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Cover: Denise LaSalle, 1967 (Photo by Gilles Petard).

ALWAYS THE QUEEN

The Denise LaSalle Story

DENISE LASALLE, with DAVID WHITEIS

The autobiography of the southern soul superstar

"I've known Denise LaSalle for many years personally, professionally, and spiritually. Her legacy will live on forever. I am blessed to have been a 'Knight in Her Majesty's court.' Long live the Queen."

—BENNY LATIMORE

Denise LaSalle's journey took her from rural Mississippi to an unquestioned reign as the queen of soul-blues. From her early R&B classics to bold and bawdy demands for satisfaction, LaSalle updated the classic blues-woman's stance of powerful independence while her earthy lyrics about relationships connected with generations of female fans. Off-stage, she enjoyed ongoing success as a record label owner, entrepreneur, and genre-crossing songwriter.

As honest and no-nonsense as the artist herself, *Always the Queen* is LaSalle's in-her-own-words story of a lifetime in music. Moving to Chicago as a teen, LaSalle launched a career in gospel and blues that eventually led to the chart-topping 1971 smash "Trapped by a Thing Called Love" and a string of R&B hits. She reinvented herself as a soul-blues artist as tastes changed and became a headliner on the revitalized southern soul circuit and at festivals nationwide and overseas. Revered for a tireless dedication to her music and fans, LaSalle continued to tour and record until shortly before her death.

DENISE LASALLE (1934–2018) was a soul and blues singer-songwriter and businesswoman. Her songs include "Trapped by a Thing Called Love," "Married, but Not to Each Other," and the modern-day soul-blues standards "A Lady in the Street," "Don't Jump My Pony," and "Someone Else Is Steppin' In." LaSalle entered the Blues Hall of Fame in 2011 and the Rhythm & Blues Hall of Fame in 2015. **DAVID WHITEIS** is a journalist, writer, and educator living in Chicago. His books include *Blues Legacy: Tradition and Innovation in Chicago* and *Southern Soul-Blues*.



MAY

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A volume in the series Music in American Life

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AMERICAN UNEMPLOYMENT

Past, Present, and Future

FRANK STRICKER

Lies your economists told you—and the truths that can change the nation

“Frank Stricker has done the nation an important service, wisely analyzing the history of unemployment, and our attempts to redress this problem. By exposing our failures as well as our successes, he provides a badly needed template for action.”

—ROBERT SLAYTON, author of *Empire Statesman: The Rise and Redemption of Al Smith*

The history of unemployment and concepts surrounding it remain a mystery to many Americans. Frank Stricker believes we need to understand this essential thread in our shared past. *American Unemployment* is an introduction for everyone that takes aim at misinformation, willful deceptions, and popular myths to set the record straight:

- Workers do not normally choose to be unemployed.
- In our current system, persistent unemployment is not an aberration. It is much more common than full employment, and the outcome of elite policy choices.
- Labor surpluses propped up by flawed unemployment numbers have helped to keep real wages stagnant for more than forty years.
- Prior to the New Deal and the era of big government, laissez-faire policies repeatedly led to depressions with heavy, even catastrophic, job losses.
- Undercounting the unemployed sabotages the creation of government job programs that can lead to more high-paying jobs and full employment.

Written for non-economists, *American Unemployment* is a history and primer on vital economic topics that also provides a roadmap to better jobs and economic security.

FRANK STRICKER is a professor emeritus of history, interdisciplinary studies, and labor studies at California State University, Dominguez Hills. He is the author of *Why America Lost the War on Poverty—and How to Win It*.

JUNE

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SHELTER FROM THE MACHINE

Homesteaders in the Age of Capitalism

JASON G. STRANGE

Hard work and hard truths inside the back-to-the-land movement

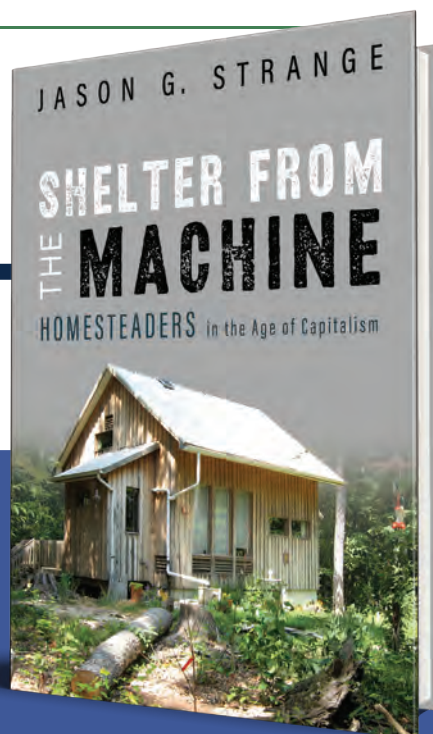
"An important and much-needed addition. Strange does a strong job of providing the historical context for homesteading and the reasons why it is so significant today. But even more important are his willingness to ground the book in the words and deeds of the homesteaders themselves and his own history with homesteading, and to go beyond a historical description to explore the role of class and capitalism in explaining the homesteaders' differences."

—STEPHEN L. FISHER, coeditor of *Transforming Places: Lessons from Appalachia*

"You're either buried with your crystals or your shotgun." That laconic comment captures the hippies-versus-hicks conflict that divides, and in some ways defines, modern-day homesteaders. It also reveals that back-to-the-landers, though they may seek lives off the grid, remain connected to the most pressing questions confronting the United States today.

Jason G. Strange shows where homesteaders fit, and don't fit, within contemporary America. Blending history with personal stories, Strange visits pig roasts and bohemian work parties to find people engaged in a lifestyle that offers challenge and fulfillment for those in search of virtues like self-employment, frugality, contact with nature, and escape from the mainstream. He also lays bare the vast differences in education and opportunity that leave some homesteaders dispossessed while charting the tensions that arise when people seek refuge from the ills of modern society—only to find themselves indelibly marked by the system they dreamed of escaping.

JASON G. STRANGE is an assistant professor of general studies and peace and social justice studies at Berea College, and the chair of the Department of Peace and Social Justice Studies.



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THE HEART OF A WOMAN

The Life and Music of Florence B. Price

RAE LINDA BROWN

Edited and with a Foreword by Guthrie P. Ramsey Jr.

Afterword by Carlene J. Brown

An in-depth look at the groundbreaking black woman composer

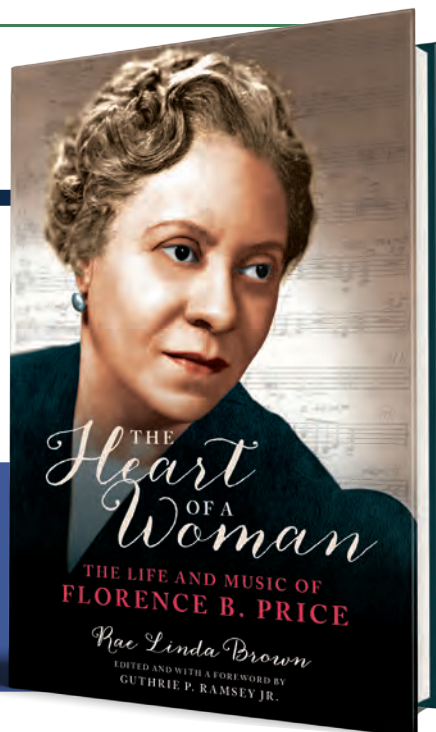
"Rae Linda Brown's work extends beyond the conventional biography as it offers an analytical narrative that interrogates Price's negotiation of the politics of race and gender, her role in advancing the black symphonic aesthetic, and her dedication to social change and racial equality on and off of the concert stage."

—TAMMY L. KERNODLE, author of *Soul on Soul: The Life and Music of Mary Lou Williams*

The Heart of a Woman offers the first-ever biography of Florence B. Price, a composer whose career spanned both the Harlem and Chicago Renaissances, and the first African American woman to gain national recognition for her works.

Price's twenty-five years in Chicago formed the core of a working life that saw her create three hundred works in diverse genres, including symphonies and orchestral suites, art songs, vocal and choral music, and arrangements of spirituals. Through interviews and a wealth of material from public and private archives, Rae Linda Brown illuminates Price's major works while exploring the considerable depth of her achievement. Brown also traces the life of the extremely private individual from her childhood in Little Rock through her time at the New England Conservatory, her extensive teaching, and her struggles with racism, poverty, and professional jealousies. In addition, Brown provides musicians and scholars with dozens of musical examples.

RAE LINDA BROWN was a professor at the University of Michigan and a professor and Robert and Marjorie Rawlins Chair of the Department of Music at the University of California, Irvine. She was the author of *Music, Printed and Manuscript, in the James Weldon Johnson Memorial Collection of Negro Arts and Letters: An Annotated Catalog*. She died in 2017. **GUTHRIE P. RAMSEY JR.** is the Edmund J. and Louise W. Kahn Term Professor of Music at the University of Pennsylvania. He is the author of *Race Music: Black Cultures from Bebop to Hip-Hop* and *The Amazing Bud Powell: Black Genius, Jazz History, and the Challenge of Bebop*.



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\$29.95s £23.99

E-BOOK, 978-0-252-05211-8

A volume in the series Music in American Life

Publication of this book was supported by grants from the H. Earle Johnson Fund of the Society for American Music, the Henry and Edna Binkle Classical Music Fund, and the Women's Philharmonic Advocacy (www.wophil.org).

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DEGREES OF DIFFERENCE

Reflections of Women of Color on Graduate School

Edited by KIMBERLY D. McKEE and
DENISE A. DELGADO

Foreword by Karen J. Leong

A go-to resource for helping women of color survive, and thrive, in grad school

"The personal and the political are addressed in this multi-faceted collection, which is a blanket of resources for graduate students and tenure-track academics, as well as for seasoned and tenured committee members, serving on university rank and tenure committees. Bravas! This is a great addition to a collection of groundbreaking literature in this area."

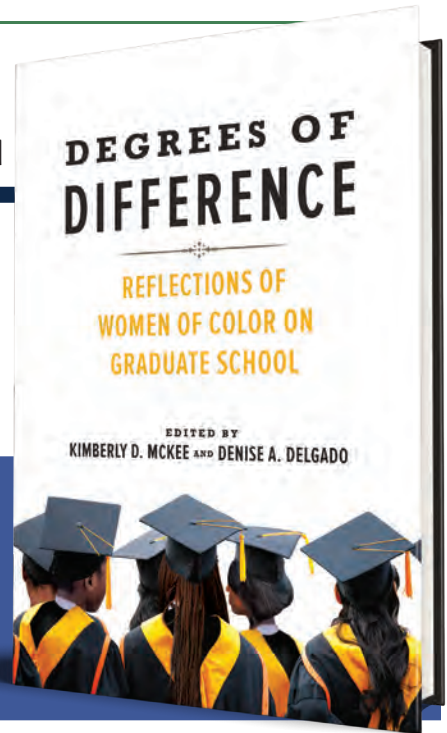
—GABRIELLA GUTIÉRREZ Y MUHS, editor of *Presumed Incompetent: The Intersections of Race and Class for Women in Academia*

University commitments to diversity and inclusivity have yet to translate into support for women of color graduate students. Sexism, classism, homophobia, racial microaggressions, alienation, disillusionment, a lack of institutional and departmental support, limited help from family and partners, imposter syndrome, narrow reading lists—all remain commonplace. Indifference to the struggles of women of color in graduate school and widespread dismissal of their work further poison an atmosphere that suffocates not only ambition but a person's quality of life.

In Degrees of Difference, women of color from diverse backgrounds give frank, unapologetic accounts of their battles—both internal and external—to navigate grad school and fulfill their ambitions. At the same time, the authors offer strategies for surviving the grind via stories of their own hard-won successes with self-care, building supportive communities, finding like-minded mentors, and resisting racism and unsupportive faculty and colleagues.

Contributors: Ariel A. Ashlee, Denise A. Delgado, Nwadiogo I. Ejiogu, Delia Fernández, Regina Emily Idoate, Karen J. Leong, Kimberly D. McKee, Délice Mugabo, Carrie Sampson, Arianna Taboada, Jenny Heijun Wills, and Soha Youssef

KIMBERLY D. MCKEE is an associate professor in the Integrative, Religious, and Intercultural Studies Department at Grand Valley State University and the author of *Disrupting Kinship: Transnational Politics of Korean Adoption in the United States*. **DENISE A. DELGADO** received her Ph.D. from the Ohio State University and works as an analyst and trainer.



