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Cover: Miscanthus, Champaign, Illinois. (L. Brian Stauffer/University of Illinois)
UNLIKELY ANGEL
The Songs of Dolly Parton

LYDIA R. HAMESSLEY
Foreword by Steve Buckingham

The creative process of a great American songwriter

“Lydia Hamessley invites us on a deep dive into the world of Dolly Parton as songwriter. The book weaves together insightful analyses of the musical forms, cultural roots, and meanings found in Parton’s vast catalog, with Parton’s own accounts of her music. Hamessley unveils these songs as the heart and substance of Parton’s contributions to popular culture, and will inspire every reader to take yet another listen.”

—JOCELYN R. NEAL, author of Country Music: A Cultural and Stylistic History

Dolly Parton’s success as a performer and pop culture phenomenon has overshadowed her achievements as a songwriter. But she sees herself as a songwriter first, and with good reason. Parton’s compositions like “I Will Always Love You” and “Jolene” have become American standards with an impact far beyond country music.

Lydia R. Hamessley’s expert analysis and Parton’s characteristically straightforward input inform this comprehensive look at the process, influences, and themes that have shaped the superstar’s songwriting artistry. Hamessley reveals how Parton’s loving, hardscrabble childhood in the Smoky Mountains provided the musical language, rhythms, and memories of old-time music that resonate in so many of her songs. Hamessley further provides an understanding of how Parton combines her cultural and musical heritage with an artisan’s sense of craft and design to compose eloquent, painfully honest, and gripping songs about women’s lives, poverty, heartbreak, inspiration, and love.

Filled with insights on hit songs and less familiar gems, Unlikely Angel covers the full arc of Dolly Parton’s career and offers an unprecedented look at the creative force behind the image.

LYDIA R. HAMESSLEY is a professor of music at Hamilton College.

OCTOBER
312 PAGES. 6.125 X 9.25 INCHES
31 BLACK & WHITE PHOTOGRAPHS, 1 MUSIC EXAMPLE, 5 TABLES

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A volume in the series Women Composers

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THE HUAWEI MODEL
The Rise of China’s Technology Giant

YUN WEN

Understanding Huawei’s march onto the global scene

“The well-organized approach, including the discussions of overseas investment and labor practices, presents unique findings, and adds to our knowledge not only of Huawei’s path, but also of Chinese private company dynamics in broader terms. The primary source material, especially the author interviews with Huawei and other Chinese corporate officials, adds a valuable dimension to our understanding of the company’s development.”

—ERIC HARWIT, author of China’s Telecommunications Revolution

In 2019, the United States’ trade war with China expanded to blacklist the Chinese tech titan Huawei Technologies Co. Ltd. The resulting attention showed the information and communications technology (ICT) firm entwined with China’s political-economic transformation. But the question remained: why does Huawei matter?

Yun Wen uses the Huawei story as a microcosm to understand China’s evolving digital economy and the global rise of the nation’s corporate power. Rejecting the idea of the transnational corporation as a static institution, she explains Huawei’s formation and restructuring as a historical process replete with contradictions and complex consequences. She places Huawei within the international political economic framework to capture the dynamics of power structure and social relations underlying corporate China’s globalization. As she explores the contradictions of Huawei’s development, she also shows the ICT firm’s complicated interactions with other political-economic forces.

Comprehensive and timely, The Huawei Model offers an essential analysis of China’s dynamic development of digital economy and the global technology powerhouse at its core.

YUN WEN is a senior economist at an economic policy research firm in Vancouver, Canada.

NOVEMBER
248 PAGES. 6 X 9 INCHES
6 CHARTS

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

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LATINO STUDIES / RELIGION / CHICAGO

CHICAGO CATÓLICO
Making Catholic Parishes Mexican

DEBORAH E. KANTER

How churches transformed Mexican communities and an American city

“Chicago Católico is the first book of its kind, a superb history of Mexican parish life in a city of diverse Catholic immigrants. Kanter relates a fascinating tale of faith, identity, and the transformation of a city’s largest religious institution.”

—TIMOTHY MATOVINA, author of Latino Catholicism: Transformation in America’s Largest Church

Today, over one hundred Chicago-area Catholic churches offer Spanish-language mass to congregants. How did the city’s Mexican population, contained in just two parishes prior to 1960, come to reshape dozens of parishes and neighborhoods?

Deborah E. Kanter tells the story of neighborhood change and rebirth in Chicago’s Mexican American communities. She unveils a vibrant history of Mexican American and Mexican immigrant relations as remembered by laity and clergy, schoolchildren and their female religious teachers, parish athletes and coaches, European American neighbors, and by the immigrant women who organized as guadalupanas and their husbands who took part in the Holy Name Society. Kanter shows how the newly arrived mixed memories of home into learning the ways of Chicago to create new identities. In an ever-evolving city, Mexican immigrants and Mexican Americans’ fierce devotion to their churches transformed neighborhoods such as Pilsen.

The first-ever study of Mexican-descent Catholicism in the city, Chicago Católico illuminates a previously unexplored facet of the urban past and provides present-day lessons for American communities undergoing ethnic integration and succession.

DEBORAH E. KANTER is John S. Ludington Endowed Professor of History at Albion College. She is the author of Hijos del Pueblo: Gender, Family, and Community in Rural Mexico, 1730–1850.

FEBRUARY
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A volume in the series Latinos in Chicago and the Midwest, edited by Frances R. Aparicio, Omar Valerio-Jiménez, and Sujey Vega
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FILM

WERNER HERZOG

JOSHUA LUND

New World politics and history with cinema’s charismatic renegade

“From the fascinating films of Werner Herzog, Joshua Lund crafts a striking book that sheds light on the political significance of a range of aesthetic issues. Behind Herzog’s films stands the ghost of America, confronting us with the tragic powerlessness of her heroes and meditating on the historical failure of her cultural-economic model. We have never seen Herzog’s films with greater clarity.”

—LUC VANCHERI, author of Psycho: La leçon d’iconologie d’Alfred Hitchcock

Werner Herzog’s protean imagination has produced a filmography that is nothing less than a sustained meditation on the modern human condition. Though Herzog takes his topics from around the world, the Americas have provided the setting and subject matter for iconic works ranging from Aguirre, the Wrath of God and Fitzcarraldo to Grizzly Man.

Joshua Lund offers the first systematic interpretation of Werner Herzog’s Americas-themed works, illuminating the director’s career as a political filmmaker—a label Herzog himself rejects. Lund draws on materialist and post-colonial approaches to argue that Herzog’s American work confronts us with the circulation, distribution, accumulation, application, and negotiation of power that resides, quietly, at the center of his films. By operating beyond conventional ideological categories, Herzog renders political ideas in radically unfamiliar ways while fearlessly confronting his viewers with questions of world-historical significance. His maddeningly opaque viewpoint challenges us to rethink discovery and conquest, migration and exploitation, resource extraction, slavery, and other foundational traumas of the contemporary human condition.

JOSHUA LUND is a professor of Spanish at the University of Notre Dame. He is the author of The Mestizo State: Reading Race in Modern Mexico and The Impure Imagination: Toward a Critical Hybridity in Latin American Writing.
UNRULY CINEMA
History, Politics, and Bollywood

RINI BHATTACHARYA MEHTA

A course-ready study of the crises that shaped Indian film

“A rigorous and monumental historical study of Bombay-produced Hindi cinema, which addresses the paradoxes of Bollywood’s histories in highly engaging as well as truly enlightening ways. This is an essential study of Indian popular cinema and its indomitability.”

—CATHERINE GRANT, coauthor of The Videographic Essay: Criticism in Sound and Image

Between 1931 and 2000, India’s popular cinema steadily overcame Hollywood domination. Bollywood, the film industry centered in Mumbai, became nothing less than a global cultural juggernaut. But Bollywood is merely one part of the country’s prolific, multilingual cinema. Unruly Cinema looks at the complex series of events that allowed the entire Indian film industry to defy attempts to control, reform, and refine it in the twentieth century and beyond.

Rini Bhattacharya Mehta considers four aspects of Indian cinema’s complicated history. She begins with the industry’s surprising, market-driven triumph over imports from Hollywood and elsewhere in the 1930s. From there she explores how the nationalist social melodrama outwitted the government with its 1950s cinematic lyrical manifestoes. In the 1970s, an action cinema centered on the angry young male co-opted the voice of the oppressed. Finally, Mehta examines Indian film’s discovery of the global neoliberal aesthetic that encouraged the emergence of Bollywood.

RINI BHATTACHARYA MEHTA is an assistant professor of comparative and world literature at the University of Illinois at Urbana-Champaign. She is a coeditor of Bollywood and Globalization: Indian Popular Cinema, Nation, and Diaspora.
VOICING THE CINEMA
Film Music and the Integrated Soundtrack

Edited by JAMES BUHLER and HANNAH LEWIS

Daring new ideas on what we hear at the movies

"Including works by many of film music’s finest scholars, the diversity of articles and approaches here is most welcome. Some pieces will prove to be real game-changers, beautifully written and argued."

—CARYL FLINN, author of Brass Diva: The Life and Legends of Ethel Merman

Theorists of the soundtrack have helped us understand how the voice and music in the cinema impact a spectator’s experience. James Buhler and Hannah Lewis edit in-depth essays from many of film music’s most influential scholars in order to explore fascinating issues around vococentrism, the voice in cinema, and music’s role in the integrated soundtrack.

The collection is divided into four sections. The first explores historical approaches to technology in the silent film, French cinema during the transition era, the films of the so-called New Hollywood, and the post-production sound business. The second investigates the practice of the singing voice in diverse repertories such as Bergman’s films, Eighties teen films, and girls’ voices in Brave and Frozen. The third considers the auteuristic voice of the soundtrack in works by Kurosawa, Weir, and others. A last section on narrative and vococentrism moves from The Martian and horror film to the importance of background music and the state of the soundtrack at the end of vococentrism.

