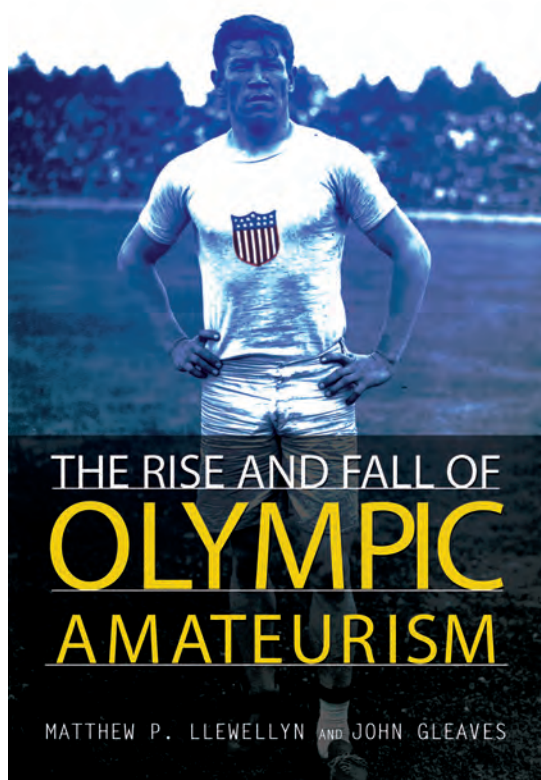
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SUSAN K. CAHN

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—**Stephen Wenn**, coauthor of *Tarnished Rings: The International Olympic Committee and the Salt Lake City Bid Scandal*

For decades, amateurism defined the ideals undergirding the Olympic movement. No more. Today’s Games present athletes who enjoy open corporate sponsorship and unabashedly compete for lucrative commercial endorsements.

Matthew P. Llewellyn and John Gleaves analyze how this astonishing transformation took place. Drawing on Olympic archives and a wealth of research across media, the authors examine how an elite—white, wealthy, often Anglo-Saxon—controlled and shaped an enormously powerful myth of amateurism. The myth assumed an air of naturalness that made it seem unassailable and, not incidentally, served those in power. Llewellyn and Gleaves trace professionalism’s inroads into the Olympics from tragic figures like Jim Thorpe through the shamateur era of under-the-table cash and state-supported athletes. As they show, the increasing acceptability of professionals went hand-in-hand with the Games becoming a for-profit international spectacle. Yet the myth of amateurism’s purity remained a potent force, influencing how people around the globe imagined and understood sport.

Timely and vivid with details, *The Rise and Fall of Olympic Amateurism* is the first book-length examination of the movement’s foundational ideal.

**MATTHEW P. LLEWELLYN** and **JOHN GLEAVES** are associate professors of kinesiology at California State University, Fullerton.

*A volume in the series Sport and Society, edited by Randy Roberts and Aram Goudsouzian*



### ALSO OF INTEREST

#### The Olympics

A History of the Modern Games  
Second Edition

ALLEN GUTTMANN

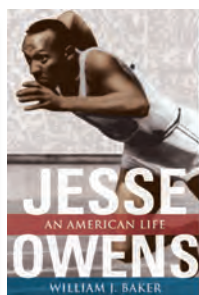
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—**Robert Edelman**, author of *Serious Fun: A History of Spectator Sports in the USSR*

It is the early Cold War. The Soviet Union appears to be in irresistible ascendance and moves to exploit the Olympic Games as a vehicle for promoting international communism. In response, the United States conceives a subtle, far-reaching psychological warfare campaign to blunt the Soviet advance.

Drawing on newly declassified materials and archives, Toby C. Rider chronicles how the U.S. government used the Olympics to promote democracy and its own policy aims during the tense early phase of the Cold War. Rider shows how the government, though constrained by traditions against interference in the Games, eluded detection by cooperating with private groups, including secretly funded émigré organizations bent on liberating their home countries from Soviet control. At the same time, the United States appropriated Olympic host cities to hype the American economic and political system while, behind the scenes, the government attempted clandestine manipulation of the International Olympic Committee. Rider also details the campaigns that sent propaganda materials around the globe as the United States mobilized culture in general, and sports in particular, to fight the communist threat.

**TOBY C. RIDER** is an assistant professor of kinesiology at California State University, Fullerton.

*A volume in the series Sport and Society, edited by Randy Roberts and Aram Goudsouzian*

#### MAY

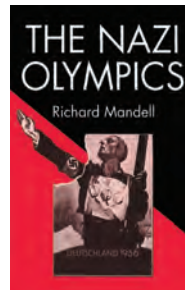
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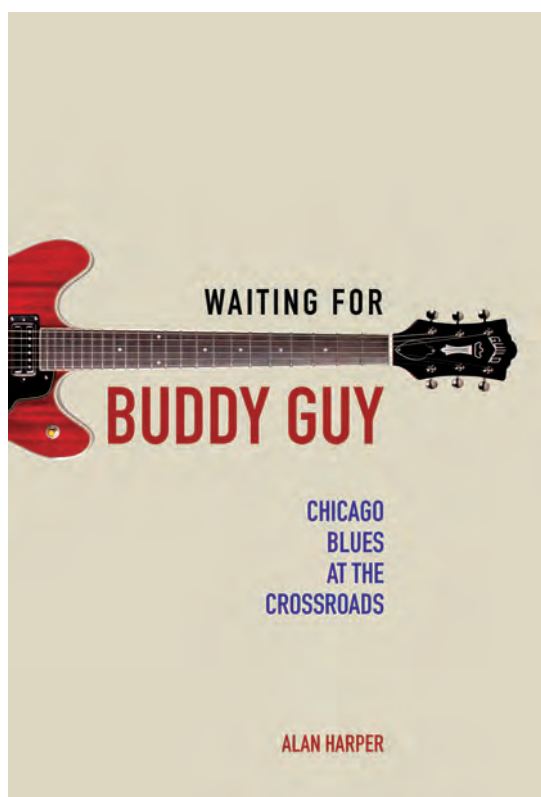
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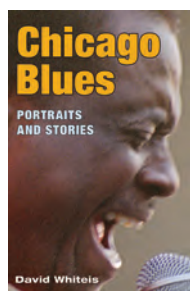
—Billy Branch

In the late 1970s and early 1980s, British blues fan Alan Harper became a transatlantic pilgrim to Chicago. “I’ve come here to listen to the blues,” he told an American customs agent at the airport, and listen he did, to the music in its many styles, and to the men and women who lived it in the city’s changing blues scene.

Harper’s eloquent memoir conjures the smoky redoubts of men like harmonica virtuoso Big Walter Horton and pianist Sunnyland Slim. Venturing from stageside to kitchen tables to the shotgun seat of a 1973 Eldorado, Harper listens to performers and others recollect memories of triumphs earned and chances forever lost, of deep wells of pain and soaring flights of inspiration. Harper also chronicles a time of change, as an up-tempo, whites-friendly blues eclipsed what had come before, and old Southern-born black players held court one last time before an all-conquering generation of young guitar aces took center stage.

**ALAN HARPER** is a writer, editor, and publisher living in the United Kingdom.

*A volume in the series Music in American Life*



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## Foggy Mountain Troubadour

The Life and Music of Curly Seckler

PENNY PARSONS

Foreword by Eddie Stubbs

**The bluegrass legend's road from Carolina cotton fields to Nashville Grass**

"Ms. Parsons not only illuminates Mr. Seckler's storied life but also reports rarified accounts that offer us insight into the humanity that underscored the people, songs, live performances, recordings, and travels surrounding what is now considered to be one of the most mythical bands ever to play: Lester Flatt, Earl Scruggs, and the Foggy Mountain Boys. Penny Parsons is not only an authentic biographer, she is also a first-rate musical detective."

—Marty Stuart

With his trademark mandolin style and unequaled tenor harmonies, Curly Seckler has carved out a seventy-seven-year career in bluegrass and country music. His foundational work in Flatt and Scruggs's Foggy Mountain Boys secured him a place in bluegrass history, while his role in The Nashville Grass made him an essential part of the music's triumphant 1970s revival.

Written in close collaboration with Mr. Seckler and those who know him, *Foggy Mountain Troubadour* is the first full-length biography of an American original. Penny Parsons follows a journey from North Carolina schoolhouses to the Grand Ole Opry stage and the Bluegrass Hall of Fame, from boarding houses to radio studios and traveling five to a car on two-lane roads to make the next show. Throughout, she captures the warm humor, hard choices, and vivid details of a brilliant artist's life as he criss-crosses a nation and a century making music.

Music journalist **PENNY PARSONS** was Curly Seckler's manager and is a regular contributor to bluegrass publications.

*A volume in the series Music in American Life*

### MAY

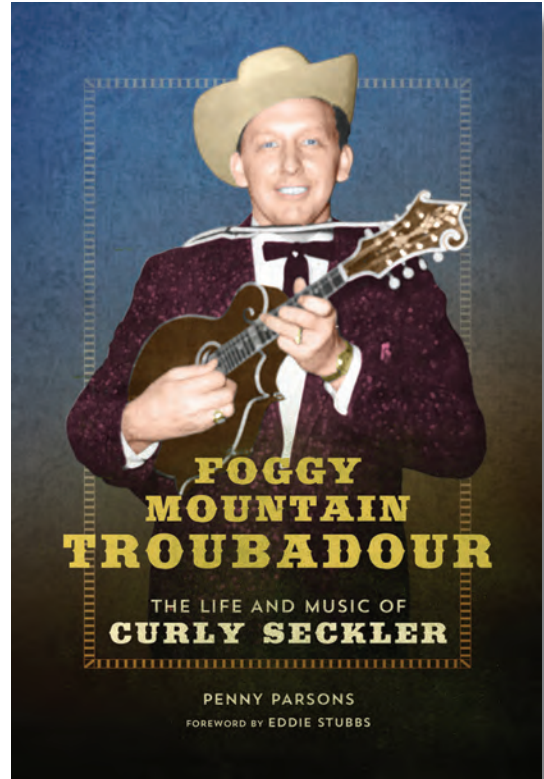
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## Cafe Society

The wrong place for the Right people

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*Foreword by Dan Morgenstern*

**The backstage story of a Gotham hot spot that challenged the status quo and changed show business**

"This highly entertaining and historically informative book will bring a lump to the throat of those who attended the jazz and comedy performances at Cafe Society Uptown and Downtown, and warm appreciation from those who learn about Barney Josephson's contribution to the success of some of the world's greatest jazz entertainers."

—Carl Reiner



Barney Josephson ran the interracial New York City nightclubs Cafe Society Downtown and Cafe Society Uptown. Famously known as "the wrong place for the Right people," both Cafe Society spots featured jazz and blues performers ranging from Billie Holiday to Lester Young, as well as legendary comedy stars, boogie-woogie pianists, and gospel and folk artists. Recalling the half-century from the 1930s to the 1980s, Josephson tells the star-studded tale of a trailblazing venue that presented black and white artists alike to mixed audiences and developed a who's who of twentieth-century performing talent. Filled with scores of photographs, *Cafe Society* spotlights a legendary raconteur and show business figure telling his story in his own words and through illuminating anecdotes, personal interviews, and historical research.

**BARNEY JOSEPHSON** (1902–88) was a nightclub impresario in New York City. **TERRY TRILLING-JOSEPHSON** is a former associate professor of communications and performing arts at the City University of New York.

*A volume in the series Music in American Life*

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## Jazzing

New York City's Unseen Scene

**THOMAS H. GREENLAND**

**An intimate account of jazz and community**

"A probing, fascinating, and sensitive portrait of a community of 'jazz people,' Tom Greenland's *Jazzing* reminds us that jazz is not simply sound, but is a way of life that impacts us in profound and different ways."

—Ken Prouty, author of *Knowing Jazz: Community, Pedagogy, and Canon in the Information Age*



How do we speak about jazz?

In this provocative study based on the author's deep immersion in the New York City jazz scene, Thomas H. Greenland turns from artists and their music to focus on non-performing participants, describing them as active performers in their own right who witness and thus collaborate in a happening made one-of-a-kind by improvisation, mood, and moment.

*Jazzing* shines a spotlight on the constituency of proprietors, booking agents, photographers, critics, publicists, painters, amateur musicians, fans, friends, and tourists that makes up New York City's contemporary jazz scene. Drawn from deep ethnographic research, interviews, and long-term participant observation, *Jazzing* charts the ways New York's distinctive physical and social-cultural environment affects and is affected by jazz. Throughout, Greenland offers a passionate argument in favor of a radically inclusive conception of music-making, one in which individuals collectively improvise across social contexts to co-create community and musical meaning.

**THOMAS H. GREENLAND** is a New York City-based musician, journalist, and educator.

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E-BOOK, 978-0-252-09831-4.

*Publication of this book was supported by a grant from 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.*

## A Cole Porter Companion

EDITED BY DON M. RANDEL, MATTHEW SHAFTEL, AND SUSAN FORSCHER WEISS

**Birds do it, bees do it, even educated fleas do it—go ahead, do it, read about Cole Porter**

“Simply an indispensable, unadulterated joy of a book—required reading for anyone who loves music, lyrics, the theater, and of course the inimitable Cole Porter—from the non-music-reading fan to the most sophisticated and scholarly musicologist. A landmark volume, bridging the gap between academe and the general listener with a bubbly élan worthy of the master himself.”

—Maury Yeston

Balancing sophisticated melodies and irresistible rhythms with lyrics by turns cynical and passionate, Cole Porter sent American song soaring on gossamer wings. Timeless works like “I Get a Kick Out of You” and “At Long Last Love” made him an essential figure in the soundtrack of a century and earned him adoration from generations of music lovers.