MAY

232 PAGES
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HARDCOVER, 978-0-252-04318-5
\$110.00x £91.00

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THE MERCHANT PRINCE OF BLACK CHICAGO

Anthony Overton and the Building of a Financial Empire

ROBERT E. WEEMS JR.

The journey of the African American entrepreneur

"Weems has produced a pioneering study of Chicago's preeminent financial titan of the Black Metropolis Era of the 1920s and beyond. This first full-length, thoroughly documented account of Anthony Overton meticulously details how he amassed a business fortune while building an empire that became a major source of empowerment for women ranging from executive and managerial appointments to essential clerical positions."

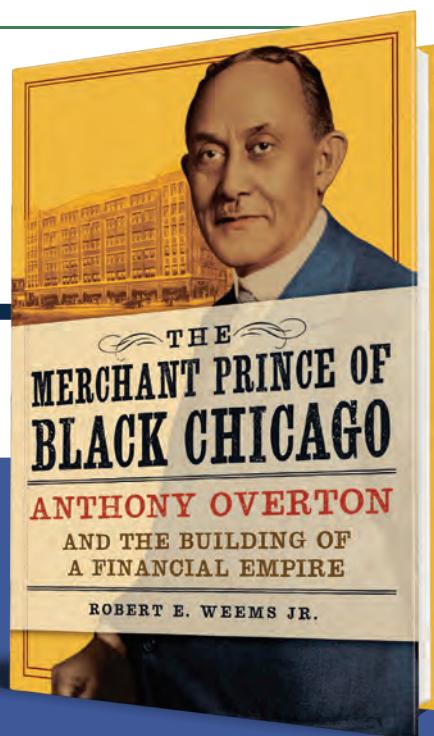
—CHRISTOPHER R. REED, *The Rise of Chicago's Black Metropolis, 1920–1929*

Born to enslaved parents, Anthony Overton became one of the leading African American entrepreneurs of the twentieth century. Overton's Chicago-based empire ranged from personal care products and media properties to insurance and finance. Yet, despite success and acclaim as the first business figure to win the NAACP's Spingarn Medal, Overton remains an enigma.

Robert E. Weems Jr. restores Overton to his rightful place in American business history. Dispelling stubborn myths, he traces Overton's rise from mentorship by Booker T. Washington, through early failures, to a fateful move to Chicago in 1911. There, Overton started a popular magazine aimed at African American women that helped him dramatically grow his cosmetics firm. Overton went on to become the first African American to head a major business conglomerate, only to lose significant parts of his businesses—and his public persona as "the merchant prince of his race"—in the Depression, before rebounding once again in the early 1940s.

Revealing and panoramic, *The Merchant Prince of Black Chicago* weaves the fascinating life story of an African American trailblazer through the eventful history of his times.

ROBERT E. WEEMS JR. is the Willard W. Garvey Distinguished Professor of Business History at Wichita State University. His books include *Business in Black and White: American Presidents and Black Entrepreneurs in the Twentieth Century* and *Building the Black Metropolis: African American Entrepreneurship in Chicago*.



MARCH

248 PAGES

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18 BLACK & WHITE PHOTOGRAPHS,
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EBONY MAGAZINE AND LERONE BENNETT JR.

Popular Black History in Postwar America

E. JAMES WEST

How *Ebony* educated African Americans about their history

“A well-researched and accessible study situated within the growing field of black intellectual history, *Ebony Magazine and Lerone Bennett Jr.* is a major contribution to our understanding of what West aptly calls ‘popular black history.’”

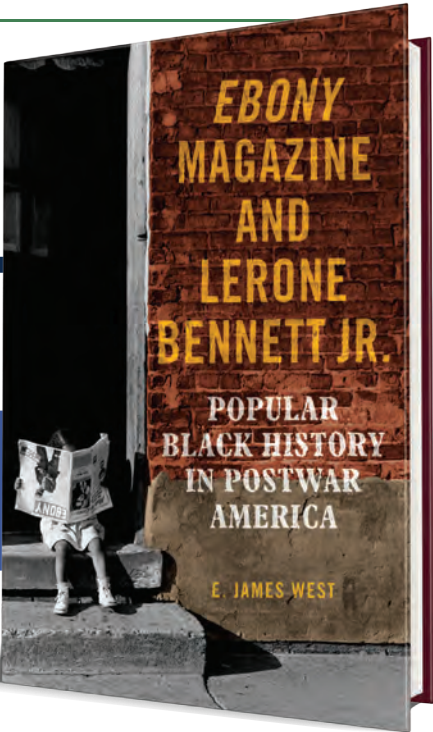
—PERO G. DAGBOVIE, author of *Revisiting the Black Past: The Use and Misuse of African American history in the Twenty-First Century*

From its launch in 1945, *Ebony* magazine was politically and socially influential. However, the magazine also played an important role in educating millions of African Americans about their past. Guided by the pen of Lerone Bennett Jr., the magazine’s senior editor and in-house historian, *Ebony* became a key voice in the popular black history revival that flourished after World War II. Its content helped push representations of the African American past from the margins to the center of the nation’s cultural and political imagination.

E. James West’s fresh and fascinating exploration of *Ebony*’s political, social, and historical content illuminates the intellectual role of the iconic magazine and its contribution to African American scholarship. He also uncovers a paradox. Though *Ebony* provided Bennett with space to promote a militant reading of black history and protest, the magazine’s status as a consumer publication helped to mediate its representation of African American identity in both the past and present.

Mixing biography, cultural history, and popular memory, West restores *Ebony* and Bennett to their rightful place in African American intellectual, commercial, and political history.

E. JAMES WEST is a Leverhulme Early Career Fellow in American History at Northumbria University.



FEBRUARY

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AFRICAN ART REFRAMED

Reflections and Dialogues on Museum Culture

BENNETTA JULES-ROSETTE and
J.R. OSBORN

Foreword by Simon Njami

New ideas on display and diffusion

"This book is nothing less than a major breakthrough in museum studies. It is the first to systematically connect museum display practice to the recalibration of 'ethnic identity' that happens after colonialism. Its focus is on the global display of art and crafts from Africa and the African diaspora. But it is essential reading for anyone who wonders about what we want to hear from our forebears as we compel them to speak from behind glass, standing on plinths, and hanging on walls."

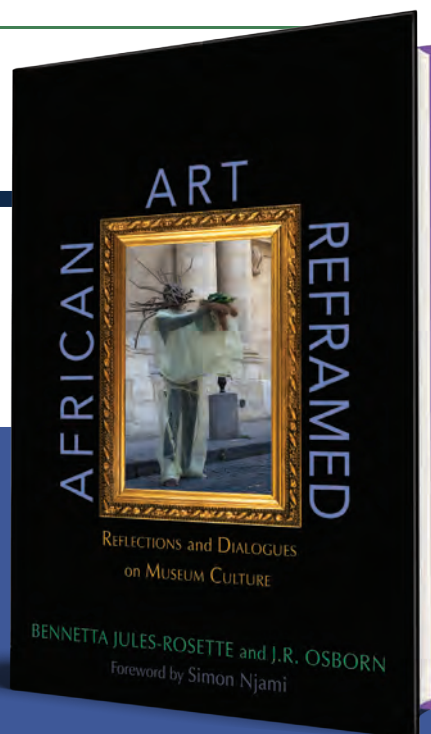
—DEAN MACCANNELL, author of *The Tourist: A New Theory of the Leisure Class*

Once seen as a collection of artifacts and ritual objects, African art now commands respect from museums and collectors. Bennetta Jules-Rosette and J.R. Osborn explore the reframing of African art through case studies of museums and galleries in the United States, Europe, and Africa.

The authors take a three-pronged approach. Part One ranges from curiosity cabinets to virtual websites to offer a history of ethnographic and art museums and look at their organization and methods of reaching out to the public. In Part Two, the authors examine museums as ecosystems and communities within communities, and they use semiotic methods to analyze images, signs, and symbols drawn from the experiences of curators and artists. Part Three introduces innovative strategies for displaying, disseminating, and reclaiming African art.

Drawing on extensive conversations with curators, collectors, and artists, *African Art Reframed* is an essential guide to building new exchanges and connections in the dynamic worlds of African and global art.

BENNETTA JULES-ROSETTE is Distinguished Professor of Sociology and director of the African and African-American Studies Research Center at the University of California, San Diego. Her books include *Josephine Baker in Art and Life: The Icon and Image*, *Black Paris: The African Writers' Landscape*, and *The Messages of Tourist Art*. **J.R. OSBORN** is an associate professor of communication, culture, and technology at Georgetown University. He is the author of *Letters of Light: Arabic Script in Calligraphy, Print, and Digital Design*.



JUNE

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Publication of this book was supported in part by a grant from the University of Illinois Press Fund for Anthropology.

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ROOTS OF THE BLACK CHICAGO RENAISSANCE

New Negro Writers, Artists, and Intellectuals,
1893–1930

Edited by **RICHARD A. COURAGE**
and **CHRISTOPHER ROBERT REED**

Foreword by Darlene Clark Hine

The origins of an African American cultural vanguard

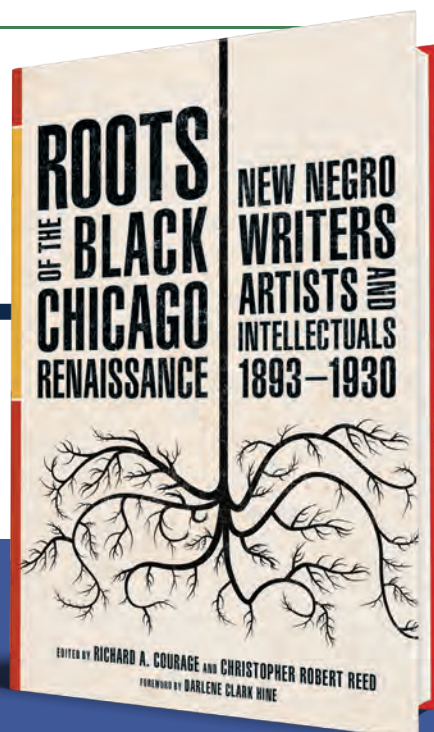
“An important work of intellectual and cultural recovery. It brings to the surface corners of Chicago’s vibrant intellectual and cultural life that we have never considered or simply heard about in passing. The archival depth and artistic breadth will powerfully add to a much broader understanding of black cultural renaissance both geographically and conceptually.”

—**DAVARIAN L. BALDWIN**, author of *Chicago’s New Negroes: Modernity, the Great Migration, and Black Urban Life*

The Black Chicago Renaissance emerged from a foundational stage that stretched from the 1893 World’s Columbian Exposition to the start of the Great Depression. During this time, African American innovators working across the landscape of the arts set the stage for an intellectual flowering that redefined black cultural life.

Richard A. Courage and Christopher Robert Reed have brought together essays that explore the intersections in the backgrounds, education, professional affiliations, and public lives and achievements of black writers, journalists, visual artists, dance instructors, and other creators working in the late nineteenth and early twentieth centuries. Organized chronologically, the chapters unearth transformative forces that supported the emergence of individuals and social networks dedicated to work in arts and letters. The result is an illuminating scholarly collaboration that remaps African American intellectual and cultural geography and reframes the concept of urban black renaissance.

RICHARD A. COURAGE is a Distinguished Teaching Professor at the State University of New York and a professor of English at Westchester Community College/SUNY. He is the coauthor of *The Muse in Bronzeville: African American Creative Expression in Chicago, 1932–1950*. **CHRISTOPHER ROBERT REED** is a professor emeritus of history at Roosevelt University. His books include *Knock at the Door of Opportunity: Black Migration to Chicago, 1900–1919* and *The Rise of Chicago’s Black Metropolis, 1920–1929*.



APRIL

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

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AUTOCHTHONOMIES

Transnationalism, Testimony, and Transmission in the African Diaspora

MYRIAM J. A. CHANCY

A new approach to understanding African diasporic culture

“In its critique of Western rationality, Enlightenment categories, and hierarchical orderings, this book makes a significant contribution. Chancy uses race and gender theory in smart and provocative ways. Her elucidation of difficult texts and contexts is clear and convincing. The research is well presented, the arguments well developed, and the conclusions intellectually satisfying.”

