



**UNIVERSITY OF
ILLINOIS PRESS**

FALL 2017



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"The *Chicago Food Encyclopedia* is a treat for anyone who loves Chicago and loves food!"

**—Richard Melman, Founder and Chairman,
Lettuce Entertain You Enterprises, Inc.**



(From top)
Outside the
Berghoff
Restaurant.
Photographs in the
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and Photographs
Division.

Steelhead roe,
coconut, and curry
at Alinea. Wikimedia
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On the cover: Deep-dish pizza from the Bacino's chain,
from the book *The Chicago Food Encyclopedia* (p. 1).
Courtesy of Meathead, AmazingRibs.com.

The Chicago Food Encyclopedia

EDITED BY CAROL MIGHTON HADDIX,
BRUCE KRAIG, AND COLLEEN TAYLOR SEN

Foreword by Russell Lewis

All things food—except ketchup—in the City of the Big Appetites

“From hot dogs to haute cuisine, Chicago has long been home to a culinary culture to rival that of any city in the world. Our food reflects the strength of our diversity, the innovative spirit of our residents, and the world-class culture in the most American of American cities. *The Chicago Food Encyclopedia* captures the diverse breadth of the past, present, and future of food in the greatest city in the world.”

—Mayor Rahm Emanuel

The Chicago Food Encyclopedia is a far-ranging portrait of an American culinary paradise. Hundreds of entries deliver all of the visionary restaurateurs, Michelin superstars, beloved haunts, and food companies of today and yesterday. More than 100 sumptuous images include 30 full-color photographs that transport readers to dining rooms and food stands across the city. Throughout, a roster of writers, scholars, and industry experts pays tribute to an expansive—and still expanding—food history that not only helped build Chicago but fed a growing nation.

Pizza. Alinea. Wrigley Spearmint. Soul food. Rick Bayless. Hot Dogs. Koreatown. Everest. All served up A–Z, and all part of the ultimate reference on Chicago and its food.

CAROL MIGHTON HADDIX is the former food editor of the *Chicago Tribune*. **BRUCE KRAIG** is professor emeritus in history and humanities at Roosevelt University. He is the author of *Hot Dog: A Global History*, and coauthor (with Colleen Taylor Sen) of *Street Food: Everything You Need to Know about Open-Air Stands, Carts, and Food Trucks across the Globe*. **COLLEEN TAYLOR SEN** is also the author of *Curry: A Global History*.

A volume in the series *Heartland Foodways*, edited by Bruce Kraig

SEPTEMBER

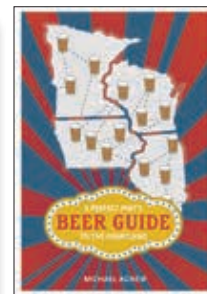
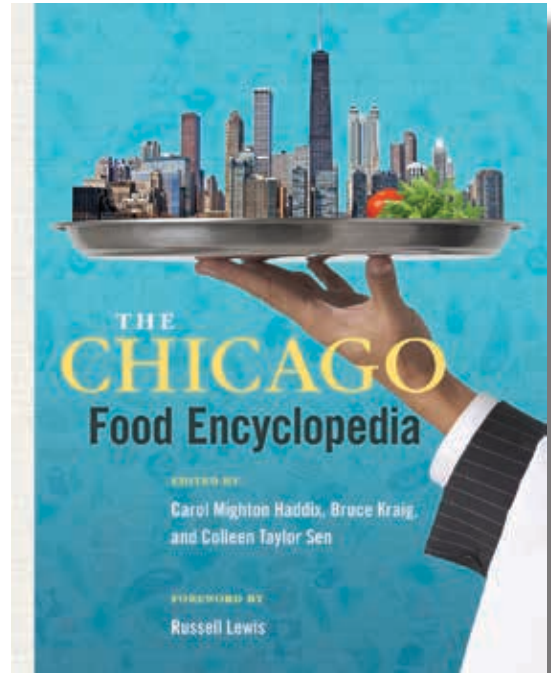
352 PAGES. 8 X 10 INCHES

30 COLOR PHOTOGRAPHS, 91 BLACK & WHITE PHOTOGRAPHS

PAPERBACK, 978-0-252-08724-0. **\$34.95** £29.99

E-BOOK, 978-0-252-09977-9.

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ALSO OF INTEREST

AIA Guide to Chicago

Third edition

AMERICAN INSTITUTE OF ARCHITECTS CHICAGO

EDITED BY ALICE SINKEVITCH AND LAURIE MCGOVERN PETERSEN

Preface by Geoffrey Baer; Introduction by Perry Duis

Paperback, 978-0-252-07984-9. **\$34.95** £29.99

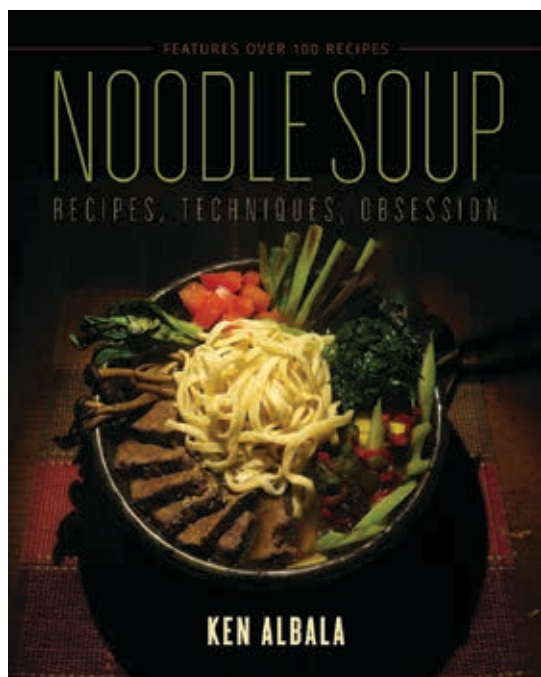
E-book, 978-0-252-09613-6.

A Perfect Pint's Beer Guide to the Heartland

MICHAEL AGNEW

Paperback, 978-0-252-07827-9. **\$24.95** £20.99

E-book, 978-0-252-09358-6.



Noodle Soup

Recipes, Techniques, Obsession

KEN ALBALA

Spooning up dozens of fresh ideas for a comfort food staple

“Ken Albala has spent years tossing ideas—and pretty much everything else—into a pot of water with homemade noodles rich in new flavors, textures, and colors. Now we all get to share the results. These clever, doable, delicious recipes thrill the palette and warm the soul. Let the choir sing out: soup’s on!”

—**Nathalie Dupree**, PBS host and author of *Mastering the Art of Southern Cooking*

Every day, noodle shops around the globe ladle out quick meals that fuel our go-go lives. But Ken Albala has a mission: to get YOU in the kitchen making noodle soup.

This primer offers the recipes and techniques for mastering quick-slurper staples and luxurious from-scratch feasts. Albala made a different noodle soup every day for two years. His obsession yielded all you need to know about making stock bases, using dried or fresh noodles, and choosing from a huge variety of garnishes, flavorings, and accompaniments. He lays out innovative techniques for mixing and matching bases and noodles with grains, vegetables, and other ingredients drawn from an international array of cuisines. In addition to recipes both cutting edge and classic, Albala describes new soup discoveries he created along the way. There’s advice on utensils, cooking tools, and the oft-overlooked necessity of matching a soup to the proper bowl. Finally, he sprinkles in charming historical details that cover everything from ancient Chinese millet noodles to that off-brand Malaysian ramen at the back of the ethnic grocery store.

Filled with more than eighty color photos and one hundred recipes, *Noodle Soup* is an indispensable guide for cooking, eating, and loving a universal favorite.

KEN ALBALA is a professor of history and food studies at the University of the Pacific. He is the author of *Three World Cuisines: Italian, Mexican, Chinese* and coauthor of *The Lost Art of Real Cooking: Rediscovering the Pleasures of Traditional Food, One Recipe at a Time*. He blogs at kenalbala.blogspot.com.

See page 44 for Ken Albala’s *The Banquet*, now available in paperback.

FEBRUARY

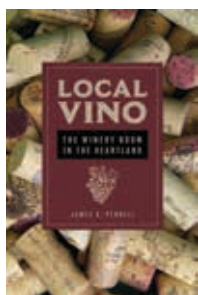
192 PAGES. 8 X 10 INCHES

81 COLOR PHOTOGRAPHS

PAPERBACK, 978-0-252-08318-1. **\$21.95** £18.99

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ALSO OF INTEREST

Local Vino

The Winery Boom in the Heartland

JAMES R. PENNELL

Paperback, 978-0-252-08225-2. **\$19.95s** £16.99

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Baking Powder Wars

The Cutthroat Food Fight that Revolutionized Cooking

LINDA CIVITELLO

Paperback, 978-0-252-08259-7. **\$19.95** £16.99

E-book, 978-0-252-09963-2.

American Oligarchy

The Permanent Political Class

RON FORMISANO

The new American Way of bribery, corruption, and self-aggrandizement

“Formisano strips away the myths and illusions of mainstream apologists of our present state and illuminates the changing face of political-economic power in America that no previous work has managed so far to achieve. While not for the faint of heart, it speaks loudly and boldly to those progressive forces searching for avenues of renewal for our current political plight.”

—Ernest J. Yanarella, author of *North American Auto Unions in Crisis: Lean Production as Contested Terrain*

A permanent political class has emerged on a scale unprecedented in our nation’s history. Its self-dealing, nepotism, and corruption contribute to rising inequality. Its reach extends from the governing elite throughout nongovernmental institutions. Aside from constituting an oligarchy of prestige and power, it enables the creation of an aristocracy of massive inherited wealth that is accumulating immense political power.

In a muckraking tour de force reminiscent of Lincoln Steffens, Upton Sinclair, and C. Wright Mills, *American Oligarchy* demonstrates the way the corrupt culture of the permanent political class extends down to the state and local level. Ron Formisano breaks down the ways this class creates economic inequality and how its own endemic corruption infects our entire society. Formisano delves into the work of not just politicians but lobbyists, consultants, appointed bureaucrats, pollsters, celebrity journalists, behind-the-scenes billionaires, and others. Their shameless pursuit of wealth and self-aggrandizement, often at taxpayer expense, rewards channeling the flow of income and wealth to elites. That inequality in turn has choked off social mobility and made a joke of meritocracy. As Formisano shows, these forces respond to the oligarchy’s power and compete to bask in the presence of the one percent. They also exacerbate the dangerous instability of an American democracy divided between extreme wealth and extreme poverty.

RON FORMISANO is the William T. Bryan Chair of American History and professor emeritus of history at the University of Kentucky. His books include *Plutocracy in America: How Increasing Inequality Destroys the Middle Class and Exploits the Poor*, *The Tea Party: A Brief History*, and *For the People: American Populist Movements from the Revolution to the 1850s*.

OCTOBER

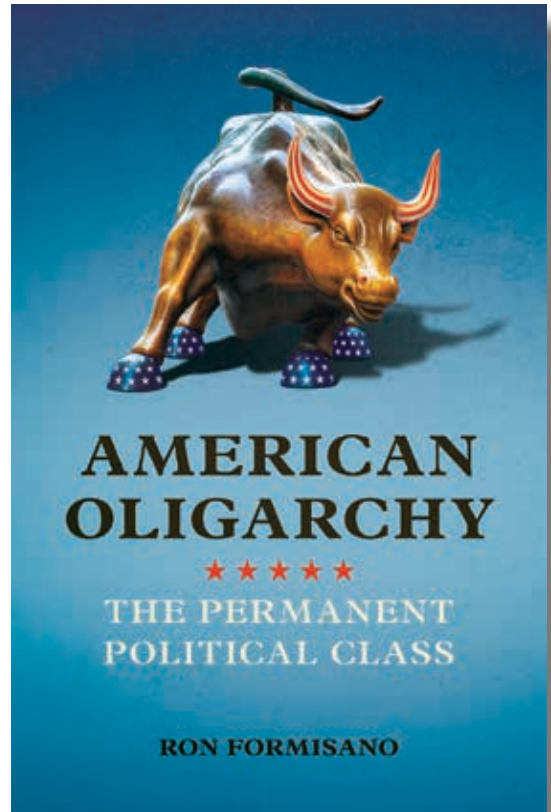
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ALSO OF INTEREST

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Neoliberal Chicago

EDITED BY LARRY BENNETT, ROBERTA GARNER,
AND EUAN HAGUE
Paperback, 978-0-252-08209-2. **\$28.00s** £23.99
E-book, 978-0-252-09903-8.

Dizzy, Duke, Brother Ray, and Friends

On and Off the Record with Jazz Greats

LILIAN TERRY

Close encounters in the jazz dimension

“Lively, well-written, and engaging. Lilian Terry has written nuanced portraits gained from the affection and trust these artists placed in her personally, as a professional in her field, as well as being a talented jazz singer. These writings uniformly go beyond these artists as stars to what makes them human. There is a lot of jazz history here.”

—**Tad Hershorn**, author of *Norman Granz: The Man Who Used Jazz for Justice*

Lilian Terry has lived jazz. As a performer, she has shared the stage with Ella Fitzgerald and Nina Simone. She cofounded the European Jazz Federation and pioneered jazz education in Italy. Her work as a director-producer of radio and television programs has spread the music by introducing countless people to its legendary performers.

Drawing on Terry’s long friendships and professional associations, *Dizzy, Duke, Brother Ray, and Friends* offers readers a rare opportunity to hear intimate conversations with some of the world’s greatest music figures. Dizzy Gillespie offers his thoughts on playing with “sanctified” rhythm and the all-important personal touch in performance. Duke Ellington discourses on jazz history and concludes an interview to sing a self-written ditty in Italian. Ray Charles gives candid thoughts on race and politics while taking charge of Terry’s tape recorder. Abbey Lincoln, Max Roach, Horace Silver, Bill Evans—all provide Terry and her readers with unforgettable encounters. The result is a collection of profiles, some stretching over a decade or more, that reveal these performers in ways that illuminate their humanity and expand our appreciation of their art.

LILIAN TERRY has been active in the European jazz field since the late 1950s as a singer, journalist, producer, Italian radio and TV personality, and concert organizer.

NOVEMBER

232 PAGES. 6 X 9 INCHES

17 BLACK & WHITE PHOTOGRAPHS

PAPERBACK, 978-0-252-08316-7. **\$24.95** £20.99

E-BOOK, 978-0-252-05017-6.

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George Szell’s Reign

Behind the Scenes with the Cleveland Orchestra

MARCIA HANSEN KRAUS

Shaping dissonance into beauty with the master conductor

“Kraus has collected a multitude of telling personal accounts. Charming and illuminating anecdotes that depict interactions among the players and between individual players and the maestro abound, along with sometimes humorous and sometimes harsh instances of Szell’s behavior.”

—**Mary Sue Welsh**, author of *One Woman in a Hundred: Edna Phillips and the Philadelphia Orchestra*



George Szell was the Cleveland Orchestra’s towering presence for over a quarter of a century. From the boardroom to the stage, Szell’s powerful personality affected every aspect of a musical institution he reshaped in his own perfectionist image.

Marcia Hansen Kraus’s participation in Cleveland’s classical musical scene allowed her an intimate view of Szell and his achievements. A musician herself, and married to an oboist who worked under Szell, Kraus pulls back the curtain on this storied era through fascinating interviews with orchestra musicians and patrons. Their recollections combine with Kraus’s own to paint a portrait of a multifaceted individual who both earned and transcended his tyrannical reputation. If some musicians hated Szell, others loved him or at the least respected his fair-minded toughness. A great many remember playing under his difficult leadership as the high point in their lives.

MARCIA HANSEN KRAUS is a musician and composer in Cleveland, Ohio.

A volume in the series *Music in American Life*

OCTOBER

256 PAGES. 6 X 9 INCHES

33 BLACK & WHITE PHOTOGRAPHS

HARDCOVER, 978-0-252-04131-0. **\$34.95** £29.99

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Don't Give Your Heart to a Rambler

My Life with Jimmy Martin, the King of Bluegrass

BARBARA MARTIN STEPHENS

Foreword by Murphy Hicks Henry

Life with a legend in bluegrass's golden age

"Jimmy Martin was a sparkling stylist, both as a singer and a guitarist, a brilliant showman whom few could follow onstage, and a tortured soul who once, when I simply said hello to him at the Grand Ole Opry, threatened to whip my ass right there on the side of the stage. I met Jimmy early in my career and thought I knew him fairly well. After reading Barbara's painfully honest portrayal, however, I realize I hardly knew him at all."

—Bill Anderson

As charismatic and gifted as he was volatile, Jimmy Martin recorded dozens of bluegrass classics and co-invented the high lonesome sound. Barbara Martin Stephens became involved with the King of Bluegrass at age seventeen. *Don't Give your Heart to a Rambler* tells the story of their often tumultuous life together.

Barbara bore his children and took on a crucial job as his booking agent when the agent he was using failed to obtain show dates for the group. Female booking agents were non-existent at that time but she persevered and went on to become the first female booking agent on Music Row. She also endured years of physical and emotional abuse at Martin's hands. With courage and candor, Barbara tells of the suffering and traces the hard-won personal growth she found inside marriage, motherhood, and her work. Her vivid account of Martin's explosive personality and torment over his exclusion from the Grand Ole Opry fill in the missing details on a career renowned for being stormy. Yet, Barbara also shares her own journey, one of good humor and proud achievements, and filled with fond and funny recollections of the music legends and ordinary people she met, befriended, and represented along the way.

BARBARA MARTIN STEPHENS worked for many years as a booking agent and promoter, first for Jimmy Martin and then for numerous other bluegrass and country music performers.

