EMBARKING ON A SECOND CENTURY OF EXCEPTIONAL PUBLISHING

SPRING 2018
The University of Illinois Press turns 100 in 2018! Our entire staff is involved with planning multiple, varied events to celebrate our centennial. These will include panel discussions, workshops, exhibits, and other public events on campuses in Champaign-Urbana, Chicago, and Springfield, as well as events springing from community partnerships. We are excited to raise the profile of the Press and the University through these diverse forms of outreach.

Amid all this excitement, though, our primary form of outreach remains constant: publishing exceptional scholarly and regional interest books and journals. This season’s offerings reflect the Press’s ongoing commitment to scholarship on social justice issues and the foregrounding of minority voices. Among others, you’ll find moving studies of black WACs standing up to the military, Asian Americans fighting for civil rights, and Mexican immigrants making their mark in Chicago. We also present new titles in signature fields, including powerful works on women in the early film industry, the long history of the American spiritual, and James Baldwin as a commentator on the 1980s.

The year 2018 also marks the bicentennial of the State of Illinois, and this catalog offers an array of enticing Illinois and regional titles. These include a major new biography of Chicago mayor Harold Washington, studies of the formative years of the Illinois constitution and the Big Ten, oral histories of women digital arts pioneers, an Illinois history reader from Common Threads, and the opening volume of three on the history of the Ozarks.

Come celebrate with us! You can start by registering for a chance to win a free iPad loaded with 100 UIP e-books. Go to http://www.press.uillinois.edu/ipad_giveaway.html

Laurie C. Matheson, Director

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Glory in Their Spirit
How Four Black Women Took On the Army during World War II
SANDRA M. BOLZENIUS

The home-front battle that shook the military

“Interesting, well-written, and accessible. Sandra Bolzenius unearths a treasure trove of rich, relevant primary source archival materials that highlights the lesser known experiences of black women in addition to speaking to the uniqueness of the military as a venue for the redress, and suppression, of rights.”
—Elizabeth Escobedo, author of From Coveralls to Zoot Suits: The Lives of Mexican American Women on the World War II Home Front

Before Rosa Parks and the March on Washington, four African American women risked their careers and freedom to defy the United States Army over segregation. Women Army Corps (WAC) privates Mary Green, Anna Morrison, Johnnie Murphy, and Alice Young enlisted to serve their country, improve their lives, and claim the privileges of citizenship long denied them. Promised a chance at training and skilled positions, they saw white WACs assigned to those better jobs and found themselves relegated to work as orderlies. In 1945, their strike alongside fifty other WACs captured the nation’s attention and ignited passionate debates on racism, women in the military, and patriotism.

Glory in Their Spirit presents the powerful story of their persistence and the public uproar that ensued. Newspapers chose sides. Civil rights activists coalesced to wield a new power. The military, meanwhile, found itself increasingly unable to justify its policies. In the end, Green, Morrison, Murphy, and Young chose court-martial over a return to menial duties. But their courage pushed the segregated military to the breaking point—and helped steer one of America’s most powerful institutions onto a new road toward progress and justice.

SANDRA M. BOLZENIUS is a former instructor at the Ohio State University and served as a transportation specialist in the United States Army.

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

APRIL
248 PAGES. 6 X 9 INCHES
23 BLACK & WHITE PHOTOGRAPHS, 2 TABLES
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E-BOOK, 978-0-252-05038-1.

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All other rights: University of Illinois

ALSO OF INTEREST
Daisy Turner’s Kin
An African American Family Saga
JANE C. BECK
Paper, 978-0-252-08079-1. $24.95 £20.99

Reverend Addie Wyatt
Faith and the Fight for Labor, Gender, and Racial Equality
MARCIA WALKER-MCWILLIAMS
Paper, 978-0-252-08199-6. $28.00s £22.99
Mayor Harold Washington
Champion of Race and Reform in Chicago
ROGER BILES

The provocative new biography of the man who fought to transform a city

“This is a must read for all who seek valuable insight into Mayor Harold Washington—the man, his administration and the power struggle that accompanied the election of Chicago’s first African American mayor.”
—David Orr

Raised in a political family on Chicago’s South Side, Harold Washington made history as the city’s first African American mayor. His 1983 electoral triumph, fueled by overwhelming black support, represented victory over the Chicago Machine and business as usual. Yet the racially charged campaign heralded an era of bitter political divisiveness that obstructed his efforts to change city government.

Roger Biles’s sweeping biography provides a definitive account of Washington and his journey from the state legislature to the mayoralty. Once in City Hall, Washington confronted the backroom deals, aldermanic thuggery, open corruption, and palm greasing that fueled the city’s autocratic political regime. His alternative: a vision of fairness, transparency, neighborhood empowerment, and balanced economic growth at one with his emergence as a dynamic champion for African American uplift and a crusader for progressive causes. Biles charts the countless infamies of the Council Wars era and Washington’s own growth through his winning of a second term—a promise of lasting reform left unfulfilled when the mayor died in 1987.

Original and authoritative, Mayor Harold Washington redefines a pivotal era in Chicago’s modern history.


MAY
408 PAGES. 6.125 X 9.25 INCHES
13 BLACK & WHITE PHOTOGRAPHS, 4 MAPS
HARDCOVER, 978-0-252-04185-3. $34.95 £28.99

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James Baldwin and the 1980s
Witnessing the Reagan Era
JOSEPH VOGEL

Rediscovering the iconic writer’s lost decade

“Clearly and concisely written with a snap in his prose. No one has focused on this era and its unique importance in the way Joseph Vogel has done.”
—Ed Pavlić, author of Who Can Afford to Improvise? James Baldwin and Black Music, the Lyric and the Listeners

By the 1980s, critics and the public alike considered James Baldwin irrelevant. Yet Baldwin remained an important, prolific writer until his death in 1987. Indeed, his work throughout the decade pushed him into new areas, in particular an expanded interest in the social and psychological consequences of popular culture and mass media.

Joseph Vogel offers the first in-depth look at Baldwin’s dynamic final decade of work. Delving into the writer’s creative endeavors, crucial essays and articles, and the impassioned polemic The Evidence of Things Not Seen, Vogel finds Baldwin as prescient and fearless as ever. Baldwin’s sustained grappling with “the great transforming energy” of mass culture revealed his gifts for media and cultural criticism. It also brought him into the fray on issues ranging from the Reagan-era culture wars to the New South, from the deterioration of inner cities to the disproportionate incarceration of black youth, and from pop culture gender-bending to the evolving women’s and gay rights movements.

Astute and compelling, James Baldwin and the 1980s revives and redeems the final act of a great American writer.

JOSEPH VOGEL is an assistant professor of English at Merrimack College. He is the author of Man in the Music: The Creative Life and Work of Michael Jackson.

APRIL
208 PAGES. 6 X 9 INCHES
16 BLACK & WHITE PHOTOGRAPHS
HARDCOVER, 978-0-252-04174-7. $99.00x £82.00
PAPER, 978-0-252-08336-5. $22.95  £18.99
E-BOOK, 978-0-252-05041-1.

Publication of this book was supported by funding from the Merrimack College School of Liberal Arts and English Department.

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ALSO OF INTEREST
Radical Aesthetics and Modern Black Nationalism
GERSHUN AVILEZ
Paper, 978-0-252-08161-3. $28.00x £22.99

Black Post-Blackness
The Black Arts Movement and Twenty-First-Century Aesthetics
MARGO NATALIE CRAWFORD
Paper, 978-0-252-08249-8. $28.00x £22.99
Walter Camp and the Creation of American Football
ROGER R. TAMTE

The man who turned a muddy scrum into athletic poetry

“Tamte has produced a well-researched account of Walter Camp’s wide-ranging life and careers that particularly included his actively working on the early development of the game of American football, and his many years at Yale. This is an easy-to-read and valuable look at one of sport’s amazing pioneers.”
—Raymond Schmidt, College Football Historical Society

Walter Camp made the development of football—indeed, its very creation—his lifelong mission. From his days as a college athlete, Camp’s love of the game and dedication to its future put it on the course that would allow it to seize the passions of the nation.

Roger R. Tamte tells the engrossing but forgotten life story of Walter Camp, the man contemporaries called “the father of American football.” He charts Camp’s leadership as American players moved away from rugby and for the first time tells the story behind the remarkably inventive rule change that, in Camp’s own words, was “more important than all the rest of the legislation combined.” Trials also emerged, as when disputes over forward passing, the ten-yard first down, and other rules became so public that President Theodore Roosevelt took sides. The resulting political process produced losses for Camp as well as successes, but soon a consensus grew that football needed no new major changes. American football was on its way, but as time passed, Camp’s name and defining influence became lost to history.

Entertaining and exhaustively researched, Walter Camp and the Creation of American Football weaves the life story of an important sports pioneer with a long-overdue history of the dramatic events that produced the nation’s most popular game.

ROGER R. TAMTE is a patent attorney who has studied Camp for many years. In 2013 he presented a paper on Camp at the annual convention of the North American Society for Sports History.

JULY
368 PAGES. 6.125 X 9.25 INCHES
56 BLACK & WHITE PHOTOGRAPHS
HARDCOVER, 978-0-252-04161-7, $24.95  £20.99
E-BOOK, 978-0-252-05027-5.

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Pigskin Nation
How the NFL Remade American Politics
JESSE BERRETT

The incendiary union of two all-American institutions

“Jesse Berrett shows how pro football and Richard Nixon’s America arose coterminously and in reinforcing ways. One of the best books I have read on the politics and culture of sports in the modern United States. This terrific study shows how football both reflected and transformed American politics and culture during the long 1960s.”
—Larry Glickman, author of Buying Power: A History of Consumer Activism in America

Cast as the ultimate hardhats, football players of the 1960s seemed to personify a crewcut traditional manhood that channeled the Puritan work ethic. Yet, despite a social upheaval against such virtues, the National Football League won over all of America—and became a cultural force that recast politics in its own smashmouth image.