—FRANÇOISE LIONNET, author of *Writing Women and Critical Dialogues: Subjectivity, Gender, and Irony*

In *Autochthonomies*, Myriam J. A. Chancy engages readers in an interpretive journey. She lays out a radical new process that invites readers to see creations by artists of African descent as legible within the context of African diasporic historical and cultural debates. By invoking a transnational African/diasporic lens and negotiating it through a *lakou* or “yard space,” we can see such identities transfigured, recognized, and exchanged. Chancy demonstrates how the process can examine the salient features of texts and art that underscore African/diasporic sensibilities and render them legible. What emerges is a potential for richer readings of African diasporic works that also ruptures the Manichean binary dynamics that have dominated previous interpretations of the material. The result: an enriching interpretive mode focused on the transnational connections between subjects of African descent as the central pole for reader investigation.

A bold challenge to established scholarship, *Autochthonomies* ranges from Africa to Europe and the Americas to provide powerful new tools for charting the transnational interactions between African cultural producers and sites.

MYRIAM J. A. CHANCY is the Hartley Burr Alexander Chair of the Humanities at Scripps College. Her books include *From Sugar to Revolution: Women’s Visions of Haiti, Cuba, and the Dominican Republic* and *Framing Silence: Revolutionary Novels by Haitian Women*.

MARCH

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

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PLEASURE IN THE NEWS

African American Readership and Sexuality in the Black Press

KIM GALLON

How sex and sensation fueled the power of the black press

"Blending unprecedented research into the African American press, and the journalists and editors who put the papers out, with a careful synthesis of the existing scholarship, *Pleasure in the News* shows how opinions about sex behavior impacted reading publics over several decades of profound change in the black experience. Kim Gallon's systematic analysis of an almost endless news cycle of marital infidelities, scandalous divorces, celebrity drag queens, and low-down queers of all kinds provides a fresh angle on what are now classic questions in the field."

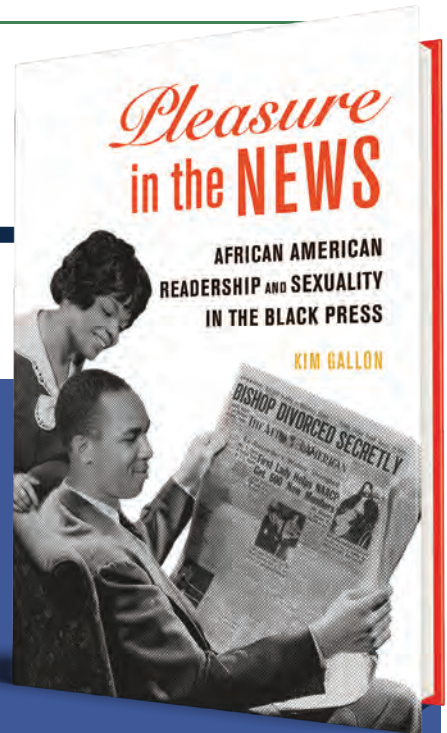
—KEVIN MUMFORD, author of *Not Straight, Not White: Black Gay Men from the March on Washington to the AIDS Crisis*

Critics often chastised the twentieth-century black press for focusing on sex and scandal rather than African American achievements. In *Pleasure in the News*, Kim Gallon takes an opposing stance—arguing that African American newspapers fostered black sexual expression, agency, and identity.

Gallon discusses how journalists and editors created black sexual publics that offered everyday African Americans opportunities to discuss sexual topics that exposed class and gender tensions. While black churches and black schools often encouraged sexual restraint, the black press printed stories that complicated notions about respectability. Sensational coverage also expanded African American women's sexual consciousness and demonstrated the tenuous position of female impersonators, black gay men, and black lesbians in early twentieth-century African American urban communities.

Informative and empowering, *Pleasure in the News* redefines the significance of the black press in African American history and advancement while shedding light on the important cultural and social role that sexuality played in the power of the black press.

KIM GALLON is an assistant professor in the Department of History at Purdue University.



MAY

216 PAGES

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HARDCOVER, 978-0-252-04322-2

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E-BOOK, 978-0-252-05210-1

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Dwight A. McBride

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PROPHETIC AUTHORITY

Democratic Hierarchy and the Mormon Priesthood

MICHAEL HUBBARD MACKAY

A prophet's voice in early Mormonism

"In *Prophetic Authority*, MacKay gives us the most thorough and painstaking description of the slow blossoming of the Mormon priesthood hierarchy available, embedding the story in the raucous context of antebellum American democracy. Valuable for anyone who wants to understand either of those worlds better."

—MATTHEW BOWMAN, author of *Christian: The Politics of a Word in America*

The Mormon tradition's emphasis on prophetic authority makes the Church of Jesus Christ of Latter-day Saints unique within America's religious culture. The religion that Joseph Smith created established a kingdom of God in a land distrustful of monarchy while positioning Smith as Christ's voice on earth, with the power to form cities, establish economies, and arrange governments.

Michael Hubbard MacKay traces the Church of Jesus Christ of Latter-day Saints' claim to religious authority and sets it within the context of its times. Delving into the evolution of the concept of prophetic authority, MacKay shows how the Church emerged as a hierarchical democracy with power diffused among leaders Smith chose. At the same time, Smith's settled place atop the hierarchy granted him an authority that spared early Mormonism the internal conflict that doomed other religious movements. Though Smith faced challenges from other leaders, the nascent Church repeatedly turned to him to decide civic plans and define the order of both the cosmos and the priesthood.

MICHAEL HUBBARD MACKAY is an associate professor at Brigham Young University and a former historian for the Joseph Smith Papers Project. He is the author of *Sacred Space: Exploring the Birthplace of Mormonism* and coauthor of *Joseph Smith's Seer Stones*.

APRIL

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CHICAGO CATÓLICO

Making Catholic Parishes Mexican

DEBORAH E. KANTER

How churches transformed Mexican communities and an American city

"Chicago Católico is the first book of its kind, a superb history of Mexican parish life in a city of diverse Catholic immigrants. Kanter relates a fascinating tale of faith, identity, and the transformation of a city's largest religious institution."

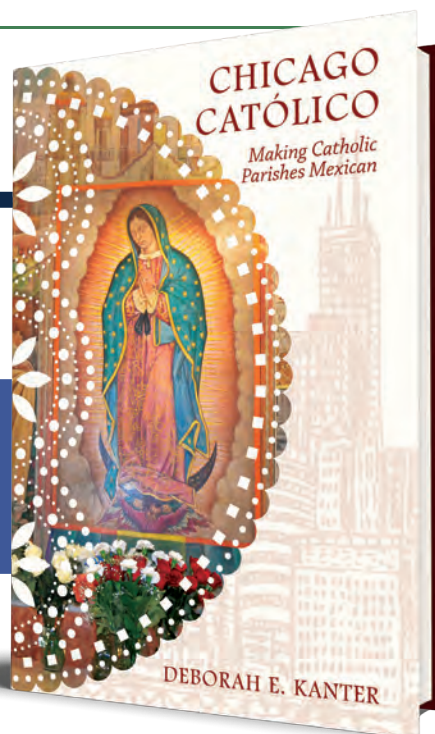
—TIMOTHY MATOVINA, author of *Latino Catholicism: Transformation in America's Largest Church*

Today, over one hundred Chicago-area Catholic churches offer Spanish-language mass to congregants. How did the city's Mexican population, contained in just two parishes prior to 1960, come to reshape dozens of parishes and neighborhoods?

Deborah E. Kanter tells the story of neighborhood change and rebirth in Chicago's Mexican American communities. She unveils a vibrant history of Mexican American and Mexican immigrant relations as remembered by laity and clergy, schoolchildren and their female religious teachers, parish athletes and coaches, European American neighbors, and by the immigrant women who organized as *guadalupanas* and their husbands who took part in the Holy Name Society. Kanter shows how the newly arrived mixed memories of home into learning the ways of Chicago to create new identities. In an ever-evolving city, Mexican immigrants and Mexican Americans' fierce devotion to their churches transformed neighborhoods such as Pilsen.

The first-ever study of Mexican-descent Catholicism in the city, *Chicago Católico* illuminates a previously unexplored facet of the urban past and provides present-day lessons for American communities undergoing ethnic integration and succession.

DEBORAH E. KANTER is John S. Ludington Endowed Professor of History at Albion College. She is the author of *Hijos del Pueblo: Gender, Family, and Community in Rural Mexico, 1730–1850*.



FEBRUARY

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

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THE SPORT MARRIAGE

Women Who Make It Work

STEVEN M. ORTIZ

Survival and sacrifice with the ultimate team players

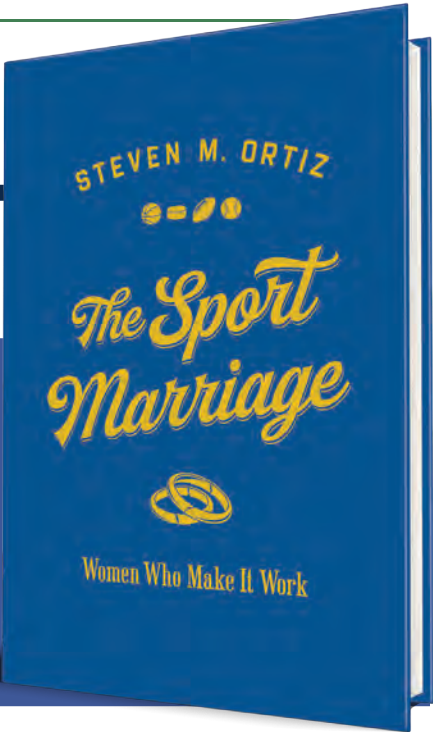
“In this keenly observed, empathic, and insightful work, Steven Ortiz recounts the inner experience of wives married to both a man and his sports career. Ortiz observes the precise order in which wives sit on the bench in the stadium, how they respond to affair-seeking groupies, to more senior sports wives, news of a sudden cross-country trade, an intrusive mother-in-law, a lasting head-injury. He explores the complex art of managing a backstage role. This is the best book I know of on the sport marriage.”

—**ARLIE RUSSELL HOCHSCHILD**, author of *Strangers in Their Own Land: Anger and Mourning on the American Right*

In *The Sport Marriage*, Steven M. Ortiz draws on studies he conducted over nearly three decades that focus on the marital realities confronted by women married to male professional athletes. These women, who are usually portrayed in unflattering and/or unrealistic terms, face enormous challenges in their attempts to establish and maintain functional marital and family lives while the husband routinely puts his career first.

Ortiz defines the traditional sport marriage as a career-dominated marriage, illustrating how it encourages women to contribute to their own subordination through adherence to an unwritten rulebook and a repertoire of self-management strategies. He explains how they make invaluable contributions to their husbands’ careers while adjusting to public life and trying to maintain family privacy, managing power and control issues, and coping with pervasive groupies, overinvolved mothers, a culture of infidelity, and husbands who prioritize team loyalty. He gives these historically silent women a voice, offering readers perceptive and sensitive insight into what it means to be a woman in the male-dominated world of professional sports.

STEVEN M. ORTIZ is an associate professor of sociology at Oregon State University.



AUGUST

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BEFORE MARCH MADNESS

The Wars for the Soul of College Basketball

KURT EDWARD KEMPER

Idealism, power, and the campaign to monetize college hoops

“A well-researched and provocative inquiry into the contentious early development of college basketball. Kemper lucidly exposes the numerous conflicts over fundamental principles and specific policies that repeatedly erupted before the NCAA seized complete control of the sport in 1957.”

—CHARLES MARTIN, author of *Benching Jim Crow: The Rise and Fall of the Color Line in Southern College Sports, 1890–1980*

Big money NCAA basketball had its origins in a many-sided conflict of visions and agendas. On one side stood large schools focused on a commercialized game that privileged wins and profits. Opposing them was a tenuous alliance of liberal arts colleges, historically black colleges, and regional state universities, and the competing interests of the NAIA, each with distinct interests of their own.

Kurt Edward Kemper tells the dramatic story of the clashes that shook college basketball at mid-century—and how the repercussions continue to influence college sports to the present day. Taking readers inside the competing factions, he details why historically black colleges and regional schools came to embrace commercialization. As he shows, the NCAA’s strategy of co-opting its opponents gave each group just enough to play along—while the victory of the big-time athletics model handed the organization the power to seize control of college sports.

