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Reviews

AMERICANIZING THE MOVIES AND THE "MOVIE-MAD" AUDIENCES, 1910-1914. By Richard Abel. Berkeley: University of California Press. 2006.

Location, location, location. Richard Abel's new book, *Americanizing the Movies*, shows that early cinema's nation-building project involved significant local variation. This book picks up where his earlier study, *The Red Rooster Scare*, left off—with the Americanization of cinema in 1910. Abel extends his focus on the construction of American identity through early film from 1910-1914 (Red Rooster concludes in 1910). He analyzes how the "imagined community of nationality"—Benedict Anderson's key phrase—is represented on screen and how theater managers, publicists and filmmakers created a mass American audience in a heterogeneous context. His interpretation of texts and exhibition practices is grounded in the specificity of different locations and the details of newspaper publicity in these cities (in conjunction with the national trade press).

Abel is justified in focusing on such a short time frame because these four years encompass significant shifts in cinema history: the decline of the single-reel film and the rise of the feature, the success of the independent filmmakers in their battle with the "Trust," and the rise of a publicity machine centered around the personalities of movie stars. Abel also defines these 4 years as a "period of intense Americanization" (172) for several reasons. Europeans, Australians and South Americans (among others) eagerly consumed the popular American Westerns, which featured rugged individualism, the Indian as the quintessential primitive American, and the cowgirl as the American new woman. Civil War films helped create a national community of "reunion culture" (165). Both Westerns and Civil War films helped nudge foreign features off center stage. Furthermore, the illustrated songs, part of the "combination shows" along with movies, were often the only American product on the program and they preached assimilation with a nostalgic longing for the past. In these ways,

Abel's encyclopedic discussion of Americanization offers new insights into film genres that have already received a great deal of attention and also includes more peripheral aspects of film history, such as the illustrated songs.

Americanizing the Movies innovatively combines the interpretation of movie texts with the study of the "temporal conditions of moviegoing" (85). On one hand, Abel has new evidence of the regularization of movie-goers' habit of attending the first day of Mutual's multi-reel releases; but, on the other hand, he documents local variations in cities in New England and the Midwest. Smaller single-industry cities like Lowell tended to have a few picture houses only in the downtown commercial area, while cities with a more diverse industrial base, such as Minneapolis, had picture theaters in the commercial districts as well as neighborhoods demarcated by race or ethnicity. Americanization of audiences, according the Abel, sometimes included an appeal to "everyone," but behind inclusive rhetoric racist exclusion prevailed and, in other cases, publicity hailed, more specifically, the working man or the romantic couple. His discussion of gender in the movie audience follows some well-worn paths, including the trajectory of young women's movie-going as a rejection of Victorian gender roles to a more conservative investment in fashion and romance. Still, some intriguing new faces emerge here: Gertrude Price's two years (1912-1914) as the "moving picture" journalist for Scripps-McRae newspapers is a fascinating vignette in *Americanizing the Movies*.

Abel's book has a novel twist: it includes at least one primary document from the trade press or local newspapers to illuminate the themes of each chapter. Although this strategy allows readers to evaluate some of his prized sources for themselves, they also tend to interrupt the flow of the argument. This is especially true when the book ends abruptly with a document, rather than a full conclusion in Abel's own words. This study, however, convincingly qualifies many hallowed themes in film history, reinforces these four years as a key transitional period in the Americanization of cinema, and successfully links the local to the national and the global with ample new research.

Franklin and Marshall College M. Alison Kibler

EMMA LAZARUS. By Esther Schor. New York: Nextbook Schocken. 2006.

This elegant and graceful biography offers greater depth than previous analyses of the famed writer. Based upon a cache of Lazarus' letters uncovered in 1980 along with hitherto known sources, Schor reveals the talented young woman in the context of her complex family, her bustling New York, and the antisemitism of her era. The subtleties of Lazarus' relationship with Emerson are finally clarified. The appendix offers the full text of poems discussed in the narrative.

Excerpts from Lazarus' poems and letters are scattered throughout the text as Schor probes them to examine Lazarus' literary talent and her interior world. Earliest poems engage the poignant nature of victory at the close of the Civil War and the capture of Lincoln's assassin. By the time Lazarus reached eighteen, her collection, *Poems and Translations Written Between the Ages of Fourteen and Sixteen*, which ran

to more than two hundred pages, had been brought out in a second, enlarged edition. Its thirty original pieces and translations of works by Heine, Schiller, Dumas, and Hugo impressed the reviewer for the *New York Times*, who called it "remarkable" (21). The next year she met the sixty-five-year old Emerson who served, to a point, as "sage instructor and a powerful mentor." Yet his "inveterate habit of . . . inviting closeness, and then refusing to reciprocate" (25) ultimately frustrated Lazarus' attempts to obtain more significant guidance from him. Her relationship with Emerson led Lazarus to a surprisingly close friendship with his daughter, Ellen. Lazarus also conducted an extensive correspondence with others whom she admired and "nurtured acquaintances into friends" (65).

Schor explains Lazarus' unusual sympathy for Jews very much unlike her own family. Her extensive clan traced itself to colonial times and her immediate family ignored most of Jewish law. Its wealth and sense of propriety common to upper-class Americans created an enormous gulf between her own background and that of the Jewish immigrants she came to care for. Yet, significant Jewish holidays did not go unobserved by her family, and their Jewish identity remained unchallenged. Lazarus' own Jewish perspective fills many poems. When the *New York Times* ran an article on Russia's "rapine, murder, and outrage" (161) against its Jews in 1882, Lazarus responded. Her poem, "The Crowing of the Red Cock," named for a peasant term for the deliberate burning of towns, announced the seriousness with which she turned her attention to the needs of those Jews.

Schor deftly depicts how Lazarus' came to conclusions that only would be embraced long after her early death at age thirty eight from Hotchkins disease. Lazarus "spoke of the need for a Jewish homeland when that was lunacy" and sensed a coming "apocalypse" for Europe's Jews. When asked to write the inscription on the base of the Statue of Liberty, Lazarus saw "a mother's face" in the "cold, haughty visage of Gilded Age America" (260).

A poet herself, Schor's biography of a gifted poet truly does justice to its subject.

Rowan University Dianne Ashton

CLINGING TO MAMMY: The Faithful Slave in Twentieth-Century America. By Micki McElya. Cambridge: Harvard University Press. 2007.

In *Clinging to Mammy*, McElya examines white America's fascination with the myth of the faithful slave, typically represented by figures like Mammy and Aunt Jemima. McElya convincingly argues that this stereotype "is deeply rooted in the American racial imagination" because "so many white Americans have wished to live in a world in which African Americans are not angry over past and present injustices, a world in which white people were and are not complicit," and a world in which the injustices of slavery, segregation and institutional racism "seem not to exist at all" (3). McElya examines how Nancy Green, a.k.a. Aunt Jemima, assumed the role of the faithful slave and helped transition the nation from the antebellum and Reconstruction periods into modernity. By performing as Aunt Jemima in order to advertise the R. T. Davis Milling Company's pancake mix, Green not only helped

sell an innovatively modern product, but she also perpetuated a nostalgia for the Old South and "equated the African American's place in modern life with servility, obedience, and joviality" (16). Black women like Nancy Green were not the only ones who performed as Mammy. In one of the stronger chapters of the book, McElya discusses the professional and amateur performances of middle and upper-class white women who impersonated enslaved black women, and who wrote faithful slave narratives in an attempt to preserve Confederate history and defend Southern slaveholders and the slaveholding tradition. Interestingly, these performances also enabled white women to validate their class and regional identities. America's malignant fascination with Mammy has assumed a variety of forms, as we learn from the 1916 Marjorie Delbridge custody case, in which a Chicago juvenile court removed Delbridge from her adoptive mother's home because she (Delbridge) was white and her mother, Camilla Jackson, was black. White media coverage of the trial and depictions of Jackson as Delbridge's Mammy provide examples of the exceptions white Americans took to mammy-child relationships that were perceived to provide too much interracial interaction. Yet, paradoxically, white organizations, namely the United Daughters of the Confederacy, endeavored to preserve southern antebellum history and solve the "Negro problem" by proposing a Washington, D.C. monument dedicated to Mammy. According to McElya, these efforts were "an obviously political effort to legitimize [a] distorted version of the southern past" (117). Furthermore, McElya argues, somewhat less convincingly, that those who opposed the monument, notably the black press, linked white America's obsession with Mammy to the sexual exploitation of black women and the lynching of black men. Other black activists developed "maternal progress narratives" to offer positive views of black motherhood. Still, notions of the faithful slave continued to persist, however, well beyond the Civil Rights era. McElya concludes by returning to the iconic Aunt Jemima and notes how her appearance has changed to reflect modern notions of working black women. One laments the scarcity of voices of black women who actually donned Mammy's persona; still, McElya's utilization of primary sources does provide ample, insightful commentary from white women and black and white media. Overall, this is a notable study of an enduring yet problematic American icon.

Washington College (Maryland) Alisha R. Knight

THE DECLARATION OF INDEPENDENCE: A Global History. By David Armitage. Cambridge: Harvard University Press. 2007.

Shortly before Thomas Jefferson died in 1826, he reminded his fellow citizens that the Declaration of Independence had been "an instrument, pregnant with [. . .] the fate of the world." In a small but elegant book Harvard historian David Armitage returns to this global perspective. As a call for independence against the British Empire, the Declaration seemed to inspire uniqueness and separation, and especially after 1815 it has been treasured and interpreted as a founding document for American nationhood. Accordingly, most scholarly work has concentrated on its singular domestic origins and legacy. As Pauline Maier and others powerfully underlined,

the Declaration can be studied as "American Scripture." In particular the claim of its preamble that "all men are created equal, that they are endowed by their Creator with certain unalienable Rights" has been analyzed as the expression of a creed that Americans used to define their own society. Armitage convincingly argues, however, that this national and creedal perspective is an anachronism that overlooks the global significance and international appeal of the Declaration. His three chapters correct this narrow perspective by discussing the international intellectual foundations of the Declaration, its intended cosmopolitan audience, and the contagious consequences in many other nations that Jefferson alluded to.