A volume in the series *Music in American Life*

AUGUST

248 PAGES. 6 X 9 INCHES

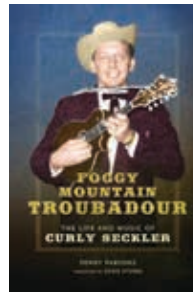
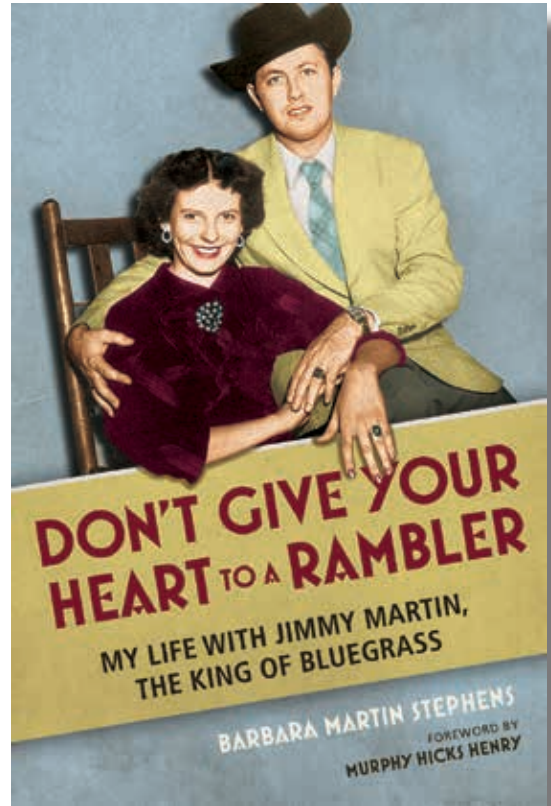
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Foggy Mountain Troubadour

The Life and Music of Curly Seckler

PENNY PARSONS

Foreword by Eddie Stubbs

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Bill Clifton

America's Bluegrass Ambassador to the World

BILL C. MALONE

Paperback, 978-0-252-08200-9. **\$19.95** £16.99

E-book, 978-0-252-09897-0.



Dream Shot

The Journey to a Wheelchair Basketball National Championship

JOSH BIRNBAUM

With an introduction by Matthew E. Buchi

Photographs of the uphill battles and crowning triumph of a storied athletic program

“This book is a fantastic testament to the power, struggle, and triumph of wheelchair basketball and the program, coaches, and players at the University of Illinois. Dr. Nugent’s dream is alive and well and is personified by the team of individuals captured in *Dream Shot: The Journey to a Wheelchair Basketball National Championship*.”

—**Jim Scherr**, Executive Director, National Wheelchair Basketball Association

In 2008, the men’s wheelchair basketball team at the University of Illinois set out to achieve their sport’s pinnacle: a college national championship. That lofty goal represented another stage of a journey begun in 1948 when Tim Nugent established the Gizz Kids wheelchair squad.

Embedded with the team, Josh Birnbaum took photos that captured the life experiences of people in the Illinois wheelchair basketball program from 2005 through the 2008 championship season. *Dream Shot* follows the unique lives of the players and coaches on the court and the road, and in quiet moments at home and the classroom. Along the way, Birnbaum provides the definitive story of the 2008 team and the challenges it overcame to capture one of Illinois’s record fifteen men’s titles.

Featuring more than 100 color photographs, *Dream Shot* memorializes a legendary team alongside the story of the university’s dedication to the progress of disability rights.

JOSH BIRNBAUM is a lecturer in the School of Visual Communication at Ohio University.

NOVEMBER

144 PAGES. 10 X 8 INCHES

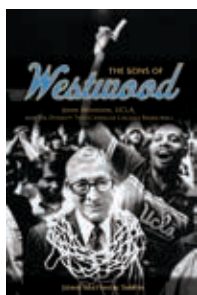
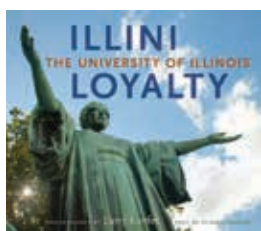
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Illini Loyalty

The University of Illinois

PHOTOGRAPHS BY LARRY KANFER

Text by Alaina Kanfer

Hardcover, 978-0-252-03500-5. **\$34.95** £29.99

The Sons of Westwood

John Wooden, UCLA, and the Dynasty That Changed College Basketball

JOHN MATTHEW SMITH

Paperback, 978-0-252-07973-3. **\$24.95** £20.99

E-book, 978-0-252-09505-4.

Illini Legends, Lists, and Lore

Third Edition

MIKE PEARSON

Foreword by Josh Whitman

A fact-filled salute to over 130 years of athletic triumph

“Mike Pearson’s book is one that every Illini should have on their shelf. It’s a book that you can turn to any page and learn something you never knew.”

—Dana Howard, 1994 Butkus Award winner

Updated and illustrated with more than 900 photos, the third edition of *Illini Legends, Lists, and Lore* chronicles the history of University of Illinois varsity athletics since its recognized beginnings in 1883. Red Grange and Tonja Buford, George Huff and the Flying Illini—Mike Pearson takes readers on a year-by-year journey, encapsulating the great events and transcendent athletes, heroes, coaches, administrators, and venues that make up Illini sports history. This new edition also includes expanded information on women’s athletics and a new section on the university’s athletes with disabilities. Finally, Pearson once again provides a revised treasure trove of statistics sure to settle old arguments and spark new debates.

Published as part of the university’s sesquicentennial celebration, *Illini Legends, Lists, and Lore* puts orange and blue fans in the front row for over 130 years of sports thrills and human drama.

MIKE PEARSON is a freelance writer and video producer. He was sports information director at the University of Illinois from 1989 to 1996 and has written the “Illini Legends, Lists & Lore” column for the *News-Gazette* since 1996.

SEPTEMBER

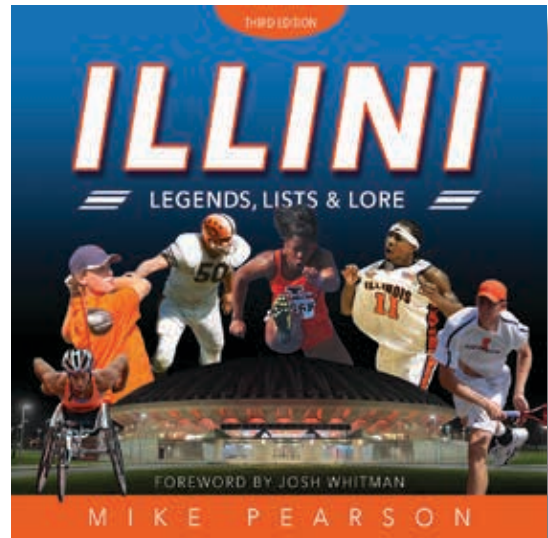
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59 COLOR PHOTOGRAPHS, 923 BLACK & WHITE PHOTOGRAPHS

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The Press gratefully acknowledges the support of the University of Illinois Division of Intercollegiate Athletics.



ALSO OF INTEREST

An Illini Place

Building the University of Illinois Campus

LEX TATE AND JOHN FRANCH

Foreword by Stanley O. Ikenberry

Hardcover, 978-0-252-04111-2. **\$34.95** £29.99

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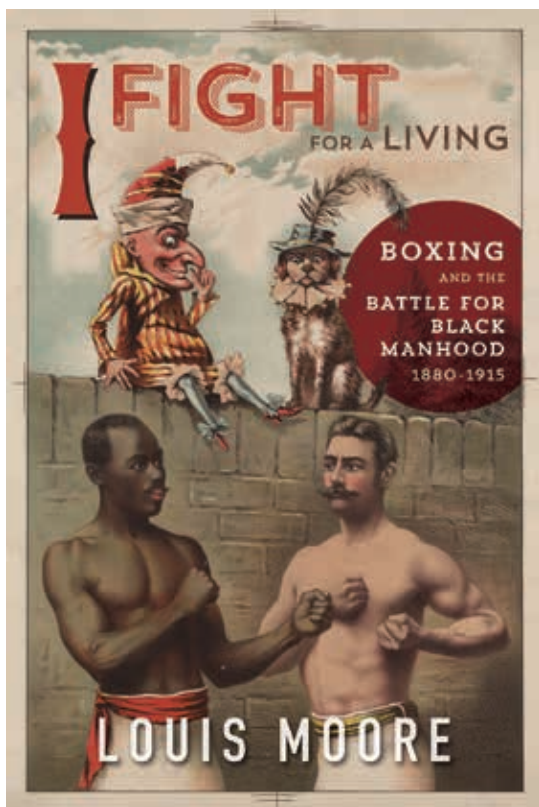
The University of Illinois

Engine of Innovation

EDITED BY FREDERICK E. HOXIE

Hardcover, 978-0-252-04082-5. **\$29.95** £25.99

E-book, 978-0-252-09932-8.



I Fight for a Living

Boxing and the Battle for Black Manhood, 1880–1915

LOUIS MOORE

Hardworking prizefighters and the battle against a racist America

“Moore moves the reader beyond Jack Johnson by telling the stories of a generation of African Americans who labored with their fists at the beginning of the twentieth century. He weaves a narrative of migratory labor, racism, masculinity, and consumption that shaped the lives of working fighters.”

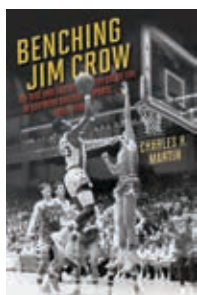
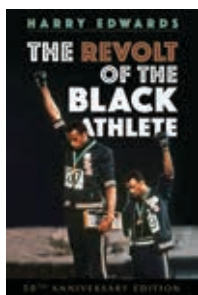
—**Derrick E. White**, coeditor of *Winning While Losing: Civil Rights, the Conservative Movement, and the Presidency from Nixon to Obama*

The black prizefighter labored in one of the few trades where an African American man could win renown: boxing. His prowess in the ring asserted an independence and powerful masculinity rare for black men in a white-dominated society, allowing him to be a man—and thus truly free.

Louis Moore draws on the life stories of African American fighters active from 1880 to 1915 to explore working-class black manhood. As he details, boxers bought into American ideas about masculinity and free enterprise to prove their equality while using their bodies to become self-made men. The African American middle class, meanwhile, grappled with an expression of public black maleness they saw related to disreputable leisure rather than respectable labor. Moore shows how each fighter conformed to middle-class ideas of masculinity based on his own judgment of what culture would accept. Finally, he argues that African American success in the ring shattered the myth of black inferiority despite media and government efforts to defend white privilege.

LOUIS MOORE is an associate professor of history at Grand Valley State University. He is the author of *We Will Win the Day: The Civil Rights Movement, the Black Athlete, and the Quest for Equality*.

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



ALSO OF INTEREST

The Revolt of the Black Athlete

50th Anniversary Edition

HARRY EDWARDS

With a new introduction and afterword

Hardcover, 978-0-252-04107-5. **\$29.95** £25.99

Benching Jim Crow

The Rise and Fall of the Color Line in Southern College Sports, 1890–1980

CHARLES H. MARTIN

Paperback, 978-0-252-07750-0. **\$32.00x** £27.99

OCTOBER

240 PAGES. 6 X 9 INCHES

15 BLACK & WHITE PHOTOGRAPHS

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PAPERBACK, 978-0-252-08287-0. **\$27.95s** £23.99

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Replays, Rivalries, and Rumbles

The Most Iconic Moments in American Sports

EDITED BY STEVEN GIETSCHIER

Reviewing the play on classic moments in sports

“Remarkably fun to read. A great book for a general sports fan.”
—Sarah K. Fields, author of *Game Faces: Sport Celebrity and the Law of Reputation*

What were the iconic sports moments of the last century? In *Replays, Rivalries, and Rumbles*, a team of sports aficionados climb onto their bar stools to address that never-solved but essential question. Triumphs and turning points, rivalries and record-setters—each chapter tracks down the real story behind the epic moments and legendary careers sports fans love to debate. Topics include Abner Doubleday and the origins of baseball; the era-defining 1979 duel between Larry Bird and Magic Johnson; how Denver and Cleveland relive The Drive; the myths surrounding the Ali-Foreman Rumble in the Jungle; Billie Jean King’s schooling of Bobby Riggs; the Miracle on Ice; and ESPN’s conquest of the sports world.

Filled with eye-opening lore and analysis, *Replays, Rivalries, and Rumbles* is an entertaining look at what we think we know about sports.

STEVEN GIETSCHIER is an associate professor of history at Lindenwood University. Previously, he was senior managing editor for research at the *Sporting News*.

DECEMBER

240 PAGES. 6 X 9 INCHES

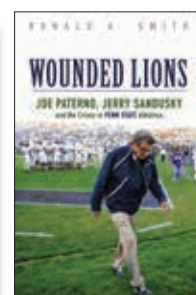
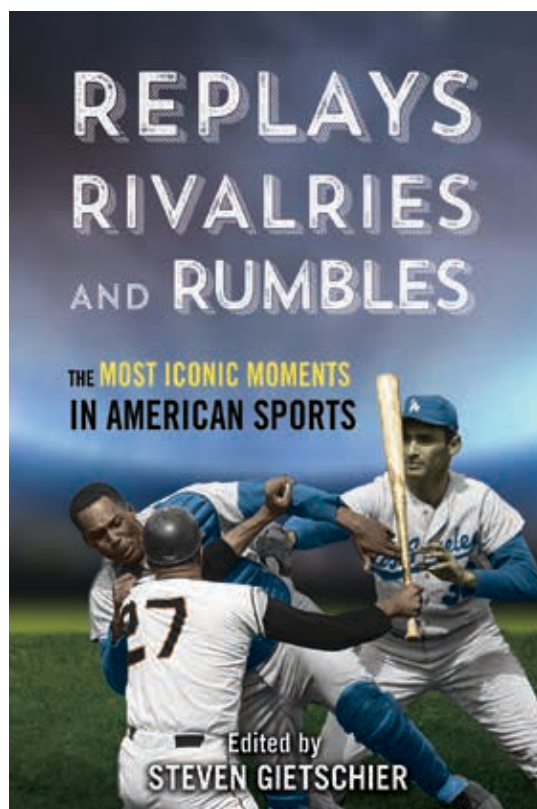
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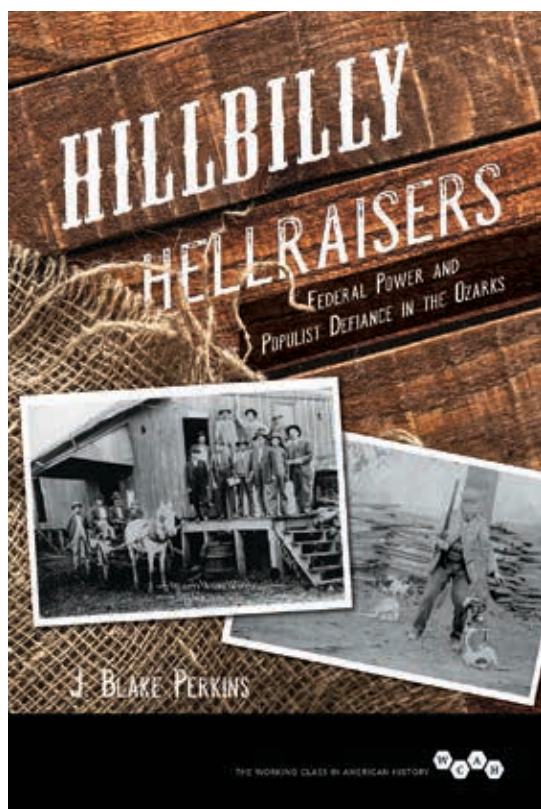
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Hillbilly Hellraisers

Federal Power and Populist Defiance in the Ozarks

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How Ozark residents have seen and lived resistance to the federal government

“Blake Perkins reminds us that regional stories have national, even universal, significance, but to truly appreciate that significance we have to first approach the stories of Ozarkers and other regional groups on their own terms and on their own turf. A must-read for anyone studying the Upland South and for those seeking a fuller understanding of the changing nature of antigovernment protest.”

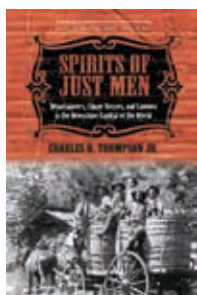
—Brooks Blevins, author of *Ghost of the Ozarks: Murder and Memory in the Upland South*

J. Blake Perkins searches for the roots of rural defiance in the Ozarks—and discovers how it changed over time. Eschewing generalities, Perkins focuses on the experiences and attitudes of rural people themselves as they interacted with government in the late nineteenth and twentieth centuries. He uncovers the reasons local disputes and uneven access to government power fostered markedly different reactions by hill people as time went by.

Resistance in the earlier period sprang from upland small farmers’ conflicts with capitalist elites who held the local levers of federal power. But as industry and agribusiness displaced family farms after World War II, a conservative cohort of town business elites, local political officials, and midwestern immigrants arose from the region’s new low-wage, union-averse economy. As Perkins argues, this modern antigovernment conservatism bore little resemblance to the populist backcountry populism of an earlier age but had much in common with the movement elsewhere.

J. BLAKE PERKINS, a native of the Arkansas Ozarks, is an assistant professor of history at Williams Baptist College.

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



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This project is supported in part by a grant from the Arkansas Humanities Council and the National Endowment for the Humanities.

Making an Antislavery Nation

Lincoln, Douglas, and the Battle over Freedom

GRAHAM A. PECK

How the politics surrounding slavery transformed the country

“An elegant and important reinterpretation of the political battles between slavery and freedom from the nation’s founding to the secession crisis. In focusing on Illinois, Graham Peck brilliantly highlights the significance of the state in national politics and of Stephen Douglas as the pivotal figure in the rise of antislavery politics and disunion. His portrait of Douglas is unequalled in a story that is structurally and stylistically a work of immense sophistication.”

—**John Stauffer**, author of *Giants: The Parallel Lives of Frederick Douglass and Abraham Lincoln*

This sweeping narrative presents an original and compelling explanation for the triumph of the antislavery movement in the United States prior to the Civil War. Abraham Lincoln’s election as the first antislavery president was hardly preordained. From the country’s inception, Americans had struggled to define slavery’s relationship to freedom. Most Northerners supported abolition in the North but condoned slavery in the South, while most Southerners denounced abolition and asserted slavery’s compatibility with whites’ freedom. On this massive political fault line hinged the fate of the nation.

Graham A. Peck meticulously traces the conflict over slavery in Illinois from the Northwest Ordinance in 1787 to Lincoln’s defeat of his archrival Stephen A. Douglas in the 1860 election. Douglas’s attempt in 1854 to persuade Northerners that slavery and freedom had equal national standing stirred a political earthquake that brought Lincoln to the White House. Yet Lincoln’s framing of the antislavery movement as a conservative return to the country’s founding principles masked what was in fact a radical and unprecedented antislavery nationalism. It justified slavery’s destruction but triggered Civil War.

A pathbreaking interpretation of Lincoln, Douglas, and the Civil War’s origins, *Making an Antislavery Nation* shows how battles over slavery paved the way for freedom’s triumph in America.

GRAHAM A. PECK is a professor of history at Saint Xavier University.

