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Woody Guthrie, American Radical

WILL KAUFMAN

Unearthing the legendary folkie’s deep roots in radical politics

“A fresh, challenging look at Woody Guthrie’s political life and musical contributions. Will Kaufman presents an unvarnished Guthrie, whose writings are incredibly stimulating.”
—Ronald D. Cohen, author of Work and Sing: A History of Occupational and Labor Union Songs in the United States

“A much needed and extremely valuable book. Examining Guthrie in this broader historical and cultural framework yields new insights into both Guthrie and radicalism.”
—Bucky Halker, musician-historian and author of For Democracy, Workers, and God: Labor Song-Poems and Labor Protest, 1865–95

Woody Guthrie, American Radical reclaims the politically radical profile of America’s greatest balladeer. Although he achieved a host of national honors and adorns US postage stamps, and although his song “This Land Is Your Land” is often considered the nation’s second national anthem, Woody Guthrie committed his life to the radical struggle.

Will Kaufman traces Guthrie’s political awakening and activism throughout the Great Depression, World War II, the Cold War, the Korean War, the Civil Rights struggle, and the poison of McCarthyism. He examines Guthrie’s role in the development of a workers’ culture in the context of radical activism spearheaded by the Communist Party of the USA, the Popular Front, and the Congress of Industrial Organizations. Utilizing a wealth of previously unseen archival materials such as letters, song lyrics, photos, and personal reflections, this book introduces Woody Guthrie as a canny political strategist, fitful thinker, and cultural front activist practically buried in the general public’s romantic celebration of the “Dust Bowl Troubadour.”

WILL KAUFMAN is a professor of American literature and culture at the University of Central Lancashire, England. Also a professional folksinger and multi–instrumentalist, he has performed hundreds of musical presentations on Woody Guthrie at universities, music festivals, and folk clubs throughout Europe and the United States.

A volume in the series Music in American Life

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Sister Species
Women, Animals, and Social Justice
EDITED BY LISA KEMMERER
Foreword by Carol J. Adams

Exposing links of oppression—and how feminists have responded

“Through their stories, [these] women establish that the suffering of animals is an important concern for human beings; that women’s involvement in animal advocacy is consistent with other traditions of women’s social advocacy, and that there are connections among forms of oppression and that these connections require that we include animals in our advocacy.”

—from the foreword by Carol J. Adams, author of The Sexual Politics of Meat: A Feminist- Vegetarian Critical Theory


This anthology presents bold and gripping—sometimes horrifying—personal narratives from fourteen activists who have personally explored links of oppression between humans and animals, including such exploitative enterprises as cockfighting, factory farming, vivisection, and the bushmeat trade. Sister Species asks readers to rethink how they view “others,” how they affect animals with their daily choices, and how they might bring change for all who are abused. The astonishing honesty of these contributors demonstrates with painful clarity why every woman should be an animal activist and why every animal activist should be a feminist.


LISA KEMMERER, associate professor of philosophy and religion at Montana State University, Billings, is an artist, activist, and wilderness adventurer who has traveled the world extensively. She is the author of In Search of Consistency: Ethics and Animals and Curly Tails & Cloven Hooves, a poetry chapbook.

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Mountaineers, Liquor Bosses, and Lawmen in the Moonshine Capital of the World

CHARLES D. THOMPSON JR.

“A wonderful book! Nobody has ever brought more passionate interest, love, and real connection to a subject than Thompson, whose roots run deep in Franklin County. His evocation of the lost community of Endicott, its people, and its whole way of life is very moving. A native of southwest Virginia myself, I sat right down and read this book straight through, like a novel, with little shocks of recognition and pleasure all the way.”
—Lee Smith, author of Mrs. Darcy and the Blue-Eyed Stranger

“This fascinating book convincingly argues the importance of national policy in creating and sustaining what has been perceived as a regional phenomenon. Thompson refutes easy stereotypes and instead gives us a well written and well researched account of what Edith Wharton called ‘the hard considerations of the poor.’”
—Ron Rash, author of Serena: A Novel

Spirits of Just Men tells the story of moonshine in 1930s America, as seen through the remarkable location of Franklin County, Virginia, a place that many still refer to as the “moonshine capital of the world.” Local characters come alive through this richly colorful chronicle of the Great Moonshine Conspiracy Trial of 1935, which made national news and exposed the far-reaching and pervasive tendrils of Appalachia’s local moonshine economy. Charles D. Thompson Jr., whose ancestors were involved in the area’s moonshine trade and trial as well as local law enforcement, uses the event as a stepping-off point to explore Blue Ridge Mountain culture, economy, and political engagement in the 1930s. Drawing from extensive oral histories and local archival material, Thompson’s sensitive analysis examines the people and processes involved in turning a basic agricultural commodity into such a sought-after and essentially American spirit.

