

Spring 2019



UNIVERSITY OF ILLINOIS PRESS

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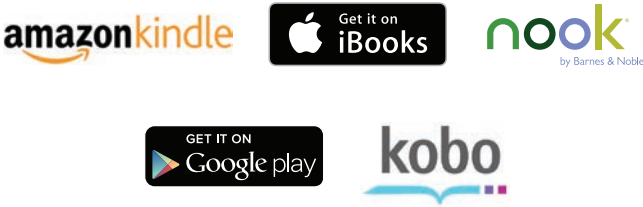
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The Journalist of Castro Street

The Life of Randy Shilts

ANDREW E. STONER

The new biography of an iconic and controversial figure

"Andrew Stoner has masterfully woven a powerful story: well-written, historically grounded, thoughtful, engaging, and important. *The Journalist of Castro Street* is engrossing yet haunting. It is indispensable for anyone who would understand the early years of the AIDS crisis, the intersection of the epidemic and the news media, and the challenges facing Shilts as the openly gay journalist blazed a trail into the media mainstream. It is not merely a biography of Shilts, it is more."

—**Edward M. Alwood**, former CNN correspondent and author of *Dark Days in the Newsroom: McCarthyism Aimed at the Press*

As the acclaimed author of *And the Band Played On*, Randy Shilts became the country's most recognized voice on the HIV/AIDS epidemic. His success emerged from a relentless work ethic and strong belief in the power of journalism to help mainstream society understand not just the rising tide of HIV/AIDS but gay culture and liberation.

In-depth and dramatic, Andrew E. Stoner's biography follows the remarkable life of the brash, pioneering journalist. Shilts's reporting on AIDS in San Francisco broke barriers even as other gay writers and activists ridiculed his overtures to the mainstream and labeled him a traitor to the movement, charges the combative Shilts forcefully answered. Behind the scenes, Shilts overcame career-threatening struggles with alcohol and substance abuse to achieve the notoriety he had always sought, while the HIV infection he had purposely kept hidden began to take his life.

Filled with new insights and fascinating detail, *The Journalist of Castro Street* reveals the historic work and passionate humanity of the legendary investigative reporter and author.

ANDREW E. STONER is an assistant professor of communication studies at California State University, Sacramento. His books include *Campaign Crossroads: Presidential Politics in Indiana from Lincoln to Obama*.

JUNE

304 PAGES. 6.125 X 9.25 INCHES

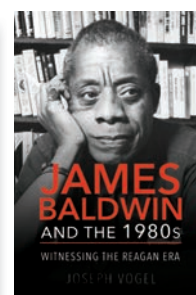
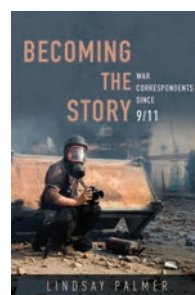
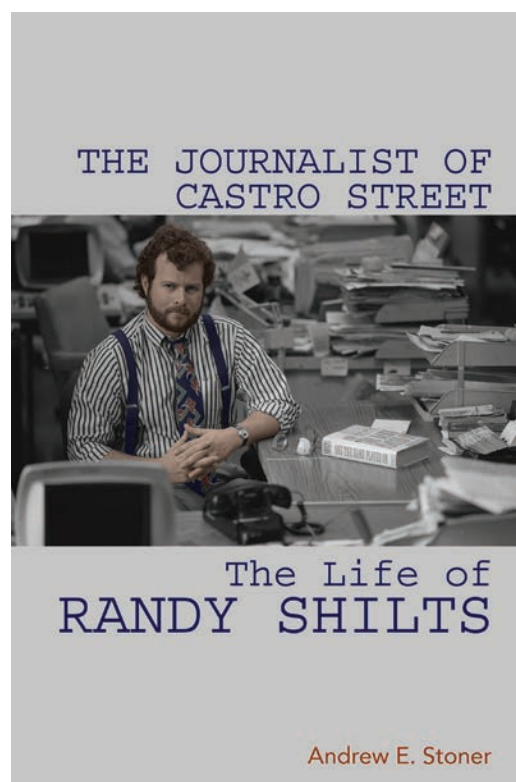
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ALSO OF INTEREST

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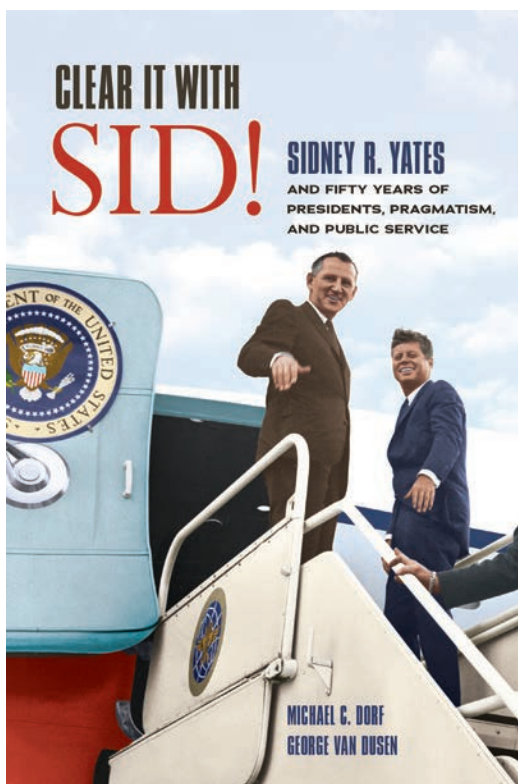
James Baldwin and the 1980s

Witnessing the Reagan Era

JOSEPH VOGEL

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Clear It with Sid!

Sidney R. Yates and Fifty Years of Presidents, Pragmatism, and Public Service

MICHAEL C. DORF AND GEORGE VAN DUSEN

Ten presidents, eight Speakers, one political powerhouse

“Michael Dorf and George Van Dusen weave together the fascinating life of my friend, Sid Yates, an insight into the cutthroat Chicago party politics of Sid’s career and the best analysis of the bare knuckles, behind-the-scene battle Sid waged to save the National Endowment for the Arts ever written. When you read this book you will learn of a day when one of Illinois’s most principled and skillful public servants made history in the halls of Congress. Near the end of his life Sid joked with me about old age. He said: ‘First the knees go. Then the nouns go. Then you go.’ Sid is gone but for those who read this exceptional book he will not be forgotten.”

—**Senator Dick Durbin**

The son of a Lithuanian blacksmith, Sidney R. Yates rose to the pinnacle of Washington power and influence. As chair of a House Appropriations Subcommittee, Yates was a preeminent national figure involved in issues that ranged from the environment and Native American rights to Israel and support for the arts. Speaker Tip O’Neill relied on the savvy Chicagoan in the trenches and advised anyone with controversial legislation to first “clear it with Sid!”

Michael C. Dorf and George Van Dusen draw on scores of interviews and unprecedented access to private papers to illuminate the life of an Illinois political icon. Wise, energetic, charismatic, petty, stubborn—Sid Yates presented a complicated character to constituents and colleagues alike. Yet his get-it-done approach to legislation allowed him to bridge partisan divides in the often-polarized House of Representatives. Following Yates from the campaign trail to the negotiating table to the House floor, Dorf and Van Dusen offer a rich portrait of a dealmaker extraordinary and tireless patriot on a fifty-year journey through postwar American politics.

MICHAEL C. DORF is a practicing lawyer and an adjunct professor at the School of the Art Institute of Chicago. He was Congressman Yates’s Special Counsel in Washington and remained his lawyer and campaign chairman until the congressman’s death. **GEORGE VAN DUSEN** is Mayor of Skokie, Illinois, and an adjunct professor at Oakton Community College. He oversaw Yates’s Ninth District Operations for over twenty-five years.

MAY

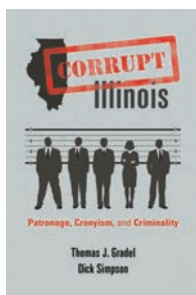
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ALSO OF INTEREST

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Patronage, Cronyism, and Criminality

THOMAS J. GRADEL AND DICK SIMPSON

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Mayor Harold Washington

Champion of Race and Reform in Chicago

ROGER BILES

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ANNOUNCING THE FIRST TITLE FROM FLAME & FLIGHT BOOKS

A Hero on Mount St. Helens

The Life and Legacy of David A. Johnston

MELANIE HOLMES

Foreword by Jeff Renner

A geologist, a volcano, and a historic disaster

“A well-balanced and authentic view of David—where he came from, who he was, what the influences on his worldview were, what his interests were, and especially his sense of urgency about the unfolding situation at Mount St. Helens from late March until the morning of May 18, 1980.”

—**Tom Casadevall**, former acting director for the United States Geological Survey

Serendipity placed David Johnston on Mount St. Helens when the volcano rumbled to life in March 1980. Throughout that ominous spring, Johnston was part of a team that conducted scientific research that underpinned warnings about the mountain. Those warnings saved thousands of lives when the most devastating eruption in United States history blew apart Mount St. Helens but killed Johnston on the ridge that now bears his name.

Melanie Holmes tells the story of Johnston’s journey from a nature-loving Boy Scout to a committed geologist. Blending science with personal detail, Holmes follows Johnston through encounters with Aleutian volcanoes, his work helping the Portuguese government assess the geothermal power of the Azores, and his dream job as a volcanologist with the U.S. Geological Survey. Interviews and personal writings reveal what a friend called “the most unjaded person I ever met,” an imperfect but kind, intelligent young scientist passionately in love with his life and work and determined to make a difference.

MELANIE HOLMES is the author of *The Female Assumption*, recipient of a 2014 Global Media Award from the Population Institute.

MAY

216 PAGES. 6 X 9 INCHES

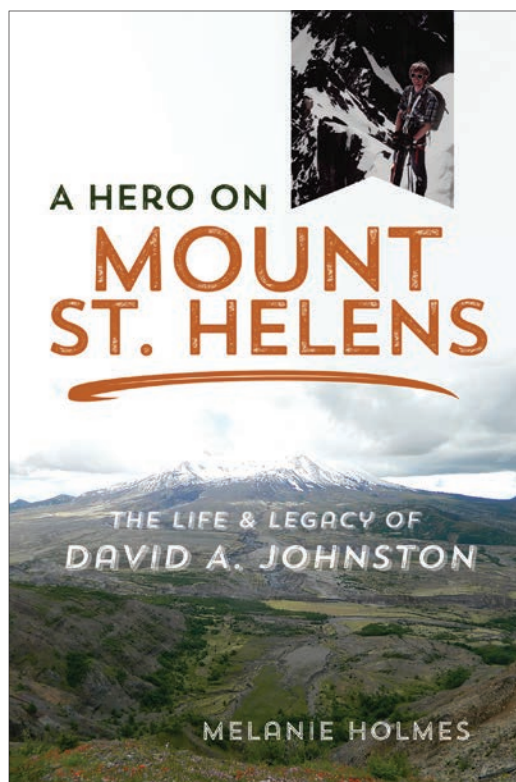
34 BLACK & WHITE PHOTOGRAPHS

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Flame & Flight Books, the new trade imprint from the University of Illinois Press, dedicates itself to an original approach to Midwestern publishing. These smart and vital books will tell the unknown stories of the heartland’s unique people and culture while igniting the imagination and illuminating our shared humanity. Designed to stand out on any bookstore table, Flame & Flight Books continues the Press’s century-long commitment to providing your next great read.

ANNOUNCING THE UNIVERSITY OF ILLINOIS PRESS'S FIRST SPANISH-LANGUAGE TRANSLATION

Ilegal

Reflexiones de un inmigrante indocumentado

JOSÉ ÁNGEL N.

Traducido por Verónica Murguía, en colaboración con el autor

Prólogos de Marco Escalante y Francisco González Crussí

Notas del indocumentado subterráneo, ahora disponible en una edición en español

“He aquí la autobiografía de un hombre honesto, obligado a vivir entre sombras, a evadir preguntas y a mentir, alguien que se presenta de manera anónima, ya que revelar su identidad sería arriesgarse al arresto y la deportación. Un retrato fiel, una fotografía en *close-up* de la vida de un inmigrante indocumentado en Estados Unidos.”

—**Kirkus Reviews**

Por fin disponible en español, *Ilegal* es el aclamado libro de memorias de José Ángel N., un inmigrante indocumentado que se construyó una vida nueva en Estados Unidos, a donde llegó habiendo cursado la secundaria. N. acogió la educación y de ahí ascendió, de ser aprendiz del inglés como segunda lengua a realizar estudios de posgrado, antes de convertirse en traductor profesional. A pesar de tener un buen trabajo, hubo barreras que lo confinaron a las sombras. La falta de documentación legal le impedía viajar con libertad e incluso comprar una cerveza en un juego de béisbol. A pesar de vivir en un lujoso rascacielos, no puede abrazar completamente el sueño americano. Sin embargo, N. persistió. Esta motivante historia de éxito contradice los estereotipos de los inmigrantes indocumentados a la vez que evidencia cómo la educación puede convertirse en un triunfo ante la adversidad.

JOSÉ ÁNGEL N. es escritor y traductor. Sus ensayos se han publicado en revistas culturales en México y Estados Unidos. **VERÓNICA MURGUÍA** es escritora y traductora y radica en México.

Este es un tomo de la serie Latinos en Chicago y en el Medio Oeste, editada por Frances R. Aparicio

ABRIL

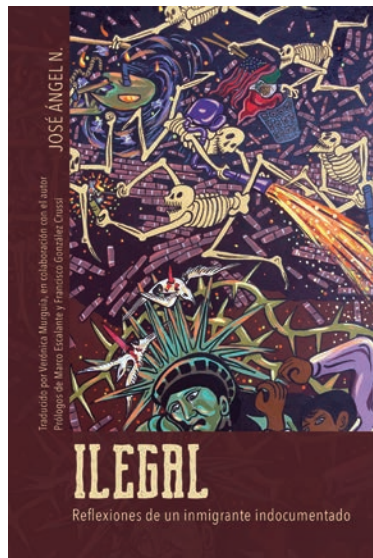
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English language descriptive copy for the Spanish language edition

Ilegal

Reflections of an Undocumented Immigrant

JOSÉ ÁNGEL N.

Translated by Verónica Murguía, in collaboration with the author

Foreword by Marco Escalante and Francisco González Crussí

Notes from the undocumented underground, now in a Spanish-language edition

“A memoir from a decent man living in the shadows, evading questions and telling lies, presented here anonymously since to reveal his identity would mean to risk arrest and deportation. An utterly believable close-up picture of one illegal immigrant’s life in the United States.”

—**Kirkus Reviews**

At last available in a Spanish-language edition, *Ilegal* is the acclaimed memoir of José Ángel N., an undocumented immigrant who built a new life in the United States. Arriving in the United States having only finished the ninth grade, N. embraced education, rising from ESL classes to graduate school before becoming a professional translator. Despite a good job, barriers forced him into the shadows. A lack of legal documentation meant he could not easily travel or even buy a beer at the ballpark. Though he lived in a luxury high-rise, he could not fully embrace the American dream. Yet N. persevered. His inspiring success story debunks stereotypes of undocumented immigrants while showing how education can triumph over adversity.

JOSÉ ÁNGEL N. is a writer and translator whose essays have appeared in cultural magazines in the United States and Mexico. **VERÓNICA MURGUÍA** is a writer and translator based in Mexico.

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

APRIL

144 PAGES. 6 X 9 INCHES

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The Taco Truck

How Mexican Street Food Is Transforming the American City

ROBERT LEMON

Foreword by Jeffrey M. Pilcher

Serving up new flavors of city life

"A fantastic book. I was repeatedly surprised by the numerous ways the author credibly links the act of mobile food vending to some of North America's most poignant contemporary issues of cultural identity. The mix of interviews, participant observation, and discourse analysis is a perfect fit for exploring the themes."

—Joshua Long, author of *Weird City: Sense of Place and Creative Resistance in Austin, Texas*

Icons of Mexican cultural identity and America's melting pot ideal, taco trucks have transformed cityscapes from coast to coast. The taco truck radiates Mexican culture within non-Mexican spaces with a presence—sometimes desired, sometimes resented—that turns a public street corner into a bustling business.

Drawing on interviews with taco truck workers and his own skills as a geographer, Robert Lemon illuminates new truths about foodways, community, and the unexpected places where ethnicity, class, and culture meet. Lemon focuses on the San Francisco Bay Area, Sacramento, and Columbus, Ohio, to show how the arrival of taco trucks challenge preconceived ideas of urban planning even as cities use them to reinvent whole neighborhoods. As Lemon charts the relationships between food practices and city spaces, he uncovers the many ways residents and politicians alike contest, celebrate, and influence not only where your favorite truck parks, but what's on the menu.