OCTOBER

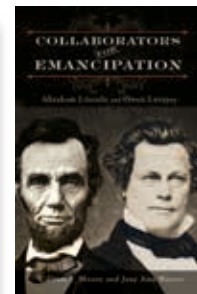
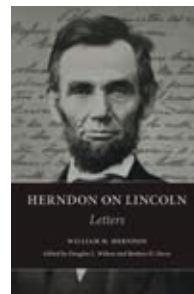
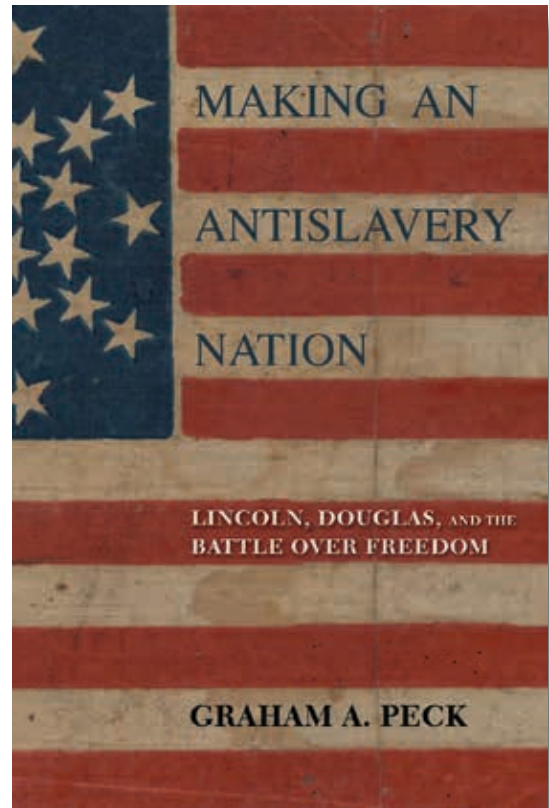
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Newspaper Wars

Civil Rights and White Resistance in South Carolina, 1935–1965

SID BEDINGFIELD

How journalists enlisted in a struggle that changed the nation

“Very well written and enjoyable to read. Journalists, Sid Bedingfield persuasively demonstrates, did not just document the civil rights movement in South Carolina, but rather they actively influenced its course and outcomes.”

—**Michael Stamm**, author of *Sound Business: Newspapers, Radio, and the Politics of New Media*

Against all odds, the seeds of social change found purchase in mid-twentieth century South Carolina. Newspaperman John McCray and his allies at the *Lighthouse and Informer* challenged readers to “rebel and fight”—to reject the “slavery of thought and action” and become “progressive fighters” for equality.

Newspaper Wars traces the role journalism played in the fight for civil rights in South Carolina from the 1930s through the 1960s. Moving the press to the center of the political action, Sid Bedingfield tells the stories of the long-overlooked men and women on the front lines of a revolution. African American progress sparked a battle to shape South Carolina’s civic life, with civil rights activists arrayed against white journalists determined to preserve segregation through massive resistance. As that strategy failed, white newspapers turned to overt political action and crafted the still-prevalent narratives that aligned southern whites with the national conservative movement.

A fascinating portrait of a defining struggle, *Newspaper Wars* analyzes the role journalism played—and still can play—during times of social, cultural, and political change.

SID BEDINGFIELD is an assistant professor of journalism and mass communication at the University of Minnesota.

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Race News

Black Journalists and the Fight for Racial Justice in the Twentieth Century

FRED CARROLL

African American reporters covering history

“A thorough, well-researched, lively, and accessible account of the role of the Black press in the twentieth century. *Race News* is a sympathetic and politically astute analysis of the paths navigated by black journalists, and the role played by them, in many of the key struggles for racial justice in U.S. history.”

—**Bill V. Mullen**, author of *Popular Fronts: Chicago and African American Cultural Politics, 1935–1946*

Once distinct, the commercial and alternative black press began to cross over with one another in the 1920s. The porous press culture that emerged shifted the political and economic motivations shaping African American journalism. It also sparked disputes over radical politics that altered news coverage of some of the most momentous events in African American history.

Starting in the 1920s, Fred Carroll traces how mainstream journalists incorporated coverage of the alternative press’s supposedly marginal politics of anticolonialism, anti-capitalism, and black separatism into their publications. He follows the narrative into the 1950s, when an alternative press reemerged as commercial publishers curbed progressive journalism in the face of Cold War repression. Yet, as Carroll shows, journalists achieved significant editorial independence, and continued to do so as national newspapers modernized into the 1960s. Alternative writers’ politics seeped into commercial papers via journalists who wrote for both presses and through professional friendships that ignored political boundaries.

FRED CARROLL is a lecturer at Kennesaw State University.

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The Rise and Fall of the Associated Negro Press

Claude Barnett's Pan-African News and the Jim Crow Paradox

GERALD HORNE

Publisher, diplomat, activist—the astonishing story of the first African American press baron

“A brilliant model for writing black transnational history and for appreciating the contradictory results of desegregation for mid-twentieth century African American media, black freedom, and Pan-Africanism.”

—Erik S. McDuffie, author of *Sojourning for Freedom: Black Women, American Communism, and the Making of Black Left Feminism*

For more than fifty years, the Chicago-based Associated Negro Press (ANP) fought racism at home and grew into an international news organization abroad. At its head stood founder Claude Barnett, one of the most influential African Americans of his day and a gifted, if unofficial, diplomat who forged links with figures as diverse as Jawaharlal Nehru, Zora Neale Hurston, and Richard Nixon.

Gerald Horne weaves Barnett's fascinating life story through a groundbreaking history of the ANP, including its deep dedication to Pan-Africanism. An activist force in journalism, Barnett also helped send doctors and teachers to Africa, advised African governments, gave priority to foreign newsgathering, and saw the African American struggle in global terms. Yet Horne also confronts Barnett's contradictions. A member of the African American elite, Barnett's sympathies with black aspirations often clashed with his ethics and a powerful desire to join the upper echelons of business and government. In the end, Barnett's activist success undid his work. Horne traces the dramatic story of the ANP's collapse as the mainstream press, retreating from Jim Crow, finally covered black issues and hired African American journalists.

GERALD HORNE is the John J. and Rebecca Moores Professor of History and African American Studies at the University of Houston. His many books include *Black Revolutionary: William Patterson and the Globalization of the African American Freedom Struggle*. He is a recipient of the Ida B. Wells and Cheikh Anta Diop Award for Outstanding Scholarship and Leadership in Africana Studies.

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William Patterson and the Globalization of the African American Freedom Struggle

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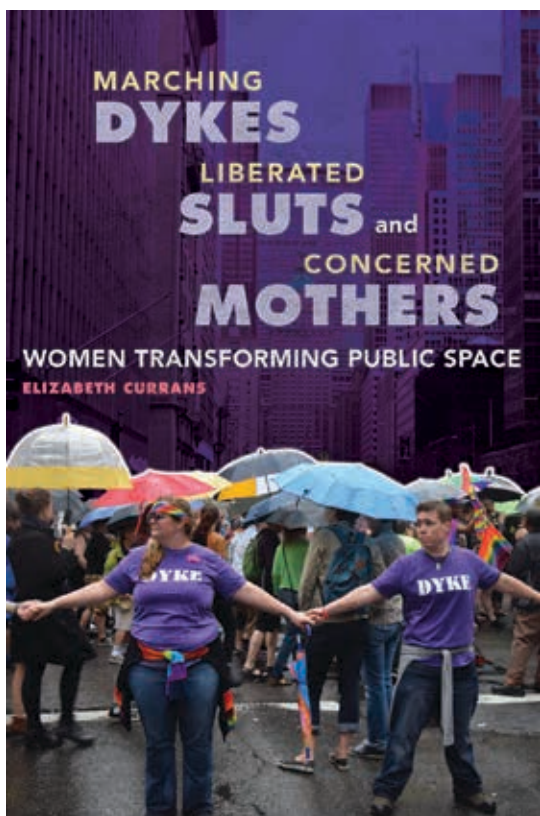
Word Warrior

Richard Durham, Radio, and Freedom

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Marching Dykes, Liberated Sluts, and Concerned Mothers

Women Transforming Public Space

ELIZABETH CURRANS

How today's women have redefined political and cultural protest

"This book is a much-needed volume reflecting on feminist movements of the past to inform the future. As we face our contemporary era, Currans's volume is urgent and pressing."

—**Kath Browne**, coauthor of *Lesbian Geographies: Gender, Place and Power*

From the Women in Black vigils and Dyke marches to the Million Mom March, women have seized a dynamic role in early twenty-first century protest. The varied demonstrations—whether about gender, sexuality, war, or other issues—share significant characteristics as space-claiming performances in and of themselves beyond their place in any broader movement.

Elizabeth Currans blends feminist, queer, and critical race theory with performance studies, political theory, and geography to explore the outcomes and cultural relevance of public protest. Drawing on observation, interviews, and archival and published sources, Currans shows why and how women utilize public protest as a method of participating in contemporary political and cultural dialogues. She also examines how groups treat public space as an important resource and explains the tactics different women protesters use to claim, transform, and hold it. The result is a passionate and pertinent argument that women-organized demonstrations can offer scholars a path to study the relationship of gender and public space in today's political culture.

ELIZABETH CURRANS is an associate professor of women's and gender studies at Eastern Michigan University.

OCTOBER

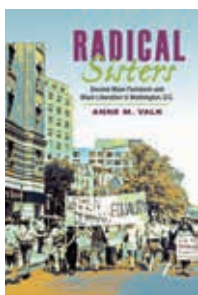
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Women of the Storm

Civic Activism after Hurricane Katrina

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New alliances, Southern culture, and the resurrection of New Orleans

“Pulls back the analytical curtain on one of the most unusual post-Katrina political movements. Drawing on firsthand observations and in-depth interviews, David reveals how privileged white New Orleans women used their philanthropic and volunteer skills to create a genuinely interracial alliance that could effectively pressure members of Congress to invest in the city’s and the whole coastal region’s revival. Here is a book for anyone doing intersectional digging into gendered social movements, congressional lobbying, or postdisaster politics.”

—Cynthia Enloe, author of *Seriously! Investigating Crashes and Crises as if Women Mattered*

Hurricanes Katrina and Rita made landfall less than four weeks apart in 2005. Months later, much of New Orleans and the Gulf Coast remained in tatters. As the region faded from national headlines, its residents faced a dire future.

Emmanuel David chronicles how one activist group confronted the crisis. Founded by a few elite white women in New Orleans, Women of the Storm quickly formed a broad coalition that sought to represent Louisiana’s diverse population. From its early lobbying of Congress through its response to the 2010 BP oil spill, David shows how members’ actions were shaped by gender, race, class, and geography. Drawing on in-depth interviews, ethnographic observation, and archival research, David tells a compelling story of collective action and personal transformation that expands our understanding of the aftermath of a historic American catastrophe.

EMMANUEL DAVID is an assistant professor of women and gender studies at University of Colorado Boulder. He is coeditor of *The Women of Katrina: How Gender, Race, and Class Matter in an American Disaster*.

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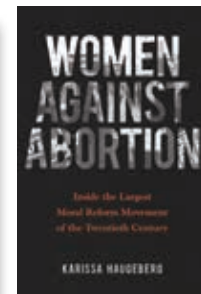
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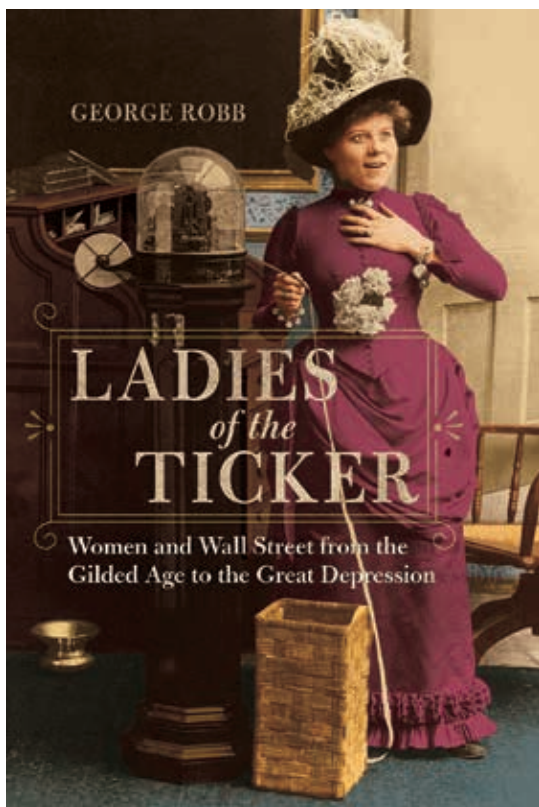
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Ladies of the Ticker

Women and Wall Street from the Gilded Age to the Great Depression

GEORGE ROBB

Women who ran with the bulls and bears

“Drawing with authoritative knowledge on a range of journalistic and literary texts, [Robb] explores the disjunction between representations of women as financially inept and the reality of their often competent and shrewd participation in an increasingly democratized stock market. The book is clear, accessible, and enjoyable to read. It is a major contribution to economic history and American history generally.”

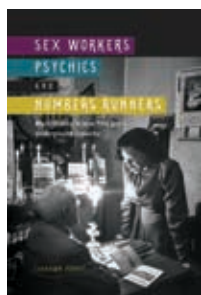
—Nancy Henry, University of Tennessee

Long overlooked in histories of finance, women played an essential role in areas such as banking and the stock market during the late nineteenth and early twentieth centuries. Yet their presence sparked ongoing controversy. Hetty Green’s golden touch brought her millions, but she outraged critics with her rejection of domesticity. Progressives like Victoria Woodhull, meanwhile, saw financial acumen as more important for women than the vote.

George Robb’s pioneering study explores the financial methods, accomplishments, and careers of three generations of women. Plumbing sources from stock brokers’ ledgers to media coverage, Robb reveals the many ways women invested their capital while exploring their differing sources of information, approaches to finance, interactions with markets, and levels of expertise. He also rediscovers the forgotten women bankers, brokers, and speculators who blazed new trails—and sparked public outcries over women’s unsuitability for the predatory rough-and-tumble of market capitalism.

Entertaining and vivid with details, *Ladies of the Ticker* sheds light on the trailblazers who transformed Wall Street into a place for women’s work.

GEORGE ROBB is a professor of history at William Paterson University. He is the author of *White-Collar Crime in Modern England* and *British Culture and the First World War*.



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Beauty's Rigor

Patterns of Production in the Work of Pier Luigi Nervi

THOMAS LESLIE

The architecture and achievements of a twentieth-century master

"A superbly conceived and argued presentation of the work of a designer who commands a surprisingly meager bibliography despite his historical importance, contemporary relevance, and stunning corpus of masterful designs that are still prominent in the cityscapes of two continents. In addition to reproducing rarely seen documents Leslie has used them to create not only verbal but visual analysis. His passion and commitment shines through the text."

—Barry Bergdoll, author of *European Architecture: 1750–1890*

Born in Sondrio, Italy, in 1891, Pier Luigi Nervi was a pioneer in the engineering and architecture of reinforced concrete. His buildings showed how the use of reinforced concrete expanded the possibilities of form and structure. His methods, meanwhile, ingrained his structures with patterns that came directly out of his economical, manual construction processes. The results were buildings that matched awe-inspiring spans with surprisingly human scale.

Beauty's Rigor offers a comprehensive overview of Nervi's long career. Drawing on the Nervi archives and a wealth of photographs and architectural drawings, Thomas Leslie explores celebrated buildings like Palazetto dello Sport built for the 1960 Rome Olympics, St. Mary's Cathedral in San Francisco, and the UNESCO headquarters in Paris. He also sheds new light on unbuilt projects such as the Pavilion of Italian Civilization for the Universal Exposition of Rome E42. What emerges is the first complete account of Nervi's contributions to modern architecture and his essential role in a revolution that realized concrete's potential to match grace with strength.

THOMAS LESLIE is the Pickard Chilton Professor of Architecture at Iowa State University. He is the author of *Chicago Skyscrapers, 1871–1934*.

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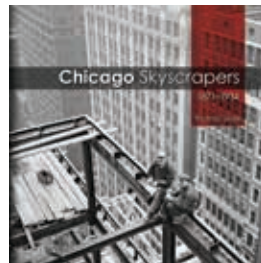
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Publication supported by grants from *Furthermore: a program of the J.M. Kaplan Fund, and the Iowa State University Publication Endowment Fund.*



Palazetto dello Sport, Rome, 1957. (Photo by the author)



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Chicago Skyscrapers, 1871–1934

THOMAS LESLIE

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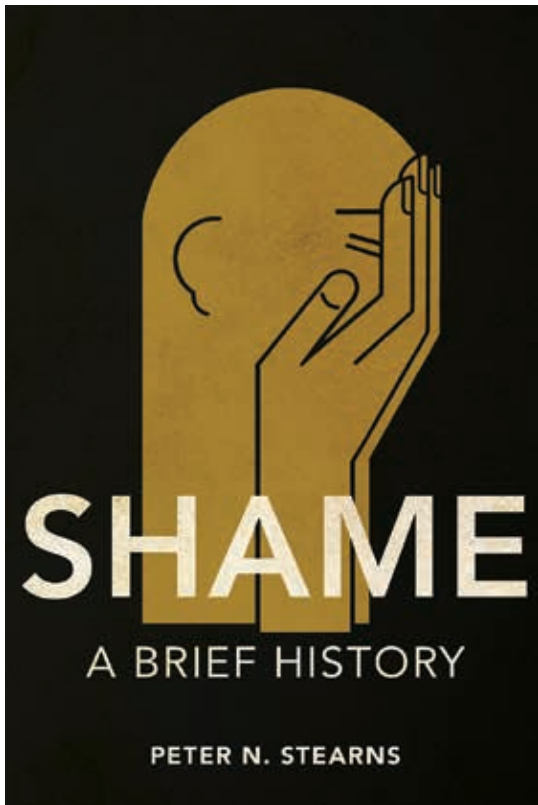
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Shame

A Brief History

PETER N. STEARNS

A bold look at a humbling emotion

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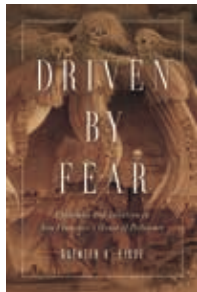
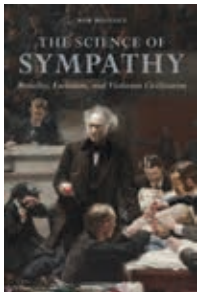
Shame varies as an individual experience and its manifestations across time and cultures. Groups establish identity and enforce social behaviors through shame and shaming, while attempts at shaming often provoke a social or political backlash. Yet historians often neglect shame’s power to complicate individual, international, cultural, and political relationships.