A native son of Franklin county, Virginia, author and filmmaker CHARLES D. THOMPSON JR. is the curriculum and education director at the Center for Documentary Studies and a lecturer of cultural anthropology at Duke University. His other books include German Baptist Brethren: Faith, Farming, and Change in the Virginia Blue Ridge, and his latest film is Brother Towns/Pueblos Hermanos.
Bean Blossom
The Brown County Jamboree and Bill Monroe’s Bluegrass Festivals
THOMAS A. ADLER

A long look back at the home of legendary bluegrass festivals and jamborees

“Bean Blossom seems to be the ideal subject for an extended historical study such as this. Loaded with facts and details, the unfolding story is so interesting and engrossing. I read it with delighted recognition and remembrance.”

—John Wright, author of Traveling the High Way Home: Ralph Stanley and the World of Traditional Bluegrass Music

Bean Blossom, Indiana—near Brown County State Park and the artist-colony town of Nashville, Indiana—is home to the annual Bean Blossom Bluegrass Festival, founded in 1967 by Bill Monroe, the father of bluegrass. Widely recognized as the oldest continuously running bluegrass music festival in the world, this June festival’s roots run back to late 1951, when Monroe purchased the Brown County Jamboree, a live weekly country music show presented between April and November each year. Over the years, Monroe’s festival featured the top performers in bluegrass music, including Jimmy Martin, Lester Flatt, Earl Scruggs, the Goins Brothers, the Stanley Brothers, and many more.

Thomas A. Adler’s history of Bean Blossom traces the long and colorful life of the Brown County Jamboree and Bill Monroe’s Bluegrass Festival. Adler discusses the development of bluegrass music, the many personalities involved in the bluegrass music scene, the interplay of local, regional, and national interests, and the meaning of this venue to the music’s many performers—both professional and amateur—and its legions of fans.

THOMAS A. ADLER is a folklorist, banjoist, radio show host, and the former executive director of the International Bluegrass Music Museum. He lives in Lexington, Kentucky, and first attended Bean Blossom in 1968.

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Two Centuries of Midwest Foodways
ELLEN F. STEINBERG AND JACK H. PROST

Uncovering the vibrant culinary culture of Jewish cooking in the Midwest

“A fascinating overview of historic Jewish foodways throughout the Midwest, with many examples of recipes brought to the Midwest by Jewish immigrants. I know of no other work on Jewish American food with this concentration and breadth.”
—Joan Nathan, author of Jewish Cooking in America

From the Jewish Heartland: Two Centuries of Midwest Foodways reveals the distinctive flavor of Jewish foods in the Midwest and tracks regional culinary changes through time. Exploring Jewish culinary innovation in America’s heartland from the 1800s to today, Ellen F. Steinberg and Jack H. Prost examine recipes from numerous midwestern sources, both kosher and nonkosher, including Jewish homemakers’ handwritten manuscripts and notebooks, published journals and newspaper columns, and interviews with Jewish cooks, bakers, and delicatessen owners.

Settling into the cities, towns, and farm communities of Ohio, Indiana, Wisconsin, Michigan, Illinois, Missouri, Iowa, and Minnesota, Jewish immigrants incorporated local fruits, vegetables, and other comestibles into traditional recipes. Such incomparable gustatory delights include Tzizel bagels and rye breads coated in midwestern cornmeal, baklava studded with locally grown cranberries, tangy ketchup concocted from wild sour grapes, rich Chicago cheesecakes, and savory gefilte fish from Minnesota northern pike.

Steinberg and Prost also consider the effect of improved preservation and transportation on rural and urban Jewish foodways and the efforts of social and culinary reformers to modify traditional Jewish food preparation and ingredients. Including dozens of sample recipes, From the Jewish Heartland: Two Centuries of Midwest Foodways takes readers on a memorable and unique tour of midwestern Jewish cooking and culture.