In *A Cole Porter Companion*, a parade of performers and scholars offers essays on little-known aspects of the master tunesmith’s life and art. Here are Porter’s days as a Yale wunderkind and his nights as the exemplar of louche living; the triumph of *Kiss Me Kate* and shocking failure of *You Never Know*; and his spinning rhythmic genius and a turkey dinner into “You’re the Top.” Other entries explore notes on ongoing Porter scholarship and delve into his formative works, performing career, and long-overlooked contributions to media as varied as film and ballet.

Prepared with the cooperation of the Porter archives, *A Cole Porter Companion* is an invaluable guide for fans and scholars of this beloved American genius.

**DON M. RANDEL** is the author of *The Harvard Dictionary of Music and Musicians* and former president of the University of Chicago.

**MATTHEW SHAFTEL** is the dean of Westminster College of the Arts at Rider University and the coauthor of *Aural Skills in Context: A Comprehensive Approach to Sight Singing, Ear Training, Keyboard Harmony, and Improvisation*. **SUSAN FORSCHER WEISS** is a professor of musicology and German and Romance languages and literature at the Johns Hopkins University.

*A volume in the series Music in American Life*

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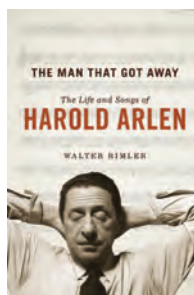
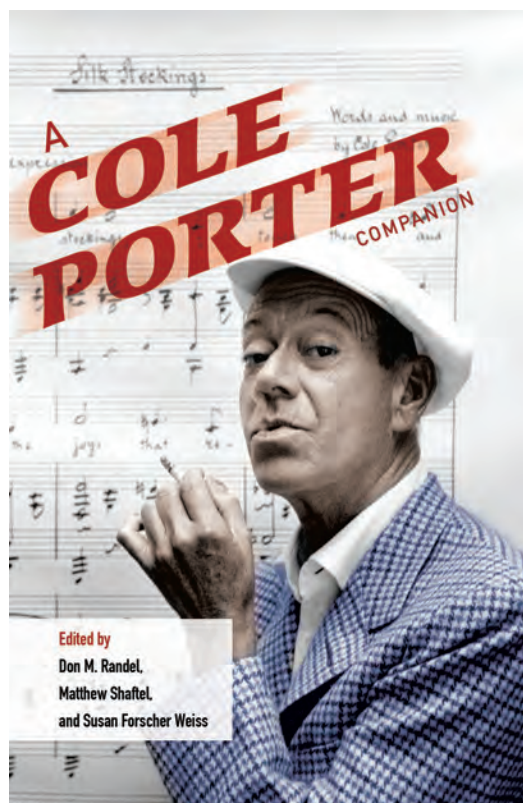
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*Publication of this book was supported by a grant from the Donna Cardamone Jackson Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.*



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#### I Feel a Song Coming On

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## Harry T. Burleigh

From the Spiritual to the  
Harlem Renaissance

JEAN E. SNYDER

**Reclaiming the unique life and soaring art of  
an essential American composer**

“The definitive biography of Burleigh, unlikely to be superseded in the near future.”

—**Thomas Riis**, author of *Just before Jazz: Black Musical Theater in New York, 1890–1915*

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

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

Ethnomusicologist **JEAN E. SNYDER** has taught in Kenya and Zambia, and at several colleges and universities in western Pennsylvania.

*A volume in the series Music in American Life*

### MARCH

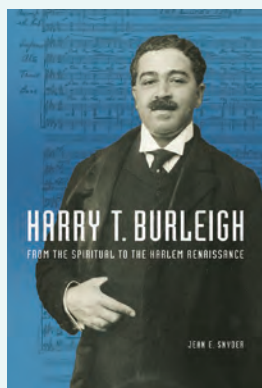
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*Publication of this book was supported by grants from the Lloyd Hibberd Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation, and from the Henry and Edna Binkle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



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*Illinois: A History in Pictures* gathers more than 100 drawings, engravings, photographs, maps, and other illustrations to inspire imaginations young and old to envision the history of Illinois in all its depth and breadth. Moving beyond the familiar tales of Lincoln and the Great Chicago Fire, Gerald A. Danzer distills the Prairie State’s story from its Native American peoples and their encounters with European settlers, through territorial struggles and the strife of the Civil War, and into the modern era of industry and urbanization.

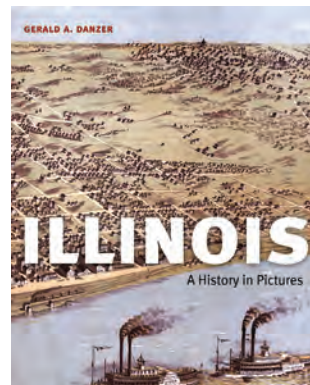
**GERALD A. DANZER** is a professor emeritus of history at the University of Illinois at Chicago. A former director of the Chicago Neighborhood History Project, he is the coauthor of *America! America! Land and People: A World Geography*, and *The Americans*.

### FEBRUARY

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## Indians Illustrated

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JOHN M. COWARD

#### Sketching the form and figure of how whites came to see and understand Native Americans

“Rich in context and beautifully written. Other scholars have considered the stereotyping of Native Americans, but this book links the phenomenon to journalism/media history and explores the cultural significance of these widely circulated images.”

—**Janice Hume**, author of *Popular Media and the American Revolution: Shaping Collective Memory*

After 1850, Americans swarmed to take in a raft of new illustrated journals and papers. Engravings and drawings of “buckskinned braves” and “Indian princesses” proved an immensely popular attraction for consumers of publications like *Frank Leslie’s Illustrated Newspaper* and *Harper’s Weekly*.

In *Indians Illustrated*, John M. Coward charts a social and cultural history of Native American illustrations—romantic, violent, racist, peaceful, and otherwise—in the heyday of the American pictorial press. These woodblock engravings and ink drawings placed Native Americans into categories that drew from venerable “good” Indian and “bad” Indian stereotypes already threaded through the culture. Coward’s examples show how the genre cemented white ideas about how Indians should look and behave—ideas that diminished Native Americans’ cultural values and political influence. His powerful analysis of themes and visual tropes unlocks the racial codes and visual cues that whites used to represent—and marginalize—native cultures already engaged in a twilight struggle against inexorable westward expansion.

**JOHN M. COWARD** is an associate professor of communication at the University of Tulsa. He is the author of *The Newspaper Indian: Native American Identity in the Press, 1820–90*.

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

**JULY**

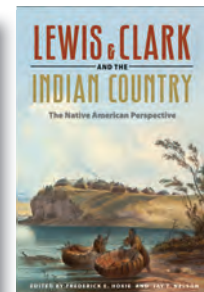
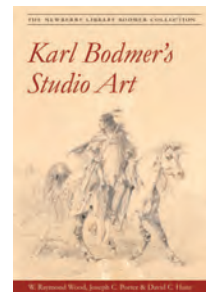
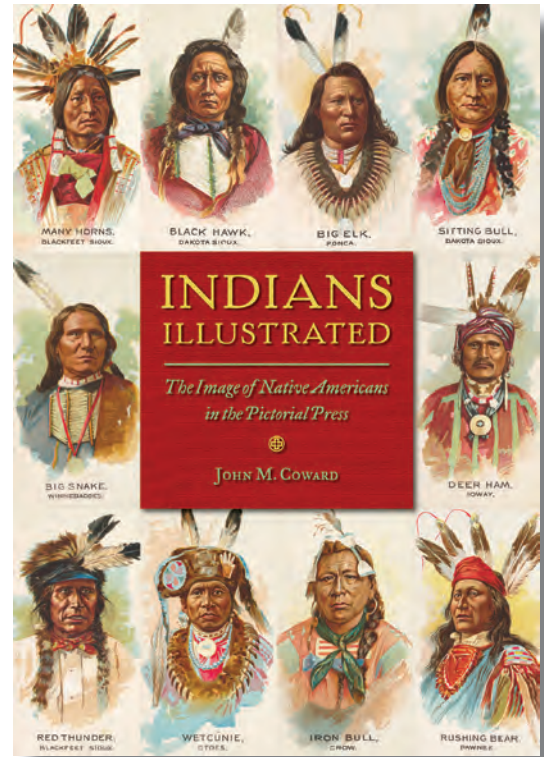
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—*Library Journal*

On the eve of the War of 1812, the Illinois Territory was a new land of bright promise. Pioneer farmers gathered in the wooded fringes around prime agricultural land, looking out over the prairies with longing and trepidation.

In this engrossing history, Gillum Ferguson underlines the crucial importance of the War of 1812 in the development of Illinois as a state. His account sheds new light on the personalities who fought the war and the events that defined it. As he shows, both sides conducted massacres and fierce military actions throughout and even after the war. These hostilities laid the groundwork for the ultimate expulsion of all native tribes—friendly and otherwise—as the war broke the power of Native American peoples and deprived them of support from Great Britain.

**GILLUM FERGUSON** served as a state and federal prosecutor in Illinois and contributed to the *Journal of Illinois History* and the *Journal of the Illinois State Historical Society*.

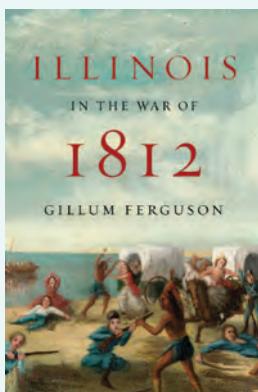
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Between 1945 and 1957, West Germany made a dizzying pivot from Nazi bastion to Britain's Cold War ally against the Soviet Union. Successive London governments, though often faced with bitter public and military opposition, tasked the British Army of the Rhine (BAOR) to serve as a protecting force while strengthening West German integration into the Western defense structure.

Peter Speiser charts the BAOR's fraught transformation from occupier to ally by looking at the charged nexus where British troops and their families interacted with Germany's civilian population. Examining the relationship on many levels, Speiser ranges from how British mass media representations of Germany influenced BAOR troops to initiatives taken by the Army to improve relations. He also weighs German perceptions, surveying clashes between soldiers and civilians. As Speiser shows, the BAOR's presence did not improve the relationship between British servicemen and the German populace, but it did prevent further deterioration during a crucial and dangerous period of the early Cold War.

An incisive look at an under-researched episode, *The British Army of the Rhine* sheds new light on Anglo-German diplomatic, political, and social relations after 1945, and evaluates their impact on the wider context of European integration in the postwar era.

**PETER SPEISER** is a lecturer in history at the University of Westminster.

*A volume in the series The History of Military Occupation*

### JUNE

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HARDCOVER, 978-0-252-04016-0. **\$39.95s** £25.99

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## Last Outpost on the Zulu Frontiers

Fort Napier and the  
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GRAHAM DOMINY

**How a distant garrison of the  
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“Truly places Fort Napier’s history within several broader contexts—the settlement of Natal, the response of the indigenous inhabitants, the relationships between ‘British’ and other settlers, the wider history of the British army in the period, and the novel involvement of women protesting against the British advance. This is far from a narrow ‘red coat’ history.”

—Peter Stanley, author of *White Mutiny: British Military Culture in India*

Small and isolated in the Colony of Natal, Fort Napier was long treated like a temporary outpost of the expanding British Empire. Yet British troops manned this South African garrison for over seventy years. Tasked with protecting colonists, the fort became even more significant as an influence on, and reference point for, settler society.

Graham Dominy’s *Last Outpost on the Zulu Frontiers* reveals the unexamined but pivotal role of Fort Napier in the peacetime public dramas of the colony. Its triumphalist colonial-themed pageantry belied colonists’s worries about their own vulnerability. As Dominy shows, the cultural, political, and economic methods used by the garrison compensated for this perceived weakness. Settler elites married their daughters to soldiers to create and preserve an English-speaking oligarchy. At the same time, garrison troops formed the backbone of a consumer market that allowed colonists to form banking and property interests that consolidated their control.

An original social history, *Last Outpost on the Zulu Frontiers* places Fort Napier and the British, indigenous, and Afrikaner people it affected in the larger context of South Africa’s colonial era.

**GRAHAM DOMINY** is a research fellow of the University of South Africa, the former National Archivist of South Africa, and former editor of *Natalia: Journal of the Natal Society*.

*A volume in the series The History of Military Occupation*

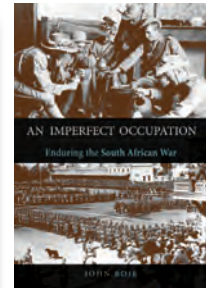
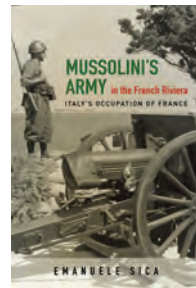
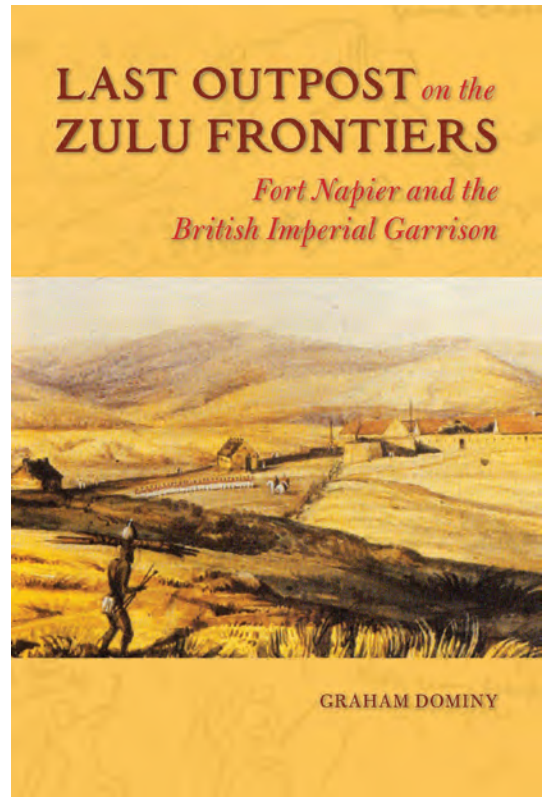
**APRIL**

296 PAGES. 6 X 9 INCHES

22 BLACK & WHITE PHOTOGRAPHS, 3 MAPS, 1 TABLE

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—Ken Albala, Director of Food Studies, University of the Pacific

Etiquette books insist that we never discuss politics during a meal. In *Table Talk*, Janet A. Flammang offers a polite rebuttal, presenting vivid firsthand accounts of people’s lives at the table to show how mealtimes can teach us the conversational give-and-take foundational to democracy.