Peter N. Stearns draws on his long career as a historian of emotions to provide the foundational text on shame’s history and how this history contributes to contemporary issues around the emotion. Summarizing current research, Stearns unpacks the major debates that surround this complex emotion. He also surveys the changing role of shame in the United States from the nineteenth century to today, including shame’s revival as a force in the 1960s and its place in today’s social media. Looking ahead, Stearns maps the abundant opportunities for future historical research and historically informed interdisciplinary scholarship.

Written for interested readers and scholars alike, *Shame* combines significant new research with a wider synthesis to produce a fascinatingly catholic resource.

PETER N. STEARNS is University Professor of World History and the provost emeritus of George Mason University. His many books include *Peace in World History* and *World History: The Basics*, and he is coeditor of *Doing Emotions History*.

A volume in the series History of Emotions, edited by Peter N. Stearns and Susan Matt



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“At a time when the necessity for animal experimentation has been called more and more into doubt, the Linzeys show how deep-seated research paradigms, institutional inertia, and money from the biomedical industry can persuade an esteemed university like Oxford to press on with practices that to any dispassionate observer must seem barbaric. Their analysis is backed up by an impressive set of essays by philosophers, lawyers, and scientists.”

—**J. M. Coetzee**, Nobel Laureate for Literature

At present, human beings worldwide are using an estimated 115.3 million animals in experiments—a normalization of the unthinkable on an immense scale. In terms of harm, pain, suffering, and death, animal experiments constitute one of the major moral issues of our time. Given today’s deeper understanding of animal sentience, we must afford animals a special moral consideration that precludes their use in experiments.

The Ethical Case against Animal Experiments begins with a groundbreaking and comprehensive ethical critique of the practice of animal experiments by the Oxford Centre for Animal Ethics. A second section offers original writings that engage with, and elaborate on, aspects of the Oxford Centre report. The essayists explore historical, philosophical, and personal perspectives that range from animal experiments in classical times to the place of necessity in animal research to one researcher’s painful journey from researcher to opponent.

A devastating look at a contemporary moral crisis, *The Ethical Case against Animal Experiments* melds logic to compassion to mount a powerful challenge to human cruelty.

ANDREW LINZEY is the director of the Oxford Centre for Animal Ethics. He has written or edited twenty books, including *Animal Theology* and *The Global Guide to Animal Protection*.

CLAIR LINZEY is the deputy director of the Oxford Centre for Animal Ethics and assistant editor of the *Journal of Animal Ethics*.

JANUARY

224 PAGES. 8.5 X 11 INCHES

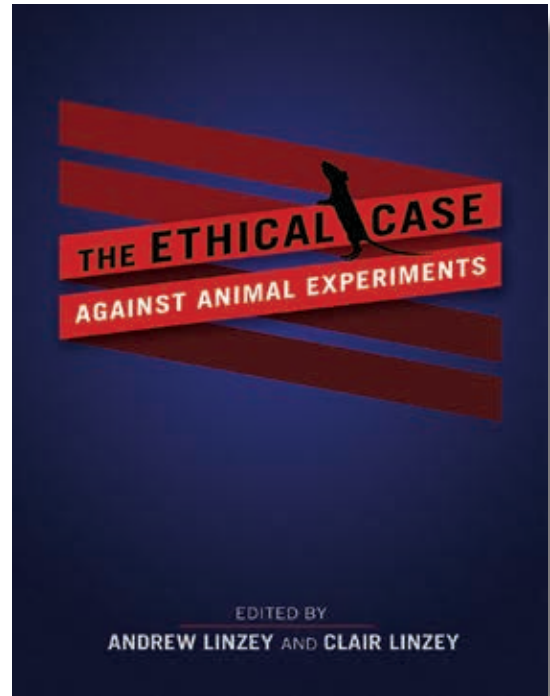
2 TABLES

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ALSO OF INTEREST

The Global Guide to Animal Protection

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Foreword by Archbishop Desmond Tutu

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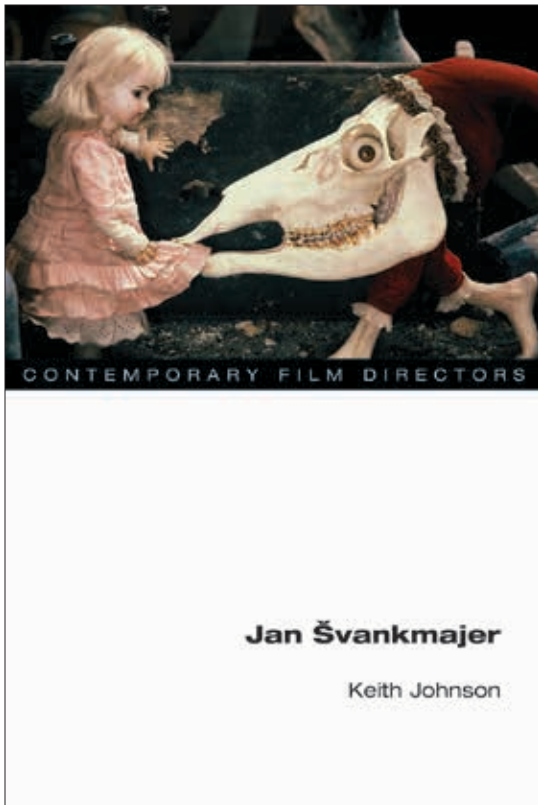
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Animal Theology

ANDREW LINZEY

Paperback, 978-0-252-06467-8. **\$22.00x** £18.99

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Jan Švankmajer

KEITH LESLIE JOHNSON

Surrealism and the bringing of life to everyday objects

“Keith Johnson’s *Jan Švankmajer* is a triumph: a bold, synoptic, and elegantly written conceptual survey that brings fully to life the animating ideas of the Czech surrealist artist-filmmaker. Attending to the work of *animation* as a philosophy of life rather than an aesthetic technique alone, Johnson’s book lucidly presents Švankmajer’s art as the bearer of ‘a vital, emergent, biopolitical, ethical, and ecological outlook.’ Featuring details analyses of the artist’s full body of cinematic, artistic, and curatorial work, as well as an illuminating set of interviews, *Jan Švankmajer* presents the Czech artist in vital, living color.”
—Jonathan Eburne, author of *Surrealism and the Art of Crime*

Jan Švankmajer enjoys a curious sort of anti-reputation: he is famous for being obscure. Unapologetically surrealist, Švankmajer draws on the traditions and techniques of stop-motion animation, collage, montage, puppetry, and clay to craft bizarre filmscapes. If these creative choices are off-putting to some, they have nonetheless won the Czech filmmaker recognition as a visionary animator.

Keith Leslie Johnson explores Švankmajer’s work as a cinema that spawns new and weird life forms—hybrids of machine, animal, and non-organic materials like stone and dust. Johnson’s ambitious approach unlocks access to the director’s world, a place governed by a single, uncanny order of being where all things are at once animated and inert. For Švankmajer, everything is at stake in every aspect of life, whether that life takes the form of an object, creature, or human. Sexuality, social bonds, religious longings—all get recapitulated on the stage of inanimate things. In Johnson’s view, Švankmajer stands as the proponent of a biopolitical, ethical, and ecological outlook that implores us to reprogram our relationship with the vital matter all around us, including ourselves and our bodies.

KEITH LESLIE JOHNSON is a lecturer of English and film and media studies at the College of William and Mary.

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

DECEMBER

216 PAGES. 5.5 X 8.25 INCHES

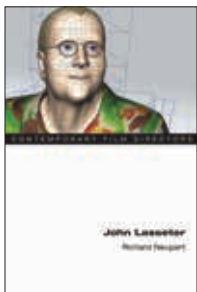
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Wes Anderson

DONNA KORNHABER

An entertaining look at the beloved and polarizing filmmaker

“A decisive account of Anderson’s movies, alive to their obvious charms, undaunted by their limits, and dedicated to activating their hidden potentials. This slim volume is a both sure introduction to Anderson’s cinema and an authoritative reframing of the critical consensus. Anderson is the cinematic collector par excellence, and in this beautifully written study, Kornhaber plunges into the causes and consequences of that obsession in new and trenchant ways.”

—**J. D. Connor**, author of *The Studios after the Studios: Neoclassical Hollywood, 1970–2010*

The Grand Budapest Hotel and *Moonrise Kingdom* have made Wes Anderson a filmmaking force. *Rushmore* and *The Royal Tenenbaums* have become quotable cult classics. Yet every new Anderson release brings out droves of critics eager to charge him with stylistic excess and self-indulgent eclecticism.

Donna Kornhaber approaches Anderson’s style as the necessary product of the narrative and thematic concerns that define his body of work. Using Anderson’s focus on collecting, Kornhaber situates the director as the curator of his filmic worlds, a prime mover who artfully and conscientiously arranges diverse components into cohesive collections and taxonomies. Anderson peoples each mise-en-scène in his ongoing “Wesworld” with characters orphaned, lost, and out of place amidst a riot of handmade clutter and relics. Within, they seek a wholeness and collective identity they manifestly lack, with their pain expressed via an ordered emotional palette that, despite being muted, cries out for attention. As Kornhaber shows, Anderson’s films offer nothing less than a fascinating study in the sensation of belonging—told by characters who possess it the least.

DONNA KORNHABER is an associate professor of English at the University of Texas at Austin. She is the author of *Charlie Chaplin, Director*.

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

AUGUST

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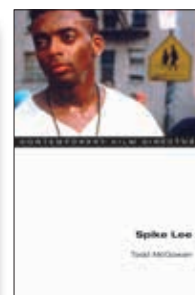
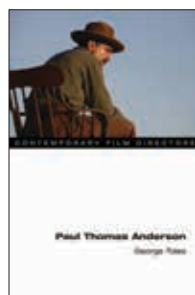
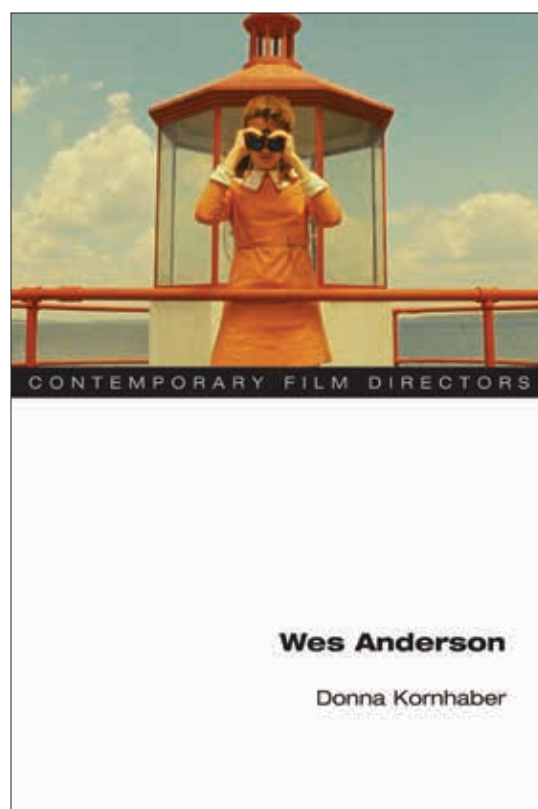
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Kelly Reichardt

KATHERINE FUSCO AND NICOLE SEYMOUR

Seeing everyday life as a state of emergency

“An engaging and thoughtful book. Fusco and Seymour persuasively use political theory and affect studies to analyze Reichardt’s unique deployment of realist traditions and the politics of temporality in her films. The authors’ striking insights illuminate the filmmaker’s style and her importance not only in contemporary art and indie cinema spheres but for American cinema more broadly.”

—**Elena Gorfinkel**, coeditor of *Taking Place: Location and the Moving Image*

Kelly Reichardt’s 1994 debut *River of Grass* established her gift for a slow-paced realism that emphasizes the ongoing, everyday nature of emergency. Her work since then has communed with—yet remained apart from—postwar European realisms, the American avant-garde, independent film, and the emerging slow cinema movement.

Katherine Fusco and Nicole Seymour read such Reichardt films as *Wendy and Lucy* and *Night Moves* to consider the root that *emergency* shares with *emergence*—the slowly unfolding or the barely perceptible. They see Reichardt as a filmmaker preoccupied with how environmental and economic crises affect those living on society’s fringes. Her spare plots and slow editing reveal an artist who recognizes that disasters are gradual, with effects experienced through duration rather than sudden shock.

Insightful and boldly argued, *Kelly Reichardt* is a long overdue portrait of a filmmaker who sees emergency not as a break from the everyday, but as a version of it.

KATHERINE FUSCO is an assistant professor of English at the University of Nevada. She is the author of *Silent Film and U.S. Naturalist Literature: Time, Narrative, and Modernity*.

NICOLE SEYMOUR is an assistant professor of English at California State University, Fullerton. She is the author of *Strange Natures: Futurity, Empathy, and the Queer Ecological Imagination*.

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



ALSO OF INTEREST

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J. G. Ballard

D. HARLAN WILSON

The surrealist mindscapes of the New Wave innovator

“A new comprehensive standard. Wilson’s insights reach to the furthest ends of J. G. Ballard’s bookshelf, complicate easy assumptions about the location of the ‘autobiographical’ in his novels, and, best of all, assert that if there is a science fiction worth advancing into the twenty-first century, Ballard is at the center, not the periphery, of that project.”

—Jonathan Lethem

Prophetic short stories and apocalyptic novels like *The Crystal World* made J. G. Ballard a foundational figure in the British New Wave. Rejecting the science fiction of rockets and aliens, he explored an inner space of humanity informed by psychiatry and biology and shaped by Surrealism. Later in his career, Ballard’s combustible plots and violent imagery spurred controversy—even legal action—while his autobiographical 1984 war novel *Empire of the Sun* brought him fame.

D. Harlan Wilson offers the first career-spanning analysis of one of SF’s greatest postwar figures. Opposing scholarship that insists on removing the author from SF, Wilson returns Ballard firmly to the field he helped steer in new, if startling, directions. Here was a writer committed to moral ambiguity, one who drowned the world and erected a London high-rise doomed to descend into savagery—and coolly picked apart the characters trapped within each story. Wilson also examines Ballard’s methods, his influence on cyberpunk, and the ways his fiction operates within the sphere of our larger culture and within SF itself.

D. HARLAN WILSON is a professor of English at Wright State University–Lake Campus. He is the author of *Cultographies: They Live*, *Technologized Desire: Selfhood and the Body in Postcapitalist Science Fiction*, and over twenty novels and fiction collections.

A volume in the series Modern Masters of Science Fiction

NOVEMBER

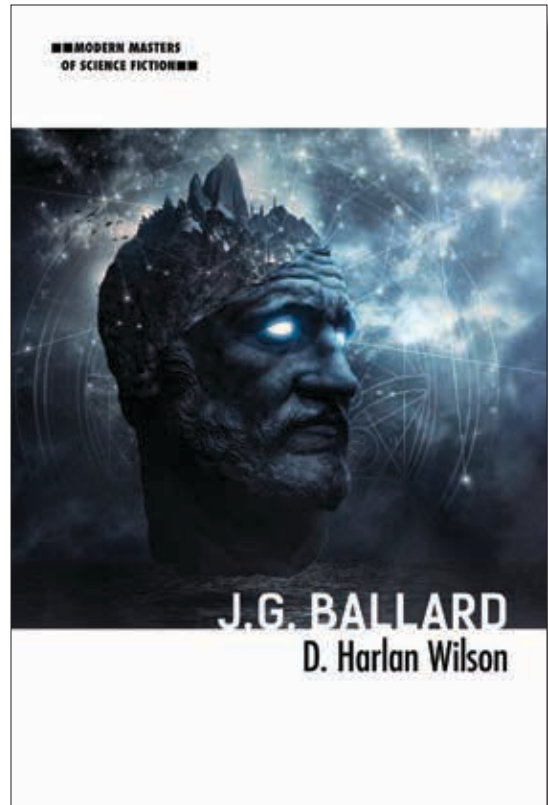
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SECOND EDITION

Lost Legacy

The Mormon Office of
Presiding Patriarch

IRENE M. BATES AND E. GARY SMITH

An expanded edition of the award-winning history, with new material by E. Gary Smith

“A fascinating story. . . . For Latter-day Saints who revere Church authorities as inspired prophets, the book will undoubtedly read a little like an exposé. . . . Far from demeaning the authorities, this illuminating history can reassure readers that difficult problems are sensitively handled in the upper councils of the Church.”

—*BYU Studies*

Joseph Smith’s father, Joseph Smith Sr., first occupied the hereditary office of Presiding Patriarch of the Church of Jesus Christ of Latter-day Saints. Thereafter, it became a focal point for struggle between those appointed and those born to leadership positions. This new edition of *Lost Legacy* updates the award-winning history of the office. Irene M. Bates and E. Gary Smith chronicle the ongoing tensions around the existence of a Presiding Patriarch as a source of conflict between the Smith family and the rest of the leadership. Their narrative continues through the dawning realization that familial authority was incompatible with the LDS’s structured leadership and the decision to abolish the office of Patriarch in 1979.

This second edition, revised and supplemented by author E. Gary Smith, includes a new chapter on Eldred G. Smith, the General Authority Emeritus who was the final Presiding Patriarch. It also corrects the text and provides a new preface by E. Gary Smith.

IRENE M. BATES received a Ph.D. in history from UCLA. She died in 2015. **E. GARY SMITH** is the son of the last Presiding Patriarch and is retired after being senior partner at Smith & Smith in Santa Ana, California.

DECEMBER

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NEW IN PAPERBACK

The Mormon Tabernacle Choir

A Biography

MICHAEL HICKS

The triumphant journey of a beloved musical institution

“Mormon history written by Mormons can be pretty dry, but Mr. Hicks, a professor of music at Brigham Young University, is funkier than your average saint. . . . The anecdotes alone are worth the price of the book.”

—*Wall Street Journal*

A first-of-its-kind history, *The Mormon Tabernacle Choir* tells the epic story of how an all-volunteer group founded by persecuted religious outcasts grew into a multimedia powerhouse synonymous with the mainstream and with Mormonism itself.