ELLEN F. STEINBERG is a writer, researcher, and anthropologist as well as the author of Learning to Cook in 1898: A Chicago Culinary Memoir. Born and raised in Chicago, she currently lives in River Forest, Illinois. JACK H. PROST is an associate professor of anthropology at the University of Illinois at Chicago. He has taught and written on the anthropology of cuisine and food taboos.

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A wide-ranging illustrated journey through the Prairie State’s past

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Attending closely to the details of daily life, Illinois: A History in Pictures also focuses on notable people throughout the state’s history, including the Ottawa chief Pontiac and the Sauk chief Black Hawk, pioneers of social justice Jane Addams and Mother Jones, sports heroes such as Red Grange, and of course American leaders Abraham Lincoln and Ronald Reagan. Danzer connects personal and local experiences to national affairs and global perspectives, pointing to Illinois’s diverse populations and culture in the new millennium.

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

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Photograph of painting by H. M. Pettit,
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La Salle Street, Chicago, 1890
Harper’s Weekly, May 3, 1890, 349.

Glacial Map of Illinois
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Homecoming rally at Foellinger Auditorium.
The Fighting Illini on the field at Memorial Stadium.
Setting sun reflected by the Krannert Center for the Performing Arts.
Alma Mater statue.
Interior of the Agricultural, Consumer and Environmental Sciences (ACES) Library.

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Illini Loyalty
The University of Illinois
PHOTOGRAPHS BY LARRY KANFER; TEXT BY ALAINA KANFER

A grand tour of the state’s flagship university, lovingly photographed by Larry Kanfer

“For more than thirty years I have photographed the University of Illinois through a lens of love and analytical observation. This collection is my attempt at communicating the incredible richness the university adds to the lives of students, alumni, faculty, staff, townies, and visitors; its tradition of greatness; and its promise for the future.”

—from the preface by Larry Kanfer

Acclaimed Prairiescapes photographer Larry Kanfer presents his alma mater in his newest book as only he can. Through the eyes of an artist attuned to the details of place and space, Kanfer reveals the familiar vistas and landmarks that make the University of Illinois a special place for tens of thousands of students and alumni each year.

A proud graduate of the University of Illinois himself, Kanfer shows the Urbana-Champaign campus from the North Quad to the South Farms, capturing campus events, iconic buildings, and architectural details from inside and outside. Crowds roar as they cheer on the Fighting Illini in Memorial Stadium and Assembly Hall, and undergrads share a quiet moment between classes at the Illini Union. The images illustrate the splendor of the university’s academic buildings and the grandeur of its libraries, its intimate corners and vaulted lecture halls, its museums and residence halls.

Accompanying text by Alaina Kanfer provides the history and lore of landmarks such as Loredo Taft’s Alma Mater sculpture and the venerable Morrow Plots. A must-have for students, graduates, parents, and fans, Illini Loyalty memorably conveys Larry Kanfer’s fierce devotion to the Urbana-Champaign campus.

LARRY KANFER is an award-winning photographic artist who operates a gallery in Champaign and online at www.kanfer.com. His previous books include Barns of Illinois, On Firm Ground, Prairiescapes, and On Second Glance: Midwest Photographs. ALAINA KANFER, a former research scientist at the University of Illinois at Urbana-Champaign, grew up in Chicago and received her doctorate from the University of California, Irvine. Larry and Alaina Kanfer collaborated on Barns of Illinois. They live in Champaign with their two children.

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Lars von Trier
LINDA BADLEY

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“A thoughtful, thorough, and crisply written study of Lars von Trier’s feature film production. Linda Badley deftly combines criticism on von Trier’s films with close reading, historical analysis, genre theory, gender studies, psychoanalysis, and cultural studies.”

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Scandinavia’s foremost living auteur and the catalyst of the Dogme95 movement, Lars von Trier is arguably world cinema’s most confrontational and polarizing figure. Willfully devastating audiences, Trier has cultivated an insistently transnational cinema, taking inspiration from sources that range from the European avant-garde to American genre films.