An innovative history of an overlooked era, *Before March Madness* looks at how promises, power, and money laid the groundwork for an American sports institution.

KURT EDWARD KEMPER is a professor of history and the director of the General Beadle Honors Program at Dakota State University. He is the author of *College Football and American Culture in the Cold War Era*.

AUGUST

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FRONT PAGES, FRONT LINES

Media and the Fight for Women's Suffrage

Edited by LINDA STEINER,
CAROLYN KITCH, and BROOKE KROEGER

The press and the long road to the Nineteenth Amendment

"The centennial of the Nineteenth Amendment encourages a fresh rethinking of the history of the women's suffrage movement, to which this volume is a welcome addition. Special kudos for its sustained attention to racial and regional diversity, as well as its broad chronological sweep."

—**SUSAN WARE**, author of *Why They Marched: Untold Stories of the Women Who Fought for the Right to Vote*

Suffragists recognized that the media played an essential role in the women's suffrage movement and the public's understanding of it. From parades to going to jail for voting, activists played to the mass media of their day. They also created an energetic niche media of suffragist journalism and publications.

This collection offers new research on media issues related to the women's suffrage movement. Contributors incorporate media theory, historiography, and innovative approaches to social movements while discussing the vexed relationship between the media and debates over suffrage. Aiming to correct past oversights, the essays explore overlooked topics such as coverage by African American and Mormon-oriented media, media portrayals of black women in the movement, suffragist rhetorical strategies, elites within the movement, suffrage as part of broader campaigns for social transformation, and the influence views of white masculinity had on press coverage.

Contributors: Maurine H. Beasley, Sherilyn Cox Bennion, Jinx C. Broussard, Teri Finneman, Kathy Roberts Forde, Linda M. Grasso, Carolyn Kitch, Brooke Kroeger, Linda J. Lumsden, Jane Marcellus, Jane Rhodes, Linda Steiner, and Robin Sundaramoorthy

LINDA STEINER is a professor at the Philip Merrill College of Journalism and a coauthor of *Women and Journalism*. **CAROLYN KITCH** is a professor of journalism and media & communication at Temple University and the author of *Pennsylvania in Public Memory: Reclaiming the Industrial Past*. **BROOKE KROEGER** is a professor of journalism at New York University and the author of *The Suffragists: How Women Used Men to Get the Vote*.

Additional materials and educator resources can be found at suffrageandthemedias.org



MARCH

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ENDING GENDER-BASED VIOLENCE

Justice and Community in South Africa

HANNAH E. BRITTON

Creating a feminist approach to a global problem

“Britton’s sobering book offers an incisive, comprehensive view of what works and what doesn’t work in South African efforts to stop gender-based violence. Not only does this book document practical ways to end gender-based violence, but it also advances transnational feminist research on the subject. This is a must-read for anyone who cares about eliminating gender-based violence.”

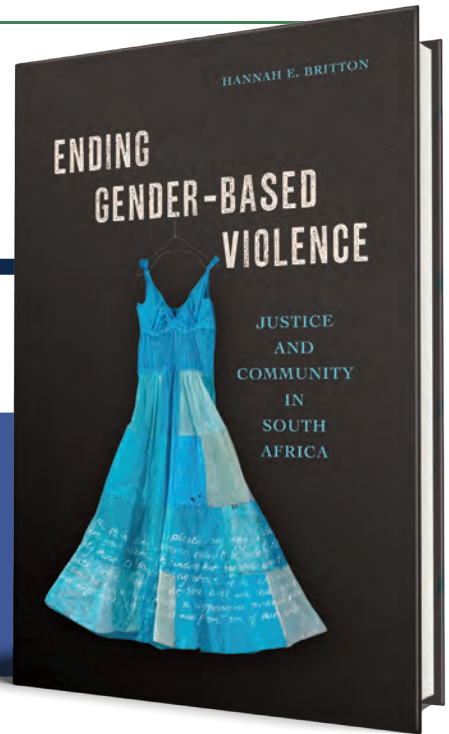
—ASHLEY CURRIER, author of *Out in Africa: LGBT Organizing in Namibia and South Africa*

South African women’s still-increasing presence in local, provincial, and national institutions has inspired sweeping legislation aimed at advancing women’s rights and opportunity. Yet the country remains plagued by sexual assault, rape, and intimate partner violence.

Hannah E. Britton examines the reasons gendered violence persists in relationship to social inequalities even after women assume political power. Venturing into South African communities, Britton invites service providers, religious and traditional leaders, police officers, and medical professionals to address gender-based violence in their own words. Britton finds the recent turn toward carceral solutions—with a focus on arrests and prosecutions—fails to address the complexities of the problem. Instead, changing specific community dynamics can defuse interpersonal violence. She also examines how place and space affect the implementation of policy and suggests practical ways policymakers can support street level workers.

Clear-eyed and revealing, *Ending Gender-Based Violence* offers needed tools for breaking cycles of brutality and inequality around the world.

HANNAH E. BRITTON is a professor of political science and women, gender, and sexuality studies at the University of Kansas. She is the author of *Women in the South African Parliament: From Resistance to Governance* and coeditor of *Women’s Activism in South Africa: Working across Divides*.



APRIL

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FASHIONING POSTFEMINISM

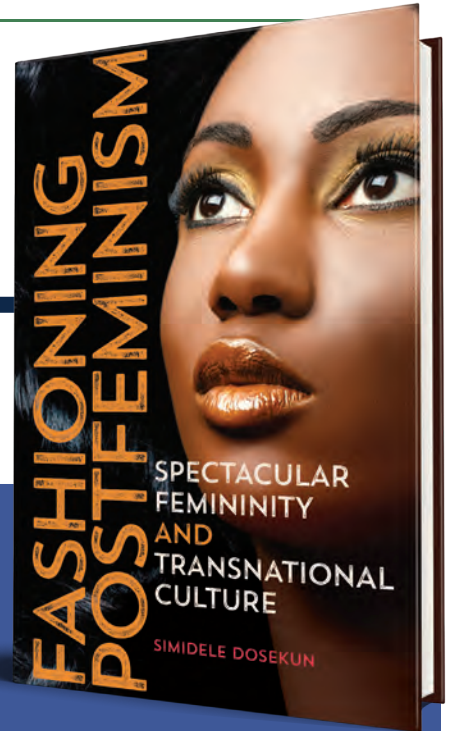
Spectacular Femininity and
Transnational Culture

SIMIDELE DOSEKUN

The serious business of being spectacular in Nigeria and the
Global South

"This book brilliantly challenges the assumption of whiteness and the Western location of the postfeminist female subject, documenting how postfeminism circulates well beyond the Global North. Dosekun demonstrates a rare sensitivity to place and to the specific norms circulating that space, which, as she underscores, shape the way in which postfeminism is taken up. The arguments are forceful, and the empirical material is handled with great care, sensitivity, and insight."

—CATHERINE ROTTENBERG, author of *The Rise of Neoliberal Feminism*



JUNE

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*A volume in the series Dissident
Feminisms, edited by Elora Halim
Chowdhury*

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Women in Lagos, Nigeria, practice a spectacularly feminine form of black beauty. From cascading hair extensions to immaculate makeup to high heels, their style permeates both day-to-day life and media representations of women not only in a swatch of Africa but across an increasingly globalized world.

Simidele Dosekun's interviews and critical analysis consider the female subjectivities these women are performing and desiring. She finds that the women embody the postfeminist idea that their unapologetically immaculate beauty signals—but also constitutes—feminine power. As empowered global consumers and media citizens, the women deny any need to critique their culture or to take part in feminism's collective political struggle. Throughout, Dosekun unearths evocative details around the practical challenges to attaining their style, examines the gap between how others view these women and how they view themselves, and engages with ideas about postfeminist self-fashioning and subjectivity across cultures and class.

Intellectually provocative and rich with theory, *Fashioning Postfeminism* reveals why women choose to live, embody, and even suffer for a fascinating performative culture.

SIMIDELE DOSEKUN is an assistant professor in media and communications at the London School of Economics and Political Science.



IMAGINING THE MULATTA

Blackness in U.S. and Brazilian Media

JASMINE MITCHELL

Mixed-race women and popular culture in Brazil and the United States

“An important and very readable work on the comparative histories and visual cultural formations of race and mixed race in Brazil and the United States.”

—CAMILLA FOJAS, author of *Zombies, Migrants, and Queers: Race and Crisis Capitalism in Pop Culture*

Brazil markets itself as a racially mixed utopia. The United States prefers the term melting pot. Both nations have long used the image of the mulatta to push skewed cultural narratives. Highlighting the prevalence of mixed-race women of African and European descent, the two countries claim to have perfected racial representation—all the while ignoring the racialization, hypersexualization, and white supremacy that the mulatta narrative creates.

Jasmine Mitchell investigates the development and exploitation of the mulatta figure in Brazilian and US popular culture. Drawing on a wide range of case studies, she analyzes policy debates and reveals the use of mixed-black female celebrities as subjects of racial and gendered discussions. Mitchell also unveils the ways the media moralizes about the mulatta figure and uses her as an example of an “acceptable” version of blackness that at once dreams of erasing undesirable blackness while maintaining the qualities that serve as outlets for interracial desire.

JASMINE MITCHELL is an assistant professor of American studies and media and communication at SUNY Old Westbury.

MAY

288 PAGES
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9 COLOR PHOTOGRAPHS

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WERNER HERZOG

JOSHUA LUND

New World politics and history with cinema's charismatic renegade

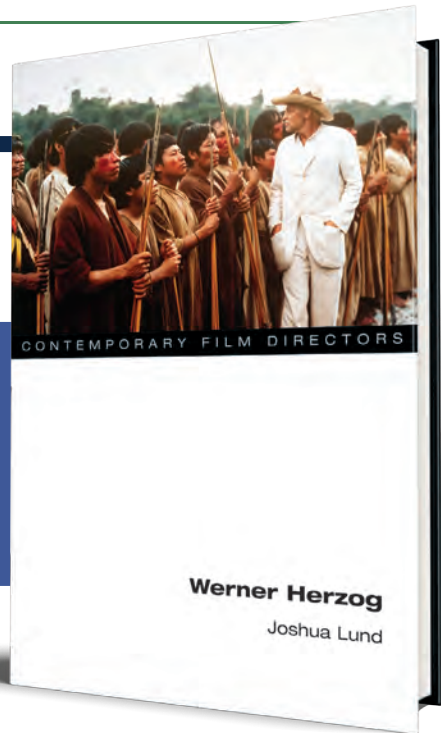
"From the fascinating films of Werner Herzog, Joshua Lund crafts a striking book that sheds light on the political significance of a range of aesthetic issues. Behind Herzog's films stands the ghost of America, confronting us with the tragic powerlessness of her heroes and meditating on the historical failure of her cultural-economic model. We have never seen Herzog's films with greater clarity."

—LUC VANCHERI, author of *Psycho: La leçon d'iconologie d'Alfred Hitchcock*

Werner Herzog's protean imagination has produced a filmography that is nothing less than a sustained meditation on the modern human condition. Though Herzog takes his topics from around the world, the Americas have provided the setting and subject matter for iconic works ranging from *Aguirre, the Wrath of God* and *Fitzcarraldo* to *Grizzly Man*.

Joshua Lund offers the first systematic interpretation of Werner Herzog's Americas-themed works, illuminating the director's career as a political filmmaker—a label Herzog himself rejects. Lund draws on materialist and post-colonial approaches to argue that Herzog's American work confronts us with the circulation, distribution, accumulation, application, and negotiation of power that resides, quietly, at the center of his films. By operating beyond conventional ideological categories, Herzog renders political ideas in radically unfamiliar ways while fearlessly confronting his viewers with questions of world-historical significance. His maddeningly opaque viewpoint challenges us to rethink discovery and conquest, migration and exploitation, resource extraction, slavery, and other foundational traumas of the contemporary human condition.

JOSHUA LUND is a professor of Spanish at the University of Notre Dame. He is the author of *The Mestizo State: Reading Race in Modern Mexico* and *The Impure Imagination: Toward a Critical Hybridity in Latin American Writing*.



JULY

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

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UNRULY CINEMA

History, Politics, and Bollywood

RINI BHATTACHARYA MEHTA

A course-ready study of the crises that shaped Indian film

“A rigorous and monumental historical study of Bombay-produced Hindi cinema, which addresses the paradoxes of Bollywood’s histories in highly engaging as well as truly enlightening ways. This is an essential study of Indian popular cinema and its indomitability.”