Armitage rightly dismisses the rather facile view that Jefferson or his fellow drafters were inspired by specific historical precedents such as the Declaration of Arbroath of 1320 in which Scottish earls and barons defend their freedom against the English King, or the Act of Abjuration of 1581 by which the Dutch provinces abjured the sovereignty of King Philip II of Spain. When the members of Continental Congress appealed to "a decent respect to the Opinions of Mankind" in declaring the colonies free and independent states, they acted rather upon accepted concepts of statehood that were current in international law and had conveniently been outlined in a standard work on the *Law of Nations* that a Swiss legal expert had published a few years earlier.

As the prime goal of the Declaration had been to convince world opinion that the thirteen states should be treated on equal footing by the other "Powers of the Earth," Armitage traces the reception of these bold claims to sovereignty across the Atlantic. He entertainingly demonstrates that the American document was met with disdain, unbelief, and awe–depending on the various positions in the ongoing political debates of the Atlantic revolution—and was answered by serious legal rebuttals, intellectual assessments and some hilarious parodies. Lastly, and less convincingly, Armitage lists the many struggles for national independence and decolonization that produced documents which copied, paraphrased, or merely mentioned the American original, suggesting the emergence of a new "genre." It is difficult to see how all these diverse upheavals—from the Province of Flanders in 1790, by way of the Caribbean, the Spanish Americas, Eastern Europe and the Balkans to Southern Rhodesia in 1965—were a result of the inevitable "contagion" of American ideas about the rights of individuals and states. Yet, this book offers many new approaches to the study of the complex connections between American society and the world.

Utrecht University (the Netherlands) Jaap Verheul

SLUMMING IN NEW YORK: From the Waterfront to Mythic Harlem. By Robert M. Dowling. Urbana and Chicago: University of Illinois Press. 2007.

In her magisterial account of the *Death and Life of Great American Cities* Jane Jacobs likens urban life to "an intricate ballet in which all the dancers and ensembles all have distinctive parts which miraculously reinforce each other and compose an orderly whole" (50). Seldom has Jacobs' analogy been more completely captured, enlivened, and compellingly realized than in Robert Dowling's *Slumming in New York:*

From the Waterfront to Mythic Harlem. In an effort to "consider new ways of reading realist narratives by outsiders" in such a way as to simultaneously free "the insider voice" from the limiting and too easy identity restrictions of being from "neighborhoods like the East Side waterfront," or "the Bowery," Dowling performs a rather brilliant and incredibly useful sleight of hand (3). As Dowling explains in the book's opening passages, "I invert the popular usage . . . so that 'insider' replaces 'outsider,'" and when read alongside each other, these various voices interanimate each other and "[t]aken as a whole . . . reveal a more open pattern of social transformation and moral experimentation" than has generally been understood or accepted (1-2). Dowling's book reveals the imaginative and interpretive force which comes with interdisciplinary and synthetic thinking, the latter being especially relevant to *Slumming*. Chapters continually juxtapose slumming outsiders against often considerably lesser known inside voices and perform an interpretive give and take which cumulatively have the effect of forcing the reader not only to question his or her preconceived modes of understanding, but even to suspend judgment altogether. This strikes me as the great gift of Dowling's book. During the period the book investigates, roughly the 1880s through 1930, New York experienced a time of tremendous growing pains which were not limited to the infrastructural pressures that came as a result of a massive population expansion (from immigration and domestic migration). To be sure, this is a period of significant social anxiety, a time in which the city breaks into balkanized neighborhoods or zones, and a time in which the "other" becomes a source of increasing social, cultural, and political concern. As Dowling explains, mainstream modes of representation during this period of New York life were characterized by a complicated blend of sentiment and sensation which grew "into a new mode that might be called 'moral realism,' a fusion of the romantic and the pragmatic" (21). One of the principal aims of moral realism was to learn to read, to understand, and represent the growing body of the other on its own terms, and, inevitably, via its own voice. As he explains of the real world stake in allowing the representing voices to speak freely and beyond the language of stereotype, "If ethnic neighborhoods were to be cultivated and appreciated by the larger community in New York, they must first be endowed with the cultural "stock"—or cultural "capital"—that a boy on the Bowery would be proud to retain, not forced to reject" (136). And while Dowling does a good job in pointing out the inherent prejudices and power discrepancies in applying the "moral realism" paradigm, he does a great job in showing why and how it succeeded for the good, both then and now. Readers familiar with some of the outsider narratives from this time period will undoubtedly know and have been bothered by the touristic quality which attends many of these accounts, Jacob Riis's *How the Other Half Lives* comes to mind. The afterlife of these mainstream narratives still casts a long and sometimes over determining shadow. But *Slumming in New York* sheds a much-needed light here. By placing the outside and inside voices in conversation with each other, Dowling also foregrounds the inherent conflict between voices which speak with historically and politically sanctioned authority—which too often includes the power to define and demarcate a topic—and those voices which were too quickly marginalized and diminished because their content and composition

tended to raise as many questions about complicity as they offered windows onto the world of the other. Dowling's study of the insider voice in *Slumming* forces one to rethink his or her understanding of this developmental moment in New York and American cultural history. The interdisciplinary approach is organic to the material under examination. Taken together, the slumming narrative, the voices of the insider and outsider, reveal a process of progressive change, "a progression," Dowling explains, "characterized by perpetual movement, if often two steps forward and one step back" (172). *Slumming* is a grand dance, and Dowling has led us forward by showing us more clearly where we came from.

University of Notre Dame Collin Meissner

TOURISTS OF HISTORY: Memory, Kitsch, and Consumerism from Oklahoma City to Ground Zero. By Marita Sturken. Durham: Duke University Press. 2007.

With the tenth anniversary of 9/11 looming in 2011, those who seek some perspective on America's attempts to come to grips with the events of that September morning would do well to consult Marita Sturken's insightful *Tourists of History*. Sturken, the author of a previous study on *Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Memory*, here looks at "the complex intersection of cultural memory, tourism, consumerism, paranoia, security, and kitsch that has defined American culture over the past two decades and the ways that these cultural practices are related to the deep cultural investment in the concept of innocence in American culture" (4).

Focusing on the 1995 bombing of the Alfred P. Murrah Federal Building in Oklahoma City and the 2001 attack on the World Trade Center Twin Towers, Sturken examines the factors that have produced both similarities and differences in the cultural responses to these events and the efforts at their memorialization. While a community-based effort in Oklahoma City led to a fairly rapid construction of a memorial (dedicated in 2000) and a museum (dedicated in 2001), nearly ten years after the 9/11 attacks the Ground Zero memorial and museum are still discussed in the future tense, their development hampered by lengthy and virulent battles among politicians, developers, architects, and critics as well as survivors and the families of the victims, all of whom have competing visions for the site. Sturken reviews the processes in both cases, helping the reader to understand why Ground Zero still remains a construction site where one is invited to visit the "memorial preview site" while the Oklahoma City National Memorial and Museum has transformed that city's downtown and been an essential factor in the city's revitalization. The book does an excellent job of covering the aesthetic as well as the political dimensions of the memorials. The more than 100 black-and-white illustrations add visual support to her arguments.

Investigating the nexus between paranoia and consumerism, Sturken points out the role of kitsch in providing prepackaged comfort (for instance, the ubiquitous teddy bears that emerge like mushrooms after rain at every disaster site. The Oklahoma City National Memorial sends some of these bears on to children in Afghanistan and Iraq

under the I Am Hope project) and of the selling of the security state manifested in the spread of for-profit prisons in rural communities and the appearance of Hummers in suburban garages. Her discussion of the anti-government paranoia of the rightwing militias of the 1980s and '90s reminds readers that the angry, white male of the 2010 Tea Party is anything but a new phenomenon.

Drawing the threads between Oklahoma City and Ground Zero and their deeper ties to U.S. history and culture, Sturken illuminates the dangers in being tourists of history.

Massachusetts Institute of Technology Kate Delaney

CENTER FIELD SHOT: A History of Baseball on Television. By Robert V. Bellamy Jr. and James R. Walker. Lincoln and London: University of Nebraska Press (Bison Books). 2008.

The intertwined history of baseball and television, as with the history of television and its relationship with all major sports, is a story of the effect of technology, the impact of money, and the growth of a significant sports sub-culture in America. Add to that the crucial decisions of business and sports leaders who are driven by human foibles, fears, vision, and greed. In this ambitious study of the baseball/television relationship in the last half-century, Rob Bellamy and James Walker have managed to illuminate much of that intertwined history.

The work is divided into four sections each encompassing broad themes. Each section consists of chapters whose reasons for being together are not always obvious, but generally justifiable. At times the organizational structure produces redundancies, while at other times the reader is referred back to a previous chapter or forward to another chapter for further information. This can be both awkward and disconcerting.

The first section chronicles the experimental and early years of television technology, televised baseball, and the first attempts by individual owners to develop a coherent TV policy. The second section is an eclectic package dealing with the World Series, the Game of the Week, the development of a national television package, the rise of Cable, and the growth of pay television including the regional sports networks.

The third section details baseball's schizophrenic posture towards television both as threat and savior. Baseball people blamed television for various ills of the game, while simultaneously seeing television as a potential source of new revenues. One chapter examines the interaction of baseball with the Law and with Congress and another with baseball coming to terms with TV and seeking to exploit it.

The final section offers a very informative examination of the role of the announcer and the producer in televised baseball. There is an interesting comparison of announcers on radio and on television, and a look at the interaction of technology and production techniques in telecasting the game.

Bellamy and Walker offer a cogent and sophisticated analysis of the consequences of television for baseball, both positive and negative. Their work contains much new information and synthesizes the old with the new in meaningful ways. They have a very good eye for the consequences of change for the internal operations of the game,

as well as the impact on baseball's fan base. Their understanding of the fears generated by this new technology allows them to highlight missed opportunities resulting from short-sighted leadership. They point out the utter failure of baseball owners and executives to grasp either the principles of marketing and/or the marketing potential inherent in the new technology.