Jesse Berrett explores pro football’s new place in the zeitgeist of the 1960s and 1970s. The NFL’s brilliant harnessing of the sports-media complex, combined with a nimble curation of its official line, brought different visions of the same game to both Main Street and the ivory tower. Politicians, meanwhile, spouted gridiron jargon as their handlers co-opted the NFL’s gift for spectacle and mythmaking to shape a potent new politics that in essence became pro football. Governing, entertainment, news, elections, celebrity—all put aside old loyalties to pursue the mass audience captured by the NFL’s alchemy of presentation, television, and high-stepping style.

An invigorating appraisal of a dynamic era, Pigskin Nation reveals how pro football created the template for a future that became our present.

JESSE BERRETT earned a PhD in History at the University of California, Berkeley. He has worked as a rock critic, television columnist, and book reviewer. He teaches history at University High School in San Francisco.

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

MAY
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Creating the Land of Lincoln
The History and Constitutions of Illinois, 1778–1870
FRANK CICERO JR.

How three constitutions built the modern Prairie State

“Well-written, clearly organized, traditional history that shows the changing issues in Illinois politics and government. The focus on the history of slavery is important and worthy. A real contribution.”

—Ann Durkin Keating, author of Rising Up from Indian Country: The Battle of Fort Dearborn and the Birth of Chicago

In its early days, Illinois seemed destined to extend the American South. Its population of transplants lived an upland southern culture and in some cases owned slaves. Yet the nineteenth century and three constitutions recast Illinois as a crucible of northern strength and American progress.

Frank Cicero Jr. provides an appealing new history of Illinois as expressed by the state’s constitutions—and the lively conventions that led to each one. In Creating the Land of Lincoln, Cicero sheds light on the vital debates of delegates who, freed from electoral necessity, revealed the opinions, prejudices, sentiments, and dreams of Illinoisans at critical junctures in state history. Cicero analyzes decisions large and small that fostered momentous social and political changes. The addition of northern land in the 1818 constitution, for instance, opened up the state to immigrant populations that reoriented Illinois to the north. Legislative abuses and rancor over free blacks influenced the 1848 document and the subsequent rise of a Republican Party that gave the nation Abraham Lincoln as its president. Cicero concludes with the 1870 constitution, revealing how its dialogues and resolutions set the state on the modern course that still endures today.

FRANK CICERO JR. is a senior partner at Kirkland and Ellis LLP and served as a delegate for Illinois’s Sixth Constitutional Convention. He is the author of Relative Strangers: Italian Protestants in the Catholic World.

MARCH
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21 BLACK & WHITE PHOTOGRAPHS, 8 MAPS
HARDCOVER, 978-0-252-04167-9. $29.95 £24.99
E-BOOK, 978-0-252-05034-3.

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A History of the Ozarks, Volume 1
The Old Ozarks
BROOKS BLEVINS

The Ozarks before they were the Ozarks

“The story of the Old Ozarks is richly compelling and frustratingly complicated. There is no person better equipped to tell that story than Brooks Blevins. He has the research skills to pull together the disparate threads of Ozark history and the skill to weave those threads into a beautiful tapestry that combines the fine attention to detail possessed by the best historians and the artistic flair of a master storyteller.”
—Daniel S. Pierce, author of The Great Smokies: From National Habitat to National Park

Geologic forces raised the Ozarks. Myth enshrouds these hills. Human beings shaped them and were shaped by them. The Ozarks reflect the epic tableau of the American people—the native Osage and would-be colonial conquerors, the determined settlers and on-the-make speculators, the endless labors of hard-scrabble farmers and capitalism of visionary entrepreneurs.

The Old Ozarks is the first volume of a monumental three-part history of the region and its inhabitants. Brooks Blevins begins in deep prehistory, charting how these highlands of granite, dolomite, and limestone came to exist. From there he turns to the political and economic motivations behind the eagerness of many peoples to possess the Ozarks. Blevins places these early proto-Ozarkers within the context of larger American history and the economic, social, and political forces that drove it forward. But he also tells the varied and colorful human stories that fill the region’s storied past—and contribute to the powerful myths and misunderstandings that even today distort our views of the Ozarks’ places and people.

A sweeping history in the grand tradition, A History of the Ozarks, Volume 1: The Old Ozarks is essential reading for anyone who cares about the highland heart of America.

BROOKS BLEVINS is the Noel Boyd Professor of Ozarks Studies at Missouri State University. He is the author or editor of eight books, including Ghost of the Ozarks: Murder and Memory in the Upland South; Arkansas, Arkansaw: How Bear Hunters, Hillbillies, and Good Ol’ Boys Defined a State; and Hill Folks: A History of Arkansas Ozarkers and Their Image.

JULY
336 PAGES. 6.125 X 9.25 INCHES
16 BLACK & WHITE PHOTOGRAPHS, 10 MAPS
HARDCOVER, 978-0-252-04191-4. $34.95 £28.99

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Bluegrass Generation
A Memoir
NEIL V. ROSENBERG
Foreword by Gregory N. Reish

Bean Blossom, banjos, and bluegrass becoming bluegrass

“Reading Bluegrass Generation was an enjoyable reminder of my time at Bean Blossom as a Blue Grass Boy. It brought back a lot of memories and reminded me of a few things I’d forgotten, too—and I even learned some things I never knew!”
—Del McCoury

Neil V. Rosenberg met the legendary Bill Monroe at the Brown County Jamboree. Rosenberg’s subsequent experiences in Bean Blossom put his feet on the intertwined musical and scholarly paths that made him a preeminent scholar of bluegrass music. Rosenberg’s memoir shines a light on the changing bluegrass scene of the early 1960s. Already a fan and aspiring musician, his appetite for banjo music quickly put him on the Jamboree stage. Rosenberg eventually played with Monroe and spent four months managing the Jamboree. Those heights gave him an eyewitness view of nothing less than bluegrass’s emergence from the shadow of country music into its own distinct art form. As the likes of Bill Keith and Del McCoury played, Rosenberg watched Monroe begin to share a personal link to the music that tied audiences to its history and his life—and helped turn him into bluegrass’s foundational figure.

An intimate look at a transformative time, Bluegrass Generation tells the inside story of how an American musical tradition came to be.

NEIL V. ROSENBERG is professor emeritus of folklore at Memorial University of Newfoundland. He is the author of Bluegrass: A History and coauthor of Bluegrass Odyssey and The Music of Bill Monroe.

A volume in the series Music in American Life

MAY
256 PAGES. 6 X 9 INCHES
33 BLACK & WHITE PHOTOGRAPHS
HARDCOVER, 978-0-252-04176-1. $99.00x £82.00
PAPER, 978-0-252-08339-6. $21.95 £17.99

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Los Romeros
Royal Family of the Spanish Guitar
WALTER AARON CLARK

The fascinante biography of a musical dynasty

“For the protraction of my musical education and the great pleasure of their company, I am truly grateful to the family Romero.”
—Sir Neville Marriner, from the foreword

Spanish émigré guitarist Celedonio Romero gave his American debut performance on a June evening in 1958. In the sixty years since, the Romero Family—Celedonio, his wife Angelita, sons Celín, Pepe, and Angel, as well as grandsons Celino and Lito—have become preeminent in the world of Spanish flamenco and classical guitar in the United States.

Walter Aaron Clark’s in-depth research and unprecedented access to his subjects have produced the consummate biography of the Romero family. Clark examines the full story of their genius for making music, from their outsider’s struggle to gain respect for the Spanish guitar to the ins and outs of making a living as musicians. As he shows, their concerts and recordings, behind-the-scenes musical careers, and teaching have reshaped their instrument’s very history. At the same time, the Romeros have organized festivals and encouraged leading composers to write works for guitar as part of a tireless, lifelong effort to promote the guitar and expand its repertoire.

Entertaining and intimate, Los Romeros opens up the personal world and unfettered artistry of one family and its tremendous influence on American musical culture.

WALTER AARON CLARK is Distinguished Professor of Musicology and the founder/director of the Center for Iberian and Latin American Music at the University of California, Riverside. His books include Isaac Albeniz: Portrait of a Romantic and Enrique Granados: Poet of the Piano.

A volume in the series Music in American Life

JUNE

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HARDCOVER, 978-0-252-04190-7. $99.00x £82.00
PAPER, 978-0-252-08356-3. $24.95 £20.99

Publication of this book is supported by 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, and by the University of California, Riverside.

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ALSO OF INTEREST
Sacred Steel
Inside an African American Steel Guitar Tradition
ROBERT L. STONE
Paper, 978-0-252-07743-2. $27.00x £21.99

Peggy Seeger
A Life of Music, Love, and Politics
JEAN R. FREEDMAN
Hardcover, 978-0-252-04075-7. $29.95 £24.99
SECOND EDITION

Women Have Always Worked
A Concise History
ALICE KESSLER-HARRIS

Updating the foundational book on women at work

“Distinguished labor historian Alice Kessler-Harris was a pioneer in the history of women’s work at home and at the workplace. This re-issue of her 1981 history is still the best short introduction to the topic. Now a new chapter on the recent past provides a pithy—and disturbing—report on women’s work today and the impact of right-wing efforts to undo the gains that working women fought for and won in the 1960s and 1970s.”
—Linda Gordon, author of The Moral Property of Women: The History of Birth Control Politics in America

A classic since its original publication, Women Have Always Worked brought much-needed insight into the ways work has shaped female lives and sensibilities. Beginning in the colonial era, Alice Kessler-Harris looks at the public and private work spheres of diverse groups of women—housewives and trade unionists, immigrants and African Americans, professionals and menial laborers, and women from across the class spectrum. She delves into issues ranging from the gendered nature of the success ethic to the social activism and the meaning of citizenship for female wage workers. This second edition adds artwork and features significant updates. A new chapter by Kessler-Harris follows women into the early twenty-first century as they confront barriers of race, sex, and class to earn positions in the new information society.