JAMES BUHLER is a professor of music theory at the University of Texas at Austin. He is the author of Theories of the Soundtrack and a coauthor of Hearing the Movies: Music and Sound in Film History. HANNAH LEWIS is an assistant professor of musicology at the University of Texas at Austin. She is the author of French Musical Culture and the Coming of Sound Cinema.

MARCH
320 PAGES
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66 BLACK & WHITE PHOTOGRAPHS, 12 MUSIC EXAMPLES, 6 TABLES

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FILM AND THE ANARCHIST IMAGINATION
Expanded Second Edition

RICHARD PORTON

Anarchism’s images, ideas, and influence in cinema

“In this updated version of his original classic, Richard Porton traces the evolution of anarchist ideas and their influence on cinematic form and content, exploring a wide range of expressive work designed to provoke, inspire, and confound. A welcome and compelling celebration of a subversive and still-evolving genre.”

—ASTRA TAYLOR, author of The People’s Platform: Taking Back Power and Culture in the Digital Age

Hailed since its initial release, Film and the Anarchist Imagination offers the authoritative account of films featuring anarchist characters and motifs. Richard Porton delves into the many ways filmmakers have portrayed anarchism’s long traditions of labor agitation and revolutionary struggle. While acknowledging cinema’s predilection for ludicrous anarchist stereotypes, he focuses on films that, wittingly or otherwise, reflect or even promote workplace resistance, anarchist pedagogy, self-emancipation, and anti-statist insurrection. Porton ranges from the silent era to the classics Zéro de Conduite and Love and Anarchy to contemporary films like The Nothing Factory while engaging the works of Jean Vigo, Jean-Luc Godard, Lina Wertmüller, Yvonne Rainer, Ken Loach, and others. For this updated second edition, Porton reflects on several new topics, including the negative portrayals of anarchism over the past twenty years and the contemporary embrace of post-anarchism.

RICHARD PORTON is an editor at Cineaste and has taught film studies at the College of Staten Island, Hunter College, Rutgers University, and New York University.
TELEVISION AND THE AFGHAN CULTURE WARS

Brought to You by Foreigners, Warlords, and Activists

WAZHMAH OSMAN

Analyzing television’s place in today’s Afghanistan

“This critical work foregrounds the geopolitical context that leads to a television ‘boom,’ highlighting the important role of women and ethnic minority communities in Afghan media production and consumption. Television and Afghan Culture Wars is a must read for scholars and students of global media and American empire.”

—PAULA CHAKRAVARTTY, coeditor of Race, Empire, and the Crisis of the Subprime

Portrayed in Western discourse as tribal and traditional, Afghans have in fact intensely debated women’s rights, democracy, modernity, and Islam as part of their nation building in the post-9/11 era. Wazhmah Osman places television at the heart of these public and politically charged clashes while revealing how the medium also provides war-weary Afghans with a semblance of open discussion and healing. After four decades of gender and sectarian violence, she argues, the internationally funded media sector has the potential to bring about justice, national integration, and peace.

Fieldwork from across Afghanistan allowed Osman to record the voices of Afghan media producers and people from all sectors of society. In this moving work, Afghans offer their own seldom-heard views on the country’s cultural progress and belief systems, their understandings of themselves, and the role of international interventions. Osman looks at the national and transnational impact of media companies like Tolo TV, Radio Television Afghanistan, and foreign media giants and funders like the British Broadcasting Corporation and USAID. By focusing on local cultural contestations, productions, and social movements, Television and the Afghan Culture Wars redirects the global dialogue about Afghanistan to Afghans and thereby challenges top-down narratives of humanitarian development.

WAZHMAH OSMAN is a filmmaker and assistant professor in the Klein College of Media and Communication at Temple University. She is the codirector of the critically acclaimed documentary Postcards from Tora Bora and the coauthor of Afghanistan: A Very Short Introduction.

DECEMBER

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ANTHROPOLOGY / RELIGION

REMAKING MUSLIM LIVES
Everyday Islam in Postwar Bosnia and Herzegovina

DAVID HENIG

The emergence of meaning from faith and history

“Through his graceful rendering of lives constrained by debt and foreshortened economic horizons, Henig reveals the potent entwining of religion and history that shapes village life and orients social worlds in this rural space of Bosnia and Herzegovina. Remaking Muslim Lives is a beautifully written book about futures and pasts and the everyday work in between.”
—SARAH E. WAGNER, coauthor of Srebrenica in the Aftermath of Genocide

The violent disintegration of Yugoslavia and the cultural and economic dispossession caused by the collapse of socialism continue to force Muslims in Bosnia and Herzegovina to reconfigure their religious lives and societal values. David Henig draws on a decade of fieldwork to examine the historical, social, and emotional labor undertaken by people to live in an unfinished past—and how doing so shapes the present. In particular, Henig questions how contemporary religious imagination, experience, and practice infuse and interact with social forms like family and neighborhood and with the legacies of past ruptures and critical events. His observations and analysis go to the heart of how societal and historical entanglements shape, fracture, and reconfigure religious convictions and conduct.

Provocative and laden with eyewitness detail, Remaking Muslim Lives offers a rare sustained look at what it means to be Muslim and live a Muslim life in contemporary Bosnia and Herzegovina.

DAVID HENIG is an associate professor in the Department of Cultural Anthropology at Utrecht University.

OCTOBER

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

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IMAGINING THE MULATTA

Blackness in U.S. and Brazilian Media

JASMINE MITCHELL

Mixed-race women and popular culture in Brazil and the United States

“An important and very readable work on the comparative histories and visual cultural formations of race and mixed race in Brazil and the United States.”

—CAMILLA FOJAS, author of Zombies, Migrants, and Queers: Race and Crisis Capitalism in Pop Culture

Brazil markets itself as a racially mixed utopia. The United States prefers the term melting pot. Both nations have long used the image of the mulatta to push skewed cultural narratives. Highlighting the prevalence of mixed-race women of African and European descent, the two countries claim to have perfected racial representation—all the while ignoring the racialization, hypersexualization, and white supremacy that the mulatta narrative creates.

Jasmine Mitchell investigates the development and exploitation of the mulatta figure in Brazilian and US popular culture. Drawing on a wide range of case studies, she analyzes policy debates and reveals the use of mixed-black female celebrities as subjects of racial and gendered discussions. Mitchell also unveils the ways the media moralizes about the mulatta figure and uses her as an example of an “acceptable” version of blackness that at once dreams of erasing undesirable blackness while maintaining the qualities that serve as outlets for interracial desire.

JASMINE MITCHELL is an assistant professor of American studies and media and communication at SUNY Old Westbury.

MAY

288 PAGES
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9 COLOR PHOTOGRAPHS

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MOBILIZING BLACK GERMANY
Afro-German Women and the Making of a Transnational Movement

TIFFANY N. FLORVIL

The women and groups behind Black German thought and resistance of the late twentieth and twenty-first centuries

“Florvil’s magisterial Mobilizing Black Germany is a must-read for all scholars of the Black and African diasporas who are interested in the history of Black activism. Mobilizing Black Germany takes you to the very beginning of the Afrodeutsch movement, some years before Audre Lorde’s arrival, and puts you right inside. Florvil’s deep research crafts an unforgettable history rich with famous figures who stride the global stage and local heroes whose sacrifices and achievements were no less monumental.”

—MICHELLE M. WRIGHT, author of Physics of Blackness: Beyond the Middle Passage Epistemology

In the 1980s and 1990s, Black German women began to play significant roles in challenging the discrimination in their own nation and abroad. Their grassroots organizing, writings, and political and cultural activities nurtured innovative traditions, ideas, and practices. These strategies facilitated new, often radical bonds between people from disparate backgrounds across the Black Diaspora.

Tiffany N. Florvil examines the role of queer and straight women in shaping the contours of the modern Black German movement as part of the Black internationalist opposition to racial and gender oppression. Florvil shows the multifaceted contributions of women to movement making, including Audre Lorde’s role in influencing their activism; the activists who inspired Afro-German women to curate their own identities and histories; and the evolution of the activist groups Initiative of Black Germans and Afro-German Women. These practices and strategies became a rallying point for isolated and marginalized women (and men) and shaped the roots of contemporary Black German activism.

Richly researched and multidimensional in scope, Mobilizing Black Germany offers a rare in-depth look at the emergence of the modern Black German movement and Black feminists’ politics, intellectualism, and internationalism.

TIFFANY N. FLORVIL is an associate professor in the Department of History at the University of New Mexico.
NEW IN PAPER

BLACK FLAG BORICUAS
Anarchism, Antiauthoritarianism, and the Left in Puerto Rico, 1897–1921

KIRWIN R. SHAFFER

Transnational networks of radicalism in the Caribbean

"An important contribution to the historiography of labor, radicalism, and political culture in Puerto Rico, with important implications for our understanding of the broader history of radicalism in the Spanish-speaking Caribbean and within Cuban and Puerto Rican diasporas."

—JOURNAL OF AMERICAN ETHNIC HISTORY

This pathbreaking study examines the radical Left in Puerto Rico from the final years of Spanish rule into the 1920s. Positioning the island as part of a regional anarchist network that stretched from Puerto Rico and Cuba to Tampa and New York City, Kirwin R. Shaffer illustrates how Caribbean anarchists linked their struggle to international campaigns against religion, governments, and industrial capitalism. These groups spearheaded the development of an anarchist vision for Puerto Ricans at a time when the island was a political no-man’s-land. Shaffer follows the anarchist alliance with the Federación Libre de Trabajadores, the largest labor organization in Puerto Rico, and tells the story of the Bayamón Bloc, the most successful Puerto Rican anarchist organization until the United States government unraveled it during the Red Scare.