The fact that the book is co-authored makes for an uneven quality in the writing, and that can be disconcerting. The unevenness may also be due to the fact that some chapters read more like discreet conference presentations or journal articles than part of a comprehensive study or themed monograph.

That having been said *Center Field Shot* is a must for anyone interested in the impact of television on American culture, and on baseball, an American sporting institution that once carried the designation of National Pastime.

University of Central Florida Richard C. Crepeau

HAWAIIAN BLOOD: Colonialism and the Politics of Sovereignty and Indigeneity. By J. Kēhaulani Kauanui. Durham: Duke University Press. 2008.

There is a new wave of Hawai'i scholarship that is turning the dominant historiography on its head by challenging the seamless narrative that writes statehood as an inevitable end to processes of "civilization," "development," and "assimilation." These new works draw on previously ignored Kanaka Maoli (native Hawaiian) sources and epistemology, telling a different story about U.S. colonization, indigenous culture, and resilience.

Hawaiian Blood is a key text in this new body of research, addressing the core question of who counts as native to Hawai'i. Based on J. Kēhaulani Kauanui's in-depth research of primary documents leading to the passage of the 1921 Hawaiian Homes Commission Act (HHCA), it illuminates the complex, random, and often contradicted ways in which blood quantum first came to be imposed on Kanaka Maoli. Kauanui aptly demonstrates the way that "blood logics" are used to define native Hawaiian identity as something quantifiable, and therefore reducible. As she points out, these same logics were used against native peoples on the U.S. continent with similar results of dispossession. Once indigenous peoples are racialized via blood quantum, they can then be deracinated to the point where they no longer count as native, a "statistical elimination." And of course, those not recognized as native cannot claim native lands or sovereignty. As Kauanui writes, "the book critically interrogates the way blood racialization constructs Hawaiian identity as measurable and dilutable" (3), underscoring why the distinction between indigeneity and race needs much more attention in American Studies and Critical Race Studies.

Tracing the discursive threads in the HHCA hearings, Kauanui demonstrates how the narrative shifted from one of collective entitlement to one of paternalistic colonial welfare. This shift was largely made under pressure from American sugar planters who wanted to increase their access to lands, and therefore needed to diminish Hawaiian land claims. As Kauanui reminds us, this whole discussion is taking place in the context of "an unextinguished sovereignty claim" (25), including rights

to 1.8 million acres of Hawaiian kingdom land. Instead of returning kingdom lands to Hawaiians, Congress ends up returning *some* Hawaiians (restricted via blood quantum) to *some* land (restricted via planters' stipulation and bureaucracy). This has the effect of "reframing the Native connection to the land itself from a legal claim to one based on charity" (9).

Kauanui bookends her analysis of the HHCA hearings with two chapters setting the colonial context, and a final chapter examining contemporary fallout from the imposition of blood quantum. The first chapter clearly lays out the differences between Hawaiian genealogy and blood quantum as models for identifying indigeneity, and the final chapter focuses on the impact on the contemporary sovereignty movement. These chapters are critical to a fuller understanding of the significance of the HHCA hearings. Additionally, along with the introduction, they contain incisive analysis of the colonization of Hawai'i by drawing upon an impressive array of cross-disciplinary sources.

The book pivots on the interrelated, and often misunderstood, concepts of indigenous genealogy and sovereignty. Concluding, Kauanui reminds us, "blood quantum classification cannot account for the emphasis on relatedness in genealogical practices–forms of identification that serve to connect people to one another, to place, and to the land. These connections are grounded in sovereignty, self-determination, and citizenship, not racialized beneficiary status" (196). This book is incredibly important in building a new understanding of colonization and racialization in Hawai'i, and is a must read for anyone interested in American Studies, Indigenous Studies, and/or Critical Race Studies.

Univeristy of Connecticut Judy Rohrer

HOLLYWOOD AMBITIONS: Celebrity in the Modern Age. By Marsha Orgeron. Middletown, CT: Wesleyan University Press. 2008.

When the journal first asked me to review this book, I was intrigued by the jacket's claims for a "varied and untraditional" approach to Hollywood celebrity and stardom during the studio era. Its promise of "extensive and unprecedented primary research" was an equal draw for someone like me who enjoys working in studio archives. While the author writes engagingly and with great enthusiasm for her five subjects, western hero Wyatt Earp, writers Jack London and Gertrude Stein, actress Clara Bow, and actress/director Ida Lupino, I found the book disappointing.

Orgeron is certainly ambitious. Her formulation of celebrity focuses on public figures and writers who longed to achieve status as Hollywood insiders, but also probes the careers of two very different female stars and the dynamics of their "outsider" status. So this book isn't about director "auteurs" or the process of starmaking and unmaking. It is revisionist as far as studies of Hollywood stardom and celebrity go, but the trouble is Orgeron doesn't situate *Hollywood Ambitions* within the work of other film historians who have explored Hollywood's complex connections to American culture and society, revised highbrow/lowbrow distinctions, and assessed the nuances of female stardom.

Her approach has interdisciplinary aims, and Orgeron makes some effort to connect Wyatt Earp's dreams of becoming the subject of a major Hollywood western biopic in the 1920s to Hollywood's larger commitment to the West. Yet in each of the chapters, I had the feeling of tunnel vision. They work very well as set pieces—each chapter reveals a different facet of celebrity desires and experience—yet I kept asking myself: What is the rationale for making this a book? Is the "varied and untraditional cast of characters" too disparate and unrelated to function collectively under one argument? As individual essays on the lure of Hollywood, they are interesting. But as a book, the "chapters" are fragmentary and the research questions, advertised in the introduction, are not powerful enough to unite them.

Earp's own failed attempts to become a star of a major biopic are not ever attributed to wider efforts within Hollywood to "elevate" the western's cultural status by linking it to the masculine biopic mode. Further, during the 1920s and 1930s, the western was arguably being redefined by female audiences and stars—even Clara Bow played in a modern western as a wild "mixed blood" (*Call Her Savage*, 1932)—yet Orgeron ignores this and similar chances to connect her "cast" with broader issues in Hollywood production. Adding Jack London and Gertrude's Stein's experiences with Hollywood adds some offbeat appeal, but Orgeron doesn't compare their experiences with other mainstream and artsy American writers who tried to negotiate Hollywood stardom. Why include Bow and Lupino, I wondered? A few years back, TCM did interesting documentaries on their work and the network's films, and biographer David Stenn did much to revamp Clara Bow as a major Hollywood icon. While her final chapter on Lupino has some smart visual analysis of *The Bigamist* (1953), it operates in a narrow historical frame. I had similar issues with the other chapters' historical contexts, which occasionally sounded like potted histories.

University of Warwick (United Kingdom) J. E. Smyth

HOLLYWOOD INDEPENDENTS: The Postwar Talent Takeover. By Denise Mann. Minneapolis: University of Minnesota Press. 2008.

In 1945 the Hollywood film industry stood at the pinnacle of its power. The production studios, led by MGM, Warner Bros., Paramount, and 20th Century-Fox produced some 500 features a year. Each had a stable of producers, stars, directors and technical experts along with their own theater chains. Yet, within a decade this powerful dream machine had collapsed. Why this happened and how the film industry adapted to a new economic and political environment is the subject of Denise Mann's critical history of Hollywood from 1945 to 1960.

The old Hollywood studio system was, in many ways, blindsided by a series of events following WWII. Television burst on the scene and millions of Americans bought sets and stayed home. Even more damaging was the *Paramount* decision in 1948 that ruled Hollywood a vertical monopoly and forced the industry to sell off its profitable theater chains and dismiss hundreds of contract producers, players and directors. The political climate of McCarthyism and blacklisting further damaged the allure of the movies and robbed the industry of some of its most creative talents.

Mann's analysis of the post World War II talent takeover of Hollywood production centers on two major areas—the role of Music Corporation of America (MCA) as the new industry power broker and films made by the new independent filmmakers. Many like Jimmy Stewart and Bert Lancaster formed their own production companies. MCA signed Stewart and negotiated a profit sharing deal for his film *Winchester 73*. Agencies became the new moguls in the New Hollywood. MCA's Lew Wassermann replaced Louis B. Mayer, the iconic head of MGM, as the most powerful man in Hollywood. MCA, which had the biggest stars and directors under contract, specialized in package deals with the studios bringing together MCA directors, actors, and screenwriters to produce multiple pictures for a studio. It made the new independents rich but also made them part of the mass production system many of them despised. By 1957 a vast major of Hollywood films were independently produced.

While there was hope that this New Hollywood, operating with independent producers would bring a more critical and adult fare to the screen, Mann notes that directors Elia Kazan, Billy Wilder and actors Lancaster, Stewart and others were now part of management and expected to produce pictures that made a profit. They found themselves locked in battle with the censors, the Catholic Legion of Decency, the MPPDA and HUAC over film content. Lawyers, accountants, talent agents and studio executives all battled the independents for production control. All these factors, Mann writes, combined to stifle creativity.

Yet, there were two areas that the New Hollywood independents could attack with impunity—television and publicity agents. Mann deconstructs two self-referential films—*A Face in the Crowd* and *Sweet Smell of Success* as prime examples of films that offered a biting critique of the entertainment industry and the capitalist system in general.

The book is thoroughly researched although, in my view, Mann's analysis of the films would have benefited by a more complete examination of industry production files. Nonetheless, by examining closely both the business practices and the films produced her work provides a unique and valuable addition to understanding this key period in Hollywood history.

University of Missouri-Kansas City Gregory D. Black

A PRESIDENT, A CHURCH, AND TRAILS WEST: Competing Histories in Independence, Missouri. By Jon E. Taylor. Columbia: University of Missouri Press. 2008.