This volume provides a stimulating overview of Trier’s career while focusing on the more recent work, including his controversial Gold Heart Trilogy (Breaking the Waves, The Idiots, and Dancer in the Dark), the as-yet unfinished USA Trilogy (Dogville and Manderlay), and individual projects such as the comedy The Boss of It All and the incendiary horror psychodrama Antichrist.

LINDA BADLEY is a professor of English at Middle Tennessee State University. Her previous books include Film, Horror, and the Body Fantastic.

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Steven Soderbergh
AARON BAKER

A Hollywood director who blends substance with the mainstream

“A smart, enthusiastic analysis of an artist and his considerable oeuvre. Baker’s textual analysis of Soderbergh’s films is spot on.”

—Jon Lewis, author of American Film: A History

Steven Soderbergh’s feature films present a diverse range of subject matter and formal styles: from the self-absorption of his breakthrough hit Sex, Lies, and Videotape to populist social problem films such as Erin Brockovich, and from the modernist discontinuity of Full Frontal and filmed performance art of Gray’s Anatomy to a glossy, star-studded action blockbuster such as Ocean’s Eleven. Arguing that Soderbergh practices an eclectic type of moviemaking indebted both to the European art cinema and the Hollywood genre film, Aaron Baker charts the common thematic and formal patterns present across Soderbergh’s oeuvre. Almost every movie centers on an alienated main character, and he represents the unconventional thinking of his outsider protagonists through a discontinuous editing style. Including detailed analyses of major films as well as two interviews with the director, this volume illustrates Soderbergh’s hybrid flexibility in bringing an independent aesthetic to wide audiences.

AARON BAKER is an associate professor of film and media studies at Arizona State University and the author of Contesting Identities: Sports in American Film.

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Hal Hartley
MARK L. BERRETTINI

Examining a director whose work shrewdly eschews cinematic realism

“Berrettini makes a compelling, succinct argument for the importance of Hal Hartley’s work and its engagement with cinematic realism. A much needed contribution to film scholarship.”
—J. J. Murphy, author of *Me and You and Memento and Fargo: How Independent Screenplays Work*

Since the late 1980s, Hal Hartley has challenged standards of realist narrative cinema with daring narrative constructions, character development, and the creation of an unconventional visual world. In this pioneering critical overview of his work and its cultural-historical context, Mark L. Berrettini discusses seven of Hartley’s feature films, including *The Unbelievable Truth, Trust, Simple Men, Amateur, Henry Fool, Fay Grim,* and *The Book of Life.*

Drawing on journalism, theories of representation, narrative and genre, and cinema history, Berrettini discusses the absurdist-comedic representation of serious themes in Hartley’s films: impossible love, coincidence and human relations, extreme isolation, and the restrictions posed by gender norms. He looks at the films’ consistently absurd tone and notes how these themes reappear within framing narratives that shift from the seemingly mundane in Hartley’s earliest works to the vibrantly creative and fantastic in his later films. The volume concludes with a pair of in-depth interviews with the director from two distinct points in his career.

MARK L. BERRETTINI is an assistant professor of film studies in the department of theater arts at Portland State University, where he teaches in film history, theory, genre, and screenwriting.

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François Ozon
THIBAUT SCHILT

A thematic examination of a prolific rising star in contemporary French filmmaking

“An elegant, highly readable, and refreshing discussion of François Ozon’s career to date. Schilt combines incisive readings of visual and narrative detail with vivid enthusiasm for Ozon’s films.”
—Emma Wilson, author of *Atom Egoyan*

In just over a decade, François Ozon has earned an international reputation as a successful and provocative filmmaker. A student of Eric Rohmer and Jean Douchet at the prestigious Fémis, Ozon has made a number of critically acclaimed shorts and eleven feature films, including international successes *8 femmes* and *Swimming Pool* and more recent releases such as *Angel, Ricky,* and *Le refuge.* Despite tremendous diversity in cinematic choices, Ozon’s oeuvre is surprisingly consistent in its desire to blur the traditional frontiers between the masculine and the feminine, gay and straight, reality and fantasy, auteur and commercial cinema.

Thibaut Schilt provides an overview of François Ozon’s career to date, contextualizing Ozon’s filmmaking within the larger fields of French filmmaking and international queer cinema. Schilt discusses several major themes running through Ozon’s work, including obsessions with inadequate fathers, various types of mourning, and a recurring taste for “the foreign.” The volume also includes an insightful interview with the director.