KIRWIN R. SHAFFER is a professor of Latin American studies at Penn State University Berks College. He is the author of Anarchist Cuba: Countercultural Politics in the Early Twentieth Century and Anarchists of the Caribbean: Countercultural Politics and Transnational Networks in the Age of US Expansion.
DEFENDING THEIR OWN IN THE COLD
The Cultural Turns of U.S. Puerto Ricans

MARC ZIMMERMAN

Examining the cultural contributions of Puerto Rican artists in the United States

“Reflexive collections such as his offer both scholars and students a glimpse into the ways Puerto Ricans in the United States defend their own despite dominant misrepresentations of Latino’s integration and self-empowerment.”

—LATINO STUDIES

Marc Zimmerman works from a theoretical frame of cultural, postcolonial, and diasporic studies to compare the artistic experiences and cultural production of Puerto Ricans with that of Chicanos and Cuban Americans. As he shows, even supposedly mainstream U.S. Puerto Ricans participate in a performative culture that embodies elements of possible cultural “Ricanstruction.” Zimmerman examines a spectrum of U.S. Puerto Rican artistic life, including relations with other ethnic groups and resistance to colonialism and cultural assimilation. To illustrate how Puerto Ricans have survived and created new identities and relations out of their colonized and diasporic circumstances, Zimmerman looks at the cultural examples of Latino entertainment stars like Jennifer Lopez and Benicio del Toro; visual artists Juan Sánchez, Ramón Flores, and Elizam Escobar; and a group of Chicago Puerto Rican writers.

MARC ZIMMERMAN is a professor emeritus of Latin American and Latino studies at the University of Illinois at Chicago and of Hispanic studies at the University of Houston. He is the author of U.S. Latino Literature: An Essay and Annotated Bibliography and the editor of Bringing Aztlán to Mexican Chicago: My Life, My Work, My Art.
WOMEN AND GENDER STUDIES / LATIN AMERICAN STUDIES

DISRUPTIVE ARCHIVES
Feminist Memories of Resistance in Latin America’s Dirty Wars

VIVIANA BEATRIZ MACMANUS

Gender-based violence and historical memory in Mexico and Argentina

“MacManus offers a deft contribution to the study of Latin American political repression by keeping women’s participation in resistance struggles at the center of her feminist intertextual analyses of oral histories and literary and audiovisual pieces.”

—PASCHA BUENO-HANSEN, author of Feminist and Human Rights Struggles in Peru: Decolonizing Transitional Justice

The histories of the Dirty Wars in Mexico and Argentina (1960s–1980s) have largely erased how women experienced and remember the gendered violence during this traumatic time. Viviana Beatriz MacManus restores women to the revolutionary struggle at the heart of the era by rejecting both state projects and the leftist accounts focused on men. Using a compelling archival blend of oral histories, interviews, human rights reports, literature, and film, MacManus illuminates complex narratives of loss, violence, and trauma. The accounts upend dominant histories by creating a feminist-centered body of knowledge that challenges the twinned legacies of oblivion for the victims and state-sanctioned immunity for the perpetrators. A new Latin American feminist theory of justice emerges—one that acknowledges women’s strength, resistance, and survival during and after a horrific time in their nations’ histories.

Haunting and methodologically innovative, Disruptive Archives attests to the power of women’s storytelling and memory in the struggle to reclaim history.

VIVIANA BEATRIZ MACMANUS is an assistant professor in the Department of Spanish and French Studies at Occidental College.

DECEMBER

232 PAGES. 6 X 9 INCHES
8 BLACK & WHITE PHOTOGRAPHS

HARDCOVER, 978-0-252-04353-6
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A volume in the series Dissident Feminisms, edited by Elora Halim Chowdhury

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FIGHTING FASCIST SPAIN
Worker Protest from the Printing Press

MONTSE FEU

Publishing a vision of freedom and democracy

“A detailed and comprehensive history of [a] network of artists, intellectuals, and common folk who worked together for some four decades to combat fascism in Franco’s Spain... Feu has successfully brought to light an important chapter in the making of the US Latino community and its transnational impact. Taking the combative periodical España Libre as the axis around which community organizations in New York coalesced and found common cause, Feu identifies all of the major actors and their ideologies.”

—NICOLÁS KANELLOS, author of Hispanic Immigrant Literature: El Sueño del Retorno

In the 1930s, anarchists and socialists among Spanish immigrants living in the United States created the publication España Libre (Free Spain) as a response to the Nationalist takeover in their homeland. Worker-oriented and avowedly antifascist, the grassroots periodical raised money for refugees and political prisoners while advancing left-wing culture and politics. España Libre proved both visionary and durable, charting an alternate path toward a modern Spain and enduring until democracy’s return to the country in 1977.

Montse Feu merges España Libre’s story with the drama of the Spanish immigrant community’s fight against fascism. The periodical emerged as part of a transnational effort to link migrants and new exiles living in the United States to antifascist networks abroad. In addition to showing how workers’ culture and politics shaped their antifascism, Feu brings to light creative works that ranged from literature to satire to cartoons to theater. As España Libre opened up radical practices, it encouraged allies to reject violence in favor of social revolution’s potential for joy and inclusion.

MONTSE FEU is an associate professor of Hispanic studies and co-advisor of graduate studies for the Spanish program at Sam Houston State University. She is the author of Jesús González Malo: Correspondencia personal y política de un anarcosindicalista exiliado (1943–1965).
SOUL ON SOUL
The Life and Music of Mary Lou Williams

TAMMY L. KERNODLE
With a new preface

A jazz woman in a jazzman’s world, with a new preface by the author

“Diligently chronicles the life and times of the extraordinary innovator.”

—JAZZ TIMES

The jazz musician-composer-arranger Mary Lou Williams spent her sixty-year career working in—and stretching beyond—a dizzying range of musical styles. Her integration of classical music into her works helped expand jazz’s compositional language. Her generosity made her a valued friend and mentor to the likes of Thelonious Monk, Charlie Parker, and Dizzy Gillespie. Her late-in-life flowering of faith saw her embrace a spiritual jazz oriented toward advancing the civil rights struggle and helping wounded souls.

Tammy L. Kernodle details Williams’s life in music against the backdrop of controversies over women’s place in jazz and bitter arguments over the music’s evolution. Williams repeatedly asserted her artistic and personal independence to carve out a place despite widespread bafflement that a woman exhibited such genius. Embracing Williams’s contradictions and complexities, Kernodle also explores a personal life troubled by lukewarm professional acceptance, loneliness, relentless poverty, bad business deals, and difficult marriages.

In-depth and epic in scope, Soul on Soul restores a pioneering African American woman to her rightful place in jazz history.

TAMMY L. KERNODLE is a professor of musicology at Miami University of Ohio. She served as associate editor of the three-volume Encyclopedia of African American Music and as a senior editor for the revision of New Grove Dictionary of American Music.
WHEN SUNDAY COMES
Gospel Music in the Soul and Hip-Hop Eras

CLAUDRENA N. HAROLD
Gospel music after the Golden Age

“When Sunday Comes is the book we’ve been waiting for—a thoughtful and thought-provoking analysis of the impact contemporary singers, songwriters, and musicians have made, and continue to make, on gospel music.”

—ROBERT M. MAROVICH, author of A City Called Heaven: Chicago and the Birth of Gospel Music

Gospel music evolved in often surprising directions during the post–Civil Rights era. Claudrena N. Harold’s in-depth look at late-century gospel focuses on musicians like Yolanda Adams, Andreé Crouch, the Clark Sisters, Al Green, Take 6, and the Winans, and on the network of black record shops, churches, and businesses that nurtured the music. Harold details the creative shifts, sonic innovations, theological tensions, and political assertions that transformed the music, and revisits the debates within the community over groundbreaking recordings and gospel’s incorporation of rhythm and blues, funk, hip-hop, and other popular forms. At the same time, she details how sociopolitical and cultural developments like the Black Power Movement and the emergence of the Christian Right shaped both the art and attitudes of African American performers.

Weaving insightful analysis into a collective biography of gospel icons, When Sunday Comes explores the music’s essential place as an outlet for African Americans to express their spiritual and cultural selves.

CLAUDRENA N. HAROLD is a professor of African American and African studies and history at the University of Virginia. She is the author of New Negro Politics in the Jim Crow South and The Rise and Fall of the Garvey Movement in the Urban South, 1918–1942.
HILLBILLY MAIDENS, OKIES, AND COWGIRLS
Women’s Country Music, 1930–1960

STEPHANIE VANDER WEL

Pioneering women and their soundtrack of searching in country music

“Women’s struggle for inclusion is one of the biggest stories in country music today. Vander Wel’s rich history shows how female artists fought for a voice and made it central to country’s stories of gender, class, and migration in mid-twentieth-century America.”

—NADINE HUBBS, author of Rednecks, Queers, and Country Music

From the 1930s to the 1960s, the booming popularity of country music threw a spotlight on a new generation of innovative women artists. These individuals blazed trails as singers, musicians, and performers even as the industry hemmed in their potential popularity with labels like woman hillbilly, singing cowgirl, and honky-tonk angel.

Stephanie Vander Wel looks at the careers of artists like Patsy Montana, Rose Maddox, and Kitty Wells against the backdrop of country music’s golden age. Analyzing recordings and appearances on radio, film, and television, she connects performances to real and imagined places and examines how the music sparked new ways for women listeners to imagine the open range, the honky-tonk, and the home. The music also captured the tensions felt by women facing geographic disruption and economic uncertainty. While classic songs and heartfelt performances might ease anxieties, the subject matter underlined women’s ambivalent relationships to industrialism, middle-class security, and established notions of femininity.

STEPHANIE VANDER WEL is an associate professor of music at the University at Buffalo.