In 1993-1998 Jon Taylor served as historian for the National Parks System at the Harry S Truman National Historic Site in Independence, Missouri. He found that the city "was just not wild about Harry" for it failed to preserve the neighborhood around Truman's home (x-xi). He then moved on to attain a Ph.D. He discovered that rival pasts of Independence—as the proclaimed Zion where members of the Reorganized Latter Day Saints Church (now the Community of Christ) were to gather and as the self-designated Queen City of the Trails (Santa Fe, California, Oregon)—vied with the legacy of our last walking president. "In Independence, the three competing

histories have different constituencies that lobby for each history, and sometimes, often without realizing it, community leaders make decisions about one history that have serious implications for the preservation of the other two" (7). Thus while this work is not interdisciplinary, it does follow the three threads (the warp) as they are woven into the woof—historic preservation, heritage tourism, and memory vs. history. He succeeds in attaining his goal. With occasional recourse to a series of maps, periodic photographs, and a lucid chronology covering 1831-2007 the reader can see the fabric emerge.

There are actually two churches involved in these contests over the past and future. The Mormons came to Independence in 1831, were forced out in 1833 and expelled from the state five years later. After Reorganization in 1860 they returned to the west side of town to fulfill a vision of building an ideal community around sacred ground. A hospital served the wider community 1909-2007 and since 1920 the church's headquarters, an auditorium (1926), and a temple (1992) have added significantly to the cultural landscape. Truman is on record in the 1960s claiming of his fellow townspeople's antipathy toward the RLDS, "The old people hate them just as much now as they did then. It's a violent prejudice. I don't feel that way, and a great many of the people in Independence do not" (30). After establishment in 1974 of a Heritage District the First Baptist Church was more aggressive in acquiring properties, demolishing structures and challenging preservation efforts. The author laments of a crisis, "In 1984 the city council, bowing primarily to the argument that church autonomy was more important than preserving the environment associated with a former president" began reducing the size of the district so churches could expand (242-243). Preservation of the site lost out.

Truman claimed two main ties to the trails heritage, the least strong thread in this story. His grandfather in 1846-1860 was a teamster on the trails west "and I heard a great many stories from him on how the opening of this country came about" (55). From 1926 until his death in 1972 he served as president of the National Old Trails Association. Yet he recognized that Independence largely turned its back on its antebellum heritage: "they never had done anything for the National Old Trails" (52). Rather, in his lifetime, historic structures had been destroyed surrounding the Square and county courthouse. Only on extended Labor Day weekends since 1973 did an annual festival fill the Square with tourists and after 1990 was a National Frontier Trails Center, a dubious venture of the state and local politicians, opened off the Square.

The strongest thread pursued is that of historic preservation with the combined, if not coordinated, efforts of federal agencies. NARA, managing the presidential museum and library is largely praised here. The task of the NPS is less so. The dilemma for the latter from 1982 onward was that its initial responsibility was the Truman Home. An NPS regional officer exclaimed, "The house was such a gift because it was so complete…we got a house there that looked like people lived in it." The insurmountable challenge was that "turning the home into a tourist attraction could affect the integrity of the neighborhood" (143). Currently a developer with RLDS

connections but no prior preservation experience has assumed the challenge of once again seeking to bring histories alive at the Square.

University of Missouri, Kansas City Louis W. Potts

RELIGION AND AMERICAN FOREIGN POLICY, 1945-1960: The Soul of Containment. By William Inboden. Cambridge: Cambridge University Press. 2008.

William Inboden's *Religion and American Foreign Policy* is a noteworthy contribution to scholarship on religion and politics during the Cold War era. As an intervention into patterns of scholarly interpretation, Inboden adds relatively little to longstanding common sense about the prevalence of "God and country" civil religious discourse in the 1940s and 1950s. Moreover, his argument dovetails with longstanding efforts by religious neoconservatives to valorize the more anti-communist and pro-imperial aspects of this discourse and carry forward the idea that a central divide falls between secularism and "godless" communism, on one side, and spiritually-grounded democracy on the other.

However, against this background, Inboden does a good job of mining the historical archives for details of his story that have been unknown or underappreciated. He offers stimulating accounts of such things as the activities of Eisenhower's minister Edward Elson, secret diplomatic negotiations with the Vatican and other anti-communist religious leaders in Europe, and the role of former China missionaries in US politics (for example, J. Leighton Stuart became the ambassador to China and Walter Judd became a Congressman). A lengthy opening section traces the stances of Christian leaders toward foreign policy from 1945 to 1960, and subsequent chapters explore the religious-political ideas of politicians including Harry Truman, Dwight Eisenhower, John Foster Dulles, and Senator H. Alexander Smith, who as a devotee of the Moral Rearmament movement wrote extensive journal entries about how God was guiding his political decisions. Inboden is especially interested in Truman's and Eisenhower's diplomacy vis-à-vis domestic ecumenical groups like the National Council of Churches, as well as on an international stage that included the Vatican, Orthodox bishops in the Soviet sphere of interest, and selected Muslims in the Middle East. Through such examples, Inboden adds rich texture to long-appreciated themes and bolsters his case that religious factors in the decade after World War II were more significant—both as motives of US policies and as part of a package of tactics to pursue these policies—than many historians have assumed.

More than most scholars from beyond Inboden's neoconservative precincts (he thanks sources such as the American Enterprise Institute and the Smith Richardson Foundation for supporting his research, and he worked as a policy planner for the National Security Council in the Bush/Cheney White House), Inboden presupposes the moral, political, and rhetorical centrality of a conflict between godless Communism and a Western democracy seen to have spiritual underpinnings. As he documents how leaders spoke in such terms and mobilized religious sentiments as Cold War tactics, he remains fairly uninterested in exploring how much of their rhetoric was mere propagandistic window-dressing, ideological (in a sense of exhibiting some

form of false consciousness), and/or limited in political weight compared to other drivers of policy. On balance, he tends to sympathize with his protagonists' rhetoric and take it at face value. He writes that the fall of the Soviet Union "vindicated the essential insight that Truman, Eisenhower, Dulles, and others had first grasped: Soviet communism's atheism was one of its greatest weaknesses" (313). In short, the "Cold War was a religious war" (321) and the US was on the right side.

Inboden documents how Truman and Eisenhower (along with their allies like Dulles and Elson) came to believe that they should build their own religious-political networks to compensate for the limits of existing religious groups. They felt such groups were too weak, disorganized, and/or unwilling to align themselves unambiguously with US policies. Both presidents sought to strengthen diplomatic ties with the Vatican, while Elson worked with Eisenhower's White House to create FRASCO, or the Foundation for Religious Action in the Social and Civil Order, a more inclusive and politically congenial alternative to the National Council of Churches. Since mainline churches were unwilling to fight communism with the enthusiasm the White House desired, while evangelicals who were eager to fight like Billy Graham and his father-in-law L. Nelson Bell lacked organizations with the breadth and legitimacy deemed necessary (although they were gaining power, not least through massive financial support from J. Howard Pew)—and since religious tensions among Protestants, Catholics, Orthodox, Jews, and Muslims often overshadowed cooperation on Cold War agendas—the presidents took it upon themselves to promote and/or create the institutions and political-religious rhetoric they desired.

Thus Inboden presupposes, although he does not emphasize, that many religious leaders of the 1950s were at least partly out of sync with US foreign policy (whether offering circumscribed "pragmatic" objections from within a Cold War liberal formation or sharper dissent from the left). Such objections—at least in their best-informed and most constructive variations— appear in retrospect to some scholars as reflecting intellectual and/or moral strength, as well as sustaining a foundation on which religious people could build in future years when Cold War commitments were less dominant. Such scholars appeal to longstanding traditions of dissent, on the defensive during the Cold War Era to be sure, but important on their own terms and extending into the present. This is not Inboden's approach. For him a story about liberal religious organizations in the Cold War era is largely a story of political naïveté and religious disunity, leading to fragmentation and decline.

Notwithstanding his impressive archival work, Inboden's larger argument meshes with common wisdom about the decline of liberal Protestantism and its displacement from discussions that "matter" by some combination of secularism, an emerging "Protestant-Catholic-Jewish" formation, and the rise of the Protestant right. He assumes a dominant culture that approximates the consensus model much criticized in American Studies, the centrality of religion vs. secularism as an analytical factor, and the significant weight of stated religious motives in the formation of policies. Those who wish to test the limitations of such framing assumptions can learn much from his careful documentation. However, they may wish to introduce evidence from

other quarters, as well as additional analytical categories, in future discussions about his larger claims.

University of Tennessee Mark Hulsether

THE RHIZOMATIC WEST: Representing the American West in a Transnational, Global, Media Age. By Neil Campbell. Lincoln: University of Nebraska Press. 2008.

At the heart of this book is the belief that the West has never been the property of Westerners nor indeed the United States. Instead it belongs to the world. Neil Campbell tells this story through a useful theoretical lens that embraces the West with a fluid, global sensibility. This sensibility goes beyond Frederick Jackson Turner's regional exceptionalism, American studies' Myth and Symbol School, and the historically-defined and localizing West of the New Western Historians. Disturbing the rootedness of the West, Campbell offers a region of flows, cultural collision and mobility incorporating many of Arun Appaduria's themes of migration, media, tourism and capital.

Using the metaphor of Thomas Jefferson's controlling grid, which Campbell calls a powerful but constraining regionalizing tool, he challenges readers to explore a more layered, Baroque West represented in mid-to-late twentieth-century film, photography, literature, and music. Beginning with a thoughtful amalgam of cultural and architectural theory, Campbell turns to the literature of the southern borderlands and the "contact zone" literature of Ruben Martinez. Later in the book Campbell looks at the work of Canadian writer Douglas Coupland but is less interested in the northern "contact zone" than in Coupland's GenX texts.

In exploring the rhizomatic film West, Campbell begins with Sergio Leone's masterful spaghetti Western, *Once Upon a Time in the West*, before offering three more contemporary "genetic variations" of Leone's work: *Dead Man* (directed by Jim Jarmash 1995), *The Claim* (directed by Englishman Michael Winterbottom 2000), and *Brokeback Mountain* (directed by Ang Lee 2005). The rhizomatic photographic West is introduced with Robert Frank's (Swiss) semiotic landscape (1950s) with three more recent English photographers of the American West (Michael Ormerod, Nick Waplington, and Andrew Cross). His penultimate chapter focuses on Chris Eye's Native American counter-cinema and the book concludes with the hybridized complexity of the Tuscon-based band *Calexico*.