ROBERT LEMON is an urban and social researcher and documentary filmmaker. His films include *Transfusión*.

MAY

256 PAGES. 6 X 9 INCHES

30 COLOR PHOTOGRAPHS, 4 BLACK & WHITE PHOTOGRAPHS,

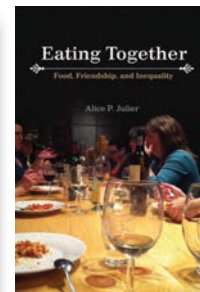
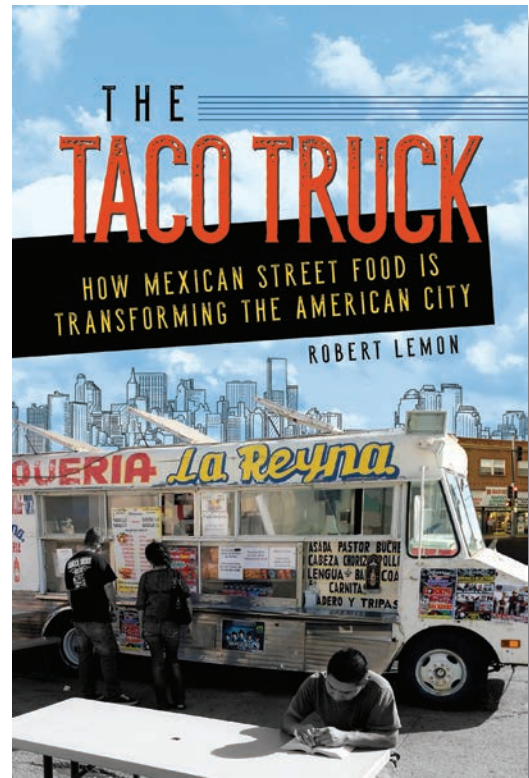
1 LINE DRAWING

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ALSO OF INTEREST

The Italian American Table

Food, Family, and Community in New York City

SIMONE CINOTTO

Paper, 978-0-252-07934-4. **\$34.00x** £25.99

E-book, 978-0-252-09501-6.

Eating Together

Food, Friendship, and Inequality

ALICE P. JULIER

Paper, 978-0-252-07918-4. **\$27.00x** £20.99

E-book, 978-0-252-09488-0.



ABOVE: The Gulf Fritillary, a rare visitor to Illinois.

RIGHT: The state-treasured Regal Fritillary, a denizen of sand prairies.

WHAT ARE YOUR CHANCES?

Many people often ask, "Where do I go to see a (particular species of butterfly)?" The answer is not always a simple one, as a number of factors enter into finding butterflies. For Illinois, we have divided the butterfly species into seven distinct categories. Species that are:

- a regular part of the Illinois fauna and overwinter (breed and overwinter in the state),
- a regular part of the Illinois fauna yet do not overwinter (breed here, don't survive the winter, and recolonize each year from the south),
- irregular visitors from adjacent areas,
- rare strays (e.g., species that enters Illinois on its own power),
- accidental visitors (e.g., species brought in by various means—on plants, by railroads, etc.),
- possible species that could occur here, but have not yet been recorded,
- and extirpated (eliminated from Illinois) species.



PREVALENCE
Widely encountered

FLIGHT PERIOD

MAY	
APR	
MAY	
JUN	
JUL	
AUG	
SEP	
OCT	
NOV	

FIELD NOTES

A. Bright orange base color (♂ T)

B. Duller orange base color (♀ T)

C. All wing veins outlined in black (T & U)

D. Black borders with white spots (T & U)

E. Androconium (♂ T & U)

MONARCH

Danaus plexippus (Linnaeus)

Male

Female

Male

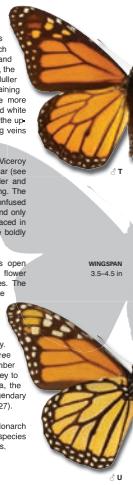
9 Family Nymphalidae: Subfamily Danaeinae

DESCRIPTION Perhaps no butterfly is more familiar than the highly visible monarch. It has a wingspan 3.5–4.5 inches. The sexes are similar, but the male has a sex patch (androconium) on his hindwing. The upper- and underside of both sexes is orange; however, the male is bright orange while the female is duller orange. All wings have black borders containing two rows of white spots; these spots are more prominent on the underside. A few scattered white and orange spots occur in the outer half of the upper- and underside of the forewing. All wing veins are lined in black.

COULD BE CONFUSED WITH The monarch and viceroy form a mimicry complex, and are quite similar (see page 242); however, the viceroy is smaller and has a black band that traverses its hindwing. The queen, a rare stray in Illinois, could be confused with the monarch, but it is orange-brown and only has the hindwing veins on its underside traced in black—all of the monarch's wing veins are boldly outlined in black.

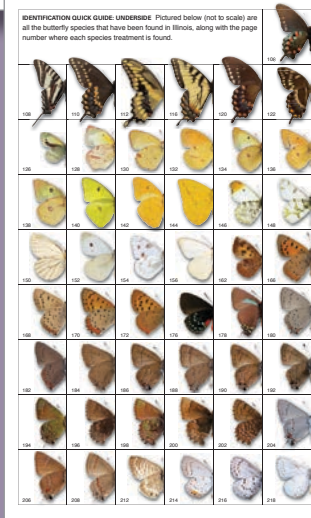
HABITAT/LIFE HISTORY The monarch prefers open areas, and is equally at home in city flower gardens or country pastures and roadsides. The caterpillar—almost as recognizable as the adult with its bold black, white, and yellow stripes—sits in plain view on the leaves of various milkweed species. The adult arrives in Illinois as early as late March, but it is usually not seen regularly before May. The monarch will have two, sometimes three nonmigratory generations before the September generation congregates and starts its journey to the mountains of Mexico. In North America, the annual migratory flight of the monarch is legendary (see *Models, Migration, and Mimicry*, page 27).

STATUS In 1975, schoolchildren voted the monarch as the official state insect of Illinois. The species undoubtedly occurs in every county in Illinois.



WINGSPAN
3.5–4.5 in

Butterflies of Illinois: A Field Guide 10



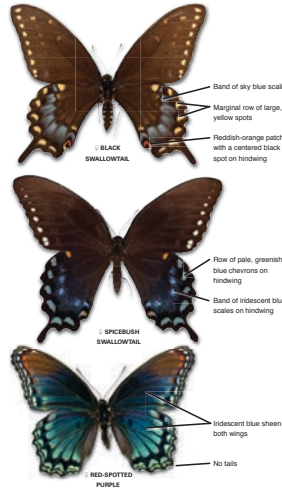
ABOVE: Gorgone Checkerspots and Pearl Crescent interacting on butterfly-weed.

RIGHT ABOVE: Puddle club of Spicebush and Black Swallowtail.

RIGHT BELOW: Grouping of Great Spangled Fritillaries on colic root.

COMMONLY CONFUSED ILLINOIS BUTTERFLIES

The above photo is an example of how difficult distinguishing similar species in the field can be; the two butterflies on the left are Gorgone Checkerspots, while the single individual on the right is a Pearl Crescent. In the following pages, we provide direct comparisons between species that we consider difficult to distinguish. The key to using these images effectively is to study the differences so you will be prepared when you encounter the species in the field. Think of the comparison pages as a multiple choice question (that has right and wrong choices), while identifying butterflies in the field is more of an open-ended essay question. The key for the observer is to find the correct access point (small orange and black butterflies should trigger either crescent or checkerspot, while a large black butterfly immediately says swallowtail) and then the comparison pages become most useful.



Butterflies of Illinois: A Field Guide

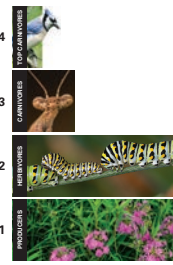


NATURAL HAZARDS

Anyone who has spent time in nature is familiar with the food chain—organisms eat other organisms in a never-ending struggle for survival. Because of insects' location in the food chain (they occupy mostly the second and third trophic levels), they are not only important, but vital, components of energy flow through ecosystems. An insect in the second trophic level is an herbivore, while an insect in the third trophic level is a carnivore and feeds on other organisms. A butterfly, despite its beauty and charisma, is certainly not immune to predation and its "place" in nature is often easily observed. A butterfly sitting on a flower behaving somewhat erratically may, upon closer inspection, actually be the captive of a crab spider that is slowly dissolving its internal structures for its upcoming

LEFT: Crab spider eating an Atlantic Butterfly.

BELOW: Diagram of an energy pyramid depicting the four major trophic levels.



Butterflies of Illinois: A Field Guide

Butterflies of Illinois

A Field Guide

MICHAEL R. JEFFORDS, SUSAN L. POST, AND
JAMES R. WIKER

The comprehensive illustrated guide to butterflies in
the Prairie State

Prairie spaces and abundant wildflowers make Illinois an amateur lepidopterist's delight. *Butterflies of Illinois* offers a portable, easy-to-use guide rich with descriptions, field photography, and life-sized specimen photos of all the state's native species. It also includes:

- identification quick guides depicting the tops and undersides of all butterfly species
- scientific information and photos that explain life cycles, habitats, and ecology
- range maps
- flight period charts
- key characteristics relevant to field identification
- descriptions of rarely seen butterflies and irregular visitors from nearby states
- supplemental information on various species, including collection records and unusual sightings

Geared toward enthusiasts and experts alike, *Butterflies of Illinois* is a must-have companion for any nature hike or garden walk.

MICHAEL R. JEFFORDS is the retired education/outreach director for the Illinois Natural History Survey (INHS) and was staff photographer for the *Illinois Steward* magazine. SUSAN L. POST is a retired INHS field biologist and staff writer for the *Illinois Steward* magazine and the author of *Hiking Illinois*. They are the coauthors of *Curious Encounters with the Natural World*, *Exploring Nature in Illinois*, and *Illinois Wilds*. JAMES R. WIKER is a research associate of the Illinois State Museum and an affiliate of the INHS.

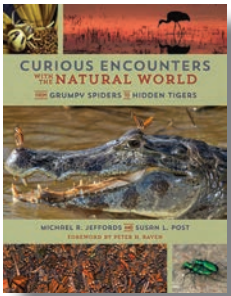
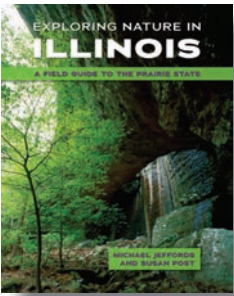
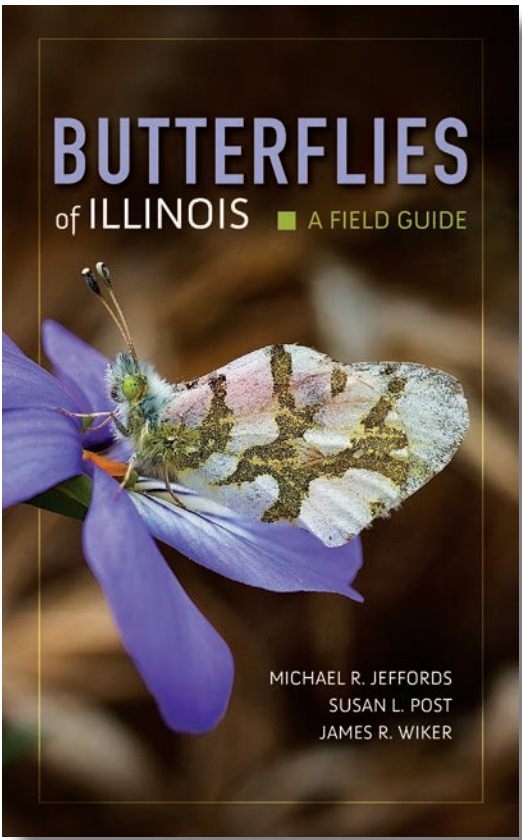
MARCH

432 PAGES. 4.5 X 7.25 INCHES

PAPER, 978-0-252-08446-1. **\$24.95** £18.99

Published by the Illinois Natural History Survey

Distributed by the University of Illinois Press



ALSO OF INTEREST

Exploring Nature in Illinois

A Field Guide to the Prairie State

MICHAEL JEFFORDS AND SUSAN POST

Paper, 978-0-252-07990-0. **\$24.95** £18.99

E-book, 978-0-252-09626-6.

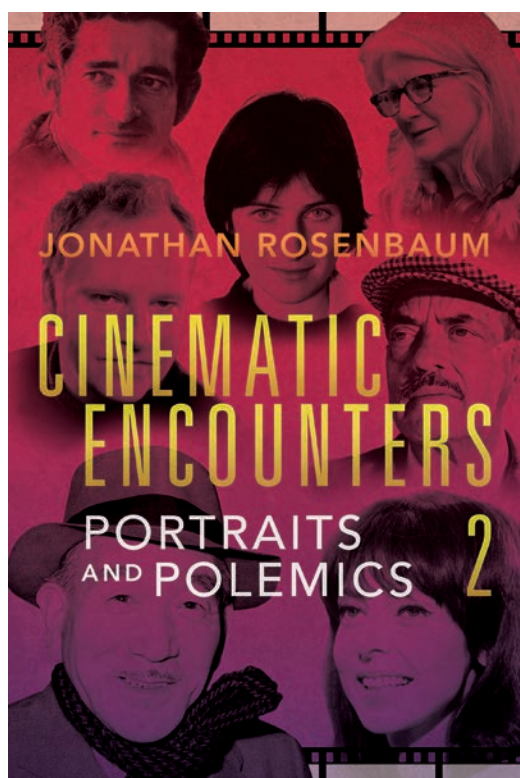
Curious Encounters with the Natural World

From Grumpy Spiders to Hidden Tigers

MICHAEL R. JEFFORDS AND SUSAN L. POST

Paper, 978-0-252-08266-5. **\$24.95** £18.99

E-book, 978-0-252-09967-0.



Cinematic Encounters 2

Portraits and Polemics

JONATHAN ROSENBAUM

The importance of fighting for, and about, films

“Challenging, probing, illuminating, Jonathan Rosenbaum’s work is a beacon for other cinephiles. His new collection shows him engaging with an exhilaratingly wide range of films and filmmakers throughout the world and causing us to think about them in fresh ways.”

—**Joseph McBride**, author of *How Did Lubitsch Do It?*

Eschewing the idea of film reviewer-as-solitary-expert, Jonathan Rosenbaum continues to advance his belief that a critic’s ideal role is to mediate and facilitate our public discussion of cinema. *Portraits and Polemics* presents debate as an important form of cinematic encounter whether one argues with filmmakers themselves, on behalf of their work, or with one’s self.

Rosenbaum takes on filmmakers like Chantal Akerman, Richard Linklater, Manoel De Oliveira, Mark Rappaport, Elaine May, and Béla Tarr. He also engages, implicitly and explicitly, with other writers, arguing with Pauline Kael—and Wikipedia—over Jacques Demy, with the *Hollywood Reporter* and *Variety* reviewers of Jarmusch’s *The Limits of Control*, with David Thomson about James L. Brooks, and with many American and English film critics about misrepresented figures from Jerry Lewis to Yasujiro Ozu to Orson Welles. Throughout, Rosenbaum mines insights, pursues pet notions, and invites readers to join the fray.

JONATHAN ROSENBAUM was the film critic for the *Chicago Reader* from 1987 to 2008. He is the coauthor of *Abbas Kiarostami, Expanded Second Edition* and the author of *Cinematic Encounters: Interviews and Dialogues* and *Goodbye Cinema, Hello Cinephilia*. He archives his work at jonathanrosenbaum.net.

JUNE

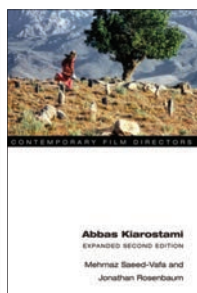
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Building the Black Arts Movement

Hoyt Fuller and the Cultural Politics of the 1960s

JONATHAN FENDERSON

A revolution in African American culture and the figure who helped bring it to fruition

“Jonathan Fenderson’s *Building the Black Arts Movement* is a brilliant study of one of the key figures of the Black Arts and Black Power movements. Fenderson’s account of Fuller is also a history of Black Arts and Black Power in Chicago that in turn illuminates the ideological, aesthetic, and institutional development of black political and cultural radicalism in the 1960s and 1970s.”