MARCH

272 PAGES
6 X 9 INCHES
11 BLACK & WHITE PHOTOGRAPHS,
3 MUSIC EXAMPLES

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A volume in the series Music in American Life

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THE LADY SWINGS
Memoirs of a Jazz Drummer

DOTTIE DODGION and WAYNE ENSTICE
Foreword by Carol Sloane

Scenes from a jazz life

“A unique and important contribution to the history of jazz.”
—DEE SPENCER, composer, performer, and educator

Dottie Dodgion is a jazz drummer who played with the best. A survivor, she lived an entire lifetime before she was seventeen. Undeterred by hardships, she defied the odds and earned a seat as a woman in the exclusive men’s club of jazz. Her dues-paying path as a musician took her from early work with Charles Mingus to being hired by Benny Goodman at Basin Street East on her first day in New York. From there she broke new ground as a woman who played a “man’s instrument” in first-string, all-male New York City jazz bands. Her inspiring memoir talks frankly about her music and the challenges she faced, and shines a light into the jazz world of the 1960s and 1970s.

Vivid and always entertaining, The Lady Swings tells Dottie Dodgion’s story with the same verve and straight-ahead honesty that powered her playing.

DOTTIE DODGION is a trailblazing American jazz drummer. WAYNE ENSTICE is a coauthor of Jazzwomen: Conversations with Twenty-One Musicians and Jazz Spoken Here: Conversations with Twenty-Two Musicians.
MUSIC / BIOGRAPHY

ALWAYS THE QUEEN
The Denise LaSalle Story

DENISE LASALLE, with DAVID WHITEIS

The autobiography of the southern soul superstar

“I’ve known Denise LaSalle for many years personally, professionally, and spiritually. Her legacy will live on forever. I am blessed to have been a ‘Knight in Her Majesty’s court.’ Long live the Queen.”

—BENNY LATIMORE

Denise LaSalle’s journey took her from rural Mississippi to an unquestioned reign as the queen of soul-blues. From her early R&B classics to bold and bawdy demands for satisfaction, LaSalle updated the classic blues-woman’s stance of powerful independence while her earthy lyrics about relationships connected with generations of female fans. Off-stage, she enjoyed ongoing success as a record label owner, entrepreneur, and genre-crossing songwriter.

As honest and no-nonsense as the artist herself, Always the Queen is LaSalle’s in-her-own-words story of a lifetime in music. Moving to Chicago as a teen, LaSalle launched a career in gospel and blues that eventually led to the chart-topping 1971 smash “Trapped by a Thing Called Love” and a string of R&B hits. She reinvented herself as a soul-blues artist as tastes changed and became a headliner on the revitalized southern soul circuit and at festivals nationwide and overseas. Revered for a tireless dedication to her music and fans, LaSalle continued to tour and record until shortly before her death.

DENISE LASALLE (1934–2018) was a soul and blues singer-songwriter and businesswoman. Her songs include “Trapped by a Thing Called Love,” “Married, but Not to Each Other,” and the modern-day soul-blues standards “A Lady in the Street,” “Don’t Jump My Pony,” and “Someone Else Is Steppin’ In.” LaSalle entered the Blues Hall of Fame in 2011 and the Rhythm & Blues Hall of Fame in 2015. DAVID WHITEIS is a journalist, writer, and educator living in Chicago. His books include Blues Legacy: Tradition and Innovation in Chicago and Southern Soul-Blues.
THE HEART OF A WOMAN
The Life and Music of Florence B. Price

RAE LINDA BROWN
Edited and with a Foreword by Guthrie P. Ramsey Jr.
Afterword by Carlene J. Brown

An in-depth look at the groundbreaking black woman composer

“Rae Linda Brown’s work extends beyond the conventional biography as it offers an analytical narrative that interrogates Price’s negotiation of the politics of race and gender, her role in advancing the black symphonic aesthetic, and her dedication to social change and racial equality on and off of the concert stage.”

—TAMMY L. KERNODLE, author of Soul on Soul: The Life and Music of Mary Lou Williams

The Heart of a Woman offers the first-ever biography of Florence B. Price, a composer whose career spanned both the Harlem and Chicago Renaissances, and the first African American woman to gain national recognition for her works.

Price's twenty-five years in Chicago formed the core of a working life that saw her create three hundred works in diverse genres, including symphonies and orchestral suites, art songs, vocal and choral music, and arrangements of spirituals. Through interviews and a wealth of material from public and private archives, Rae Linda Brown illuminates Price's major works while exploring the considerable depth of her achievement. Brown also traces the life of the extremely private individual from her childhood in Little Rock through her time at the New England Conservatory, her extensive teaching, and her struggles with racism, poverty, and professional jealousies. In addition, Brown provides musicians and scholars with dozens of musical examples.

RAE LINDA BROWN was a professor at the University of Michigan and a professor and Robert and Marjorie Rawlins Chair of the Department of Music at the University of California, Irvine. She was the author of Music, Printed and Manuscript, in the James Weldon Johnson Memorial Collection of Negro Arts and Letters: An Annotated Catalog. She died in 2017. GUTHRIE P. RAMSEY JR. is the Edmund J. and Louise W. Kahn Term Professor of Music at the University of Pennsylvania. He is the author of Race Music: Black Cultures from Bebop to Hip-Hop and The Amazing Bud Powell: Black Genius, Jazz History, and the Challenge of Bebop.
QUEERING THE GLOBAL FILIPINA BODY
Contested Nationalisms in the Filipina/o Diaspora

GINA K. VELASCO

Globalization, work, and the images of Filipinas in the media

“A rich analysis of the transnational circuits of culture, labor, goods, and ideology circulating around the material and symbolic body of the Filipina. With its uniquely nuanced documentation and theorization of multiple, competing nationalisms, this book clear-sightedly accounts, on the one hand, for heteropatriarchy within the Filipino diaspora and, on the other hand, the limits of queer white definitions of desire and liberation.”

—SARITA SEE, author of The Decolonized Eye: Filipino American Art and Performance

Contemporary popular culture stereotypes Filipina women as sex workers, domestic laborers, mail order brides, and caregivers. These figures embody the gendered and sexual politics of representing the Philippine nation in the Filipina/o diaspora. Gina K. Velasco explores the tensions within Filipina/o American cultural production between feminist and queer critiques of the nation and popular nationalism as a form of resistance to neoimperialism and globalization.

Using a queer diasporic analysis, Velasco examines the politics of nationalism within Filipina/o American cultural production to consider an essential question: can a queer and feminist imagining of the diaspora reconcile with gendered tropes of the Philippine nation? Integrating a transnational feminist analysis of globalized gendered labor with a consideration of queer cultural politics, Velasco envisions forms of feminist and queer diasporic belonging, while simultaneously foregrounding nationalist movements as vital instruments of struggle.

GINA K. VELASCO is an assistant professor in the Women, Gender, and Sexuality Studies Program at Gettysburg College.
QUEER AND TRANS MIGRATIONS
Dynamics of Illegalization, Detention, and Deportation

Edited by EITHNE LUIBHÉID and KARMA R. CHÁVEZ

Centering the experiences of LGBTQ migrants and communities in crisis

“An extraordinarily important volume bringing together activists, artists, and academics, Queer and Trans Migrations models the wide range of approaches that can help us understand and challenge the heteronormative frameworks, settler-colonialist politics, and racialized logics affecting migration, detention, and deportation.”

—ERICA RAND, author of The Ellis Island Snow Globe

More than a quarter of a million LGBTQ-identified migrants in the United States lack documentation and constantly risk detention and deportation. LGBTQ migrants around the world endure similarly precarious situations. Eithne Luibhéid and Karma R. Chávez’s edited collection provides a first-of-its-kind look at LGBTQ migrants and communities. The academics, activists, and artists in the volume center illegalization, detention, and deportation in national and transnational contexts, and examine how migrants and allies negotiate, resist, refuse, and critique these processes. The works contribute to the fields of gender and sexuality studies, critical race and ethnic studies, borders and migration studies, and decolonial studies.


EITHNE LUIBHÉID is a professor in the Department of Gender and Women’s Studies at the University of Arizona. She is the author of Pregnant on Arrival: Making the Illegal Immigrant. KARMA R. CHÁVEZ is an associate professor in the Department of Mexican American and Latina/o Studies at the University of Texas at Austin. She is the author of Queer Migration Politics: Activist Rhetoric and Coalitional Possibilities.
ENDING GENDER-BASED VIOLENCE
Justice and Community in South Africa

HANNAH E. BRITTON

Creating a feminist approach to a global problem

“Britton’s sobering book offers an incisive, comprehensive view of what works and what doesn’t work in South African efforts to stop gender-based violence. Not only does this book document practical ways to end gender-based violence, but it also advances transnational feminist research on the subject. This is a must-read for anyone who cares about eliminating gender-based violence.”

—ASHLEY CURRIER, author of Out in Africa: LGBT Organizing in Namibia and South Africa

South African women’s still-increasing presence in local, provincial, and national institutions has inspired sweeping legislation aimed at advancing women’s rights and opportunity. Yet the country remains plagued by sexual assault, rape, and intimate partner violence.

Hannah E. Britton examines the reasons gendered violence persists in relationship to social inequalities even after women assume political power. Venturing into South African communities, Britton invites service providers, religious and traditional leaders, police officers, and medical professionals to address gender-based violence in their own words. Britton finds the recent turn toward carceral solutions—with a focus on arrests and prosecutions—fails to address the complexities of the problem. Instead, changing specific community dynamics can defuse interpersonal violence. She also examines how place and space affect the implementation of policy and suggests practical ways policymakers can support street level workers.

Clear-eyed and revealing, Ending Gender-Based Violence offers needed tools for breaking cycles of brutality and inequality around the world.