—CATHERINE GRANT, coauthor of *The Videographic Essay: Criticism in Sound and Image*

Between 1931 and 2000, India’s popular cinema steadily overcame Hollywood domination. Bollywood, the film industry centered in Mumbai, became nothing less than a global cultural juggernaut. But Bollywood is merely one part of the country’s prolific, multilingual cinema. *Unruly Cinema* looks at the complex series of events that allowed the entire Indian film industry to defy attempts to control, reform, and refine it in the twentieth century and beyond.

Rini Bhattacharya Mehta considers four aspects of Indian cinema’s complicated history. She begins with the industry’s surprising, market-driven triumph over imports from Hollywood and elsewhere in the 1930s. From there she explores how the nationalist social melodrama outwitted the government with its 1950s cinematic lyrical manifestoes. In the 1970s, an action cinema centered on the angry young male co-opted the voice of the oppressed. Finally, Mehta examines Indian film’s discovery of the global neoliberal aesthetic that encouraged the emergence of Bollywood.

RINI BHATTACHARYA MEHTA is an assistant professor of comparative and world literature at the University of Illinois at Urbana-Champaign. She is a coeditor of *Bollywood and Globalization: Indian Popular Cinema, Nation, and Diaspora*.

JUNE

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VOICING THE CINEMA

Film Music and the Integrated Soundtrack

Edited by JAMES BUHLER and
HANNAH LEWIS

Daring new ideas on what we hear at the movies

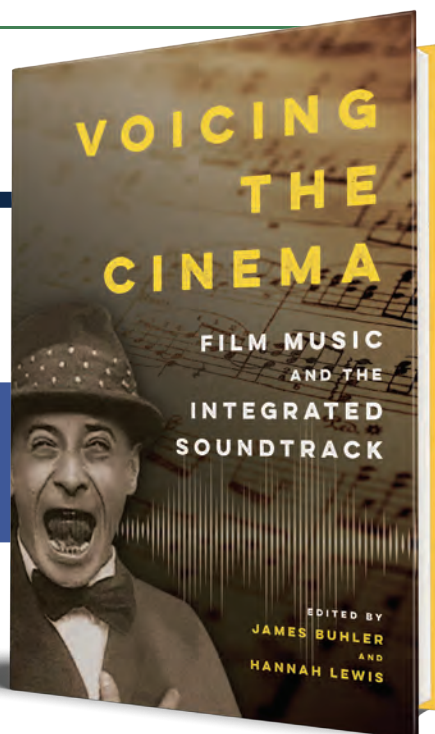
"Including works by many of film music's finest scholars, the diversity of articles and approaches here is most welcome. Some pieces will prove to be real game-changers, beautifully written and argued."

—CARYL FLINN, author of *Brass Diva: The Life and Legends of Ethel Merman*

Theorists of the soundtrack have helped us understand how the voice and music in the cinema impact a spectator's experience. James Buhler and Hannah Lewis edit in-depth essays from many of film music's most influential scholars in order to explore fascinating issues around vococentrism, the voice in cinema, and music's role in the integrated soundtrack.

The collection is divided into four sections. The first explores historical approaches to technology in the silent film, French cinema during the transition era, the films of the so-called New Hollywood, and the post-production sound business. The second investigates the practice of the singing voice in diverse repertoires such as Bergman's films, Eighties teen films, and girls' voices in *Brave* and *Frozen*. The third considers the auteuristic voice of the soundtrack in works by Kurosawa, Weir, and others. A last section on narrative and vococentrism moves from *The Martian* and horror film to the importance of background music and the state of the soundtrack at the end of vococentrism.

JAMES BUHLER is a professor of music theory at the University of Texas at Austin. He is the author of *Theories of the Soundtrack* and a coauthor of *Hearing the Movies: Music and Sound in Film History*. **HANNAH LEWIS** is an assistant professor of musicology at the University of Texas at Austin. She is the author of *French Musical Culture and the Coming of Sound Cinema*.



MARCH

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Publication of this book was supported in part by a grant from Furthermore: a program of the J. M. Kaplan Fund.

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GRAPHIC NEWS

How Sensational Images Transformed Nineteenth-Century Journalism

AMANDA FRISKEN

Pictures, profits, and peril in the yellow journalism era

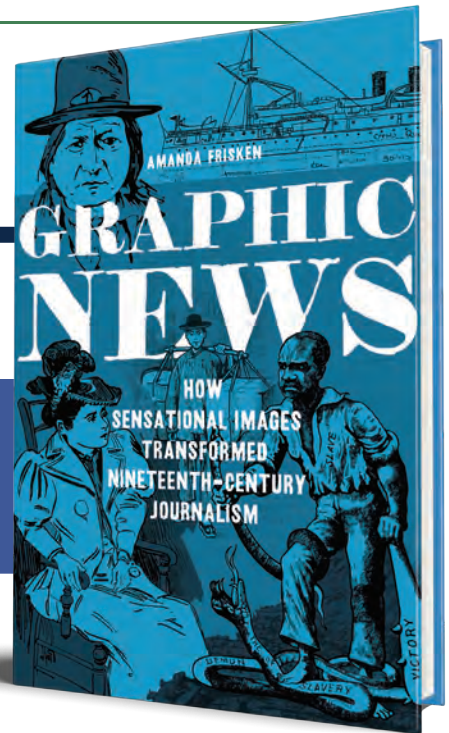
"A deeply researched and acutely observed social and cultural history of journalism that, with particular attention to popular visual media, delineates the ways publications' reportorial conventions and practices shaped and were shaped by the era's gender, race, and class relations."

—JOSHUA BROWN, author of *Beyond the Lines: Pictorial Reporting, Everyday Life, and the Crisis of Gilded Age America*

"You furnish the pictures and I'll furnish the war." This famous but apocryphal quote, long attributed to newspaper magnate William Randolph Hearst, encapsulates fears of the lengths to which news companies would go to exploit visual journalism in the late nineteenth century. From 1870 to 1900, newspapers disrupted conventional reporting methods with sensationalized line drawings. A fierce hunger for profits motivated the shift to emotion-driven, visual content. But the new approach, while popular, often targeted, and further marginalized, vulnerable groups.

Amanda Frisken examines the ways sensational images of pivotal cultural events—obscenity litigation, anti-Chinese bloodshed, the Ghost Dance, lynching, and domestic violence—changed the public's consumption of the news. Using intersectional analysis, Frisken explores how these newfound visualizations of events during episodes of social and political controversy allowed newspapers and social activists alike to communicate—or challenge—prevailing understandings of racial, class, and gender identities and cultural power.

AMANDA FRISKEN is a professor of American Studies at SUNY College at Old Westbury. She is the author of *Victoria Woodhull's Sexual Revolution: Political Theater and the Popular Press in Nineteenth-Century America*.



MARCH

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FIGHTING FASCIST SPAIN

Worker Protest from the Printing Press

MONTSE FEU

Publishing a vision of freedom and democracy

"A detailed and comprehensive history of [a] network of artists, intellectuals, and common folk who worked together for some four decades to combat fascism in Franco's Spain. . . . Feu has successfully brought to light an important chapter in the making of the US Latino community and its transnational impact. Taking the combative periodical *España Libre* as the axis around which community organizations in New York coalesced and found common cause, Feu identifies all of the major actors and their ideologies."

—NICOLÁS KANELLOS, author of *Hispanic Immigrant Literature: El Sueño del Retorno*

In the 1930s, anarchists and socialists among Spanish immigrants living in the United States created the publication *España Libre* (*Free Spain*) as a response to the Nationalist takeover in their homeland. Worker-oriented and avowedly antifascist, the grassroots periodical raised money for refugees and political prisoners while advancing left-wing culture and politics. *España Libre* proved both visionary and durable, charting an alternate path toward a modern Spain and enduring until democracy's return to the country in 1977.

Montse Feu merges *España Libre*'s story with the drama of the Spanish immigrant community's fight against fascism. The periodical emerged as part of a transnational effort to link migrants and new exiles living in the United States to antifascist networks abroad. In addition to showing how workers' culture and politics shaped their antifascism, Feu brings to light creative works that ranged from literature to satire to cartoons to theater. As *España Libre* opened up radical practices, it encouraged allies to reject violence in favor of social revolution's potential for joy and inclusion.

MONTSE FEU is an associate professor of Hispanic studies and co-advisor of graduate studies for the Spanish program at Sam Houston State University. She is the author of *Jesús González Malo: Correspondencia personal y política de un anarcosindicalista exiliado* (1943–1965).



MAY

280 PAGES

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10 BLACK & WHITE PHOTOGRAPHS,
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BETWEEN FITNESS AND DEATH

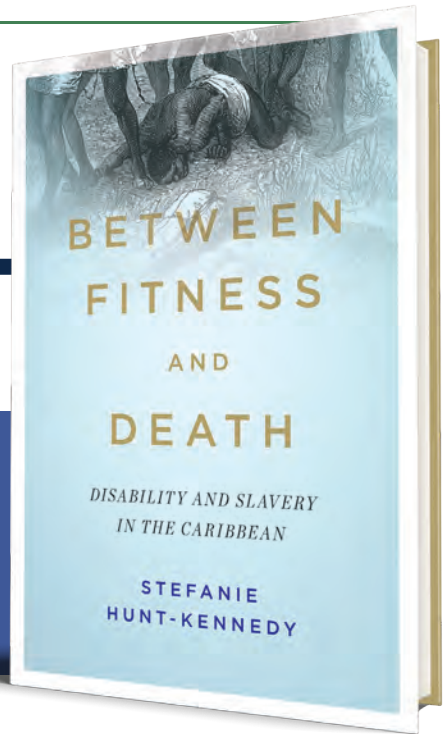
Disability and Slavery in the Caribbean

STEFANIE HUNT-KENNEDY

Challenging how we think about race and disability

“Slavery relied on the ever-present humanity of the enslaved. By suggesting a framework of disability, Hunt-Kennedy presents a conceptual shift that centers the human, while showing how the conditions of slavery undermined the abilities of Africans. Required reading for Caribbean scholars and scholars around the globe interested in slavery.”

—SASHA TURNER, author of *Contested Bodies: Pregnancy, Childrearing, and Slavery in Jamaica*



Long before the English became involved in the African slave trade, they imagined Africans as deformed beings. The English drew on pre-existing European ideas about monstrosity and deformity to argue that Africans were a monstrous race, suspended between human and animal, and as such only fit for servitude. Joining blackness to disability transformed English ideas about defective bodies and minds. It also influenced understandings of race and ability even as it shaped the embodied reality of people enslaved in the British Caribbean.

Stefanie Hunt-Kennedy provides a three-pronged analysis of disability in the context of Atlantic slavery. First, she examines the connections of enslavement and representations of disability and the parallel development of English anti-black racism. From there, she moves from realms of representation to reality in order to illuminate the physical, emotional, and psychological impairments inflicted by slavery and endured by the enslaved. Finally, she looks at slave law as a system of enforced disablement.

Audacious and powerful, *Between Fitness and Death* is a groundbreaking journey into the entwined histories of racism and ableism.

STEFANIE HUNT-KENNEDY is an associate professor at the University of New Brunswick.

MAY

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MONEY, MARRIAGE, AND MADNESS

The Life of Anna Ott

KIM E. NIELSEN

A female physician battling oppression and the law in the nineteenth-century Midwest

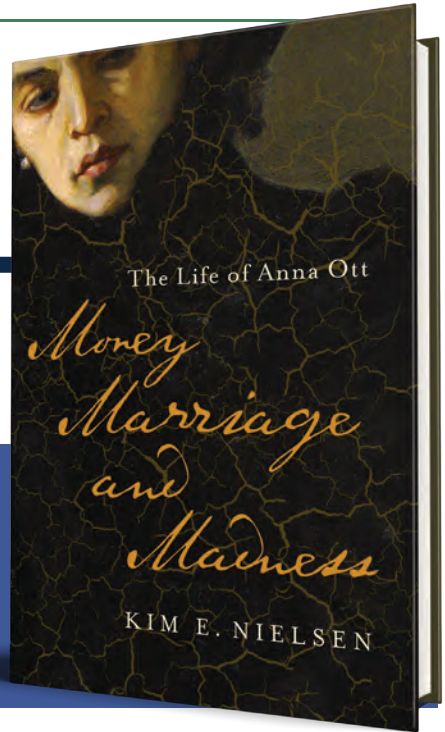
"The book brilliantly renders the complex life of Dr. Anna Ott. Nielsen brings impassioned analysis to the ways that ableism, patriarchy, violence, and money shaped the life of one reputedly mad woman. Under Nielsen's penetrating eye, Ott's story illuminates the messy historical forces that shaped nineteenth-century women's encounters with money, marriage, and madness."