Delving into the ground rules about listening, sharing, and respect that we obey when we break bread, Flammang shows how conversations and table activities represent occasions for developing our civil selves. If there are cultural differences over practices—who should speak, what behavior is acceptable, what topics are off limits, how to resolve conflict—our exposure to the making, enforcement, and breaking of these rules offers a daily dose of political awareness and growth. Political table talk provides a forum to practice the conversational skills upon which civil society depends. It also ignites the feelings of respect, trust, and empathy that undergird the idea of a common good that is fundamental to the democratic process.

**JANET A. FLAMMANG** is professor emerita in the Department of Political Science at Santa Clara University. Her books include *The Taste for Civilization: Food, Politics, and Civil Society*.

#### JULY

296 PAGES. 6.125 X 9.25 INCHES

10 BLACK & WHITE PHOTOGRAPHS

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E-BOOK, 978-0-252-09855-0.

## Taste of the Nation

### The New Deal Search for America’s Food

CAMILLE BÉGIN

#### The role of taste in a culinary transformation

“A fascinating archive on how American eating shifted during the years of the Depression. It provides a kind of hidden history of early-twentieth-century eating, documenting the role of different non-white middle class groups in shaping the American palate in ways that continue to resonate.”

—David E. Sutton, author of *The Restaurants Book: Ethnographies of Where We Eat*



During the Depression, the Federal Writers’ Project (FWP) dispatched scribes to sample the fare at group eating events like church dinners, political barbecues, and clambakes. Its *America Eats* project sought nothing less than to sample, and report upon, the tremendous range of foods eaten across the United States.

Camille Bégin shapes a cultural and sensory history of New Deal era eating from the FWP archives. From “ravioli, the diminutive derbies of pastries, the crowns stuffed with a well-seasoned paste” to barbeque seasoning and a hundred other culinary delights, Bégin describes in mouth-watering detail how Americans tasted their food. They did so in ways that varied, and varied widely, depending on race, ethnicity, class, and region. Bégin explores how likes and dislikes, cravings and disgust, operated within local sensory economies that she culls from the FWP’s vivid descriptions, visual cues, culinary expectations, recipes and accounts of restaurant meals. She illustrates how nostalgia, prescriptive gender ideals, and racial stereotypes shaped how the FWP was able to frame regional food cultures as “American.”

**CAMILLE BÉGIN** is a Social Sciences and Humanities Research Council postdoctoral fellow at the Centre for Sensory Studies at Concordia University in Montreal.

*A volume in the series Studies in Sensory History, edited by Mark M. Smith*

#### JUNE

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PAPER, 978-0-252-08170-5. **\$25.00x** £15.99

E-BOOK, 978-0-252-09851-2.

# Making the News Popular

## Mobilizing U.S. News Audiences

ANTHONY NADLER

### The peril and promise of giving ‘em what they want

“Should be mandatory reading for anyone seeking a critical understanding of the economic and cultural imperatives that drive our news media.”

—**Victor Pickard**, author of *America’s Battle for Media Democracy: The Triumph of Corporate Libertarianism and the Future of Media Reform*

The professional judgment of gatekeepers defined the American news agenda for decades. *Making the News Popular* examines how subsequent events brought on a post-professional period that opened the door for imagining that consumer preferences should drive news production—and unleashed both crisis and opportunity on journalistic institutions.

Anthony Nadler charts a paradigm shift, from market research’s reach into the editorial suite in the 1970s through contemporary experiments in collaborative filtering and social news sites like Reddit and Digg. As Nadler shows, the transition was and is a rocky one. It also goes back much further than many experts suppose. Idealized visions of demand-driven news face obstacles with each iteration. Furthermore, the post-professional philosophy fails to recognize how organizations mobilize interest in news and public life. Nadler argues that this civic function of news organizations has been neglected in debates on the future of journalism. Only with a critical grasp of news outlets’ role in stirring broad interest in democratic life, he says, might journalism’s digital crisis push us toward building a more robust and democratic news media.

**ANTHONY NADLER** is an assistant professor of media and communication studies at Ursinus College.

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

#### JUNE

240 PAGES. 6 X 9 INCHES

1 TABLE

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#### ALSO OF INTEREST

##### **Heroes and Scoundrels**

The Image of the Journalist in Popular Culture

MATTHEW C. EHRLICH AND JOE SALTZMAN

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E-book, 978-0-252-09699-0.

##### **Acid Hype**

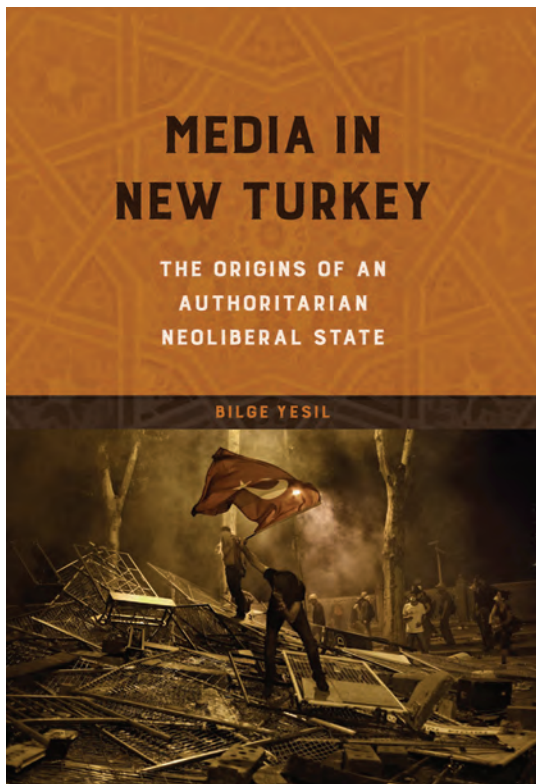
American News Media and the Psychedelic Experience

STEPHEN SIFF

Paper, 978-0-252-08076-0. **\$28.00s** £17.99

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## Media in New Turkey

### The Origins of an Authoritarian Neoliberal State

BILGE YESIL

**How Turkey's media environment reflects the country's dynamic political, economic, social, and cultural landscapes**

"An original and lasting contribution to the literature on media, culture, and politics within and beyond the Middle East."

—**Marwan Kraidy**, author of *Reality Television and Arab Politics: Contention in Public Life*

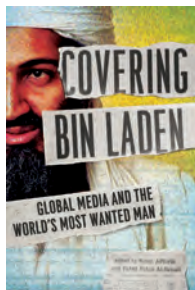
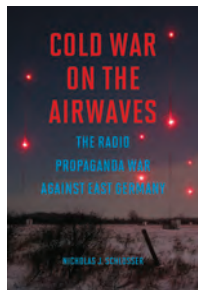
In *Media in New Turkey*, Bilge Yesil unlocks the complexities surrounding and penetrating today's Turkish media. Yesil focuses on a convergence of global and domestic forces that range from the 1980 military coup to globalization's inroads and the recent resurgence of political Islam. Her analysis foregrounds how these and other forces become intertwined, and she uses Turkey's media to unpack the ever-more-complex relationships. Yesil confronts essential questions regarding:

- the role of the state and military in building the structures that shaped Turkey's media system;
- media adaptations to ever-shifting contours of political and economic power;
- how the far-flung economic interests of media conglomerates leave them vulnerable to state pressure; and
- the ways Turkey's politicized judiciary criminalizes certain speech.

Drawing on local knowledge and a wealth of Turkish sources, Yesil provides an engrossing look at the fault lines carved by authoritarianism, tradition, neoliberal reform, and globalization within Turkey's increasingly far-reaching media.

**BILGE YESIL** is an associate professor of media culture at City University of New York, College of Staten Island. She is the author of *Video Surveillance: Power and Privacy in Everyday Life*.

*A volume in the series Geopolitics of Information*



#### ALSO OF INTEREST

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#### JULY

216 PAGES. 6 X 9 INCHES

2 TABLES

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E-BOOK, 978-0-252-09837-6.

## Mister Pulitzer and the Spider

### Modern News from Realism to the Digital

KEVIN G. BARNHURST

#### Changes in news ideology from nineteenth-century realism to digital society

“This book aptly charts changes in journalism over more than a century, between 1894 and the present, demonstrating that news has grown longer and more explanatory. Beautifully and seamlessly written, it is nothing less than exemplary in its ability to distill large-scale quantitative research into accessible, interesting, jargon-free prose ... [that] doesn’t merely explain the research, but also places it in the context of ideas.”

—Karin Wahl-Jorgensen, coeditor of *The Handbook of Journalism Studies*

A spidery network of mobile online media has supposedly changed people, places, time, and their meanings. A prime case is the news. Digital webs seem to have trapped “legacy media,” killing off newspapers and journalists’ jobs. Did news businesses and careers fall prey to the digital “spider”?

Technology, business competition, and the pursuit of scoops are only partly to blame for the fate of news. The main culprit is modernism from the “Mister Pulitzer” era, which transformed news into an ideology called “journalism.” News is no longer what audiences or experts imagine. Stories have grown much longer over the past century and now include fewer events, locations, and human beings. Background and context rule instead. News producers adopted modernism to explain the world without recognizing how modernist ideas influence the knowledge they produce. When webs of networked connectivity sparked a resurgence in realist stories, legacy news stuck to big-picture analysis that can alienate audience members accustomed to digital briefs. Combining social science, cultural studies, and real conversations, Barnhurst tells the history of an American idea: that modern knowledge can be commanding and democratic at the same time.

**KEVIN G. BARNHURST** is professor emeritus at the University of Illinois at Chicago. His books include *Seeing the Newspaper*, *The Form of News: A History*, and *Media Queered: Visibility and Its Discontents*.

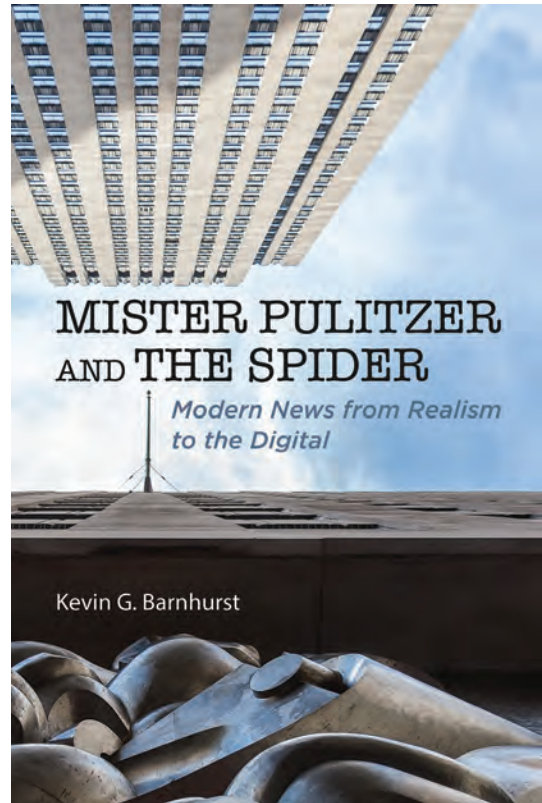
#### JUNE

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##### The Real Cyber War

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## New Korean Wave

### Transnational Cultural Power in the Age of Social Media

DAL YONG JIN

#### The forces that converged to unleash a pop culture tsunami

“A fascinating story of how Korean cultural industry grew from being a relatively overlooked sector to becoming a global success story. An outstanding contribution to the scholarship on the New Korean Wave.”

—Nissim Otmazgin, author of *Regionalizing Culture: The Political Economy of Japanese Popular Culture in Asia*

The 2012 smash “Gangnam Style” by the Seoul-based rapper Psy capped the triumph of *Hallyu*, the Korean Wave of music, film, and other cultural forms that have become a worldwide sensation.

Dal Yong Jin analyzes the social and technological trends that transformed South Korean entertainment into a global powerhouse geared toward tech-crazy youth. Blending analysis with insights from fans and industry insiders, Jin shows how *Hallyu* exploited a media landscape and dramatically changed with the 2008 emergence of smartphones and social media, designating this new Korean Wave as *Hallyu 2.0*. Hands-on government support, meanwhile, focused on creative industries as a significant part of the economy and turned intellectual property rights into a significant revenue source. Jin also delves into less-studied forms like animation and online games, the significance of social meaning in the development of local Korean popular culture, and the political economy of Korean popular culture and digital technologies in a global context.

**DAL YONG JIN** is an associate professor of communication at Simon Fraser University. He is the author of *Digital Platforms, Imperialism, and Political Culture*.