HANNAH E. BRITTON is a professor of political science and women, gender, and sexuality studies at the University of Kansas. She is the author of Women in the South African Parliament: From Resistance to Governance and coeditor of Women’s Activism in South Africa: Working across Divides.
FASHIONING POSTFEMINISM
Spectacular Femininity and Transnational Culture

SIMIDELE DOSEKUN

The serious business of being spectacular in Nigeria and the Global South

“This book brilliantly challenges the assumption of whiteness and the Western location of the postfeminist female subject, documenting how postfeminism circulates well beyond the Global North. Dosekun demonstrates a rare sensitivity to place and to the specific norms circulating that space, which, as she underscores, shape the way in which postfeminism is taken up. The arguments are forceful, and the empirical material is handled with great care, sensitivity, and insight.”

—CATHERINE ROTTENBERG, author of The Rise of Neoliberal Feminism

Women in Lagos, Nigeria, practice a spectacularly feminine form of black beauty. From cascading hair extensions to immaculate makeup to high heels, their style permeates both day-to-day life and media representations of women not only in a swatch of Africa but across an increasingly globalized world.

Simidele Dosekun’s interviews and critical analysis consider the female subjectivities these women are performing and desiring. She finds that the women embody the postfeminist idea that their unapologetically immaculate beauty signals—but also constitutes—feminine power. As empowered global consumers and media citizens, the women deny any need to critique their culture or to take part in feminism’s collective political struggle. Throughout, Dosekun unearths evocative details around the practical challenges to attaining their style, examines the gap between how others view these women and how they view themselves, and engages with ideas about postfeminist self-fashioning and subjectivity across cultures and class.

Intellectually provocative and rich with theory, Fashioning Postfeminism reveals why women choose to live, embody, and even suffer for a fascinating performative culture.

SIMIDELE DOSEKUN is an assistant professor in media and communications at the London School of Economics and Political Science.
ETHNIC DISSENT AND EMPOWERMENT

Economic Migration between Vietnam and Malaysia

ANGIE NGỌC TRẦN

The lives of migrant workers from Vietnam and the systems that use them

“Focusing on Vietnam’s labor export policy to Malaysia, Angie Trần shows us why gender and ethnic hierarchies matter in remaking the politics of control and dissent. Essential reading for all those interested in South-South labor brokerage and temporary migration.”

——BRENDA S. A. YEOH, coeditor of Routledge Handbook of Asian Migrations

Vietnam annually sends a half million laborers to work at low-skill jobs abroad. Angie Ngọc Trần concentrates on ethnicity, class, and gender to examine how migrant workers belonging to the Kinh, Hoa, Hrê, Khmer, and Chăm ethnic groups challenge a transnational process that coerces and exploits them. Focusing on migrant laborers working in Malaysia, Trần looks at how they carve out a third space that allows them a socially accepted means of resistance to survive and even thrive at times. She also shows how the Vietnamese state uses Malaysia as a place to send poor workers, especially from ethnic minorities; how it manipulates its rural poor into accepting work in Malaysia; and the ways in which both countries benefit from the arrangement.

A rare study of labor migration in the Global South, Ethnic Dissent and Empowerment answers essential questions about why nations send and use migrant workers and how the workers protect themselves not only within the system, but by circumventing it altogether.

ANGIE NGỌC TRẦN is a professor of political economy at California State University, Monterey Bay. She is the author of Ties That Bind: Cultural Identity, Class, and Law in Vietnam’s Labor Resistance.
EMOTIONAL LANDSCAPES

Love, Gender, and Migration

Edited by MARCELO J. BORGES, SONIA CANCIAN, and LINDA REEDER
Epilogue by Donna R. Gabaccia

Love and the human side of migration

“This is a fascinating collection, giving us access to the emotional experience of groups we have not yet seen from this angle and amplifying our understanding of a key emotion as well.”

—PETER STEARNS, author of Shame: A Brief History

Love and its attendant emotions not only spur migration—they forge our response to the people who leave their homes in search of new lives. Emotional Landscapes looks at the power of love, and the words we use to express it, to explore the immigration experience. The authors focus on intimate emotional language and how languages of love shape the ways human beings migrate but also create meaning for migrants, their families, and their societies. Looking at sources ranging from letters of Portuguese immigrants in the 1880s to tweets passed among immigrant families in today’s Italy, the essays explore the sentimental, sexual, and political meanings of love. The authors also look at how immigrants and those around them use love to justify separation and loss, and how love influences us to privilege certain immigrants—wives, children, lovers, refugees—over others.

Affecting and perceptive, Emotional Landscapes moves from war and transnational families to gender and citizenship to explore the crossroads of migration and the history of emotion.

Contributors: María Bjerg, Marcelo J. Borges, Sonia Cancian, Tyler Carrington, Margarita Dounia, Alexander Freund, Donna R. Gabaccia, A. James Hammerton, Mirjam Milharčič Hladnik, Emily Pope-Obeda, Linda Reeder, Roberta Ricucci, Suzanne M. Sinke, and Elizabeth Zanoni

MARCELO J. BORGES is a professor of history at Dickinson College. He is the author of Chains of Gold: Portuguese Migration to Argentina in Transatlantic Perspective. SONIA CANCIAN is an independent scholar affiliated with McGill University’s Centre for Interdisciplinary Research on Montreal. She is the author of Families, Lovers, and Their Letters: Italian Postwar Migration to Canada. LINDA REEDER is an associate professor of history and chair of women’s and gender studies at the University of Missouri. She is the author of Widows in White: Migration and the Transformation of Rural Italian Women, Sicily, 1880–1920.
BIOGRAPHY / SCIENCE FICTION

BRADBURY BEYOND APOLLO

JONATHAN R. ELLER

The conclusion to the trilogy that began with Becoming Ray Bradbury and Ray Bradbury Unbound

“Jonathan Eller’s final volume of his excellent biography of Ray Bradbury is an elegant and often poetic celebration of our great friend and a great man. Many wonderful memories return, and futures rise up. This book helps Ray follow the advice of Mr. Electrico: Live forever.”

—GREG BEAR

Celebrated storyteller, cultural commentator, friend of astronauts, prophet of the Space Age—by the end of the 1960s, Ray Bradbury had attained a level of fame and success rarely achieved by authors, let alone authors of science fiction and fantasy. He had also embarked on a phase of his career that found him exploring new creative outlets while reinterpreting his classic tales for generations of new fans.

Drawing on numerous interviews with Bradbury and privileged access to personal papers and private collections, Jonathan R. Eller examines the often-overlooked second half of Bradbury’s working life. As Bradbury’s dreams took him into a wider range of nonfiction writing and public lectures, the diminishing time that remained for creative pursuits went toward Hollywood productions like the award-winning series Ray Bradbury Theater. Bradbury developed the Spaceship Earth narration at Disney’s EPCOT Center; appeared everywhere from public television to NASA events to comic conventions; published poetry; and mined past triumphs for stage productions that enjoyed mixed success. Distracted from storytelling as he became more famous, Bradbury nonetheless published innovative experiments in autobiography masked as detective novels, the well-received fantasy The Halloween Tree, and the masterful time travel story “The Toynbee Convector.” Yet his embrace of celebrity was often at odds with his passion for writing, and the resulting tension continuously pulled at his sense of self.

The revelatory conclusion to the acclaimed three-part biography, Bradbury Beyond Apollo tells the story of an inexhaustible creative force seeking new frontiers.

JONATHAN R. ELLER is a Chancellor’s Professor of English at Indiana University-Purdue University in Indianapolis, the senior textual editor of the Institute for American Thought, and director of the Center for Ray Bradbury Studies at IUPUI. His books Becoming Ray Bradbury and Ray Bradbury Unbound were each finalists for the Locus Award in the Nonfiction category.

AUGUST

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The second volume of the authoritative biography

“Engaging . . . Eller’s second volume of Bradbury’s biography is ultimately a melancholy and cautionary tale.”

—WASHINGTON POST

A successful, award-winning writer on the brink of placing Fahrenheit 451 in the American canon, Ray Bradbury entered the autumn of 1953 as a literary figure transcending fantasy and science fiction. Jonathan R. Eller continues the story begun in his acclaimed Becoming Ray Bradbury, following the beloved writer’s evolution from a short story master to a multimedia creative force and outspoken visionary.

Drawn into screenwriting by the chance to adapt Moby Dick for Hollywood, Bradbury soon established himself in film and television. Though the work swallowed up creative energy once devoted to literary pursuits, Bradbury’s successes endowed him with the gravitas to emerge as a sought-after cultural commentator and media figure. His passionate advocacy validated the U.S. space program’s mission and allowed him to assume the role of a dreamer of futures voicing opinions on technology, the moon landing, and humanity’s ultimate destiny.

Eller draws on interviews with Bradbury and unprecedented access to personal papers and private collections to tell the story of how a great American author helped shape his times.

JONATHAN R. ELLER is a Chancellor’s Professor of English at Indiana University-Purdue University in Indianapolis, the senior textual editor of the Institute for American Thought, and director of the Center for Ray Bradbury Studies at IUPUI. Ray Bradbury Unbound and its predecessor Becoming Ray Bradbury were each finalists for the Locus Award in the Nonfiction category.
NEW IN PAPER

THE STRING QUARTETS OF BEETHOVEN

Edited by WILLIAM KINDERMAN

Exploring anew the world’s most important single body of classical chamber music

“As other scholars read and digest the ideas expressed in these essays, they will be encouraged to reexamine works both by Beethoven and other composers in light of the concepts and methodologies presented here. This book is highly recommended reading for anyone interested in Beethoven’s quartets, or any facet of Beethoven’s music, as well as for libraries serving research and graduate programs in music history, musicology, or music theory.”

—NOTES

“We do not understand music—it understands us.” This aphorism by Theodor W. Adorno expresses the quandary and the fascination many listeners have felt in approaching Beethoven’s late quartets. No group of compositions occupies a more central position in chamber music, yet the meaning of the works continues to stimulate debate. William Kinderman’s The String Quartets of Beethoven stands as the most detailed and comprehensive exploration of the subject. It collects new work by leading international scholars who draw on a variety of historical sources and analytical approaches to offer fresh insights into the aesthetics of the quartets, probing expressive and structural features that have hitherto received little attention. Kinderman also includes an appendix with updated information on the chronology and sources of the quartets and a detailed bibliography.

