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GUIDE TO CHICAGO'S TWENTY-FIRST-CENTURY ARCHITECTURE

CHICAGO ARCHITECTURE CENTER
and JOHN HILL

Exploring a new century of architecture in the Windy City

"True to the Chicago Architecture Center's educational mission, this book is thoroughly researched, offers a primer in diverse local history, and gives newbies a lesson in the special language of architecture."

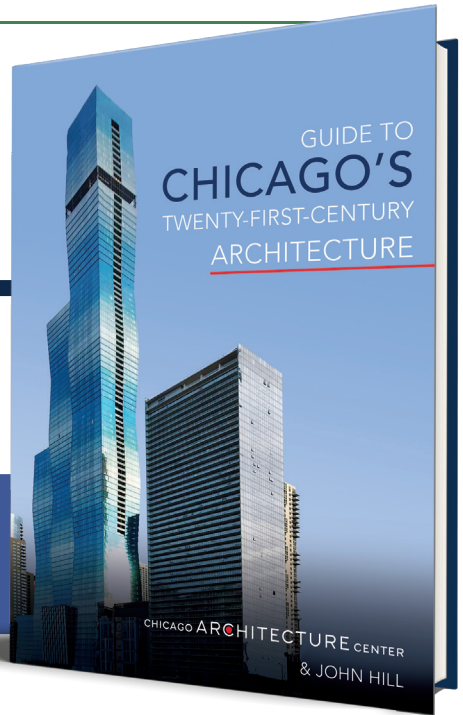
—GEOFFREY BAER, host, WTTW

Chicago's wealth of architectural treasures makes it one of the world's majestic cityscapes. Published in collaboration with the Chicago Architecture Center, this easy-to-use guide invites you to discover the new era of twenty-first-century architecture in the Windy City via two hundred architecturally significant buildings and spaces in the city and suburbs. Features include:

- Entries organized by neighborhood
- Maps with easy-to-locate landmarks and mass transit options
- Background on each entry, including the design architect, name and address, description, and other essential information
- Sidebars on additional sites and projects
- A detailed supplemental section with a glossary, selected bibliography, and indexes by architect, building name, and building type

Up-to-date and illustrated with almost four hundred color photos, the *Guide to Chicago's Twenty-First-Century Architecture* takes travelers and locals on a journey into an ever-changing architectural mecca.

THE CHICAGO ARCHITECTURE CENTER is a nonprofit cultural organization that offers a variety of all-ages tours, exhibitions, programs, and events. **JOHN HILL** is a registered architect and author of the NYC *Walks: Guide to New Architecture* and *Guide to Contemporary New York City Architecture*.



MAY 2021

320 PAGES. 6 x 8.5 INCHES

396 COLOR PHOTOGRAPHS, 24 MAPS

PAPER, 978-0-252-08571-0

\$34.95 £22.99

Publication supported by a grant from the
Furthermore Foundation: a program of
the J. M. Kaplan Fund

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AMERICANALAND

Where Country & Western Met Rock 'n' Roll

JOHN MILWARD

Portraits by Margie Greve

A musical genre forever outside the lines

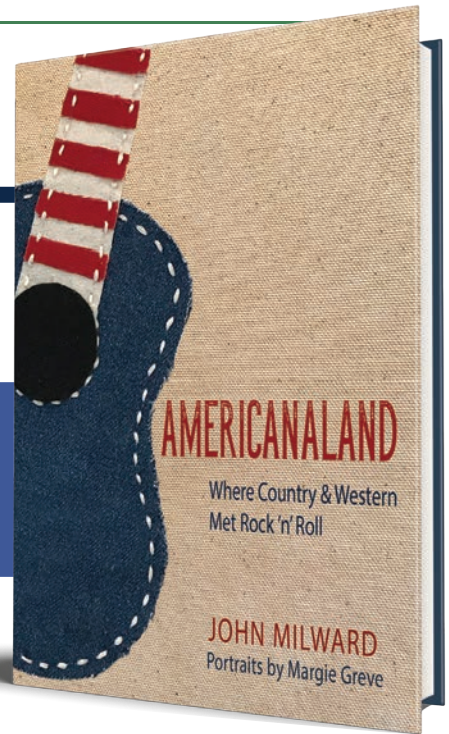
"Concise, lively, and informative, with many colorful anecdotes adding intriguing detail. Milward's deep knowledge of music history and expertise on roots-music genres make *Americanaland* an essential addition to the music book canon."

—**HOLLY GEORGE-WARREN**, author of *Janis: Her Life and Music*

With a claim on artists from Jimmie Rodgers to Jason Isbell, Americana can be hard to define, but you know it when you hear it. John Milward's *Americanaland* is filled with the enduring performers and vivid stories that are at the heart of Americana. At base a hybrid of rock and country, Americana is also infused with folk, blues, R&B, bluegrass, and other types of roots music. Performers like Bob Dylan, Johnny Cash, Ray Charles, Joni Mitchell, and Gram Parsons used these ingredients to create influential music that took well-established genres down exciting new roads. The name *Americana* was popularized in the 1990s to describe similarly inclined artists like Emmylou Harris, Steve Earle, and Wilco. Today, Brandi Carlile and I'm With Her are among the musicians carrying the genre into the twenty-first century.

Essential and engaging, *Americanaland* chronicles the evolution and resonance of this ever-changing amalgam of American music. Margie Greve's hand-embroidered color portraits offer a portfolio of the pioneers and contemporary practitioners of Americana.

JOHN MILWARD has written about popular music for more than forty years. He was the chief pop music critic for the *Chicago Daily News* and *USA Today*, and has written for *Rolling Stone*, the *New York Times*, and *No Depression*. He is the author of *Crossroads: How the Blues Shaped Rock 'n' Roll (and Rock Saved the Blues)*. **MARGIE GREVE**'s work has appeared in *Rolling Stone* and the *New Yorker* and has been shown in galleries in New York City and the Hudson Valley.



JUNE 2021

304 PAGES. 6.125 X 9.25 INCHES
25 COLOR PHOTOGRAPHS

HARDCOVER, 978-0-252-04391-8
\$29.95 £22.99

E-BOOK, 978-0-252-05281-1

A volume in the series *Music in American Life*

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Top row, L to R: Jimmie Rodgers; The Carter Family; Hank Williams; Elvis Presley
Second row, L to R: Carl Perkins; Patsy Cline; Chuck Berry; Johnny Cash; Jerry Lee Lewis
Third row, L to R: Ray Charles; The Beatles; Bob Dylan; Dolly Parton
Fourth row, L to R: Joni Mitchell; Gram Parsons; Neil Young; Jerry Garcia; The Byrds
Fifth row, L to R: The Band; Willie Nelson; Buddy Miller; Steve Earle; Merle Haggard
Bottom row, L to R: Townes Van Zandt; Emmylou Harris; Jason Isbell; Jeff Tweedy





AFRO-NOSTALGIA

Feeling Good in Contemporary Black Culture

BADIA AHAD-LEGARDY

The past as a building block of a more affirming and hopeful future

“If you’ve been waiting for a book that steps out of trauma-time and the perpetual present of slavery clear-eyed and with its critical faculties alight, you’ve found it. Badia Ahad-Legardy breathes gentle and sweet-smelling fresh air into stale corners in her book on Afro-nostalgia, which cogently analyzes and affectively affirms Black cultural producers and chefs who treat the past less as an ongoing traumatic wound and more as a surrealistic space of black historical regenerative possibility and happiness. A gem.”

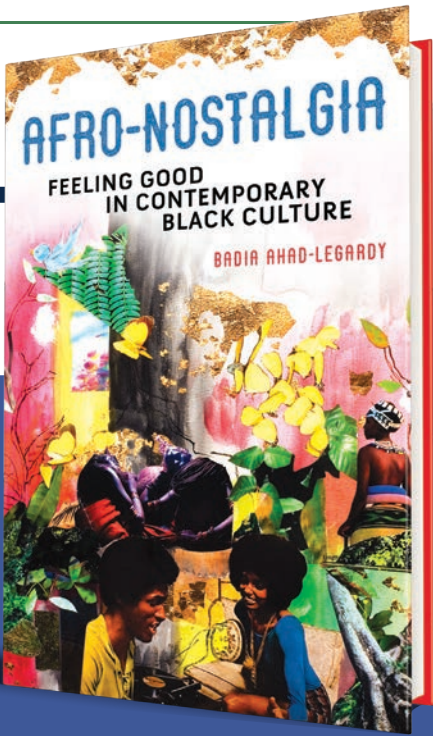
—**EVERY GORDON**, author of *Ghostly Matters: Haunting and the Sociological Imagination*

As early as the eighteenth century, white Americans and Europeans believed that people of African descent could not experience nostalgia. As a result, black lives have been predominately narrated through historical scenes of slavery and oppression. This phenomenon created a missing archive of romantic historical memories.

Badia Ahad-Legardy mines literature, visual culture, performance, and culinary arts to form an archive of black historical joy for use by the African-descended. Her analysis reveals how contemporary black artists find more than trauma and subjugation within the historical past. Drawing on contemporary African American culture and recent psychological studies, Ahad-Legardy reveals nostalgia’s capacity to produce positive emotions. Afro-nostalgia emerges as an expression of black romantic recollection that creates and inspires good feelings even within our darkest moments.

Original and provocative, *Afro-Nostalgia* offers black historical pleasure as a remedy to contend with the disillusionment of the present and the traumas of the past.

BADIA AHAD-LEGARDY is an associate professor in the Department of English and Vice Provost for Faculty Affairs at Loyola University Chicago. She is the author of *Freud Upside Down: African American Literature and Psychoanalytic Culture*.



MARCH 2021

240 PAGES. 6 X 9 INCHES

11 BLACK & WHITE PHOTOGRAPHS

HARDCOVER, 978-0-252-04366-6
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PAPER, 978-0-252-08566-6
\$26.95s £20.99

E-BOOK, 978-0-252-05255-2

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

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SURVIVING SOUTHAMPTON

African American Women and Resistance in Nat Turner's Community

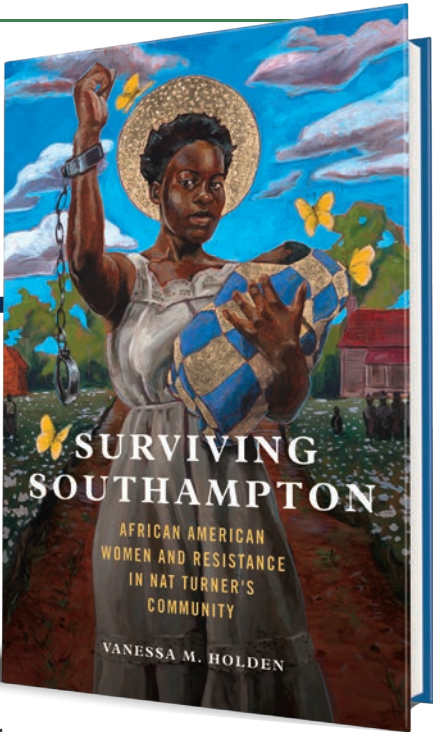
VANESSA M. HOLDEN

The local community around the Nat Turner rebellion

The 1831 Southampton Rebellion led by Nat Turner involved an entire community. Vanessa M. Holden rediscovers the women and children, free and enslaved, who lived in Southampton County before, during, and after the revolt. Mapping the region's multilayered human geography, Holden draws a fuller picture of the inhabitants, revealing not only their interactions with physical locations but also their social relationships in space and time. Her analysis recasts the Southampton Rebellion as one event that reveals the continuum of practices that sustained resistance and survival among local Black people. Holden follows how African Americans continued those practices through the rebellion's immediate aftermath and into the future, showing how Black women and communities raised children who remembered and heeded the lessons absorbed during the calamitous events of 1831.

A bold challenge to traditional accounts, *Surviving Southampton* sheds new light on the places and people surrounding America's most famous rebellion against slavery.

VANESSA M. HOLDEN is an assistant professor of history at the University of Kentucky.



MAY 2021

184 PAGES. 6 X 9 INCHES
4 MAPS

HARDCOVER, 978-0-252-04386-4
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PAPER, 978-0-252-08585-7
\$22.95 £17.99

E-BOOK, 978-0-252-05276-7

A volume in the series *Women, Gender, and Sexuality in American History*, edited by Susan Cahn, Wanda A. Hendricks, and Deborah Gray White

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EXPLORING THE LAND OF LINCOLN

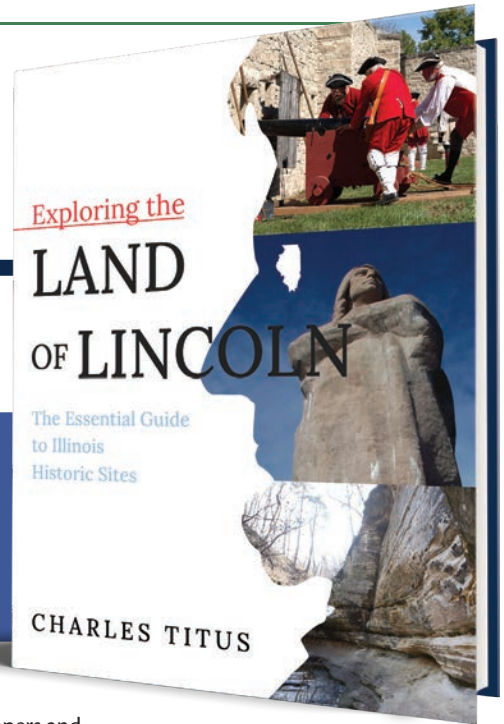
The Essential Guide to Illinois Historic Sites

CHARLES TITUS

Discovering Illinois through twenty important places

"Charles Titus taught Illinois history to a generation of students at Eastern Illinois University. Now this book will guide many more through essential sites in the four corners of the Prairie State. Hungry for more? Then visit 'additional sites' and peruse his carefully pruned bibliography. You'll be glad you did!"