#### MARCH

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HARDCOVER, 978-0-252-03997-3. **\$95.00x** £62.00

PAPER, 978-0-252-08147-7. **\$25.00s** £15.99

E-BOOK, 978-0-252-09814-7.

## Game Faces

### Sport Celebrity and the Laws of Reputation

SARAH K. FIELDS

#### The evolving legal definition of “out of bounds”

“Unique, effective, and impressive. I learned a great deal from it and appreciate how Fields addresses some complicated legal and ethical issues.”

—Daniel A. Nathan, author of *Saying It's So: A Cultural History of the Black Sox Scandal*

Sports figures cope with a level of celebrity once reserved for the stars of stage and screen.

Sarah K. Fields looks at the legal ramifications of the cases

brought by six of them—golfer Tiger Woods, quarterback Joe Montana, college football coach Wally Butts, baseball pitchers Warren Spahn and Don Newcombe, and hockey enforcer Tony Twist—when faced with what they considered attacks on their privacy and image.

Placing each case in its historical and legal context, Fields examines how sports figures in the U.S. have used the law to regain control of their image. As she shows, decisions in the cases significantly affected the evolution of laws related to privacy, defamation, and publicity—areas pertinent to the lives of the famous sports figure and the non-famous consumer alike. She also tells the stories of why the plaintiffs sought relief in the courts, uncovering motives that delved into the heart of issues separating individual rights from the public's perceived right to know.

A fascinating exploration of a still-evolving phenomenon, *Game Faces* is an essential look at the legal playing fields that influence our enjoyment of sports.

**SARAH K. FIELDS** is an associate professor in communication at the University of Colorado–Denver. She is the author of *Female Gladiators: Gender, Law, and Contact Sport in America*.

*A volume in the series Sport and Society, edited by Randy Roberts and Aram Goudsouzian*

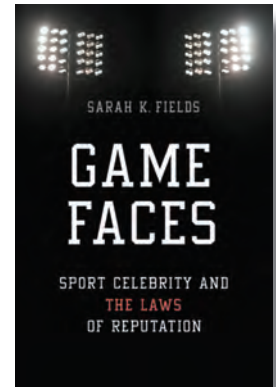
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## Slapstick Modernism

Chaplin to Kerouac to Iggy Pop

WILLIAM SOLOMON

### Linking the literary, the lunatic, and the loud

“The book’s central concept is unprecedented and, once explained, it seems quite extraordinary that no one has fleshed it out before. This is clearly a work of scope and insight whose ideas will have considerable applicability.”

—**Juan Suárez**, author of *Pop Modernism: Noise and the Reinvention of the Everyday*

Slapstick comedy landed like a pie in the face of twentieth-century culture. Pratfalls and nyuk-nyuks percolated alongside literary modernism throughout the 1920s and 1930s before slapstick found explosive expression in postwar literature, experimental film, and popular music.

William Solomon charts the origins and evolution of what he calls *slapstick modernism*—a merging of artistic experimentation with the socially disruptive lunacy made by the likes of Charlie Chaplin. Romping through texts, films, and theory, Solomon embarks on a harum-scarum intellectual odyssey from high modernism to the late modernism of the Beats and Burroughs before a head-on crash into the raw power of punk rock. Throughout, he shows the links between the experimental writers and silent screen performers of the early century, and explores the potent cultural undertaking that drew inspiration from anarchical comedy after World War II.

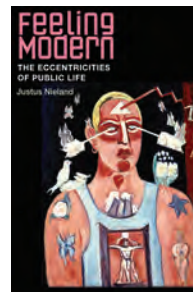
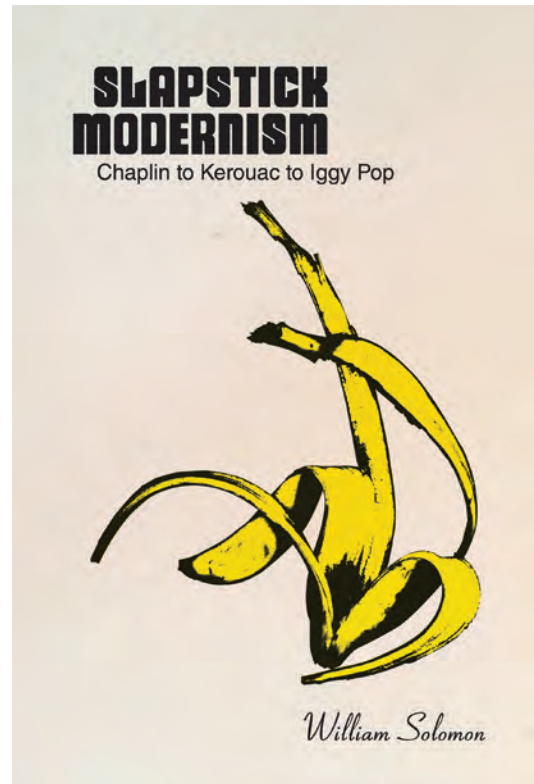
**WILLIAM SOLOMON** is an associate professor of English at the University of Buffalo.

**JUNE**

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JUSTUS NIELAND

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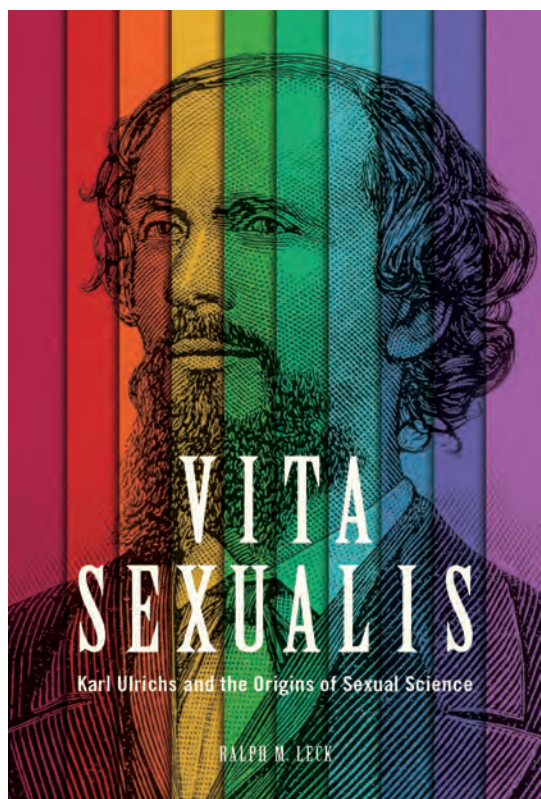
#### Sweet Air

Modernism, Regionalism, and American Popular Song

EDWARD P. COMENTALE

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## Vita Sexualis

Karl Ulrichs and the Origins of Sexual Science

RALPH M. LECK

**Modernists versus traditionalists in the battle to define a new way of thinking**

“An intriguing study with a quite synthetic thesis and extremely erudite analysis. Will be of interest to a wide range of scholars: historians of medicine, science, sexuality, various branches of philosophy, as well as cultural and social historians of Europe.”

—Robert Beachy, author of *Gay Berlin: Birthplace of a Modern Identity*

Karl Ulrichs’s studies of sexual diversity galvanized the burgeoning field of sexual science in the nineteenth century. But in the years since, his groundbreaking activism has overshadowed his scholarly achievements. Ulrichs publicly defied Prussian law to agitate for gay equality and marriage, and founded the world’s first organization dedicated to the legal and social emancipation of homosexuals.

Ralph M. Leck returns Ulrichs to his place as the inventor of the science of sexual heterogeneity. Leck’s analysis situates sexual science in a context that includes politics, aesthetics, the languages of science, and the ethics of gender. Although he was the greatest nineteenth-century scholar of sexual heterogeneity, Ulrichs retained certain traditional conjectures about gender. Leck recognizes these subtleties and employs the analytical concepts of modernist *vita sexualis* and traditional *psychopathia sexualis* to articulate philosophical and cultural differences among sexologists.

Original and audacious, *Vita Sexualis* uses a bedrock figure’s scientific and political innovations to open new insights into the history of sexual science, legal systems, and Western amatory codes.

**RALPH M. LECK** teaches in the University Honors Program at Indiana State University. He is the author of *Avant-Garde Sociology: The Birth of Modernity, 1880–1920*.

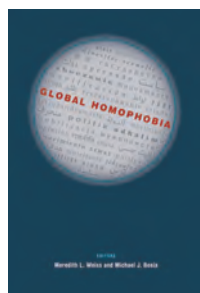
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### ALSO OF INTEREST

#### Global Homophobia

States, Movements, and the Politics of Oppression

EDITED BY MEREDITH L. WEISS AND MICHAEL J. BOSIA

Paper, 978-0-252-07933-7. **\$27.00x** £17.99

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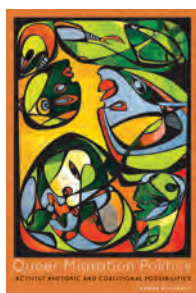
#### Queer Migration Politics

Activist Rhetoric and Coalitional Possibilities

KARMA R. CHÁVEZ

Paper, 978-0-252-07958-0. **\$29.00x** £18.99

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## Casanova the Irresistible

PHILIPPE SOLLERS

*Translated and with an introduction by Armine Kotin Mortimer*

**The avant-garde gadfly reappraises Casanova's genius for living**

*Praise for the French edition:*

"Sollers wants his hero to shock us still, challenge our orthodoxies, scoff at our timidity and political correctness. A very readable, often perceptive response to the *Histoire de ma vie* which consciously sets out to tell us about our own prejudices and preoccupations as much as those of his subject."

—*Times Literary Supplement*

His is a name synonymous with seduction. His was a life lived without limits. Giacomo Casanova left behind thousands of pages detailing his years among Europe's notable and noble. In *Casanova the Irresistible*, Philippe Sollers—prolific intellectual and revered visionary of the French avant-garde—proffers a lively reading of and guide to the famed libertine's sprawling memoir.

Armine Kotin Mortimer's translation of Sollers's reading tracks the alluring Venetian through the whole of his astounding and disreputable life. Eschewing myth, Sollers dares to present the plain realities of a man "simple, direct, courageous, cultivated, seductive, funny. A philosopher in action." The lovers are here, and the ruses and adventures. But Sollers also rescues Casanova the writer, a gifted composer of words who reigns as a titan of eighteenth-century literature. As always, Sollers seeks to shame society for its failure to recognize its failings. By admiring those of Casanova's admirable qualities present in himself, Sollers spurns bourgeois hypocrisy and cliché to affirm a jocund philosophy of life devoted to the twinned pursuits of pleasure and joy.

**PHILIPPE SOLLERS** is a biographer, novelist, editor, critic, and cofounder of the journal *Tel Quel*. His works include *Mysterious Mozart* and *Women*.

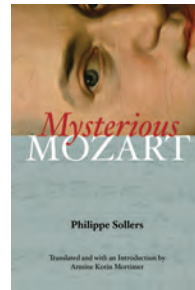
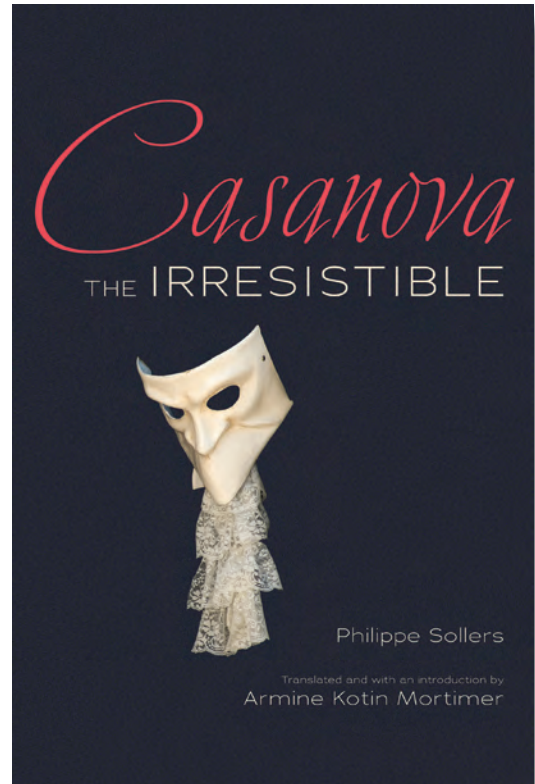
**ARMINE KOTIN MORTIMER** is a professor emerita of French at the University of Illinois, Urbana. She is the author of *Writing Realism: Representations in French Literature*.

**MARCH**

152 PAGES. 6 X 9 INCHES

HARDCOVER, 978-0-252-03998-0. **\$36.95s** £23.99

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### ALSO OF INTEREST

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Philippe Sollers

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## Sex Workers, Psychics, and Numbers Runners

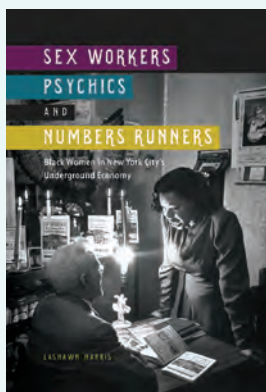
Black Women in New York City's  
Underground Economy

LASHAWN HARRIS

**How the underground economy helped  
African American women rise above**

"A stunning achievement that makes an incisive contribution to African American studies and history, black women's history, and gender and sexuality studies as well as works that explore crime and vice."