ALICE KESSLER-HARRIS is the R. Gordon Hoxie Professor of American History Emerita at Columbia University and a professor at the Institute for Research on Women and Gender. Her many books include In Pursuit of Equity: Women, Men and the Quest for Economic Citizenship in Twentieth-Century America and A Woman’s Wage: Historical Meanings and Social Consequences.


MAY
208 PAGES. 6 X 9 INCHES
26 BLACK & WHITE PHOTOGRAPHS, 4 CHARTS, 1 TABLE
PAPER, 978-0-252-08358-7. $19.95s £15.99

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Complaint
Grievance among Friends
AVITAL RONELL

An intellectual feast of carp, grouse, and fine whine

“Brilliantly written in an open style, complex and persuasive. Ronell moves like no other between the recesses of philosophy and the intensities of contemporary culture, offering us here a theory of melancholy’s mainly hapless relation to protest.”
—Judith Butler, author of Parting Ways: Jewishness and the Critique of Zionism

“It is not, nor it cannot come to good. But break, my heart, for I must hold my tongue.” Thus spoke Hamlet, one of the great kvetchers of literature. Every day, grippers challenge our patience and compassion. Yet Pollyannas rile us up with their grotesque contentment and unfathomable rejection of protest.

Avital Ronell considers how literature and philosophy treat belly-achers, wailers, and grumps—and the complaints they lavish on the rest of us. Combining her trademark jazzy panache with a fearless range of readings, Ronell opens a dialogue with readers that discusses thinkers with whom she has directly engaged. Beginning with Hamlet, and with a candid awareness of her own experiences, Ronell proceeds to show how complaining is aggravated, distracted, stifled, and transformed. She moves on to the exemplary complaints of Friedrich Nietzsche, Hannah Arendt, and Barbara Johnson and examines the complaint-riven history of deconstruction.

Infused with the author’s trademark wit, Complaint takes friends, colleagues, and all of us on a courageous philosophical journey.

AVITAL RONELL is Chair of Comparative Literature at New York University and teaches at the European Graduate School. Her books include Crack Wars: Literature Addiction Mania, The Test Drive, and Stupidity.

MARCH
264 PAGES. 6 X 9 INCHES
HARDCOVER, 978-0-252-04157-0. $99.99x £82.00
PAPER, 978-0-252-08322-8. $24.95x £20.99

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Publication of this book was made possible in part by the generous support of Georgina Dopico, Dean for the Humanities, New York University.

ALSO OF INTEREST
Stupidity
Paper, 978-0-252-07127-0. $23.00x £18.99

Blind Date
Sex and Philosophy
ANNE DUFORMANTELLE
Translated from the French by Catherine Porter; Introduction by Avital Ronell
Paper, 978-0-252-07488-2. $37.00x £31.00
FILM

Michael Bay
LUTZ KOEPNICK

Transforming cinema into a multimedia brand of excess—and success

“Compelling. The brilliance of this new book lies in the way that it grasps Bay’s cinema not as the diametrical opposite, but rather as the dialectical counterpart, of ‘slow cinema.’ Exemplary in the way that it takes full measure of its subject without naive enthusiasm, but also without critical condensation.”

—Steven Shaviro, author of Post Cinematic Affect

If size counts for anything, Michael Bay towers over his contemporaries. Lutz Koepnick engages the bigness of works like Armageddon and the Transformers movies to explore essential questions of contemporary filmmaking and culture. Combining close analysis and theoretical reflection, Koepnick shows how Bay’s films, knowingly or not, address profound issues about what it means to live in the late twentieth- and early twenty-first centuries. According to Koepnick’s astute readings, no one eager to understand the state of cinema today can ignore Bay’s work. Bay’s cinema of world-making and transnational reach not only exemplifies interlocking processes of cultural and economic globalization. It urges us to contemplate the future of moving images, of memory, matter, community, and experience, amid a time of rampant political populism and ever-accelerating technological change.

LUTZ KOEPNICK is Gertrude Conaway Vanderbilt Chair of German, Cinema and Media Arts at Vanderbilt University. His books include On Slowness: Toward an Aesthetic of the Contemporary and The Dark Mirror: German Cinema between Hitler and Hollywood.

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

FEBRUARY

208 PAGES. 5.5 X 8.25 INCHES
21 BLACK & WHITE PHOTOGRAPHS, FILMOGRAPHY
HARDCOVER, 978-0-252-04155-6. $99.00x $82.00
PAPER, 978-0-252-08320-4. $22.00x £17.99
E-BOOK, 978-0-252-05021-3.

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Abbas Kiarostami
MEHRNAZ SAEED-VAFA AND JONATHAN ROSENBAUM

Expanded Second Edition

New conversations on the Iranian filmmaking legend

“Offers a useful basic introduction to Kiarostami and contemporary Iranian film . . . . Additionally, the book contains a very helpful filmography wherein a summary is provided for each of Kiarostami’s films, including the [shorts] and documentaries he made in the 1970s.”

—Film International

Before his death in 2016, Abbas Kiarostami wrote or directed more than thirty films in a career that mirrored Iranian cinema’s rise as an international force. Critics’ polls continue to place Close-Up (1990) and Through the Olive Trees (1994) among the masterpieces of world cinema.

In this expanded second edition, award-winning Iranian filmmaker Mehrnaz Saeed-Vafa and film critic Jonathan Rosenbaum renew their illuminating cross-cultural dialogue on Kiarostami’s work. The pair chart the filmmaker’s late-in-life turn toward art galleries, museums, still photography, and installations. They also bring their distinct but complementary perspectives to a new conversation on the experimental film Shirin. Finally, Rosenbaum offers an essay on watching Kiarostami at home while Saeed-Vafa conducts a deeply personal interview with the director on his career and his final feature, Like Someone in Love.

MEHRNAZ SAEED-VAFA is a filmmaker and a professor of film at Columbia College in Chicago. She is the author of several essays and articles on Iranian cinema. JONATHAN ROSENBAUM was the film critic for the Chicago Reader (1987–2008). His books include Goodbye Cinema, Hello Cinephilia and Discovering Orson Welles.

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

MARCH

204 PAGES. 5.5 X 8.25 INCHES
19 BLACK & WHITE PHOTOGRAPHS
HARDCOVER, 978-0-252-08351-8. $99.00x £82.00
PAPER, 978-0-252-08351-8. $22.00x £17.99

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Pink-Slipped
What Happened to Women in the Silent Film Industries?
JANE M. GAINES

Film history’s most baffling fade to black

“A preeminent and provocative feminist historian of early cinema, Jane Gaines has always balanced empirical research with philosophical interrogation of how ‘history’ as an object of knowledge is itself historically conceived, practiced, and legitimated. She goes even further in Pink-Slipped, developing a ‘melodramatic theory of historical time’ that should be read by every historian, whatever their focus. A groundbreaking and brilliant book!”
—Vivian Sobchack, author of Carnal Thoughts: Embodiment and Moving Image Culture

Women held more positions of power in the silent film era than at any other time in American motion picture history. Marion Leonard broke from acting to cofound a feature film company. Gene Gauntier, the face of Kalem Films, also wrote the first script of Ben-Hur. Helen Holmes choreographed her own breathtaking on-camera stunt work. Yet they and the other pioneering filmmaking women vanished from memory.

Using individual careers as a point of departure, Jane M. Gaines charts how women first fell out of the limelight and then out of the film history itself. A more perplexing event cemented their obscurity: the failure of 1970s feminist historiography to rediscover them. Gaines examines how it happened against a backdrop of feminist theory and her own meditation on the limits that historiography imposes on scholars. Pondering how silent-era women have become absent in the abstract while present in reality, Gaines sees a need for a theory of these artists’ pasts that relates their aspirations to those of contemporary women.

JANE M. GAINES is a professor of film at Columbia University. She is the award-winning author of Contested Culture: The Image, the Voice and the Law and Fire and Desire: Mixed Race Movies in the Silent Era.

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

MARCH
320 PAGES. 7 X 10 INCHES
63 BLACK & WHITE PHOTOGRAPHS
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Aesthetics and Technology in Building
The Twenty-First-Century Edition
PIER LUIGI NERVI

Edited by Cristiana Chiorino, Elisabetta Margiotta Nervi, and Thomas Leslie

Architectural visions of concrete and beauty

The UNESCO headquarters in Paris. The Pirelli skyscraper in Milan. The Palazetto dello Sport in Rome. The “soaring beauty” of Pier Luigi Nervi’s visionary designs and buildings changed cityscapes in the twentieth century. His uncanny ingenuity with reinforced concrete, combined with a gift for practical problem solving, revolutionized the use of open internal space in structures like arenas and concert halls.

Aesthetics and Technology in Building: The Twenty-First-Century Edition introduces Nervi’s ideas about architecture and engineering to a new generation of students and admirers. More than 200 photographs, details, drawings, and plans show how Nervi put his ideas into practice. Expanding on the seminal 1961 Norton Lectures at Harvard, Nervi analyzes various functional and construction problems. He also explains how precast and cast-in-place concrete can answer demands for economy, technical and functional soundness, and aesthetic perfection. Throughout, he uses his major projects to show how these now-iconic buildings emerged from structural truths and far-sighted construction processes.

This new edition features dozens of added images, a new introduction, and essays by Joseph Abram, Robert Einaudi, Alberto Bologna, and Gabriele Neri on Nervi’s life, work, and legacy.

PIER LUIGI NERVI (1891–1979) was one of Europe’s leading architects and most innovative structural engineers from the 1930s to his death. CRISTIANA CHIORINO is an architect based in Turin and coeditor of Pier Luigi Nervi: Architecture as Challenge. ELISABETTA MARGIOTTA NERVI is Secretary General of the Pier Luigi Nervi Project in Brussels. THOMAS LESLIE is the Pickard Chilton Professor in Architecture at Iowa State University. He is the author of Chicago Skyscrapers, 1871–1934 and Beauty’s Rigor: Patterns of Production in the Work of Pier Luigi Nervi.