—DEBRA REID, The Henry Ford



FEBRUARY 2021

240 PAGES. 7 X 9 INCHES

28 BLACK & WHITE PHOTOGRAPHS,
7 MAPS

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PAPER, 978-0-252-08567-3
\$19.95 £14.99

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A one-of-a-kind travel guide, *Exploring the Land of Lincoln* invites road-trippers and history buffs to explore the Prairie State's most extraordinary historic sites. Charles Titus blends storytelling with in-depth research to highlight twenty must-see destinations selected for human drama, historical and cultural relevance, and their far-reaching impact on the state and nation. Maps, illustrations, and mileage tables encourage readers to create personal journeys of exploration to, and beyond, places like Cahokia, the Lincoln sites, Nauvoo, and Chicago's South Side Community Art Center.

Detailed and user-friendly, *Exploring the Land of Lincoln* is the only handbook you need for the sights and stories behind the names on the map of Illinois.

CHARLES TITUS is an emeritus member of the history department at Eastern Illinois University. He is a coeditor of *When the Nation Called a Third Time: Army Officer Candidate School at Fort Knox, Kentucky: The Vietnam Era*.

ANNOUNCING 3 FIELDS BOOKS



Exploring the Land of Lincoln marks the debut of 3 Fields Books, our new regional trade imprint. Dedicated to titles about the Prairie State and Midwest, 3 Fields Books evokes a landscape of endless vistas that inspire reflection and the three campuses of the University of Illinois. These books explore the culture, place, and people around us while contributing to conversations that connect the campuses, state, and region with the broader world.

Those of us who live here experience an amazing wealth of regional history, food, and travel. With 3 Fields Books, we tell the human stories behind the music, arts, natural history, technological experimentation, religious diversity, and progressive thought that define Illinois and the Midwest. These books continue the longstanding commitment to regional voices that make the University of Illinois Press a cultural pillar of our diverse and vibrant region.



PHOTOGRAPHIC PRESIDENTS

Making History from Daguerreotype to Digital

CARA A. FINNEGAN

Defining the Chief Executive via flash powder and selfie sticks

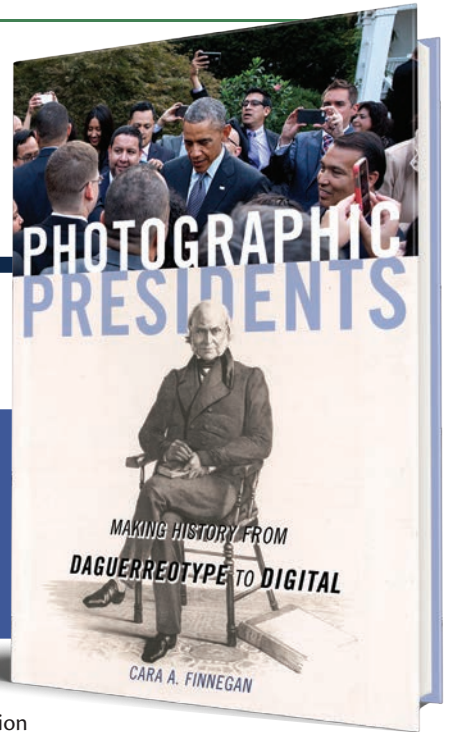
"This narrative weaves the evolution of a technology, a communications medium, and the highest office in the land into a vivid historical panorama. In current times, in an atmosphere in which visual politics can be all too affecting and effecting, *Photographic Presidents* places the visual presidency into a necessary frame."

—MICHAEL SHAW, publisher, *Reading the Pictures*

Lincoln's somber portraits. Lyndon Johnson's swearing in. George W. Bush's reaction to learning about the 9/11 attacks. Photography plays an indelible role in how we remember and define American presidents. Throughout history, presidents have actively participated in all aspects of photography, not only by sitting for photos but by taking and consuming them. Cara A. Finnegan ventures from a newly discovered daguerreotype of John Quincy Adams to Barack Obama's selfies to tell the stories of how presidents have participated in the medium's transformative moments. As she shows, technological developments not only changed photography but introduced new visual values that influence how we judge an image. At the same time, presidential photographs—as representations of leaders who symbolized the nation—sparked public debate on these values and their implications.

An original journey through political history, *Photographic Presidents* reveals the intertwined evolution of an American institution and a medium that continues to define it.

CARA A. FINNEGAN is a professor of communication at the University of Illinois at Urbana-Champaign. She is the author of *Making Photography Matter: A Viewer's History from the Civil War to the Great Depression* and *Picturing Poverty: Print Culture and FSA Photographs*.



APRIL 2021

296 PAGES. 6 X 9 INCHES

16 COLOR PHOTOGRAPHS,

46 BLACK & WHITE PHOTOGRAPHS

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Presenting new paperback editions of the seven volumes in the Beauvoir Series, edited by Margaret A. Simons and Sylvie Le Bon de Beauvoir

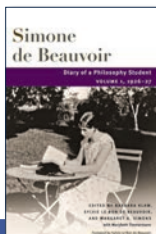
DIARY OF A PHILOSOPHY STUDENT

Volume 1, 1926–27

SIMONE DE BEAUVOIR

Translation by Barbara Klaw

Edited by Barbara Klaw, Sylvie Le Bon de Beauvoir, and Margaret A. Simons, with the assistance of Marybeth Timmermann



"This diary increases our admiration for Beauvoir's heroic determination to make something of herself. A precious document."

—BOOKFORUM

Simone de Beauvoir began a diary while a teenaged philosophy student at the Sorbonne. Written before she met Jean-Paul Sartre, these entries reveal previously unknown details about her life and times.

BARBARA KLAW is a professor emerita of French at Northern Kentucky University. She is the translator of *Diary of a Philosophy Student: Volume 1, 1926–27*, and author of *Le Paris de Beauvoir*. **SYLVIE LE BON DE BEAUVOIR**, adopted daughter and literary executor of Simone de Beauvoir, is the editor of *Lettres à Sartre* and other works by Beauvoir. **MARGARET A. SIMONS** is Distinguished Research Professor Emerita at Southern Illinois University Edwardsville and the author of *Beauvoir and The Second Sex: Feminism, Race, and the Origins of Existentialism*. **MARYBETH TIMMERMAN** is a contributing translator and editor of *Philosophical Writings* and other books by Beauvoir.

FEBRUARY 2021

392 PAGES. 6 X 9 INCHES

PAPER, 978-0-252-08590-1 **\$24.95s** £18.99

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DIARY OF A PHILOSOPHY STUDENT

Volume 2, 1928–29

SIMONE DE BEAUVOIR

Translation by Barbara Klaw

Edited by Barbara Klaw, Sylvie Le Bon de Beauvoir, Margaret A. Simons, and Marybeth Timmermann



"Klaw's extensive notes are invaluable, not only in providing biographical background for Beauvoir's literary and philosophical references, but also for flattening difficulties in translation."

—CHOICE

This second volume of *Diary of a Philosophy Student* continues the feminist philosopher's coming-of-age story, including the early days of her relationship with Jean-Paul Sartre.

BARBARA KLAW is a professor emerita of French at Northern Kentucky University. She is the translator of *Diary of a Philosophy Student: Volume 1, 1926–27*, and author of *Le Paris de Beauvoir*. **SYLVIE LE BON DE BEAUVOIR**, adopted daughter and literary executor of Simone de Beauvoir, is the editor of *Lettres à Sartre* and other works by Beauvoir. **MARGARET A. SIMONS** is Distinguished Research Professor Emerita at Southern Illinois University Edwardsville and the author of *Beauvoir and The Second Sex: Feminism, Race, and the Origins of Existentialism*. **MARYBETH TIMMERMAN** is a contributing translator and editor of *Philosophical Writings* and other books by Beauvoir.

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WARTIME DIARY

SIMONE DE BEAUVOIR

Translation and Notes by Anne Deing Cordero

Edited by Margaret A. Simons and Sylvie Le Bon de Beauvoir

Foreword by Sylvie Le Bon de Beauvoir



"English readers are now afforded a very different portrait of the feminist philosopher approaching middle age in this well-annotated volume."

—PUBLISHERS WEEKLY

Wartime Diary presents the unabridged, scandalous text that threatened to overturn views of Simone de Beauvoir's life and work by revealing her affairs with men and women.

ANNE DEING CORDERO (d. 2018) was an emerita professor of French at George Mason University. **MARGARET A. SIMONS** is Distinguished Research Professor Emerita at Southern Illinois University Edwardsville and the author of *Beauvoir and The Second Sex: Feminism, Race, and the Origins of Existentialism*. **SYLVIE LE BON DE BEAUVOIR**, adopted daughter and literary executor of Simone de Beauvoir, is the editor of *Lettres à Sartre* and other works by Beauvoir.

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SIMONE DE BEAUVOIR (1908–86) was a French existentialist philosopher who employed a literary-philosophical method in her works, including *The Second Sex* (1949).



PHILOSOPHICAL WRITINGS

SIMONE DE BEAUVOIR

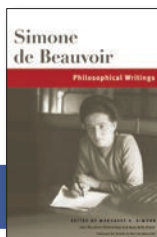
Edited by Margaret A. Simons with Marybeth Timmermann and Mary Beth Mader

Foreword by Sylvie Le Bon de Beauvoir

"A valuable addition to collections of philosophy, feminism, and modern French literature. Recommended."

—CHOICE

Philosophical Writings collects scholarly editions of philosophical texts covering the first twenty-three years of Beauvoir's career, including recently discovered works.



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FEMINIST WRITINGS

SIMONE DE BEAUVOIR

Edited by Margaret A. Simons and Marybeth Timmermann

Foreword by Sylvie Le Bon de Beauvoir

"An impressive work of erudition. Essential."

—CHOICE

Feminist Writings presents recently discovered writings and lectures alongside new translations for many of Simone de Beauvoir's most familiar works.



MARGARET A. SIMONS is Distinguished Research Professor Emerita at Southern Illinois University Edwardsville and the author of *Beauvoir and The Second Sex: Feminism, Race, and the Origins of Existentialism*. **MARYBETH TIMMERMAN** is a contributing translator and editor of Beauvoir's *Philosophical Writings* and "*The Useless Mouths*" and *Other Literary Writings*. **SYLVIE LE BON DE BEAUVOIR**, adopted daughter and literary executor of Simone de Beauvoir, is the editor of *Lettres à Sartre* and many other works by Beauvoir.

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POLITICAL WRITINGS

SIMONE DE BEAUVOIR

Edited by Margaret A. Simons and Marybeth Timmermann

Foreword by Sylvie Le Bon de Beauvoir

"Likely will shed new light on aspects of de Beauvoir's political thought . . . Recommended."

—CHOICE

Tracing nearly three decades of Simone de Beauvoir's leftist political engagement, these writings range from exposés of conditions in fascist Spain and Portugal to an article arguing for a two-state solution in Israel.



MARGARET A. SIMONS is Distinguished Research Professor Emerita at Southern Illinois University Edwardsville and the author of *Beauvoir and The Second Sex: Feminism, Race, and the Origins of Existentialism*. **MARYBETH TIMMERMAN** is a contributing translator and editor of *Philosophical Writings* and other books by Beauvoir. **SYLVIE LE BON DE BEAUVOIR**, adopted daughter and literary executor of Simone de Beauvoir, is the editor of *Lettres à Sartre* and other works by Beauvoir.

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PAPER, 978-0-252-08594-9 **\$24.95s** £18.99

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"THE USELESS MOUTHS" AND OTHER LITERARY WRITINGS

SIMONE DE BEAUVOIR

Edited by Margaret A. Simons and Marybeth Timmermann

Foreword by Sylvie Le Bon de Beauvoir

"An impressive team of experts introduces the book's ten pieces and thoroughly annotates them. . . . This book nicely puts the philosopher's work into an expanded context for nonspecialists."

—PUBLISHERS WEEKLY (STARRED REVIEW)

Ranging from drama to radio broadcasts, the selections reveal fresh insights into Simone de Beauvoir's writing process, personal life, and the honing of her philosophy.