—**Kali Gross**, author of *Colored Amazons: Crime, Violence, and Black Women in the City of Brotherly Love, 1880–1910*



During the early twentieth century, African American women carved out niches for themselves within New York City's expansive informal economy. LaShawn Harris illuminates the labor patterns and economic activity of three perennials within this kaleidoscope of underground industry: sex work, numbers running for gambling enterprises, and the supernatural consulting business.

Mining police and prison records, newspaper accounts, and period literature, Harris teases out answers to essential questions about these women and their working lives. She also argues that the underground economy served as a catalyst in working-class black women's creation of the employment opportunities, occupational identities, and survival strategies that provided them with financial stability and a sense of labor autonomy and mobility.

**LASHAWN HARRIS** is an assistant professor of history at Michigan State University.

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

### MAY

296 PAGES. 6.125 X 9.25 INCHES

23 BLACK & WHITE PHOTOGRAPHS

HARDCOVER, 978-0-252-04020-7. **\$95.00x** £62.00

PAPER, 978-0-252-08166-8. **\$28.00x** £17.99

E-BOOK, 978-0-252-09842-0.

*Publication of this book was supported by funding from the  
Morrill Fund, Department of History, Michigan State University.*

NEW IN PAPERBACK

## Women Singers in Global Contexts

Music, Biography, Identity

EDITED BY RUTH HELLIER

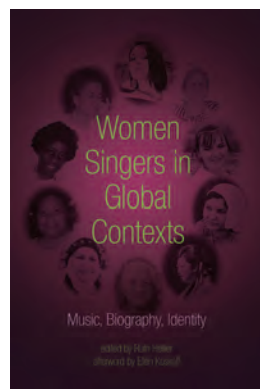
Afterword by Ellen Koskoff

**Ten women, ten voices, and the lives they sing**

"An intellectually stimulating overview of how such musicians manage dynamically to present themselves with their own cultures. Highly recommended."

—**Choice**

*Women Singers in Global Contexts* marks a new departure in the study of women's worldwide music-making. Each of the ten women profiled here has engaged her singing voice as a central element in



her life, experiencing opportunities, tensions, and choices through her vocalty. The biographical and poetic narratives demonstrate how the act of singing embodies dynamics of representation, power, agency, activism, and risk-taking. The wide range of contributors also trace themes and threads that include childhood, families, motherhood, migration, finance, fame, training, transmission, technology, and the interface of private lives and public identities.

Essays range across musical genres encompassing jazz, rap, traditional, folk, devotional, and classical, and the collection's geographical focus includes Afghanistan, Australia, Canada, Cuba, Cyprus, Germany, Iran, Japan, Mexico, Poland, South Africa, the Torres Strait Islands, Turkey, and the United States.

Contributors: Shino Arisawa, Katelyn Barney, Gay Breyley, Nicoletta Demetriou, Veronica Doubleday, Ruth Hellier, Ellen Koskoff, Carol Muller, Thomas Solomon, Amanda Villepastour, and Louise Wrazen.

**RUTH HELLIER** is an associate professor at the University of California Santa Barbara. She is the author of *Embodying Mexico: Tourism, Nationalism & Performance*.

### FEBRUARY

264 PAGES. 6 X 9 INCHES

17 BLACK & WHITE PHOTOGRAPHS, 2 CHARTS, 1 MUSIC EXAMPLE

PAPER, 978-0-252-08180-4. **\$32.00x** £20.99

E-BOOK, 978-0-252-09436-1.

## On Gender, Labor, and Inequality

RUTH MILKMAN

**Classic writings on women and work from the trailblazing author**

“Throughout her distinguished career as a scholar-activist, Ruth Milkman has focused attention on the struggles of wage-earning women. An antidote to *Lean In*, her collection of essays explains why the fight for gender equality in a capitalist society typically only benefits elite women. When feminism focuses on the needs of working-class women, everyone wins.”

—**Christine Williams**, author of *Inside Toyland: Working, Shopping, and Social Inequality*

Ruth Milkman’s groundbreaking research in women’s labor history has contributed important perspectives on work and unionism in the United States. *On Gender, Labor, and Inequality* presents four decades of Milkman’s essential writings, tracing the parallel evolutions of her ideas and the field she helped define.

Milkman’s introduction frames a career-spanning scholarly project: her interrogation of historical and contemporary intersections of class and gender inequalities in the workplace, and the efforts to challenge those inequalities. Early chapters focus on her pioneering work on women’s labor during the Great Depression and the World War II years. In the book’s second half, Milkman turns to the past fifty years, a period that saw a dramatic decline in gender inequality even as growing class imbalances created greater-than-ever class disparity among women. She concludes with a previously unpublished essay comparing the impact of the Great Depression and the Great Recession on women workers.

**RUTH MILKMAN** is a professor of sociology at CUNY Graduate Center. Her books include *Gender at Work: The Dynamics of Job Segregation by Sex during World War II*. She is the 2016 president of the American Sociological Association.

*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*

### MAY

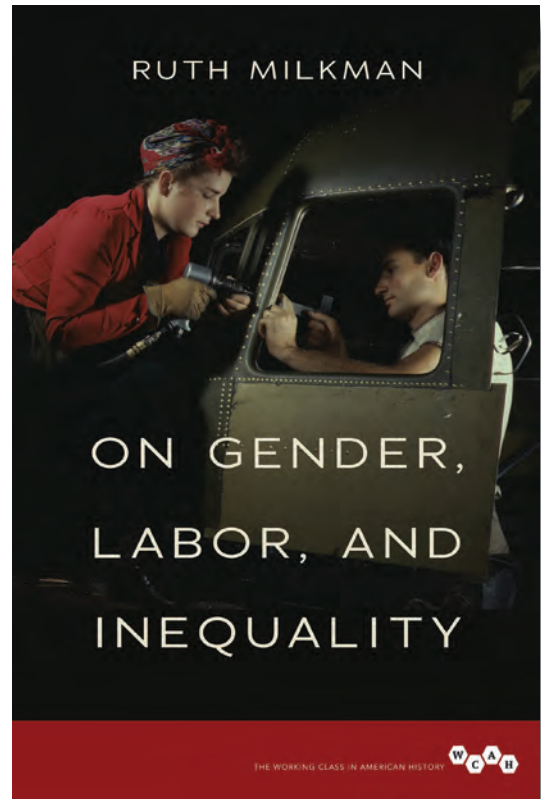
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## Manhood on the Line

### Working-Class Masculinities in the American Heartland

STEPHEN MEYER

**Grinding out new ideas of masculinity in the twentieth century**

"A landmark of twentieth-century U.S. history. The research is extraordinary; the argument compelling. It is about our century and nation, and the many blue-collar men who worked in lousy, tough jobs and figured out ways to make a living, and also remain a man."

—**Roger Horowitz**, author of *Putting Meat on the American Table: Taste, Technology, and Transformation*

Stephen Meyer charts the complex vagaries of men reinventing manhood in twentieth-century America. Their ideas of masculinity destroyed by principles of mass production, workers created a white-dominated culture that defended its turf against other racial groups and revived a crude, hypersexualized treatment of women that went far beyond the shop floor. At the same time, they recast unionization battles as manly struggles against a system killing their very selves. Drawing on a wealth of archival material, Meyer recreates a social milieu in stunning detail—the mean labor and stolen pleasures, the battles on the street and in the soul, and a masculinity that not only expressed itself in violence and sexism but also as a wellspring of the fortitude necessary to maintain one's dignity while doing hard work in a hard world.

**STEPHEN MEYER** is an emeritus professor of history at the University of Wisconsin–Milwaukee. His books include *The Five Dollar Day: Labor Management and Social Control in the Ford Motor Company, 1908–1921*.

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

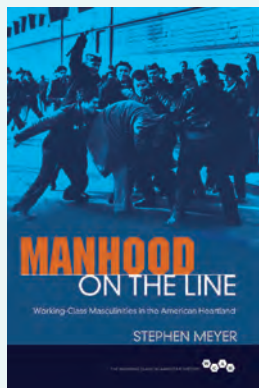
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## The Pew and the Picket Line

### Christianity and the American Working Class

EDITED BY CHRISTOPHER D. CANTWELL, HEATH W. CARTER, AND JANINE GIORDANO DRAKE

**Innovative essays on how faith and capitalism have shaped one-another in the United States**

"This is a terrific collection. In treating the religious commitments of American working people seriously, it offers a more holistic perspective of these men and women that reflects their very humanity."

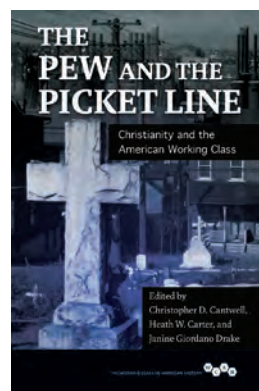
—**Nick Salvatore**, author of *Eugene V. Debs: Citizen and Socialist*

*The Pew and the Picket Line* collects works from a new generation of scholars working at the nexus where religious history and working-class history converge. Focusing on Christianity and its unique purchase in America, the contributors use in-depth local histories to illustrate how Americans male and female, rural and urban, and from a range of ethnic backgrounds dwelt in a space between the church and the shop floor. Their vivid essays show Pentecostal miners preaching prosperity while seeking miracles in the depths of the earth, while aboveground black sharecroppers and white Protestants established credit unions to pursue a joint vision of cooperative capitalism.

Contributors: Christopher D. Cantwell, Heath W. Carter, Janine Giordano Drake, Ken Fones-Wolf, Erik S. Gellman, Alison Collis Greene, Brett Hendrickson, Dan McKanan, Matthew Pehl, Kerry L. Pimblott, Jarod Roll, Arlene Sánchez-Walsh, and Evelyn Sterne.

**CHRISTOPHER D. CANTWELL** is an assistant professor of public history and religious studies at the University of Missouri–Kansas City. **HEATH W. CARTER** is an assistant professor of history at Valparaiso University. **JANINE GIORDANO DRAKE** is an assistant professor of history at the University of Great Falls.

*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*



**MARCH**

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## Women, Work, and Worship in Lincoln's Country

### The Dumville Family Letters

EDITED BY ANNE M. HEINZ AND JOHN P. HEINZ

**The intimate and the epic in the lives of four prairie women**

"*Women, Work, and Worship in Lincoln's Country* is a wonderful achievement consisting of a trove of letters from a family living plain lives in central Illinois in the middle of the nineteenth century. Plain lives? Very many deaths from cholera and measles and other means, family strains, feuds, the moral rigor of the Methodist Church, and then the war came. There's material here for a dozen novels."

—Ward Just

The Dumville family settled in central Illinois during an era of division and dramatic change. Arguments over slavery raged. Railroads and circuit-riding preachers brought the wider world to the prairie. Irish and German immigrants flooded towns and churches.

Anne M. Heinz and John P. Heinz draw from an extraordinary archive at the Abraham Lincoln Presidential Library and Museum to reveal how Ann Dumville and her daughters Jemima, Hephzibah, and Elizabeth lived these times. The letters tell the story of Ann, expelled from her Methodist church for her unshakable abolitionist beliefs; the serious and religious Jemima, a schoolteacher who started each school day with prayer; Elizabeth, enduring hard work as a farmer's wife, far away from the others; and Hephzibah, observing human folly and her own marriage prospects with the same wicked wit. Though separated by circumstances, the Dumvilles deeply engaged one another with their differing views on Methodism, politics, education, technological innovation, and relationships with employers. At the same time, the letters offer a rarely seen look at antebellum working women confronting privation, scarce opportunities, and the horrors of civil war with unwavering courage and faith.

**ANNE M. HEINZ** is the former assistant dean of the Division of the Social Sciences at the University of Chicago and the coauthor of *Crime and City Politics*. **JOHN P. HEINZ** is the former director of the American Bar Foundation and Owen L. Coon Professor Emeritus at the Northwestern University School of Law. He is the coauthor of *Urban Lawyers: The New Social Structure of the Bar*.

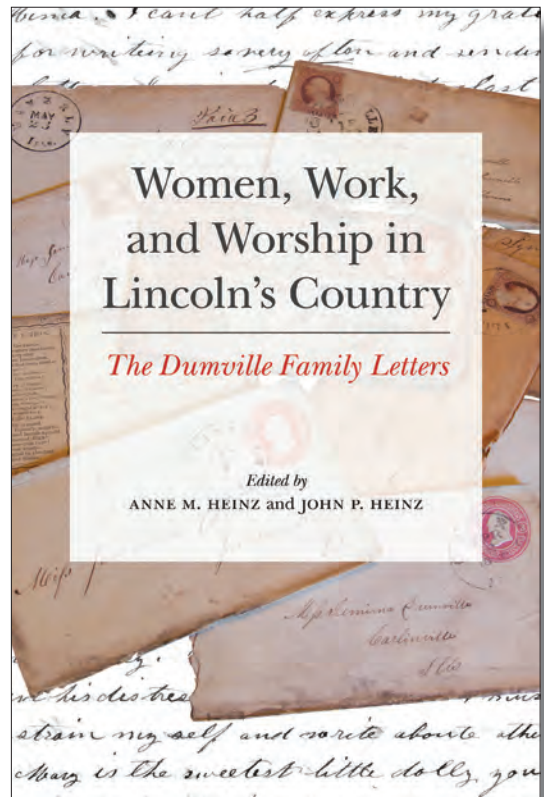
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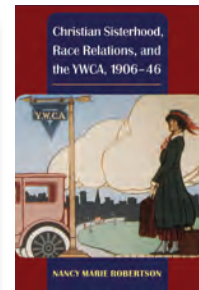
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##### Christian Sisterhood, Race Relations, and the YWCA, 1906-46

NANCY MARIE ROBERTSON

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## The Minor Intimacies of Race

Asian Publics in North America

CHRISTINE KIM

**Race, intimacy, and social publics among Asian Canadians and Asian Americans**

“A worthwhile discussion of Asian Canadian and Asian American culture and its fraught relationship with the tenets of official multiculturalism. This beautifully captures the registers and modalities of feeling produced in more conventional novels as well as aesthetically experimental works by visual artists and writers.”