AUGUST

272 PAGES. 11 X 8 INCHES

235 BLACK & WHITE PHOTOGRAPHS

HARDCOVER, 978-0-252-04169-3. $59.95s £50.00


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New Media Futures
The Rise of Women in the Digital Arts
EDITED BY DONNA COX, ELLEN SANDOR, AND JANINE FRON

Forewords by Lisa Wainwright, Anne Balsamo, and Judy Malloy

Blazing artistic trails through the digital age

“This is a fascinating and important book. It will appeal to scientists, technologists, artists and the general public. It tells wonderfully exciting stories of creative, risk-taking women (and men) that will inspire present and future generations. These stories demonstrate that the creative spark that drives scientists and artists knows no disciplinary boundaries. And it is simply a delightful read.”

—Walter E. Massey, Chancellor, School of the Art Institute of Chicago

Trailblazing women working in digital arts media and education established the Midwest as an international center for the artistic and digital revolution in the 1980s and beyond. Foundational events at the University of Illinois and the School of the Art Institute of Chicago created an authentic, community-driven atmosphere of creative expression, innovation, and interdisciplinary collaboration that crossed gender lines and introduced artistically informed approaches to advanced research.

Interweaving historical research with interviews and full-color illustrations, New Media Futures captures the spirit and contributions of twenty-two women working within emergent media as diverse as digital games, virtual reality, medicine, supercomputing visualization, and browser-based art. The editors and contributors give voice as creators integral to the development of these new media and place their works at the forefront of social change and artistic inquiry.

DONNA COX is the associate director of the National Center for Supercomputing Applications Research and Education, the eDream (the Illinois Emerging Digital Research and Education in Arts Media) Institute, and the Advanced Visualization Laboratory, and a professor in the School of Art & Design at the University of Illinois, Urbana-Champaign. ELLEN SANDOR is the founding artist and director of (art)n, cofounder of the Richard and Ellen Sandor Family Collection, and advisory board chair at the Gene Siskel Film Center at the School of the Art Institute of Chicago. JANINE FRON is an independent game artist and researcher, cofounder of Ludica, and the creative director of (art)n.

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HARDCOVER, 978-0-252-04154-9, $39.95s £33.00
E-BOOK, 978-0-252-05018-3.

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COMMUNICATIONS / AFRICAN STUDIES

Media, Geopolitics, and Power
A View from the Global South
HERMAN WASSERMAN

South Africa’s globalized media in the post-apartheid age

“Wasserman’s book would surely be deemed as one of the most powerful articulations from the Global South, urging media professionals and scholars to rethink and recontextualize global journalism in this post-West, post-order, post-truth world.”
—Anbin Shi, Tsinghua University

The end of apartheid brought South Africa into the global media environment. Many observers viewed the rapid development of South African media as a roadmap from authoritarianism to global modernity.

Herman Wasserman analyzes the debates surrounding South Africa’s new media presence against the backdrop of rapidly changing geopolitics. His exploration reveals how South African disputes regarding access to, and representation in, the media reflect the dominance and inequality in the global communication sphere. Optimists see post-apartheid media as providing a vital space that encourages exchanges of opinion in a young democracy. Critics argue the public sphere mirrors South Africa’s past divisions and privileges the viewpoints of the elite. Wasserman delves into the ways these simplistic narratives obscure the country’s internal tensions, conflicts, and paradoxes even as he charts the diverse nature of South African entry into the global arena.

HERMAN WASSERMAN is a professor of media studies and director of the Centre for Film and Media Studies at the University of Cape Town. He is the author of Tabloid Journalism in South Africa: True Story.

A volume in the series The Geopolitics of Information, edited by Dan Schiller, Pradip Thomas, and Yuezhi Zhao

MARCH
236 PAGES. 6 X 9 INCHES
HARDCOVER, 978-0-252-04162-4. $99.00 $82.00
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COMMUNICATIONS / AMERICAN HISTORY

Wired into Nature
The Telegraph and the North American Frontier
JAMES SCHWOCH

America’s future written in dots and dashes

“Wired into Nature is a rich and original exploration of the telegraph in the American West, grounded in meticulous archival research. It tells us a powerful story about the relationship between wires and nature, and unravels the hidden and formative connections between our communications systems and the environment, climate, and surveillance. . . . This book will transform our understanding of electronic communications networks, both past and present. If there is one history to read in the current moment, Wired into Nature is it.”
—Nicole Starosielski, coeditor of Signal Traffic: Critical Studies of Media Infrastructures

James Schwoch details the unexplored dimensions of the frontier telegraph and its impact. The westward spread of telegraphy entailed encounters with environments that challenged Americans to acquire knowledge of natural history, climate, and a host of other fields. Telegraph codes and ciphers, meanwhile, became important political, military, and economic secrets. Schwoch shows how the government’s use of commercial networks drove a relationship between the two sectors that served increasingly expansionist aims. He also reveals the telegraph’s role in securing high ground and encouraging surveillance. Both became vital aspects of the American effort to contain, and conquer, the West’s indigenous peoples—and part of a historical arc of concerns about privacy, data gathering, and surveillance that remains pertinent today.

JAMES SCHWOCH is a professor of communication studies at Northwestern University. He is the author of The American Radio Industry and Its Latin American Activities, 1900–1939 and Global TV: New Media and the Cold War, 1946–69.

A volume in the series The History of Communication, edited by Robert W. McChesney and John C. Nerone

MARCH
288 PAGES. 6 X 9 INCHES
32 BLACK & WHITE PHOTOGRAPHS, 5 MAPS
HARDCOVER, 978-0-252-04177-8. $99.00 $82.00
PAPER, 978-0-252-08340-2. $24.95 $20.99

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Becoming the Story
War Correspondents since 9/11
LINDSAY PALMER

The dangerous new realities of reporting on war

“In most academic studies of post-9/11 war reporting, the challenges and risks that the ‘conflict correspondents’ face often get insufficient attention. Lindsay Palmer’s pioneering and commendable study fills a gap in journalism scholarship. Highly recommended.”

—Daya Kishan Thussu, author of News as Entertainment: The Rise of Global Infotainment

The September 11 attacks produced profound changes in journalism and the lives of the people who practiced it. Foreign reporters felt surrounded by the hate of American colleagues for “the enemy.” Americans in combat areas became literal targets of anti-U.S. sentiment. Behind the lines, editors and bureau chiefs scrambled to reorient priorities while feeling the pressure of sending others into danger.

Becoming the Story examines the transformation of war reporting in the decade after 9/11. Lindsay Palmer delves into times when print or television correspondents themselves received intense public scrutiny because of an incident associated with the work of war reporting. Such instances include Daniel Pearl’s kidnapping and murder; Bob Woodruff’s near-fatal injury in Iraq; the expulsions of Maziar Bahari and Nazila Fathi from Iran in 2009; the sexual assault of Lara Logan; and Marie Colvin’s 2012 death in Syria. Merging analysis with in-depth interviews of Woodruff and others, Palmer shows what these events say about how post-9/11 conflicts transformed the day-to-day labor of reporting. But they also illuminate how journalists’ work became entangled with issues ranging from digitization processes to unprecedented hostility from all sides to the political logic of the War on Terror.

LINDSAY PALMER is an assistant professor of global media ethics at the University of Wisconsin, Madison.

A volume in the series The History of Communication, edited by Robert W. McChesney and John C. Nerone

FEBRUARY
224 PAGES. 6 X 9 INCHES
10 BLACK & WHITE PHOTOGRAPHS
HARDCOVER, 978-0-252-04156-3, $99.00x £82.00
PAPER, 978-0-252-08321-1, $25.95s £20.99
E-BOOK, 978-0-252-05022-0.

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Muncie, Indi(a)na
Middletown and Asian America
HIMANEE GUPTA-CARLSON

An Indian American’s perspective on the typical American community

“Gupta-Carlson brings a much-needed perspective to Middletown studies. But she also addresses pressing questions about what it means to be an American today. Through careful reflection and analysis, she develops a compelling case for the importance of involved and sustained dialogues that bridge difference.”
—Luke Eric Lassiter, coauthor of The Other Side of Middletown

Muncie, Indiana, remains the epitome of an American town. Yet scholars built the image of so-called typical communities across the United States on an illusion. Their decades of studies ignored the racial, ethnic, and religious diversity and tensions woven into the American communities that Muncie supposedly embodied.

Himanee Gupta-Carlson puts forth an essential question: what do nonwhites, non-Christians, and/or non-natives mean when they call themselves American? A daughter in one of Muncie’s first Indian American families, Gupta-Carlson merges personal experience, the life histories of others, and critical analysis to explore the answers. Her stories of members of Muncie’s South Asian communities unearth the silences imposed by past studies while challenging the body of scholarship in fundamental ways. At the same time, Gupta-Carlson shares personal memories and experiences that illuminate her place within the historical, political, and sociocultural currents she engages in her work. It also reveals how that work informs and transforms her as a scholar and a person.

Meditative and insightful, Muncie, Indi(a)na invites readers to feel the truth of the fascinating stories behind one woman’s revised portrait of an American community.

HIMANEE GUPTA-CARLSON is an associate professor at SUNY Empire State College.

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

MARCH
248 PAGES. 6 X 9 INCHES
4 BLACK & WHITE PHOTOGRAPHS, 2 TABLES
HARDCOVER, 978-0-252-04182-2. $99.00x £82.00
PAPER, 978-0-252-08344-0. $27.95s £22.99

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In a Classroom of Their Own
The Intersection of Race and Feminist Politics in All-Black Male Schools
KEISHA LINDSAY

Antifeminist and antiracist currents within an education reform movement

“A dispassionate and well-reasoned argument. None of the other books on the ‘boy crisis in schools’ or ‘pushout of girls in schools’ or ‘myths about the black male crisis’ deal in such a devoted fashion with both the case of all-black male schools and philosophy.”