THIBAUT SCHILT is an assistant professor of French in the department of modern languages and literatures at the College of the Holy Cross in Worcester, Massachusetts.

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JOHN E. HALLWAS is Distinguished Professor Emeritus at Western Illinois University. His many books include The Bootlegger: A Story of Small-Town America and Spoon River Anthology: An Annotated Edition.

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STEPHEN A. MARINI is Elisabeth Luce Moore Professor of Christian Studies and a professor of American religion and ethics at Wellesley College. He is the author of Radical Sects of Revolutionary New England.

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MARGARET WASHINGTON is a professor of history and American studies at Cornell University. She is the author of the award-winning book “A Peculiar People”: Slave Religion and Community-Culture Among the Gullahs and the editor of The Narrative of Sojourner Truth.

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JOE EVANS WITH CHRISTOPHER BROOKS
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CHRISTOPHER BROOKS is a professor of anthropology at Virginia Commonwealth University. He coauthored Shirley Verrett’s bestselling autobiography, I Never Walked Alone.

A volume in the series African American Music in Global Perspective, edited by Portia K. Maultsby & Mellonee V. Burnim

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Novelist, essayist, poet, playwright, and philosopher MIGUEL DE UNAMUNO (1864–1936) won international renown for the courage and intelligence of his repeated challenges to the Spanish government. His Tragic Sense of Life remains a touchstone text in the modern quarrel between rationality and religion. NELSON R. ORRINGER is a professor emeritus of modern and classical languages at the University of Connecticut and the author of Ortega y sus fuentes germanicas and other books.

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FEBRUARY

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JASMINE ALINDER is an associate professor of history at the University of Wisconsin-Milwaukee.

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**JEREMY BRECHER** is an award-winning documentary filmmaker, historian, activist, and writer. His other books include *Strike!* and *Globalization from Below: The Power of Solidarity*. He lives in western Connecticut.

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ANDRÉ GAUDREAULT
Translated by Timothy Barnard
Foreword by Rick Altman

An important reexamination of early film history, for the first time in English

“A tour de force. The many historical references to specific uses of cinematic terms that are summoned by the author is impressive and can be accomplished only by a scholar with long and substantial experience working in the field. Books on film historiography as insightful, substantial, and concise as this one are rare.”
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Establishing a new vision for film history, this book urges readers to consider the importance of complex social and cultural forces in early film. André Gaudreault argues that Edison and the Lumière did not invent cinema; they invented a device. Explaining how this device, the kinematograph, gave rise to cinema is the challenge he sets for himself in this volume. He highlights the forgotten role of the film lecturer and examines film’s relationship with other visual spectacles in fin-de-siècle culture, from magic sketches to fairy plays and photography to vaudeville. In reorienting the study of film history, Film and Attraction offers a candid reassessment of Georges Méliès’ oeuvre and includes a new, unabridged translation of Méliès’ famous 1907 text “Kinematographic Views.” A foreword by Rick Altman stresses the relevance of Gaudreault’s concerns to Anglophone film scholarship.

ANDRÉ GAUDREAULT is a professor of art history and cinema studies at the University of Montreal, the author of From Plato to Lumière: Narration and Monstration in Literature and Cinema, and the editor of American Cinema 1890–1909: Themes and Variations.
TImoThy BA NRARD is a film historian, author, and translator.

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Hollywood’s Italian American Filmmakers
Capra, Scorsese, Savoca, Coppola, and Tarantino
JONATHAN J. CA VALLERo

The roles of ethnicity and cultural identity in the films of Italian American film directors

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Hollywood’s Italian American Filmmakers explores the different ways in which Italian American directors from the 1920s to the present have responded to their ethnicity. While some directors have used film to declare their ethnic roots and create an Italian American “imagined community,” others have ignored or even denied their background. Jonathan J. Cavallero examines the films of Frank Capra, Martin Scorsese, Nancy Savoca, Francis Ford Coppola, and Quentin Tarantino with a focus on what the films reveal about each director’s view on Italian American identities. Whereas Capra’s films highlight similarities between characters and WASP Americans, Scorsese accepts his ethnic heritage but also sees it as confining. Similarly, many of Coppola’s films provide a nostalgic treatment of Italian American identity, but with little criticism of the culture’s more negative aspects. And while Savoca’s movies reveal her artful ability to recognize how ethnic, gender, and class identities overlap, Tarantino’s films exhibit a playfully postmodern engagement with Italian American ethnicity.