—**Josephine Lee**, coeditor of *Asian American Plays for a New Generation*

An attempt to put an Asian woman on Canada’s \$100 bill in 2012 unleashed enormous controversy. The racism and xenophobia that answered this symbolic move toward inclusiveness revealed the nation’s trumpeted commitment to multiculturalism as a lie. It also showed how multiple minor publics as well as the dominant public responded to the ongoing issue of race in Canada.

Christine Kim delves into the ways cultural conversations minimize race’s relevance even as violent expressions and structural forms of racism continue to occur. Kim turns to literary texts, artistic works, and media debates to highlight the struggles of minor publics with social intimacy. Her engagement with everyday conversations as well as artistic expressions that invoke the figure of the Asian allows Kim to reveal the affective dimensions of racialized publics. It also extends ongoing critical conversations within Asian Canadian and Asian American studies about Orientalism, diasporic memory, racialized citizenship, and migration and human rights.

**CHRISTINE KIM** is an associate professor of English at Simon Fraser University.

*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*

### APRIL

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E-BOOK, 978-0-252-09833-8.

*Publication of this book was supported by a grant from Simon Fraser University.*

## Radical Aesthetics and Modern Black Nationalism

GERSHUN AVILEZ

**The ways the Black Arts era influences African American literature, visual art, and cultural history**

“Significantly advances the current scholarly reconsideration of the Black Power era’s ongoing impact on African American culture. GerShun Avilez does the important work of bringing Queer of Color Critique to bear on an array of literary, visual, and performance-based art created during the Black Arts Movement and through subsequent decades.”

—**Evie Shockley**, author of *Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry*

*Radical Aesthetics and Modern Black Nationalism* explores the long-overlooked links between black nationalist activism and the renaissance of artistic experimentation emerging from recent African American literature, visual art, and film. GerShun Avilez charts a new genealogy of contemporary African American artistic production that illuminates how questions of gender and sexuality guided artistic experimentation in the Black Arts Movement from the mid-1960s to the mid-1970s. As Avilez shows, the artistic production of the Black Arts era provides a set of critical methodologies and paradigms rooted in the disidentification with black nationalist discourses. Avilez’s close readings study how this emerging subjectivity, termed *aesthetic radicalism*, critiqued nationalist rhetoric in the past. It also continues to offer novel means for expressing black intimacy and embodiment via experimental works of art and innovative artistic methods.

A bold addition to an advancing field, *Radical Aesthetics and Modern Black Nationalism* rewrites recent black cultural production even as it uncovers unexpected ways of locating black radicalism.

**GERSHUN AVILEZ** is an assistant professor of English at University of North Carolina, Chapel Hill.

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

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## Against Citizenship

### The Violence of the Normative

AMY L. BRANDZEL

**The hypocrisies and oppression underlying the idea of citizenship**

"*Against Citizenship* will be regarded as one of the most important books in queer and feminist theory of its generation. Broad in its intellectual scope, Brandzel's deft skill at bridging feminist and queer studies with critical ethnic studies and critical Indigenous studies offers a model for the kind of intersectional analysis required to understand and challenge the violence of normativities. It is a powerful read."

—**Karma Chavez**, author of *Queer Migration Politics: Activist Rhetoric and Coalitional Possibilities*

Numerous activists and scholars have appealed for rights, inclusion, and justice in the name of "citizenship." *Against Citizenship* provocatively shows that there is nothing redeemable about citizenship, nothing worth salvaging or sustaining in the name of "community," practice, or belonging. According to Brandzel, citizenship is a violent dehumanizing mechanism that makes the comparative devaluing of human lives seem commonsensical, logical, and even necessary. *Against Citizenship* argues that whenever we work on behalf of citizenship, whenever we work toward including more types of peoples under its reign, we inevitably reify the violence of citizenship against nonnormative others.

Brandzel's focus on three legal case studies—same-sex marriage law, hate crime legislation, and Native Hawaiian sovereignty and racialization—exposes how citizenship confounds and obscures the mutual processes of settler colonialism, racism, sexism, and heterosexism. In this way, Brandzel argues that citizenship requires anti-intersectionality, that is, strategies that deny the mutuality and contingency of race, class, gender, sexuality, and nation—and how, oftentimes, progressive left activists and scholars follow suit.

**AMY L. BRANDZEL** is an assistant professor of American studies and women studies at the University of New Mexico.

*A volume in the series Dissident Feminisms*

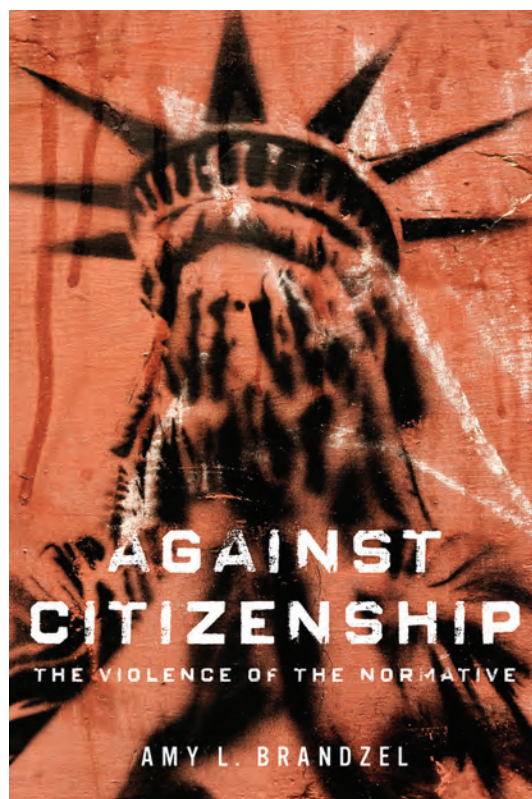
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## Afro-Paradise

Blackness, Violence, and  
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CHRISTEN A. SMITH

**The paradoxes of an Edenic playground sustained by, and dependent on, black pain and suffering**

"Smith demonstrates in specific ways how violence against black bodies is foundational to the state. An exciting contribution to a number of fields."

—**Deborah A. Thomas**, author of *Exceptional Violence: Embodied Citizenship in Transnational Jamaica*

Tourists exult in Bahia, Brazil, as a tropical paradise infused with the black population's one-of-a-kind vitality. But the alluring images of smiling black faces and dancing black bodies masks an ugly reality of anti-black authoritarian violence.

Christen A. Smith argues that the dialectic of glorified representations of black bodies and subsequent state repression reinforces Brazil's racially hierarchal society. Interpreting the violence as both institutional and performative, Smith follows a grassroots movement and social protest theater troupe in their campaigns against racial violence. As Smith reveals, economies of black pain and suffering form the backdrop for the staged, scripted, and choreographed afro-paradise that dazzles visitors. The work of grassroots organizers exposes this relationship, exploding illusions and asking unwelcome questions about the impact of state violence performed against the still-marginalized mass of Afro-Brazilians.

**CHRISTEN A. SMITH** is assistant professor of Africa and African diaspora studies and anthropology at The University of Texas at Austin.

### MARCH

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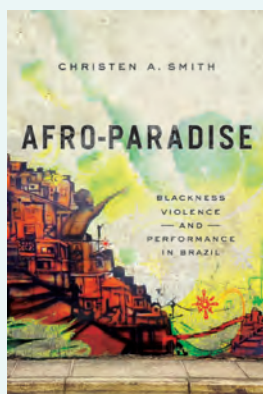
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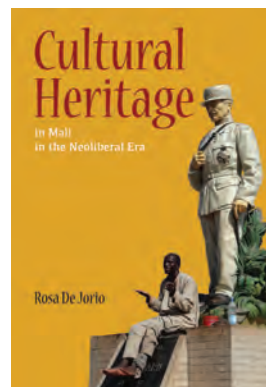


## Cultural Heritage in Mali in the Neoliberal Era

ROSA DE JORIO

**The uses and misuses of heritage in Mali's neoliberal and democratic experiment**

"A marvelous text. De Jorio only discusses the cultural ramifications of 'heritage' Mali, but considers in the wake of Islamist Tuareg rebellions in north. She demonstrates powerfully how cultural heritage implicates questions religious practice as they relate to the exercise of power." —**Paul Stoller**, author of *Yaya's Story: The Quest for Well-Being in the World*



Up to 2012, Mali was a poster child of African democracy. Then disaster struck. A military coup carved off the country's south. A revolt by a coalition of Tuareg and extremist Islamist forces shook the north. The events, so violent and unexpected, forced experts to reassess Mali's democratic institutions and the neoliberal economic reforms enacted in conjunction with the move toward democracy.

Rosa De Jorio's detailed study of cultural heritage and its transformations provides a key to understanding the impasse that confronts Malian democracy. As she shows, postcolonial Mali privileged its cultural heritage to display itself on the regional and international scene. The neoliberal reforms both intensified and altered this trend. Profiling heritage sites ranging from statues of colonial leaders to women's museums to historic Timbuktu, De Jorio portrays how various actors have deployed and contested notions of heritage. These actors include not just Malian administrators and politicians but UNESCO, and non-state NGOs. She also delves into the intricacies of heritage politics from the perspective of Malian actors and groups, as producers and receivers—but always highly informed and critically engaged—of international, national and local cultural initiatives.

**ROSA DE JORIO** is an associate professor of anthropology at the University of North Florida.

*A volume in the series Interpretations of Culture in the New Millennium, edited by Norman E. Whitten Jr.*

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## The Street Is My Pulpit

### Hip Hop and Christianity in Kenya

MWENDA NTARANGWI

**The bass meets the beatified in Kenya's dynamic youth culture**

"A remarkably imaginative and personalized approach to popular music and youth culture, which sheds fascinating light on Kenya's changing culture, history, politics and especially Christianity."

—Paul Gifford, author of *Christianity, Politics, and Public Life in Kenya*

To some, Christianity and hip hop seem antithetical. Not so in Kenya. There, the music of Julius Owino, aka Juliani, blends faith and beats into a potent hip hop gospel aimed at a youth culture hungry for answers spiritual, material, and otherwise.

Mwenda Ntarangwi explores the Kenyan hip hop scene through the lens of Juliani's life and career. A born-again Christian, Juliani produces work highlighting the tensions between hip hop's forceful self-expression and a pious approach to public life, even while contesting the basic presumptions of both. In *The Street Is My Pulpit*, Ntarangwi forges an uncommon collaboration with his subject that offers insights into Juliani's art and goals even as Ntarangwi explores his own religious experience and subjective identity as an ethnographer. What emerges is an original contribution to the scholarship on hip hop's global impact and a passionate study of the music's role in shaping new ways of being Christian in Africa.

**MWENDA NTARANGWI** is an associate professor of anthropology at Calvin College. He is the author of *East African Hip Hop: Youth Culture and Globalization*.

*A volume in the series Interpretations of Culture in the New Millennium*

**MAY**

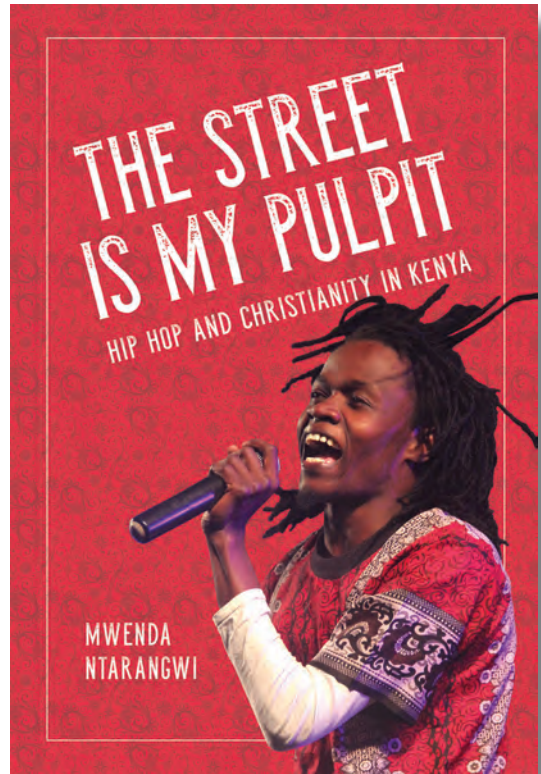
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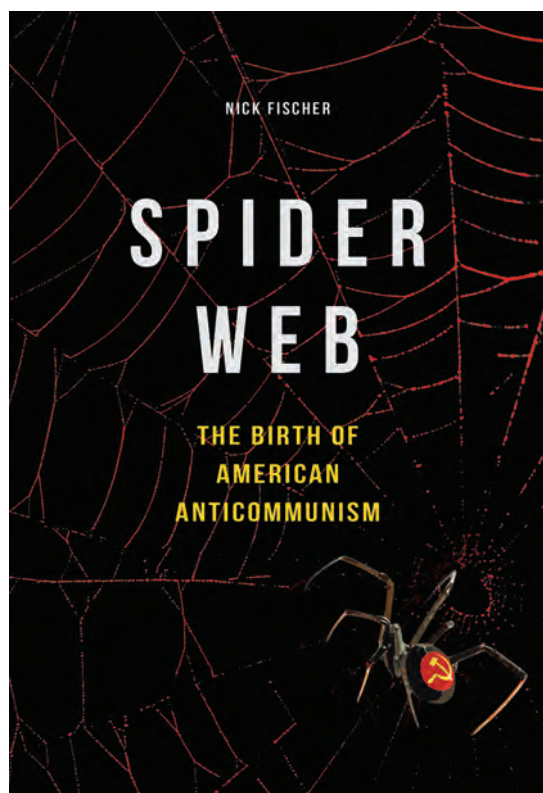
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## Spider Web

The Birth of American Anticommunism

NICK FISCHER

**How conservatives conjured the Communist Menace between the wars**

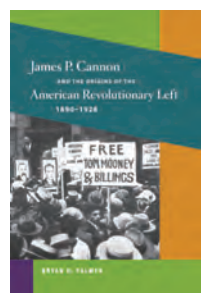
“Nick Fischer makes a major contribution to the growing literature on American antsubversive organizations. *Spider Web* establishes, through rigorous and original research, that anti-communism was intimately connected with private and public networks that promoted anti-labor laws, eugenics, and immigration restriction.”