—**James Smethurst**, author of *The Black Arts Movement: Literary Nationalism in the 1960s and 1970s*

As both an activist and the dynamic editor of *Negro Digest*, Hoyt W. Fuller stood at the nexus of the Black Arts Movement and the broader black cultural politics of his time. Jonathan Fenderson uses historical snapshots of Fuller’s life and achievements to rethink the period and establish Fuller’s important role in laying the foundation for the movement. In telling Fuller’s story, Fenderson provides provocative new insights into the movement’s international dimensions, the ways the movement took shape at the local level, the impact of race and other factors, and the challenges—corporate, political, and personal—that Fuller and others faced in trying to build black institutions.

An innovative study that approaches the movement from a historical perspective, *Building the Black Arts Movement* is a much-needed reassessment of the trajectory of African American culture over two explosive decades.

JONATHAN FENDERSON is an assistant professor of African and African American studies at Washington University in St. Louis.

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

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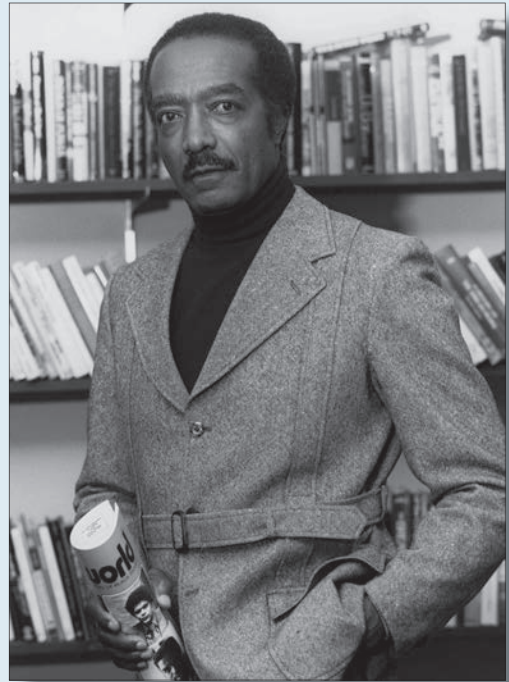
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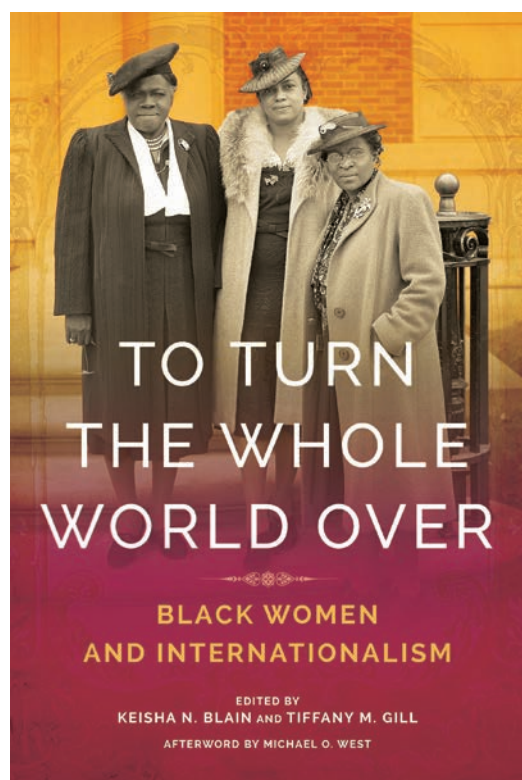


Hoyt Fuller poses, with *First World* in hand, while working as a faculty member of the Africana Studies and Research Center at Cornell University. (Hoyt William Fuller Collection, Box 58, Folder 4, Atlanta University Center, Robert W. Woodruff Library)

The New Black Studies Series

**SERIES EDITORS: DARLENE CLARK HINE
AND DWIGHT A. MCBRIDE**

Since 2004, the New Black Studies Series has published field-defining scholarship that extends the boundaries of traditional Black studies and advances the field. Recent authors have explored foundational series topics like African American activism (*Black Public History in Chicago*), entrepreneurship (*Building the Black Metropolis*), and art and cultural movements (*Funk the Erotic and Black Post-Blackness*). In the future, the series will continue to look at the intersectional complexities of African American and African diasporic lives in ways that help readers rethink class, gender, sexuality, racial blackness, and white supremacy.



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SERIES EDITORS:
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This new series publishes significant scholarship in the growing field of black internationalism. Moving beyond nation-state-centered analysis, books in the series grapple with the international dimensions of the black freedom struggle. The authors provide historical and interdisciplinary perspectives on how people of African descent articulated global visions of freedom and forged transnational collaborations and solidarities with the Global South. Their scholarship reflects the field's remarkable growth in the areas of culture, geography, and methodology. At the same time, the series interrogates how race and ethnicity intersects with religion, gender, sexuality, class, nationality, and other areas of inquiry.

To Turn the Whole World Over

Black Women and Internationalism

EDITED BY KEISHA N. BLAIN AND TIFFANY M. GILL

Afterword by Michael O. West

Expanding the contours of black internationalism

"*To Turn the Whole World Over* is a brilliant, timely, must-read book for the study of black women's internationalism and the unfinished struggle for global black freedom."

—**Erik S. McDuffie**, author of *Sojourning for Freedom:*

Black Women, American Communism, and the Making of Black Left Feminism

Black women undertook an energetic and unprecedented engagement with internationalism from the late nineteenth century to the 1970s. In many cases, their work reflected a complex effort to merge internationalism with issues of women's rights and with feminist concerns. *To Turn the Whole World Over* examines these and other issues with a collection of cutting-edge essays on black women's internationalism in this pivotal era and beyond. Analyzing the contours of gender within black internationalism, scholars examine the range and complexity of black women's global engagements. At the same time, they focus on these women's remarkable experiences in shaping internationalist movements and dialogues. The essays explore the travels and migrations of black women; the internationalist writings of women from Paris to Chicago to Spain; black women advocating for internationalism through art and performance; and the involvement of black women in politics, activism, and global freedom struggles.

Contributors: Nicole Anae, Keisha N. Blain, Brandon R. Byrd, Stephanie Beck Cohen, Anne Donlon, Tiffany N. Florvil, Kim Gallon, Dayo F. Gore, Annette K. Joseph-Gabriel, Grace V. Leslie, Michael O. West, and Julia Erin Wood

KEISHA N. BLAIN teaches history at the University of Pittsburgh. She is the author of *Set the World on Fire: Black Nationalist Women and the Global Struggle for Freedom*. **TIFFANY M. GILL** is an associate professor of history and Africana studies at the University of Delaware. She is the author of *Beauty Shop Politics: African American Women's Activism in the Beauty Industry*.

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All Our Trials

Prisons, Policing, and the Feminist Fight to End Violence

EMILY L. THUMA

A grassroots history of resistance to gender violence and the carceral state

"All Our Trials offers us a robust history of late twentieth-century radical feminist antiviolence organizing. Thuma reminds us that the activism of the present is built upon an important legacy of work that traversed movements and prison walls. If we are to build an abolitionist feminist future, we would be wise to pay attention to the antiracist queer feminist politics of these activists. We owe a debt of gratitude to them for paving the way, and to Thuma for chronicling their struggles."

—**Angela Y. Davis**, University of California, Santa Cruz

During the 1970s, grassroots women activists in and outside of prisons forged a radical politics against gender violence and incarceration. Emily L. Thuma traces the making of this anticarceral feminism at the intersections of struggles for racial and economic justice, prisoners' and psychiatric patients' rights, and gender and sexual liberation.

All Our Trials explores the organizing, ideas, and influence of those who placed criminalized and marginalized women at the heart of their antiviolence mobilizations. This activism confronted a "tough on crime" political agenda and clashed with the mainstream women's movement's strategy of resorting to the criminal legal system as a solution to sexual and domestic violence. Drawing on extensive archival research and first-person narratives, Thuma weaves together the stories of mass defense campaigns, prisoner uprisings, broad-based local coalitions, national gatherings, and radical print cultures that cut through prison walls. In the process, she illuminates a crucial chapter in an unfinished struggle—one that continues in today's movements against mass incarceration and in support of transformative justice.

EMILY L. THUMA is an assistant professor of gender and sexuality studies at the University of California, Irvine.

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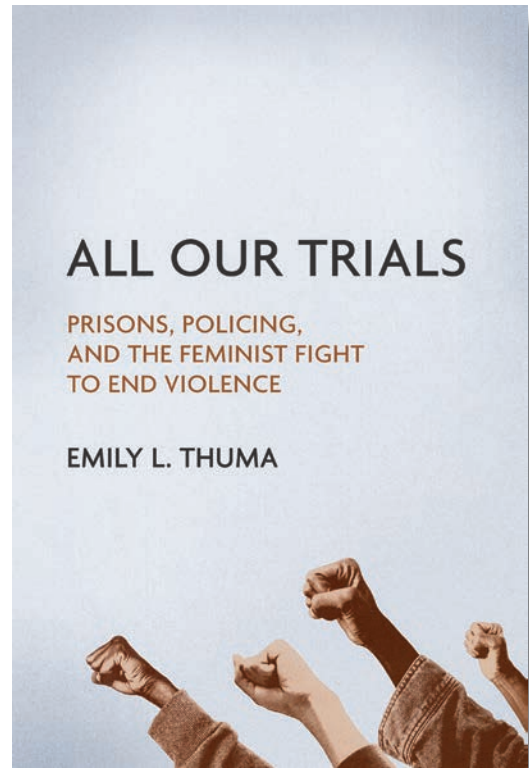
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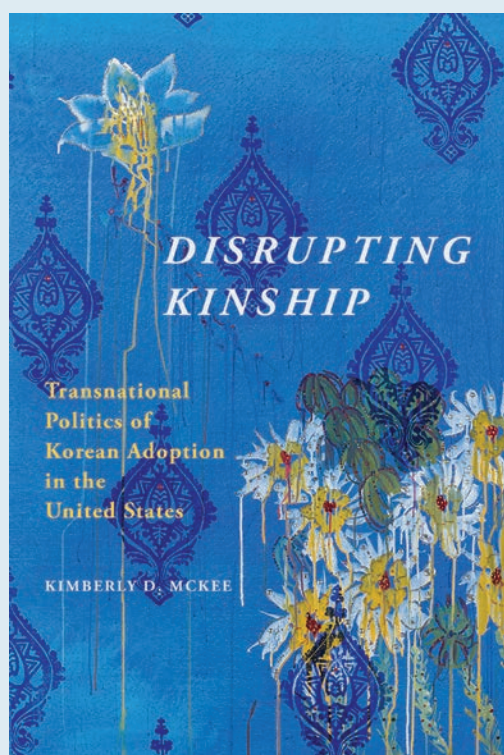
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**SERIES EDITORS: EIICHIRO AZUMA,
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For the past twenty-five years, books in the series *The Asian American Experience* have brought readers innovative scholarship across a wide range of disciplines. Recent titles like *Discriminating Sex* and *Chino* have delved into historical topics. *The Labor of Care* looks at female workers in a globalized world while *Becoming Refugee American* and *Muncie, India(na)* examine the Asian immigrant experience in the United States. Going forward, the series will maintain its dedication to interdisciplinary works in history, religion, anthropology, sociology, political science, gender studies, visual culture, and other humanities and social science areas.

Disrupting Kinship

Transnational Politics of Korean Adoption in the United States

KIMBERLY D. MCKEE

Korean adoption and the legacies of gratitude

"In *Disrupting Kinship*, Kimberly McKee unpacks the macro and micro dimensions of adoption's impact on the lives of Korean adoptees, and charts the development of what she calls the transnational adoption industrial complex. Her book is required reading for its critical interdisciplinary approach to understanding the history of Korean international adoption and its legacy." —**Catherine Ceniza Choy**, author of *Global Families: A History of Asian American Adoption in America*

Since the Korean War began, more than 200,000 Korean children have been adopted by Western families. Two-thirds of these adoptees found homes in the United States. The majority joined white families and in the process forged a new kind of transnational and transracial kinship.

Kimberly D. McKee examines the growth of the neocolonial, multi-million-dollar global industry that shaped these families—a system she identifies as the transnational adoption industrial complex. As she shows, an alliance of the South Korean welfare state, orphanages, adoption agencies, and American immigration laws powered transnational adoption between the two countries. Adoption became a tool to supplement an inadequate social safety net for South Korea's unwed mothers and low-income families. At the same time, it commodified children, building a market that allowed Americans to create families at the expense of loving, biological ties between Koreans. McKee also looks at how Christian Americanism, South Korean welfare policy, and other facets of adoption interact with and disrupt American perceptions of nation, citizenship, belonging, family, and ethnic identity.

KIMBERLY D. MCKEE is an assistant professor of liberal studies at Grand Valley State University.

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

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Homeland Maternity

US Security Culture and the New Reproductive Regime

NATALIE FIXMER-ORAIZ

Motherhood and motherland in contemporary America

"I love *Homeland Maternity*. It's brilliantly conceived, broadly interpretive and intersectional, wisely written, politically astute, and very useful. I wanted to underline nearly every sentence. Fixmer-Oraiz has crafted an extremely smart and scary book."

—**Rickie Solinger**, coauthor of *Reproductive Justice: An Introduction*

In US security culture, motherhood is a site of intense contestation—both a powerful form of cultural currency and a target of unprecedented assault. Linked by an atmosphere of crisis and perceived vulnerability, motherhood and nation have become intimately entwined, dangerously positioning national security as reliant on the control of women's bodies.

Drawing on feminist scholarship and critical studies of security culture, Natalie Fixmer-Oraiz explores homeland maternity by calling our attention to the ways that authorities see both non-reproductive and "overly" reproductive women's bodies as threats to social norms—and thus to security. Homeland maternity culture intensifies motherhood's requirements and works to discipline those who refuse to adhere. Analyzing the opt-out revolution, public debates over emergency contraception, and other controversies, Fixmer-Oraiz compellingly demonstrates how policing maternal bodies serves the political function of securing the nation in a time of supposed danger—with profound and troubling implications for women's lives and agency.

NATALIE FIXMER-ORAIZ is an assistant professor of communication at the University of Iowa.

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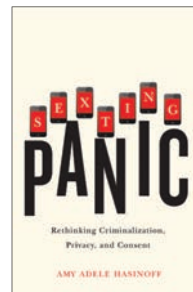
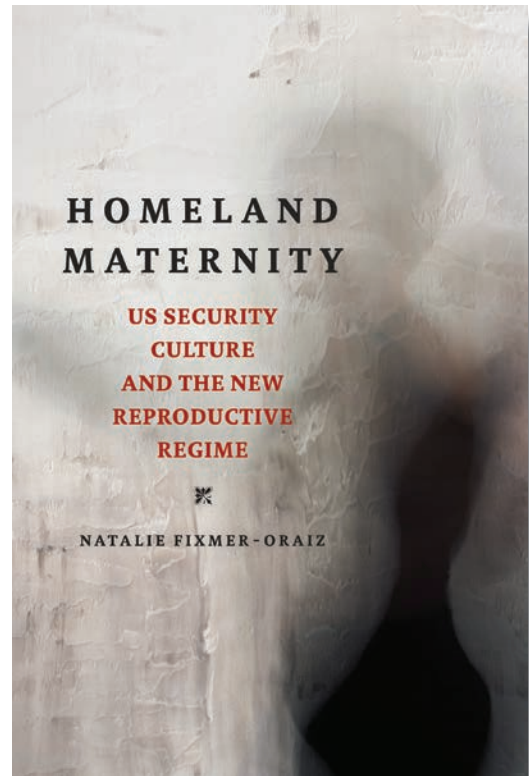
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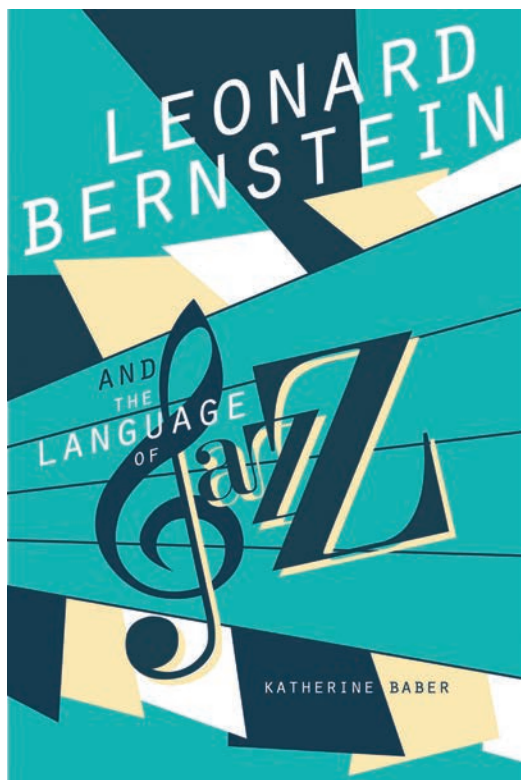
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Leonard Bernstein and the Language of Jazz

KATHERINE BABER

Shaping jazz into symphonies and show tunes—only in America

“While jazz has been discussed as a component in Bernstein’s musical style before, Baber’s focus is more on the potential meanings of Bernstein’s use of that jazz, both in what it might have meant for Bernstein and for the audiences listening to the music. A strong contribution to the field.”

