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

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The Essential Guide to Rocky Mountain Mushrooms by Habitat

CATHY L. CRIPPS, VERA S. EVENSON, AND MICHAEL KUO

An eco-centric approach to the search for fungi

—David Rust, President, North American Mycological Association

From grassland fairy circles to alpine nano-shrooms, the Rocky Mountain region invites mushroom hunters to range through a mycological nirvana. Accessible and scientifically up to date, The Essential Guide to Rocky Mountain Mushrooms by Habitat is the definitive reference for uncovering post-rain rarities and kitchen favorites alike. Dazzling full-color photos highlight the beauty of hundreds of species. Easy-to-navigate entries offer essential descriptions and tips for identifying mushrooms, including each species’ edibility, odor, taste, and rumored medicinal properties. The authors organize the mushrooms according to habitat zone. This ecology-centered approach places each species among surrounding flora and fauna and provides a trove of fascinating insights on how these charismatic fungi interact with the greater living world.

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

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

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

ALSO OF INTEREST

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Mushrooms of the Midwest

MICHAEL KUO AND ANDREW S. METHVEN
John Lasseter
RICHARD NEUPERT

How an auteur of animation took modern storytelling to infinity and beyond

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

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

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

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

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

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

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Exploring the World of J. S. Bach
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Following in the footsteps of the great composer

“The vivid descriptions and images of the places where Bach visited or lived, and the latest in musicological research, make this book essential reading for everyone who wants to know more about his music, life, and world.”

—Mark Kroll, harpsichordist and author of Johann Nepomuk Hummel: A Musician’s Life and World

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

ROBERT L. MARSHALL is Sachar Professor Emeritus of Music at Brandeis University. His books include The Compositional Process of J. S. Bach.
TRAUTE M. MARSHALL is the author of Art Museums PLUS: Cultural Excursions in New England.

JUNE
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Publication of this volume is supported by the American Bach Society.
Painting the Gospel
Black Public Art and Religion in Chicago
KYMBERLY N. PINDNER

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

“In a day when aging urban churches are faced with demolition, on the one hand, and inattention from scholars, on the other, art historian Kymberly Pinder steps in to rescue overlooked African American religious art from this fate of double-oblivion.”
—David Morgan, author of The Embodied Eye: Religious Visual Culture and the Social Life of Feeling

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

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

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

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JOSÉ GAMALIEL GONZÁLEZ
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Publication of this book was supported by a generous grant from the Terra Foundation for American Art and funding from the University of New Mexico College of Fine Arts.
FROM TOP:
4. Frederick D. Jones, Neighborhood People Flocking to the Lord (detail), 1946. Photo courtesy of the author.
Wounded Lions
Joe Paterno, Jerry Sandusky, and the Crises in Penn State Athletics
RONALD A. SMITH

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

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

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

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

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

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

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Sex Testing
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LINDSAY PARKS PIEPER

An epic and overlooked story of female participation in the Olympic Games

“For the first time, someone is pulling together the complete history of sex testing in sport. A very important book that makes a significant and unique contribution.”
—Alison M. Wrynn, former editor, Journal of Sports History

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

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

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

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SPORTS

The Rise and Fall of Olympic Amateurism
MATTHEW P. LLEWELLYN AND JOHN GLEAVES

Faster, higher, and stronger in the quest for the gold

“Llewellyn and Gleaves have admirably filled an existing void in Olympic historiography, namely a full-blown, archival research-supported, historical assessment of the somewhat tortured history of the amateur ideal within the Olympic world. You’ll enjoy reading it just as much as I sense they did in researching and writing this history.”

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

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

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

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

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

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TOBY C. RIDER

The United States and the Soviet Union vie for the five rings to rule them all

“The scholarship is immensely impressive. There is nothing in the literature of the early Cold War that competes with this book. Rider convincingly makes the case for the secret role of the U.S. government in international sports.”
—Robert Edelman, author of Serious Fun: A History of Spectator Sports in the USSR

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

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

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

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“The author has provided a painstakingly detailed glimpse into an almost forgotten era of the Chicago Blues scene. Reading this book filled in some personal lapses of memory, reminding me of the wonderful musical moments that I shared with some of the greatest musicians that I’ve ever known.”