—Phillip Deery, author of *Red Apple: Communism and McCarthyism in Cold War New York*

The McCarthy-era witch hunts marked the culmination of an anticommunist crusade launched after the First World War. With Bolshevism triumphant in Russia and public discontent shaking the United States, conservatives at every level of government and business created a network dedicated to sweeping away the “spider web” of radicalism they saw threatening the nation.

In this groundbreaking study, Nick Fischer shines a light on right-wing activities during the interwar period. Conservatives, eager to dispel communism’s appeal to the working class, railed against a supposed Soviet-directed conspiracy composed of socialists, trade unions, peace and civil liberties groups, feminists, liberals, aliens, and Jews. Their rhetoric and power made for devastating weapons in their systematic war for control of the country against progressive causes. But, as Fischer shows, the term *spider web* far more accurately described the anticommunist movement than it did the makeup and operations of international communism. Fischer details how anticommunist myths and propaganda influenced mainstream politics in America, and how its ongoing efforts paved the way for the McCarthyite Fifties—and augured the conservative backlash that would one day transform American politics.

**NICK FISCHER** is an adjunct research associate of the School of Philosophical, Historical and International Studies at Monash University, Melbourne.



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*Publication of this book is supported by grants from the Australian Academy of the Humanities and from Monash University.*

## Conservative Counterrevolution

### Challenging Liberalism in 1950s Milwaukee

TULA A. CONNELL

#### A forceful account of right-wing opposition to the postwar New Deal

"*Conservative Counterrevolution* will make a significant impact upon the historical profession and the public at large. This is a great book."

—**Andrew E. Kersten**, author of *Clarence Darrow: American Iconoclast*

In the 1950s, Milwaukee's strong union movement and socialist mayor seemed to embody a dominant liberal consensus that sought to continue and expand the New Deal. Tula A. Connell explores how business interests and political conservatives arose to undo that consensus, and how the resulting clash both shaped a city and helped redefine postwar American politics.

Connell focuses on Frank Zeidler, the city's socialist mayor. Zeidler's broad concept of the public interest at times defied even liberal expectations. At the same time, a resurgence of conservatism with roots presaging twentieth-century politics challenged his initiatives in public housing, integration, and other areas. As Connell shows, conservatives created an anti-progressive game plan that included a well-funded media and PR push; an anti-union assault essential to the larger project of delegitimizing *any* government action; opposition to civil rights; and support from a suburban silent majority. In the end, the campaign undermined notions of the common good essential to the New Deal order. It also sowed the seeds for grassroots conservatism's more extreme and far-reaching future success.

**TULA A. CONNELL** is a labor writer and historian living in Washington, D.C.

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

#### MARCH

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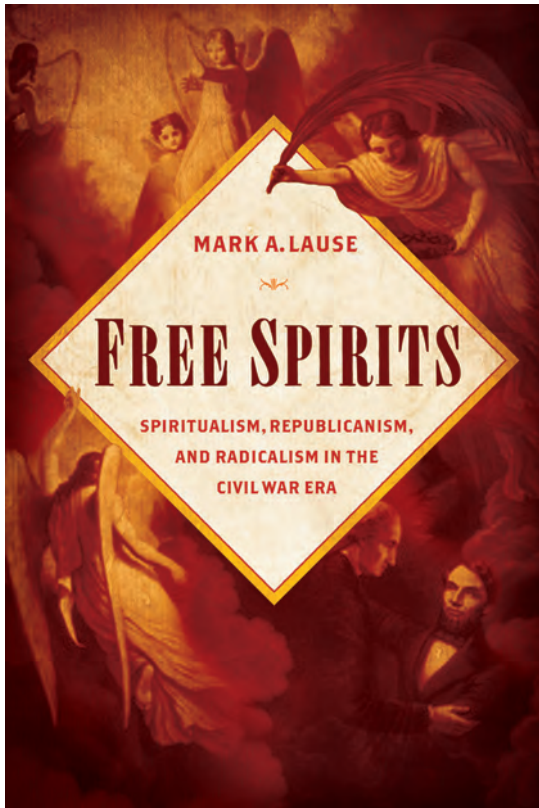
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### Spiritualism, Republicanism, and Radicalism in the Civil War Era

MARK A. LAUSE

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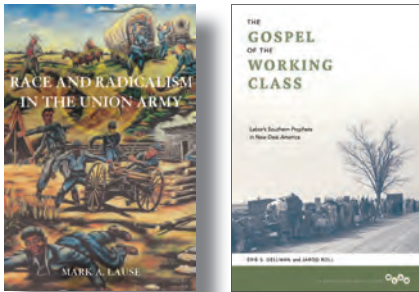
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**MARK A. LAUSE** is a professor of American history at the University of Cincinnati and the author of numerous books, including *Free Labor: The Civil War and the Making of an American Working Class*.



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**JAVIER F. LEÓN** is the director of the Latin American Music Center at Indiana University's Jacobs School of Music and an adjunct professor in the Department of Folklore and Ethnomusicology. **HELENA SIMONETT** is an assistant professor of Latin American studies, adjunct assistant professor of music history and literature, and associate director of the Center for Latin American Studies at Vanderbilt University. She is the author of *Banda: Mexican Musical Life across Borders*.

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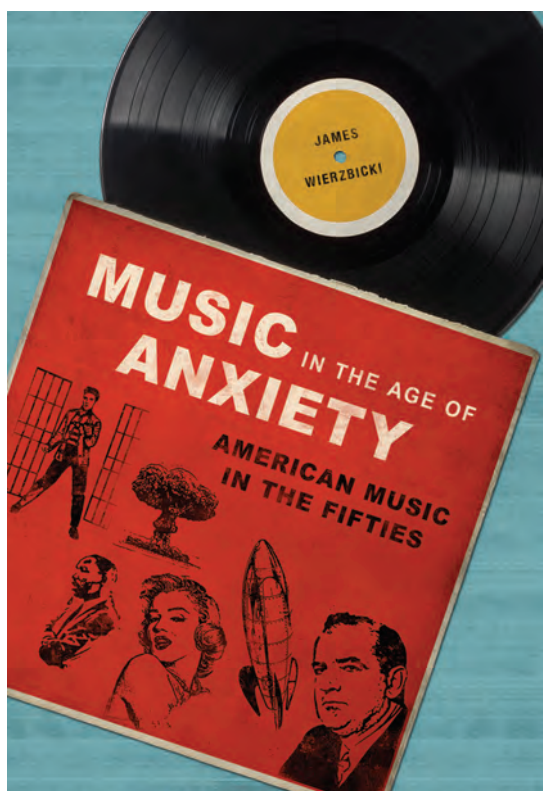
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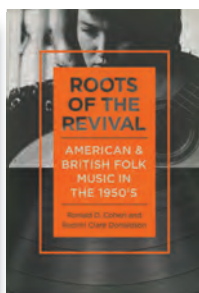
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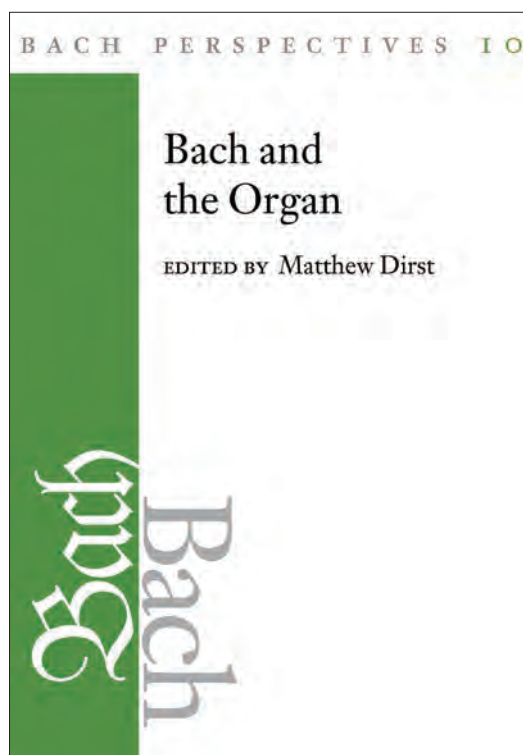
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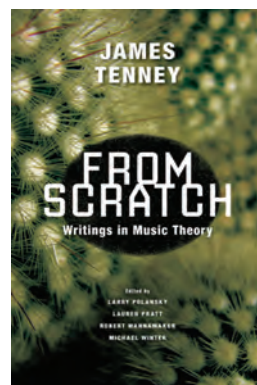
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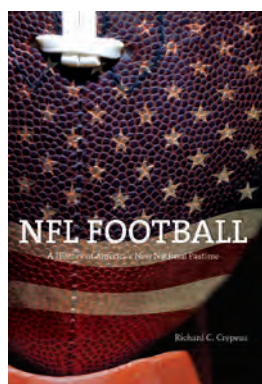
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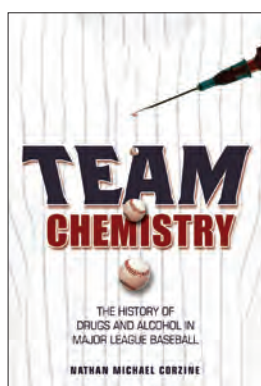
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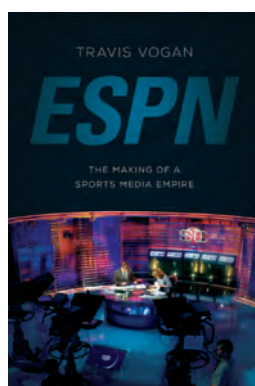
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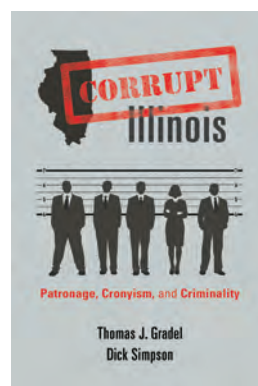
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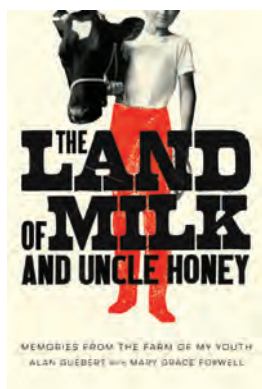
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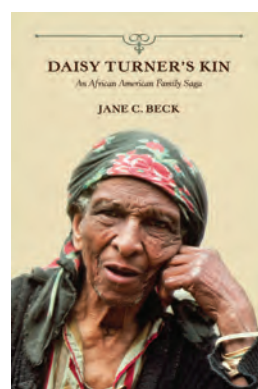
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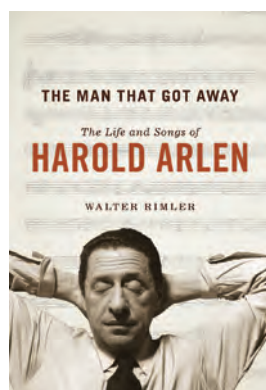
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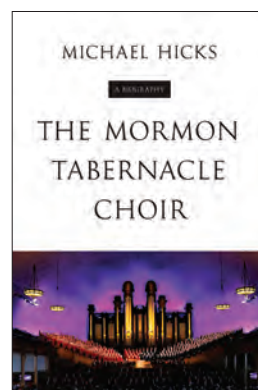
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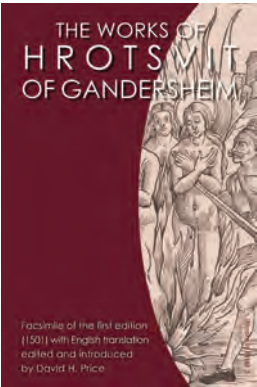
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**ROBERT W. PROCTOR** is Distinguished Professor in the Department of Psychological Sciences at Purdue University and the coauthor of *Why Science Matters: Understanding the Methods of Psychological Research*.