WILLIAM KINDERMAN is Professor and Inaugural Leon M. Klein and Elaine Krown Klein Chair of Performance Studies in the Herb Alpert School of Music at UCLA. His publications include Beethoven’s Diabelli Variations, Beethoven, and the three-volume Artaria 195: Beethoven’s Sketchbook for the Missa solemnis and the Piano Sonata in E Major, Opus 109.

MARCH

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BACH PERSPECTIVES, VOLUME 13

Bach Reworked

Edited by LAURA BUCH

Parody, transcription, adaptation

“This intriguing collection casts new light on Bach’s influences and impact through illuminating case studies in how composers borrow, adapt, and rework music of their predecessors, spanning from Bach’s own reworkings to ways his music has infused modern jazz and funk.”

—J. PETER BURKHOLDER, author of Charles Ives: The Ideas Behind the Music

Scholars and performers have long noted J. S. Bach’s abundant use of parody procedures: that is, the recycling and reworking of pre-existing material from his own compositions or from other sources. Laura Buch edits essays exploring how the composer parodied the work of others and how other composers did the same with him. The contributors delve into the works of Baroque-era composers from Bach himself to C. P. E. Bach, Johann Caspar Ferdinand Fischer, and Ferruccio Busoni. But they also cast a wider net, investigating the ways Bach’s music cross-pollinates with contemporary composer-performers John Lewis and the Modern Jazz Quartet, and keyboardist Bernie Worrell and Parliament-Funkadelic. The diverse contexts illuminate a broad range of parody techniques, from structural scaffolding and contrapuntal elaboration to integration with stylistic languages far removed from the Baroque.

An insightful look at how composers build on each other’s work, Bach Reworked reveals how nuanced understandings of parody procedures can fuel both musical innovation and historically informed performance.

Contributors: Stephen A. Crist, Ellen Exner, Moira Leanne Hill, Erinn E. Knyt, and Markus Zepf

LAURA BUCH is an editor of C. P. E. Bach: The Complete Works, a project of The Packard Humanities Institute, in Cambridge, Massachusetts.

DECEMBER

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A volume in the series Bach Perspectives

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SIGNS OF THE SPIRIT

Music and the Experience of Meaning in Ndau Ceremonial Life

TONY PERMAN

Investigating the power of music to shape emotion and community in Zimbabwe

“Perhaps of the greatest benefit for anyone in the arts, humanities, and social sciences, Signs of the Spirit provides the most thorough and coherent general theory of music and emotion to date. Perman’s theory, in turn, is based on a highly specified explanation of the ways that musical performance and emotion are meaningful and, especially, the ways iconic and symbolic generality are transformed into an unqualified experience of the indexical here-and-now.”

—THOMAS TURINO, author of Music as Social Life: The Politics of Participation

In 2005, Tony Perman attended a ceremony alongside the living and the dead. His visit to a Zimbabwe farm brought him into contact with the madhlozi, outsider spirits that Ndau people rely upon for guidance, protection, and their collective prosperity.

Perman’s encounters with the spirits, the mediums who bring them back, and the accompanying rituals form the heart of his ethnographic account of how the Ndau experience ceremonial musicking. As Perman witnessed other ceremonies, he discovered that music and dancing shape the emotional lives of Ndau individuals by inviting them to experience life’s milestones or cope with its misfortunes as a group. Signs of the Spirit explores the historical, spiritual, and social roots of ceremonial action and details how that action influences the Ndau’s collective approach to their future. The result is a vivid ethnomusicological journey that delves into the immediacy of musical experience and the forces that transform ceremonial performance into emotions and community.

TONY PERMAN is an assistant professor of music at Grinnell College.
ARTFUL NOISE
Percussion Literature in the Twentieth Century

THOMAS SIWE

The authoritative text on the artists, works, and innovations of the percussion revolution

“Simply stated, this is a singular contribution detailing the history of percussion literature in the twentieth century made by one of the most knowledgeable percussion educators who was witness to many of the composers and compositions he discusses.”

—KATHLEEN KASTNER, Wheaton College Conservatory of Music

Twentieth-century composers created thousands of original works for solo percussion and percussion ensemble. Concise and ideal for the classroom, Artful Noise offers an essential and much-needed survey of this unique literature. Percussionist Thomas Siwe organizes and analyzes the groundbreaking musical literature that arose during the twentieth century. Focusing on innovations in style and the evolution of the percussion ensemble, Siwe offers a historical overview that connects the music to scoring techniques, new instrumentation and evolving technologies as well as world events. Discussions of representative pieces by seminal composers examine the resources a work requires, its construction, and how it relates to other styles that developed during the same period. In addition, Siwe details the form and purpose of many of the compositions while providing background information on noteworthy artists. Each chapter is supported with musical examples and concludes with a short list of related works specifically designed to steer musicians and instructors alike toward profitable explorations of composers, styles, and eras.

THOMAS SIWE is a professor emeritus of music at the University of Illinois at Urbana-Champaign. He is the author of Percussion: A Course of Study for the Future Band and Orchestra Director and Ten Hall of Fame Snare Drum Solos, and a member of the Percussive Arts Society’s Hall of Fame.

JULY
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Musical Ethics and Islam
The Art of Playing the Ney

Banu Şenay

The “sweet servitude” of learning the ney in today’s Turkey

“Musical Ethics and Islam is easy on the mind’s eye and the ear, full of insight, and a genuine pleasure to read. Şenay well understands her instrument, the crafting of its sounds and the complex demands of her teacher’s ‘jealous gift.’ It charts a new and distinct route through the cultural complexities of Islamic revival in Turkey and beyond; her conclusions will be of real interest to anthropologists of music and of Islam alike.”

—Martin Stokes, coeditor of Islam and Popular Culture

After the establishment of the Turkish Republic, Turkey’s secularized society disdained the ney, the Sufi reed flute long associated with Islam. The instrument’s remarkable revival in today’s cities has inspired the creation of teaching and learning sites that range from private ney studios to cultural and religious associations and from university clubs to mosque organizations.

Banu Şenay documents the years-long training required to become a neyzen—a player of the ney. The process holds a transformative power that invites students to create a new way of living that involves alternative relationships with the self and others, changing perceptions of the city, and a dedication to craftsmanship. Şenay visits reed harvesters and travels from studios to workshops to explore the practical processes of teaching and learning. She also becomes an apprentice ney-player herself, exploring the desire for spirituality that encourages apprentices and masters alike to pursue ney music and its scaffolding of Islamic ethics and belief.

Banu Şenay is a lecturer in the Department of Anthropology at Macquarie University, Australia. She is the author of Beyond Turkey’s Borders: Long-distance Kemalism, State Politics, and the Turkish Diaspora.
AMERICAN GAMELAN AND THE ETHNOMUSICOLOGICAL IMAGINATION

ELIZABETH A. CLENDINNING

Gamelan history and practice in the diaspora

“An ambitious work that can really spark scholarship that intersects ethnomusicology, performance studies, and the scholarship on teaching and learning. Clendinning discusses the positive aspects of world music ensembles, but is also open about the ethical issues involved in running a gamelan in an institution of higher education.”

—ERIC HUNG, Music of Asian America Research Center

Gamelan and American academic institutions have maintained their close association for more than sixty years. Elizabeth A. Clendinning illuminates what it means to devote one’s life to world music ensemble education by examining the career and community surrounding the Balinese-American performer and teacher I Made Lasmawan. Weaving together stories of Indonesian and American practitioners, colleagues, and friends, Clendinning shows the impact of academic world music ensembles on the local and transnational communities devoted to education and the performing arts. While arguing for the importance of such ensembles, Clendinning also spotlights how performers and educators use them to create stable and rewarding artistic communities. Cross-cultural ensemble education emerges as a worthy goal for students and teachers alike, particularly at a time when people around the world express more enthusiasm about raising walls to keep others out rather than building bridges to invite them in.

ELIZABETH A. CLENDINNING is an assistant professor of music at Wake Forest University.

SEPTEMBER

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GEORGE FREDERICK BRISTOW

KATHERINE K. PRESTON

A biography of the nineteenth-century composer and musician

“This remarkable book makes an essential contribution not only to our understanding of Bristow’s life, but to the landscape of nineteenth-century American music in all its multi-dimensionality. It is the definitive biography for years to come.”

—DOUGLAS SHADLE, author of Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise

As American classical music struggled for recognition in the mid-nineteenth century, George Frederick Bristow emerged as one of its most energetic champions and practitioners. Katherine K. Preston explores the life and works of a figure admired in his own time and credited today with producing the first American grand opera and composing important works that ranged from oratorios to symphonies to chamber music. Preston reveals Bristow’s passion for creating and promoting music, his skills as a businessman and educator, the respect paid him by contemporaries and students, and his tireless work as both a composer and in-demand performer. As she examines Bristow against the backdrop of the music scene in New York City, Preston illuminates the little-known creative and performance culture that he helped define and create.

Vivid and richly detailed, George Frederick Bristow enriches our perceptions of musical life in nineteenth-century America.

KATHERINE K. PRESTON is a professor emerita of music at the College of William & Mary. Her five books and many edited volumes include Opera for the People: English-Language Opera and Women Managers in Late Nineteenth-Century America and Opera on the Road: Traveling Opera Troupes in the United States, 1825–1860.

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A volume in the series American Composers
Publication supported by a grant from the Henry and Edna Binkele Classical Music Fund.
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A user-friendly guide to the composer’s rich and engaging music

“Drawing on extensive interviews, they depict this globe-trotting composer’s cultural milieu in vivid detail and persuasively demonstrates the multifaceted and transnational dimension of the composer’s musical world. Their musical readings are vivid and insightful, full of rich information about Chen’s aesthetics, idioms, and distinctive style. This is a must read to anyone who is interested in concert music of twentieth and twenty-first centuries.”