Many advocates of all-black male schools (ABMS) argue that these institutions counter black boys’ racist emasculation in white, “overly” female classrooms. This argument challenges racism and perpetuates antifeminism.

Keisha Lindsay explains the complex politics of ABMS by situating these schools within broader efforts at neoliberal education reform and within specific conversations about both “endangered” black males and a “boy crisis” in education. Lindsay also demonstrates that intersectionality, long considered feminist, is in fact a politically fluid framework. As such, it represents a potent tool for advancing many political agendas, including those of ABMS supporters who champion antiracist education for black boys while obscuring black girls’ own race and gender-based oppression in school. Finally, Lindsay theorizes a particular means by which black men and other groups can form antiracist and feminist coalitions even when they make claims about their experiences that threaten bridge building. The way forward, Lindsay shows, allows disadvantaged groups to navigate the racial and gendered politics that divide them in pursuit of productive—and progressive—solutions.

KEISHA LINDSAY is an assistant professor of gender and women’s studies and political science at the University of Wisconsin-Madison.

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

JUNE
208 PAGES. 6 X 9 INCHES
HARDCOVER, 978-0-252-04173-0. $99.00x £82.00
PAPER, 978-0-252-08335-8. $24.95s £20.99

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Dissident Feminisms
SERIES EDITOR:
ELORA HALIM CHOWDHURY

Dissident Feminisms offers new feminist writing that traverses the fault lines of epistemology and power, particularly the relationship between social action, activism, and theory. The scholar-activists employ critical and praxis-oriented methods to produce interdisciplinary works that intervene in critically important conversations across a number of fields. The series combines rigorous feminist engagement with radical critique and progressive social change to address the enduring, intractable problems of our time: racisms; genocides; war and occupation; heteronormative, communitarian and state violence; militarism; and struggles for livelihood and basic human rights.

ALSO OF INTEREST

Hear Our Truths
The Creative Potential of Black Girlhood
RUTH NICOLE BROWN
Paper, 978-0-252-07849-8. $30.00s £24.99

Spatializing Blackness
Architectures of Confinement and Black Masculinity in Chicago
RASHAD SHABAZZ
Paper, 978-0-252-08114-9. $25.00s £20.99
Neo-Passing
Performing Identity after Jim Crow
EDITED BY MOLLIE GODFREY AND VERSHAWN ASHANTI YOUNG

Crossing old boundaries to create new identities

“Excellently introduced by Mollie Godfrey and Vershawn Ashanti Young, the ten essays collected in this volume offer a wealth of information, from a working bibliography of neo-passing narratives to interpretive overviews of passing, old and new. The essays suggest that despite all historical, legal, and attitudinal changes in the course of the twentieth century, race remains a central obsession in the United States.”

—Werner Sollors, author of The Temptation of Despair: Tales of the 1940s

African Americans once passed as whites to escape the pains of racism. Today’s neo-passing has pushed the old idea of passing in extraordinary new directions. A white author uses an Asian pen name; heterosexuals live “out” as gay; and, irony of ironies, whites try to pass as black.

Mollie Godfrey and Vershawn Ashanti Young present essays that explore practices, performances, and texts of neo-passing in our supposedly postracial moment. The authors move from the postracial imagery of Angry Black White Boy and sexual orientation and race in ZZ Packer’s short fiction to the politics of Dave Chappelle’s skits as a black President George W. Bush. Together, the works reveal that the questions raised by neo-passing—questions about performing and contesting identity in relation to social norms—remain as relevant today as in the past.

Contributors: Derek Adams, Christopher M. Brown, Martha J. Cutter, Marcia Alesen Dawkins, Michele Elam, Alisha Gaines, Jennifer Glaser, Allyson Hobbs, Brandon J. Manning, Loran Marsan, Lara Narcisi, Eden Osucha, Gayle Wald, and Deborah Elizabeth Whaley

MOLLIE GODFREY is an assistant professor of English at James Madison University. VERSHAWN ASHANTI YOUNG is an associate professor of drama and speech communication at the University of Waterloo and the author of Your Average Nigga: Performing Race, Literacy, and Masculinity.

NEW IN PAPERBACK

Rape in Chicago
Race, Myth, and the Courts
DAWN RAE FLOOD

The dramatic social and legal changes surrounding sexual violence

“With its holistic focus and thorough analysis, this book has an insightful and novel perspective, and is a beneficial read for anyone attempting to understand the modern underpinnings of rape myths and the potential for the power of individual agency to create change.”

—Contemporary Sociology

From the Depression era through the mid-1970s, Chicagans negotiated extraordinary challenges as victims or accused perpetrators of sexual violence. Dawn Rae Flood draws on trial testimony, government reports, and media coverage to answer essential questions surrounding the mythology and reality of rape during this era. Flood’s fascinating account follows how defense strategies in rape cases evolved alongside changes in the broader cultural and legal environment. What emerged was a new paradigm that challenged assumptions about black criminality yet continued to deploy racist and sexist stereotypes against plaintiffs. In addition, she blends legal studies and history with personal accounts to analyze the use of medical testimony in modern rape trials. Flood pays particular attention to the evolution of contemporary rape kit procedures, a sea change in criminal justice shaped by legal requirements, trial strategies, feminist reform efforts, and women’s experiences.

DAWN RAE FLOOD is an associate professor of history at Campion College at the University of Regina.

A volume in the series Women, Gender, and Sexuality in American History

FEBRUARY

256 PAGES. 6 X 9 INCHES
2 MAPS, 2 TABLES
PAPER, 978-0-252-08348-8. $25.00x £20.99
E-BOOK, 978-0-252-09441-5.

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Black Public History in Chicago
Civil Rights Activism from World War II into the Cold War
IAN ROCKSBOROUGH-SMITH

How black public historians fought for civil rights in the Windy City

“Ian Rocksborough-Smith sheds light on a powerful core of Chicago-based culture workers who expanded the battlefront for Black freedom from the picket line and street rally to the library, the museum hall, and the classroom; using public displays of the past to imagine a different future. Black Public History in Chicago is an amazing project of both recovery and redemption.”
—Davarian Baldwin, author of Chicago’s New Negroes: Modernity, the Great Migration, and Black Urban Life

In civil-rights-era Chicago, a dedicated group of black activists, educators, and organizations employed black public history as more than cultural activism. Their work and vision energized a black public history movement that promoted political progress in the crucial time between World War II and the onset of the Cold War.

Ian Rocksborough-Smith’s meticulous research and adept storytelling provide the first in-depth look at how these committed individuals leveraged Chicago’s black public history. Their goal: to engage with the struggle for racial equality. Rocksborough-Smith shows teachers working to advance curriculum reform in public schools, while well-known activists Margaret and Charles Burroughs pushed for greater recognition of black history by founding the DuSable Museum of African American History. Organizations like the Afro-American Heritage Association, meanwhile, used black public history work to connect radical politics and nationalism. Together, these people and their projects advanced important ideas about race, citizenship, education, and intellectual labor that paralleled the shifting terrain of mid-twentieth-century civil rights.

IAN ROCKSBOROUGH-SMITH teaches at the University of the Fraser Valley.

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

APRIL
248 PAGES. 6 X 9 INCHES
9 BLACK & WHITE PHOTOGRAPHS
HARDCOVER, 978-0-252-04166-2. $99.00x £82.00
PAPER, 978-0-252-08330-3. $28.00x £22.99

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ALSO OF INTEREST
African American History Reconsidered
PERO GAGLO DAGBOVIE
Paper, 978-0-252-07701-2. $27.00x £21.99

Popular Fronts
Chicago and African-American Cultural Politics, 1935–46
BILL V. MULLEN
With a new preface
Paper, 978-0-252-08107-1. $30.00x £24.99
Black Opera
History, Power, Engagement
NAOMI ANDRÉ

A musical challenge to our view of the past

“A most welcome, insightful, deeply rooted and felt study, admirably researched and written. It is rich with ideas about how opera is presented and received, and with astute reflections on the troubling ways that race, racism, segregation, colonisation, gender, sexuality, and sexism play into decisions about what operas are performed, how they are performed, and how they are heard and seen.”
—Ellie M. Hisama, author of Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon

From classic films like Carmen Jones to contemporary works like The Diary of Sally Hemmings and U-Carmen eKhayelitsa, American and South African artists and composers have used opera to reclaim black people’s place in history.

Naomi André draws on the experiences of performers and audiences to explore this music’s resonance with today’s listeners. Interacting with creators and performers, as well as with the works themselves, André reveals how black opera unearths suppressed truths. These truths provoke complex, if uncomfortable, reconsideration of racial, gender, sexual, and other oppressive ideologies. Opera, in turn, operates as a cultural and political force that employs an immense, transformative power to represent or even liberate.

Viewing opera as a fertile site for critical inquiry, political activism, and social change, Black Opera lays the foundation for innovative new approaches to applied scholarship.

NAOMI ANDRÉ is an associate professor in the departments of African and Afroamerican Studies and Women’s Studies. She also is associate director in the Residential College at the University of Michigan. She is the author of Voicing Gender: Castrati, Travesti, and the Second Woman in Early-Nineteenth-Century Italian Opera and coeditor of Blackness in Opera.

JUNE
296 PAGES, 6 X 9 INCHES
HARDCOVER, 978-0-252-04192-1. $99.00x £82.00
PAPER, 978-0-252-08357-0. $27.95s £22.99

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Pioneers of the Blues Revival
SECOND EDITION

STEVE CUSHING

Introduction by Barry Lee Pearson

An updated edition of the acclaimed collection with new, rare interviews

“Mr. Cushing, a longtime blues broadcaster, gathers his own interviews with seventeen figures who forged a legacy that reaches far beyond their record rooms. . . . Whatever underlies the mania of this strange tribe of hunters and gatherers, their achievement is undeniable, and America’s musical heritage would be much the poorer without their efforts.”
—Wall Street Journal

In the second edition of Pioneers of the Blues Revival, Steve Cushing adds new interviewees to the roster of prominent white researchers and enthusiasts whose advocacy spearheaded the blues’ crossover into the mainstream starting in the 1960s. Rare interview material with experts like Mack McCormick supplements dialogues with Paul Garon, Gayle Dean Wardlow, Paul Oliver, Sam Charters, and others in renewing lively debates and providing first-hand accounts of the era and movement. Throughout, the participants chronicle lifetimes spent loving, finding, collecting, reissuing, and producing records. They also recount relationships with essential blues musicians like Mississippi John Hurt, Son House, Skip James, and Bukka White—connections that allowed the two races to learn how to talk to each other in a still-segregated world.