JONATHAN J. CA VALLERo is an assistant professor of communication at the University of Arkansas.

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GREG GOODALE is assistant professor of communication studies at Northeastern University and the coeditor of *Arguments About Animal Ethics*.

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JAMES WIERZBICKI teaches musicology at the University of Sydney, Australia, and is the author of Film Music: A History and Louis and Bebe Barron’s Forbidden Planet: A Film Score Guide.

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MICHAEL CHARRY has conducted widely in the United States and internationally. He was a member of the conducting staff of the Cleveland Orchestra for nine years under George Szell and for two years after Szell’s death. He is on the faculty of Mannes College The New School for Music, in New York City.

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MARY ELLEN BROWN is a professor emerita of folklore, women’s studies, and English (adjunct) at Indiana University Bloomington. Her previous publications include William Motherwell’s Cultural Politics, 1797–1835 and Burns and Tradition.

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REBECCA NETTL-FIOl is an associate professor of dance at the University of Illinois at Urbana-Champaign and coeditor of The Body Eclectic: Evolving Practices in Dance Training. LUC VANIER is an associate professor in the dance department at the University of Wisconsin-Milwaukee’s Peck School of the Arts and a dance choreographer.

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Based in Minnesota, DRID WILLIAMS is the senior editor of the Journal for the Anthropological Study of Human Movement and the author of Anthropology and the Dance: Ten Lectures and other works.

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Histories of the Present
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A unique examination of ethnography as a theory-constructive endeavor focused on indigenous and Afro-descended Ecuadorian people

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NORMAN E. WHITTEN JR., a professor emeritus of anthropology at the University of Illinois at Urbana-Champaign, is the editor of the University of Illinois Press’s series Interpretations of Culture in the New Millennium.

DOROTHEA SCOTT WHITTEN is a research associate at the Center for Latin American and Caribbean Studies and a Curator of the Spurlock Museum at the University of Illinois at Urbana-Champaign. They have collaborated on many projects, including Puyo Runa: Imagery and Power in Modern Amazonia.

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Dynamic stories from the Chicago Chicano movement

“Women’s oral history enthusiasts will find this book a treasure trove of ideas and experiences that is brimming with details about the events, organizations, and cultural work of women in the Chicano movement.”

—Dionne Espinoza, coeditor of Enriqueta Vasquez and the Chicano Movement: Writings from El Grito del Norte

Overflowing with powerful testimonies of six female community activists who have lived and worked in the Pilsen neighborhood of Chicago, Chicanas of 18th Street reveals the convictions and approaches of those organizing for social reform. In chronicling a pivotal moment in the history of community activism in Chicago, the women discuss how education, immigration, religion, identity, and acculturation affected the Chicano movement. Chicanas of 18th Street underscores the hierarchies of race, gender, and class while stressing the interplay of individual and collective values in the development of community reform.

Highlighting the women’s motivations, initiatives, and experiences in politics during the 1960s and 1970s, these rich personal accounts reveal the complexity of the Chicano movement, conflicts within the movement, and the importance of teatro and cultural expressions to the movement. Also detailed are vital interactions between members of the Chicano movement with leftist and nationalist community members and the influence of other activists groups such as African Americans and Marxists.

LEONARD G. RAMÍREZ is the director of the Latin American Recruitment and Educational Services program at the University of Illinois at Chicago.

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Contemporary Plays and Performance Pieces by Latinas
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A timely collection of Latina performance pieces

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—Jorge Huerta, author of Chicano Drama: Performance, Society, and Myth

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La Voz Latina expands the field of Latina theatre while situating it in the larger spectrum of American stage and performance studies. In highlighting the ethnic and cultural roots of the performance artists, Elizabeth C. Ramírez and Catherine Casiano provide historical context, as well as a short biography, production history, and artistic statement from each playwright.