—NANCY RAO, author of Chinatown Opera Theater in America

Chen Yi is the most prominent woman among the renowned group of new wave composers who came to the United States from mainland China in the early 1980s. Known for her creative output and a distinctive merging of Chinese and Western influences, Chen built a musical language that references a breathtaking range of sources and crisscrosses geographical and musical borders without eradicating them.

Leta E. Miller and J. Michele Edwards provide an accessible guide to the composer’s background and her more than 150 works. Extensive interviews with Chen complement in-depth analyses of selected pieces from Chen’s solos for Western or Chinese instruments, chamber works, choral and vocal pieces, and compositions scored for wind ensemble, chamber orchestra, or full orchestra. The authors highlight Chen’s compositional strategies, her artistic elaborations, and the voice that links her earliest and most recent music. A concluding discussion addresses questions related to Chen’s music and issues such as gender, ethnicity and nationality, transnationalism, border crossing, diaspora, exoticism, and identity.

LETA E. MILLER is a professor of music emerita at the University of California, Santa Cruz, and the author of biographies of Aaron Jay Kernis and Lou Harrison. J. MICHELE EDWARDS, musicologist and conductor, is a professor emerita of music at Macalester College and focuses her research on women musicians, especially from the twentieth and twenty-first centuries.

DECEMBER
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A volume in the series Women Composers
Publication of this book was supported by grants from the Donna Cardamone Jackson Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation, and from the Henry and Edna Binkele Classical Music Fund.

All rights: University of Illinois
Long before the English became involved in the African slave trade, they imagined Africans as deformed beings. The English drew on pre-existing European ideas about monstrosity and deformity to argue that Africans were a monstrous race, suspended between human and animal, and as such only fit for servitude. Joining blackness to disability transformed English ideas about defective bodies and minds. It also influenced understandings of race and ability even as it shaped the embodied reality of people enslaved in the British Caribbean.

Stefanie Hunt-Kennedy provides a three-pronged analysis of disability in the context of Atlantic slavery. First, she examines the connections of enslavement and representations of disability and the parallel development of English anti-black racism. From there, she moves from realms of representation to reality in order to illuminate the physical, emotional, and psychological impairments inflicted by slavery and endured by the enslaved. Finally, she looks at slave law as a system of enforced disablement.

Audacious and powerful, Between Fitness and Death is a groundbreaking journey into the entwined histories of racism and ableism.

**STEFANIE HUNT-KENNEDY** is an associate professor at the University of New Brunswick.
Koritha Mitchell analyzes canonical texts by and about African American women to lay bare the hostility these women face as they invest in traditional domesticity. Instead of the respectability and safety granted white homemakers, black women endure pejorative labels, racist governmental policies, attacks on their citizenship, and aggression meant to keep them in “their place.”

Tracing how African Americans define and redefine success in a nation determined to deprive them of it, Mitchell plumbs the works of Frances Harper, Zora Neale Hurston, Lorraine Hansberry, Toni Morrison, Michelle Obama, and others. These artists honor black homes from slavery and post-emancipation through the Civil Rights era to “post-racial” America. Mitchell follows black families asserting their citizenship in domestic settings while the larger society and culture marginalize and attack them, not because they are deviants or failures but because they meet American standards.

Powerful and provocative, From Slave Cabins to the White House illuminates the links between African American women’s homemaking and citizenship in history and across literature.

KORITHA MITCHELL is an associate professor of English at The Ohio State University and the author of Living with Lynching: African American Lynching Plays, Performance, and Citizenship, 1890–1930.
MADAM C. J. WALKER’S GOSPEL OF GIVING
Black Women’s Philanthropy during Jim Crow

TYRONE MCKINLEY FREEMAN
Foreword by A’LeLia Bundles

The iconic businesswoman’s life of generosity and inspiration

“This is no simple story of Madam Walker’s charitable giving. Instead, by spanning the course of Walker’s remarkable life from the daughter of enslaved parents to beauty culture mogul, Tyrone McKinley Freeman’s brilliant and impeccably researched book demonstrates that wealth did not drive Walker to give, but that she was the embodiment of a much longer, though often hidden, tradition of black philanthropy. This book will forever change the way we understand Walker’s importance and provides a much needed context for contemporary calls for economic justice.”

—Tiffany Gill, author of Beauty Shop Politics: African American Women’s Activism in the Beauty Industry

Founder of a beauty empire, Madam C. J. Walker was celebrated as America’s first self-made female millionaire in the early 1900s. Known as a leading African American entrepreneur, Walker was also devoted to an activist philanthropy aimed at empowering African Americans and challenging the injustices inflicted by Jim Crow.

Tyrone McKinley Freeman’s biography highlights how giving shaped Walker’s life before and after she became wealthy. Poor and widowed when she arrived in St. Louis in her twenties, Walker found mentorship among black churchgoers and working black women. Her adoption of faith, racial uplift, education, and self-help soon informed her dedication to assisting black women’s entrepreneurship, financial independence, and activism. Walker embedded her philanthropy in how she grew her business, forged alliances with groups like the National Association of Colored Women, funded schools and social service agencies led by African American women, and enlisted her company’s sales agents in local charity and advocacy work.

Illuminating and dramatic, Madam C. J. Walker’s Gospel of Giving broadens our understanding of black women’s charitable giving and establishes Walker as a foremother of African American philanthropy.

TYRONE MCKINLEY FREEMAN is an assistant professor of philanthropic studies at the Indiana University Lilly Family School of Philanthropy.

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

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“With pristine writing and bold thinking about queer desire, gender, and spatial justice, Avilez’s *Black Queer Freedom* is a timely addition to the growing body of scholarship on black vulnerability, trauma, and queerness. Avilez dynamically illustrates how gender non-conforming artists are important to challenging the boundaries of black freedom.”

—L. H. STALLINGS, author of *Funk the Erotic: Transaesthetics and Black Sexual Cultures*

Whether engaged in same-sex desire or gender nonconformity, black queer individuals live with being perceived as a threat while simultaneously being subjected to the threat of physical, psychological, and socioeconomic injury. Attending to and challenging threats has become a defining element in queer black artists’ work throughout the black diaspora. GerShun Avilez analyzes the work of diasporic artists who, denied government protections, have used art to create spaces for justice. He first focuses on how the state seeks to inhibit the movement of black queer bodies through public spaces, whether on the street or across borders. From there, he pivots to institutional spaces—specifically prisons and hospitals—and the ways such places seek to expose queer bodies in order to control them. Throughout, he reveals how desire and art open routes to black queer freedom when policy, the law, racism, and homophobia threaten physical safety, civil rights, and social mobility.

**GERSHUN AVILEZ** is an associate professor of English at the University of Maryland. He is the author of *Radical Aesthetics and Modern Black Nationalism*. 
AUTOCHTHONOMIES

Transnationalism, Testimony, and Transmission in the African Diaspora

MYRIAM J. A. CHANCY

A new approach to understanding African diasporic culture

“In its critique of Western rationality, Enlightenment categories, and hierarchical orderings, this book makes a significant contribution. Chancy uses race and gender theory in smart and provocative ways. Her elucidation of difficult texts and contexts is clear and convincing. The research is well presented, the arguments well developed, and the conclusions intellectually satisfying.”

—FRANÇOISE LIONNET, author of Writing Women and Critical Dialogues: Subjectivity, Gender, and Irony

In Autochthonomies, Myriam J. A. Chancy engages readers in an interpretive journey. She lays out a radical new process that invites readers to see creations by artists of African descent as legible within the context of African diasporic historical and cultural debates. By invoking a transnational African/diasporic lens and negotiating it through a lakou or “yard space,” we can see such identities transfigured, recognized, and exchanged. Chancy demonstrates how the process can examine the salient features of texts and art that underscore African/diasporic sensibilities and render them legible. What emerges is a potential for richer readings of African diasporic works that also ruptures the Manichean binary dynamics that have dominated previous interpretations of the material. The result: an enriching interpretive mode focused on the transnational connections between subjects of African descent as the central pole for reader investigation.

A bold challenge to established scholarship, Autochthonomies ranges from Africa to Europe and the Americas to provide powerful new tools for charting the transnational interactions between African cultural producers and sites.

MYRIAM J. A. CHANCY is the Hartley Burr Alexander Chair of the Humanities at Scripps College. Her books include From Sugar to Revolution: Women’s Visions of Haiti, Cuba, and the Dominican Republic and Framing Silence: Revolutionary Novels by Haitian Women.

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

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I DIED A MILLION TIMES
Gangster Noir in Midcentury America

ROBERT MIKLITSCH

The mob bosses, rogue cops, and heist gangs of a film era

“Alert to the aesthetic, political, industrial, and historical provocations and subversions of ‘gangster noir,’ I Died a Million Times provides an excellent overview and analysis of this subgenre and reminds us of film noir’s rich hybridity. Full of truly superb readings of well-known and less familiar classic noir films, Robert Miklitsch’s book, written with striking verve, will engage, delight, and inform scholars and movie fans.”

—JULIE GROSSMAN, coauthor of Ida Lupino, Director: Her Art and Resilience in Times of Transition

In the 1950s, the gangster movie and film noir crisscrossed to create gangster noir. Robert Miklitsch takes readers into this fascinating subgenre of films focused on crime syndicates, crooked cops, and capers.

With the Senate’s organized crime hearings and the brighter-than-bright myth of the American Dream as a backdrop, Miklitsch examines the style and history, and the production and cultural politics, of classic pictures from The Big Heat and The Asphalt Jungle to lesser-known gems like 711 Ocean Drive and post-Fifties movies like Ocean’s Eleven. Miklitsch pays particular attention to trademark leitmotifs including the individual versus the collective; the family as a locus of dissension and rapport; the real-world roots of the heist picture; and the syndicate as an octopus with its tentacles deep into law enforcement, corporate America, and government. If the memes of gangster noir remain prototypically dark, the look of the films becomes lighter and flatter, reflecting the influence of television and the realization that, under the cover of respectability, crime had moved from the underworld into the mainstream of contemporary everyday life.