—Billy Branch

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

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

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

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Foggy Mountain Troubadour
The Life and Music of Curly Seckler
PENNY PARSONS

Foreword by Eddie Stubbs

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

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

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

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

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

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Jazzing
New York City’s Unseen Scene
THOMAS H. GREENLAND

An intimate account of jazz and community

“A probing, fascinating, and sensitive portrait of a community of ‘jazz people,’ Tom Greenland’s Jazzing reminds us that jazz is not simply sound, but is a way of life that impacts us in profound and different ways.”
—Ken Prouty, author of Knowing Jazz: Community, Pedagogy, and Canon in the Information Age

How do we speak about jazz? In this provocative study based on the author’s deep immersion in the New York City jazz scene, Thomas H. Greenland turns from artists and their music to focus on non-performing participants, describing them as active performers in their own right who witness and thus collaborate in a happening made one-of-a-kind by improvisation, mood, and moment. Jazzing shines a spotlight on the constituency of proprietors, booking agents, photographers, critics, publicists, painters, amateur musicians, fans, friends, and tourists that makes up New York City’s contemporary jazz scene. Drawn from deep ethnographic research, interviews, and long-term participant observation, Jazzing charts the ways New York’s distinctive physical and social-cultural environment affects and is affected by jazz. Throughout, Greenland offers a passionate argument in favor of a radically inclusive conception of music-making, one in which individuals collectively improvise across social contexts to co-create community and musical meaning.

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

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Publication of this book was supported by a grant from the AMS 75 PAYS Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.
A Cole Porter Companion
EDITED BY DON M. RANDEL, MATTHEW SHAFTEL, AND SUSAN FORSCHER WEISS

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

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

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

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

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

DON M. RANDEL is the author of The Harvard Dictionary of Music and Musicians and former president of the University of Chicago.
MATTHEW SHAFTEL is the dean of Westminster College of the Arts at Rider University and the coauthor of Aural Skills in Context: A Comprehensive Approach to Sight Singing, Ear Training, Keyboard Harmony, and Improvisation. SUSAN FORSCHER WEISS is a professor of musicology and German and Romance languages and literature at the Johns Hopkins University.

A volume in the series Music in American Life

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

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JEAN E. SNYDER

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

“The definitive biography of Burleigh, unlikely to be superseded in the near future.”
—Thomas Riis, author of Just before Jazz: Black Musical Theater in New York, 1890–1915

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

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

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

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HARDCOVER, 978-0-252-03994-2. $34.95

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

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

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

FEBRUARY

264 PAGES, 8 X 10 INCHES
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Indians Illustrated
The Image of Native Americans in the Pictorial Press
JOHN M. COWARD

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

“Rich in context and beautifully written. Other scholars have considered the stereotyping of Native Americans, but this book links the phenomenon to journalism/media history and explores the cultural significance of these widely circulated images.”
—Janice Hume, author of Popular Media and the American Revolution: Shaping Collective Memory

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

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

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

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PETER SPEISER

How British soldiers helped sworn enemies find common ground against the Soviet threat

"Speiser breaks entirely new ground. The assessment of the impact of British public opinion on servicemen's attitudes toward Germany is particularly well done. The extensive use of the German archives is commendable."
—Ian F. W. Beckett, editor of Citizen Soldiers and the British Empire, 1837–1902

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

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

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

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

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Last Outpost on the Zulu Frontiers
Fort Napier and the British Imperial Garrison
GRAHAM DOMINY

How a distant garrison of the British Empire shaped South Africa

“Truly places Fort Napier’s history within several broader contexts—the settlement of Natal, the response of the indigenous inhabitants, the relationships between ‘British’ and other settlers, the wider history of the British army in the period, and the novel involvement of women protesting against the British advance. This is far from a narrow ‘red coat’ history.”
—Peter Stanley, author of White Mutiny: British Military Culture in India