Drawing on decades of work observing and researching the Mormon Tabernacle Choir, Michael Hicks examines the personalities, decisions, and controversies that shaped “America’s choir.” Here is the miraculous story behind the Tabernacle’s world-famous acoustics, the anti-Mormonism that greeted early tours, the clashes with Church leaders over repertoire and presentation, the radio-driven boom in popularity, the competing visions of rival conductors, and the Choir’s aspiration to be accepted within classical music even as Mormons sought acceptance within American culture at large. Everything from Billboard hits to White House performances paved the way for Mormonism’s crossover triumph. Yet, as Hicks shows, such success raised fundamental concerns regarding the Choir’s mission, functions, and image.

MICHAEL HICKS is a professor of music at Brigham Young University and the author of *Mormonism and Music: A History and Sixties Rock: Garage, Psychedelic, and Other Satisfactions*.

A volume in the series *Music in American Life*

AUGUST

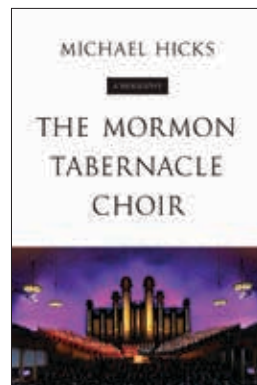
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Global Lynching and Collective Violence

Volume 2: The Americas and Europe

EDITED BY MICHAEL J. PFEIFER

Informal justice from warring nuns to Milwaukee skinheads

“*Global Lynching and Collective Violence, Volume 2* broadens our perspective on lynching beyond the American South. The essays in the collection are theoretically sophisticated and well documented. This book will be a standard work in the field.”

—Margaret Vandiver, author of *Lethal Punishment: Lynchings and Legal Executions in the South*

In this second volume of the groundbreaking survey, Michael J. Pfeifer edits a collection of essays that illuminates lynching and other extrajudicial “rough justice” as a transnational phenomenon responding to cultural and legal issues.

The volume’s European-themed topics explore why three communities of medieval people turned to mob violence, and the ways exclusion from formal institutions fueled peasant rough justice in Russia. Essays on Latin America examine how lynching in the United States influenced Brazilian debates on race and informal justice, and how shifts in religious and political power drove lynching in twentieth-century Mexico. Finally, scholars delve into English Canadians’ use of racist and mob violence to craft identity; the Communist Party’s Depression-era campaign against lynching in the United States; and the transnational links that helped form—and later emanated from—Wisconsin’s notoriously violent skinhead movement in the late twentieth century.

Contributors: Brent M. S. Campney, Amy Chazkel, Stephen P. Frank, Dean J. Kotlowski, Michael J. Pfeifer, Gema Santamaría, Ryan Shaffer, and Hannah Skoda.

MICHAEL J. PFEIFER is a professor of history at John Jay College of Criminal Justice and the CUNY Graduate Center. He is the author of *Rough Justice: Lynching and American Society, 1874–1947* and *The Roots of Rough Justice*, and editor of *Lynching Beyond Dixie: American Mob Violence Outside the South* and *Global Lynching and Collective Violence, Volume 1: Asia, Africa, and the Middle East*.

OCTOBER

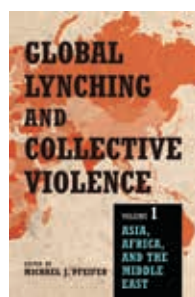
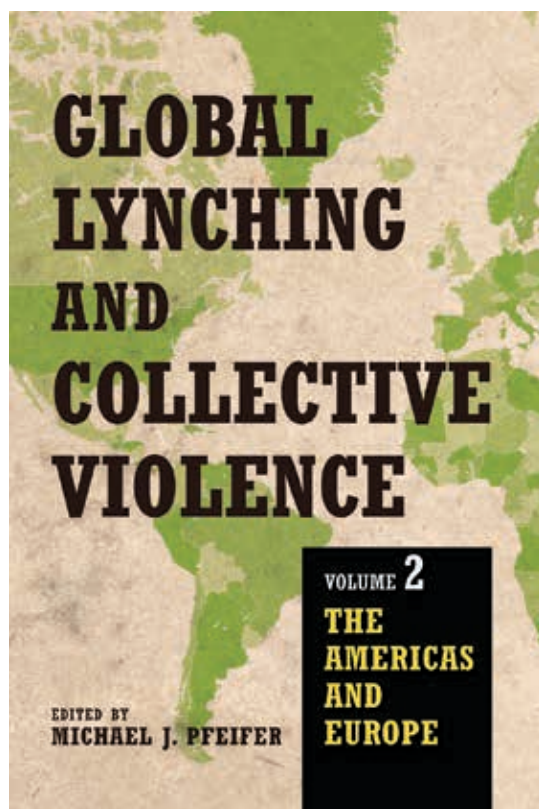
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ALSO OF INTEREST

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Leaders of Their Race

Educating Black and White Women in the New South

SARAH H. CASE

How two schools prepared women to
modernize and reunify the South

“Case has beautifully written a strong argument about the central purpose of these schools and how they compare, with emphasis on both similarities and differences. . . . Case has a strong sense of changes over time, even as she documents continuity.”

—Joan Marie Johnson, author of *Southern Women at the Seven Sister Colleges: Feminist Values and Social Activism, 1875–1915*

Secondary-level female education played a foundational role in reshaping women’s identity in the New South. Sarah H. Case examines the transformative processes involved at two Georgia schools—one in Atlanta for African American girls and young women, the other in Athens and attended by young white women with elite backgrounds.

Focusing on the period between 1880 and 1925, Case’s analysis shows how race, gender, sexuality, and region worked within these institutions to shape education. Her comparative approach shines a particular light on how female education embodied the complex ways racial and gender identity functioned at the time. As she shows, the schools cultivated modesty and self-restraint to protect the students. Indeed, concerns about female sexuality and respectability united the schools despite their different student populations. Case also follows the lives of the women as adult teachers, alumnae, and activists who drew on their education to negotiate the New South’s economic and social upheavals.

SARAH H. CASE is a lecturer in the Department of History at University of California, Santa Barbara, and is managing editor of *The Public Historian*.

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

SEPTEMBER

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NEW IN PAPERBACK

Humane Insight

Looking at Images of African American Suffering and Death

COURTNEY R. BAKER

Viewing representations of pain in African
American history

“With perceptive and original analysis, Baker moves us through a series of historical moments when images of black pain and death made black suffering legible to a wider public.”

—Amy Louise Wood, author of *Lynching and Spectacle: Witnessing Racial Violence in America, 1890–1940*

Americans have long viewed historical images of the mortal, wounded, and dead black body from a safe distance. Questioning the relationship between spectator and victim, Courtney R. Baker urges viewers to move beyond the safety of the “gaze” to cultivate a capacity for humane insight toward representations of human suffering. She utilizes the visual studies concept termed the “look” to examine how people articulated and recognized notions of humanity in oft-referenced moments within the African American experience. Contemplating these and other episodes, Baker traces how proponents of black freedom and dignity use the visual display of violence against the black body to galvanize action against racial injustice.

An innovative cultural study that connects visual theory to African American history, *Humane Insight* asserts the importance of ethics in our analysis of race and visual culture, and reveals how representations of pain can become the currency of black liberation from injustice.

COURTNEY R. BAKER is an associate professor of American studies and black studies at Occidental College.

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

AUGUST

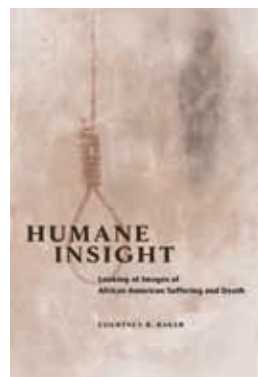
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Teaching with Tenderness

Toward an Embodied Practice

BECKY THOMPSON

A lesson plan for bringing higher awareness to education

“Drawing on women-of-colors theories, multiracial feminist pedagogy, contemplative practices, trauma studies, yoga, and a wide array of additional scholarship from diverse disciplines, Thompson develops innovative pedagogies of tenderness—radically inclusive, relational, generous, visionary modes of interacting with others.”

—**AnaLouise Keating**, author of *Teaching Transformation: Transcultural Classroom Dialogues*

Imagine a classroom that explores the twinned ideas of embodied teaching and a pedagogy of tenderness. Becky Thompson envisions such a curriculum—and a way of being—that promises to bring about a sea change in education.

Thompson’s pedagogy of tenderness encompasses a student’s whole self, helping the individual to merge mind, body, spirit, and emotions to achieve true understanding. As she shows, teaching with tenderness encourages us to truly listen to one another; makes room for emotion and uncomfortable perspectives; and welcomes silence, breathing, and movement. The patience and mindful attentiveness that emerges spurs students to achieve great work drawn from their best selves. Throughout, Thompson invites readers into her classroom and the lives of her students to illuminate how methods like yoga and sleep for overworked students have led to dramatic transformations.

Drawing on mindfulness practices, feminist pedagogy, and trauma theory, *Teaching with Tenderness* is a roadmap for revitalizing the classroom and the living, breathing beings who inhabit its space.

BECKY THOMPSON is a professor of sociology at Simmons College. Her books include *Survivors on the Yoga Mat: Stories for Those Healing from Trauma* and *A Promise and a Way of Life: White Antiracist Activism*.

A volume in the series *Transformations: Womanist, Feminist, and Indigenous Studies*, edited by AnaLouise Keating

AUGUST

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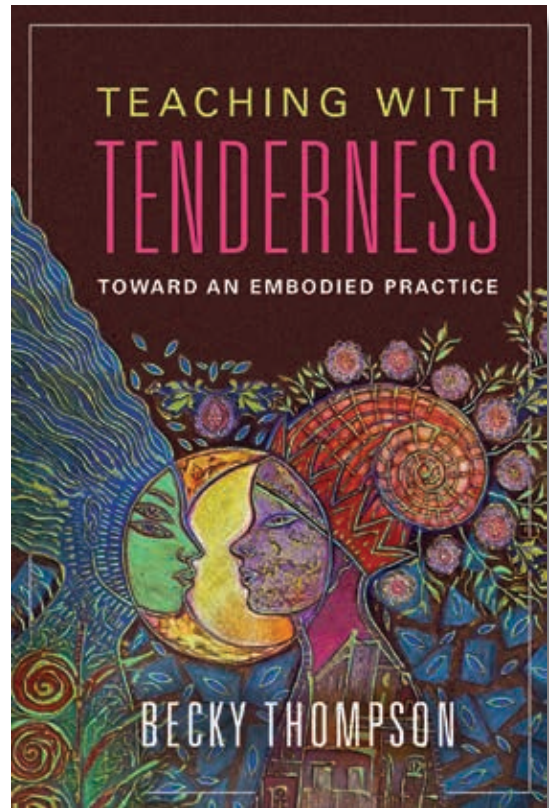
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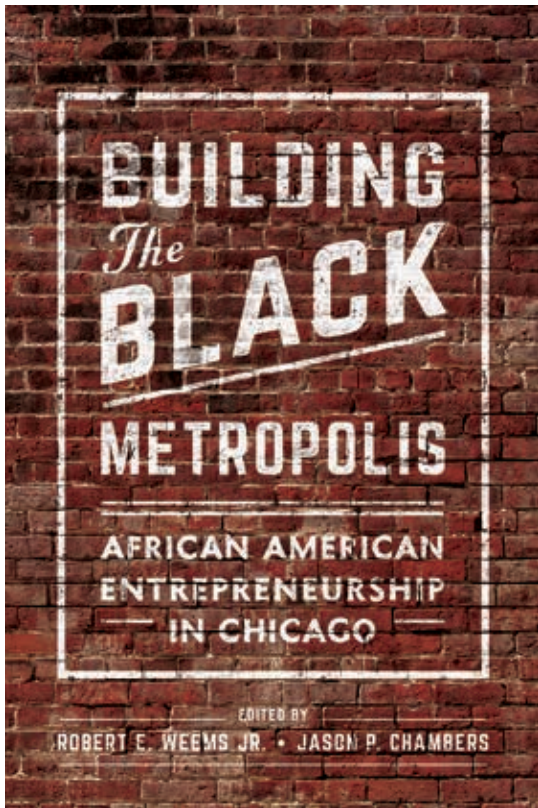


ANNOUNCING A NEW SERIES

Transformations: Womanist, Feminist, and Indigenous Studies

ANALOUISE KEATING, EDITOR

This new series offers exciting transdisciplinary scholarship informed by women-of-colors theory and relational approaches to knowledge production, creativity, and social justice. Though founded with a womanist/feminist focus, the series extends beyond women and gender to develop a range of radically inclusive approaches to social change as the scholars enact innovative interventions into mainstream critical, feminist/womanist, poststructuralist, and continental theory and philosophy. Each book draws from multiple disciplines and perspectives in synergistic ways. By moving beyond a focus on feminist theory toward womanist and indigenous scholarship, the series stands at the vanguard of the interdisciplinary and diverse trajectory of women’s studies and its related fields.



Building the Black Metropolis

African American Entrepreneurship in Chicago

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How African Americans took care of business in a new city

“A major contribution on the Black Metropolis as a black business movement, a black public sphere, and visions of freedom in the city.”

—Quincy T. Mills, *Cutting Along the Color Line: Black Barbers and Barber Shops in America*

From Jean Baptiste Point DuSable to Oprah Winfrey, black entrepreneurship has helped define Chicago. Robert E. Weems Jr. and Joseph P. Chambers curate a collection of essays that place the city as the center of the black business world in the United States. Ranging from titans like Anthony Overton and Jesse Binga to McDonald’s operators to black organized crime, the scholars shed light on the long-overlooked history of African American work and entrepreneurship since the Great Migration. Together they examine how factors like the influx of southern migrants and the city’s unique segregation patterns made Chicago a prolific incubator of productive business development—and made building a black metropolis as much a necessity as an opportunity.

Contributors: Jason P. Chambers, Marcia Chatelain, Will Cooley, Robert Howard, Christopher Robert Reed, Myiti Sengstacke Rice, Clovis E. Semmes, Juliet E. K. Walker, and Robert E. Weems Jr.

ROBERT E. WEEMS JR. is the Willard W. Garvey Distinguished Professor of Business History at Wichita State University. He is the author of *Business in Black and White: American Presidents and Black Entrepreneurs in the Twentieth Century*. **JASON P. CHAMBERS** is an associate professor of advertising at the University of Illinois at Urbana-Champaign and author of *Madison Avenue and the Color Line: African Americans in the Advertising Industry*.

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SEPTEMBER

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Archibald Motley Jr. and Racial Reinvention

The Old Negro in New Negro Art
PHOEBE WOLFSKILL

The painter's struggle at the crossroads of artistic expression and social progress

"A satisfyingly inquisitive foray into the complications of an African American artist grappling with his own uneasy relationship to matters of race, gender, class, culture, and modernism. Wolfskill provides a welcomed critical probing and less romanticized account of the Harlem Renaissance."

—James Smalls, author of *Homosexuality in Art*

An essential African American artist of his era, Archibald Motley Jr. created paintings of black Chicago that aligned him with the revisionist aims of the New Negro Renaissance. Yet Motley's approach to constructing a New Negro—a dignified figure both accomplished and worthy of respect—reflected the challenges faced by African American artists working on the project of racial reinvention and uplift.

Phoebe Wolfskill demonstrates how Motley's art embodied the tenuous nature of the Black Renaissance and the wide range of ideas that structured it. Focusing on key works in Motley's oeuvre, Wolfskill reveals the artist's complexity and the variety of influences that informed his work. Motley's paintings suggest that the racist, problematic image of the Old Negro was not a relic of the past but an influence that pervaded the Black Renaissance. Exploring Motley in relation to works by notable black and non-black contemporaries, Wolfskill reinterprets Motley's oeuvre as part of a broad effort to define American cultural identity through race, class, gender, religion, and regional affiliation.

PHOEBE WOLFSKILL is an assistant professor of African American and African diaspora studies and adjunct professor of art history at Indiana University, Bloomington. She is the coeditor of *Beholding Christ and Christianity in African American Art*.

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ARCHIBALD MOTLEY JR.

AND

RACIAL REINVENTION

The Old Negro in New Negro Art



PHOEBE WOLFSKILL



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Literary Afro-Modernism and the Cultural Politics of Black Music

JOHN LOWNEY

Hearing jazz in Afro-modernist literature

“Indispensable to African American literary and cultural studies, jazz studies, and internationalist leftist studies. Its discussion of how jazz is called forth as a form of utopianism as well as social and political criticism in radical African American writing marks an important step in the contemporary critical reconsideration of how conventionally discrete areas of history and culture may be seen in intersectional terms.”

—Gary Edward Holcomb, author of *Claude McKay, Code Name Sasha: Queer Black Marxism and the Harlem Renaissance*

Jazz Internationalism offers a bold reconsideration of jazz’s influence in Afro-modernist literature. Ranging from the New Negro Renaissance through the social movements of the 1960s, John Lowney articulates nothing less than a new history of Afro-modernist jazz writing. Jazz added immeasurably to the vocabulary for discussing radical internationalism and black modernism in leftist African American literature. Lowney examines how Claude McKay, Ann Petry, Langston Hughes, and many other writers employed jazz as both a critical social discourse and mode of artistic expression to explore the possibilities—and challenges—of black internationalism. The result is an expansive understanding of jazz writing sure to spur new debates.

JOHN LOWNEY is a professor of English at St. John’s University. He is the author of *The American Avant-Garde Tradition: William Carlos Williams, Postmodern Poetry, and the Politics of Cultural Memory and History, Memory, and the Literary Left: Modern American Poetry, 1935–1968*.

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Postwar Audio Documentary in the Public Interest

MATTHEW C. EHRLICH

How audio documentaries educated listeners while reflecting postwar America

“With careful attention to detail, a command of archival sources including recordings of old radio programs, and an understanding of how the radio industry operated, Ehrlich has produced an entertaining book with a convincing argument.”

—*American Historical Review*

Overseas reporting in World War II created an avid postwar audience for radio news. Journalists and dramatists responded by creating a golden age of audio documentaries that made stars of luminaries like Edward R. Murrow, Fred Friendly, Norman Corwin, and Erik Barnouw.