MARGARET A. SIMONS is Distinguished Research Professor Emerita at Southern Illinois University Edwardsville and the author of *Beauvoir and The Second Sex: Feminism, Race, and the Origins of Existentialism*. **MARYBETH TIMMERMAN** is a contributing translator and editor of *Philosophical Writings* and other books by Beauvoir. **SYLVIE LE BON DE BEAUVOIR**, adopted daughter and literary executor of Simone de Beauvoir, is the editor of *Lettres à Sartre* and other works by Beauvoir.

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THE MARK OF SLAVERY

Disability, Race, and Gender in
Antebellum America

JENIFER L. BARCLAY

Exploring the disability history of slavery

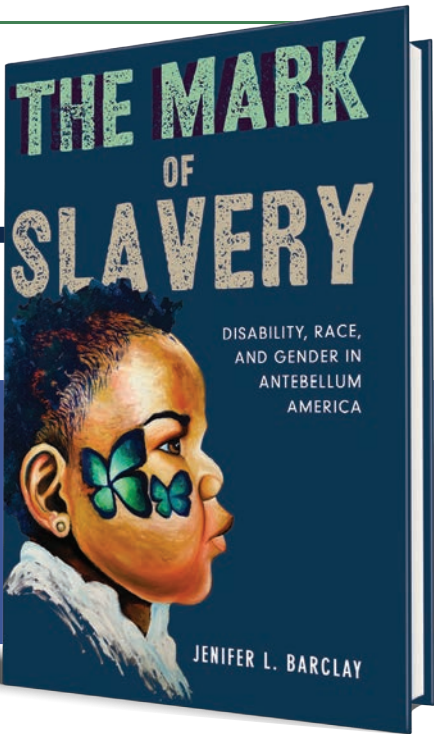
“Barclay’s deft handling of disability through her archival research, the brilliance of her scholarship on the ways that blackness becomes synonymous with disability, her skillful use of Black Critical Disability Studies as a methodological framework, and clear and persuasive prose allows us greater insight into the debilitating effects of slavery as a disabling device for its victims.”

—DEIRDRE COOPER OWENS, author of *Medical Bondage: Race, Gender, and the Origins of American Gynecology*

Time and again, antebellum Americans justified slavery and white supremacy by linking blackness to disability, defectiveness, and dependency. Jenifer L. Barclay examines the ubiquitous narratives that depicted black people with disabilities as pitiable, monstrous, or comical, narratives used not only to defend slavery but also to argue against it. As she shows, this relationship between ableism and racism impacted racial identities during the antebellum period and played an overlooked role in shaping American history afterward. Barclay also illuminates the everyday lives of the 10 percent of enslaved people who lived with disabilities. Devalued by slaveholders as unsound and therefore worthless, these individuals nonetheless carved out an unusual autonomy. Their roles as caregivers, healers, and keepers of memory made them esteemed within their own communities and celebrated figures in song and folklore.

Prescient in its analysis and rich in detail, *The Mark of Slavery* is a powerful addition to the intertwined histories of disability, slavery, and race.

JENIFER L. BARCLAY is an assistant professor of history at the University at Buffalo.



APRIL 2021

264 PAGES. 6 X 9 INCHES
11 BLACK & WHITE PHOTOGRAPHS,
1 TABLE

HARDCOVER, 978-0-252-04372-7
\$110.00x £88.00

PAPER, 978-0-252-08570-3
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E-BOOK, 978-0-252-05261-3

A volume in the series *Disability Histories*, edited by Kim Nielsen and Michael Rembis

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THE BLACK INTELLECTUAL TRADITION

African American Thought in the Twentieth Century

Edited by DERRICK P. ALRIDGE,
CORNELIUS L. BYNUM, and
JAMES B. STEWART

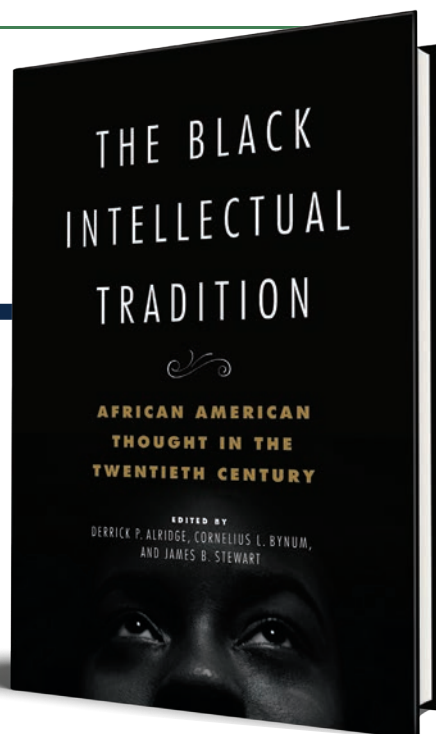
Considering the development and ongoing influence of Black thought

From 1900 to the present, people of African descent living in the United States have drawn on homegrown and diasporic minds to create a Black intellectual tradition engaged with ideas on race, racial oppression, and the world. This volume presents essays on the diverse thought behind the fight for racial justice as developed by African American artists and intellectuals; performers and protest activists; institutions and organizations; and educators and religious leaders. By including both women's and men's perspectives from the U.S. and the Diaspora, the essays explore the full landscape of the Black intellectual tradition. Throughout, contributors engage with important ideas ranging from the consideration of gender within the tradition, to intellectual products generated outside the intelligentsia, to the ongoing relationship between thought and concrete effort in the quest for liberation.

Expansive in scope and interdisciplinary in practice, *The Black Intellectual Tradition* delves into the ideas that animated a people's striving for full participation in American life.

Contributors: Derrick P. Alridge, Keisha N. Blain, Cornelius L. Bynum, Jeffrey Lamar Coleman, Pero Gaglo Dagbovie, Stephanie Y. Evans, Aaron David Gresson III, Claudrena N. Harold, Leonard Harris, Maurice J. Hobson, La TaSha B. Levy, Layli Maparyan, Zebulon V. Miletsky, R. Baxter Miller, Edward Onaci, Venetria K. Patton, James B. Stewart, and Nikki M. Taylor

DERRICK P. ALRIDGE is a professor of education in the School for Education and affiliate faculty in the Carter G. Woodson Institute for African American and African Studies at the University of Virginia. He is the author of *The Educational Thought of W. E. B. DuBois: An Intellectual History*. **CORNELIUS L. BYNUM** is an associate professor of history at Purdue University and the author of *A. Philip Randolph and the Struggle for Civil Rights*. **JAMES B. STEWART** is a professor emeritus of labor studies and employment relations and African American studies at Penn State University. His books include *Flight in Search of Vision*.



JULY 2021

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*A volume in the New Black Studies Series,
edited by Darlene Clark Hine and
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NEW IN PAPER

BILL MONROE

The Life and Music of the Blue Grass Man

TOM EWING

From cradle to great, the real story of Bill Monroe

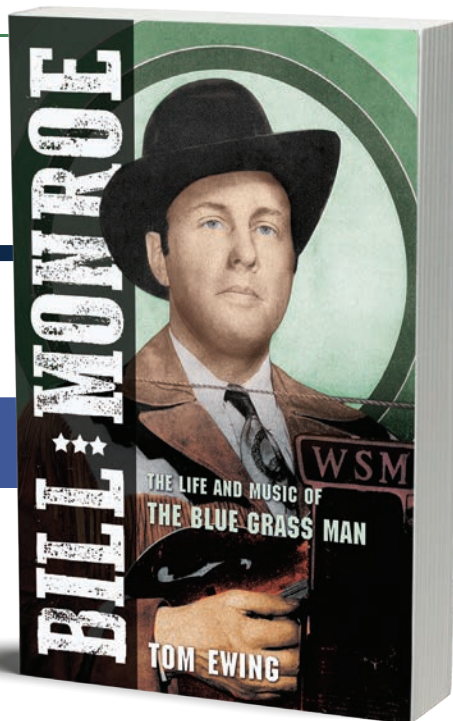
"Insightful . . . Presents bluegrass history as it happened, as well as a fresh look at 'this extraordinary individual!'"

—WALL STREET JOURNAL

Bill Monroe was a major star of the *Grand Ole Opry* for over fifty years; a member of the Country Music, Songwriters, and Rock and Roll Halls of Fame; and a legendary figure in American music. Former Blue Grass Boy and veteran music journalist Tom Ewing examines Monroe's life in careful detail, moving beyond hearsay and sensationalism to explain how and why the Father of Bluegrass Music accomplished so much. Ewing draws on hundreds of interviews, his personal relationship with Monroe, and an immense personal archive of materials to separate the truth from longstanding myth. Throughout, he deftly captures Monroe's relationships and the personalities of an ever-shifting roster of band members while shedding light on his business dealings and his pioneering work with Bean Blossom and other music festivals.

Filled with previously unknown details, *Bill Monroe* offers even the most devoted fan a deeper understanding of Monroe's towering achievements and timeless music.

TOM EWING was the guitarist/lead singer of Bill Monroe and his Blue Grass Boys for ten years. He is the editor of *The Bill Monroe Reader* and wrote the "Thirty Years Ago This Month" column for *Bluegrass Unlimited* from 1994 to 2008.



FEBRUARY 2021

656 PAGES. 6.125 X 9.25 INCHES
30 BLACK & WHITE PHOTOGRAPHS

PAPER, 978-0-252-08597-0
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E-BOOK, 978-0-252-05058-9

A volume in the series Music in American Life

Publication of this book is supported by the Otto Kinkeldey Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation, and by a grant from the L. J. and Mary C. Skaggs Folklore Fund.

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PUNKS IN PEORIA

Making a Scene in the American Heartland

JONATHAN WRIGHT and
DAWSON BARRETT

Punk rock culture in a preeminently average town

"Punks in Peoria isn't just a deep, heartfelt dive into the punk subculture of America's quintessential small city. It's an exquisite map of how music flows through social structures and between generations. Essential reading for anyone interested in how art impacts life."

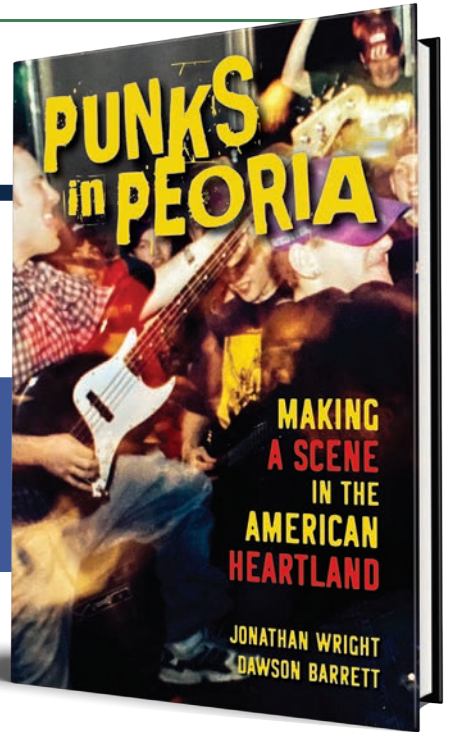
—JASON HELLER, author of *Strange Stars: David Bowie, Pop Music, and the Decade Sci-fi Exploded*

Synonymous with American mediocrity, Peoria was fertile ground for the boredom- and anger-fueled fury of punk rock. Jonathan Wright and Dawson Barrett explore the do-it-yourself scene built by Peoria punks, performers, and scenesters in the 1980s and 1990s. From fanzines to indie record shops to renting the VFW hall for an all-ages show, Peoria's punk culture reflected the movement elsewhere, but the region's conservatism and industrial decline offered a richer-than-usual target environment for rebellion. Eyewitness accounts take readers into hangouts and long-lost venues, while interviews with the people who were there trace the ever-changing scene and varied fortunes of local legends like Caustic Defiance, Dollface, and Planes Mistaken for Stars. What emerges is a sympathetic portrait of a youth culture in search of entertainment but just as hungry for community—the shared sense of otherness that, even for one night only, could unite outsiders and discontents under the banner of music.

A raucous look at a small-city underground, *Punks in Peoria* takes readers off the beaten track to reveal the punk rock life as lived in Anytown, U.S.A.

JONATHAN WRIGHT is a writer, editor, musician, and longtime veteran of the Peoria music scene. He is editor in chief at Peoria Magazines.

DAWSON BARRETT is an associate professor of history at Del Mar College. His books include *The Defiant: Protest Movements in Post-Liberal America*.