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

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

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

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

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The civic virtues of a seat at the table

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

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

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

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

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Taste of the Nation
The New Deal Search for America’s Food
CAMILLE BÉGIN

The role of taste in a culinary transformation

“A fascinating archive on how American eating shifted during the years of the Depression. It provides a kind of hidden history of early-twentieth-century eating, documenting the role of different non-white middle class groups in shaping the American palate in ways that continue to resonate.”
—David E. Sutton, author of The Restaurants Book: Ethnographies of Where We Eat

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

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

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

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Making the News Popular
Mobilizing U.S. News Audiences
ANTHONY NADLER

The peril and promise of giving ‘em what they want

“Should be mandatory reading for anyone seeking a critical understanding of the economic and cultural imperatives that drive our news media.”
—Victor Pickard, author of America’s Battle for Media Democracy: The Triumph of Corporate Libertarianism and the Future of Media Reform

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

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

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

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STEPHEN SIFF
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Media in New Turkey
The Origins of an Authoritarian Neoliberal State
BILGE YESIL

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

“An original and lasting contribution to the literature on media, culture, and politics within and beyond the Middle East.”
—Marwan Kraidy, author of Reality Television and Arab Politics: Contention in Public Life

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

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

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

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

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Modern News from Realism to the Digital
KEVIN G. BARNHURST

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

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

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

A spidery network of mobile online media has supposedly changed people, places, time, and their meanings. A prime case is the news. Digital webs seem to have trapped “legacy media,” killing off newspapers and journalists’ jobs. Did news businesses and careers fall prey to the digital “spider”? Technology, business competition, and the pursuit of scoops are only partly to blame for the fate of news. The main culprit is modernism from the “Mister Pulitzer” era, which transformed news into an ideology called “journalism.” News is no longer what audiences or experts imagine. Stories have grown much longer over the past century and now include fewer events, locations, and human beings. Background and context rule instead. News producers adopted modernism to explain the world without recognizing how modernist ideas influence the knowledge they produce. When webs of networked connectivity sparked a resurgence in realist stories, legacy news stuck to big-picture analysis that can alienate audience members accustomed to digital briefs. Combining social science, cultural studies, and real conversations, Barnhurst tells the history of an American idea: that modern knowledge can be commanding and democratic at the same time.

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

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New Korean Wave
Transnational Cultural Power in the Age of Social Media
DAL YONG JIN

The forces that converged to unleash a pop culture tsunami

“A fascinating story of how Korean cultural industry grew from being a relatively overlooked sector to becoming a global success story. An outstanding contribution to the scholarship on the New Korean Wave.”
—Nissim Otmazgin, author of Regionalizing Culture: The Political Economy of Japanese Popular Culture in Asia

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

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

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

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Game Faces
Sport Celebrity and the Laws of Reputation
SARAH K. FIELDS

The evolving legal definition of “out of bounds”

“Unique, effective, and impressive. I learned a great deal from it and appreciate how Fields addresses some complicated legal and ethical issues.”
—Daniel A. Nathan, author of Saying It’s So: A Cultural History of the Black Sox Scandal

Sports figures cope with a level of celebrity once reserved for the stars of stage and screen. Sarah K. Fields looks at the legal ramifications of the cases brought by six of them—golfer Tiger Woods, quarterback Joe Montana, college football coach Wally Butts, baseball pitchers Warren Spahn and Don Newcombe, and hockey enforcer Tony Twist—when faced with what they considered attacks on their privacy and image.