—SUSAN CAHN, author of *Coming on Strong: Gender and Sexuality in Women's Sport, Second Edition*

Anna Ott died in the Wisconsin State Hospital for the Insane in 1893. She had enjoyed status and financial success first as a physician's wife and then as the only female doctor in Madison. Throughout her first marriage, attempts to divorce her abusive second husband, and twenty years of institutionalization, Ott determinedly shaped her own life.

Kim E. Nielsen explores a life at once irregular and unexceptional, revealing a woman whose whiteness and privileged place in society still failed to protect her. Historical and institutional structures, like laws that liberalized divorce and women's ability to control their property, opened up uncommon possibilities for Ott. Other structures, from domestic violence in the home to rampant sexism and ableism outside of it, remained a part of even affluent women's lives. *Money, Marriage, and Madness* tells a forgotten story of how the legal and medical cultures shaped one woman—and what her life tells us about power and society in nineteenth century America.

KIM E. NIELSEN is a professor and director of the disability studies program at the University of Toledo. Her books include *A Disability History of the United States* and *Beyond the Miracle Worker: The Remarkable Life of Anne Sullivan Macy and Her Extraordinary Friendship with Helen Keller*.



JUNE

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DISABILITY RIGHTS AND RELIGIOUS LIBERTY IN EDUCATION

The Story behind *Zobrest v. Catalina Foothills
Schools District*

BRUCE J. DIERENFIELD and
DAVID A. GERBER

A clash between disability rights and church-state separation

“By delving into one family’s pursuit of disability rights, Dierenfield and Gerber offer a provocative and accessible examination of a broad set of issues related to disability rights. A valuable resource for scholars and the classroom.”

—ALLISON C. CAREY, author of *On the Margins of Citizenship: Intellectual Disability and Civil Rights in Twentieth-Century America*

In 1988, Sandi and Larry Zobrest sued a suburban Tucson, Arizona, school district that had denied their hearing-impaired son a taxpayer-funded interpreter in his Roman Catholic high school.

Bruce J. Dierenfield and David A. Gerber use the Zobrests’ story to examine the complex history and jurisprudence of disability accommodation and educational mainstreaming. They look at the family’s effort to acquire educational resources for their son starting in early childhood and the choices the Zobrests made to prepare him for life in the hearing world rather than the deaf community. Dierenfield and Gerber also analyze the thorny church-state issues and legal controversies that informed the case, its journey to the U.S. Supreme Court, and the impact of the high court’s ruling on the course of disability accommodation and religious liberty.

BRUCE J. DIERENFIELD is a professor of history and director of the all-college honors program at Canisius College. His books include the *The Battle over School Prayer: How Engel v. Vitale Changed America*.

DAVID A. GERBER is a University at Buffalo Distinguished Professor of History Emeritus and Director Emeritus of the University at Buffalo Center for Disability Studies. He is the author of *Authors of Their Lives: The Personal Correspondence of British Immigrants to North America in the Nineteenth Century* and editor of *Disabled Veterans in History*.

JULY

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NEW IN PAPER

PEGGY SEEGER

A Life of Music, Love, and Politics

JEAN R. FREEDMAN

A full-length biography of the folk music legend

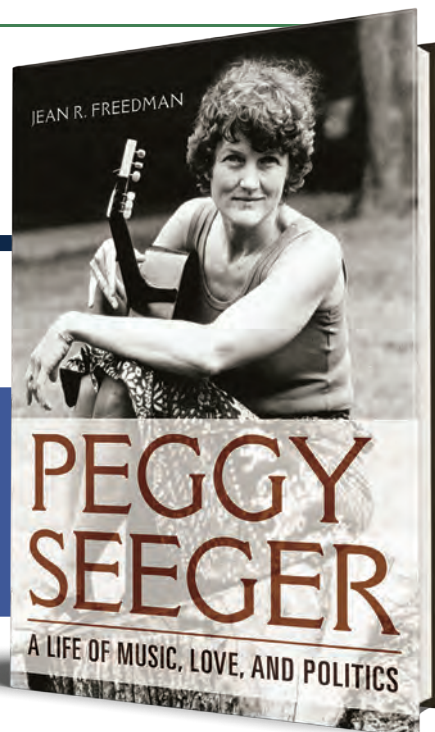
"O, how I love this book! It gives me everything I wanted to know about my friend, the salty and sweet Peggy Seeger and her unique and prolific family. All the pain is there, but so are the achievements and the joys. This book goes on my shelf next to *The Mayor of MacDougal Street*, and I can offer no higher praise than that."

—TOM PAXTON

Born into folk music's first family, Peggy Seeger has blazed her own trail artistically and personally. Jean R. Freedman draws on a wealth of research and conversations with Seeger to tell the life story of one of music's most charismatic performers and tireless advocates.

Here is the story of Seeger's multifaceted career from her youth to her pivotal role in the American and British folk revivals, from her instrumental virtuosity to her tireless work on behalf of environmental and feminist causes. Freedman also delves into Seeger's fruitful partnership with Ewan MacColl, including their creation of the renowned Festival of Fools, their legendary Radio Ballads series, their many projects with the young folksingers of the Critics Group, and their recording company Blackthorne Records.

JEAN R. FREEDMAN earned a Ph.D. in folklore from Indiana University. She is the author of *Whistling in the Dark: Memory and Culture in Wartime London*.



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Publication of this book was supported by grants from the Manfred Bukofzer 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 L. J. and Mary C. Skaggs Folklore Fund.

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HILLBILLY MAIDENS, OKIES, AND COWGIRLS

Women's Country Music, 1930–1960

STEPHANIE VANDER WEL

Pioneering women and their soundtrack of searching in country music

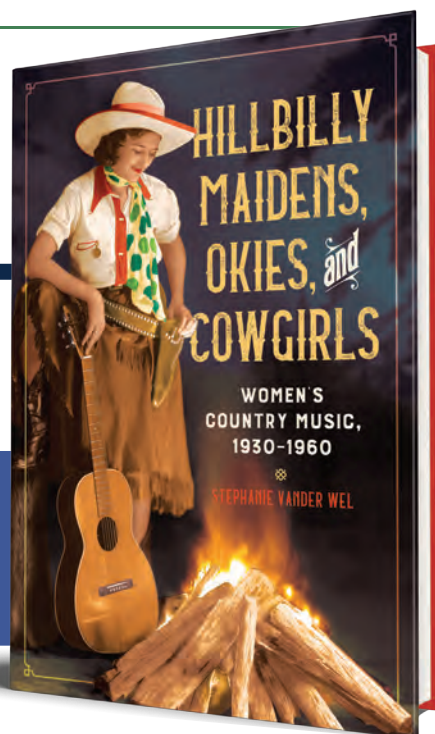
“Women’s struggle for inclusion is one of the biggest stories in country music today. Vander Wel’s rich history shows how female artists fought for a voice and made it central to country’s stories of gender, class, and migration in mid-twentieth-century America.”

—**NADINE HUBBS**, author of *Rednecks, Queers, and Country Music*

From the 1930s to the 1960s, the booming popularity of country music threw a spotlight on a new generation of innovative women artists. These individuals blazed trails as singers, musicians, and performers even as the industry hemmed in their potential popularity with labels like woman hillbilly, singing cowgirl, and honky-tonk angel.

Stephanie Vander Wel looks at the careers of artists like Patsy Montana, Rose Maddox, and Kitty Wells against the backdrop of country music’s golden age. Analyzing recordings and appearances on radio, film, and television, she connects performances to real and imagined places and examines how the music sparked new ways for women listeners to imagine the open range, the honky-tonk, and the home. The music also captured the tensions felt by women facing geographic disruption and economic uncertainty. While classic songs and heartfelt performances might ease anxieties, the subject matter underlined women’s ambivalent relationships to industrialism, middle-class security, and established notions of femininity.

STEPHANIE VANDER WEL is an associate professor of music at the University at Buffalo.



MARCH

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Publication of this book was supported by a grant from the Judith McCulloh Endowment for American Music, and by the AMS 75 PAYS Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.

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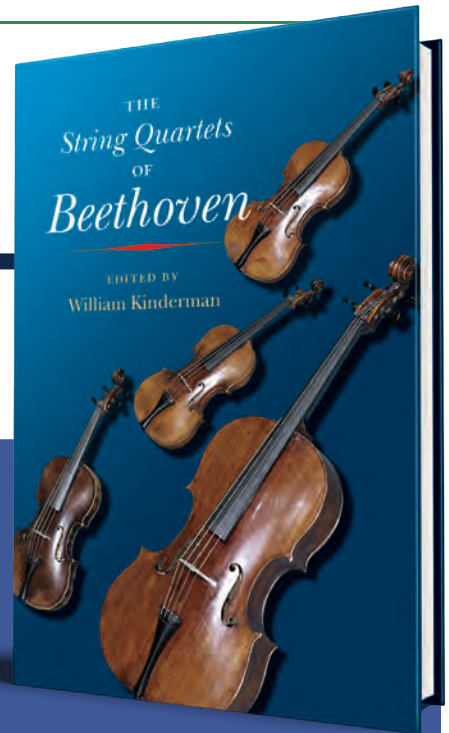
NEW IN PAPER

THE STRING QUARTETS OF BEETHOVEN

Edited by WILLIAM KINDERMAN

Exploring anew the world's most important single body of classical chamber music

"As other scholars read and digest the ideas expressed in these essays, they will be encouraged to reexamine works both by Beethoven and other composers in light of the concepts and methodologies presented here. This book is highly recommended reading for anyone interested in Beethoven's quartets, or any facet of Beethoven's music, as well as for libraries serving research and graduate programs in music history, musicology, or music theory."



—NOTES

"We do not understand music—it understands us." This aphorism by Theodor W. Adorno expresses the quandary and the fascination many listeners have felt in approaching Beethoven's late quartets. No group of compositions occupies a more central position in chamber music, yet the meaning of the works continues to stimulate debate. William Kinderman's *The String Quartets of Beethoven* stands as the most detailed and comprehensive exploration of the subject. It collects new work by leading international scholars who draw on a variety of historical sources and analytical approaches to offer fresh insights into the aesthetics of the quartets, probing expressive and structural features that have hitherto received little attention. Kinderman also includes an appendix with updated information on the chronology and sources of the quartets and a detailed bibliography.

WILLIAM KINDERMAN is Professor and Inaugural Leon M. Klein and Elaine Krown Klein Chair of Performance Studies in the Herb Alpert School of Music at UCLA. His publications include *Beethoven's Diabelli Variations*, *Beethoven*, and the three-volume *Artaria 195: Beethoven's Sketchbook for the Missa solemnis and the Piano Sonata in E Major, Opus 109*.

MARCH

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ARTFUL NOISE

Percussion Literature in the Twentieth Century

THOMAS SIWE

The authoritative text on the artists, works, and innovations of the percussion revolution

“Simply stated, this is a singular contribution detailing the history of percussion literature in the twentieth century made by one of the most knowledgeable percussion educators who was witness to many of the composers and compositions he discusses.”

—KATHLEEN KASTNER, Wheaton College Conservatory of Music

Twentieth-century composers created thousands of original works for solo percussion and percussion ensemble. Concise and ideal for the classroom, *Artful Noise* offers an essential and much-needed survey of this unique literature. Percussionist Thomas Siwe organizes and analyzes the groundbreaking musical literature that arose during the twentieth century. Focusing on innovations in style and the evolution of the percussion ensemble, Siwe offers a historical overview that connects the music to scoring techniques, new instrumentation and evolving technologies as well as world events. Discussions of representative pieces by seminal composers examine the resources a work requires, its construction, and how it relates to other styles that developed during the same period. In addition, Siwe details the form and purpose of many of the compositions while providing background information on noteworthy artists. Each chapter is supported with musical examples and concludes with a short list of related works specifically designed to steer musicians and instructors alike toward profitable explorations of composers, styles, and eras.