—**Paul Laird**, author of *Leonard Bernstein: A Guide to Research*

Leonard Bernstein’s gifts for drama and connecting with popular audiences made him a central figure in twentieth-century American music. Though a Bernstein work might reference anything from modernism to cartoon ditties, jazz permeated every part of his musical identity as a performer, educator, and intellectual.

Katherine Baber investigates how jazz in its many styles served Bernstein as a flexible, indeed protean, musical idea. As she shows, Bernstein used jazz to signify American identity with all its tensions and contradictions and to articulate community and conflict, irony and parody, and timely issues of race and gender. Baber provides a thoughtful look at how Bernstein’s use of jazz grew out of his belief in the primacy of tonality, music’s value as a unique form of human communication, and the formation of national identity in music. She also offers in-depth analyses of *On the Town*, *West Side Story*, *1600 Pennsylvania Avenue*, and other works to explore fascinating links between Bernstein’s art and issues like eclecticism, music’s relationship to social engagement, black-Jewish relations, and his own musical identity.

KATHERINE BABER is an associate professor of music history at the University of Redlands.

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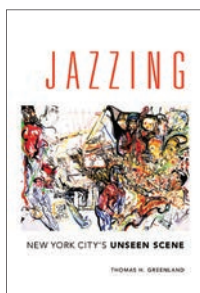
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Publication of this book was supported by a grant from the Henry and Edna Binkle Classical Music Fund, and from the AMS 75 PAYS Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.

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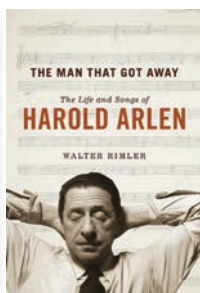
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Dancing Revolution

Bodies, Space, and Sound in American Cultural History

CHRISTOPHER J. SMITH

Using dance as a political language to unite and resist

Throughout American history, patterns of political intent and impact have linked the wide range of dance movements performed in public places. Groups diverse in their cultural or political identities, or in both, long ago seized on dancing in our streets, marches, open-air revival meetings, and theaters, as well as in dance halls and nightclubs, as a tool for contesting, constructing, or reinventing the social order.

Dancing Revolution presents richly diverse case studies to illuminate these patterns of movement and influence in movement and sound in the history of American public life. Christopher J. Smith spans centuries, geographies, and cultural identities as he delves into a wide range of historical moments. These include the God-intoxicated public demonstrations of Shakers and Ghost Dancers in the First and Second Great Awakenings; creolized antebellum dance in cities from New Orleans to Bristol; the modernism and racial integration that imbued twentieth-century African American popular dance; and public movement's contributions to hip hop, antihegemonic protest, and other contemporary transgressive communities' physical expressions of dissent and solidarity.

Multidisciplinary and wide-ranging, *Dancing Revolution* examines how Americans turned the rhythms of history into the movement behind the movements.

CHRISTOPHER J. SMITH is a professor, chair of musicology, and founding director of the Vernacular Music Center at the Texas Tech University School of Music. He is the author of the award-winning book *The Creolization of American Culture: William Sidney Mount and the Roots of Blackface Minstrelsy*.

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ROGER DANIELS is the Charles Phelps Taft Professor Emeritus of History at the University of Cincinnati. His many books include *Franklin D. Roosevelt: Road to the New Deal, 1882–1939* and *Prisoners without Trial: Japanese Americans in World War II*.

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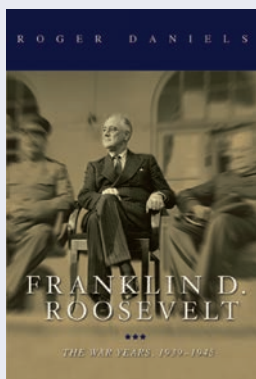
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—*Civil War Book Review*

William F. Moore and Jane Ann Moore examine the thorny issue of the pragmatism typically ascribed to Abraham Lincoln versus the radicalism of his friend Owen Lovejoy, and the role each played in ending slavery. Exploring the men's politics, personal traits, and religious convictions, the book traces their separate paths in life as well as their frequent interactions. *Collaborators for Emancipation* reveals the ways Lincoln and Lovejoy influenced one another and analyzes the strategies and systems of belief each brought to the epic controversies of slavery versus abolition and union versus disunion.

WILLIAM F. MOORE and **JANE ANN MOORE** are co-directors of the Lovejoy Society. They are the authors of *Owen Lovejoy and the Coalition for Equality: Clergy, African Americans, and Women United for Abolition*, and editors of Owen Lovejoy's *His Brother's Blood: Speeches and Writings, 1838–64*.

MARCH

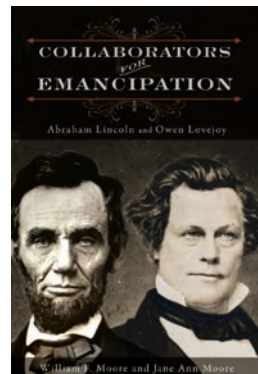
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Owen Lovejoy and the Coalition for Equality

Clergy, African Americans, and Women United for Abolition

JANE ANN MOORE AND WILLIAM F. MOORE

An Illinois activist and his abolitionist alliance

"Owen Lovejoy was that rarest of beings—a dedicated abolitionist and a savvy politician. Having already published an indispensable collection of Lovejoy's most important writings, the Moores have now given us the most thorough biography of Lovejoy to date. Grounded in deep research and an unparalleled familiarity with the ins and outs of Illinois politics, the Moores demonstrate Lovejoy's crucial role in the creation of the 'coalition for equality' that eventually brought slavery down."

—**James Oakes**, author of *The Scorpion's Sting: Antislavery and the Coming of the Civil War*

Antislavery white clergy and their congregations. Radicalized abolitionist women. African Americans committed to ending slavery through constitutional political action. These diverse groups attributed their common vision of a nation free from slavery to strong political and religious values. Owen Lovejoy's gregarious personality, formidable oratorical talent, probing political analysis, and profound religious convictions made him the powerful leader the coalition needed.

Owen Lovejoy and the Coalition for Equality examines how these three distinct groups merged their agendas into a single anti-slavery, religious, political campaign for equality with Lovejoy at the helm. Combining scholarly biography, historiography, and primary source material, Jane Ann Moore and William F. Moore demonstrate Lovejoy's crucial role in nineteenth-century politics, the rise of antislavery sentiment in religious spaces, and the emerging commitment to end slavery in Congress.

JANE ANN MOORE and **WILLIAM F. MOORE** are co-directors of the Lovejoy Society. They are the authors of *Collaborators for Emancipation: Abraham Lincoln and Owen Lovejoy* and the editors of Owen's Lovejoy's *His Brother's Blood: Speeches and Writings, 1838–64*. They manage the website www.increaserespect.com, which applies the concepts of this book.

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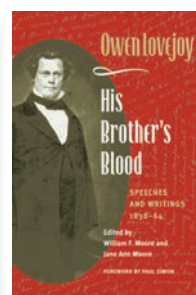
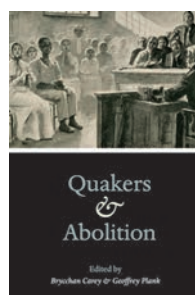
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"Owen Lovejoy,"
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Research Engine at Dickinson College,
<http://hd.housedivided.dickinson.edu/node/13793>.



ALSO OF INTEREST

Quakers and Abolition

EDITED BY BRYCCHAN CAREY AND GEOFFREY PLANK

Paper, 978-0-252-08347-1. **\$25.00x** £18.99

E-book, 978-0-252-09612-9.

His Brother's Blood

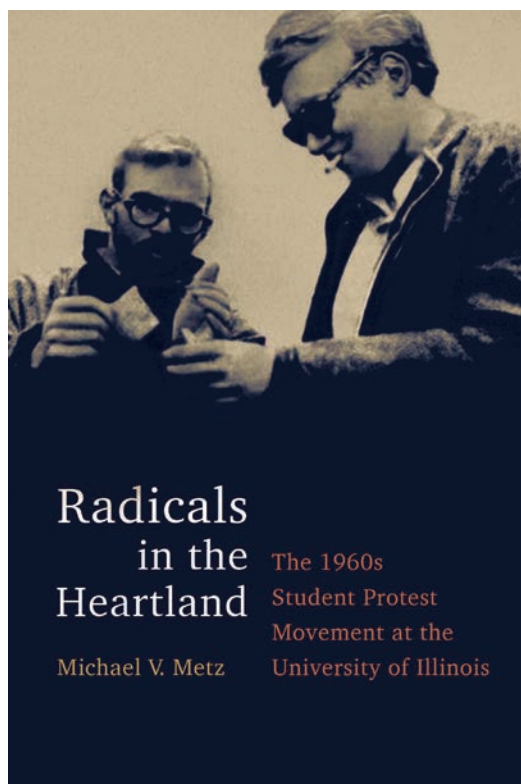
Speeches and Writings, 1838–64

OWEN LOVEJOY

Edited by William F. Moore and Jane Ann Moore

Foreword by Paul Simon

Hardcover, 978-0-252-02919-6. **\$59.00x** £47.00



Radicals in the Heartland

The 1960s Student Protest Movement at the University of Illinois

MICHAEL V. METZ

When change a long time coming arrived on the U. of I. campus

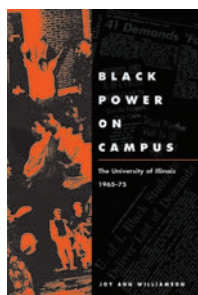
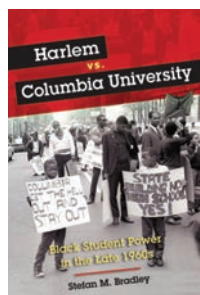
“Thoughtful, provocative, and powerful, filled with both painful memories and humorous anecdotes, Metz’s book about the upheaval of one college campus during the radical Sixties is a real work of history.”

—Roger Simon

In 1969, the campus tumult that defined the Sixties reached a flash point at the University of Illinois. Out-of-town radicals preached armed revolution. Students took to the streets and fought police and National Guardsmen. Firebombs were planted in lecture halls while explosions rocked a federal building on one side of town and a recruiting office on the other. Across the state, the powers-that-be expressed shock that such events could take place at Illinois’s esteemed, conservative, flagship university—how could it happen here, of all places?

Positioning the events in the context of their time, Michael V. Metz delves into the lives and actions of activists at the center of the drama. A participant himself, Metz draws on interviews, archives, and newspaper records to show a movement born in demands for free speech, inspired by a movement for civil rights, and driven to the edge by a seemingly never-ending war. If the sudden burst of irrational violence baffled parents, administrators, and legislators, it seemed inevitable to students after years of official intransigence and disregard. Metz portrays campus protestors not as angry, militant extremists but as youthful citizens deeply engaged with grave moral issues, embodying the idealism, naiveté, and courage of a minority of a generation.

MICHAEL V. METZ is retired from a career in high-tech marketing. He took part in the student movement at the University of Illinois at Urbana-Champaign from 1965 to 1970.



ALSO OF INTEREST

Harlem vs. Columbia University

Black Student Power in the Late 1960s

STEFAN M. BRADLEY

Paper, 978-0-252-07886-6. **\$32.00x** £24.99

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Black Power on Campus

The University of Illinois, 1965–75

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Black Huntington

An Appalachian Story

CICERO M. FAIN III

How African Americans thrived in a West Virginia city

"This book not only broadens our understanding of the process of modernization in Appalachia by bringing black Appalachians onto the historical stage, it also casts light on the experience of development in Appalachia's urban places and demonstrates how an essentially rural people shaped their own meaningful communities in a new environment of both opportunity and repression."

—**Ronald D. Eller**, author of *Uneven Ground: Appalachia since 1945*

By 1930, Huntington had become West Virginia's largest city. A booming economy and new social opportunities in a relatively tolerant racial climate attracted African Americans from across Appalachia and the South. Prosperity gave these migrants political clout and spurred the formation of communities that defined black Huntington—factors that empowered blacks to confront institutionalized and industrial racism on the one hand and the white embrace of Jim Crow on the other.

Cicero M. Fain III illuminates the unique cultural identity and dynamic sense of accomplishment and purpose that transformed African American life in Huntington. Using interviews and untapped archival materials, Fain details the rise and consolidation of the black working class as it pursued, then fulfilled, its aspirations. He also reveals how African Americans developed a host of strategies—strong kin and social networks, institutional development, property ownership, and legal challenges—to defend their gains in the face of the white status quo.

Eye-opening and eloquent, *Black Huntington* makes visible another facet of the African American experience in Appalachia.

CICERO M. FAIN III is a professor of history at the College of Southern Maryland.

MAY

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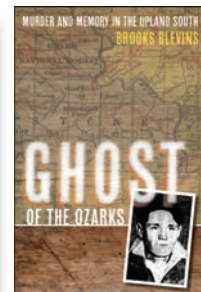
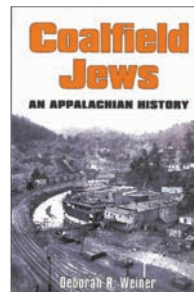
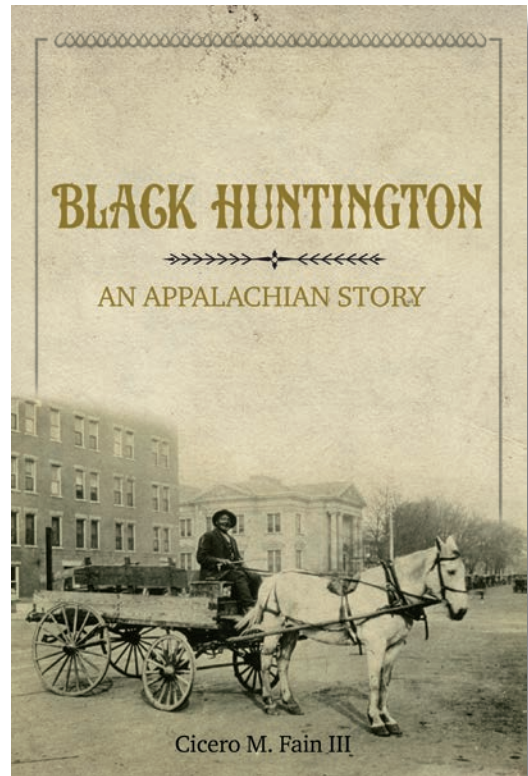
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Coalfield Jews

An Appalachian History

DEBORAH R. WEINER

Paper, 978-0-252-07335-9. **\$28.00x** £20.99

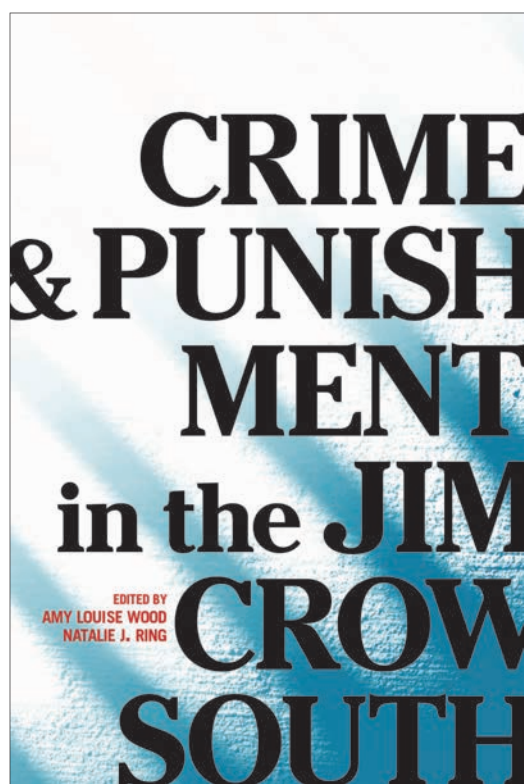
Ghost of the Ozarks

Murder and Memory in the Upland South

BROOKS BLEVINS

Paper, 978-0-252-08257-3. **\$19.95** £14.99

E-book, 978-0-252-09411-8.