ELIZABETH C. RAMÍREZ is the fine arts specialist administrator with the Edgewood Independent School District of San Antonio, Texas, and the author of Chicanas/Latinas on the American Stage: A History of Performance. CATHERINE CASIANO has worked with the Oregon Shakespeare Festival and is an attorney practicing family and criminal law with indigent Latina/Latino populations in San Antonio.

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Gretchen Schafft and Gerhard Zeidler

Exploring the political and cultural layers of memory and commemoration

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Gretchen Schafft is Applied Anthropologist in Residence at American University and the author of From Racism to Genocide: Anthropology in the Third Reich. Gerhard Zeidler is a former archivist at the concentration camp memorial for Mittelbau-Dora.

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—E. Patrick Johnson, author of Sweet Tea: Black Gay Men of the South

Queer Pollen discusses three notable black queer twentieth-century artists—painter and writer Richard Bruce Nugent, author James Baldwin, and filmmaker Marlon Riggs—and the unique ways they turned to various media to work through their experiences living as queer black men. David A. Gerstner elucidates the complexities in expressing queer black desire through traditional art forms such as painting, poetry, and literary prose, or in the industrial medium of cinema. This challenge is made particularly sharp when the terms “black” and “homosexuality” come freighted with white ideological conceptualizations.

Gerstner adroitly demonstrates how Nugent, Baldwin, and Riggs interrogated the seductive power and saturation of white queer cultures, grasping the deceit of an entrenched cultural logic that defined their identity and their desire in terms of whiteness. Their work confounds the notion of foundational origins that prescribe the limits of homosexual and racial desire, perversely refusing the cordoned-off classifications assigned to the “homosexual” and the “raced” body. Queer Pollen articulates a cinematic aesthetic that unfolds through painting, poetry, dance, novels, film, and video that marks the queer black body in relation to matters of race, gender, sexuality, nation, and death.

DAVID GERSTNER is a professor of cinema studies at the City University of New York Graduate Center and the College of Staten Island. His other books include Manly Arts: Masculinity and Nation in Early American Cinema.

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MICHAEL A. REMBIS is a visiting scholar in the Center for Disability Studies and the department of history at the University at Buffalo.

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THOMAS SAKMYSTER is a professor emeritus of history at the University of Cincinnati. He is the author of Hungary, the Great Powers, and the Danubian Crisis, 1936–1939 and Hungary’s Admiral on Horseback: Miklos Horthy, 1918–1944.

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Pfeifer examines the antecedents of American lynching in an early modern Anglo-European folk and legal heritage. His trenchant and concise analysis anchors the first book to consider the crucial emergence of the practice of lynching slaves in antebellum America, and he also leads the way in analyzing the history of American lynching in a global context. Arguing that the origins of lynching cannot be restricted to any particular region, Pfeifer shows how the national and transatlantic context is essential for understanding how whites used mob violence to enforce the racial and class hierarchies across the United States.


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Beauvoir and Her Sisters investigates how women’s experiences, as represented in print culture, led to a political identity of an “imagined sisterhood” through which political activism developed and thrived in postwar France. Through the lens of women’s political and popular writings, Sandra Reineke presents a unique interpretation of feminist and intellectual discourse on citizenship, identity, and reproductive rights.

Drawing on feminist writings by Simone de Beauvoir, feminist reviews from the women’s liberation movement, and cultural reproductions from French women’s fashion and beauty magazines, Reineke illustrates how print media created new spaces for political and social ideas. This sustained study extends from 1944, when women received the right to vote in France, to 1993, when the French government outlawed anti-abortion activities. Touching on the relationship between consumer culture and feminist practice, Reineke’s analysis of a selection of women’s writings underlines how these texts challenged traditional gender models and ideals.

SANDRA REINEKE is an assistant professor of political science, public affairs research, and women's studies at the University of Idaho.

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SUZANNE FRANZWAY is the director of the Research Center for Women’s Studies and a professor of sociology and gender studies at the University of South Australia. MARY MARGARET FONOW is the director of the School of Social Transformation and a professor of women and gender studies at Arizona State University.

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This wide-ranging, ambitiously interdisciplinary study traces jazz’s influence on African American poetry from the Harlem Renaissance to contemporary spoken word poetry. Examining established poets such as Langston Hughes, Ntozake Shange, and Nathaniel Mackey as well as a generation of up-and-coming contemporary writers and performers, Meta DuEwa Jones highlights how the intersections of race, gender, and sexuality shape the jazz tradition and its representation in poetry. She applies prosodic analysis to emphasize the musicality of African American poetic performance and examines the gendered meanings evident in such performances and in the criticism, images, and sounds circulating within jazz cultures.