Drawing on rare recordings and scripts, Matthew C. Ehrlich traces a crucial phase of broadcast history that, in the era before television, bridged the end of the World Wars and the beginning of the Cold War. Ehrlich examines the documentaries produced by the commercial broadcast networks CBS, NBC, and ABC from 1945 to 1951. Audio documentary programs educated Americans about juvenile delinquency, slums, race relations, atomic energy, and other issues of public interest, yet they stopped short of calling for radical change. During the same period, reality-based programs replaced docudramas featuring actors. Ehrlich illuminates how the shift from drama to realism paralleled a shift in liberal thought from dreams of world peace to uneasy adjustments to a cold war mentality.

MATTHEW C. EHRLICH is a professor of journalism at the University of Illinois at Urbana-Champaign. He is coauthor of *Heroes and Scoundrels: The Image of the Journalist in Popular Culture* and author of *Journalism in the Movies*.

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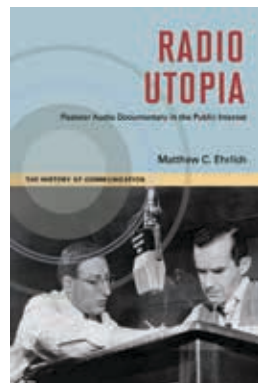
AUGUST

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Across the Waves

How the United States and France Shaped the International Age of Radio

DEREK W. VAILLANT

The static-filled history of a pioneering radio partnership between two nations

“Vaillant’s stimulating analysis of a neglected dimension of transatlantic broadcasting brilliantly captures the dynamic interplay of international relations, technological change, and textual innovation, and sheds new light on the place of American radio in the global media landscape of the twentieth century.”

—**Kate Lacey**, author of *Listening Publics: The Politics and Experience of Listening in the Media Age*

In 1931, the United States and France embarked on a broadcasting partnership built around radio. Over time, the transatlantic sonic alliance came to personify and to shape American-French relations in an era of increased global media production and distribution.

Drawing on a broad range of American and French archives, Derek W. Vaillant joins textual and aural materials with original data analytics and maps to illuminate U.S.-French broadcasting’s political and cultural development. Vaillant focuses on the period from 1931 until France dismantled its state media system in 1974. His analysis examines mobile actors, circulating programs, and shifting governmental and other institutions shaping international radio’s use in times of war and peace. He explores the extraordinary achievements, the miscommunications and failures, and the limits of cooperation between America and France as they shaped a new media environment. Throughout, Vaillant explains how radio’s power as an instantaneous mass communications tool produced, legitimized, and circulated various notions of states, cultures, ideologies, and peoples as superior or inferior.

DEREK W. VAILLANT is an associate professor of communication studies at the University of Michigan. He is the author of *Sounds of Reform: Progressivism and Music in Chicago, 1873–1935*.

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NOVEMBER

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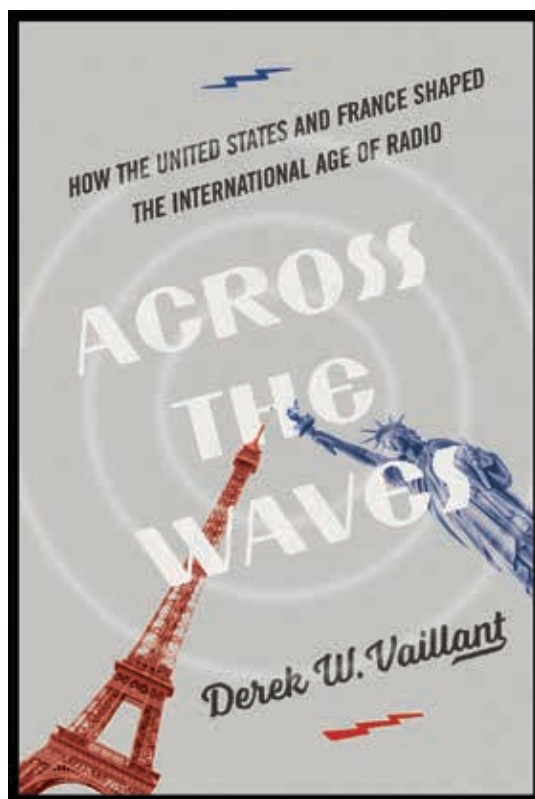
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New Italian Migrations to the United States

Vol. 2: Art and Culture since 1945

EDITED BY LAURA E. RUBERTO AND JOSEPH SCIORRA

How immigration changes Italian American art and culture

“Of timely value not only to Italian Americanists but to all scholars of late-century cultural flows, which turn out to be globally incorporative and transformatively procreative not despite but *because* they are ethnic specific and mass-mediated.”

—**Thomas J. Ferraro**, author of *Feeling Italian: The Art of Ethnicity in America*

This second volume of *New Italian Migrations to the United States* explores the evolution of art and cultural expressions created by and about Italian immigrants and their descendants since 1945. The essays range from an Italian-language radio program that broadcast intimate messages from family members in Italy to the role of immigrant cookbook writers in crafting a fashionable Italian food culture. Other works include an examination of overlooked forms of brain drain and a discussion of how exoticized actresses like Sophia Loren helped shape a glamorous Italian style out of images of postwar poverty. In the afterword, Anthony Julian Tamburri discusses the nomenclature ascribed to Italian American creative writers living in Italy and the United States.

Contributors: John Allan Cicala, Simone Cinotto, Teresa Fiore, Incoronata Inserra, Laura E. Ruberto, Joseph Sciorra, and Anthony Julian Tamburri.

LAURA E. RUBERTO is a professor of humanities in the Arts and Cultural Studies Department at Berkeley City College. She is the author of *Gramsci, Migration, and the Representation of Women's Work in Italy and the U.S.* **JOSEPH SCIORRA** is the director for Academic and Cultural Programs at the John D. Calandra Italian American Institute, Queens College, CUNY. He is the author of *Built with Faith: Italian American Imagination and Catholic Material Culture in New York City*. They are coeditors of *New Italian Migrations to the United States, Volume 1: Politics and History since 1945*.

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Global Tarantella

Reinventing Southern Italian Folk Music and Dances

INCORONATA INSERRA

How tarantella beguiled the world, and what happened next

“Gratifying to read. Makes a significant contribution—finally, in the English language, where few studies have been previously available—to the study of this rich, diverse, and globally relevant music phenomenon.”

—**Luisa Del Giudice**, coauthor of *Performing Ecstasies: Music, Dance, and Ritual in the Mediterranean*

Tarantella, a genre of southern Italian folk music and dance, is an international phenomenon—seen and heard in popular festivals, performed across the Italian diaspora, even adapted for New Age spiritual practices. The boom in popularity has diversified tarantella in practice while setting it within a host of new, unexpected contexts.

Incoronata Inserra ventures into the history, global circulation, and recontextualization of this fascinating genre. Examining tarantella's changing image and role among Italians and Italian Americans, Inserra illuminates how factors like tourism, translation, and world music venues have shifted the ethics of place embedded in the tarantella cultural tradition. Once rural, religious, and rooted, tarantella now thrives in settings urban, secular, migrant, and ethnic. Inserra reveals how the genre's changing dynamics contribute to reimagining southern Italian identity. At the same time, they translate tarantella into a different kind of performance that serves new social and cultural groups and purposes. Indeed, as Inserra shows, tarantella's global growth promotes a reassessment of gender relations in the Italian South and helps create space for Italian and Italian American women to reclaim gendered aspects of the genre.

INCORONATA INSERRA is a lecturer at the University of Hawai'i at Mānoa.

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The Work of Mothering

Globalization and the Filipino Diaspora

HARROD J. SUAREZ

Literature and film on Filipina women working overseas

“With cogent observations on contemporary fiction, poetry, and film, migration, domestic labor, and politics, Harrod Suarez illuminates the fraught ways in which the Philippines is imagined as *Inang Bayan*, ‘mother country.’ *The Work of Mothering* beautifully captures the nuances of language, gesture, and emotion, demonstrating how the practice of careful reading can help us look beyond the oppressive structures of nation, gender, and capital and rethink the most foundational of human relationships.”

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

Women make up a majority of the Filipino workforce laboring overseas. Their frequent employment in nurturing, maternal jobs—nanny, maid, caretaker, nurse—has found expression in a significant but understudied body of Filipino and Filipino American literature and cinema.

Harrod J. Suarez’s innovative readings of this cultural production explores issues of diaspora, gender, and labor. He details the ways literature and cinema play critical roles in encountering, addressing, and problematizing what we think we know about overseas Filipina workers. Though often seen as compliant subjects, the Filipina mother can also destabilize knowledge production that serves the interests of global empire, capitalism, and Philippine nationalism.

HARROD J. SUAREZ is an assistant professor of English and comparative American studies at Oberlin College.

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

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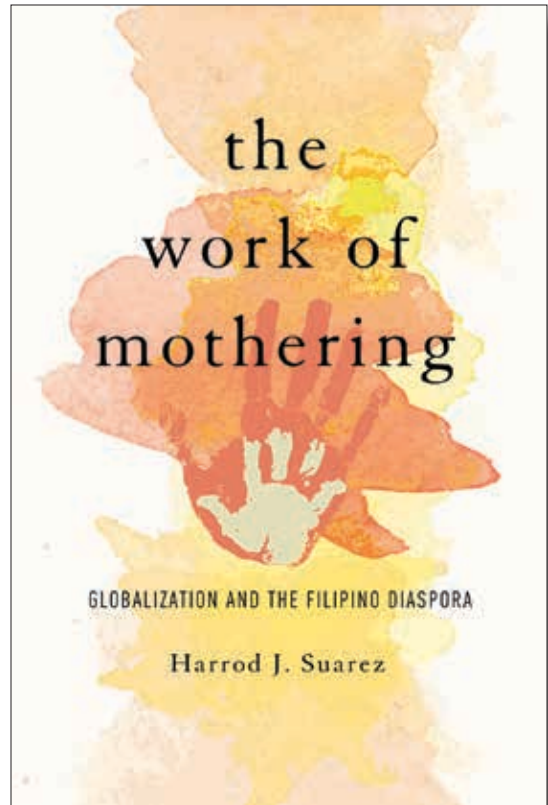
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Storytelling in Siberia

The Olonkho Epic in a Changing World

ROBIN P. HARRIS

How the native Sakha revived a near-extinct art form

“Robin Harris’s up-close and vividly written account of how an epic tradition from Siberia was proclaimed a UNESCO Masterpiece of the Oral and Intangible Heritage of Humanity is a masterpiece of contemporary ethnography in its own right.”

—Theodore Levin, Dartmouth College

Olonkho, the epic narrative and song tradition of Siberia’s Sakha people, declined to the brink of extinction during the Soviet era. In 2005, UNESCO’s Masterpiece Proclamation sparked a resurgence of interest in *olonkho* by recognizing its important role in humanity’s oral and intangible heritage.

Drawing on her ten years living in the Russian North, Robin P. Harris documents how the Sakha have used the Masterpiece program to revive *olonkho* and strengthen their cultural identity. Harris’s personal relationships with and primary research among Sakha people provide vivid insights into understanding *olonkho* and the attenuation, revitalization, transformation, and sustainability of the Sakha’s cultural reemergence. Interdisciplinary in scope, *Storytelling in Siberia* considers the nature of folklore alongside ethnomusicology, anthropology, comparative literature, and cultural studies to shed light on how marginalized peoples are revitalizing their own intangible cultural heritage.

ROBIN P. HARRIS is an assistant professor at the Graduate Institute of Applied Linguistics and serves as the director of GIAL’s Center for Excellence in World Arts.

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OCTOBER

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NEW IN PAPERBACK

Roll Over, Tchaikovsky!

Russian Popular Music and Post-Soviet Homosexuality

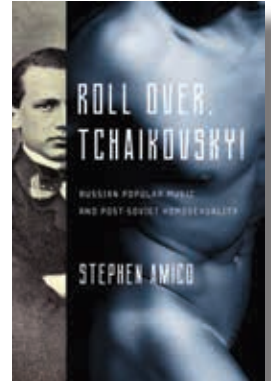
STEPHEN AMICO

Sex, the body, and pop music in modern urban Russia

“Adroitly fusing ideas derived from queer theory with an interest in the recent affective turn in the humanities, *Roll Over, Tchaikovsky!* will be of interest not just to specialists in Russian popular culture but to scholars of national identity and contemporary society.”

—*Slavic Review*

Centered on the musical experiences of gay men in St. Petersburg and Moscow, *Roll Over, Tchaikovsky!* examines how post-Soviet popular music both informs and plays off a corporeal understanding of Russian male homosexuality. Stephen Amico’s expert technical analysis of Russian rock, pop, and estrada music dovetails with an illuminating discussion of gay men’s physical and bodily perceptions of music. Amico also outlines how popular music performers use song lyrics, drag, physical movements, images of women, sexualized male bodies, and other tools and tropes to express sexual orientation through performance. Finally, he uncovers how such performances help gay Russian men create their own social spaces and selves in meaningful relation to others with whom they share a “nontraditional orientation.”



STEPHEN AMICO is an associate professor at the Grieg Academy at the University of Bergen.

A volume in the series New Perspectives on Gender in Music, edited by Susan C. Cook and Beverley Diamond

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NEW IN PAPERBACK

The Voice in the Drum

Music, Language, and Emotion in
Islamicate South Asia

RICHARD K. WOLF

**A new kind of ethnography explores how
drums “speak” in South Asia**

“A completely unique development in ethnomusicology. By skillfully drawing out his research interests through the character of Muharram Ali, Wolf manages to draw the reader into a historical drama of idealism and naiveté falling apart.”

—*Leonardo Reviews*

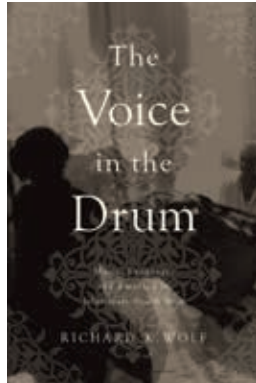
What does it mean for instruments to be voice-like and carry textual messages in particular contexts? Drawing on extensive field research in India and Pakistan, Richard K. Wolf examines the ways drumming and voices interconnect over vast areas of South Asia. Wolf’s hybrid, novelistic presentation follows a fictional protagonist who interacts with Wolf’s field consultants. This figure communicates ethnographic and historical realities that transcend the local details of any one person’s life. *The Voice in the Drum* explores how the themes of South Asian Muslims and their neighbors coming together, moving apart, and relating to God and spiritual intermediaries resonate across ritual and expressive forms such as drumming and dancing. Throughout, protagonist and author explore the social and religious principles around which Muslims, Hindus, and others bond, create distinctions, reflect upon one another, or decline to acknowledge differences.

RICHARD K. WOLF is Professor of Music and South Asian Studies at Harvard University and editor of *Theorizing the Local: Music, Practice, and Experience in South Asia and Beyond*.

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Recasting Folk in the Himalayas

Indian Music, Media, and Social Mobility
STEFAN FIOL

The clash of music and the modern world

“Wonderfully engaging and engaged . . . *Recasting Folk* helps us deeply understand questions of contingency, authenticity, identity, and economy and the ideas of folk music and Indian civilization through the reflexive lens of musical value and the refractive prism of its production.”

—**Daniel M. Neuman**,
coauthor of *Bards, Ballads
and Boundaries: An
Ethnographic Atlas of
Musical Cultures in West Rajasthan*



Stefan Fiol explores the lives and work of Gahrwali artists who produce folk music. These musicians create art as both a discursive idea and as a set of expressive practices across strikingly different historical and cultural settings. Juxtaposing performance contexts in Himalayan villages with Delhi recording studios, Fiol shows how the practices have emerged within and between sites of contrasting values and expectations. Throughout, Fiol presents the varying perspectives and complex lives of the upper-caste, upper-class, male performers spearheading the processes of folklorization. But he also charts their resonance with, and collision against, the perspectives of the women and hereditary musicians most affected by the processes.

STEFAN FIOL is an associate professor of ethnomusicology at the University of Cincinnati.

A volume in the series Folklore Studies in a Multicultural World

SEPTEMBER

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Publication of this book is supported by grants from the Andrew W. Mellon Foundation, and from the AMS 75 PAYS Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.

Bach Perspectives 11

J. S. Bach and His Sons

EDITED BY MARY OLESKIEWICZ

The sons who followed in the great composer's footsteps

Among his numerous children, Johann Sebastian Bach sired five musically gifted sons. The eleventh volume of *Bach Perspectives* presents essays that explore these men's lives and careers via distinctive and, in several cases, alternative and interdisciplinary methodologies.

Robert L. Marshall traces how each of the sons grappled with—and at times suffocated beneath—their illustrious father's legacy. Mary Oleskiewicz's essay investigates the Bach family's connections to historical keyboard instruments and musical venues at the Prussian court, while David Schulenberg looks at Carl Philipp Emanuel Bach's diverse and innovative keyboard works. Evan Cortens digs into everything from performance materials to pay stubs to offer a detailed view of the business of Carl Philipp Emanuel Bach's liturgical music. Finally, Christine Blanken discusses how the rediscovery of Bach family musical manuscripts in the Breitkopf archive opens up new perspectives on familiar topics.

MARY OLESKIEWICZ is an associate professor of music at the University of Massachusetts Boston.

A volume in the series Bach Perspectives

NOVEMBER

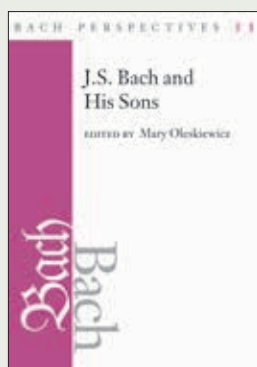
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CLAUDE V. PALISCA

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The master musicologist links music and intellectual history

“Palisca’s book is engaging reading for those who already know the subject, accessible to interested non-specialists, and indispensable for students.”

—*Music and Letters*

An essential summation of a master musicologist's life work, *Music and Ideas in the Sixteenth and Seventeenth Centuries* charts Claude V. Palisca's journey into the fascinating relationships between music

and intellectual history. Palisca delves into the lives and work of musicians and musicologists amidst a Europe divided over revolutionary ideas about religion, science, education, economy, and government. What emerges is a spellbinding story of musical thought and practice tossed on the stormy seas of religious reform, secularization, scientific discovery, philosophical inquiry, a new vernacular literature, and an openness to emotional experience.

CLAUDE V. PALISCA (1921–2001) was Henry L. and Lucy G. Moses Professor of Music at Yale University. His books include *Humanism in Italian Renaissance Musical Thought*.

THOMAS J. MATHIESEN is the founder and former director of the Center for the History of Music Theory and Literature at Indiana University and author of *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages*.