Crime and Punishment in the Jim Crow South

EDITED BY AMY LOUISE WOOD AND NATALIE J. RING

The history of white supremacy and criminal justice

"Thoroughly researched, cogently argued, and well written. With its judicious blend of established and rising young scholars working at the cutting-edge of carceral studies, this breaks new ground."

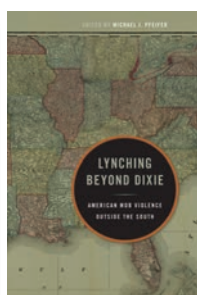
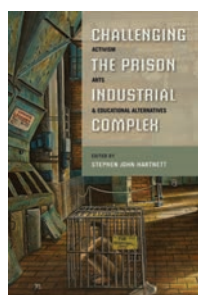
—**Claudrena N. Harold**, author of *The Rise and Fall of the Garvey Movement in the Urban South, 1918–1942*

Policing, incarceration, capital punishment: these forms of crime control were crucial elements of Jim Crow regimes. White southerners relied on them to assert and maintain racial power, which led to the growth of modern state bureaucracies that eclipsed traditions of local sovereignty. Friction between the demands of white supremacy and white southern suspicions of state power created a distinctive criminal justice system in the South, elements of which are still apparent today across the United States.

In this collection, Amy Louise Wood and Natalie J. Ring present nine groundbreaking essays about the carceral system and its development over time. Topics range from activism against police brutality to the peculiar path of southern prison reform to the fraught introduction of the electric chair. The essays tell nuanced stories of rapidly changing state institutions, political leaders who sought to manage them, and African Americans who appealed to the regulatory state to protect their rights.

Contributors: Pippa Holloway, Tammy Ingram, Brandon T. Jett, Seth Kotch, Talitha L. LeFlouria, Vivien Miller, Silvan Niedermeier, K. Stephen Prince, and Amy Louise Wood

AMY LOUISE WOOD is a professor of history at Illinois State University. She is the author of *Lynching and Spectacle: Witnessing Racial Violence in America, 1890–1940*. **NATALIE J. RING** is an associate professor of history at University of Texas at Dallas. She is the author of *The Problem South: Region, Empire, and the New Liberal State, 1880–1930*.



ALSO OF INTEREST

Challenging the Prison-Industrial Complex

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Paper, 978-0-252-07770-8. **\$27.00x** £20.99

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Lynching Beyond Dixie

American Mob Violence Outside the South

EDITED BY MICHAEL J. PFEIFER

Paper, 978-0-252-07895-8. **\$30.00x** £22.99

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Hostile Heartland

Racism, Repression, and Resistance in the Midwest

BRENT M. S. CAMPNEY

Retracing the contours of racist violence beyond the South

"In this very smart book, Brent Campney builds upon his vast research unearthing the history of racist violence in America's heartland. *Hostile Heartland* is a thorough and impressive work that challenges midwesterners' time-honored penchant for claiming progressive superiority over the South when it comes to matters of racial egalitarianism and violence. Any reader who has ever contemplated race relations or racist violence in the Midwest today will find clear answers and lines linking the present to the past within these pages. *Hostile Heartland* opens much-needed windows onto the histories of race relations in the Midwest and the Great Migrations of African Americans to the region."

—**Kidada E. Williams**, author of *They Left Great Marks on Me: African American Testimonies about Racial Violence from Emancipation to World War I*

We forget that racist violence permeated the lower Midwest from the pre-Civil War period until the 1930s. From Kansas to Ohio, whites orchestrated extraordinary events like lynchings and riots while engaged in a spectrum of brutal acts made all the more horrific by being routine. Also forgotten is the fact African Americans forcefully responded to these assertions of white supremacy through armed resistance, the creation of press outlets and civil rights organizations, and courageous individual activism.

Drawing on cutting-edge methodology and a wealth of documentary evidence, Brent M. S. Campney analyzes the institutionalized white efforts to assert and maintain dominance over African Americans. Though rooted in the past, white violence evolved into a fundamentally modern phenomenon, driven by technologies such as newspapers, photographs, automobiles, and telephones. Other surprising insights challenge our assumptions about sundown towns, who was targeted by whites, law enforcement's role in facilitating and perpetrating violence, and the details of African American resistance.

BRENT M. S. CAMPNEY is an associate professor of history at the University of Texas Rio Grande Valley. He is the author of *This Is Not Dixie: Racist Violence in Kansas, 1861–1927*.

JULY

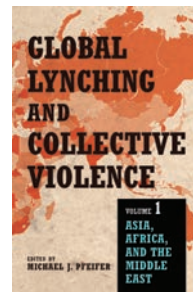
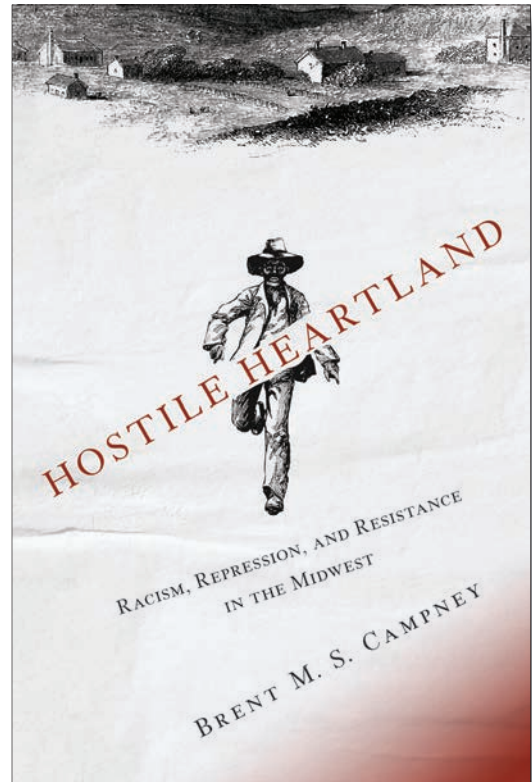
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ALSO OF INTEREST

Global Lynching and Collective Violence

Volume 1: Asia, Africa, and the Middle East

EDITED BY MICHAEL J. PFEIFER

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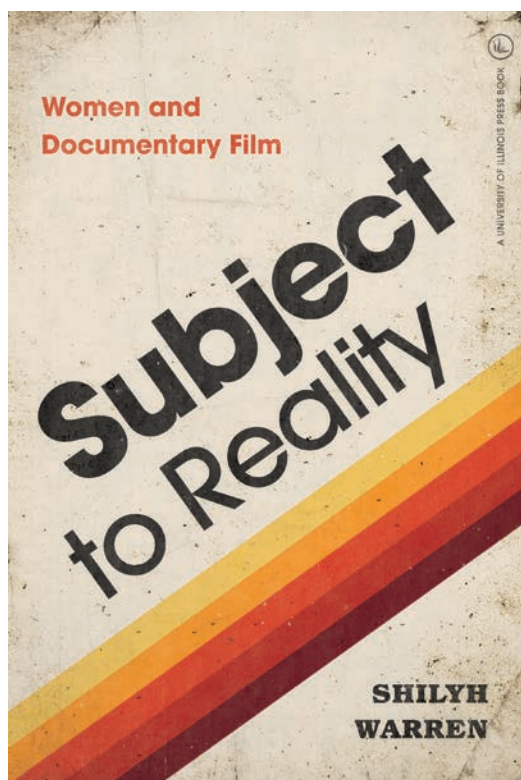
This Is Not Dixie

Racist Violence in Kansas, 1861–1927

BRENT M. S. CAMPNEY

Paper, 978-0-252-08379-2. **\$25.00x** £18.99

E-book, 978-0-252-09761-4.



Subject to Reality

Women and Documentary Film

SHILYH WARREN

Women's documentaries in film and feminist history

"Warren approaches this body of work in new and illuminating ways. She consolidates and animates earlier debates within the field while complementing and expanding this with careful connections to relevant fields like ethnography and anthropology. She unearths and examines work by early women filmmakers that need to be part of this canon and reveals a gendered impulse at the heart of the ethnographic filmmaking enterprise. A delight."

—**Alexandra Juhasz**, coeditor of *Sisters in the Life: A History of Out African American Lesbian Media-Making*

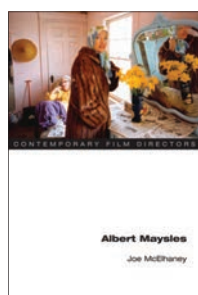
Revolutionary thinking around gender and race merged with new film technologies to usher in a wave of women's documentaries in the 1970s. Driven by the various promises of second-wave feminism, activist filmmakers believed authentic stories about women would bring more people into an imminent revolution. Yet their films soon faded into obscurity.

Shilyh Warren reopens this understudied period and links it to a neglected era of women's filmmaking that took place from 1920 to 1940, another key period of thinking around documentary, race, and gender. Drawing women's cultural expression during these two explosive times into conversation, Warren reconsiders key debates about subjectivity, feminism, realism, and documentary and their lasting epistemological and material consequences for film and feminist studies. She also excavates the lost ethnographic history of women's documentary filmmaking in the earlier era and explores the political and aesthetic legacy of these films in more explicitly feminist periods like the Seventies.

Filled with challenging insights and new close readings, *Subject to Reality* sheds light on a profound and unexamined history of feminist documentaries while revealing their influence on the filmmakers of today.

SHILYH WARREN is an associate professor of film and aesthetic studies at the University of Texas at Dallas.

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



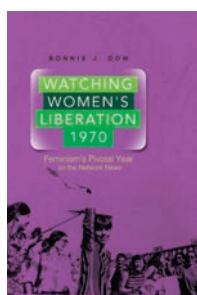
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Feminism's Pivotal Year on the Network News

BONNIE J. DOW

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Queer Timing

The Emergence of Lesbian Sexuality in Early Cinema

SUSAN POTTER

A daring theoretical revision of feminist and queer perspectives

“Susan Potter provides a necessary complication of early cinema studies by taking seriously both the particularities of early cinema and the radical alterity of the sexualities that—though fleeting—indelibly informed it. While film historical writing deeply aligned with both queer theory *and* the history of sexuality remains all too rare, *Queer Timing* might be the first study to so thoroughly pursue its project of lesbian emergence in precisely these terms.”

—**Mark Lynn Anderson**, author of *Twilight of the Idols: Hollywood and the Human Sciences in 1920s America*

In *Queer Timing*, Susan Potter offers a counter-history that reorients accepted views of lesbian representation and spectatorship in early cinema. Potter sees the emergence of lesbian figures as only the most visible but belated outcome of multiple sexuality effects. Early cinema reconfigured older erotic modalities, articulated new—though incoherent—sexual categories, and generated novel forms of queer feeling and affiliation.

Potter draws on queer theory, silent film historiography, feminist film analysis, and archival research to provide an original and innovative analysis. Taking a conceptually oriented approach, she articulates the processes of filmic representation and spectatorship that reshaped, marginalized, or suppressed women’s same-sex desires and identities. As she pursues a sense of “timing,” Potter stages scenes of the erotic and intellectual encounters shared by historical spectators, on-screen figures, and present-day scholars. The result is a daring revision of feminist and queer perspectives that foregrounds the centrality of women’s same-sex desire to cinematic discourses of both homo- and heterosexuality.

SUSAN POTTER is lecturer in film studies at the University of Sydney.

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

JUNE

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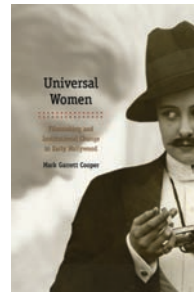
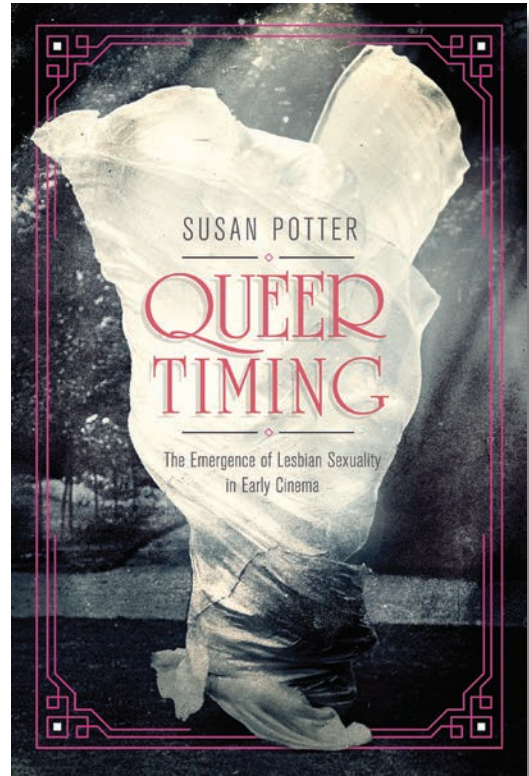
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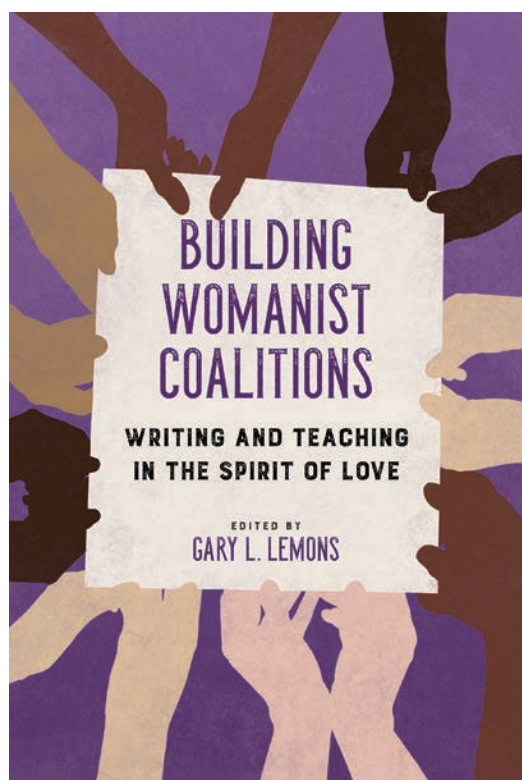
Pink-Slipped

What Happened to Women in the Silent Film Industries?

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Building Womanist Coalitions

Writing and Teaching in the Spirit of Love

EDITED BY GARY L. LEMONS

Harnessing the power of womanism in the classroom, the streets, and everyday life

“Innovative, creative, and unapologetically spiritual, *Building Womanist Coalitions* reminds us why womanism is still as relevant today as it was several decades ago when Alice Walker first coined the term.”

—**David Ikard**, author of *Lovable Racists*, *Magical Negroes*, and *White Messiahs*

Over the last generation, the womanist idea—and the tradition blooming around it—has emerged as an important response to separatism, domination, and oppression. Gary L. Lemons gathers a diverse group of writers to discuss their scholarly and personal experiences with the womanist spirit of women of color feminisms.

Feminist and womanist-identified educators, students, performers, and poets model the powerful ways that crossing borders of race, gender, class, sexuality, and nation-state affiliation(s) expands one’s existence. At the same time, they bear witness to how the self-liberating theory and practice of women of color feminism changes one’s life. Throughout, the essayists come together to promote an unwavering vein of activist comradeship capable of building political alliances dedicated to liberty and social justice.

Contributors: M. Jacqui Alexander, Dora Arreola, Andrea Assaf, Kendra N. Bryant, Rudolph P. Byrd, Atika Chaudhary, Paul T. Corrigan, Fanni V. Green, Beverly Guy-Sheftall, Susie L. Hoeller, Ylce Irizarry, M. Thandabantu Iverson, Gary L. Lemons, Layli Maparyan, and Erica C. Sutherlin

GARY L. LEMONS is a professor of English at the University of South Florida. He is the author of *Caught Up in the Spirit! Teaching for Womanist Liberation*; *Womanist Forefathers: Frederick Douglass and W. E. B. Du Bois*; and *Black Male Outsider, a Memoir: Teaching as a Pro-Feminist Man*.