JUNE 2021

240 PAGES. 6 X 9 INCHES

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A volume in the series Music in American Life

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DEGREES OF DIFFICULTY

How Women's Gymnastics Rose to Prominence and Fell from Grace

GEORGIA CERVIN

How the Cold War era changed the trajectory of women's gymnastics

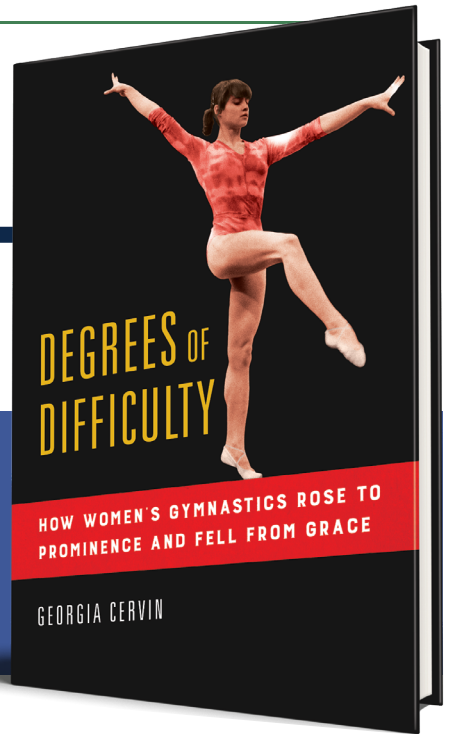
"Georgia Cervin's *Degrees of Difficulty* is an enthralling analysis of elite women's gymnastics, from a scholar's and insider's view. Through carefully applied lenses of gender, race, power, and politics, Cervin exposes the historical underbelly of cheating, bribery, abuse, and political manipulation in one of the world's most popular Olympic Sports."

—KEVIN B. WAMSLEY, coauthor of *Sport in Canada: A History*, fourth edition

Electrifying athletes like Olga Korbut and Nadia Comăneci helped make women's artistic gymnastics one of the most popular events in the Olympic Games. But the transition of gymnastics from a women's sport to a girl's sport in the 1970s also laid the foundation for a system of emotional, physical, and sexual abuse of gymnasts around the world. Georgia Cervin offers a unique history of women's gymnastics, examining how the high-stakes diplomatic rivalry of the Cold War created a breeding ground for exploitation. Yet, a surprising spirit of international collaboration arose to decide the social values and image of femininity demonstrated by the sport. Cervin also charts the changes in style, equipment, training, and participants that transformed the sport, as explosive athleticism replaced balletic grace and gymnastics dominance shifted from East to West.

Sweeping and revelatory, *Degrees of Difficulty* tells a story of international friction, unexpected cooperation, and the legacy of abuse and betrayal created by the win-at-all-cost attitudes of the Cold War.

GEORGIA CERVIN is an Honorary Research Fellow at the University of Western Australia and a former international gymnast.



JUNE 2021

304 PAGES. 6 X 9 INCHES
46 BLACK & WHITE PHOTOGRAPHS,
1 CHART, 4 TABLES

HARDCOVER, 978-0-252-04377-2
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A volume in the series *Sport and Society*,
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Jaime Schultz

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FIGHTING VISIBILITY

Sports Media and Female Athletes in the UFC

JENNIFER MCCLEAREN

Ultimate Fighting Championship and the present and future of women's sports

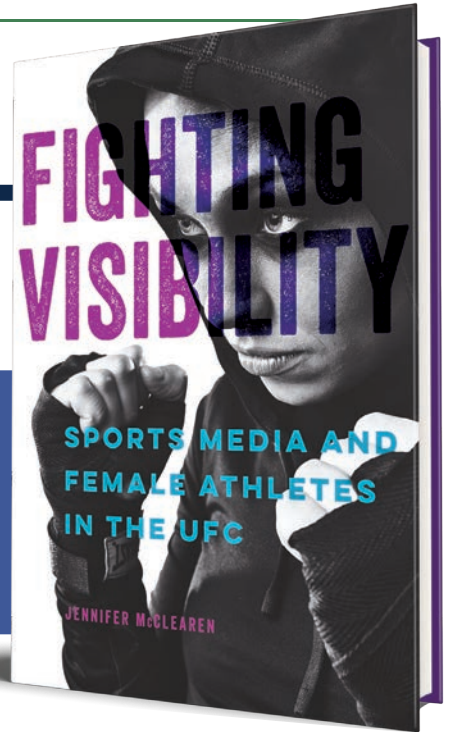
"A scathing critique of the exploitation that defines the relationship of the UFC to its women fighters, *Fighting Visibility* fills a hole in the study of sports. Never has this subject been explored with the depth and clarity that we have here. A necessary and groundbreaking read. It makes the point with crystal clarity: visibility and equity are not the same thing."

—DAVE ZIRIN, sports editor, *The Nation*

Mixed-martial arts stars like Amanda Nunes, Zhang Weili, and Ronda Rousey have made female athletes top draws in the Ultimate Fighting Championship (UFC). Jennifer McCrearen charts how the promotion incorporates women into its far-flung media ventures, and then she investigates the complexities surrounding female inclusion. On the one hand, the undeniable popularity of cards headlined by women add much-needed diversity to the sporting landscape. On the other, the UFC leverages an illusion of promoting difference—whether gender, racial, ethnic, or sexual—to grow its empire with an inexpensive and expendable pool of female fighters. McCrearen illuminates how the UFC's half-hearted efforts at representation generate profit and cultural cachet while covering up the fact it exploits women of color, lesbians, gender non-conforming women, and others.

Thought provoking and timely, *Fighting Visibility* tells the story of how a sports entertainment phenomenon made difference a part of its brand—and the ways women paid the price for success.

JENNIFER MCCLEAREN is an assistant professor in the Department of Radio-Television-Film at the University of Texas at Austin.



MARCH 2021

232 PAGES. 6 X 9 INCHES
12 COLOR PHOTOGRAPHS,
22 BLACK & WHITE PHOTOGRAPHS,
2 TABLES

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E-BOOK, 978-0-252-05263-7

A volume in the series *Studies in Sports Media*, edited by Victoria E. Johnson and Travis Vogan

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FROM FOOTBALL TO SOCCER

The Early History of the Beautiful Game in the United States

BRIAN D. BUNK

Rediscovering soccer's long history in the U.S.

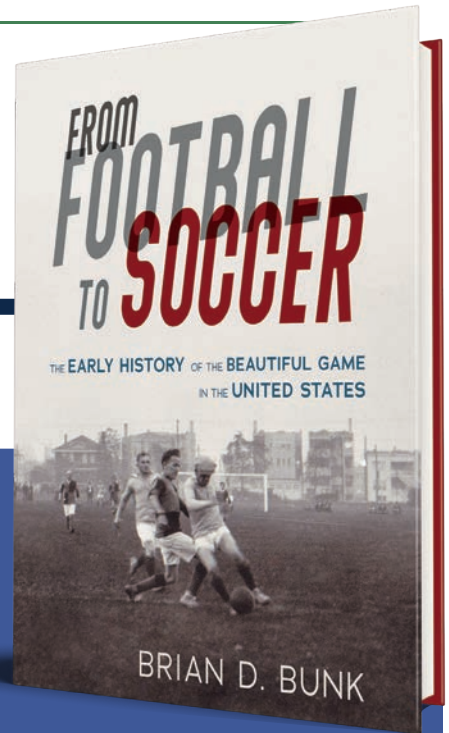
"This excellent and timely history on the origins of football in North America fills an important gap. As soccer grows in popularity today, Brian Bunk shows that it has been part of the sporting scene for many centuries. This book is especially welcome for its thorough discussion of Native American football's long history, and the all-too-often understated role of women in the early development of the game on the continent. This book is essential reading for historians of sport, and an absorbing read for the casual soccer/football fan."

—**STEFAN SZYMANSKI**, coauthor of *Soccernomics: Why England Loses, Why Germany, Spain, and France Win, and Why One Day Japan, Iraq, and the United States Will Become Kings of the World's Most Popular Sport*

Across North America, native peoples and colonists alike played a variety of kicking games long before soccer's emergence in the late 1800s. Brian D. Bunk examines the development and social impact of these sports through the rise of professional soccer after World War I. As he shows, the various games called football gave women an outlet as athletes and encouraged men to form social bonds based on educational experience, occupation, ethnic identity, or military service. Football also followed young people to college as higher education expanded in the nineteenth century. University play, along with the arrival of immigrants from the British Isles, helped spark the creation of organized soccer in the United States—and the beautiful game's transformation into a truly international sport.

A multilayered look at one game's place in American life, *From Football to Soccer* refutes the notion of the U.S. as a land outside of football history.

BRIAN D. BUNK is a senior lecturer in the history department at the University of Massachusetts. He is the author of *Ghosts of Passion: Martyrdom, Gender, and the Origins of the Spanish Civil War* and coeditor of *Nation and Conflict in Modern Spain: Essays in Honor of Stanley G. Payne*.



JULY 2021

312 PAGES, 6.125 X 9.25 INCHES

33 BLACK & WHITE PHOTOGRAPHS

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E-BOOK, 978-0-252-05278-1

A volume in the series Sport and Society, edited by Aram Goudsouzian and Jaime Schultz

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TENNIS

A History from American Amateurs to Global Professionals

GREG RUTH

Analyzing how tennis turned pro

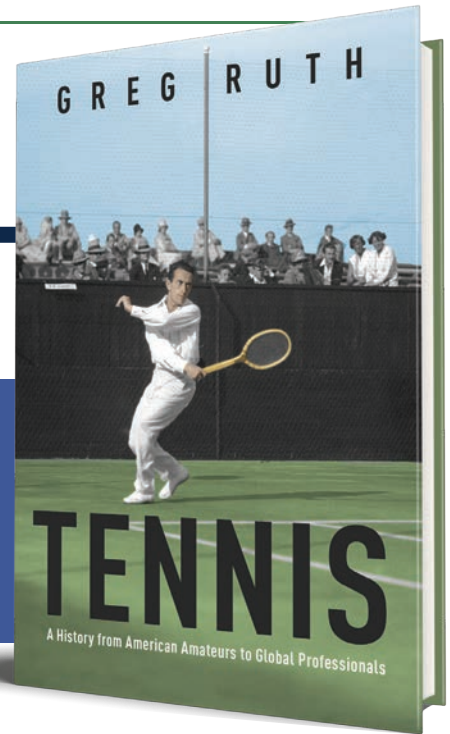
"This book is for tennis pros, serious amateurs, hackers, lovers of the game, and anyone interested in sport history. Greg Ruth shows us how tennis evolved from England's royal court to L.A.'s public courts to the U.S. Open's billionaire courts. Featuring big personalities and terrific storytelling, *Tennis* shows us how and why the game evolved over the years. This is excellent sport history."

—ELLIOTT J. GORN, coauthor of *A Brief History of American Sports, Second Edition*

The arrival of the Open era in 1968 was a watershed in the history of tennis—the year that marked its advent as a professionalized sport. Merging wide-angle history with individual stories of players and off-the-court figures, Greg Ruth charts tennis's evolution into the game we watch today. His vivid account moves from the cloistered world of nineteenth-century lawn tennis through the longtime amateur-professional divide and the battles over commercialization that raged from the 1920s until 1968. From there, Ruth details the post-1968 expansion of the game as it was transformed by bankable superstars, a popular women's tour, rival governing bodies, and sponsorship money. What emerges is a fascinating history of the economics and politics that made tennis a decisive, if unlikely, force in the creation of modern-day sports entertainment.

Comprehensive and engaging, *Tennis* tells the interlocking stories of the figures and factors that birthed the professional game.

GREG RUTH is an independent scholar.



JULY 2021

368 PAGES. 6.125 X 9.25 INCHES
51 BLACK & WHITE PHOTOGRAPHS,
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ROGER ZELAZNY

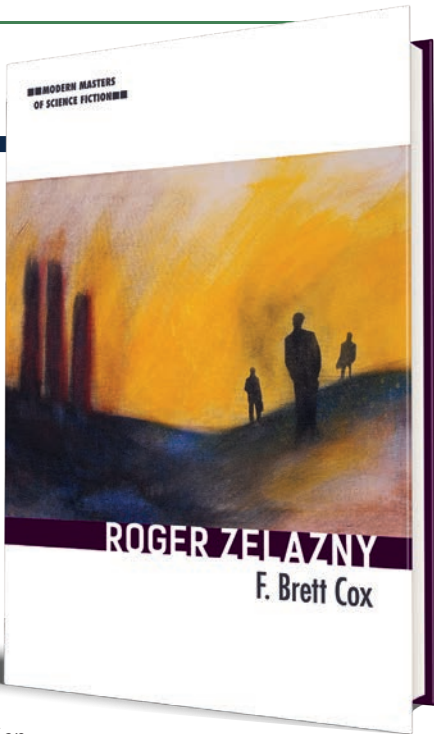
F. BRETT COX

Challenging convention with the SF nonconformist

Roger Zelazny combined poetic prose with fearless literary ambition to become one of the most influential science fiction writers of the 1960s. Yet many critics found his later novels underachieving and his turn to fantasy a disappointment. F. Brett Cox surveys the landscape of Zelazny's creative life and contradictions. Launched by the classic 1963 short story "A Rose for Ecclesiastes," Zelazny soon won the Hugo Award for Best Novel with . . . *And Call Me Conrad* and two years later won again for *Lord of Light*. Cox looks at the author's overnight success and follows Zelazny into a period of continued formal experimentation, the commercial triumph of the *Amber* sword and sorcery novels, and renewed acclaim for Hugo-winning novellas such as "Home Is the Hangman" and "24 Views of Mt. Fuji, by Hokusai." Throughout, Cox analyzes aspects of Zelazny's art, from his preference for poetically alienated protagonists to the ways his plots reflected his determined individualism.