THOMAS SIWE is a professor emeritus of music at the University of Illinois at Urbana-Champaign. He is the author of *Percussion: A Course of Study for the Future Band and Orchestra Director* and *Ten Hall of Fame Snare Drum Solos*, and a member of the Percussive Arts Society's Hall of Fame.

JULY

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MUSICAL ETHICS AND ISLAM

The Art of Playing the Ney

BANU ŞENAY

The “sweet servitude” of learning the ney in today’s Turkey

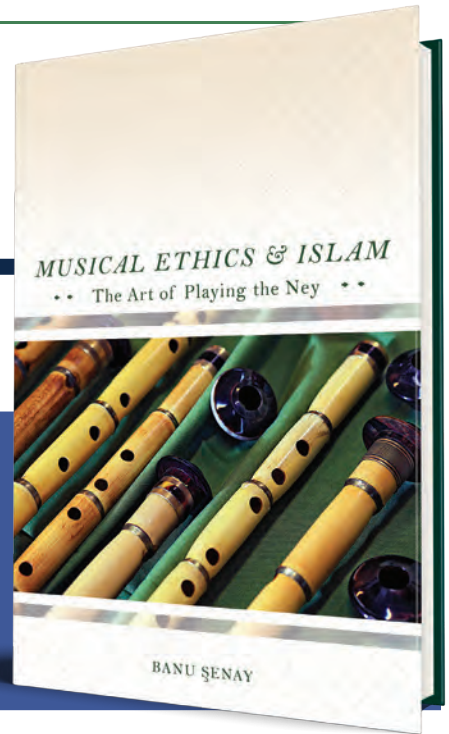
“Musical Ethics and Islam is easy on the mind’s eye and the ear, full of insight, and a genuine pleasure to read. Şenay well understands her instrument, the crafting of its sounds and the complex demands of her teacher’s ‘jealous gift.’ It charts a new and distinct route through the cultural complexities of Islamic revival in Turkey and beyond; her conclusions will be of real interest to anthropologists of music and of Islam alike.”

—MARTIN STOKES, coeditor of *Islam and Popular Culture*

After the establishment of the Turkish Republic, Turkey’s secularized society disdained the *ney*, the Sufi reed flute long associated with Islam. The instrument’s remarkable revival in today’s cities has inspired the creation of teaching and learning sites that range from private ney studios to cultural and religious associations and from university clubs to mosque organizations.

Banu Şenay documents the years-long training required to become a *neyzen*—a player of the ney. The process holds a transformative power that invites students to create a new way of living that involves alternative relationships with the self and others, changing perceptions of the city, and a dedication to craftsmanship. Şenay visits reed harvesters and travels from studios to workshops to explore the practical processes of teaching and learning. She also becomes an apprentice ney-player herself, exploring the desire for spirituality that encourages apprentices and masters alike to pursue ney music and its scaffolding of Islamic ethics and belief.

BANU ŞENAY is a lecturer in the Department of Anthropology at Macquarie University, Australia. She is the author of *Beyond Turkey’s Borders: Long-distance Kemalism, State Politics, and the Turkish Diaspora*.



APRIL

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SIGNS OF THE SPIRIT

Music and the Experience of Meaning in Ndaou Ceremonial Life

TONY PERMAN

Investigating the power of music to shape emotion and community in Zimbabwe

“Perhaps of the greatest benefit for anyone in the arts, humanities, and social sciences, *Signs of the Spirit* provides the most thorough and coherent general theory of music and emotion to date. Perman’s theory, in turn, is based on a highly specified explanation of the ways that musical performance and emotion are meaningful and, especially, the ways iconic and symbolic generality are transformed into an unqualified experience of the indexical here-and-now.”

—THOMAS TURINO, author of *Music as Social Life: The Politics of Participation*

In 2005, Tony Perman attended a ceremony alongside the living and the dead. His visit to a Zimbabwe farm brought him into contact with the *madhlozi*, outsider spirits that Ndaou people rely upon for guidance, protection, and their collective prosperity.

Perman’s encounters with the spirits, the mediums who bring them back, and the accompanying rituals form the heart of his ethnographic account of how the Ndaou experience ceremonial musicking. As Perman witnessed other ceremonies, he discovered that music and dancing shape the emotional lives of Ndaou individuals by inviting them to experience life’s milestones or cope with its misfortunes as a group. *Signs of the Spirit* explores the historical, spiritual, and social roots of ceremonial action and details how that action influences the Ndaou’s collective approach to their future. The result is a vivid ethnomusicological journey that delves into the immediacy of musical experience and the forces that transform ceremonial performance into emotions and community.

TONY PERMAN is an assistant professor of music at Grinnell College.

JUNE

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NEW IN PAPER

WORKERS IN HARD TIMES

A Long View of Economic Crises

Edited by LEON FINK, JOSEPH A. McCARTIN,
and JOAN SANGSTER

Historical perspectives on workers, capitalism, and the
Great Recession

"This is the rare edited collection that makes readers wish they were at the original conference at which the papers first appeared. . . . Present there and in this volume are some of the biggest names in labor and industrial history."

—JOURNAL OF AMERICAN HISTORY

This award-winning volume of essays connects the Great Recession of 2007–2009 to economic crises that took place in various industrialized nations across the globe. The authors find parallels and cause-and-effect possibilities that push readers to rethink the relationship between capital and labor, the waged and unwaged, and the employed and jobless. They also predict an uncertain future for workers, and although the essays do not offer concrete solutions, the essayists provide an understanding of the causes of recession that will aid in the pursuit of effective remedies during future crises.

Contributors: Sven Beckert, Sean Cadigan, Leon Fink, Alvin Finkel, Wendy Goldman, Gaetan Heroux, Joseph A. McCartin, David Montgomery, Edward Montgomery, Scott Reynolds Nelson, Melanie Nolan, Bryan D. Palmer, Joan Sangster, Judith Stein, Hilary Wainright, and Lu Zhang

LEON FINK is Distinguished Professor of History at the University of Illinois at Chicago and the author of *Sweatshops at Sea: Merchant Seamen in the World's First Globalized Industry, from 1812 to 2000*. **JOSEPH A. MCCARTIN** is a professor of history at Georgetown University and the author of *Collision Course: Ronald Reagan, the Air Traffic Controllers, and the Strike that Changed America*. **JOAN SANGSTER** is a professor of gender and women's studies at Trent University and the author of *Transforming Labour: Women and Work in Postwar Canada*.



MARCH

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LARRY KANFER

A photographic odyssey into a country at once familiar and undiscovered

Celebrating the American heartland as only Larry Kanfer can, *A Prairie State of Mind* takes readers over fields fertile and fallow and through the eternal cycle of the seasons. Walk roads melodic with birdsong and the chatter of cicadas. Look onto hillsides plowed into geometric perfection while breathtaking thunderheads boil overhead. Experience barn textures and rusted sheds pulled from the past and wind turbines signaling the future. *A Prairie State of Mind* portrays a land of serene beauty and startling contrasts. Kanfer's perspectives, landscapes, and details confirm that throughout the day and across time, the prairie connects us all.

LARRY KANFER is an award-winning photographic artist whose original artwork is available through his galleries in Champaign, Illinois, and online at www.kanfer.com. His works are featured in public and private collections nationally. His previous books of photography include *Prairiescapes*; *On Firm Ground*; *On Second Glance: Midwest Photographs*; and, with Alaina Kanfer, *Chicagoscapescapes*; *Barns of Illinois*; and *Illini Loyalty*.



FEBRUARY

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NEW IN PAPER

VITA SEXUALIS

Karl Ulrichs and the Origins of Sexual Science

RALPH M. LECK

The battle to define a new way of thinking

"Provides a strikingly affirmative alternative to much recent postmodern discourse. . . . For any student of gay history and liberation, this refreshing work will prove instructive and will, I predict, be viewed as a key text pointing toward a new literature on the revolutionary nature of gay identity arising after three decades of nihilistic post-modernism."

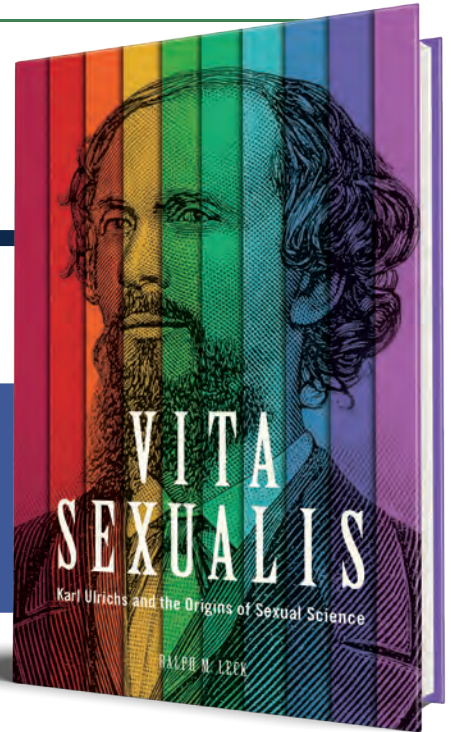
—GAY & LESBIAN REVIEW

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 for the emancipation of homosexuality has overshadowed his scholarly achievements.

Ralph M. Leck returns Ulrichs to his place as the inventor of the science of sexual heterogeneity. Leck's analysis situates sexual science in thematic contexts that include political history, aesthetics, amatory studies, and the language of science. 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 has taught for many years in the University Honors Program at Indiana State University. He is the former director of Peace and Justice Studies at Marian University, Indianapolis. He is the author of *Georg Simmel and Avant-Garde Sociology: The Birth of Modernity, 1880–1920*.



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REANNOUNCING

OWEN LOVEJOY AND THE COALITION FOR EQUALITY

Clergy, African Americans, and Women United for Abolition

JANE ANN MOORE and
WILLIAM F. MOORE

An Illinois activist and his abolitionist alliance

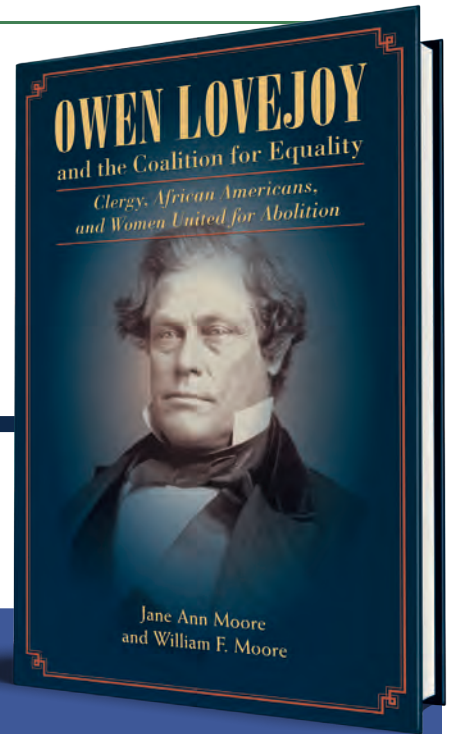
"The Moores have now given us the most thorough biography of Lovejoy to date. Grounded in deep research and an unparalleled familiarity with the ins and outs of Illinois politics, the Moores demonstrate Lovejoy's crucial role in the creation of the 'coalition for equality' that eventually brought slavery down."

—JAMES OAKES, author of *The Scorpion's Sting: Antislavery and the Coming of the Civil War*

Antislavery white clergy and their congregations. Radicalized abolitionist women. African Americans committed to ending slavery through constitutional political action. These diverse groups attributed their common vision of a nation free from slavery to strong political and religious values. Owen Lovejoy's gregarious personality, formidable oratorical talent, probing political analysis, and profound religious convictions made him the powerful leader the coalition needed.

Owen Lovejoy and the Coalition for Equality examines how these three distinct groups merged their agendas into a single antislavery religious and political campaign for equality, with Lovejoy at the helm. Combining scholarly biography, historiography, and primary source material, Jane Ann Moore and William F. Moore demonstrate Lovejoy's crucial role in nineteenth-century politics, the rise of anti-slavery sentiment in religious spaces, and the emerging congressional commitment to end slavery.

JANE ANN MOORE and WILLIAM F. MOORE are codirectors of the Lovejoy Society. They are the authors of *Collaborators for Emancipation: Abraham Lincoln and Owen Lovejoy* and the editors of *Owen Lovejoy's His Brother's Blood: Speeches and Writings, 1838–64*. They manage the website www.increaserespect.com, which applies the concepts of this book.