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

MAY

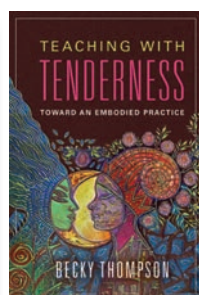
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Critical Digital Humanities

The Search for a Methodology

JAMES E. DOBSON

Critical theory, computational science, and a new path of humanistic inquiry

"In this artfully crafted, elegantly written monograph, Dobson deploys his acumen as a literary theorist to show how everything touching computational methods from computational logic to algorithmically derived tools is subject in one way or another to the modes of humanistic critique that computational scientists claim to have rendered obsolete."

—**Donald E. Pease**, author of *The New American Exceptionalism*

Can established humanities methods coexist with computational thinking? It is one of the major questions in humanities research today, as scholars increasingly adopt sophisticated data science for their work.

James E. Dobson explores the opportunities and complications faced by humanists in this new era. Though the study and interpretation of texts alongside sophisticated computational tools can serve scholarship, these methods cannot replace existing frameworks. As Dobson shows, ideas of scientific validity cannot easily be—nor should be—adapted for humanities research because digital humanities, unlike science, lack a leading-edge horizon charting the frontiers of inquiry. Instead, the methods of digital humanities require a constant rereading. At the same time, suspicious and critical readings of digital methodologies make it unwise for scholars to defer to computational methods. Humanists must examine the tools—including the assumptions that went into the codes and algorithms—and questions surrounding their own use of digital technology in research.

JAMES E. DOBSON is a lecturer in the Department of English and Creative Writing at Dartmouth College. He is the author of *Modernity and Autobiography in Nineteenth-Century America: Literary Representations of Communication and Transportation Technologies*.

A volume in the series *Topics in the Digital Humanities*, edited by Susan Schreibman and Raymond G. Siemens

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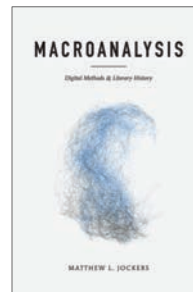
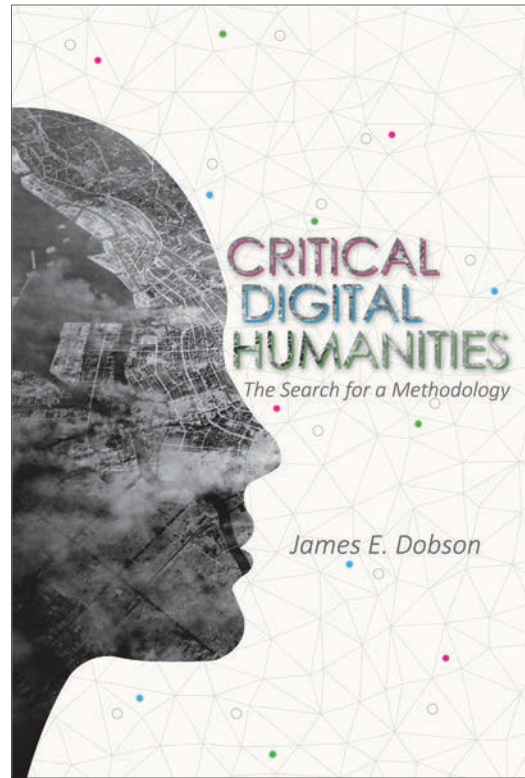
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Macroanalysis

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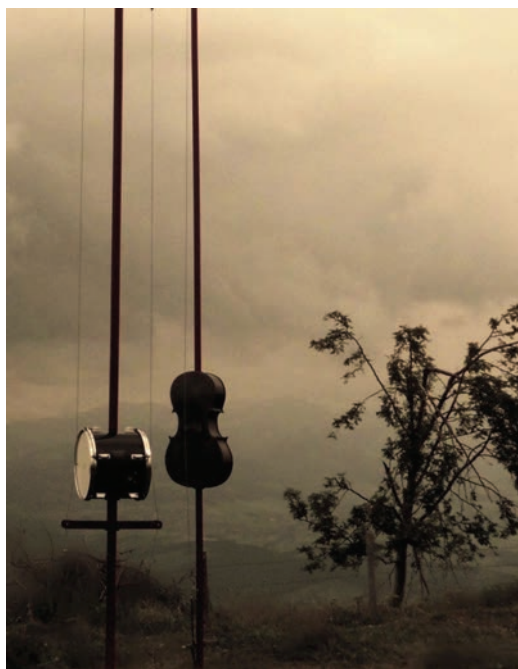
Reading Machines

Toward an Algorithmic Criticism

STEPHEN RAMSAY

Paper, 978-0-252-07820-0. **\$27.00x** £20.99

E-book, 978-0-252-09344-9.



Cultural Sustainabilities

Music, Media, Language, Advocacy

EDITED BY TIMOTHY J. COOLEY

Foreword by Jeff Todd Titon

A daring interdisciplinary journey into the nexus of the humanities and ecological science

"*Cultural Sustainabilities* is a must read for those interested in ecomusicology and will serve as a valuable resource for scholars in the environmental humanities writ large. . . . Students encountering *Cultural Sustainabilities* will be inspired to explore, advocate, and create a more equitable and pleasurable 'sound commons.'"

—**Mark Pedelty**, author of *A Song to Save the Salish Sea: Musical Performance as Environmental Activism*

Environmental sustainability and human cultural sustainability are inextricably linked. Reversing damaging human impact on the global environment is ultimately a cultural question, and as with politics, the answers are often profoundly local. *Cultural Sustainabilities* presents twenty-three essays by musicologists and ethnomusicologists, anthropologists, folklorists, ethnographers, documentary filmmakers, musicians, artists, and activists, each asking a particular question or presenting a specific local case study about cultural and environmental sustainability. Contributing to the environmental humanities, the authors embrace and even celebrate human engagement with ecosystems, though with a profound sense of collective responsibility created by the emergence of the Anthropocene.

Contributors: Aaron S. Allen, Michael B. Bakan, Robert Baron, Daniel Cavicchi, Timothy J. Cooley, Mark F. DeWitt, Barry Dornfield, Thomas Faux, Burt Feintuch, Nancy Guy, Mary Hufford, Susan Hurley-Glowa, Patrick Hutchinson, Michelle Kisliuk, Pauleena M. MacDougall, Margarita Mazo, Dotan Nitzberg, Jennifer C. Post, Tom Rankin, Roshan Samtani, Jeffrey A. Summit, Jeff Todd Titon, Joshua Tucker, Rory Turner, Denise Von Glahn, and Thomas Walker

TIMOTHY J. COOLEY is a professor of music and global studies at the University of California, Santa Barbara. He is the author of *Surfing about Music* and *Making Music in the Polish Tatras: Tourists, Ethnographers, and Mountain Musicians*.

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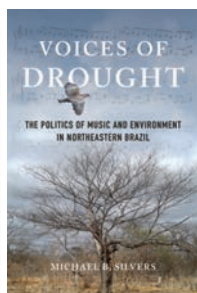
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The first-ever ethnography of the discipline

"This is a brilliant and original idea for a volume. The book focuses on nearly all aspects of the field, including most of the possible careers. As such, it is extraordinary and makes conclusive statements about what ethnomusicology is and who ethnomusicologists are."

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Ethnomusicologists have journeyed from Bali to Morocco to the depths of Amazonia to chronicle humanity's relationship with music. Margaret Sarkissian and Ted Solís guide us into the field's last great undiscovered country: ethnomusicology itself. Drawing on fieldwork based on person-to-person interaction, the editors provide a first-ever ethnography of the discipline. The unique collaborations produce an ambitious exploration of ethnomusicology's formation, evolution, practices, and unique identity. In particular, the subjects discuss their early lives and influences and trace their varied career trajectories. They also draw on their own experiences to offer reflections on all aspects of the field. Pursuing practitioners not only from diverse backgrounds and specialties but from different eras, Sarkissian and Solís illuminate the many trails ethnomusicologists have blazed in the pursuit of knowledge.

A bountiful resource on history and practice, *Living Ethnomusicology* is an enlightening intellectual exploration of an exotic academic culture.

MARGARET SARKISSIAN is a professor of music at Smith College. She is the author of *D'Albuquerque's Children: Performing Tradition in Malaysia's Portuguese Settlement*. **TED SOLÍS** is a professor of music at Arizona State University. He is the editor of *Performing Ethnomusicology: Teaching and Representation in World Musics*.

JUNE

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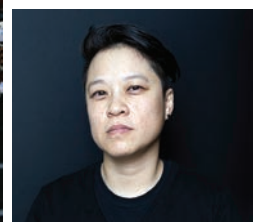
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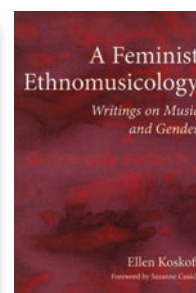
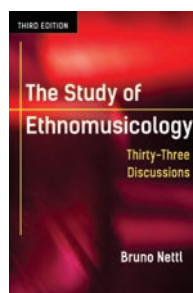
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Clockwise from top right: Tan Sooi Beng, Umi Hsu, Jason Busniewski, Judy McCulloh, Stephen Slawek, Shubha Chaudhuri



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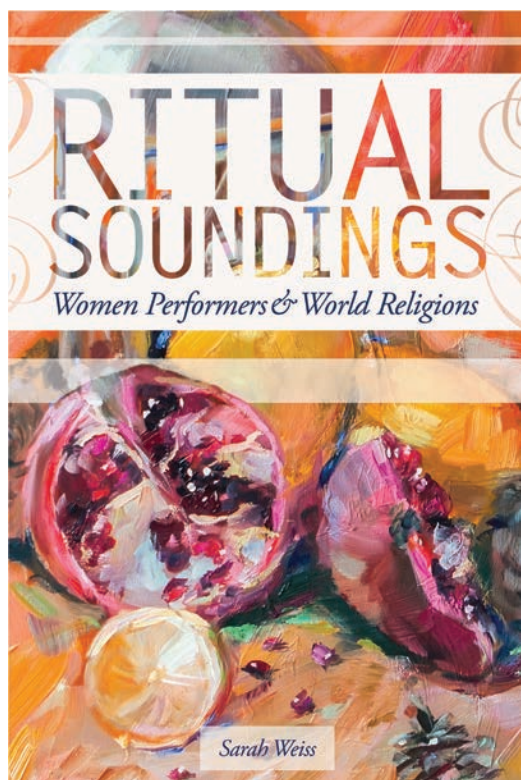
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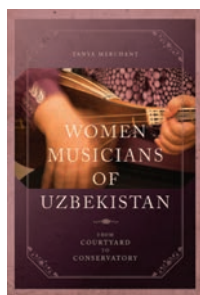
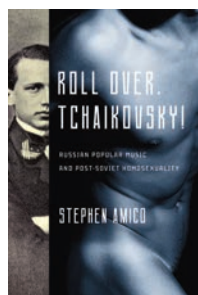
—**Ellen Koskoff**, author of *A Feminist Ethnomusicology: Writings on Music and Gender*

The women of communities in Hindu India and Christian Orthodox Finland alike offer lamentations and mockery during wedding rituals. Around the world, women actively claim agency through performance during such ritual events. These moments, though brief, allow them a rare freedom to move beyond culturally determined boundaries.

In *Ritual Soundings*, Sarah Weiss reads deeply into and across the ethnographic details of multiple studies while offering a robust framework for studying music and world religion. Her meta-ethnography reveals surprising patterns of similarity between unrelated cultures. Deftly blending ethnomusicology, the study of gender in religion, and sacred music studies, she invites ethnomusicologists back into comparative work, offering them encouragement to think across disciplinary boundaries. As Weiss delves into a number of less-studied rituals, she offers a forceful narrative of how women assert agency within institutional religious structures while remaining faithful to the local cultural practices the rituals represent.

SARAH WEISS is a senior research scientist at the Institute for Ethnomusicology at the University of Music and Performing Arts in Graz (Kunst Universität Graz). She is the author of *Listening to an Earlier Java: Aesthetics, Gender, and the Music of Wayang in Central Java*.

A volume in the series New Perspectives on Gender in Music, edited by Suzanne Cusick and Henry Spiller



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Peggy Glanville-Hicks

Composer and Critic

SUZANNE ROBINSON

A unique woman's unstoppable journey to the center of American music

"Robinson tells the story of a musical maverick and feminist pioneer: shrewd and snarly, secretive and demanding, yet loyal in love and friendship with fellow artists like Paul Bowles, John Butler, Anaïs Nin, and Yehudi Menuhin. No one interested in American and Australian music and feminism will be without this fascinating book."

—**Elizabeth Wood**, coeditor of *Queering the Pitch: The New Gay and Lesbian Musicology*

As both composer and critic, Peggy Glanville-Hicks contributed to the astonishing cultural ferment of the mid-twentieth century. Her forceful voice as a writer and commentator helped shape professional and public opinion on the state of American composing. The seventy musical works she composed ranged from celebrated operas like *Nausicaa* to intimate, jewel-like compositions created for friends. Her circle included figures like Virgil Thomson, Paul Bowles, John Cage, and Yehudi Menuhin.

Drawing on interviews, archival research, and fifty-four years of extraordinary pocket diaries, Suzanne Robinson places Glanville-Hicks within the history of American music and composers. "P.G.H."—affectionately described as "Australian and pushy"—forged alliances with power brokers and artists that gained her entrance to core American cultural entities such as the League of Composers, *New York Herald Tribune*, and the Harkness Ballet. Yet her impeccably cultivated public image concealed a private life marked by unhappy love affairs, stubborn poverty, and the painstaking creation of her artistic works.

SUZANNE ROBINSON is on the faculty of the Melbourne Conservatorium of Music, Australia. She is a coeditor of several books, including *Grainger the Modernist*.

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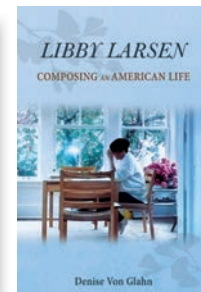
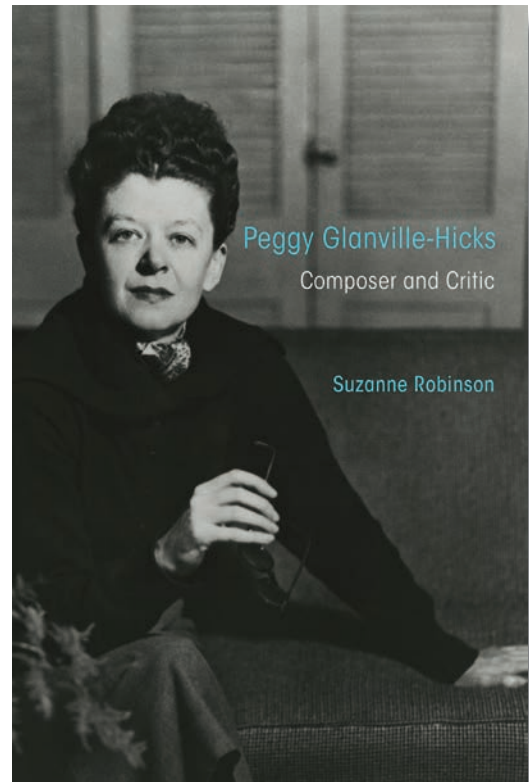
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Rethinking American Music

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Cutting-edge research on America's musical heritage

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—**Katherine K. Preston**, author of *Opera for the People: English-Language Opera and Women Managers in Late 19th-Century America*

Tara Browner and Thomas L. Riis curate essays that offer an eclectic survey of current music scholarship. Ranging from Tin Pan Alley to Thelonious Monk to hip hop, the contributors go beyond repertory and biography to explore four critical yet overlooked areas: the impact of performance; patronage's role in creating music and finding a place to play it; personal identity; and the ways cultural and ethnographic circumstances determine the music that emerges from the creative process.

TARA BROWNER is a professor of ethnomusicology at the University of California, Los Angeles. Her books include *Heartbeat of the People: Music and Dance in the Northern Pow-Wow*. **THOMAS L. RIIS** is Professor of Music Emeritus and former director of the American Music Research Center at the University of Colorado, Boulder. He is the author of *Frank Loesser*.