Clear-eyed and detailed, *Roger Zelazny* provides an up-to-date reconsideration of an often-misunderstood SF maverick.

F. BRETT COX is Charles A. Dana Professor of English at Norwich University. He is the author of *The End of All Our Exploring: Stories* and coeditor of *Crossroads: Tales of the Southern Literary Fantastic*.



MAY 2021

224 PAGES. 6 X 9 INCHES

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E-BOOK, 978-0-252-05266-8

*A volume in the series Modern Masters of
Science Fiction, edited by Gary K. Wolfe*

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SPOON RIVER AMERICA

Edgar Lee Masters and the Myth of the American Small Town

JASON STACY

From *Main Street* to *Stranger Things*, how poetry changed our idea of small town life

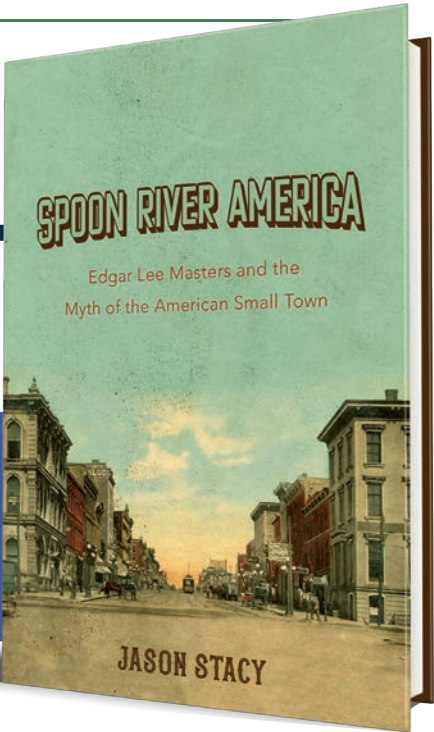
“Cogent and persuasive. By situating *Spoon River Anthology* within a number of contexts—literary, biographical, historical, political, performance, reception history—Stacy shows us why the book has become an American classic and how it has maintained its staying power for more than one hundred years.”

—**MARCIA NOE**, author of *Susan Glaspell: Voice from the Heartland*

A literary and cultural milestone, *Spoon River Anthology* captured an idea of the rural Midwest that became a bedrock myth of life in small-town America. Jason Stacy places the book within the atmosphere of its time and follows its progress as the poetry took root and thrived. Published by Edgar Lee Masters in 1915, *Spoon River Anthology* won praise from modernists while becoming an ongoing touchstone for American popular culture. Stacy charts the ways readers embraced, debated, and reshaped Masters’s work in literary controversies and culture war skirmishes; in films and other media that over time saw the small town as idyllic then conflicted then surreal; and as the source of three archetypes—populist, elite, and exile—that endure across the landscape of American culture in the twenty-first century.

A wide-ranging reconsideration of a literary landmark, *Spoon River America* tells the story of how a Midwesterner’s poetry helped change a nation’s conception of itself.

JASON STACY is a professor of history and social science pedagogy at Southern Illinois University, Edwardsville. He is the author of *Walt Whitman’s Multitudes: Labor Reform and Persona in Whitman’s Journalism and the First Leaves of Grass, 1840–1855* and editor of *Leaves of Grass, 1860: The 150th Anniversary Facsimile Edition*.



MAY 2021

240 PAGES. 6 X 9 INCHES

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UNBINDING GENTILITY

Women Making Music in the
Nineteenth-Century South

CANDACE BAILEY

Hearing southern women in the pauses of history

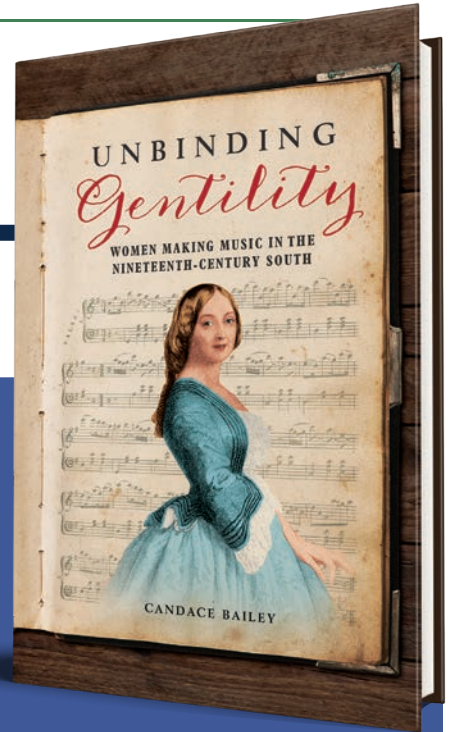
"Unbinding Gentility dismantles facile stereotypes about women's music making in the nineteenth century in order to explore the complex intersections of women's musical practices and social class, race, and region. Women whose experiences have been silenced or caricatured come to life in this richly researched and substantial history of the U.S. South. Bailey reveals how gentility was no predictor of social or economic status, that accomplishment was not solely the domain of white elite women, and that there is much we still need to learn from the material culture of women's musical lives."

—**GLENDIA GOODMAN**, author of *Cultivated by Hand: Amateur Musicians in the Early American Republic*

Southern women of all classes, races, and walks of life practiced music during and after the Civil War. Candace Bailey examines the history of southern women through the lens of these musical pursuits, uncovering the ways that music's transmission, education, circulation, and repertory help us understand its meaning in the women's culture of the time. Bailey pays particular attention to the space between music as an ideal accomplishment—part of how people expected women to perform gentility—and a real practice—what women actually did. At the same time, her ethnographic reading of binder's volumes, letters and diaries, and a wealth of other archival material informs new and vital interpretations of women's place in southern culture.

A fascinating collective portrait of women's artistic and personal lives, *Unbinding Gentility* challenges entrenched assumptions about nineteenth-century music and the experiences of the southern women who made it.

CANDACE BAILEY is a professor of music at North Carolina Central University. She is the author of *Music and the Southern Belle: From Accomplished Lady to Confederate Composer* and *Charleston Belles Abroad: The Music Collections of Harriet Lowndes, Henrietta Aiken, and Louisa Rebecca McCord*.



APRIL 2021

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32 BLACK & WHITE PHOTOGRAPHS,
2 TABLES

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PAPER, 978-0-252-08574-1
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E-BOOK, 978-0-252-05265-1

*A volume in the series Music in
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MANIFEST TECHNIQUE

Hip Hop, Empire, and Visionary Filipino American Culture

MARK R. VILLEGAS

An obscured vanguard in hip hop

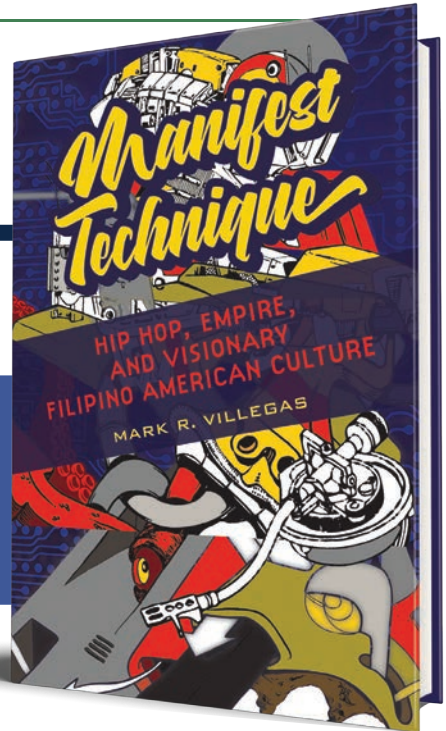
"Manifest Technique brilliantly demonstrates how to place Filipino American choreography, lyrics, and crew allegiances at the heart of our study of hip hop as a cultural vernacular. Villegas invites us to listen deep and to consider how these expressive forms carry forward memories, desires, and critiques."

—THEODORE S. GONZALVES, author of *The Day the Dancers Stayed: Performing in the Filipino/American Diaspora*

Filipino Americans have been innovators and collaborators in hip hop since the culture's early days. But despite the success of artists like Apl.de.Ap of the Black Eyed Peas and superstar producer Chad Hugo, the genre's significance in Filipino American communities is often overlooked. Mark R. Villegas considers sprawling coast-to-coast hip hop networks to reveal how Filipino Americans have used music, dance, and visual art to create their worlds. Filipino Americans have been exploring their racial position in the world in embracing hip hop's connections to memories of colonial and racial violence. Villegas scrutinizes practitioners' language of defiance, placing the cultural grammar of hip hop within a larger legacy of decolonization.

An important investigation of hip hop as a movement of racial consciousness, *Manifest Technique* shows how the genre has inspired Filipino Americans to envision and enact new ideas of their bodies, their history, and their dignity.

MARK R. VILLEGAS is an assistant professor of American studies at Franklin & Marshall College.



JULY 2021

240 PAGES. 6 X 9 INCHES
20 BLACK & WHITE PHOTOGRAPHS,
1 TABLE

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THE MUSIC OF JAMES TENNEY

Volume 1: Contexts and Paradigms

ROBERT WANNAMAKER

Parsing the works of the experimental music pioneer

"An astonishing book, a virtual encyclopedia of James Tenney that threatens to leave no remaining scope for further scholarly work on his music. It answered many questions I've long had about Tenney's music, and has already acted as a spur to my own work. The amount of information one could currently find on Tenney's work would comprise only a small fraction of what is included here."

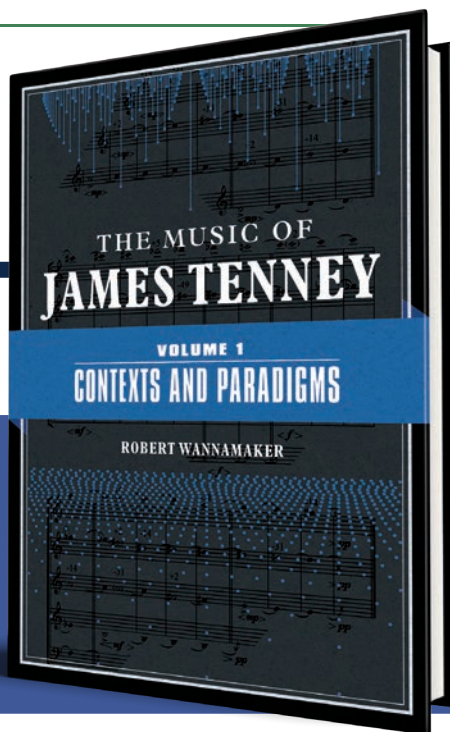
—**KYLE GANN**, author of *The Arithmetic of Listening: Tuning Theory and History for the Impractical Musician*

Robert Wannamaker's monumental two-volume study explores the influential music and ideas of American composer, theorist, writer, performer, and educator James Tenney. Delving into the whole of Tenney's far-ranging oeuvre, Wannamaker provides in-depth, aurally grounded analyses of works linked to the artist's revolutionary theories of musical form, timbre, and harmonic perception.

Volume 1: Contexts and Paradigms chronologically surveys Tenney's creative development and output. Wannamaker begins each section with biographical, aesthetic, and technical context that illuminates a distinct period in Tenney's career. From there, he analyzes a small number of pieces that illuminate the concerns, characteristics, and techniques that emerged in Tenney's music during that time. Wannamaker supplements the text with musical examples, graphs, and diagrams while also drawing on unpublished material and newly available primary sources to flesh out each work and the ideas that shaped it.

A landmark in experimental music scholarship, *The Music of James Tenney* is a first-of-its-kind consideration of the music titan and his work.

ROBERT WANNAMAKER is Associate Dean for Academic and Special Projects in the School of Music at the California Institute of the Arts. He is a composer, improviser, music theorist, mathematician, and educator.



JUNE 2021

336 PAGES. 7 X 10 INCHES

84 BLACK & WHITE PHOTOGRAPHS,
6 TABLES

HARDCOVER, 978-0-252-04367-3
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THE MUSIC OF JAMES TENNEY

Volume 2: A Handbook to the Pieces

ROBERT WANNAMAKER

A work-by-work guide to the composer's groundbreaking music

"Wannamaker's essential, extraordinary work on the music of James Tenney is a brilliantly detailed and exhaustively researched addition to our comprehensive understanding of Tenney's music and compositional ideas, and to our conception of music of the second half of the twentieth century."