ROBERT MIKLITSCH is a professor in the Department of English Language and Literature at Ohio University. He is the editor of Kiss the Blood Off My Hands: On Classic Film Noir and the author of The Red and the Black: American Film Noir in the 1950s.
PASSING THE BATON
Black Women Track Stars and American Identity

CAT M. ARIAIL

How African American women athletes tested a nation’s image of itself

"Ariail pinpoints how important the women of track and field were to changing opinions in both white and black communities about the accomplishments of women of color. But she also powerfully argues that this story does not end with victory. Rather, she reminds us how much work gender did (and does) to undergird racism."

—KATHERINE C. MOONEY, author of Race Horse Men: How Slavery and Freedom Were Made at the Racetrack

After World War II, the United States used international sport to promote democratic values and its image of an ideal citizen. But African American women excelling in track and field upset such notions. Cat M. Ariail examines how athletes such as Alice Coachman, Mae Faggs, and Wilma Rudolph forced American sport cultures—both white and Black—to reckon with the athleticism of African American women. Marginalized still further in a low-profile sport, young Black women nonetheless bypassed barriers to represent their country. Their athletic success soon threatened postwar America’s dominant ideas about race, gender, sexuality, and national identity. As Ariail shows, the wider culture defused these radical challenges by locking the athletes within roles that stressed conservative forms of femininity, blackness, and citizenship.

A rare exploration of African American women athletes and national identity, Passing the Baton reveals young Black women as active agents in the remaking of what it means to be American.

CAT M. ARIAIL is a lecturer in the Department of History at Middle Tennessee State University.

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

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CURRENT EVENTS / APPALACHIAN STUDIES / SOUTHERN HISTORY AND CULTURE

SHELTER FROM THE MACHINE
Homesteaders in the Age of Capitalism

JASON G. STRANGE

Hard work and hard truths inside the back-to-the-land movement

“An important and much-needed addition. Strange does a strong job of providing the historical context for homesteading and the reasons why it is so significant today. But even more important are his willingness to ground the book in the words and deeds of the homesteaders themselves and his own history with homesteading, and to go beyond a historical description to explore the role of class and capitalism in explaining the homesteaders’ differences.”

—STEPHEN L. FISHER, coeditor of Transforming Places: Lessons from Appalachia

“You’re either buried with your crystals or your shotgun.” That laconic comment captures the hippies-versus-hicks conflict that divides, and in some ways defines, modern-day homesteaders. It also reveals that back-to-the-landers, though they may seek lives off the grid, remain connected to the most pressing questions confronting the United States today.

Jason G. Strange shows where homesteaders fit, and don’t fit, within contemporary America. Blending history with personal stories, Strange visits pig roasts and bohemian work parties to find people engaged in a lifestyle that offers challenge and fulfillment for those in search of virtues like self-employment, frugality, contact with nature, and escape from the mainstream. He also lays bare the vast differences in education and opportunity that leave some homesteaders dispossessed while charting the tensions that arise when people seek refuge from the ills of modern society—only to find themselves indelibly marked by the system they dreamed of escaping.

JASON G. STRANGE is an assistant professor of general studies and peace and social justice studies at Berea College, and the chair of the Department of Peace and Social Justice Studies.

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AMERICAN UNEMPLOYMENT
Past, Present, and Future

FRANK STRICKER

Lies your economists told you—and the truths that can change the nation

“Frank Stricker has done the nation an important service, wisely analyzing the history of unemployment, and our attempts to redress this problem. By exposing our failures as well as our successes, he provides a badly needed template for action.”

—ROBERT SLAYTON, author of Empire Statesman: The Rise and Redemption of Al Smith

The history of unemployment and concepts surrounding it remain a mystery to many Americans. Frank Stricker believes we need to understand this essential thread in our shared past. American Unemployment is an introduction for everyone that takes aim at misinformation, willful deceptions, and popular myths to set the record straight:

• Workers do not normally choose to be unemployed.
• In our current system, persistent unemployment is not an aberration. It is much more common than full employment, and the outcome of elite policy choices.
• Labor surpluses propped up by flawed unemployment numbers have helped to keep real wages stagnant for more than forty years.
• Prior to the New Deal and the era of big government, laissez-faire policies repeatedly led to depressions with heavy, even catastrophic, job losses.
• Undercounting the unemployed sabotages the creation of government job programs that can lead to more high-paying jobs and full employment.

Written for non-economists, American Unemployment is a history and primer on vital economic topics that also provides a roadmap to better jobs and economic security.

FRANK STRICKER is a professor emeritus of history, interdisciplinary studies, and labor studies at California State University, Dominguez Hills. He is the author of Why America Lost the War on Poverty—and How to Win It.
NEW IN PAPER

VITA SEXUALIS
Karl Ulrichs and the Origins of Sexual Science

RALPH M. LECK

The battle to define a new way of thinking

“Provides a strikingly affirmative alternative to much recent postmodern discourse. . . . For any student of gay history and liberation, this refreshing work will prove instructive and will, I predict, be viewed as a key text pointing toward a new literature on the revolutionary nature of gay identity arising after three decades of nihilistic post-modernism.”

—GAY & LESBIAN REVIEW

Karl Ulrichs’s studies of sexual diversity galvanized the burgeoning field of sexual science in the nineteenth century. But in the years since, his groundbreaking activism for the emancipation of homosexuality has overshadowed his scholarly achievements.

Ralph M. Leck returns Ulrichs to his place as the inventor of the science of sexual heterogeneity. Leck’s analysis situates sexual science in thematic contexts that include political history, aesthetics, amatory studies, and the language of science. Although he was the greatest nineteenth-century scholar of sexual heterogeneity, Ulrichs retained certain traditional conjectures about gender. Leck recognizes these subtleties and employs the analytical concepts of modernist vita sexualis and traditional psychopathia sexualis to articulate philosophical and cultural differences among sexologists.

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

RALPH M. LECK has taught for many years in the University Honors Program at Indiana State University. He is the former director of Peace and Justice Studies at Marian University, Indianapolis. He is the author of Georg Simmel and Avant-Garde Sociology: The Birth of Modernity, 1880–1920.

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COMMUNICATIONS / CURRENT EVENTS

COMMUNITY-CENTERED JOURNALISM
Engaging People, Exploring Solutions, and Building Trust

ANDREA WENZEL

Fulfilling a vision of trust-centered local journalism

“Andrea Wenzel is that rarest of beings, a thorough and skilled academic and an accomplished journalist. This book is a must read for anyone wanting to fully understand the crisis of trust in journalism, how it grows from deep, ingrained roots and flourishes through lack of attention and engagement. Wenzel’s examination of how journalism can better serve communities charts a clear empirical path for the field, but it also tells a compelling story about media, representation, and social cohesion at a critical time.”

—EMILY BELL, director of the Tow Center for Digital Journalism, Columbia Journalism School

Contemporary journalism faces a crisis of trust that threatens the institution and may imperil democracy itself. Critics and experts see a renewed commitment to local journalism as one solution. But a lasting restoration of public trust requires a different kind of local journalism than is often imagined, one that engages with and shares power among all sectors of a community.

Andrea Wenzel models new practices of community-centered journalism that build trust across boundaries of politics, race, and class, and prioritize solutions while engaging the full range of local stakeholders. Informed by case studies from rural, suburban, and urban settings, Wenzel’s blueprint reshapes journalism norms and creates vigorous storytelling networks between all parts of a community. Envisioning a portable, rather than scalable, process, Wenzel proposes a community-centered journalism that, once implemented, will strengthen lines of local communication, reinvigorate civic participation, and forge a trusting partnership between media and the people they cover.

ANDREA WENZEL is an assistant professor of journalism, media, and communications at Temple University.
Common Threads

Arts Education
In Action

Collaborative Pedagogies for Social Justice

Edited by SARAH TRAVIS, JODY STOKES-CASEY, and SEOYEON KIM

A guide to hands-on engagement with topics of social justice in art education classrooms

Arts educators have adopted social justice themes as part of a larger vision of transforming society. Social justice arts education confronts oppression and inequality arising from factors related to race, ethnicity, nationality, religion, class, ability, gender, and sexuality.

This edition of Common Threads investigates the intersection of social justice work with education in the visual arts, music, theatre, dance, and literature. Weaving together resources from a range of University of Illinois Press journals, the editors offer articles on the scholarly inquiry, theory, and practice of social justice arts education. Selections from the past three decades reflect the synergy of the diverse scholars, educators, and artists actively engaged in such projects. Together, the contributors bring awareness to the importance of critically reflective and inclusive pedagogy in arts educational contexts. They also provide pedagogical theory and practical tools for building a social justice orientation through the arts.

Contributors: Joni Boyd Acuff, Seema Bahl, Elizabeth Delacruz, Elizabeth Garber, Elizabeth Gould, Kirstin Hotelling, Tuulikki Laes, Monica Prendergast, Elizabeth Saccá, Alexandra Schulteis, Amritjit Singh, and Stephanie Springgay

SARAH TRAVIS is an assistant professor in art education in the School of Art + Design at the University of Illinois at Urbana-Champaign. She is the coeditor of Pedagogies in the Flesh: Case Studies on the Embodiment of Sociocultural Differences in Education. JODY STOKES-CASEY is an instructional support assistant at the Center for Innovation in Teaching & Learning at the University of Illinois at Urbana-Champaign, a PhD student in art education, and a recipient of the Illinois Distinguished Fellowship at the University of Illinois at Urbana-Champaign. SEOYEON KIM is an MA student in art education at the University of Illinois at Urbana-Champaign.

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