STEVE CUSHING has hosted Blues Before Sunrise for over thirty years. He is the author of Blues Before Sunrise: The Radio Interviews. BARRY LEE PEARSON is a professor of English at the University of Maryland and the author of Jook Right On: Blues Stories and Blues Storytellers.

A volume in the series Music in American Life

FEBRUARY
480 PAGES, 7 X 10 INCHES
89 BLACK & WHITE PHOTOGRAPHS
PAPER, 978-0-252-08361-7. $34.95s £28.99

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Spirituals and the Birth of a Black Entertainment Industry
SANDRA JEAN GRAHAM

Showbiz shaping sacred song’s success

“Sandra Graham breaks new ground in her nuanced examination of the white-controlled spiritual or jubilee industry, and of claims for musical and cultural authenticity by black college and independent jubilee groups, as well as white and black performers of blackface minstrelsy, American folk music, and European classical traditions.”
—Portia K. Maulsby, coeditor of Issues in African American Music: Power, Gender, Race, Representation

First brought to the stage by choral ensembles like the Fisk Jubilee Singers, spirituals anchored a wide range of late nineteenth-century entertainments, including minstrelsy, variety, and plays by both black and white companies.

In the first book-length treatment of postbellum spirituals in theatrical entertainments, Sandra Jean Graham mines a trove of resources to chart the spiritual’s journey from the private lives of slaves to the concert stage. Graham navigates the conflicting agendas of those who, in adapting spirituals for their own ends, sold conceptions of racial identity to their patrons. In so doing they laid the foundation for a black entertainment industry whose artistic, financial, and cultural practices extended into the twentieth century.

SANDRA JEAN GRAHAM is an associate professor of music at Babson College.

A volume in the series Music in American Life

MARCH
352 PAGES. 6.125 X 9.25 INCHES
22 BLACK & WHITE PHOTOGRAPHS, 2 CHARTS, 38 MUSIC EXAMPLES, 5 TABLES, 3 FIGURES
HARDCOVER, 978-0-252-04163-1. $99.00x £82.00
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**Right to the Juke Joint**

**A Personal History of American Music**

**PATRICK B. MULLEN**

*Notes from a lifetime loving American music*

“Right to the Juke Joint is an evocative journey through music that tracks the life of its author—Patrick Mullen—from his childhood to the present. Mullen’s enduring love for music inspired his life as a folklorist. Beginning with Ray Charles’s ‘I Got a Woman,’ he moves the reader from blues, rock and roll, and rockabilly in the Fifties to jazz, country, and Tex-Mex voices. As one musician told Mullen, ‘There ain’t but one race created on earth, and that’s the human race.’ Right to the Juke Joint eloquently shows how music reveals our shared humanity.”

—William Ferris, author of *The South in Color: A Visual Journal*

The cowboy songs and dusty Texas car rides of his youth set Patrick B. Mullen on a lifelong journey into the sprawling Arcadia of American music. That music fused so-called civilized elements with native forms to produce everything from Zydeco to Conjunto to jazz to Woody Guthrie. The civilized/native idea, meanwhile, helped develop Mullen’s critical perspective, guide his love of music, and steer his life’s work.

Part scholar’s musings and part fan’s memoir, *Right to the Juke Joint* follows Mullen from his early embrace of country and folk to the full flowering of an idiosyncratic, omnivorous interest in music. Personal memory merges with a lifetime of fieldwork in folklore and anthropology to provide readers with a deeply informed analysis of American roots music. The result is a charming musical map drawn by a gifted storyteller whose boots have traveled a thousand tuneful roads.

**PATRICK B. MULLEN** is professor emeritus of English and folklore at the Ohio State University. His books include *The Man Who Adores the Negro: Race and American Folklore*.

A volume in the series *Music in American Life*

**MAY**

- 224 PAGES. 6 X 9 INCHES
- HARDCOVER, 978-0-252-04164-8. $99.00x £82.00
- PAPER, 978-0-252-08328-0. $29.95x £24.99

Publication of this book was supported by a grant from the L. J. and Mary C. Skaggs Folklore Fund.

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**NEW IN PAPERBACK**

**Sounds of the New Deal**

**The Federal Music Project in the West**

**PETER GOUGH**

*Foreword by Peggy Seeger*

*How the music of the people—all people—reshaped America*

“Gough’s important contribution not only explores the Federal Music Project in the West, based on a wide variety of primary and secondary sources, but also includes coverage of numerous musical styles. . . . It is a pleasure to review such an informative study of popular music.”

—*Journal of American History*

At its peak, the Federal Music Project (FMP) employed nearly 16,000 people. They reached millions of Americans through performances, composing, teaching, and folksong collection and transcription.

Peter Gough explores how the FMP’s activities in the West shaped a new national appreciation for the diversity of American musical expression. Though FMP leaders privileged using “good” music to educate the public, local preferences regularly trumped national priorities in the West. Manifold vernacular musics emerged, with African American and Hispanic music enjoying unprecedented popularity. As Gough shows, this folksong-driven cultural mosaic exemplified the spirit of a Popular Front movement that merged radical and nationalistic impulses. FMP activists soon blended patriotic themes with the West’s varied ethnic musical heritage and its vast—but endangered—store of grassroots music.

**PETER GOUGH** is a lecturer in history at California State University, Sacramento.

A volume in the series *Music in American Life*

**FEBRUARY**

- 304 PAGES. 6.125 X 9.25 INCHES
- 29 BLACK & WHITE PHOTOGRAPHS
- PAPER, 978-0-252-08349-5. $27.95x £22.99
- E-BOOK, 978-0-252-09701-0.

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Banjo Roots and Branches
EDITED BY ROBERT B. WINANS

West African precursors, African-Caribbean origins, North American journeys

“As far as I know this book has no real equivalents. Several of the essays are pioneering contributions to the esoteric but intriguing field of banjo research and folklore and ethnomusicology generally.”
—Robert S. Cantwell, author of Bluegrass Breakdown: The Making of the Old Southern Sound

Robert B. Winans presents cutting-edge scholarship that covers the banjo’s West African origins and its adaptations and circulation in the Caribbean and United States. Contributors provide detailed ethnographic and technical research on gourd lutes and ekonting in Africa and the banza in Haiti while also investigating tuning practices and regional playing styles. Other essays place the instrument within the context of slavery, tell the stories of black banjoists, and shed light on the banjo’s introduction into the African- and Anglo-American folk milieus.

Wide-ranging and illustrated with twenty color images, Banjo Roots and Branches offers a wealth of new information to scholars of African American and folk musics as well as the worldwide community of banjo aficionados.

ROBERT B. WINANS is a professor emeritus of American literature and folklore at Gettysburg College.

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Publication of this book was made possible in part through a donation from the Uncle Shlomo’s Brooklyn Kids Fund for Music, dedicated to ensuring that Shlomo Pestcoe’s generous spirit will continue to enrich us with the music he so loved to share, and by a grant from the L. J. and Mary C. Skaggs Folklore Fund.

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Lingua Cosmica
Science Fiction from around the World
EDITED BY DALE KNICKERBOCKER

Forging a new canon for international SF

“Lingua Cosmica introduces Anglo scholars to a rich tradition of science fiction around the world. An exciting new perspective on a genre we thought we knew, Knickerbocker’s volume sets a new research agenda for global SF studies.”
—Sherryl Vint, coeditor of The Routledge Concise History of Science Fiction

Anthologies, awards, journals, and works in translation have sprung up to reflect science fiction’s increasingly international scope. Yet scholars and students alike face a problem. Where does one begin to explore global SF in the absence of an established canon?

Lingua Cosmica opens the door to some of the creators in the vanguard of international science fiction. Eleven experts offer innovative English-language scholarship on figures ranging from Cuban pioneer Daína Chaviano to Nigerian filmmaker Olatunde Osunsanmi to the Hugo Award–winning Chinese writer Liu Cixin. These essays invite readers to ponder the themes, formal elements, and unique cultural characteristics within the works of these irreplaceable—if too-little-known—artists. Dale Knickerbocker includes fantasists and genre-benders pushing SF along new evolutionary paths even as they draw on the traditions of their own literary cultures.

Includes essays on Daína Chaviano (Cuba), Jacek Dukaj (Poland), Jean-Claude Dunyac (France), Andreas Eschbach (Germany), Angélica Gorodischer (Argentina), Sakyo Komatsu (Japan), Liu Cixin (China), Laurent McAllister née Yves Meynard and Jean-Louis Trudel (Francophone Canada), Olatunde Osunsanmi (Nigeria), Johanna Sinisalo (Finland), and Arkady and Boris Strugatsky (Russia).

DALE KNICKERBOCKER is Distinguished Professor of Foreign Languages and Literatures at East Carolina University. He is the author of Juan José Millás: The Obsessive-Compulsive Aesthetic.

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Arthur C. Clarke
GARY WESTFAHL

The creative odyssey of the man who foresaw the future—and the present

“This is the most insightful analysis of Clarke I have seen. It has many gems, such as this irresistible pearl: ‘Clarke’s characters anticipate the way that more and more people now live their lives. Clarke’s characters, then, may someday be regarded as his most significant prediction of the future, making him seem more like a twenty-first century writer than a twentieth-century writer—perhaps the greatest compliment one can imagine for a science fiction writer.’ His scaffold leading to this is of the highest quality.”