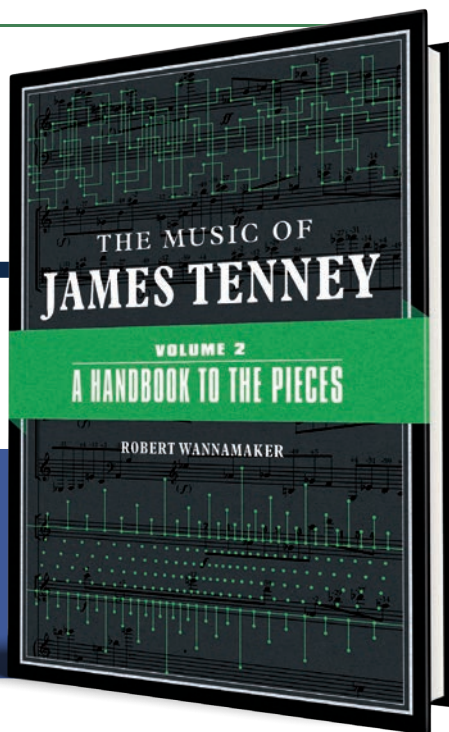
—LARRY POLANSKY, Emeritus Strauss Professor of Music,
Dartmouth College

Robert Wannamaker's monumental two-volume study explores the influential music and ideas of American composer, theorist, writer, performer, and educator James Tenney. Delving into the whole of Tenney's far-ranging oeuvre, Wannamaker offers close, aurally grounded analyses of works linked to the artist's revolutionary theories of musical form, timbre, and harmonic perception.

Written as a reference work, *Volume 2: A Handbook to the Pieces* presents detailed entries on Tenney's significant post-1959 experimental works (excepting pieces covered in Volume 1). Wannamaker includes technical information, an analysis of intentions and goals, graphs and musical examples, historical and biographical context, and thoughts from Tenney and others on specific works. Throughout, he discusses the striking compositional ideas found in Tenney's music and, where appropriate, traces an idea's appearance from one piece to the next to reveal the evolution of the composer's art and thought.

A landmark in experimental music scholarship, *The Music of James Tenney* is a first-of-its-kind consideration of the music titan and his work.

ROBERT WANNAMAKER is Associate Dean for Academic and Special Projects in the School of Music at the California Institute of the Arts. He is a composer, improviser, music theorist, mathematician, and educator.



JUNE 2021

440 PAGES. 7 X 10 INCHES

212 BLACK & WHITE PHOTOGRAPHS,
14 TABLES

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KUSAMIRA MUSIC IN UGANDA

Spirit Mediumship and Ritual Healing

PETER J. HOESING

A performance culture of illness and wellness

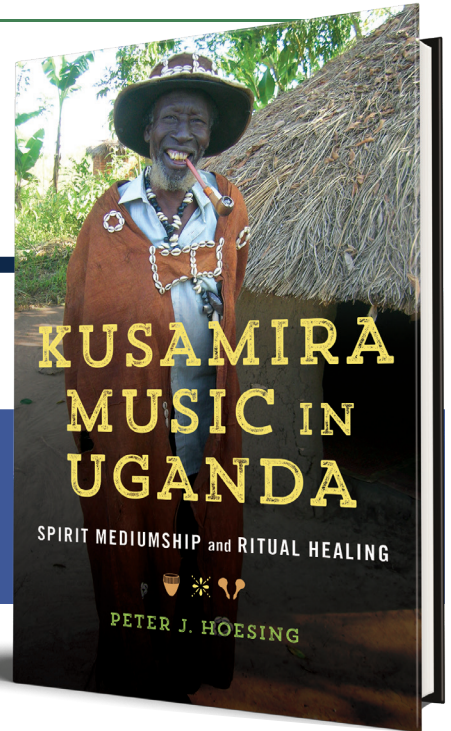
"An important work, this book is the first in-depth, interdisciplinary study of spirit mediumship as both a healing mechanism and musical way of life in south-central Uganda. It is relevant to African studies, anthropology, ethnomusicology, history, and public health."

—**DAMASCUS KAFUMBE**, author of *Tuning the Kingdom: Kawuugulu Musical Performance, Politics, and Storytelling in Buganda*

In southern Uganda, ritual healing traditions called kusamira and nswezi rely on music to treat sickness and maintain well-being. Peter J. Hoelsing blends ethnomusicological fieldwork with analysis to examine how kusamira and nswezi performance socializes dynamic processes of illness, wellness, and health. People participate in these traditions for reasons that range from preserving ideas to generating strategies that allow them to navigate changing circumstances. Indeed, the performance of kusamira and nswezi reproduces ideas that remain relevant for succeeding generations. Hoelsing shows the potential of this social reproduction of well-being to shape development in a region where over 80 percent of the population relies on traditional healers for primary health care.

Comprehensive and vivid with eyewitness detail, *Kusamira Music in Uganda* offers insight into important healing traditions and the overlaps between expressive culture and healing practices, the human and other-than-human, and Uganda's past and future.

PETER J. HOESING is Director of Sponsored Programs at Dakota State University and an adjunct assistant professor at the University of South Dakota Sanford School of Medicine.



JUNE 2021

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HOMER RODEHEAVER AND THE RISE OF THE GOSPEL MUSIC INDUSTRY

KEVIN MUNGONS and DOUGLAS YEO

From tent revivals to radio and records with a gospel music innovator

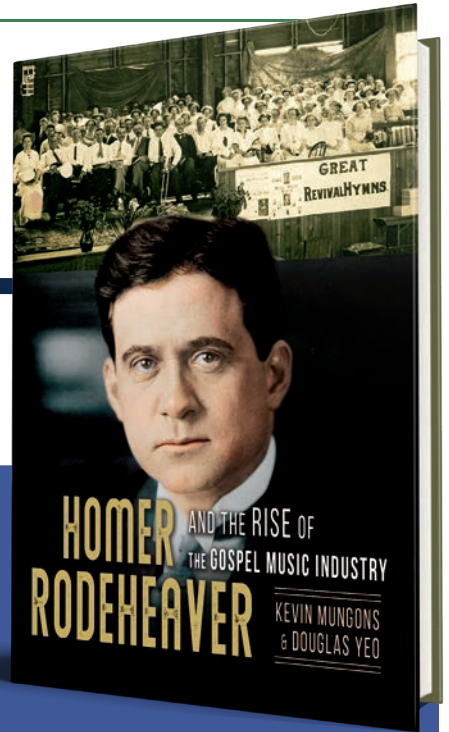
"I am truly taken by the book. It is good, informative, comprehensive, and free of the usual assortment of clichés, academic hems and haws, and over-spiritualization. It takes the often over-simplified view of music and revivalism and exposes it to a fascinating cross-weave of thought, content, and context which, to my embarrassment, I thought I had already had a handle on. I recommend it without reservation. There is no doubt in my mind that general readers and specialists alike will benefit from reading this book."

—**HAROLD BEST**, emeritus professor of music and dean emeritus of the Wheaton College Conservatory of Music

Homer Rodeheaver merged evangelical hymns and African American spirituals with popular music to create a potent gospel style. Kevin Mungons and Douglas Yeo examine his enormous influence on gospel music against the backdrop of Christian music history and Rodeheaver's impact as a cultural and business figure. Rodeheaver rose to fame as the trombone-playing song leader for evangelist Billy Sunday. As revivalism declined after World War I, Rodeheaver leveraged his place in America's newborn celebrity culture to start the first gospel record label and launch a nationwide radio program. His groundbreaking combination of hymnal publishing and recording technology helped define the early Christian music industry. In his later years, he influenced figures like Billy Graham and witnessed the music's split into southern gospel and black gospel.

Clear-eyed and revealing, *Homer Rodeheaver and the Rise of the Gospel Music Industry* is an overdue consideration of a pioneering figure in American music.

KEVIN MUNGONS is a writer for print and digital platforms and an editor at Moody Publishers. **DOUGLAS YEO** was bass trombonist of the Boston Symphony and has taught trombone at Wheaton College and Arizona State University.



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VISUAL ALTERITY

Seeing Difference in Cinema

RANDALL HALLE

Reconsidering the dynamics of perception

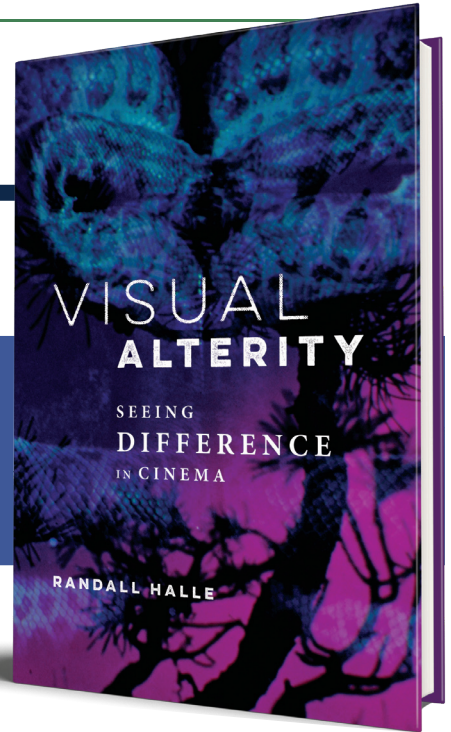
"Visual Alterity offers a theoretically sophisticated and incisive analysis of seeing, apprehending difference and moving image technology that challenges long-established assumptions. Kaleidoscopic in scope and deft in argument, Randall Halle's pathbreaking book makes an important contribution to the fields of visual and alterity studies."

—**DANIELA BERGHAHN**, author of *Far-Flung Families in Film: The Diasporic Family in Contemporary European Cinema*

Using cinema to explore the visual aspects of alterity, Randall Halle analyzes how we become cognizant of each other and how we perceive and judge another person in a visual field. Halle draws on insights from philosophy and recent developments in cognitive and neuroscience to argue that there is no pure "natural" sight. We always see in a particular way, from a particular vantage point, and through a specific apparatus, and Halle shows how human beings have used cinema to experiment with the apparatus of seeing for over a century. Visual alterity goes beyond seeing difference to being conscious of how one sees difference. Investigating the process allows us to move from mere perception to apperception, or conscious perception.

Innovative and insightful, *Visual Alterity* merges film theory with philosophy and cutting-edge science to propose new ways of perceiving and knowing.

RANDALL HALLE is the Director of the Film and Media Studies Program and the Klaus W. Jonas Professor of German Film and Cultural Studies at the University of Pittsburgh. His books include *The Europeanization of Cinema: Interzones and Imaginative Communities* and *Queer Social Philosophy: Critical Readings from Kant to Adorno*.



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MOVIE WORKERS

The Women Who Made British Cinema

MELANIE BELL

Rolling the credits on six decades of women in film

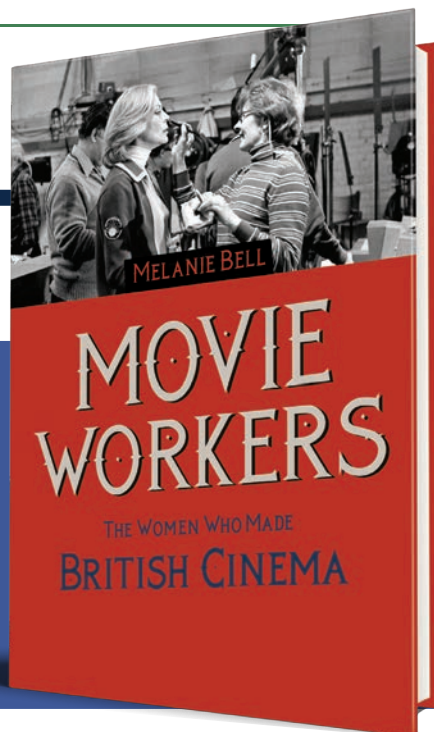
"Melanie Bell describes *Movie Workers* as a history that aims to 'disrupt the present' and she has done just that. Marshalling a rich array of evidence from trade union records, oral histories, and contemporaneous sources, Bell uncovers the essential work that women have performed at all levels of the British film industry for decades—work rendered invisible in traditional histories which have for too long glorified film directors as solitary creative geniuses and stubbornly refused to recognize feminized labor as labor."

—SHELLEY STAMP, author of *Lois Weber in Early Hollywood*

After the advent of sound, women in the British film industry formed an essential corps of below-the-line workers, laboring in positions from animation artist to negative cutter to costume designer. Melanie Bell maps the work of these women decade-by-decade, examining their far-ranging economic and creative contributions against the backdrop of the discrimination that constrained their careers. Her use of oral histories and trade union records presents a vivid counter-narrative to film history, one that focuses not only on women in a male-dominated business, but on the innumerable types of physical and emotional labor required to make a motion picture. Bell's feminist analysis looks at women's jobs in film at important historical junctures while situating the work in the context of changing expectations around women and gender roles.

Illuminating and astute, *Movie Workers* is a first-of-its-kind examination of the unsung women whose invisible work brought British filmmaking to the screen.

MELANIE BELL is an associate professor of film and media at the University of Leeds. Her books include *Julie Christie: Stardom and Cultural Production* and *Femininity in Frame: Women and 1950s British Popular Cinema*.