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OCTOBER

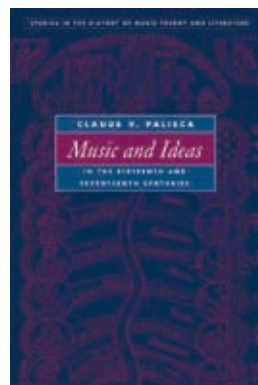
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Libby Larsen

Composing an American Life

DENISE VON GLAHN

The fullness of a life lived allegro

“Excellentlly researched, beautifully organized, and entertainingly written. Presents a sensitive, wonderfully collaborative portrait of an ‘exuberant,’ highly productive, and driven woman who dealt with all the turbulence, social change, and musical vicissitudes of her social and musical worlds.”

—**Ellen Koskoff**, author of *A Feminist Ethnomusicology: Writings on Music and Gender*

Libby Larsen has composed award-winning music performed around the world. Her works range from chamber pieces and song cycles to operas to large-scale works for orchestra and chorus. At the same time, she has advocated for living composers and new music since cofounding the American Composers Forum in 1973.

Denise Von Glahn’s in-depth examination of Larsen merges traditional biography with a daring scholarly foray: an ethnography of one active artist. Drawing on musical analysis, the composer’s personal archive, and seven years of interviews with Larsen and those in her orbit, Von Glahn illuminates the polyphony of achievements that make up Larsen’s public and private lives. In considering Larsen’s musical impact, Von Glahn delves into how elements of the personal—a 1950s childhood, spiritual seeking, love of nature, and status as an “important woman artist”—inform her work. The result is a portrait of a musical pathfinder who continues to defy expectations and reject labels.

DENISE VON GLAHN is the Curtis Mayes Orpheus Professor of Musicology at Florida State University where she is also coordinator of the Musicology Area and director of the Center for Music of the Americas. She is the author of *The Sounds of Place: Music and the American Cultural Landscape*.

A volume in the series Music in American Life

AUGUST

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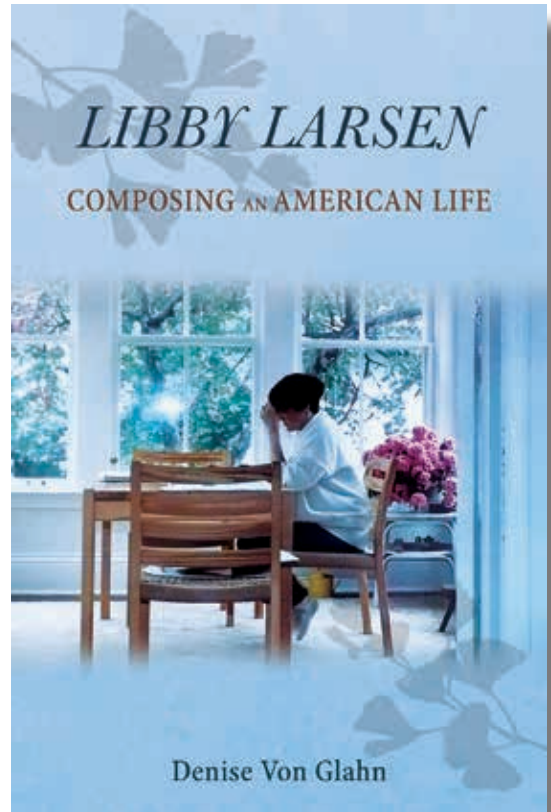
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Publication supported by grants from the Dragan Plamenac Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation; The Florida State University, Office of Research; The Florida State University, College of Music; and the Henry and Edna Binkele Classical Music Fund.



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My Curious and Jocular Heroes

Tales and Tale-Spinners
from Appalachia

LOYAL JONES

A joyous blend of life story, learning, and lore

“Loyal Jones’s engaging collection of biographies brings to life four prominent figures of twentieth-century Appalachian folkways whose names will be familiar to many readers but only distantly. This is a major contribution to the study of America’s most distinctive regional culture.”

—**Norm Cohen**, author of *Long Steel Rail: The Railroad in American Folksong*

There was a little boy standing by the road just crying and crying.

We stopped, and we heard the biggest racket you ever heard up in the house.

“What’s the matter, son?”

“Why, Maw and Paw are up there fightin’.”

“Who is your Paw, son?”

“Well, that’s what they are fightin’ over.”

Brimming with ballads, stories, riddles, tall tales, and great good humor, *My Curious and Jocular Heroes* pays homage to four people who guided and inspired Loyal Jones’s own study of Appalachian culture. His sharp-eyed portraits introduce a new generation to Bascom Lunsford, the pioneer behind the “memory collections” of song and story at Columbia University and the Library of Congress; the Sorbonne-educated collector and performer Josiah H. Combs; Cratis D. Williams, the legendary father of Appalachian studies; and the folklorist and master storyteller Leonard W. Roberts. Throughout, Jones highlights the tales, songs, jokes, and other collected nuggets that define the breadth of each man’s research and repertoire.

LOYAL JONES is the author of numerous books on Appalachian culture, including *Country Music Humorists and Comedians*. He served as director of the Appalachian Center at Berea College for twenty-three years.

SEPTEMBER

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Building New Banjos for an Old-Time World

RICHARD JONES-BAMMAN

Artisans building musical instruments and community

“The issues raised by Jones-Bamman and the information he provides to aid in their discussion have never been brought together in one volume. A significant addition to the literature.”

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The artisans who build banjos for old-time music stand at an unusual crossroads—asked to meet the modern musician’s needs while retaining the nostalgic qualities so fundamental to the banjo’s sound and mystique.

Richard Jones-Bamman ventures into workshops and old-time music communities to explore how banjo builders practice their art. His interviews and long-time personal immersion in the musical culture shed light on long-overlooked aspects of banjo making. What is the banjo builder’s role in the creation of a specific musical community? What techniques go into the styles of instruments they create? Jones-Bamman explores these questions and many others while sharing the ways an inescapable sense of the past undergirds the performance and enjoyment of old-time music. Along the way he reveals how anti-modernism remains integral to the music’s appeal and its making.

RICHARD JONES-BAMMAN is emeritus professor of music at Eastern Connecticut State University.

A volume in the series *Folklore Studies in a Multicultural World*

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Czech Bluegrass

Notes from the Heart of Europe

LEE BIDGOOD

Foreword by Tony Trischka

Down home in Prague and Rakovník

“Lee Bidgood is the first person to do a serious accounting of the forces, political and artistic, that have contributed to the popularity of this outlier music in this unlikely locale. By putting himself in the narrative, one gets an up close and personal sense of the various aspects of the bluegrass and old-time music wave that has swept across the Czech and Slovakian musical landscapes for years—and still counting.”

—Tony Trischka, from the foreword



Bluegrass has found an unlikely home, and avid following, in the Czech Republic. Lee Bidgood offers a fascinating study of the Czech bluegrass phenomenon that merges intimate immersion in the music with on-the-ground fieldwork informed by his life as a working musician. Drawing on his own close personal and professional interactions, Bidgood charts how Czech bluegrass put down roots and looks at its performance as a uniquely Czech musical practice. He also reflects on “Americanist” musical projects and the ways Czech musicians use them to construct personal and social identities. Bidgood sees these acts of construction as a response to the Czech Republic’s postsocialist environment but also to U.S. cultural prominence within our global mediascape.

LEE BIDGOOD is an assistant professor of bluegrass, old time, and country music studies in the Department of Appalachian Studies at East Tennessee State University.

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OCTOBER

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Just One of the Boys

Female-to-Male Cross-Dressing
on the American Variety Stage

GILLIAN M. RODGER

Manning up to take the stage by storm

“An important study that offers valuable insights into the lives and careers of significant performers, reasons for the popularity of male impersonators, and the types of songs male impersonators included in their repertoires.”

—William Everett, author of *Rudolf Friml*

Female-to-male crossdressing, which became all the rage in the variety shows of nineteenth-century America, began as the domain of mature actresses who desired to extend their careers. These women engaged in the kinds of raucous comedy acts usually reserved for men. Over time, as younger women entered the specialty, the comedy became less pointed and came to center on the celebration of male leisure and fashion.

Gillian M. Rodger uses the development of male impersonation from 1820 to 1920 to illuminate the history of the variety show. Exploding notions of high- and lowbrow entertainment, Rodger looks at how both performers and forms consistently expanded upward toward respectable—and richer—audiences. At the same time, she illuminates a lost theatrical world where women made fun of middle-class restrictions even as they bumped up against rules imposed in part by audiences. Onstage, the actresses’ changing performance styles reflected gender construction in the working class and shifts in class affiliation by parts of the audiences. Rodger observes how restrictive standards of femininity increasingly bound male impersonators as new gender constructions allowed women greater access to public space while tolerating less independent behavior from them.

GILLIAN M. RODGER is an associate professor musicology and ethnomusicology at the University of Wisconsin-Milwaukee. She is the author of *Champagne Charlie and Pretty Jemima: Variety Theater in the Nineteenth Century*.

A volume in the series Music in American Life

JANUARY

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PAPERBACK, 978-0-252-08315-0. **\$28.00x** £23.99

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Becoming Refugee American The Politics of Rescue in Little Saigon

PHUONG TRAN NGUYEN

How gratitude and longing forged a new kind of American

“The refugee world of Little Saigon now has its historian. Phuong Tran Nguyen’s brave and highly original book tells the intriguing story about how tens of thousands of Vietnamese became American; and anyone interested in the domestic legacy of America’s war in Indochina or its recent wars and military engagements in the Middle East should be listening.”

—**Lon Kurashige**, author of *Japanese American Celebration and Conflict: A History of Ethnic Identity and Festival, 1934–1990*.

Vietnamese refugees fleeing the fall of South Vietnam faced a paradox. The same guilt-ridden America that only reluctantly accepted them expected, and rewarded, expressions of gratitude for their rescue. Meanwhile, their status as refugees—as opposed to willing immigrants—profoundly influenced their cultural identity.

Phuong Tran Nguyen examines the phenomenon of refugee nationalism among Vietnamese Americans in Southern California. Here, the residents of Little Saigon keep alive nostalgia for the old regime and, by extension, their claim to a lost statehood. Their refugee nationalism is less a refusal to assimilate than a mode of becoming, in essence, a distinct group of refugee Americans. Nguyen examines the factors that encouraged them to adopt this identity. His analysis also moves beyond the familiar rescue narrative to chart the intimate yet contentious relationship these Vietnamese Americans have with their adopted homeland.

PHUONG TRAN NGUYEN was born in Vietnam and migrated to the United States a few years after the Vietnam War. He is an assistant professor of history at California State University, Monterey Bay.

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

NOVEMBER

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Labor Justice across the Americas

EDITED BY LEON FINK AND
JUAN MANUEL PALACIO

The origin of a modern cornerstone of labor relations

“This is a fabulous book. As historians and social scientists return to the distributional dimensions of capitalist development, they should look closely at this anthology. It contains insightful studies of national experiences; it also lays out a template for analyzing a central institution in framing class conflict in the modern age: labor courts and the struggle for justice and recognition. This is a wonderful example of connected and comparative history.”

—**Jeremy Adelman**, author of *Worldly Philosopher: The Odyssey of Albert O. Hirschman*

When and how did labor courts take shape? Why did their originators consider them necessary?

Leon Fink and Juan Manuel Palacio present essays that address these essential questions. Ranging from Canada and the United States to Chile and Argentina, the authors search for common factors in the appearance of labor courts while recognizing the specific character of the creative process in each nation. Their transnational and comparative approach advances a global perspective on the various mechanisms for regulating industrial relations and resolving labor conflicts.

Contributors: Rossana Barragán Romano, Angela de Castro Gomes, David Díaz-Arias, Leon Fink, Frank Luce, Diego Ortúzar, Germán Palacio, Juan Manuel Palacio, William Suarez-Potts, Fernando Teixeira da Silva, Victor Uribe-Urán, Angela Vergara, and Ronny J. Viales-Hurtado.

LEON FINK is a professor of history at the University of Illinois at Chicago. His books include *The Long Gilded Age: American Capitalism and the Promise of the New World Order*. **JUAN MANUEL PALACIO** is a researcher at the National Research Council of Argentina and author of *La paz del trigo: cultura legal y sociedad local en el desarrollo agropecuario pampeano, 1890–1945*.

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

JANUARY

312 PAGES. 6.125 X 9.25 INCHES

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The Latina/o Midwest Reader

EDITED BY OMAR VALERIO-JIMÉNEZ,
SANTIAGO VAQUERA-VÁSQUEZ, AND
CLAIRE F. FOX

Afterword by Frances R. Aparicio

The Latina/o experience in a changing Midwest

“*The Latina/o Midwest Reader* is an engaging and much-needed collection of essays that examines historical and contemporary Latina and Latino place-making in the U.S. heartland. Valerio-Jiménez, Vaquera-Vásquez, and Fox have assembled a wide-ranging regional study of the field that is distinct in its cross-disciplinary scope with contributions from the social sciences, the humanities, and interdisciplinary studies. A valuable introduction to the old and new Midwest.”

—**Mérida Rúa**, editor of *Latino Urban Ethnography and the Work of Elena Padilla*

From 2000 to 2010, the Latino population increased by more than 73 percent across eight midwestern states. These interdisciplinary essays explore issues of history, education, literature, art, and politics defining today’s Latina/o Midwest. Some contributors delve into the Latina/o revitalization of rural areas, where communities have launched bold experiments in dual-language immersion education while seeing integrated neighborhoods, churches, and sports teams become the norm. Others reveal metro areas as laboratories for emerging Latino subjectivities, places where for some, the term *Latina/o* itself corresponds to a new type of lived identity as different Latina/o groups interact in shared neighborhoods, schools, and workplaces.

OMAR VALERIO-JIMÉNEZ is an associate professor of history at the University of Texas at San Antonio and the author of *River of Hope: Forging Identity and Nation in the Rio Grande Borderlands*.

SANTIAGO VAQUERA-VÁSQUEZ is an associate professor of Hispanic Southwest studies at the University of New Mexico and the author of *One Day I’ll Tell You the Things I’ve Seen: Stories*.

CLAIRE F. FOX is a professor in the departments of English and Spanish and Portuguese at the University of Iowa and the author of *Making Art Panamerican: Cultural Policy and the Cold War*.

A volume in the series *Latinos in Chicago and the Midwest*, edited by Frances R. Aparicio, Juan Mora-Torres, and María de los Angeles Torres

JULY

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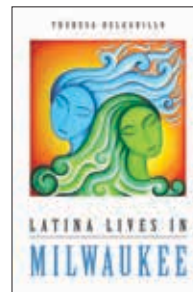
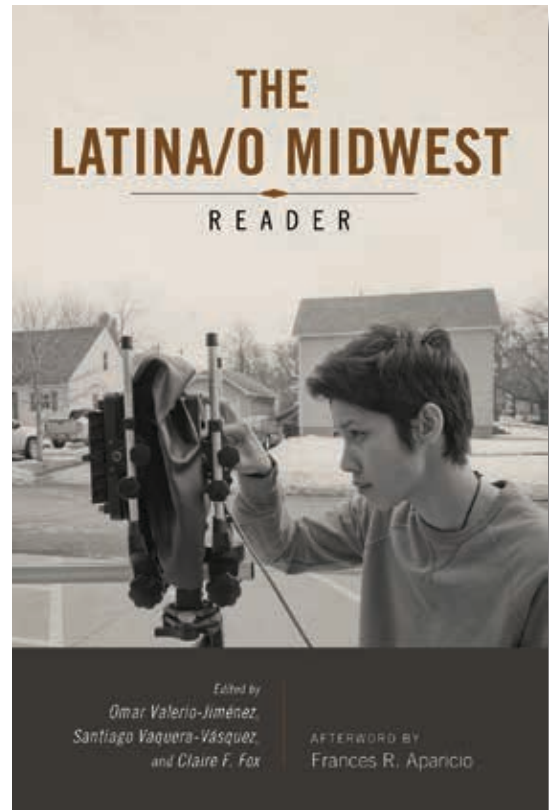
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Publication of this book was supported by funding from the College of Liberal Arts & Sciences at The University of Iowa and funding from the College of Liberal and Fine Arts at the University of Texas at San Antonio.



ALSO OF INTEREST

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THERESA DELGADILLO

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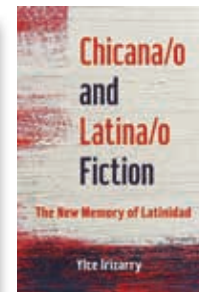
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The New Memory of Latinidad

YLCE IRIZARRY

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Jobs and the Labor Force of Tomorrow

Migration, Training, and Education
EDITED BY MICHAEL A. PAGANO

What metropolitan workforces need to be—today and tomorrow

Drawn from discussions at the 2016 Urban Forum at the University of Illinois at Chicago, this new volume in the Urban Agenda series addresses the challenges shaping the development of human capital in metropolitan regions. The articles offer detailed engagements with the idea that a dynamic metropolitan economy needs a diverse, trained, and available workforce that can adapt to the needs of commerce, industry, government, and the service sector. Authors explore provocative issues like the jobless recovery, migration and immigration, K–12 education preparedness, the urban-oriented gig economy, postsecondary workforce training, and the recruitment and professional development of millennials.

Contributors: Xóchitl Bada, John Bragelman, Laura Dresser, Rudy Faust, Beth Gutelius, Brad Harrington, Gregory V. Larnell, Twyla T. Blackmond Larnell, and Nik Theodore.

MICHAEL A. PAGANO is Dean of the College of Urban Planning and Public Affairs and professor of public administration at the University of Illinois at Chicago (UIC). He is a fellow of the National Academy of Public Administration, faculty fellow of UIC's Great Cities Institute, and editor of *Remaking the Urban Social Contract*, *The Return of the Neighborhood as an Urban Strategy*, and *Metropolitan Resistance in a Time of Economic Turmoil*.

A volume in the series The Urban Agenda, edited by Michael A. Pagano

SEPTEMBER

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8 CHARTS

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The College of Urban Planning and Public Affairs of the University of Illinois at Chicago and the University of Illinois Press gratefully acknowledge that publication of this book was assisted by a grant from the John D. and Catherine T. MacArthur Foundation.