—Gregory Benford

Already renowned for his science fiction and scientific nonfiction, Arthur C. Clarke became the world’s most famous science fiction writer after the success of 2001: A Space Odyssey. He then produced novels like Rendezvous with Rama and The Fountains of Paradise that many regard as his finest works.

Gary Westfahl closely examines Clarke’s remarkable career, ranging from his forgotten juvenilia to the passages he completed for a final novel, The Last Theorem. As Westfahl explains, Clarke’s science fiction offered original perspectives on subjects like new inventions, space travel, humanity’s destiny, alien encounters, the undersea world, and religion. While not inclined to mysticism, Clarke necessarily employed mystical language to describe the fantastic achievements of advanced aliens and future humans. Westfahl also contradicts the common perception that Clarke’s characters were bland and underdeveloped, arguing that these reticent, solitary individuals, who avoid conventional relationships, represent his most significant prediction of the future, as they embody the increasingly common lifestyle of people in the twenty-first century.

GARY WESTFAHL, formerly of the University of La Verne and the University of California, Riverside, has now retired to focus exclusively on research and writing. His many books on science fiction include William Gibson and Hugo Gernsback and the Century of Science Fiction.

A volume in the series Modern Masters of Science Fiction

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Creating the Big Ten
Courage, Corruption, and Commercialization
WINTON U. SOLBERG

How an athletic conference turned college football into big business

Big Ten football fans pack gridiron cathedrals that hold up to 100,000 spectators. The conference’s fourteen member schools share a broadcast network and a 2016 media deal worth $2.64 billion. This cultural and financial colossus grew out of a modest 1895 meeting that focused on football’s brutality and encroaching professionalism in the game.

Winton U. Solberg explores the relationship between higher education and collegiate football in the Big Ten’s first fifty years. This formative era saw debates over eligibility and amateurism roil the sport. In particular, faculty concerned with academics clashed with coaches, university presidents, and others who played to win. Solberg follows the conference’s successful early efforts to put the best interests of institutions and athletes first. Yet, as he shows, commercial concerns undid such work after World War I as sports increasingly eclipsed academics. By the 1940s, the Big Ten’s impact on American sports was undeniable. It had shaped the development of intercollegiate athletics and college football nationwide while serving as a model for other athletic conferences.

WINTON U. SOLBERG is professor emeritus of history at the University of Illinois at Urbana-Champaign. His many books include The University of Illinois, 1894–1904: The Shaping of the University and Redeem the Time: The Puritan Sabbath in Early America.

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NEW IN PAPERBACK

**Illini Loyalty**

The University of Illinois

PHOTOGRAPHS BY LARRY KANFER

Text by Alaina Kanfer

The artistry and atmosphere of the U. of I. campus

“Kanfer has photographed the U. of I. campus for more than thirty years, artfully capturing its beauty throughout the seasons. *Illini Loyalty* pairs his evocative photos with Alaina Kanfer’s richly detailed text blocks, which provide historical perspective.”

—LifeTimes

*Illini Loyalty* captures the indelible events, beloved buildings, and human drama that define an iconic American university. A proud University of Illinois alum, Larry Kanfer presents the campus and its community as only he can. His artist’s eye reveals the expansive vistas and intimate details that make the university an unforgettable place for tens of thousands of students and alumni each year. Alaina Kanfer’s insightful words provide the stories behind landmarks like Lorado Taft’s Alma Mater sculpture and the Altgeld Hall bell tower while highlighting new classics like the Siebel Center for Computer Science and the ACES Library. Throughout, the Kanfers also commemorate notable university figures and celebrate Homecoming, graduation, Quad Day, and the other traditions on the campus calendar.

A must-have for students, graduates, parents, and fans, *Illini Loyalty* conveys the University of Illinois’s spirit of education, innovation, and pride.

LARRY KANFER earned a degree in architecture from the University of Illinois at Urbana-Champaign. He is an award-winning photographic artist whose original artwork is available through his galleries in Champaign, Illinois, and online at www.kanfer.com. His original artwork is featured in public and private collections nationally. His previous books of photography include *A Prairie State of Mind*, *Prairiescapes*, *On Firm Ground*, *On Second Glance: Midwest Photographs*, and, with Alaina Kanfer, *Barns of Illinois* and *Chicagoscapes*. ALAINA KANFER grew up in Chicago, graduated from Northwestern University, and received her doctorate in mathematical social sciences from the University of California, Irvine.

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LARRY KANFER

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Building the University of Illinois Campus

LEX TATE AND JOHN FRANCH

Foreword by Stanley O. Ikenberry

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Discriminating Sex
White Leisure and the Making of the American “Oriental”
AMY SUEYOSHI

The creation and evolution of a racial stereotype in San Francisco

“Discriminating Sex will threaten some, infuriate others. Nonetheless, Sueyoshi’s scholarship as well as the ingenuity of her narrative is sure to astonish as she demonstrates that Euro-American views of gender/sexuality—both their own and of people of color—are imaginaries formed in a crucible of desire, fear, and power.”

—Lane Ryo Hirabayashi, author of Japanese American Resettlement through the Lens: Hikaru Carl Iwasaki and the WRA’s Photographic Section, 1943–1945

Freewheeling sexuality and gender experimentation defined the social and moral landscape of 1890s San Francisco. Amy Sueyoshi examines how whites conflated Chinese and Japanese, previously seen as two races, into the Oriental—a single pan-Asian American stereotype weighted with sexual and gender meaning. Bridging feminist, queer, and ethnic studies, she shows how the white quest for gender and sexual freedom reinforced, and spawned, racial inequality through the ever evolving Oriental.

AMY SUEYOSHI is the associate dean of the College of Ethnic Studies at San Francisco State University. She is the author of Queer Compulsions: Race, Nation, and Sexuality in the Affairs of Yone Noguchi.

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 the College of Ethnic Studies at San Francisco State University.

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Ugly Differences
Queer Female Sexuality in the Underground
YETTA HOWARD

Ugliness as both physical appearance and identity

“Divest yourself of Dante’s dreamscape and head for Howard’s underground ugly. It’s a tour you won’t forget: smart, sexy, surprising, subversive. Howard’s queer females will shake every last investment in beauty out of your soul, leaving you to contemplate a set of fertile negatives. No one should miss this delicious underworld.”

—Kathryn Bond Stockton, author of The Queer Child, or Growing Sideways in the Twentieth Century

What would it mean to turn to ugliness rather than turn away from it? Indeed, the idea of ugly often becomes synonymous with non-white, non-male, and non-heterosexual physicality and experience. That same pejorative migrates to become a label for practices within underground culture.

In Ugly Differences, Yetta Howard uses underground contexts to theorize queer difference by locating ugliness at the intersection of the physical, experiential, and textual. From that nexus, Howard contends that ugliness—as a mode of pejorative identification—is fundamental to the cultural formations of queer female sexuality. Slava Tsukerman’s postpunk film Liquid Sky, Sapphire’s poetry, Roberta Gregory’s Bitchy Butch comix, New Queer Cinema such as High Art—these and other non-canonical works contribute to an audacious critique. Howard reveals how the things we see, read as, or experience as ugly productively account for non-dominant sexual identities and creative practices. Ugly Differences offers eye-opening ways to approach queerness and its myriad underground representations.

YETTA HOWARD is an associate professor in the Department of English and Comparative Literature at San Diego State University.

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In Search of Belonging
Latinas, Media, and Citizenship
JILLIAN M. BÁEZ

What Latinas seek, and see, of themselves in the media

“Báez makes a seminal contribution with this smartly researched study. She gives voice to U.S. Latinas as they enact cultural citizenship, offering important insights on how Latinas consume media for a sense of affirmation, belonging, and empowerment.”
—Mary C. Beltrán, author of Latina/o Stars in U.S. Eyes: The Making and Meanings of Film and TV Stardom

In Search of Belonging explores the ways Latina/o audiences in general, and women in particular, make sense of and engage both mainstream and Spanish-language media. Jillian M. Báez’s eye-opening ethnographic analysis draws on the experiences of a diverse group of Latinas in Chicago. In-depth interviews reveal Latinas viewing media images through a lens of citizenship. These women search for nothing less than recognition—and belonging—through representations of Latinas in films, advertising, telenovelas, and TV shows like Ugly Betty and Modern Family. Báez’s personal interactions and research merge to create a fascinating portrait, one that privileges the perspectives of the women themselves as they consume media in complex, unpredictable ways.

Innovative and informed by a wealth of new evidence, In Search of Belonging answers important questions about the ways Latinas perform citizenship in today’s America.

JILLIAN M. BÁEZ is an assistant professor in the Department of Media Culture at the College of Staten Island, City University of New York.

A volume in the series Latinos in Chicago and the Midwest, edited by Frances R. Aparicio

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Activist Rhetoric and Coalitional Possibilities
KARMA R. CHÁVEZ
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**The Labor of Care**  
*Filipina Migrants and Transnational Families in the Digital Age*  
VALERIE FRANCISCO-MENCHAVEZ

*Together but apart in a globalized world*

“Valerie Francisco-Menchavez’s work advances a burgeoning literature on both care work and transnational families in creative and significant ways. This book will make a significant intervention in the literature on transnational domestic workers, their families, and definitions of family.”

—Eileen Boris, coauthor of *Caring for America: Home Health Workers in the Shadow of the Welfare State*

For generations, migration moved in one direction at a time: migrants to host countries, and money to families left behind. *The Labor of Care* argues that globalization has changed all that.

Valerie Francisco-Menchavez spent five years alongside a group of working migrant mothers. Drawing on interviews and up-close collaboration with these women, Francisco-Menchavez looks at the sacrifices, emotional and material consequences, and recasting of roles that emerge from family separation. She pays particular attention to how technologies like Facebook, Skype, and recorded video open up transformative ways of bridging distances while still supporting traditional family dynamics. As she shows, migrants also build communities of care in their host countries. These chosen families provide an essential form of mutual support. What emerges is a fascinating portrait of today’s transnational family—sundered, yet inexorably linked over the distances by timeless emotions and new forms of intimacy.