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NEW IN PAPERBACK

From Scratch

Writings in Music Theory

JAMES TENNEY

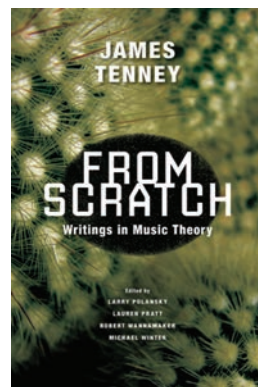
Edited by Larry Polansky, Lauren Pratt,
Robert Wannamaker, and Michael Winter

Writings from a giant of avant-garde composing

"This new book is without doubt a landmark publication for those involved in Tenney scholarship. This collection of writings provides a superbly revealing insight into Tenney's work."

—**Tempo**

From Scratch is a collection of James Tenney's hard-to-find writings arranged, edited, and revised by the self-described "composer/theorist." Selections focus on his fundamental concerns—"what the ear hears"—and include thoughts and ideas on perception and form, tuning systems and especially just intonation, information theory, theories of harmonic space, and stochastic (chance) procedures of composition.



JAMES TENNEY was a prolific and important experimental composer, theorist, writer, and performer. His books include *Meta + Hodos: A Phenomenology of Twentieth-Century Musical Materials and an Approach to the Study of Form*.

LARRY POLANSKY is Professor of Music at the University of California, Santa Cruz, Emeritus Strauss Professor of Music at Dartmouth College, and founding editor of the *Leonardo Music Journal*. **LAUREN PRATT** is the associate producer of music at Roy and Edna Disney/CalArts Theater and executor of the Tenney estate. **ROBERT WANNAMAKER** is Associate Dean at the California Institute of the Arts, where he teaches music composition, theory, history, and literature.

MICHAEL WINTER is a composer and founder and director of the wulf. in Los Angeles and helped complete Tenney's final musical work, *Arbor Vitae*.

FEBRUARY

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Mormons, Musical Theater, and Belonging in America

JAKE JOHNSON

Using others' voices to bring one closer to God

"Through careful historiography and close attention to sound, Johnson expertly maps the intersections of voice studies, Mormon doctrine, race and religion, and the worlds of American musical theater. *Mormons, Musical Theater, and Belonging in America* convinces us that theology, theatricality, nationality, and vocality are entwined in Mormonism and extend in fascinating ways into American popular culture."

—**Jeffers Engelhardt**, author of *Singing the Right Way: Orthodox Christians and Secular Enchantment in Estonia*

The Church of Jesus Christ of Latter-day Saints adopted the vocal and theatrical traditions of American musical theater as important theological tenets. As Church membership grew, leaders saw how the genre could help define the faith and wove musical theater into many aspects of Mormon life.

Jake Johnson merges the study of belonging in America with scholarship on voice and popular music to explore the surprising yet profound link between two quintessentially American institutions. Throughout the twentieth and twenty-first centuries, Mormons gravitated toward musicals as a common platform for transmitting political and theological ideas. Johnson sees Mormons using musical theater as a medium for theology of voice—a religious practice that suggests how vicariously voicing another person can bring one closer to godliness. This sounding, Johnson suggests, created new opportunities for living. Voice and the musical theater tradition provided a site for Mormons to negotiate their way into middle-class respectability. At the same time, musical theater became a unique expressive tool of Mormon culture.

JAKE JOHNSON is an assistant professor of musicology in the Wanda L. Bass School of Music at Oklahoma City University.

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JULY

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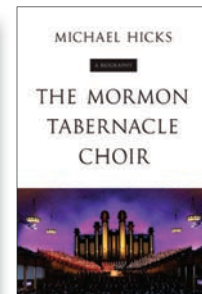
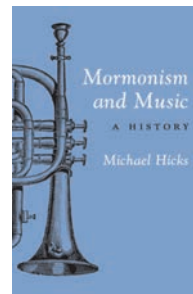
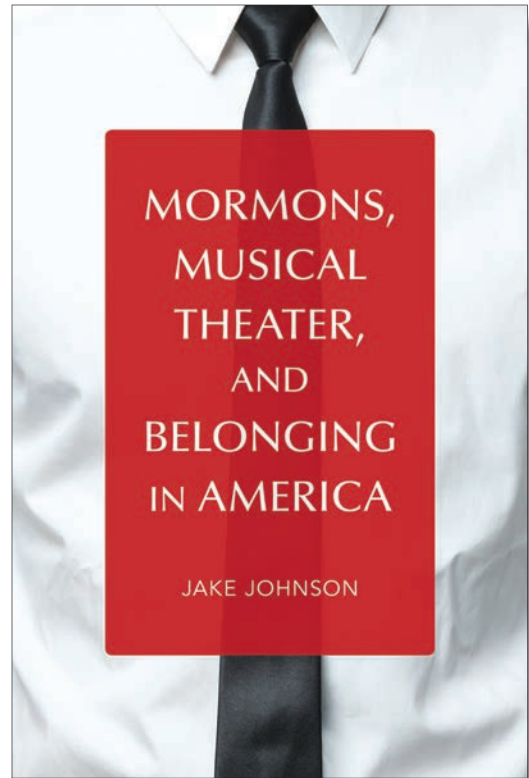
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Thunder from the Right

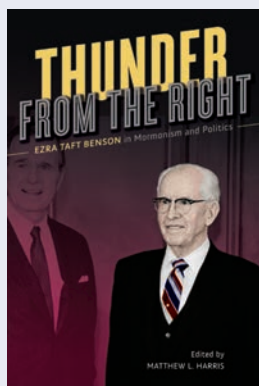
Ezra Taft Benson in Mormonism and Politics

EDITED BY MATTHEW L. HARRIS

The controversial life of a Mormon leader

"This is a must read for LDS scholars and lay audiences who want to understand both how one church leader sought to place his stamp on LDS political views and how fellow church leaders and members at the time were leery of being defined by the extremist worldview of Ezra Taft Benson."

—**Richard Davis**, Brigham Young University



Ezra Taft Benson's ultra-conservative vision made him one of the most polarizing leaders in the history of the Church of Jesus Christ of Latter-day Saints. His willingness to mix religion with extreme right-wing politics troubled many. Yet his fierce defense of the traditional family, unabashed love of country, and deep knowledge of the faith endeared him to millions.

In *Thunder from the Right*, a group of veteran Mormon scholars probes aspects of Benson's extraordinary life. Topics include how Benson's views influenced his actions as Secretary of Agriculture in the Eisenhower administration; his dedication to the conservative movement, from alliances with Barry Goldwater and the John Birch Society to his condemnation of the civil rights movement as a communist front; how his concept of the principle of free agency became central to Mormon theology; and the events and implications of Benson's term as Church president.

MATTHEW L. HARRIS is a professor of history at Colorado State University-Pueblo. He is the author of *The Founding Fathers and the Debate over Religion in Revolutionary America*.

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Death to Fascism

Louis Adamic's Fight for Democracy

JOHN P. ENYEART

Reclaiming the life of a progressive visionary

"In this well-researched, original work, Enyeart establishes the importance of Louis Adamic as an influential political and cultural figure of the period between the 1930s and the early Cold War."

—**John Bukowczyk**, editor of *Immigrant Identity and the Politics of Citizenship*

Born to Slovenian peasants, Louis Adamic commanded crowds, met with FDR and Truman, and built a prolific career as an author and journalist. Behind the scenes, he played a leading role in a coalition of black intellectuals and writers, working-class militants, ethnic activists, and others that worked for a multiethnic America and against fascism.

John P. Enyeart restores Adamic's life to the narrative of American history. Dogged and energetic, Adamic championed causes that ranged from ethnic and racial equality to worker's rights to anticolonialism. Adamic defied the consensus that equated being American with Anglo-Protestant culture. Instead, he insisted newcomers and their ideas kept the American identity in a state of dynamism that pushed it from strength to strength. In time, Adamic's views put him at odds with an establishment dedicated to cold war aggression and white supremacy. He increasingly fought smear campaigns and the distortion of his views—both of which continued after his probable murder in 1951.

JOHN P. ENYEART is professor and chair of the Department of History at Bucknell University. He is the author of *The Quest for "Just and Pure Law": Rocky Mountain Workers and American Social Democracy, 1870–1924*.

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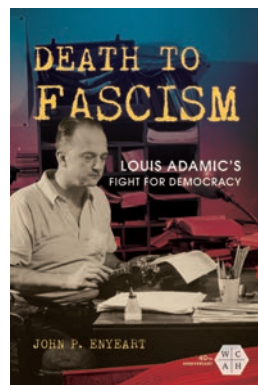
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The World in a City

Multiethnic Radicalism in Early Twentieth-Century Los Angeles

DAVID M. STRUTHERS

How working people from around the world imagined a new Los Angeles

“David Struthers’s fresh and fascinating look at Los Angeles radicalism shows us long-forgotten facets of city history. Dedicated anarchist activists, an alphabet soup of radical organizations, an interracial rank-and-file—all had a profound impact on Los Angeles’s transformation into a modern city. Struthers’s mix of research and fluid storytelling takes us back to an era of soaring hopes and racial togetherness that, for a time, sustained a grand vision of a Los Angeles that might have been.”

—Mike Davis, author of *City of Quartz: Excavating the Future in Los Angeles*

A massive population shift transformed Los Angeles in the first decades of the twentieth century. Americans from across the country relocated to the city even as an unprecedented transnational migration brought people from Asia, Europe, and Mexico. Together, these newcomers forged a multiethnic alliance of anarchists, labor unions, and leftists dedicated to challenging capitalism, racism, and often the state.

David M. Struthers draws on the anarchist concept of affinity to explore the radicalism of Los Angeles’s interracial working class from 1900 to 1930. Uneven economic development created precarious employment and living conditions for laborers. The resulting worker mobility led to coalitions that, inevitably, remained short lived. As Struthers shows, affinity helps us understand how individual cooperative actions shaped and reshaped these alliances. It also reveals social practices of resistance that are often too unstructured or episodic for historians to capture. What emerges is an untold history of Los Angeles and a revolutionary movement that, through myriad successes and failures, produced powerful examples of racial cooperation.

DAVID M. STRUTHERS is an adjunct assistant professor at the Copenhagen Business School.

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

MAY

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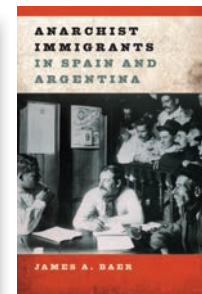
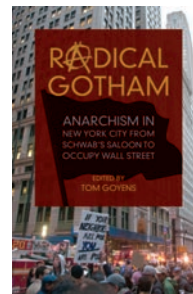
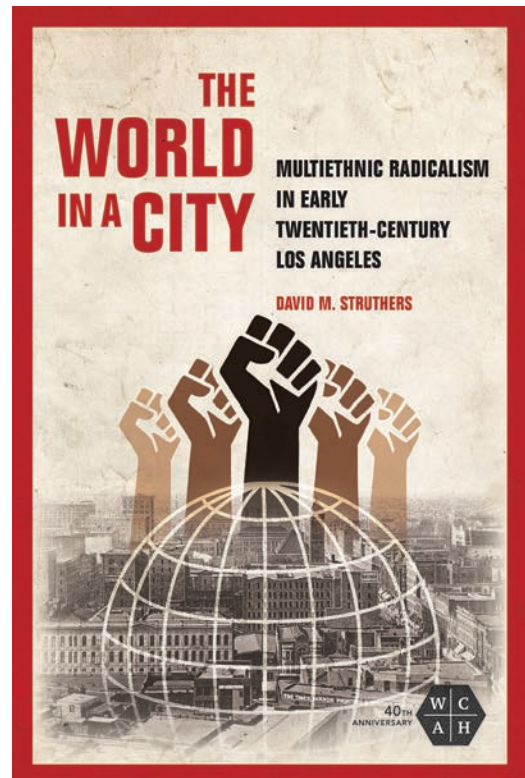
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The Third Sector

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and Nonprofits

MEGHAN ELIZABETH KALLMAN AND
TERRY NICHOLS CLARK

With assistance from Cary Wu and Jean Yen-chun Lin

Powerful groups at the crux of global affairs

"The most promising contribution of this volume lies in [its] set of analyses, especially the chapter on the emergence of civil society in China. By bringing attention to the growing third sectors across Asia, the book has the potential to reinvestigate the sociological study of comparative civil society development as well as nonprofit and nongovernmental organizations more broadly."

—*American Journal of Sociology*

Looking at relief and welfare organizations, innovation organizations, social networks, and many other kinds of groups, Meghan Elizabeth Kallman and Terry Nichols Clark explore the functions, impacts, and composition of the nonprofit sector in six key countries. In addition, Kallman and Clark examine groups in real-world contexts, providing a wealth of political-historical background, in-depth consideration of interactions with state institutions, region-by-region comparisons, and suggestions for how groups can borrow policy options across systems.

MEGHAN ELIZABETH KALLMAN is an assistant professor in the School for Global Inclusion and Social Development at the University of Massachusetts Boston. TERRY NICHOLS CLARK is a professor of sociology at the University of Chicago and the coauthor of *The Breakdown of Class Politics: A Debate on Post-Industrial Stratification*.

MARCH

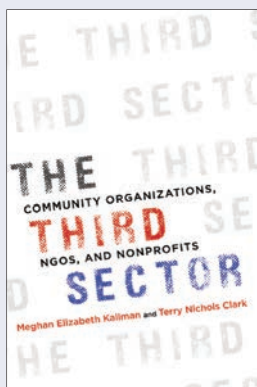
268 PAGES. 6 X 9 INCHES

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Fostering on the Farm

Child Placement in the Rural Midwest

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A somber chapter in the history of American childhood

"A complicated story that Megan Birk details meticulously. *Fostering on the Farm* describes the evolution of rural free foster care with precision and clarity, no small achievement when dealing with a phenomenon so disordered."

—*American Historical Review*

From 1870 until after World War I, reformers led an effort to place children from orphanages, asylums, and children's homes with farming families. The reformers believed children would learn lessons in family life, citizenry, and work habits that institutions simply could not provide.

Drawing on institution records, correspondence from children and placement families, and state reports, Megan Birk scrutinizes how the farm system developed—and how the children involved became some of America's last indentured laborers. Birk reveals how the nostalgia attached to misplaced perceptions about healthy, family-based labor masked the cruel realities of abuse, overwork, and loveless upbringings. She also considers how rural people cared for their own children while being bombarded with dependents from elsewhere. Finally, Birk traces how the ills associated with rural placement eventually forced reformers to transition to a system of paid foster care, adoptions, and family preservation.

MEGAN BIRK is an associate professor at the University of Texas Rio Grande Valley.

FEBRUARY

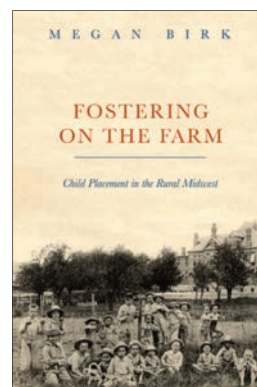
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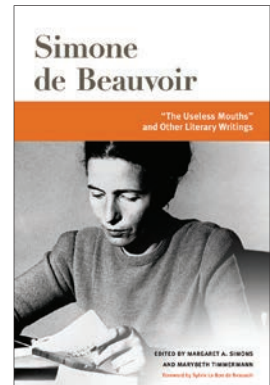
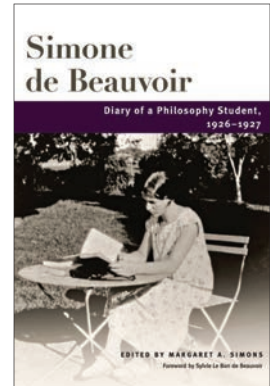
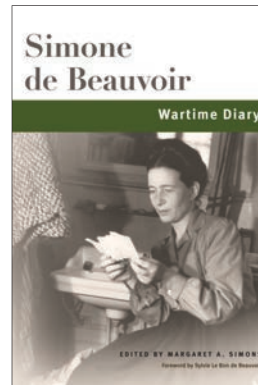
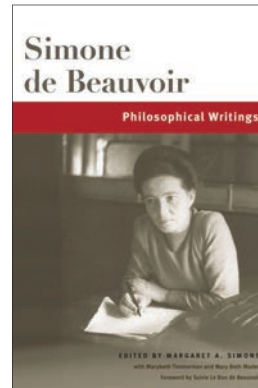
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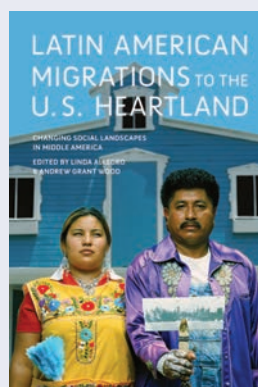
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LINDA ALLEGRO is an independent scholar engaged in immigrant and worker advocacy in Tulsa, Oklahoma.