Campbell asks us to become critical regionalists by identifying and exploring the origins and limitations in the tools of thinking we use to make sense of region. He succeeds in offering a powerful articulation of new critical regional studies in his effort to maintain that tension between "mythic coherence and arrant mobility." One wonders if the rhizomatic West is an artifact of the late twentieth century, could we perhaps examine earlier cultural productions using Campbell's perspective? Though several geographers were included, it is surprising that only a few geographically-trained regionalist thinkers were included. Notable by their absence are theorists such as Anssi Paasi and Nicholas Entrikin. It should be noted that Entrikin edited a powerful reflection on regions published in the same year as *The Rhizomatic West*.

The work of these geographers would have allowed Campbell to place his work within the larger context of regional theorists beyond the United States. Nevertheless, as an exponent of American studies, Campbell brings a breath of fresh and rhizomatically earthy air to the study of this region. This book is the second in what is planned as a trilogy beginning with *The Cultures of the American New West,* and Campbell's book joins that of other new critical regionalists such as Douglas Reichart Powell's work on Appalachia.

Columbus State University Amanda Rees

WIVES, MOTHERS, AND THE RED MENACE: Conservative Women and the Crusade Against Communism. By Mary C. Brennan. Boulder: University Press of Colorado. 2008.

In 1951 a U.S. Senate Subcommittee investigated a recent political election in which Senate Joseph McCarthy and anticommunism fervor helped defeat Democratic incumbent Millard Tydings (MD). Central to the investigation were a number of American women closely linked to McCarthy and a growing anticommunist movement. Despite solid evidence as to the role of the women in creating and mobilizing a potent anticommunist opposition to Tydings, the men on the subcommittee perceived them as spouses and clerical staff largely irrelevant to the case.

In *Wives, Mothers, and the Red Menace: Conservative Women and the Crusade Against Communism*, historian Mary C. Brennan argues that historians have also failed to recognize the role of conservative women in both reflecting and shaping the Cold War. Relying on archival collections and the publications of relatively little-known anticommunist organizations, Brennan describes the "gendered affair" of American anticommunism that allowed conservative women to become, paradoxically, accomplished political operatives and social activists while using traditional gender roles to defeat communism (147). In doing so, these anticommunist women both changed the nature of the Cold War and expanded the roles of women in ways that continue to shape our political culture.

Much of Brennan's thoughtful analysis focuses on public figures such as U.S. Senator Margaret Chase Smith, Phyllis Schlafly, Jean McCarthy, and Elizabeth Churchill Brown. Virtually all of the women were white, middle-class, and educated, and most framed their new roles as public anticommunists as a feminized crusade to protect American families and gender roles from the dangers of communism. Many of the women who were relatively well-known such as Smith, McCarthy, Brown, and Doloris Thauwald Bridges owed much of their political activity to their husbands' careers. This reality underscores the difficulty in assessing the lives of these largely overlooked individuals. Just as the experiences of American women during the period are often associated with postwar consumerism, the careers of anticommunist women raise questions as to just how much of their unprecedented careers stemmed from the manipulation of a society as deeply committed to patriarchy as anticommunism. Domestic politics, foreign policy, organized religion, and the media remained tightly controlled by men and, in the case of Margaret Chase Smith's public

criticism of Senator McCarthy, women who challenged the anticommunist establishment faced retribution. As a result, the real contribution of *Wives, Mothers, and the Red Menace* lies in the largely anonymous history of female anticommunists on the local level. Here women were less likely to be, in Brennan's words, "one more tool in the crusade" (113). In close proximity to the traditional domestic sphere of women, conservative women on the grassroots level formed clubs, produced newsletters, and shaped suburban institutions in ways that demonized communism and the political Left and valorized traditional gender roles. What is less clear is exactly how their unprecedented efforts as both women and anticommunists inadvertently contributed to the social changes that, in little more a decade, called into question much of the postwar society they had created.

Illinois State University Richard L. Hughes

1989: Bob Dylan Didn't Have This to Sing About. By Joshua Clover. Berkeley: University of California Press. 2009.
SONG OF THE NORTH COUNTRY: A Midwest Framework to the Songs of Bob Dylan. By David Pichaske. New York: Continuum. 2010.

1989 belongs to a genre entirely new to me: "lyrical theory." This theory singles out 1989 as a watershed year (an "*annus mutationis*") (6) and groups this French Revolution bicentennial year with developments that preceded it—the Tiananmen Square uprising and 1988's ecstasy-driven "second summer of love" (88)—and with its immediate aftermath: the collapse of the Soviet empire , "the death of vinyl" (95), the war against hip-hop, "the High Grunge era" (83)—all told a "belle époque" (20, 92, 97, 106, 118, 119, 133) in Joshua Clover's view. What makes his theory "lyrical" is his soundtrack for the transformations—and impasses—*1989* charts. It encompasses an eclectic mix of performers—household names, niche acts, one-hit wonders, pop-cult movements—whose songs all "bear . . . traces of possibility" (6). Clover bookends this soundtrack with Jesus Jones's proclamation, in "Right Here. Right Now," that "Bob Dylan didn't have this to sing about . . . how good it feels to be alive." A cultural "taxonomy written on water" (54), Clover's soundtrack also includes Madonna, Scorpions, Nirvana, Sonic Youth, N.W.A, and Roxette. The lynchpin of Clover's "lyrical theory," this taxonomy undergirds his overarching point that "pop music" had, since its midcentury inception, been "biding its time until 1989" (9). Citing Raymond William's parsing of cultural change into residual, dominant, and emergent phases, Clover characterizes the unresolved aftermath of what emerged in 1989 as the realization of "pop's capacity for grasping . . . world-historical events" (21) and "the spectacularization of coherence" (13).

Clover's argument is informative, often illuminating. He explains how gansta rap appeals to mainstream fantasies of ghetto violence, simultaneously encouraging and lampooning the image of young Black men as "America's nightmare" (38) but defuses its own rhetorical excess. Clover provocatively reopens the late-century conversations spurred by Fredric Jameson and Francis Fukuyama. What Clover *doesn't* do is demonstrate *why* his argument needs to made "right here, right now." Taking

theory discourse for granted—as an end in itself—may account for distracting lapses into opaque academese: the claim, for example, that Public Enemy's "significance lies in their realization of an explicitly social-political, confrontational problematic in relation to an aesthetic form that expressed the same problematic otherwise: a total work that solicits engagement and generates affects in multiple ways" (32). Luckily, between such obstructions Clover probes incisively the relationship between marketplace imperatives and genre change. *1989* also contains some vividly compressed flashes of insight. Isaiah's shopworn call to turn swords into ploughshares, for instance, becomes a synoptic trope for tracing the Youngbloods' flower-power summons to "smile on your brother" and "love one another" to Joe Strummer's punk exaltation of fury and anger to Nirvana's grungy "tuneless shriek" (88). Another trope highlights Bob Dylan's "rhetorical machine" (30) as the gold standard for all subsequent rock innovation. Dylan also shadows *1989* with the truism that Glover renews: "pop singers must pretend to be the common man" (118).

Peripheral to *1989,* Dylan's demotic persona and rhetorical machine are central to David Pichaske's *Song of the North Country*. Pichaske begins by revisiting the case for treating Dylan as a traditionalist poet. Homing in on one legacy from among the many Dylan has claimed, Pichaske exhaustively annotates an identity disingenuously claimed on Dylan's third album, *The Times They Are A-Changin'*. There Dylan sings that "the country I come from they call the Midwest." Those Dylan aficionados who love him as a trickster, as perhaps America's slipperiest living ironist, may balk at the assumption reflected in Pichaske's earnest subtitle, "a Midwest Framework" because in this song, "With God on Our Side," Dylan dissonantly implies that "the Midwest" is someone else's construct, a name imposed by *others*. Pichaske acknowledges "upfront" that this "Midwest framework" is only one "important context" of Dylan's work, but goes on to argue, "in a nutshell," for the primacy of "Dylan's Minnesota Self" (4) and then to end his introduction by declaring his "case closed" (15). Closing his case (at the *beginning* of the book), privileging one of Dylan's many "selves," claiming privileged glimpses into Dylan's "subconscious" (13, 165), and scoffing repeatedly—defensively—at "the New York crowd" (20, 36), at parochial "American liberals" (283) such as Philip Roth, and at "stupid . . . coked-up" postmodernism (195-96): such moves make Pichaske's stance needlessly tendentious. This animus may account for his distracting—and *distorting* —faux vernacular. Pichaske's atlas includes "the good old U.S of A." (249) and "gay Paree" (11). T.S. Eliot, who "hit the nail on the head" (3) has, according to Pichaske, a "chum" (1) named Ezra Pound—Dylan an "old buddy" named Phil Ochs (151).

As a capacious American studies sourcebook ("talking Minnesotan," prairie populism, Riesman's "lonely crowd") (77, 89, 294; 176), however, *Song of the North Country* persuasively positions Dylan in an American cannon that includes Fitzgerald, Cather, Frost, Kerouac, Steinbeck, Arthur Miller, Sinclair Lewis, Meridel LeSeur, Robert Bly, Garrison Keillor, Hamlin Garland, William Gass, and Leo Marx.

Muhlenberg College James D. Bloom

ACTS OF CONSCIENCE: Christian Nonviolence and Modern American Democracy. By Joseph Kip Kosek. New York: Columbia University Press. 2009.

Acts of Conscience is a milestone in an ongoing shift in US historiography away from a generation of relative neglect of the Christian left. It appears at an auspicious moment and propels the discourse forward in a very helpful way. Already Kosek's book and the dissertation from which it grew have won the Nevins Prize from the Society of American Historians and the Best First Book in the History of Religions from the American Academy of Religion.