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A volume in the series *Women and Film History International*, edited by Kay Armatage, Jane M. Gaines, and Christine Gledhill

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NEW IN PAPER

LA VOZ LATINA

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by Latinas

Edited by ELIZABETH C. RAMÍREZ and
CATHERINE CASIANO

A collection of Latina performance pieces

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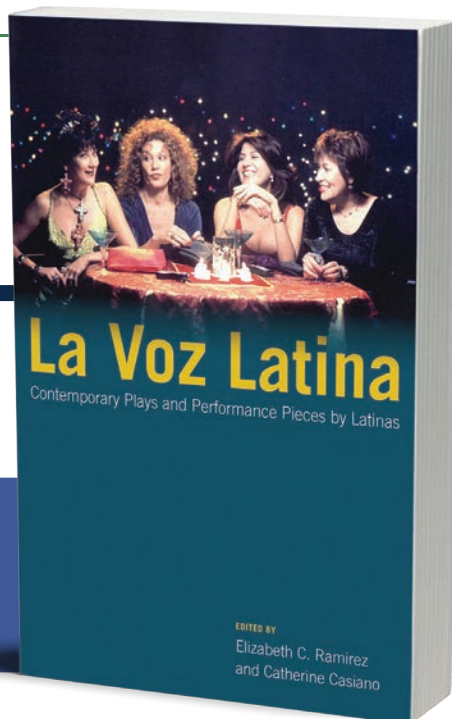
—THEATRE JOURNAL

Elizabeth C. Ramírez and Catherine Casiano bring together a collection of plays and performance pieces by innovative Latina playwrights. Surveying Latina theatre in the United States from the 1980s to the twenty-first century, the editors present works displaying a variety of forms, themes, and genres, expanding the field of Latina theatre while situating it in the larger spectrum of American stage and performance studies. Ramírez and Casiano provide historical context and a production history for each work and a biography of, and artistic statement from, each playwright.

Contributors: Yareli Arizmendi, Josefina Báez, The Colorado Sisters, Migdalia Cruz, Evelina Fernández, Cherrie Moraga, Carmen Peláez, Carmen Rivera, Celia H. Rodríguez, Diane Rodríguez, and Milcha Sanchez-Scott. The volume also includes commentary by Kathy Perkins and Caridad Svich.

ELIZABETH C. RAMÍREZ works professionally as a dramaturg and currently teaches at Our Lady of the Lake University, and is the author of *Chicanas/Latinas on the American Stage: A History of Performance*.

CATHERINE CASIANO is Assistant Dean of Admissions at St. Mary's University School of Law.



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BEING LA DOMINICANA

Race and Identity in the Visual Culture of Santo Domingo

RACHEL AFI QUINN

Dominican women being seen—and seeing themselves—in the media

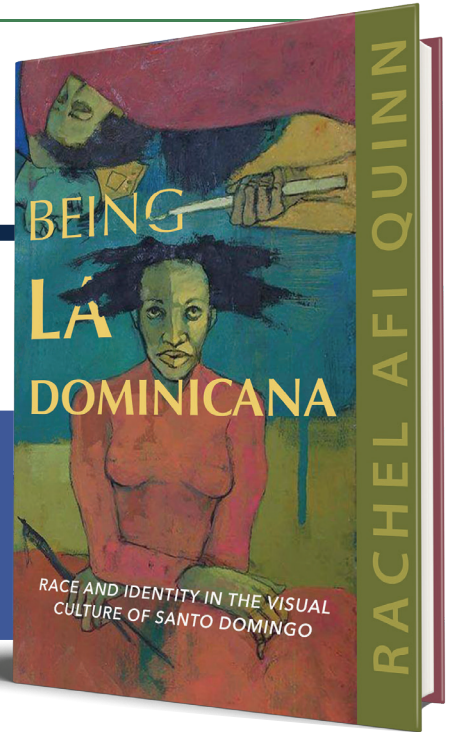
“A unique and timely examination of the significance and cultural strategies of Dominican women in the contemporary era marked by neoliberal economic structures, (post) colonial geopolitical arrangements, heteropatriarchal beauty standards, and global anti-blackness. It is an important work of feminist ethnography.”

—NICOLE FLEETWOOD, author of *On Racial Icons: Blackness and the Public Imagination*

Rachel Afi Quinn investigates how visual media portray Dominican women and how women represent themselves in their own creative endeavors in response to existing stereotypes. Delving into the dynamic realities and uniquely racialized gendered experiences of women in Santo Domingo, Quinn reveals the way racial ambiguity and color hierarchy work to shape experiences of identity and subjectivity in the Dominican Republic. She merges analyses of context and interviews with young Dominican women to offer rare insights into a Caribbean society in which the tourist industry and popular media reward, and rely upon, the ability of Dominican women to transform themselves to perform gender, race, and class.

Engaging and astute, *Being La Dominicana* reveals the little-studied world of today's young Dominican women and what their personal stories and transnational experiences can tell us about the larger neoliberal world.

RACHEL AFI QUINN is an assistant professor in the Department of Comparative Cultural Studies and the Women's, Gender, & Sexuality Studies Program at the University of Houston.



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A MATTER OF MORAL JUSTICE

Black Women Laundry Workers and the Fight for Justice

JENNY CARSON

A long-overlooked group of workers and their battle for rights and dignity

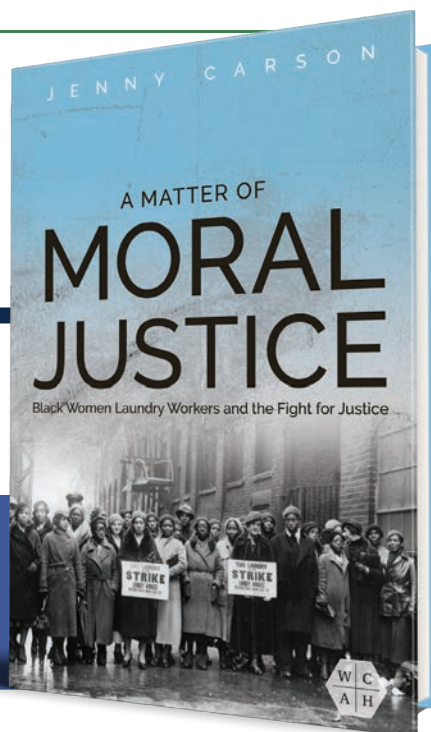
"An engaging book on a workforce that has received surprisingly little attention from labor historians. Carson provides a highly readable analysis of how racialized and gendered were job assignments, union organizing campaigns, and labor politics."

—DENNIS DESLIPPE, author of *Protesting Affirmative Action: The Struggle over Equality after the Civil Rights Revolution*

Like thousands of African American women, Charlotte Adelmond and Dollie Robinson worked in New York's power laundry industry in the 1930s. Jenny Carson tells the story of how substandard working conditions, racial and gender discrimination, and poor pay drove them to help unionize the city's laundry workers. Laundry work opened a door for African American women to enter industry, and their numbers allowed women like Adelmond and Robinson to join the vanguard of a successful unionization effort. But an affiliation with the powerful Congress of Industrial Organizations (CIO) transformed the union from a radical, community-based institution into a bureaucratic organization led by men. It also launched a difficult battle to secure economic and social justice for the mostly women and people of color in the plants. As Carson shows, this local struggle highlighted how race and gender shaped worker conditions, labor organizing, and union politics across the country in the twentieth century.

Meticulous and engaging, *A Matter of Moral Justice* examines the role of African American and radical women activists and their collisions with labor organizing and union politics.

JENNY CARSON is an associate professor of history at Ryerson University.



JULY 2021

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GRAND ARMY OF LABOR

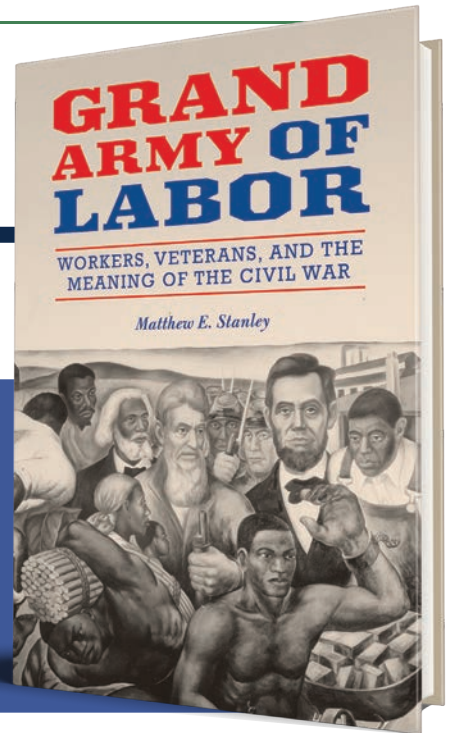
Workers, Veterans, and the Meaning of the Civil War

MATTHEW E. STANLEY

Enlisting memory in a new fight for freedom

"This powerful and judicious study changes how we think about Civil War memories and working-class histories. Sure grasp of the multiplicity of United States labor—African American and white, native-born and newcoming, female and male, North and South, veteran and not—illuminates how a constantly recreated remembrance of the emancipatory side of the war could produce a broad language of freedom, one bound to contain its own contradictions and limitations."

—DAVID ROEDIGER, author of *Seizing Freedom: Slave Emancipation and Liberty for All*



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From the Gilded Age through the Progressive era, labor movements reinterpreted Abraham Lincoln as a liberator of working people while workers equated activism with their own service fighting for freedom during the war. Matthew E. Stanley explores the wide-ranging meanings and diverse imagery used by Civil War veterans within the sprawling radical politics of the time. As he shows, a rich world of rituals, songs, speeches, and newspapers emerged among the many strains of working-class cultural politics within the labor movement. Yet tensions arose even among allies. Some people rooted Civil War commemoration in nationalism and reform, and in time, these conservative currents marginalized radical workers who tied their remembering to revolution, internationalism, and socialism.

An original consideration of meaning and memory, *Grand Army of Labor* reveals the complex ways workers drew on themes of emancipation and equality in the long battle for workers' rights.

MATTHEW E. STANLEY is an associate professor of history at Albany State University. He is the author of *The Loyal West: Civil War and Reunion in Middle America*.

TECHNOLOGY AND THE HISTORIAN

Transformations in the Digital Age

ADAM CRYMBLE

Charting the evolution of practicing digital history

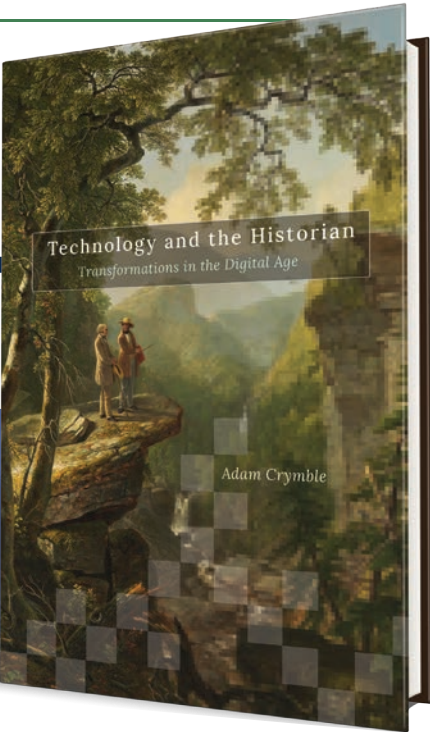
“This book explodes many of the foundation myths upon which digital history has been built and replaces them with a clear-eyed account that melds historiography, technology, and pedagogy. In beautiful prose, Crymble has identified the streams of influence that have shaped the field.”

—TIM HITCHCOCK, University of Sussex

Historians have seen their field transformed by the digital age. Research agendas, teaching and learning, scholarly communication, the nature of the archive—all have undergone a sea change that in and of itself constitutes a fascinating digital history. Yet technology’s role in the field’s development remains a glaring blind spot among digital scholars.

Adam Crymble mines private and web archives, social media, and oral histories to show how technology and historians have come together. Using case studies, Crymble merges histories and philosophies of the field, separating issues relevant to historians from activities in the broader digital humanities movement. Key themes include the origin myths of digital historical research; a history of mass digitization of sources; how technology influenced changes in the curriculum; a portrait of the self-learning system that trains historians and the problems with that system; how blogs became a part of outreach and academic writing; and a roadmap for the continuing study of history in the digital era.

ADAM CRYMBLE is an editor of *Programming Historian* and a lecturer of digital humanities at University College London.