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

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

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

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

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Slapstick Modernism
Chaplin to Kerouac to Iggy Pop
WILLIAM SOLOMON

Linking the literary, the lunatic, and the loud

“The book’s central concept is unprecedented and, once explained, it seems quite extraordinary that no one has fleshed it out before. This is clearly a work of scope and insight whose ideas will have considerable applicability.”
—Juan Suárez, author of Pop Modernism: Noise and the Reinvention of the Everyday

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

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

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

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Vita Sexualis
Karl Ulrichs and the Origins of Sexual Science
RALPH M. LECK

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

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

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

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

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

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

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Casanova the Irresistible
PHILIPPE SOLLERS

Translated and with an introduction by Armine Kotin Mortimer

The avant-garde gadfly reappraises Casanova’s genius for living

Praise for the French edition:

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

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

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

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

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

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Sex Workers, Psychics, and Numbers Runners
Black Women in New York City’s Underground Economy
LASHAWN HARRIS

How the underground economy helped African American women rise above

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

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

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

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

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

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

NEW IN PAPERBACK

Women Singers in Global Contexts
Music, Biography, Identity
EDITED BY RUTH HELLIER
Afterword by Ellen Koskoff

Ten women, ten voices, and the lives they sing

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

Women Singers in Global Contexts marks a new departure in the study of women’s worldwide music-making. Each of the ten women profiled here has engaged her singing voice as a central element in her life, experiencing opportunities, tensions, and choices through her vocality. The biographical and poetic narratives demonstrate how the act of singing embodies dynamics of representation, power, agency, activism, and risk-taking. The wide range of contributors also trace themes and threads that include childhood, families, motherhood, migration, finance, fame, training, transmission, technology, and the interface of private lives and public identities.

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


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

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On Gender, Labor, and Inequality
RUTH MILKMAN

Classic writings on women and work from the trailblazing author

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

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

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

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

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


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Manhood on the Line
Working-Class Masculinities in the American Heartland
STEPHEN MEYER

Grinding out new ideas of masculinity in the twentieth century

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

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

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

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


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The Pew and the Picket Line
Christianity and the American Working Class
EDITED BY CHRISTOPHER D. CANTWELL, HEATH W. CARTER, AND JANINE GIORDANO DRAKE

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

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

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

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

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

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


MARCH
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Women, Work, and Worship in Lincoln’s Country
The Dumville Family Letters
EDITED BY ANNE M. HEINZ AND JOHN P. HEINZ

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

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

—Ward Just

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

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

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

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NANCY MARIE ROBERTSON
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The Minor Intimacies of Race
Asian Publics in North America
CHRISTINE KIM

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

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

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

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

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

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

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

Radical Aesthetics and Modern Black Nationalism
GERSHUN AVILEZ

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

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

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

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

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

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

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Against Citizenship
The Violence of the Normative
AMY L. BRANDZEL

The hypocrisies and oppression underlying the idea of citizenship

“Against Citizenship will be regarded as one of the most important books in queer and feminist theory of its generation. Broad in its intellectual scope, Brandzel’s deft skill at bridging feminist and queer studies with critical ethnic studies and critical Indigenous studies offers a model for the kind of intersectional analysis required to understand and challenge the violence of normativities. It is a powerful read.”
—Karma Chavez, author of Queer Migration Politics: Activist Rhetoric and Coalitional Possibilities

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

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

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

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CHRISTEN A. SMITH

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

“Smith demonstrates in specific ways how violence against black bodies is foundational to the state. An exciting contribution to a number of fields.”
—Deborah A. Thomas, author of Exceptional Violence: Embodied Citizenship in Transnational Jamaica

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

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

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

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Publication of this book was supported by funding from The University of Texas at Austin Office of the President and the Department of Anthropology

Cultural Heritage in Mali in the Neoliberal Era
ROSALIA DE JORIO

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

“A marvelous text. De Jorio not only discusses the cultural ramifications of ‘heritage’ in Mali, but considers it in the wake of Islamist Tuareg rebellions in the north. She demonstrates powerfully how cultural heritage implicates questions of religious practice as they relate to the exercise of power.”
—Paul Stoller, author of Yaya’s Story: The Quest for Well-Being in the World