Kosek carves out a distinctive and valuable niche by focusing on a nexus of the Protestant left that has sometimes been overshadowed, the Fellowship of Reconciliation, or FOR. At times he focuses more specifically on one especially neglected FOR leader, Richard Gregg, who popularized the ideas of Mohandas Gandhi. Kosek gives special attention to Gregg's ideas, which are close to the heart of his analysis.

Having chosen this worthy focus, Kosek relates FOR's leadership cohort—sometimes expanded to people who passed through FOR on their way to related groups—to developments in a wider field of US social and cultural history. His insights about democratic theory and the role of media and spectacle, although understated, are thoughtful and stimulating. His rethinking of intellectual-political genealogies—for example, the stress in American Studies on Frantz Fanon and W.E.B. DuBois as compared to Gandhi—is similarly understated yet important.

Occasionally Kosek risks overstating his claims for (1) FOR's relative importance and distinctiveness vis-à-vis other parts of the fluid religious-political formations around it, as well as (2) the capacity of a close analysis of any single group to be an adequate base of evidence for a thorough rethinking of US democracy or "an alternative history of the 20th century." On this second point, I prefer Kosek's formation in a *Journal of American History* article based on his third chapter, where he says that his study "opens a window on the early trajectory of non-violent action as an intellectual, theoretical, and political project . . . show[ing] . . . the elusive goal of non-violence to be crucial not only to the history of pacifism and the civil rights movement but also the general development of modern American dissent." This packs a greater wallop because it is stated more precisely.

Returning to the first point, FOR's distinctiveness compared to overlapping parts of the Social Gospel and Norman Thomas type socialism is sometimes murky. Also, Kosek's account of Catholic peace groups would be different if the book were a "Catholic-Worker-centric" perspective on FOR as opposed to a "FOR-centric" account of the Catholic Worker. And it is one thing to argue that a tradition of FOR tactics and a continuous genealogy of FOR leaders translated smoothly into CORE's Freedom Rides and key tactics of the early SNCC—a case which Kosek makes beautifully—but another to argue that the mere arrival of FOR's Bayard Rustin and Glenn Smiley in Montgomery, with the force of Gandhi's and Gregg's ideas behind him, decisively changed the course of the civil rights movement. In the latter case one can appreciate Kosek's point about FOR's important intervention in Montgomery, while still wishing for a more complex account of influences there from other parts of the

Christian left such as the Highlander Center, Martin Luther King, Jr.'s educational mentors, or sectors of the black church.

Thus the book invites further meta-reflection on the genealogies being constructed and what is at stake in putting Gregg's ideas at the center of them. And if the FOR cohort was not as central to late 1950s and early 1960s moral-political formations as its leaders hoped it could be, by extension its relative displacement from influence in later years may have had less ripple effect than these leaders feared.

Let us note well, however, that these very analytical limits are also a strength of this book. No study can do everything, and this one brings to light a piece of the puzzle that needs greater appreciation. Overall, Kosek's re-imagination of the whole from FOR's perspective is a major contribution. It helps both to clear up "myths" about pacifism considered narrowly—e.g. that it was ordinarily purist and anti-pragmatic, marginal, especially associated with African-American traditions, or capable of being abstracted from its religious roots—as well as to illuminate issues such as (1) how, concretely, the Gandhian part of the constellation of influences on King and SNCC came to exercise the influence that it did; (2) how many roots of the 1960s movement must be traced through FOR and related Christian left circles; and (3) how to understand the prehistory of later neo-Gandhian approaches like E.F. Schumacher's *Small is Beautiful*, as well as later milestones in the peace movement.

Equally important as rescuing Gregg from obscurity is Kosek's revalorization of A.J. Muste. Whether or not Kosek sometimes swings the pendulum too far from earlier neglect of the FOR to contestable claims about its wider influence, a major swing in attention to Muste compared to colleagues like Reinhold Niebuhr is surely appropriate.

By raising the above questions, my intention is not to discount my great appreciation for Kosek's achievement. Rather I am trying to respond appropriately to the significance of his intervention and to dramatize how his book will become part of wider debates about geneaologies of the Christian left—and indeed, as he says, of "the general development of modern American dissent." The originality and partial contestability of his intervention is part and parcel of its high value and interest, and his book will be widely cited in ongoing debates about these matters.

University of Tennessee Mark Hulsether

ALICE IN JAMESLAND: The Story of Alice Howe Gibbens James. By Susan E. Gunter. Lincoln: University of Nebraska Press. 2009.

"Dearest William," Henry James wrote his brother on April 13, 1904: "I have horribly delayed to make proper response to two so interesting & affecting letters from you, . . . the second beautifully taken down from dictation by our precious Alice; the first written by yourself under the stress of illness—she being away at Chicago. Besides which, dearest Alice, I have a beautiful one from *you*" (Skrupskelis et al., *The Correspondence of William James*, III: 268). It was not unusual for anybody at the time to post in the mail letters addressed to one person but meant to be read by others as well. It was a custom of the age. So it should not surprise if Henry James wrote

his brother William while also acknowledging as a recipient his wife, Alice Howe Gibbens James. What makes the passage unusually interesting, however, is the light it shines on an otherwise mute corner of the later Jamesian correspondence. When late in life William James was increasingly affected by a worsening heart condition, his wife took extraordinary measures to ensure that his last work should not be written down 'under the stress of illness.' In those years, whenever William James was at the writing desk, his wife was not too far away, taking dictation, organizing material, making notes, revising drafts. One might even be tempted to say that without her we would have but very little late work to his name. So a curious question presents itself. Given that James made his name on his late work, Have we overlooked the role Alice played in the making of William James? After reading Susan E. Gunter's subtly persuasive *Alice in Jamesland*, one cannot help be convinced we have. The writing of *Varieties of Religious Experience* is a case in point. To allow her husband to draft and deliver the set of lectures that would eventually become the book (the Edinburgh Gifford Lectures, 1901-2), Alice agreed to go to Europe with him for two years so that he could write them while undergoing treatment at Bad Nauhein and in Rome. The arrangement was near perfect for the man as for the author, since Alice personified the ideal reader of the book to a fault. Gunter is also very perceptive about this, and does not deny that it was through Alice's advocacy that James 'lowered the lights' to give subliminal reality and psychic clairvoyance a chance. It would be unfair, however, to blame her for what is still redolent of the nineteenth century in James's late work. As it would be hard to disagree with Gunter that it was Alice who brought some semblance of working other to the complex family she married in. Had she not liked Henry as much as she did, for example, there is some reasonable doubt that William might have been able to keep in touch with his younger brother the way he did after their marriage. Barred some new discovery, Gunter's book is likely to remain the definitive biography of Alice Howe Gibbens James for the foreseeable future. A must read for everyone interested in the ever expanding 'Jamesland' lying at the midst of our intellectual history.

International University College, Torino (Italy) Anthony Louis Marasco

AMERICAN CHRISTIANS AND ISLAM: Evangelical Culture and Muslims from the Colonial Period to the Age of Terrorism. By Thomas S. Kidd. Princeton: Princeton University Press. 2009.

When confronted with a contemporary matter of concern, historians' instinctive first question is "how did this come to be?" Confronted with popular evangelical Christian leaders' recent denunciations, critiques, and exposés of Islam, historian Thomas Kidd decided to investigate the presence and role of Islam in the American evangelical imagination from the Great Awakening of colonial times to the post-9/11 anxieties of the present.

What he found, he says, is a remarkable continuity. Over three centuries, evangelicals persisted in seeing Islam as their paramount rival in the worldwide quest for converts, a synonym for tyranny and corruption, a promising target for missionary

conversion, and an important player in dramatic scenarios of the end times. Some of these images are broadly present in western culture, but in America, evangelicals seem to have led the way in promoting missions to Muslims and in singling them out for judgment in biblical prophecy.

Kidd shows how the Islamic heartlands of the Middle East and North Africa kept intruding on the consciousness of Americans, who otherwise seemed preoccupied with their own continent. There were encounters with the Barbary pirates, then Americans' growing fascination with "Bible lands" in the nineteenth century. Then the rise of Zionism and the demise of the Ottoman Empire stoked popular interest in biblical prophecies. The creation of the state of Israel and the ensuing Middle East conflicts have turned evangelicals' prophetic speculation into a multi-media industry. The current "war on terrorism," with radical Islam in the foreground, is the latest act of a long-running imaginative drama.

Kidd finds several common genrés re-emerging throughout this story. One is the expose´, the personal narrative of a western captive or a native convert, revealing "real" Islam. Another is missionary reconnaissance, showing how ripe for conversion a Muslim community is. And then there is the prophecy, revealing current events' meaning via the ancient prophetic codes.

There is, Kidd shows, a remarkable continuity in the first two literary forms from colonial times to present. But in the field of prophecy he sees a radical shift in Islam's role when evangelicals shifted from historicist views (prophecy fulfilled in history) to the currently popular futurist views, in which most prophecies await future fulfillment. Islam, alongside the papacy, was the longtime rival to "true Christianity" under historicist schemes, but Muslims became bystanders to the restoration of Israel under the futurist hermeneutic.

So the author is doubly surprised when pro-Zionist prophesiers scramble after 9/11 to find a prominent role for Islam. After speculating for decades that Antichrist would be an apostate Jew, now many are suggesting that he will arise from Islamic roots.

If this all were coming from marginal people, trying to make sense of their times but with no pretensions to power themselves, one might dismiss it as an amusing sideshow in American politics and culture. But Kidd shows that in a millennially minded nation, these imaginings matter. They matter even more when American evangelicals now engage in power politics.

Kidd is careful to show that American evangelicals are a diverse lot that harbors significant pockets of dissent regarding prophecy, Muslims and foreign policy. He shows that evangelicals' lengthy missionary efforts with Muslims have brought about a clash between missions and prophecy advocates. He cites evangelical authors with balanced and even appreciative treatments of Islam. But when it comes to popular imagination, the prophecy pundits win, hands down.

That may be so, but one has to wonder whether the author's selection of the kinds of literature to study might have biased his conclusion. If you focus on Bible prophecy books and media, do you miss the prospect that other genrés might be emerging? And how does one deal with the question of opinion-shaping authority?