Jones also considers poets who have participated in contemporary venues for black writing, including Harryette Mullen, Elizabeth Alexander, and Carl Phillips. Incorporating a finely honed discussion of the Black Arts Movement, the poetry-jazz fusion of the late 1950s, and slam and spoken word performance milieus, she also focuses on jazz and hip hop-influenced performance artists such as Tracie Morris, Saul Williams, and Carl Hancock Rux.

Illuminating how innovations in American poetry have been linked to jazz as musical performance and as literary representation, The Muse Is Music deftly applies the methodology of textual close reading to a critical “close listening” of American poetry’s resonant soundscape.

META DUEWA JONES is an assistant professor of English at the University of Texas, Austin.

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

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NINA BAYM

Uncovering a substantial variety of books by women about the diverse West

“Nina Baym’s work is fundamental to the field; her scholarship is meticulous and astonishing, her documentation is excellent, and her writing is consistently clear and interesting. As the first comprehensive guide to women’s writing in the old West, this will become a standard and classic text.”

—Elaine Showalter, author of A Jury of Her Peers: Celebrating American Women Writers from Anne Bradstreet to Annie Proulx

Women Writers of the American West, 1833–1927 recovers the names and works of hundreds of women who wrote about the American West during the nineteenth and early twentieth centuries, some of them long forgotten and others better known novelists, poets, memoirists, and historians such as Willa Cather and Mary Austin Holley. Nina Baym mined literary and cultural histories, anthologies, scholarly essays, catalogs, advertisements, and online resources to debunk critical assumptions that women did not publish about the West as much as they did about other regions. Elucidating a substantial body of nearly 650 books of all kinds by more than 300 writers, Baym reveals how the authors showed women making lives for themselves in the West, how they represented the diverse region, and how they represented themselves.

Baym accounts for a wide range of genres and geographies, affirming that the literature of the West was always more than cowboy tales and dime novels. Nor did the West consist of a single landscape, as women living in the expanses of Texas saw a different world from that seen by women in gold rush California. Although many women writers of the American West accepted domestic agendas crucial to the development of families, farms, and businesses, they also found ways to be forceful agents of change, whether by taking on political positions, deriding male arrogance, or, as their voluminous published works show, speaking out when they were expected to be silent.

NINA BAYM is a professor emeritus of English at the University of Illinois at Urbana-Champaign. The general editor of The Norton Anthology of American Literature, she has written several books on nineteenth-century women writers, beginning with Woman’s Fiction: A Guide to Novels by and about Women in America, 1820–70.

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MATTHEW C. EHRLICH

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—Mike Conway, author of The Origins of Television News in America: The Visualizers of CBS in the 1940s

As World War II drew to a close and radio news was popularized through overseas broadcasting, journalists and dramatists began to build upon the unprecedented success of war reporting on the radio by creating audio documentaries. Focusing particularly on the work of radio luminaries such as Edward R. Murrow, Fred Friendly, Norman Corwin, and Erik Barnouw, Radio Utopia: Postwar Audio Documentary in the Public Interest traces this crucial phase in American radio history, significant not only for its timing immediately before television, but also because it bridges the gap between the end of the World Wars and the beginning of the Cold War.

Matthew C. Ehrlich closely examines the production of audio documentaries disseminated by major American commercial broadcast networks CBS, NBC, and ABC from 1945 to 1951. Audio documentary programs educated Americans about juvenile delinquency, slums, race relations, venereal disease, atomic energy, arms control, and other issues of public interest, but they typically stopped short of calling for radical change. Drawing on rare recordings and scripts, Ehrlich traces a crucial phase in the evolution of news documentary, as docudramas featuring actors were supplanted by reality-based programs that took advantage of new recording technology. Paralleling that shift from drama to realism was 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 and the author of Journalism in the Movies.

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MATT CARLSON is an assistant professor of communication at Saint Louis University.

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MICHELE P. CLAIBOURN is an assistant professor of political science at the University of Virginia.

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