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

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

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

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

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The Street Is My Pulpit
Hip Hop and Christianity in Kenya
MWENDA NTARANGWI

The bass meets the beatified in Kenya’s dynamic youth culture

“A remarkably imaginative and personalized approach to popular music and youth culture, which sheds fascinating light on Kenya’s changing culture, history, politics and especially Christianity.”
—Paul Gifford, author of Christianity, Politics, and Public Life in Kenya

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

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

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

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DEREK PARDOE
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Spider Web
The Birth of American Anticommunism
NICK FISCHER

How conservatives conjured the Communist Menace between the wars

“Nick Fischer makes a major contribution to the growing literature on American antisubversive organizations. Spider Web establishes, through rigorous and original research, that anticommunism was intimately connected with private and public networks that promoted anti-labor laws, eugenics, and immigration restriction.”
—Phillip Deery, author of Red Apple: Communism and McCarthyism in Cold War New York

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

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

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

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Publication of this book is supported by grants from the Australian Academy of the Humanities and from Monash University.
Conservative Counterrevolution
Challenging Liberalism in 1950s Milwaukee
TULA A. CONNELL

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

“Conservative Counterrevolution will make a significant impact upon the historical profession and the public at large. This is a great book.”
—Andrew E. Kersten, author of Clarence Darrow: American Iconoclast

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

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

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


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Free Spirits
Spiritualism, Republicanism, and Radicalism in the Civil War Era
MARK A. LAUSE

Enlisting the dead to change the world of the living

“There is virtually no scholarship on the influence and counter-influence of spiritualism and politics. The fresh insights on Lincoln, who is generally protected from any real alliance with spiritualism by virtue of his ‘difficult’ wife, is a great contribution, as are the messages from the southern dead.”
—Cathy Gutierrez, author of Plato’s Ghost: Spiritualism in the American Renaissance

Often dismissed as a nineteenth-century curiosity, spiritualism influenced the radical social and political movements of its time. Believers filled the ranks of the Free Democrats, agitated for land and monetary reform, fought for abolition, and held egalitarian leanings that found powerful expression in campaigns for gender and racial equality.

In Free Spirits, Mark A. Lause considers spiritualism as a political and cultural force in Civil War era America. Lause reveals the scope, spread, and influence of the movement, both in its links to reformist causes and its ability to amplify previously marginalized voices. Rooting spiritualism’s appeal in the crises of the time, Lause considers how spiritualist influences, through the distillation of the war, forced reassessments of the question of Radical Republicanism and radicalism in general. He also delves into unexplored areas such as the movement’s role in Lincoln’s reelection and the relationship between Native Americans and spiritualists.

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

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ERIK S. GELLMAN AND JAROD ROLL
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A Latin American Music Reader
Views from the South
EDITED BY JAVIER F. LEÓN AND HELENA SIMONETT

A multidimensional overview of an expanding world music phenomenon

“Bravo! This critical gloss of Latin American music scholarship and compendium of works by Latin American scholars is much needed, long overdue, well-conceived, and well-informed.”
—Daniel Sheehy, Director and Curator, Smithsonian Folkways Recordings

Javier F. León and Helena Simonett curate a collection of essential writings from the last twenty-five years of Latin American music studies. Chosen as representative, outstanding, and influential in the field, each article appears in English translation. A detailed new introduction by León and Simonett both surveys and contextualizes the history of Latin American ethnomusicology, opening the door for readers energized by the musical forms brought and nurtured by immigrants from throughout Latin America.

Contributors: Marina Alonso Bolaños, José Jorge de Carvalho, Maria Ignéz Cruz Mello, Gonzalo Camacho Díaz, Claudio F. Díaz, Rodrigo Cantos Savelli Gomes, Juan Pablo González, Javier F. León, Rubén López Cano, Angela Lühning, Jorge Martínez Ulloa, Julio Mendivil, Carlos Miñana Blasco, Raúl R. Romero, Inigo Sánchez Fuarros, Carlos Sandroni, Carolina Santamaría Delgado, Helena Simonett, Rodrigo Torres Alvarado, and Alejandro Vera.