What if one's pastor disagrees with these end-times scenarios, based on what he or she has learned in seminary? Since 9/11, evangelical publishers have been issuing sober, judicious texts, aimed at helping leaders understand Islam more deeply and presumably more sympathetically. Which perspective will win out? Historians can only wait and see, but thanks to Thomas Kidd, we see much more now than we did.

Calvin College Joel A. Carpenter

AMERICAN WRITERS IN ISTANBUL. By Kim Fortuny. Syracuse, NY: Syracuse University Press. 2009.

In *American Writers in Istanbul*, Kim Fortuny gathers eight case studies of American writers who lived or visited Istanbul at one point in their lives. The authors, largely canonical, include Melville, Twain, Hemingway, Dos Passos, Bowles, Algren, Baldwin and Settle. Her aim is twofold: to explore the potrayal of Istanbul by these writers, but also to consider a far more provocative idea that, "Istanbul—and everything the place name conjures up for an Occidental audience—had since at least the middle of the nineteenth century been active, though perhaps ignored, at the aesthetic and cutural center of American letters . . ."(xviii). As a chronicle of disparate portrayals of Istanbul, the book is more successful than in demonstrating any role for the so-called East at the heart of American literature.

Each chapter can be read as a separate entity, and here Fortuny demonstrates her ability as a critical reader of texts placing each author's Istanbul writings within their own oevre as well as the aesthetic history of the period in which they were writing. She brings considerable knowledge and skill to the handling of such disparate writers spanning nearly one hundred and fifty years of American letters. Given that each chapter is nearly stand alone, they will no doubt be useful additions to the knowledge that we have of these writers.

In the chapters on Melville and Hemingway, Fortuny is at her best. Working with Melville's diary of his stay in Istanbul, she deftly displays the way in which his observations reveal his continued interest in nature which extends to the architecture of Ottoman Istanbul. Perhaps most fascinating is that the chapter is dotted with his diary entries allowing the reader as well to engage in the interpretative process. Similarly, the chapter "Dispatches from the Greco-Turkish War" focusing on Heminway's war correspondence from Turkey is filled with sometimes extended copy of his newspaper dispatches which she then explicates to demonstrate the ways that Hemingway used fictional techniques to enliven his reporting.

While in her title Fortuny limits the scope of the work to Istanbul, I question the narrowness of the title given that some of the authors spent little time in Istanbul and the majority of their writings focus on various parts of Turkey rather than exclusively on Istanbul. Nelson Algren, accompanied by Simone de Beauvoir, abandoned the city after just three days while Melville and Twain remain only a week. Time actually spent in Istanbul is, in fact, not the issue—rather the amount of work an author dedicated to the city is. For Algren, there is a mere twenty pages, and for Baldwin Fortuny admits that he never made Istanbul his subject despite living in the city on

and off for years. This lack of material forces her to focus on other aspects of the authors' work rather than strictly on the portrayal of Istanbul.

Unlike Melville who died not long after returning to the U.S., Hemingway went on to a long and productive career and yet Fortuny does not address the possible ways that his time in Istanbul may or may not have affected his furture writing. In fact, this is an almost forgetten aspect of her original thesis. At almost no time during this work does she sustain a discussion of the transnational aspects of these writers and the implications their travels may have wrought on their subsequent work and American literature as a whole. This may have taken place in a concluding chapter which this volume lacks. A conclusion would have given the author the space to explore the ways that these authors may have drawn the Orient into the heart of American literature, but without it we are left wondering. This is unfortunate given the intriguing nature of the suggestion in this day and age.

Kadir Has University (Turkey) Mary Lou O'Neil

BLUEJACKETS & CONTRABANDS: African Americans and the Union Navy. By Barbara Brooks Tomblin. Lexington: University Press of Kentucky. 2009.

In June 1862, a slave named William Summerson made a bid to run away from his masters in Charleston, South Carolina. The son of a mixed-blood slave woman and a white Northern man, Summerson had been separated from his mother at the age of seven and later worked on riverboats, at an arsenal, and as a hotel waiter. With the arrival of the Civil War and the Union naval blockade of Southern ports, the twenty-three-year-old seized the opportunity to escape. With the help of fellow slaves, Summerson and his wife hid in rice barrels to avoid Confederate patrols, and then slogged for hours through coastal marshland until they sighted Union gunboats. In short order the refugees found themselves cheered by the crew and were fed a delicious hot breakfast by their rescuers, who saw them safely out of Charleston and slavery (35-37).

In *Bluejackets & Contrabands*, Barbara Brooks Tomblin skillfully reconstructs the experiences of many Southern black refugees like the Summersons. From the outset of the Civil War, invading Union military forces were forced to cope with growing numbers of escaped slaves who sought refuge from their Southern masters. After some confusion and uncertainty in the early months of the conflict as to how to deal with the runaways, the Union command adopted a policy treating fugitive slaves as seized property of war, or contraband. Individual commanders were authorized to provide shelter and resources to the contrabands and even to hire them on to advance the war effort. Concentrating on the Virginia, Carolina, and Georgia coasts where contraband populations appear to have been the heaviest, Tomblin reveals the stories of dozens of these individuals. She vividly reconstructs their perilous journeys to reach the northern forces and their subsequent contributions to the Union cause as laborers, naval personnel, coastal pilots, and providers of vital military intelligence.

Tomblin relies most heavily on military correspondence drawn from the Official Records of the Union and Confederate Navy and Army, which were compiled and

published in the late nineteenth and early twentieth centuries. Since the vast majority of her sources were written by military officers, the author's conclusions are necessarily based on evidence given by observers and policymakers. Consequently the contrabands' stories are told mostly through the words of the whites who encountered contrabands rather than those of the ex-slaves themselves. Because the majority of the contrabands are presumed to have been illiterate, this necessary limitation often reveals as much about white observers as it does about their black subjects. Both conscious and unconscious prejudice abound in many of the cited letters and journal entries, and a wonderful but brief section of the book exposes some of these attitudes and the interpersonal conflicts that they caused (200-208).

Bluejackets & Contrabands is at its best when telling the individual stories that comprise the heart of the book. However, it is less successful at situating its subjects in a larger context. There do not appear to be estimates regarding the overall number of contrabands seized by the Union Navy, nor a focused geographical breakdown of their approximate numbers or proportions in different coastal areas. Because the sources are concentrated along the eastern seaboard, there is no reference to whether the Navy also seized contrabands from regions along the Mississippi River or Gulf of Mexico. The naval sources are examined in isolation, and the work might have benefited from a broader comparison to U.S. Army treatment of and experiences with contrabands. Finally, the absence of African American voices, while understandable, handicaps the book. Perhaps further research into unpublished testimony by Southern-born blacks, particularly U.S. Navy pension records, will enrich our understanding in this area.

Barbara Brooks Tomblin has done an admirable job revealing a crucial but little-known aspect of United States naval history during the Civil War. Her work will be enlightening for both scholarly and general audiences.

Kingsborough Community College, CUNY Michael Sokolow

BUYING POWER: A History of Consumer Activism in America. By Lawrence B. Glickman. Chicago: University of Chicago Press. 2009.

Not every consumer boycott has such a revered place in history as the Montgomery bus boycott of 1955-56. (Think, for instance, of the annual futility of Buy Nothing Day or the silliness of the "Freedom fries" boycott of French goods in response to France's refusal to join the invasion of Iraq.) The purpose of historian Lawrence Glickman's book, *Buying Power*, is to remind the public, including contemporary activists, of the long history of consumer boycotts in the U.S.

Glickman traces the history of boycotts across four centuries. Glickman begins his account with the Revolutionary War campaign to shun British imports, an effort that was itself "a descendent of the venerable practice of ostracism" (144). The antebellum and Civil War periods were rife with boycotts devoted to ending slavery (or supporting it, in the case of the "nonintercourse" movement), which in turn gave way to a variety of boycotts on behalf of the worker rights. Fully half of Glickman's

book is devoted to boycotts before the Progressive Era, the time period during which the boycott discussions by Monroe Friedman (1999) and Lizabeth Cohen (2003) start.

Even if boycotters themselves were often unaware of their place in a broader tradition, Glickman shows the threads of continuity that bind the boycotts across time. The first Montgomery bus boycott occurred in 1900, not the 1950s, when African Americans in more than twenty-five Southern cities protested segregated streetcars. Another example of cotinuity involves the influence of Sarah Pugh on her grand niece, Florence Kelley. Prior to the U.S. Civil War, Pugh was a prominent "free produce" activist, believing that abolition could be brought about by boycotting goods made with slave labor. The story of Pugh's exploits was passed down by her family to Kelley who, seventy years later, helped found the National Consumers League. The League's most potent weapon was the use of a white label to designate products made under fair working conditions.

Glickman has a knack for unearthing lesser-known details of well-known boycotts as well as bringing to light boycotts that have been overlooked by others. For example, the free produce movement's goal of ending slavery by boycotting Southern goods is well documented, but not the feelings of disappointment by its supporters when viewing the "coarse calicos" and "indifferent colors" displayed in free produce stores (80). Less acclaimed boycotts, such as those by 19th century Sabbatarians of businesses that opened on the Sabbath and by women in the 1930s of Japanese silk, also receive their due from Glickman. Glickman draws adroitly from diverse sources—newspapers, pamphlets, political cartoons, memoirs—to provide rich detail on each boycott.

This is a book of ideas, though, not personalities and stories. Glickman's elegant writing style helps balance a complex and multilayered argument. The rich account that Glickman provides of consumer boycotts (and "buycott" campaigns to reward virtuous sellers) is one of "continuities and novelties" (85), of political actors who think they have invented new tactics while they borrow and adopt from their predecessors, of events that both shaped and reflected their era, and in which consumer society can function "simultaneously [as] a resource for and an impediment to political engagement" (89).