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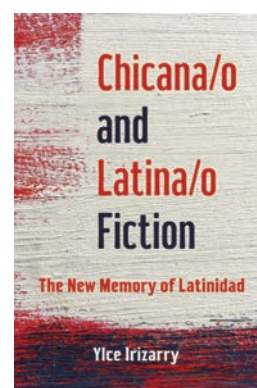
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YLCE IRIZARRY is an associate professor of English at the University of South Florida.

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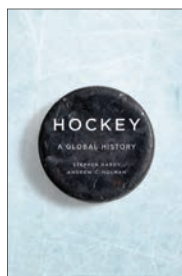
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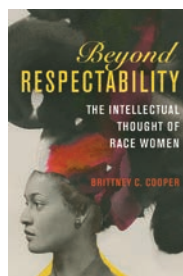
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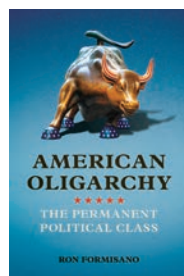


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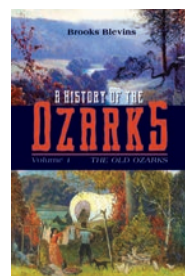


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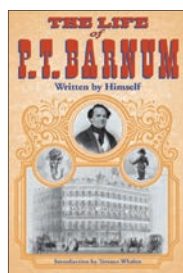
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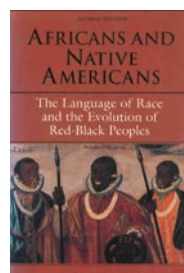


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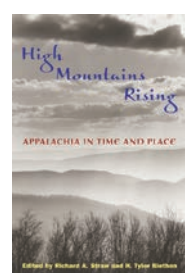
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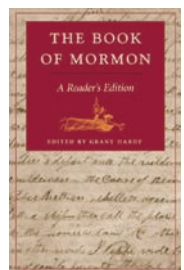
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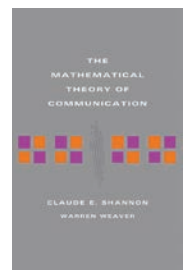
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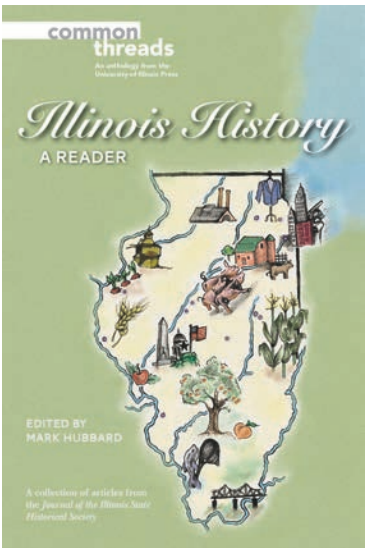
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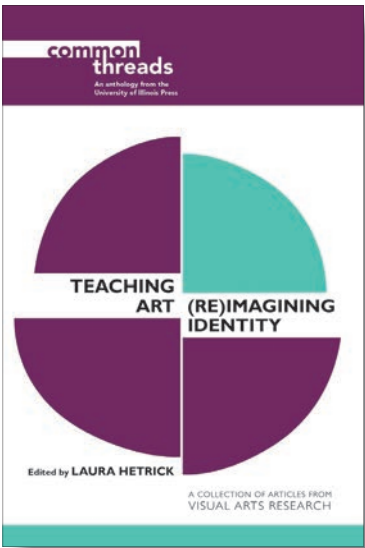
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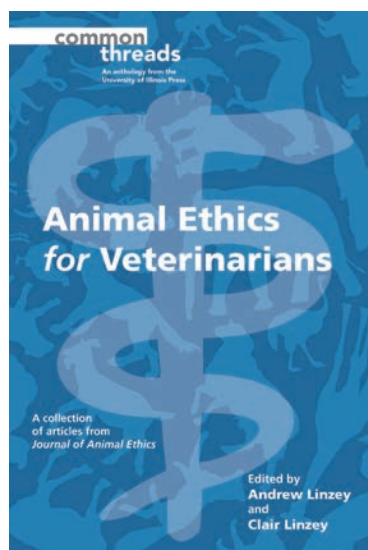
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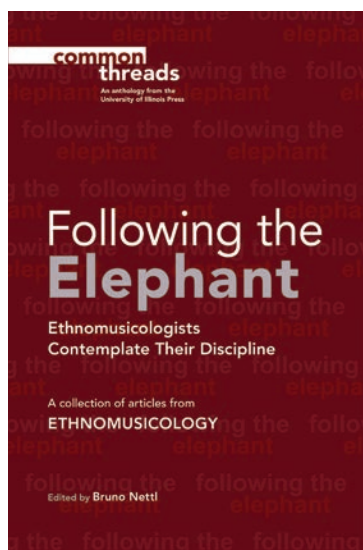
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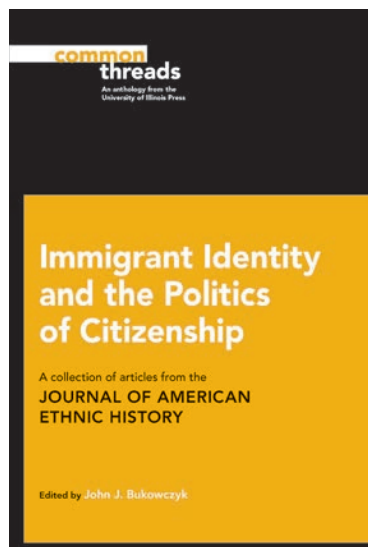
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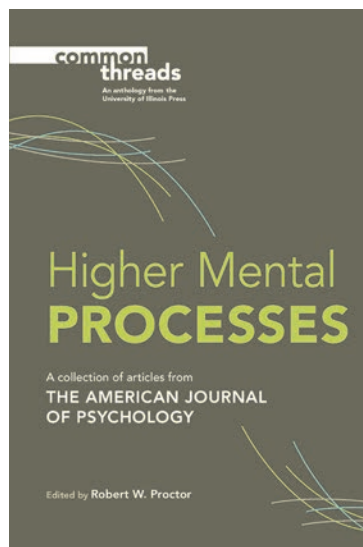
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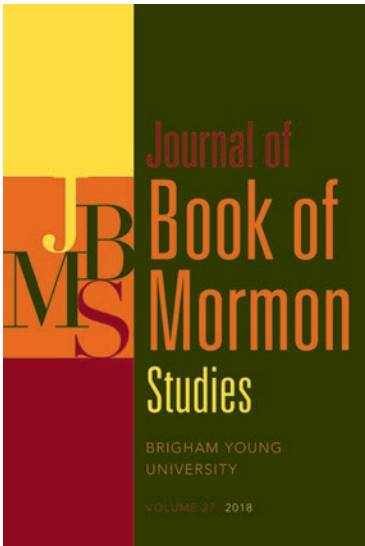
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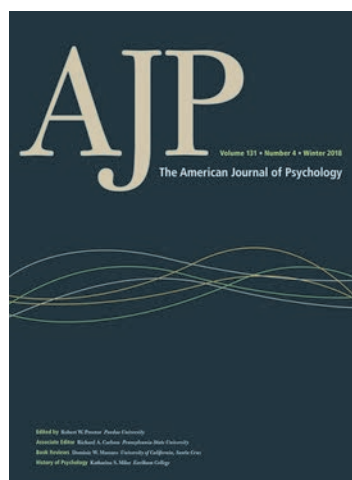
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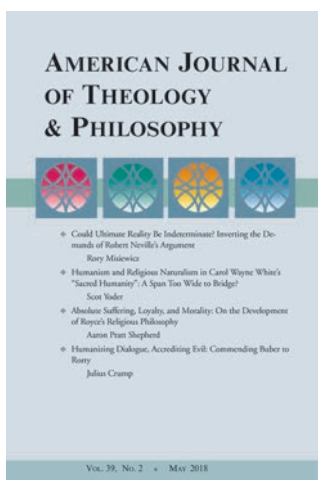
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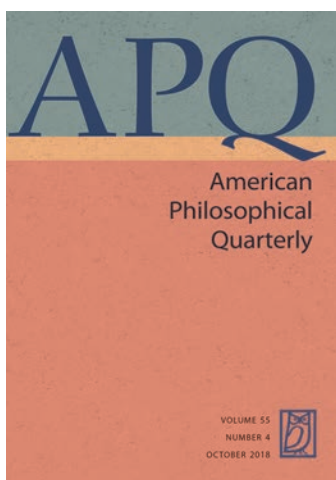
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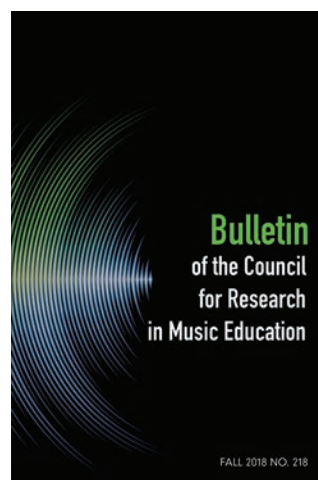
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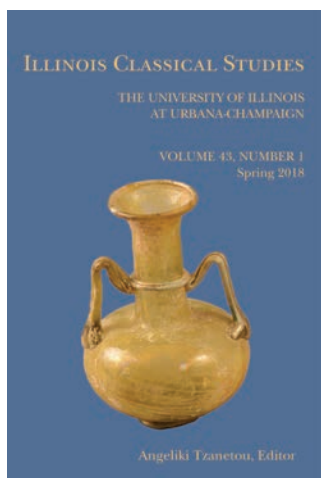
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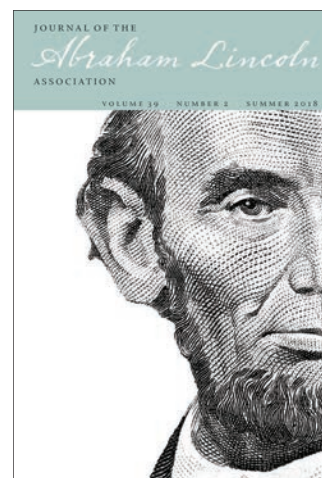
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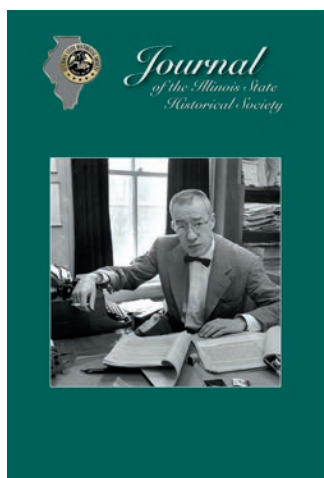
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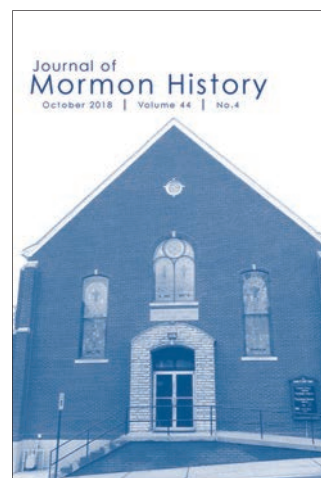
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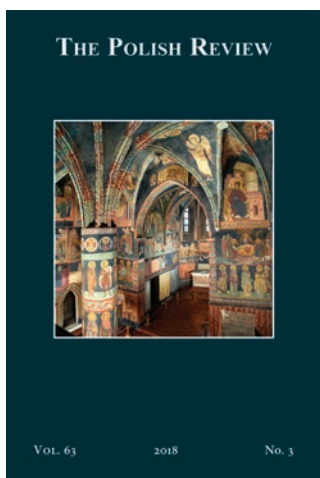
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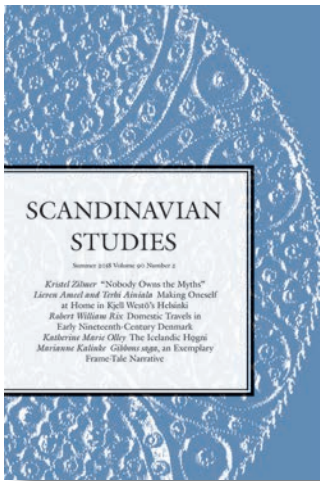
The Polish Review, a multidisciplinary scholarly quarterly devoted to Polish topics, is the official journal of the Polish Institute of Arts and Sciences of America. It contains articles on Polish history, literature, art, sociology, political science, and other related topics, as well as book reviews.



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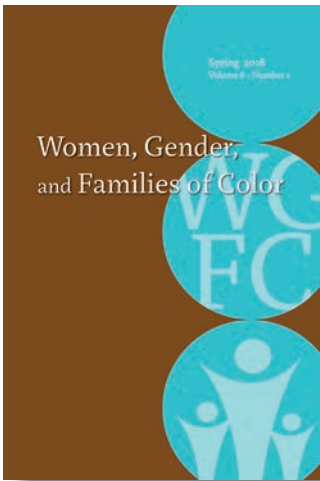
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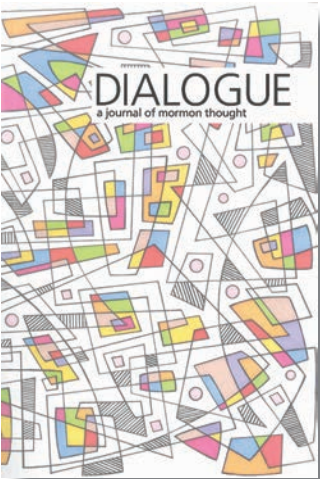


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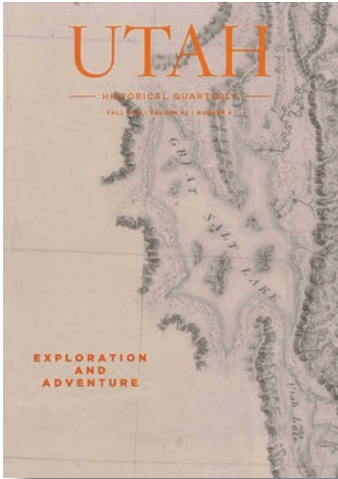
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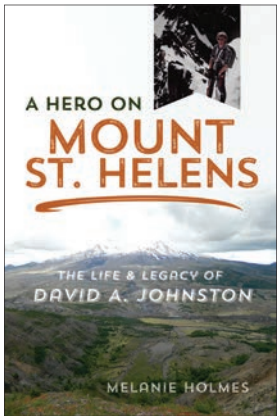
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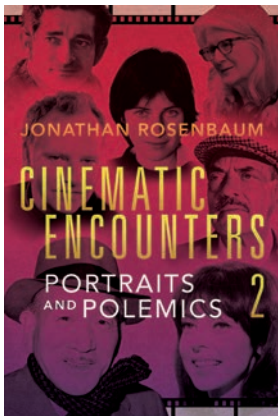
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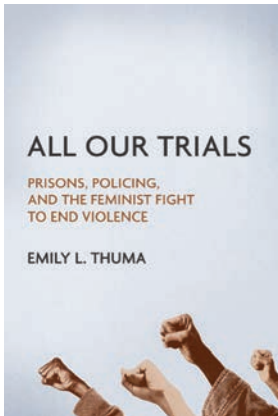
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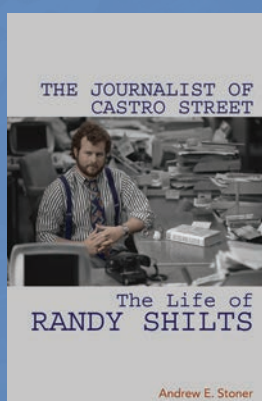
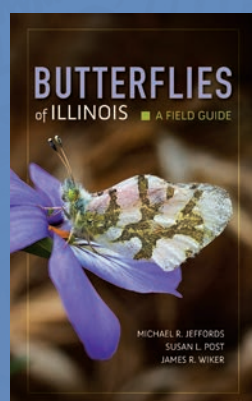
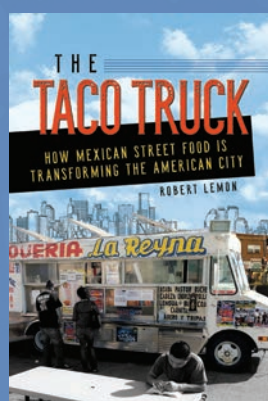


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