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

Chicana/o and Latina/o Fiction
The New Memory of Latinidad
YLCE IRIZARRY

Reading the stories Chicanas/os and Latinas/os remember about themselves

“A solid piece of scholarship that promises a generative contribution. Promises to add to the critical conversation around Latina/o literature in the years to come.”
—David J. Vázquez, author of Triangulations: Narrative Strategies for Navigating Latino Identity

In this new study, Ylce Irizarry moves beyond literature that prioritizes assimilation to examine how contemporary fiction depicts being Cuban, Dominican, Mexican, or Puerto Rican within Chicana/o and Latina/o America.

Irizarry establishes four dominant categories of narrative—loss, reclamation, fracture, and new memory—that address immigration, gender and sexuality, cultural nationalisms, and neocolonialism. As she shows, narrative concerns have moved away from the weathered notions of arrival and assimilation. Contemporary Chicana/o and Latina/o literatures instead tell stories that have little, if anything, to do with integration into the Anglo-American world. The result is the creation of new memory. This reformulation of cultural membership unmasks the neocolonial story and charts the conscious engagement of cultural memory. It outlines the ways contemporary Chicana/o and Latina/o communities create belonging and memory of their ethnic origins.

YLCE IRIZARRY is associate professor of English at the University of South Florida.

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Published in collaboration with the Society for Ethnomusicology.
Music in the Age of Anxiety
American Music in the Fifties
JAMES WIERZBICKI

Rocking around the doomsday clock in 1950s America

“An engaging, lively, and thought-provoking examination of a diverse range of musical styles prevalent in 1950s America. This fascinating book is accessible for students and general readers, even as Wierzbicki offers new insights that will be of interest to specialists as well.” —Gayle Sherwood Magee, author of Charles Ives Reconsidered

Derided for its conformity and consumerism, 1950s America paid a price in anxiety. Prosperity existed under the shadow of a mushroom cloud. Optimism wore a Bucky Beaver smile that masked worry over threats at home and abroad. But even dread could not quell the revolutionary changes taking place in virtually every form of mainstream music.

Music historian James Wierzbicki sheds light on how the Fifties’ pervasive moods affected its sounds. Moving across genres established—pop, country, opera—and transfigured—experimental, rock, jazz—Wierzbicki delves into the social dynamics that caused forms to emerge or recede, thrive or fade away. Red scares and white flight, sexual politics and racial tensions, technological progress and demographic upheaval—the influence of each rooted the music of this volatile period to its specific place and time. Yet Wierzbicki also reveals the host of underlying connections linking that most apprehensive of times to our own uneasy present.

JAMES WIERZBICKI teaches musicology at the University of Sydney. His books include Film Music: A History and Elliott Carter.

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ISSN, 0002-9556.  
Electronic, 1939-8298.
“The Mormon History Association has . . . sparked an explosion of academic work on the Mormon ecclesiastical family tree. The Journal of Mormon History exists to further that end.”
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The Journal of Mormon History, the flagship publication of the Mormon History Association (MHA), is the world’s leading journal in the publishing field of Mormon history.

The Journal’s articles reflect topical diversity spanning time periods and geography; encompassing historiography, folklore, gender, race, class, and interdisciplinary perspectives; and includes the history of all churches, ethnicities, and minorities within the Mormon religious tradition. The Journal also publishes reviews of the most significant new books in Mormon history in a judicious and timely manner.

The Smith-Pettit Lecture (previously known as the Tanner Lecture), delivered annually by a distinguished scholar of American or religious history, is a regular feature of the Journal. Past lecturers include such luminaries as Gordon S. Wood, Martin E. Marty, Edwin S. Gaustad, Patricia Nelson Limerick, Howard R. Lamar, R. Laurence Moore, Nathan O. Hatch, Stephen J. Stein, Alan Taylor, Laurie Maffly-Kipp, and Glenda Riley.