NEW IN PAPERBACK

Detroit's Cold War

The Origins of Postwar Conservatism
COLLEEN DOODY

Anticommunism and conservatism in a great industrial city

"An important and well-timed book. Doody's rich historical analysis helps to situate the contemporary mistrust and criticism toward unions, collective action, and the welfare state throughout the USA."
—*Labor Studies Journal*

If postwar Detroit was a nexus of labor and industry, it also was home to a deep-rooted conservatism. Colleen Doody

draws on meticulous archival research to articulate a nuanced understanding of Red Scare-era anticommunism in the Motor City.

Doody's case study ventures into an urban arena where large populations of African American and Catholic workers, a strong union presence, and stark segregation maintained an atmosphere of simmering civic animosity. Doody focuses on local debates among citizens to reveal anticommunist fervor as a cohesive, multifaceted belief system that arose less from Soviet ideological incursion than from tensions within the American public. By looking at labor, race, religion, and the business community in the city, Doody illuminates how Detroit's embrace of anticommunism did not depart from the past. Instead, it expressed the same ongoing antimodernist and antistatist tensions that roiled national politics and the whole of American society.

COLLEEN DOODY is an associate professor of history at DePaul University.

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

SEPTEMBER

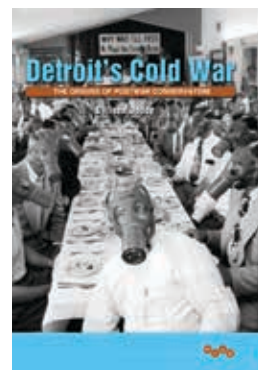
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3 TABLES

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Named Outstanding Book of the Year, Visual Communication Division, National Communication Association

"Finnegan's work offers an important addition to a growing body of scholarship on the impact of reading photography as a means of understanding the state of the nation."

—*American Historical Review*

Cara A. Finnegan analyzes a wealth of newspaper and magazine articles, letters to the editor, trial testimony, books, and speeches produced by viewers in response to specific photos they encountered in public. From the portrait of a young Lincoln to images of child laborers and Depression-era hardship, Finnegan treats the photograph as a locus for viewer engagement and constructs a history of photography's viewers that reveals how Americans used words about images to participate in the politics of their day. As she shows, encounters with photography helped viewers negotiate the emergent anxieties and crises of public life through not only persuasion but action as well.

CARA A. FINNEGAN is a professor of communication at the University of Illinois at Urbana-Champaign. She is the author of *Picturing Poverty: Print Culture and FSA Photographs*.

AUGUST

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Sewing the Fabric of Statehood

Garment Unions, American Labor, and the Establishment of the State of Israel

ADAM M. HOWARD

Tailoring a movement dedicated to the idea of a Jewish homeland

"Groundbreaking. Adam Howard brings together new information and penetrating analysis of labor, ideology, and international relations that changes the paradigm for how we understand the U.S. role in Israel's creation and, more generally, the impact of non-state actors in international affairs."

—**Robert Anthony Waters**, coeditor of *American Labor's Global Ambassadors: The International History of the AFL-CIO during the Cold War*

Long a bastion of Jewish labor power, garment unions provided financial and political aid essential to founding and building the nation of Israel. Adam M. Howard explores the untold story of how three influential garment unions worked—alone and with other Jewish labor organizations—in support of a new Jewish state. *Sewing the Fabric of Statehood* reveals a coalition at work on multiple fronts. Sustained efforts convinced the AFL and CIO to support Jewish development in Palestine through land purchases for Jewish workers and encouraged the construction of trade schools and cultural centers. Other activists, meanwhile, directed massive economic aid to Histadrut, the General Federation of Jewish Workers in Palestine, or pressured the British and American governments to recognize Israel's independence. What emerges is a powerful account of the motivations and ideals that led American labor to forge its own foreign policy—and reshape both the postwar world and Jewish history.

ADAM M. HOWARD is currently the general editor of the *Foreign Relations of the United States* series at the U.S. Department of State's Office of the Historian and is an adjunct professor of history and international affairs at George Washington University.

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

DECEMBER

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The Selected Papers of Jane Addams

Volume 3: Creating Hull-House and an International Presence, 1889–1900

JANE ADDAMS

Edited by Mary Lynn McCree Bryan, Ellen Skerrett, and Maree de Angury

From neophyte to icon in eleven incredible years

“This volume will become the indispensable work to understand Jane Addams and Hull-House.”

—Allen F. Davis, author of *American Heroine: The Life and Legend of Jane Addams*

In 1889 an unknown but determined Jane Addams arrived in the immigrant-burdened, politically corrupt, and environmentally challenged Chicago with a vision for achieving a more secure, satisfying, and hopeful life for all.

The third volume in this acclaimed series documents Addams’s creation of Hull-House and her rise to worldwide fame as the acknowledged female leader of progressive reform. It also provides evidence of her growing commitment to pacifism. Here we see Addams, a force of thought, action, and commitment, forming lasting relationships with her Hull-House neighbors and the Chicago community of civic, political, and social leaders, even as she matured as an organizer, leader, and fund-raiser, and as a sought-after speaker, and writer. The papers reveal her positions on reform challenges while illuminating her strategies, successes, and responses to failures. At the same time, the collection brings to light Addams’s private life.

MARY LYNN MCCREE BRYAN is editor of *The Jane Addams Papers*. Her other books include *The Jane Addams Papers: A Comprehensive Guide*. **ELLEN SKERRETT** is the author of *The Irish in Chicago*. **MAREE DE ANGURY** is a member of the editorial team that produced *The Jane Addams Papers: A Comprehensive Guide*.

JANUARY

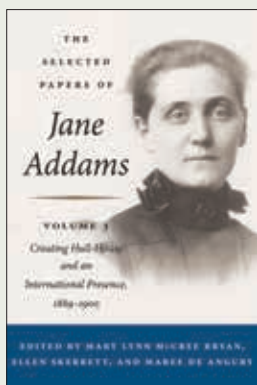
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NEW IN PAPERBACK

The Banquet

Dining in the Great Courts of Late Renaissance Europe

KEN ALBALA

Do try the porcupine pâté and roasted bear leg

“Though Renaissance paintings and palaces abide, the work of Renaissance chefs lives on only in the accounts of writerly houseguests and boastful hosts. Ken Albala has followed the paper trail with the diligence of a professional historian, but he writes with zest.”

—Wall Street Journal

The banquets of the late Renaissance showcased the host’s wealth and power, provided an occasion for nobles from distant places to gather together, and served as a form of political propaganda. How did chefs of the time cater to the tastes of high society at the tables of nobles, royalty, and popes? What did these worthies eat and how did they eat it?

The Banquet takes readers from the heavily spiced and colored food of the Middle Ages through the early development of what became classical French haute cuisine. Ken Albala shows how chefs transitioned from traditional fare to lighter meats such as veal and chicken, dairy products, more sweetness and aromatics, and a refined aesthetic sense in line with the styles flowering across the arts of the late Renaissance. He also looks at how food preparers and diners alike paid new attention to their emerging national food customs.

KEN ALBALA is a professor of history and food studies at the University of the Pacific. His books include *Noodle Soup: Recipes, Techniques, Obsession* and *Three World Cuisines: Italian, Mexican, Chinese*. He blogs at kenalbala.blogspot.com.

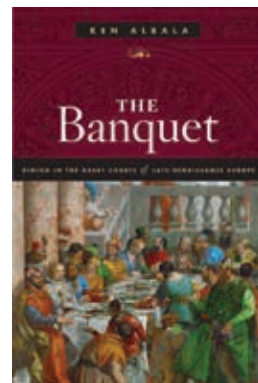
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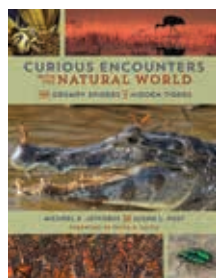
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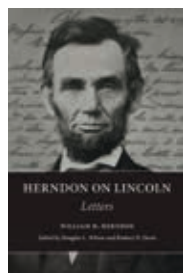
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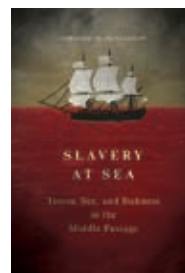
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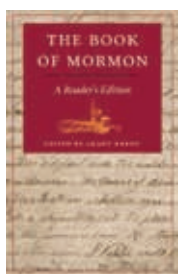
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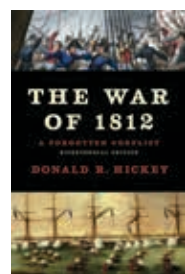
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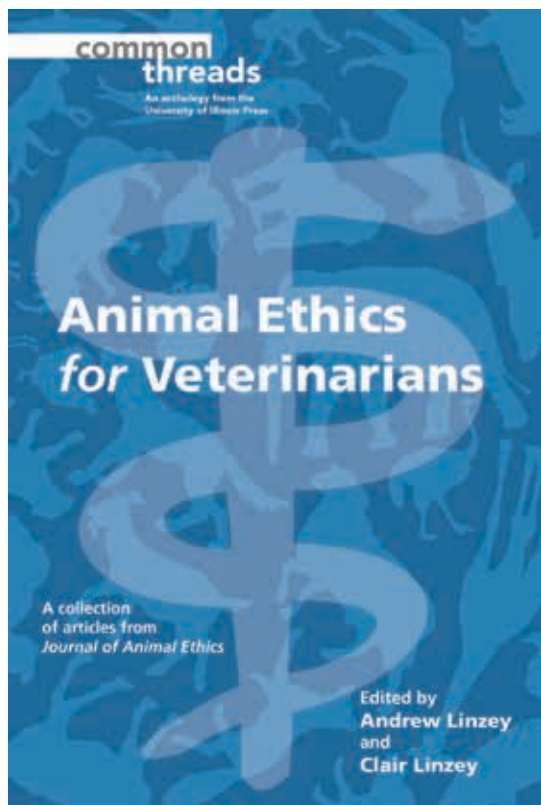
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ANDREW LINZEY is the director of the Oxford Centre for Animal Ethics. He has written or edited twenty books, including *Animal Theology* and *The Global Guide to Animal Protection*.

CLAIR LINZEY is the deputy director of the Oxford Centre for Animal Ethics and assistant editor of the *Journal of Animal Ethics*.

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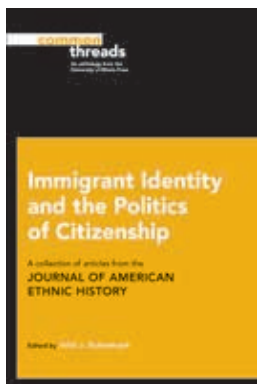
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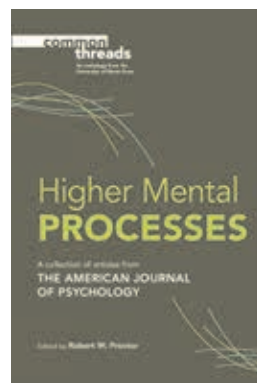
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The only academic journal devoted to the history of Connecticut

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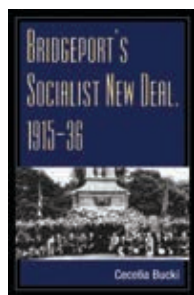
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About the ASCH

Since 1970, the Association for the Study of Connecticut History (ASCH) has been promoting the study of the history of Connecticut via meetings and conferences. In 1975, ASCH began publishing the *Connecticut History Review*, the only academic journal devoted to the history of Connecticut. Our meetings, conferences, and the *Connecticut History Review* serve many different constituencies: academic scholars, museum and historical society professionals, history buffs, graduate students, and educators.



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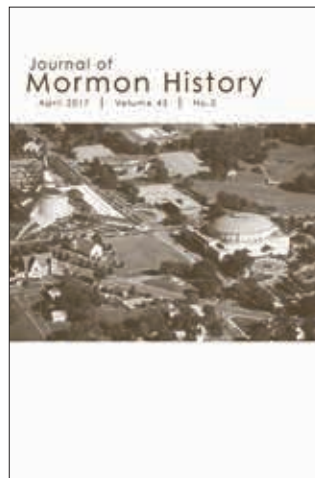
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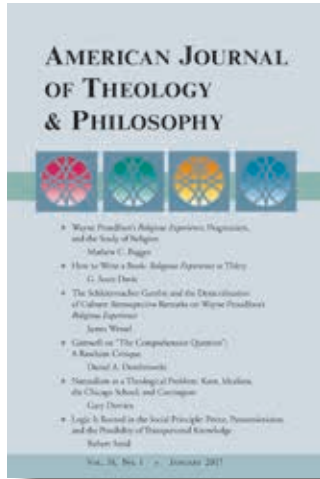
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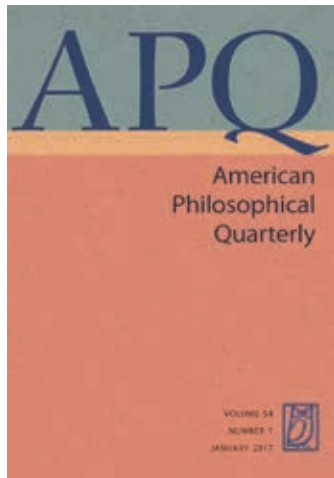
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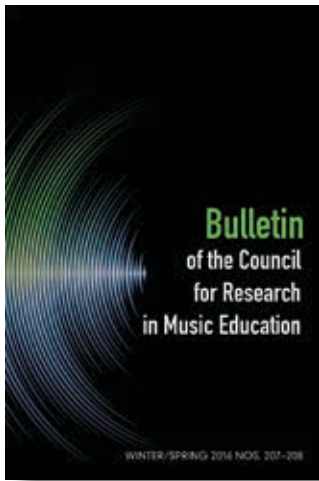
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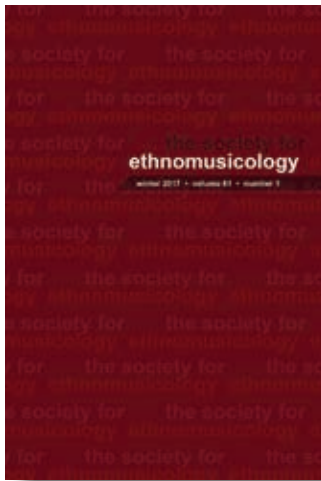
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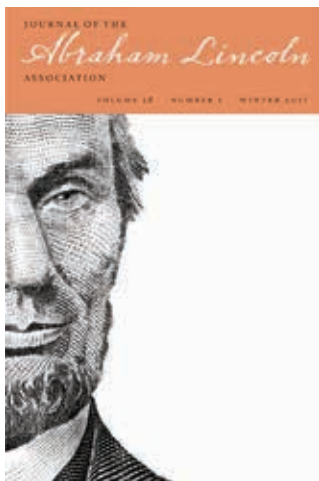
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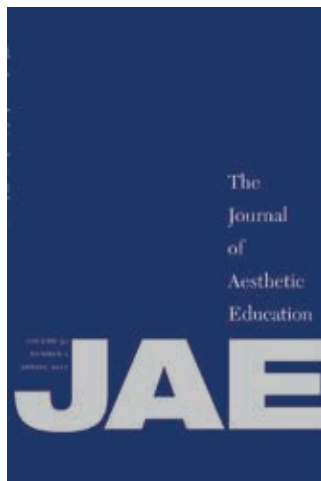
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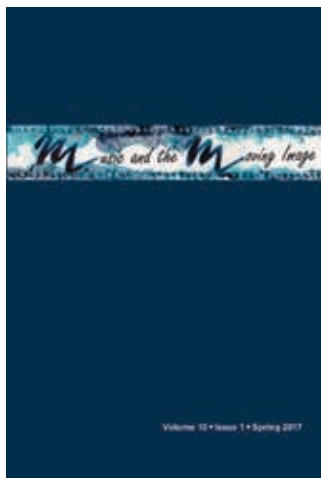
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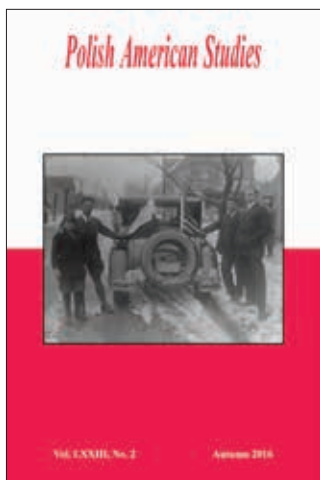
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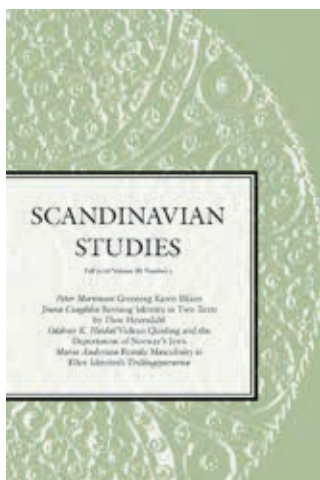
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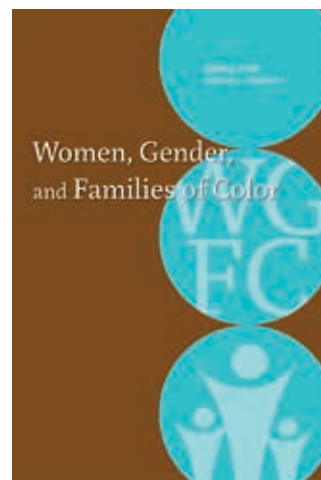
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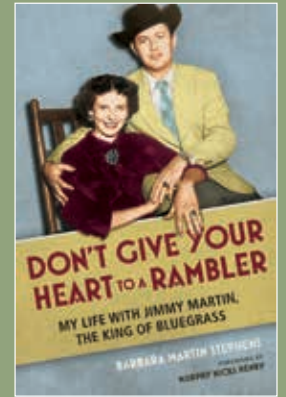
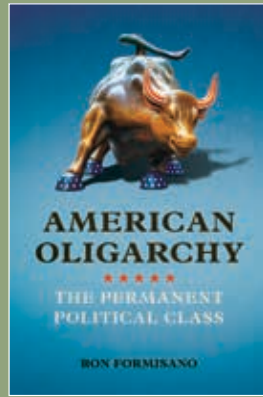
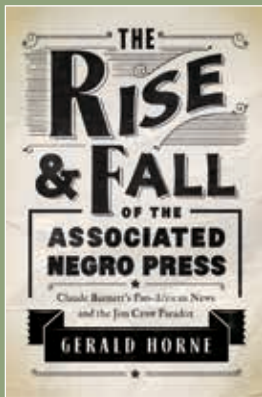


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