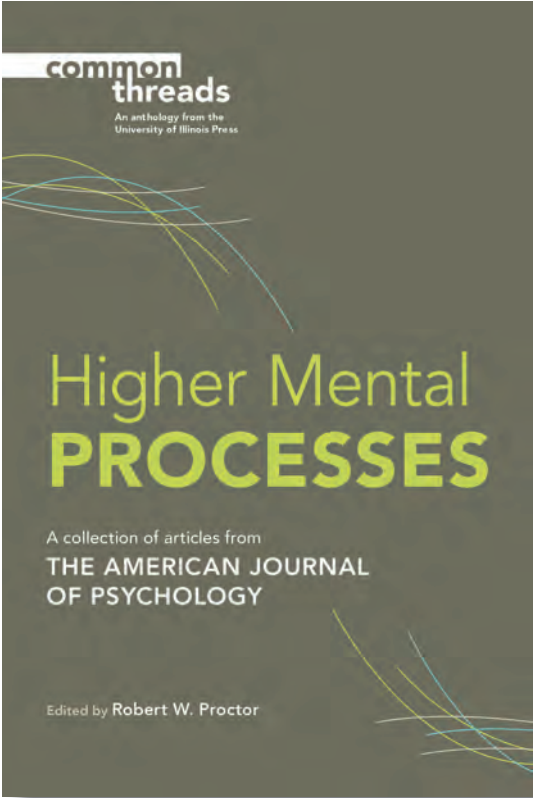
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Also featured in the *Journal* are the presidential addresses of past MHA Presidents, including such renowned scholars of Mormon history as Leonard J. Arrington, Jan Shipps, Richard L. Bushman, Mario S. DePillis, Roger D. Launius, Armand L. Mauss, and Laurel Thatcher Ulrich.

### About MHA:

The MHA was organized on December 28, 1965, at the American Historical Association meeting in San Francisco. The organization’s goal is to promote the study of Mormon history, expand the field, and support the highest ideals of modern scholarship: accuracy, comprehensiveness, rigor, and inclusivity. The MHA began publishing the *Journal* in 1974.

An independent, non-profit organization, the MHA devotes itself to all aspects of the Mormon past. It strives to be the preeminent catalyst and forum worldwide for encouraging the study of Mormon history. To that end, it sponsors an annual conference; encourages the highest quality research and publications; and awards book, article, and other prizes. Membership to the association is open to all.

ISSN, 0094-7342.



### ALSO OF INTEREST

#### History of the Present

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The *Journal of Civil and Human Rights (JCHR)* is a peer-reviewed, interdisciplinary academic journal dedicated to studying modern U.S.-based social justice movements and freedom struggles, including transnational ones, and their antecedents, influence, and legacies. The journal features research-based articles, interviews, editorials, and book forums.

*JCHR* evolved from the idea that the civil rights struggle—the African American fight for justice and equality, writ large, beginning around the World War II era and moving toward the present—deserved its own peer-reviewed journal. The initial concept was expanded further to include all twentieth-century U.S. social movements and freedom struggles for human rights that also encompass transnational endeavors.

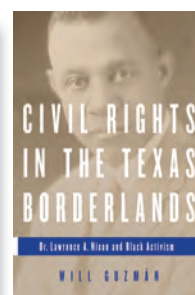
*JCHR* board members are leading academics in a wide range of specialties including African American, Asian American, LGBTQ, disability, Latino/a, and Native American studies, gender and feminism, as well as labor history. *JCHR* editor Michael Ezra says that he is “excited to be working with so many people who have accomplished so much,” and that the *Journal’s* editorial board is one of its main strengths.

One of the keenest expectations Ezra has for the *Journal* is that it will showcase articles that reflect currency—not just the best in scholarship but also work that directly relates to the ongoing struggles for civil and human rights that flow from the past to the present.

Each issue of the *JCHR* finishes with a book forum, where three *JCHR* board members review the recent work of another *JCHR* board member, who comments on the reviews. Issue 1:1 features Peniel Joseph’s *Stokely: A Life*, reviewed by Steven Lawson, Danielle McGuire, and Yohuru Williams. Issue 1:2 features Rhonda Williams’s *Concrete Demands: The Search for Black Power in the Twentieth Century*, reviewed by Premilla Nadasen, Jeanne Theoharis, and Hasan Jeffries.

ISSN, 2378-4245.

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### ALSO OF INTEREST

#### Journal of American Ethnic History

EDITED BY: JOHN J. BUKOWCZYK

ISSN, 0278-5927.

Electronic, 1936-4695.

#### Civil Rights in the Texas Borderlands

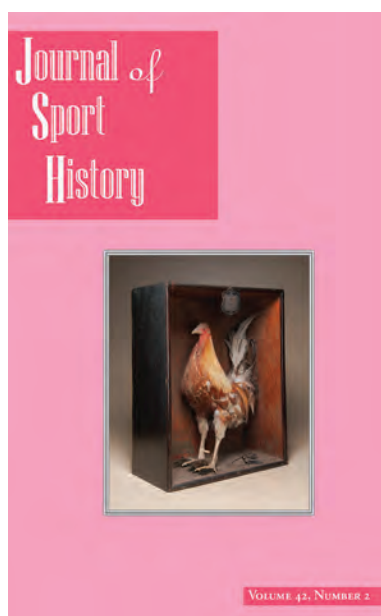
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### Journal of Sport History

EDITED BY: MURRAY PHILLIPS

The *Journal of Sport History (JSH)* seeks to promote the study of all aspects of the history of sport. We invite the submission of scholarly articles, research notes, documents, and commentary. Interview articles and book reviews are assigned by the editor. Potential contributors are urged to consult recent issues of the *JSH* for examples of the format of these various contributions.

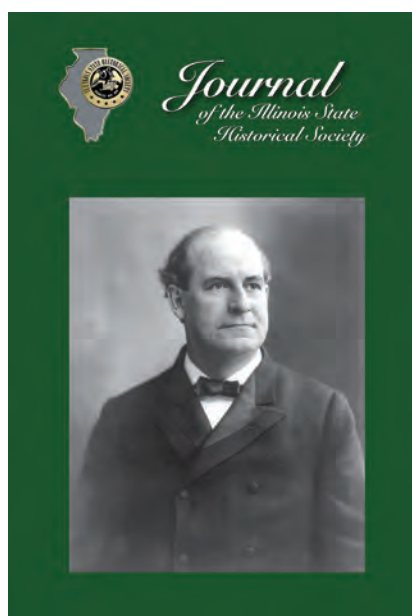
*Journal of Sport History* is published on behalf of the North American Society for Sport History (NASSH).

#### About NASSH:

The purpose of the North American Society for Sport History is to promote, stimulate, and encourage the study, research and writing of the history of sport; to support and cooperate with local, national, and international organizations having similar purposes. NASSH is committed to the promotion of research in and teaching of the history of sport, exercise, and physical activity through our annual convention and our internationally renowned journal. NASSH members can be found in all corners of the globe and the society welcomes members of the increasing number of sport history organizations to its website. NASSH is committed to sharing ideas and information about the study of sport and exercise across time and space in diverse historical contexts.

ISSN, 0094-1700.

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### Journal of the Illinois State Historical Society

EDITED BY: CHRISTIAN MCWHIRTER

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.

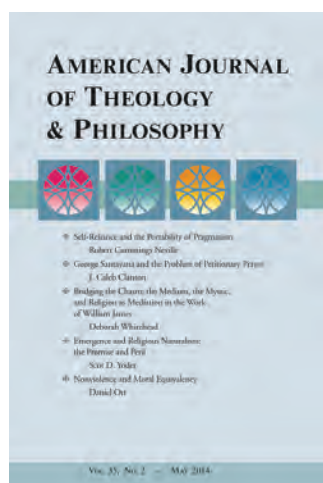
Illinois State Historical Society membership also includes a subscription to the society's popular magazine, *Illinois Heritage*. Established in 1997, *Illinois Heritage* was created to encourage professional and amateur historians, museum professionals, teachers, genealogists, journalists, and other researchers to explore and write about Prairie State history for a broad audience.

#### About the Illinois State Historical Society:

The Illinois State Historical Society was founded in 1899 to support the Illinois State Historical Library and to encourage research and writing on subjects of Illinois history. Though independent of the State of Illinois and the Historical Library since 1997, the Illinois State Historical Society continues to actively promote the study of Illinois history. The Society encourages everyone from University scholars to local historians to take an active part in Illinois history. The Society is a not-for-profit organization, which depends solely on membership dues, gifts, bequests, and foundation grants to support, preserve, and disseminate the story of Illinois and its people.

ISSN, 1522-1067.

Electronic, 2328-3246.



## American Journal of Theology and Philosophy

EDITED BY: MICHAEL S. HOGUE

The *American Journal of Theology & Philosophy* is a scholarly journal dedicated to the creative interchange of ideas between theologians and philosophers on some of the most critical intellectual and ethical issues of our time.



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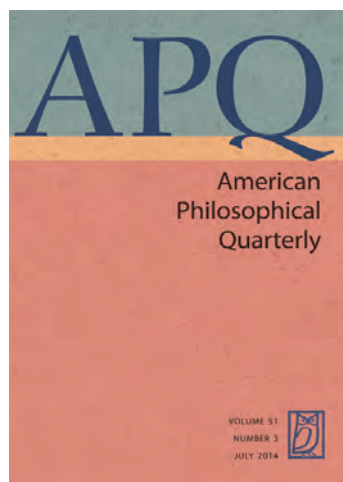
*American Literary Realism* brings readers critical essays on American literature from the late nineteenth and early twentieth centuries.



## American Music

EDITED BY: MICHAEL PISANI

*American Music* is devoted exclusively to American music with the wide-ranging scope implied by its title. Articles cover composers, performers, publishers, institutions, performing traditions, and events.



## American Philosophical Quarterly

EDITED BY: JOHN GRECO

*American Philosophical Quarterly* (APQ) is one of the principal English-language vehicles for the publication of scholarly work in philosophy. APQ is published by the University of Illinois Press on behalf of North American Philosophical Publications.



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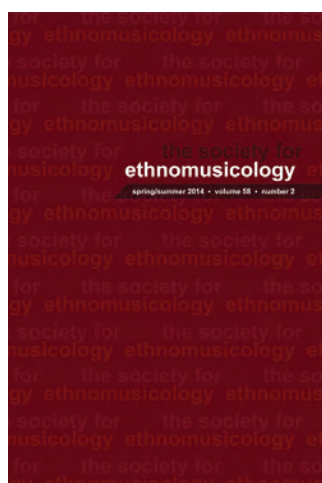
*Black Music Research Journal* (BMRJ) includes articles about the philosophy, aesthetics, history, and criticism of black music. BMRJ is an official journal of the Center for Black Music Research and is available by subscription and as a benefit of membership with CBMR.



## Bulletin of the Council for Research in Music Education

EDITED BY: JANET R. BARRETT

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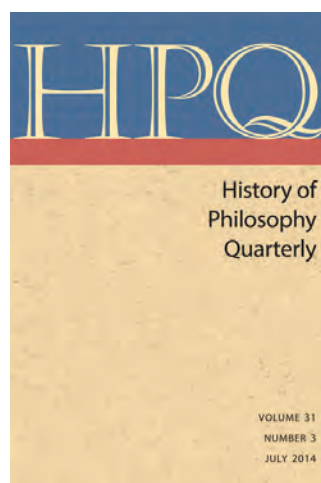
*Ethnomusicology* is the official journal of the Society of Ethnomusicology. It is aimed at a diverse audience of musicologists, anthropologists, folklorists, cultural studies scholars, musicians, and others. *Ethnomusicology* also features book, recording, film, video, and multimedia reviews.



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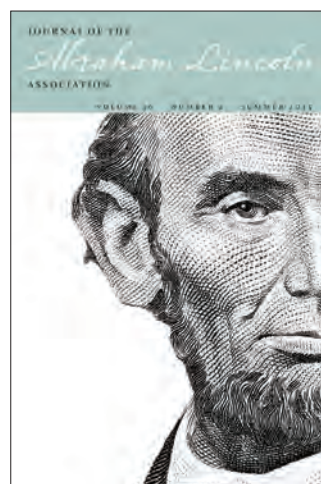
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## Journal of Appalachian Studies

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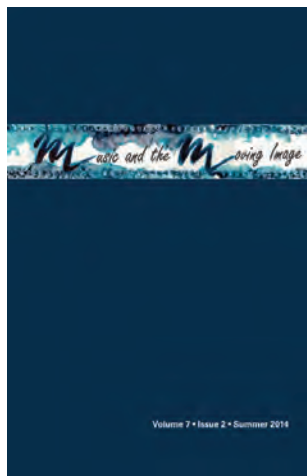
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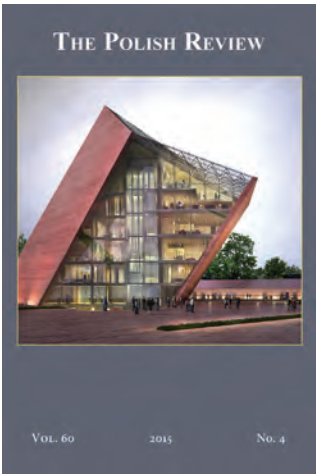
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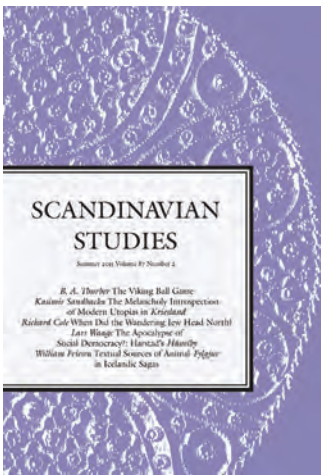
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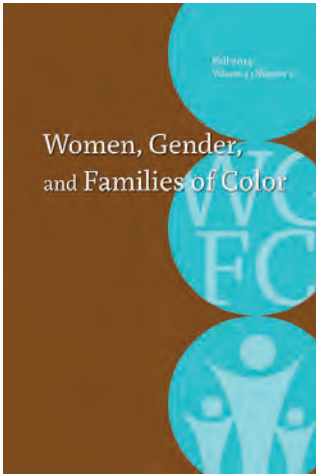
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