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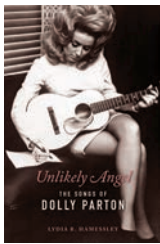
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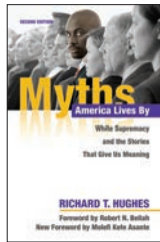
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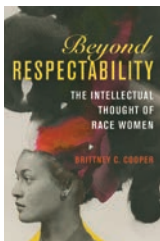
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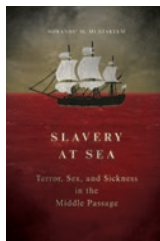
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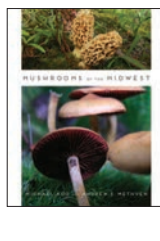
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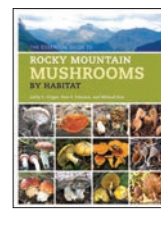
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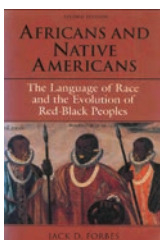
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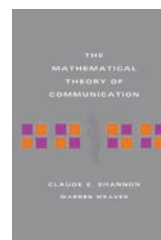
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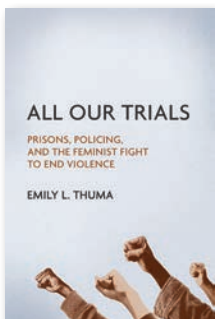


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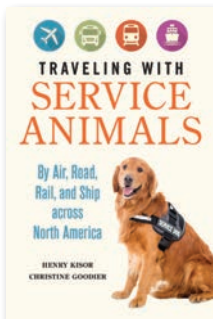


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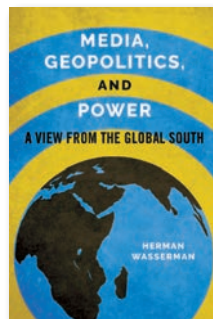


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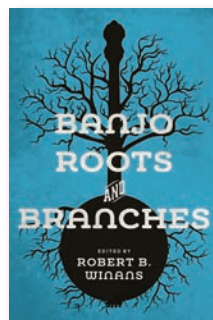


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SUSAN POTTER

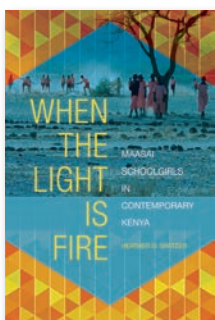
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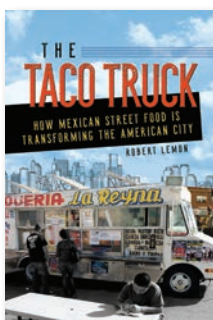


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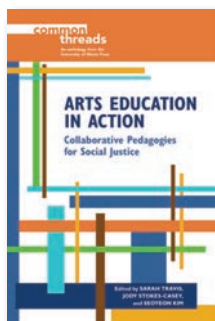
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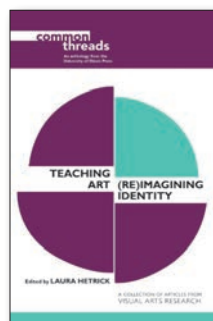


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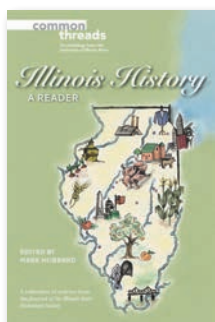


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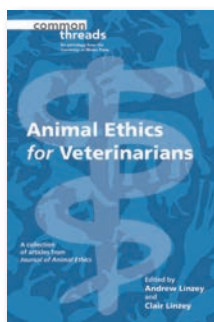
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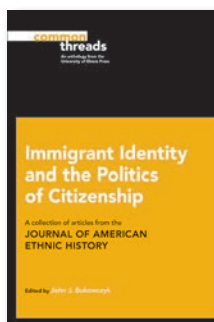
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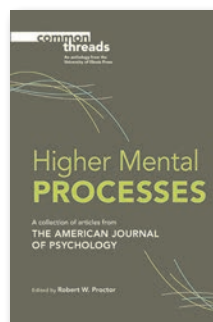
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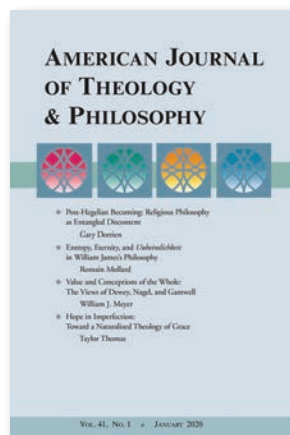
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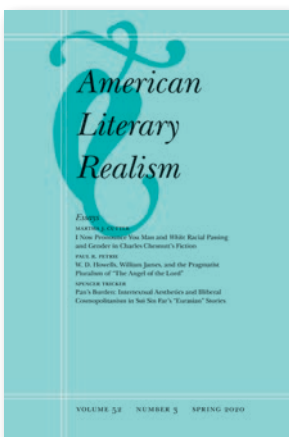
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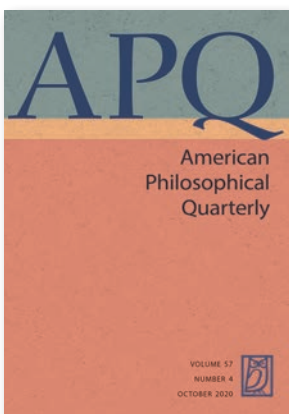
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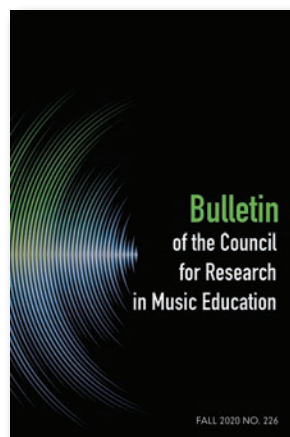
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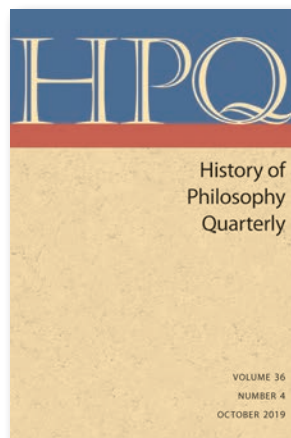
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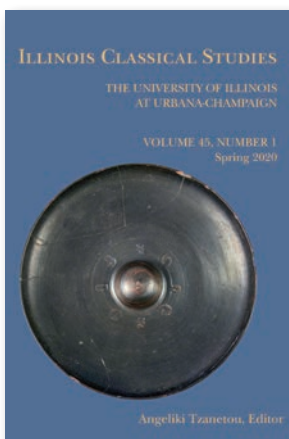
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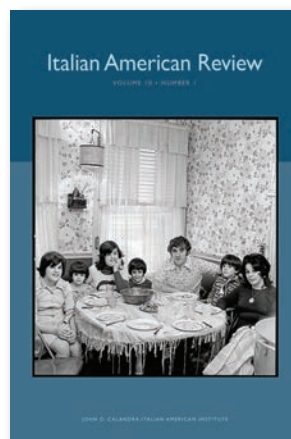
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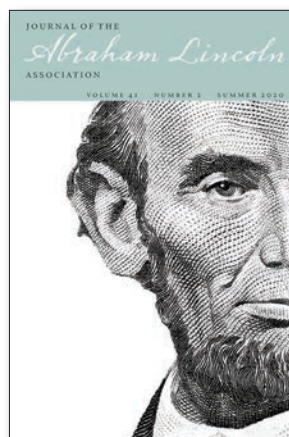
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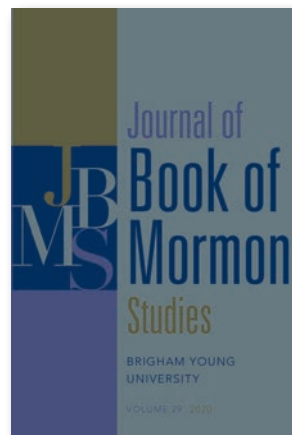
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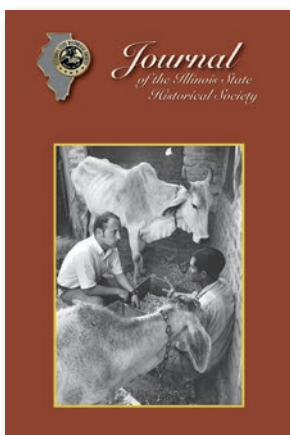
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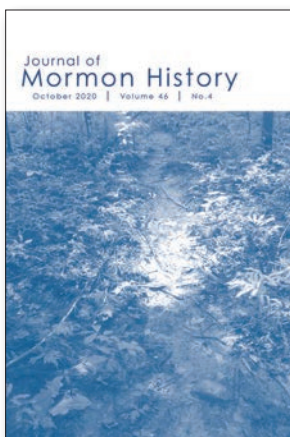
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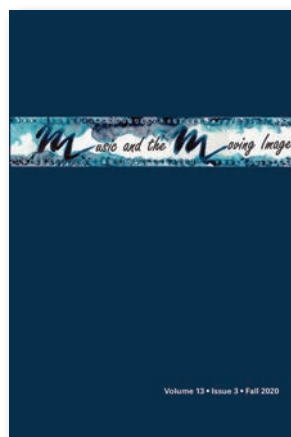
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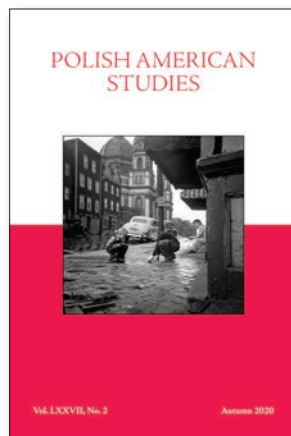
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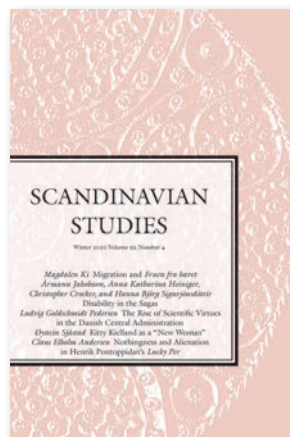
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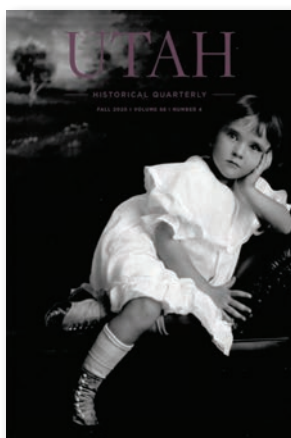
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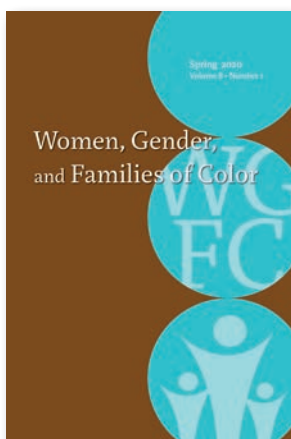
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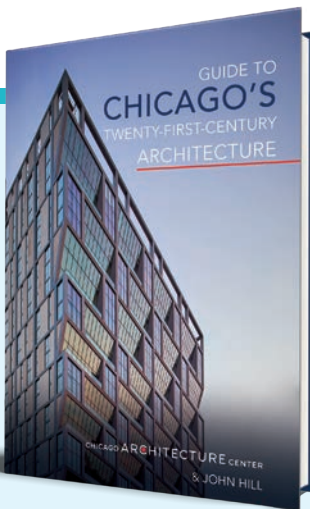
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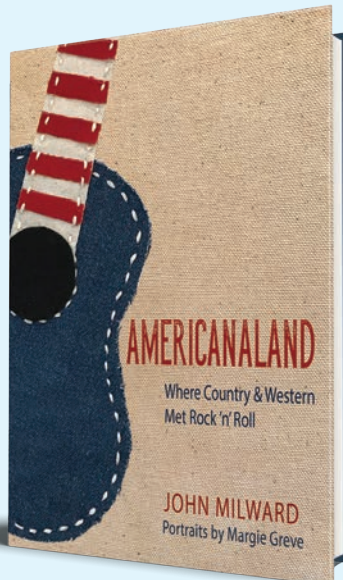


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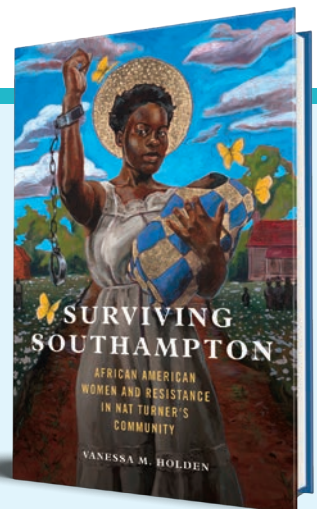
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Guide to Chicago's Twenty-First-Century Architecture

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Chicago's wealth of architectural treasures makes it one of the world's majestic cityscapes. Published in collaboration with the Chicago Architecture Center, this easy-to-use guide invites you to discover the new era of twenty-first-century architecture in the Windy City via two hundred architecturally significant buildings and spaces in the city and suburbs. Features include:

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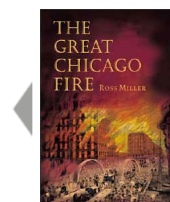
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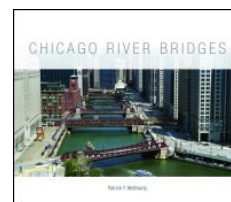
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