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DISTRIBUTED TITLE

FIRST CHANCE

How Kids with Nothing Can Change Everything

ROBERT OWEN CARR
with DIRK JOHNSON

Inspiring success in young people from troubled backgrounds

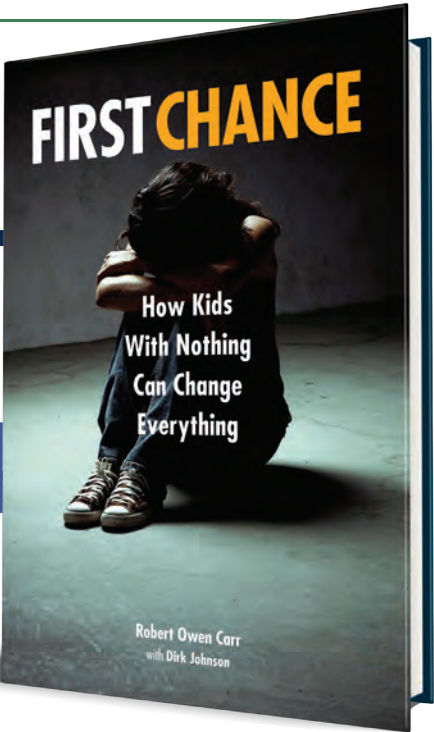
“An inspiring message of resilience, hope, and triumph for kids raised with painful adversities.”

—HODA KOTB, co-anchor, NBC's *Today*

First Chance: How Kids with Nothing Can Change Everything examines the remarkable triumphs of young people considered least likely to attain a college degree: those who have experienced foster care (3 percent graduation rate) or the incarceration of a parent, especially a mother (2 percent graduation rate). Some 2.7 million schoolchildren have experienced parental incarceration, while nearly 500,000 are annually declared wards of the state. Yet their experiences receive little attention. The young people themselves are frequently hesitant to talk about their lives, burdened with a sense of shame, even though they are blameless.

Philanthropist and author Robert Owen Carr has turned the focus of his college scholarship program, Give Something Back, on these often forgotten and neglected kids. As their stories reveal, they have the smarts and drive to compete with peers from more comfortable backgrounds. The author argues that these young people can draw on their special and painful insights to forge powerful change, provided society acknowledges them—and extends a first chance.

ROBERT OWEN CARR is the founder and CEO of Beyond and the founder of Give Something Back, a college scholarship and mentoring program. He is the author of *Through the Fires: An American Story of Turbulence, Business Triumph and Giving Back* and *Working Class to College: The Promise and Peril Facing Blue-Collar America*. **DIRK JOHNSON** is a former bureau chief for the *New York Times* and *Newsweek* magazine. His books include *Biting the Dust: The Wild Ride and Dark Romance of the Rodeo Cowboy* and *the American West and Meth: America's Home-Cooked Menace*.



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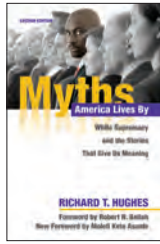
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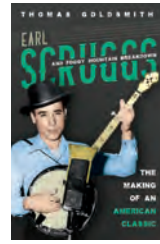
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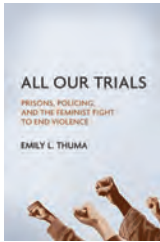
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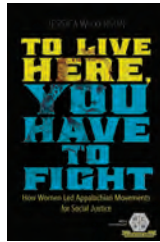
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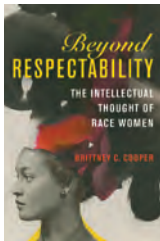
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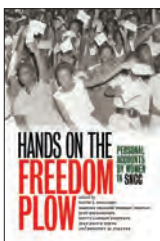
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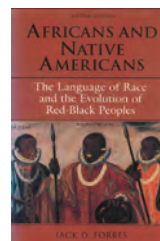
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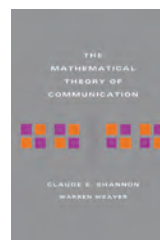
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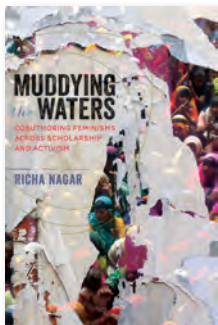


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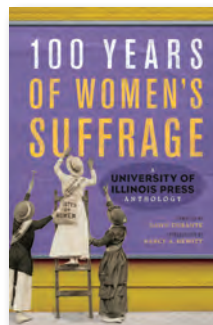
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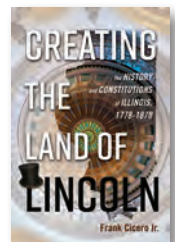


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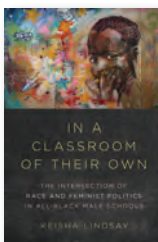


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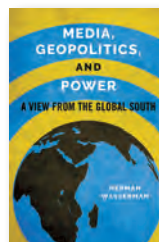


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KARMA R. CHÁVEZ is an associate professor in the Department of Mexican American and Latina/o Studies at the University of Texas, Austin. She is the author of *Queer Migration Politics: Activist Rhetoric and Coalitional Possibilities* and coeditor of *Text + Field: Innovations in Rhetorical Method* and *Standing in the Intersection: Feminist Voices, Feminist Practices in Communication Studies*.



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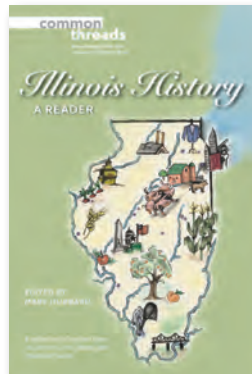
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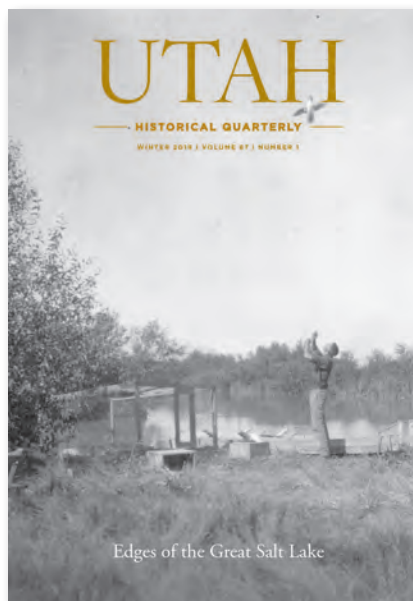
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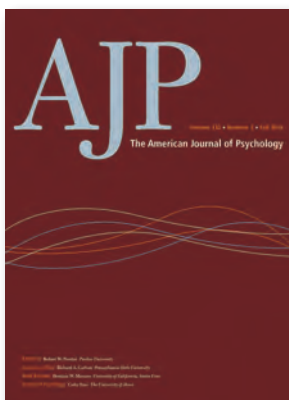
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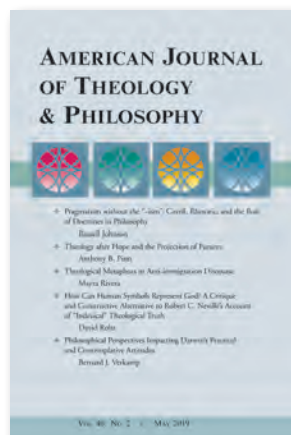
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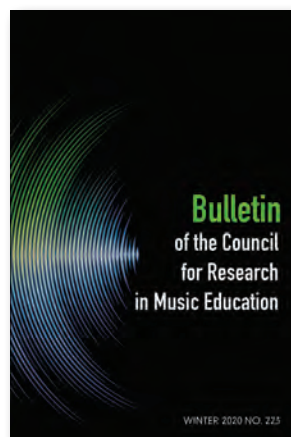
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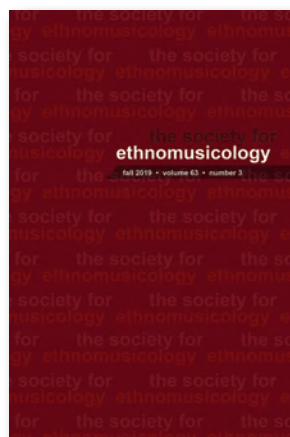
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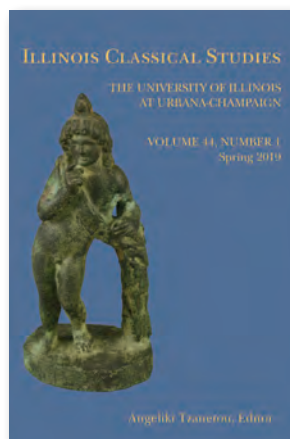
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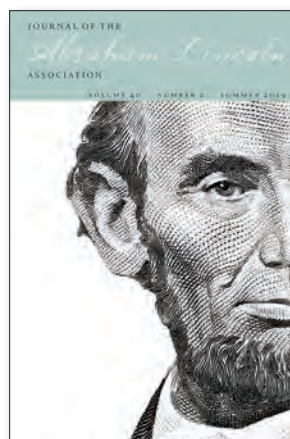
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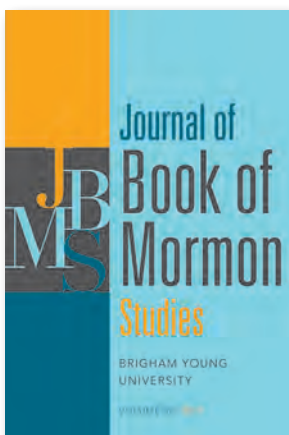


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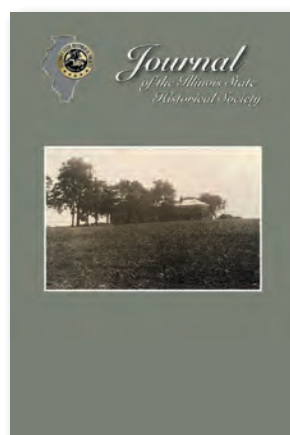
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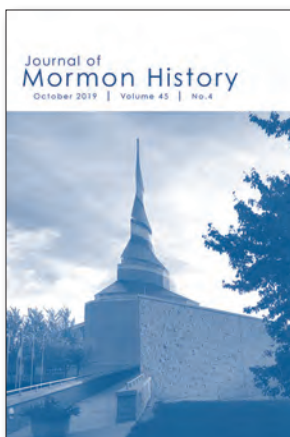


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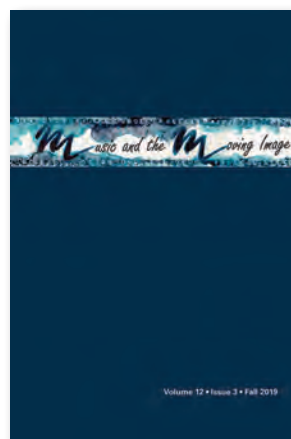
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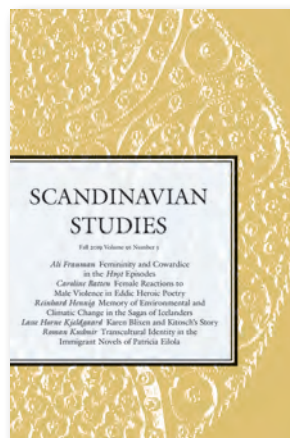
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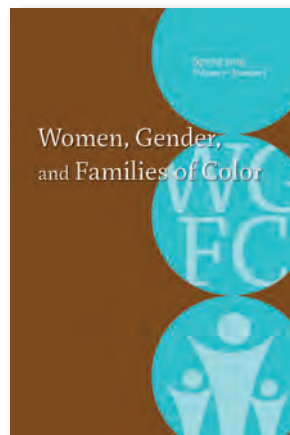
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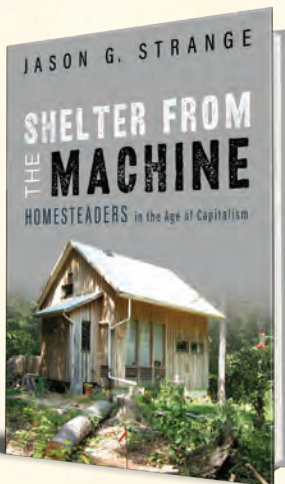
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