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

About MHA:

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

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

ISSN, 0094-7342.
Journal of Civil and Human Rights
EDITED BY: MICHAEL EZRA

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

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

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

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

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

ISSN, 2378-4245.
Electronic, 2378-4253.
Journal of Sport History
EDITED BY: MURRAY PHILLIPS

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

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

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

ISSN, 0094-1700.
Electronic, 2155-8455.

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Journal of the Illinois State Historical Society
EDITED BY: CHRISTIAN MCWHIRTER

The *Journal of the Illinois State Historical Society*, established in 1908, is the scholarly publication of the Illinois State Historical Society, a statewide non-profit organization dedicated to preserving, promoting, and publishing the latest research about the Prairie State. The peer-reviewed *Journal* welcomes articles, essays, and documents about history, literature, art technology, law, and other subjects related to Illinois and the Midwest.

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

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

ISSN, 1522-1067.
Electronic, 2328-3246.
American Journal of Theology and Philosophy
EDITED BY: MICHAEL S. HOGUE

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

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American Philosophical Quarterly
EDITED BY: JOHN GRECO

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

Black Music Research Journal
EDITED BY: GAYLE MURCHISON

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

Bulletin of the Council for Research in Music Education
EDITED BY: JANET R. BARRETT

The Bulletin of the Council for Research in Music Education provides a forum where contemporary research is made accessible to all with interest in music education. The Bulletin contains current research and reviews of interest to the international music education profession.
Ethnomusicology
EDITED BY: ELLEN KOSKOFF

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

Feminist Teacher
EDITED BY: GAIL E. COHEEL, THERESA D. KEMP, MONICA BARRON, WENDY GUNTER-CANADA, HEATHER LAINE TALLEY, AND SANDRA RUNZO

Feminist Teacher provides discussions of such topics as multiculturalism, interdisciplinarity, and distance education within a feminist context.

History of Philosophy Quarterly
EDITED BY: AARON GARRETT

The History of Philosophy Quarterly favors the approach to philosophical history, increasingly prominent in recent years, that refuses to see the boundary between philosophy and its history as an impassable barrier.

History of the Present
EDITED BY: JOAN W. SCOTT, ANDREW AISENBERG, BRIAN CONNOLLY, BEN KAFKA, SYLVIA SCHAFFER, AND MRINALINI SINHA

History of the Present is devoted to history as a critical endeavor. The editors encourage the critical examination of both history’s influence on politics and the politics of the discipline of history itself.

Illinois Classical Studies
EDITED BY: ANTONIOS AUGOUSTAKIS

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Journal of the Abraham Lincoln Association
EDITED BY: CHRISTIAN MCWHIRTER

The Journal of the Abraham Lincoln Association (JALA) publishes selected scholarly articles—on Lincoln in the popular media, for example, or British reactions to the Civil War—and also features photographs and newly discovered Lincoln letters and documents. JALA is the official journal of the Abraham Lincoln Association.
Journal of Aesthetic Education
EDITED BY: PRADEEP DHILLON
The Journal of Aesthetic Education is a highly respected interdisciplinary journal that focuses on clarifying the issues of aesthetic education understood in its most extensive meaning.

Journal of American Ethnic History
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The Journal of American Ethnic History addresses various aspects of North American immigration history and American ethnic history. Its scope includes background of emigration, ethnic and racial groups, Native Americans, race and ethnic relations, immigration policies, and the processes of incorporation, integration, and acculturation.

Journal of Animal Ethics
EDITED BY: ANDREW LINZEY AND PRISCILLA N. COHN
The Journal of Animal Ethics is devoted to the exploration of progressive thought about animals. It is multidisciplinary in nature and international in scope. The Journal is published in partnership with the Ferrater Mora Oxford Centre for Animal Ethics.

Journal for the Anthropological Study of Human Movement
EDITED BY: DRID WILLIAMS AND BRENDA FARNELL
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Journal of Appalachian Studies
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