VALERIE FRANCISCO-MENCHAVEZ is an assistant professor of sociology and sexuality studies at San Jose State 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*

**Peruvian Lives across Borders**  
*Power, Exclusion, and Home*  
M. CRISTINA ALCALDE

*Peruvian migrants and their baggage*

“Impressive and highly engaging. Hits all the right notes as it takes up transnational migration, a shifting sense of home, and what Cristina Alcalde persuasively calls exclusionary cosmopolitanism among middle class Peruvians.”

—Florence E. Babb, author of *The Tourism Encounter: Fashioning Latin American Nations and Histories*

M. Cristina Alcalde examines the evolution of belonging and the making of home among middle- and upper-class Peruvians in Peru, the United States, Canada, and Germany. Drawing on a rich variety of research, Alcalde argues that to belong is to exclude. To that end, transnational Peruvians engage in both subtle and direct policing along the borders of belonging. These acts allow them to claim and maintain the social status they enjoyed in their homeland even as they profess their openness and tolerance. Alcalde details these processes and their origins in Peru’s gender, racial, and class hierarchies.

Deeply researched and theoretically daring, *Peruvian Lives across Borders* answers fascinating questions about an understudied group of migrants.

M. CRISTINA ALCALDE is an associate professor of gender and women’s studies at the University of Kentucky. She is the author of *The Woman in the Violence: Gender, Poverty, and Resistance in Peru*.

**JULY**

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The Mexican Revolution in Chicago
Immigration Politics from the Early Twentieth Century to the Cold War
JOHN H. FLORES

How a revolutionary generation shaped a landmark Mexican American community

“Flores reminds us of the political heterogeneity of immigrants by exploring the Mexican Revolution’s influence on the political development of Chicago’s Mexican community in the 1920s and 1930s. Digging into original and relatively unmined Spanish-language sources in the city, he offers an account of both ‘liberals’ and ‘traditionalists’ and how their worldviews differed so dramatically.”

—Lilia Fernandez, author of Brown in the Windy City: Mexicans and Puerto Ricans in Postwar Chicago

Few realize that long before the political activism of the 1960s, there existed a broad social movement in the United States spearheaded by a generation of Mexican immigrants inspired by the revolution in their homeland. Many revolutionaries eschewed U.S. citizenship and have thus far been lost to history, though they have much to teach us about the increasingly international world of today.

John H. Flores follows this revolutionary generation of Mexican immigrants and the transnational movements they created in the United States. Through a careful, detailed study of Chicagoland, the area in and around Chicago, Flores examines how competing immigrant organizations raised funds, joined labor unions and churches, engaged the Spanish-language media, and appealed in their own ways to the dignity and unity of other Mexicans. Painting portraits of liberals and radicals, who drew support from the Mexican government, and conservatives, who found a homegrown American ally in the Roman Catholic Church, Flores recovers a complex and little-known political world shaped by events south of the U.S border.

JOHN H. FLORES is an assistant professor of history at Case Western Reserve University.

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

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Frontiers of Labor
Comparative Histories of the United States and Australia
EDITED BY GREG PATMORE AND SHELTON STROMQUIST

How workers’ experience in two countries illuminates important issues in labor history

“The essays in this volume make a splendid contribution to the important fields of US and Australian labor history.”
—Neville Kirk, author of Labour and the Politics of Empire: Britain and Australia 1900 to the Present

Alike in many aspects of their histories, Australia and the United States diverge in striking ways when it comes to their working classes, labor relations, and politics.

Greg Patmore and Shelton Stromquist curate innovative essays that use transnational and comparative analysis to explore the two nations’ differences. The contributors examine five major areas: World War I’s impact on labor and socialist movements; the history of coerced labor; patterns of ethnic and class identification; forms of working-class collective action; and the struggles related to trade union democracy and independent working-class politics. Throughout, many essays highlight how hard-won transnational ties allowed Australians and Americans to influence each other’s trade union and political cultures.

GREG PATMORE is a professor of business and labour history and chair of the Business and Labour History Group and Co-operative Research Group in the School of Business at the University of Sydney. His books include Worker Voice: Employee Representation in the Workplace in Australia, Canada, Germany, the UK, and the US, 1914–1939. SHELTON STROMQUIST is professor emeritus of history at the University of Iowa. He is the author of a number of books including Reinventing “the People”: The Progressive Movement, the Class Problem, and the Origins of Modern Liberalism.


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Blood, Sweat, and Fear
JEREMY MILLOY

The paradigm shift in workplace violence during an era of change

“Blood, Sweat, and Fear interrogates a fundamental, yet relatively unexplored, element of rough working-class masculine culture—violence. It is an outstanding piece of labor history, one that opens windows into the workers’ worlds inside the Chrysler plants in Detroit and Windsor.”
—Steve Meyer, author of Manhood on the Line: Working-Class Masculinities in the American Heartland

Going postal. We hear the chilling phrase and think of the rogue employee who snaps. But Blood, Sweat, and Fear shows that on-the-job bloodshed never occurs in isolation. Using violence as a lens, Jeremy Milloy provides fresh insights into the everyday workings of capitalism, class conflict, race, and gender in the United States and Canada. The result is a study that reveals the workplace as a battleground—one that saw a late-century paradigm shift from the collective violence of strikes and riots to the individualized violence of assaults and shootings.

Explosive and original, Blood, Sweat, and Fear brings historical perspective to contemporary debates about North American workplace violence.

JEREMY MILLOY is a Social Sciences and Humanities Research Council postdoctoral fellow at the Frost Centre for Canadian and Indigenous Studies at Trent University.

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Migrant Marketplaces
Food and Italians in North and South America
ELIZABETH ZANONI

Food forging identity in the Italian diaspora

“Most important among the strengths of the book is that it coins and convincingly defines the paradigm of ‘migrant marketplace’ to describe the material and symbolic space created by human mobility for the trade and circulation of goods and consumer imaginaries. A great and important book.”
—Simone Cinotto, author of The Italian American Table: Food, Family, and Community in New York City

Italian immigrants to the United States and Argentina hungered for the products of home. Merchants imported Italian cheese, wine, olive oil, and other commodities to meet the demand. The two sides met in migrant marketplaces—urban spaces that linked a mobile people with mobile goods in both real and imagined ways.

Elizabeth Zanoni provides a cutting-edge comparative look at Italian people and products on the move between 1880 and 1940. Concentrating on foodstuffs—a trade dominated by Italian entrepreneurs in New York and Buenos Aires—Zanoni reveals how consumption of these increasingly global imports affected consumer habits and identities and sparked changing and competing connections between gender, nationality, and ethnicity. Women in particular—by tradition tasked with buying and preparing food—had complex interactions that influenced both global trade and their community economies. Zanoni conveys the complicated and often fraught values and meanings that surrounded food, meals, and shopping.

ELIZABETH ZANONI is an assistant professor of history at Old Dominion University.

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The Italian American Table
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SIMONE CINOTTO
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We Are What We Drink
The Temperance Battle in Minnesota
SABINE N. MEYER

Identity formation and the power of place in the shaping of history

“Offers a fresh perspective that describes the temperance movement as a struggle among competing groups with distinct identities based on civic loyalty, religious affiliation, ethnicity, and different conceptions of women’s roles. . . . A remarkable accomplishment by a young scholar who brings empathy and a clear-eyed analysis to a distinctly American phenomenon.”
—American Historical Review

Ambitious and revelatory, We Are What We Drink tells a close-grained story about the ways alcohol consumption connected to identity in the upper Midwest.

Sabine N. Meyer examines the ever-shifting ways that ethnicity, gender, class, religion, and place interacted with each other during Minnesota’s bitter temperance battle. Her deconstruction of Irish and German ethnic positioning provides a rare interethnic history of the temperance movement. At the same time, she restores the neglected link between female temperance and suffrage activism while showing how women engaged in temperance work as a way to form a public identity. She also gives a nuanced portrait of the culture clash between comparatively reform-minded Minneapolis and dynamic anti-temperance forces in whiskey-soaked St. Paul—forces supported by government, community, and business institutions heavily invested in keeping the city wet.

SABINE N. MEYER is an assistant professor of American studies at the Institute of English and American Studies at the University of Osnabrück, Germany.

FEBRUARY
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Quakers and Abolition
EDITED BY BRYCCHAN CAREY AND GEOFFREY PLANK

The controversies that roiled the Quaker antislavery movement

“An excellent overview of recent scholarship on Quaker antislavery and introduces readers to several new topics for future analysis. . . . Should be of interest to those long familiar with this subject as well as to a broader audience seeking to understand the influence of the Quakers’ religious experience on the antislavery movement.”
—Journal of American History

Considered a monolith of abolitionist belief, Quakers in fact often disagreed with each other and the larger movement on slavery. Brycchan Carey and Geoffrey Plank curate fifteen essays examining the diverse body of opinion on the issue within the international Friends community in the United States, Great Britain, and France. The contributors go back to 1658 and as far forward as 1890 to offer nuanced takes on topics like Quaker missions in Barbados; one Quaker’s transatlantic correspondence with a freed slave who returned to Africa as a Liberian colonist; and the impact of Quaker-authored frontier literature.

Accessible and provocative, Quakers and Abolition offers readers new insights on this key chapter of religious, political, and cultural history.

BRYCCHAN CAREY is a professor of English at Northumbria University and the author of From Peace to Freedom: Quaker Rhetoric and the Birth of American Antislavery, 1657–1761. GEOFFREY PLANK is a professor of early modern history at the University of East Anglia and the author of John Woolman’s Path to the Peaceable Kingdom: A Quaker in the British Empire.

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MARK HUBBARD is a professor of history at Eastern Illinois University and editor-in-chief of the *Journal of the Illinois State Historical Society*. He is the author of *Illinois’s War: The Civil War in Documents* and *Beyond Party: Cultures of Antipartisanship in Northern Politics before the Civil War*.

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