Glickman draws a crucial distinction between "consumer activism" and the "consumer movement." As used by Glickman, the term "consumer activism" has little to do with the high profile efforts by people like Ralph Nader or Esther Peterson to make products safer or advertising more truthful via pressure on the U.S. government. It refers more narrowly to the use of purchasing power by everyday consumers in pursuit of ethical goals. The essence of consumer activism, in Glickman's view, is recognizing that buying entails "bonds of causality and responsibility that link individuals to each other in networks of long-distance solidarity" (302).

Glickman views the consumer movement, in contrast, as a form of interest group politics that gives consumers "a place at the table in a pluralistic society" (282). Whereas activists view consumers as morally and economically strong actors capable of exerting influence through the marketplace, the advocates of the consumer movement conceive of consumers as vulnerable, easily manipulated, in need of

instruction and representation by experts, and requiring protection by government. Activists wield their power primarily in support of others; advocates view themselves and other consumers "as the chief beneficiaries of political activism" (87).

With respect to the U.S. consumer movement, Glickman makes a valuable contribution. He documents that the movement's strength has been far more constant than acknowledged by those who view the movement as having been dormant outside of three peak periods (the Progressive Era, the New Deal, and the Nader period of the mid 1960s and early 1970s). One of the most fascinating portions of the book is Glickman's analysis of the manner by which the business community organized successfully in the 1970s to de-legitimize the consumer movement and quash the movement's primary political objective, the establishment of a Consumer Protection Agency. Glickman views this campaign as the testing ground for many of the techniques used by the New Right in its "great anti-liberal offensive" (279). For example, Glickman shows how conservatives managed to stand populism on its head, portraying themselves as the champion of the little guy and painting consumer advocates as self-appointed elitists.

Given Glickman's challenge to the view that the consumer movement has proceeded in three bursts, it is ironic that he views consumer activism as far more important than the consumer movement, both in the past and going forward. Consumer activism, he states, has "accompanied, and sometimes preceded, all of the major social movements of American history" (297), whereas the consumer movement is but one movement. One could argue, however, that consumer activism can be reduced to a political tactic applicable in the pursuit of multiple goals. It is less consequential than, or at least incommensurate with, a single social movement that employs a wide variety of methods (e.g., lobbying, litigation, research, public education, coalition-building, and, perhaps, boycotts) in the service of a relatively narrow set of goals. It is telling, perhaps, that Glickman rarely addresses the effectiveness of the many boycotts he describes so vividly.

Glickman's preference for consumer activism over the consumer movement is understandable. A grassroots boycott in support of a slave or oppressed worker is far more romantic than a Washington, D.C. professional submitting a written comment on proposed regulation. Moreover, consumer activism would seem to be more resistant to the growing cynicism about American political institutions than the more "establishment" consumer movement. As Glickman observes, "the enduring appeal of consumer activism is that it promises citizens, in their capacity as shoppers, a kind of power and responsibility that seem [sic] largely unavailable through conventional politics" (310). Glickman may be a bit too quick to bury the consumer movement, though: "Consumer activism not only came before the consumer movement, it has also outlasted it" (298). How would Glickman explain the movement's recent successes in gaining new rights for credit card consumers or creating the Consumer Financial Protection Bureau? Perhaps there is a promising future for both consumer activism and the consumer movement.

University of Utah Robert N. Mayer

DEMANDING RESPECT: The Evolution of the American Comic Book. By Paul Lopes. Philadelphia: Temple University Press. 2009.

One of the most recent additions to the field of comics studies, *Demanding Respect: The Evolution of the American Comic Book* (2009) offers readers a useful new interpretation of the history of comic books in America. Author Paul Lopes is a sociologist from Colgate University who has previously written about the world of jazz, and this background gives him a unique perspective on comic book history.

We see this most prominently in Lopes's rejection of the traditional fan method of dividing comic book history into "ages" that emphasize superheroes and their publishers. In his version, Lopes utilizes the work of Pierre Bourdeau and splits the history of comic books into two periods, the Industrial Age (the 1930s through the 1970s) and the Heroic Age (1980 to the present). The Industrial Age is characterized by the establishment of the economic and aesthetic "rules of art" for the comic book industry. This period, Lopes writes, reveals the connections between comic books and the pulp magazines of the 1930s, giving mainstream comics their focus on "recombinant" culture that resulted in the constant recycling of old stories and genres. Other scholars have written about the influence of pulp fiction on the early days of the comic book industry, but Lopes goes beyond them to use this connection to explain why mainstream publishers like Marvel and DC have been more or less "locked" into publishing the same basic type of stories for the last seventy years.

The Heroic Age, on the other hand, is characterized by breaking the industry's "rules of art." Lopes explains that this rebellion comes from writers and artists working in the traditional pulp style as well as those creators coming from a more oppositional, fine art perspective. Although they are often working across purposes, both of these rebel groups are struggling to return the comic book industry to the mass market while also working toward gaining mainstream institutional recognition for the publishing format. In fact, he argues, the industry is on the verge of achieving both of these goals.

Working in contrast to the book's critical tone, this almost fannish optimism seems to come out of left-field. But it is important to remember that Lopes was writing this book in a particular moment in the history of comics when it looked like the popularity of Japanese manga would help to bring comic books back to the mass market. At the same time, he explains, teachers and librarians had begun to give the medium more institutional respect than ever before. The industry seemed more stable than it had been in a long time—that is, until the recent recession which, combined with an increasing popularity of e-books and digital publishing, has many people involved with comic book culture nervous. Despite this problem, *Demanding Respect* is still a well-written book with clear explanations of complex ideas and events. *Demanding Respect* will be valuable for comics scholars looking for new interpretations of familiar stories as well as students and historians in search of a clear, concise yet rigorous introduction to the medium's history.

Fitchburg State University Matthew Pustz

DIRTY WARS: Landscape, Power, and Waste in Western American Literature. By John Beck. Lincoln and London: University of Nebraska Press. 2009.

Not too far into John Beck's *Dirty Wars* you may get the feeling that you are stuck in a seminar full of argot-eager graduate students from which you should have disenrolled before the semester began, but persevere: this is an important book, and mostly it gets better once the author is doing close readings of the texts with which he is concerned.

Those readings—well reasoned, theoretically informed, critically acute—of contemporary prose fiction and nonfiction (not any poetry, unfortunately) of the American West, with a strong emphasis on the Southwest, provide a radically contrarian and damning account of what the region has been greatly about since World War II. What it has been greatly about—crucially, according to Beck—is the furtherance of an emergency state of "permanent warfare" (8) that began with the Japanese attack on Pearl Harbor, the internment of Japanese Americans, and the atomic-bomb test at Trinity. His discussions of the works of Cormac McCarthy (especially), Don DeLillo, Julie Otsuka, Leslie Marmon Silko, Terry Tempest Williams, and others, in tandem with eclectic sources otherwise, build a convincing case that the role of the military-industrial economy in the West has been less to ensure national security than obscurely to create waste lands and waste populations of Native, Japanese, Mexican, and other thus abject American peoples.

Beck is therefore engaged in writing against history-as-written-by-the-winners, which makes his book a sort of counterhistory of contemporary Western literature. His repeated figure of the "purloined landscape" (22) proves wonderfully fruitful in that regard—though such repetition, with tropical variations, causes the book to suffer a bit from redundancy. On the other hand, some of his most cogent readings stray at times from his topic and theme.

One might wish that Beck had offered more first-hand descriptive detail about the Western places, as opposed to texts, on which he focuses, but that's a minor quibble. And, to set his work on a stronger rhetorical foundation, he might have paid more attention to the nondomestic forces that helped maintain the dirty wars of the West. There are infrequent but distracting oddities of diction and some overlong sentences, but typically the book is crisply written; and abstractions are largely balanced by precise, concrete, even evocative language.

The book's value derives from the interpretive lens through which Beck perceives interconnections among various sources—literary, philosophical, historical, governmental, etc.—to construct his thesis that "[t]he myths, fictions of science, and oracles produced by contemporary writing about the West . . . provide signs and clues about the way the West, and the arid Southwest in particular, has become the self-erasing fulcrum of postwar American geopolitics" (4). Because of that compendiousness, *Dirty Wars* should be of interest to readers in a variety of specialties, not only contemporary American literature but also environmental history, military history, Western history, cultural studies, and, of course, American studies.

University of Kansas Michael L. Johnson

THE ENVIRONMENT AND THE PEOPLE IN AMERICAN CITIES, 1600s-1900s: Disorder, Inequality, and Social Change. By Dorceta E. Taylor. Durham: Duke University Press. 2009.

Dorceta Taylor has taken on an immense challenge in this book, presenting an urban environmental history of the United States that spans no less than three centuries. On all counts, she succeeds. The book masterfully weaves together the histories of the American city, and the environmental and social justice movements within it. In prose that is at once engaging and convincing, she sheds new light on the story we think we know of the American "melting pot." Readers with interests in urban history, environmental justice, urban land use, or similar areas will find much food for thought here.

One of the many strengths of Taylor's work is its extensive detail and documentation. No less than 95 pages of notes confirm that her research is exhaustive. Yet the story she tells never becomes tedious. The examples she draws upon to build her account of the growth and development of U.S. cities are fascinating. Even stories that have received considerable prior attention, such as the 1911 Triangle Waist Company fire, which killed nearly 150 workers in New York City, seem new. Taylor tells this particular story by demonstrating how labor and factory conditions in New York at the turn of the century set the stage for disaster. By the time she presents the actual details of the fire, where "women and young girls, literally ablaze, [leaped] from the ninth-story windows with their flaming skirts billowing in the wind," the reader is grimly aware of how larger, entrenched forces contributed to this horrifying image (421). It is but one example of the ways that social and environmental reforms are inextricably linked to the history of U.S. cities, and an illustration of why Taylor's treatment of these issues is so important.

In the book's introduction, Taylor lays out three conceptual frameworks, primarily from sociology, that provide the theoretical foundation for the five parts that follow. Theories of race relations, social movements, and organizations, which Taylor summarizes in a clear and organized manner, all bolster her argument that analyses of urban environments are complete only when informed by a corresponding understanding of the social processes that influence them. She then revisits these theoretical underpinnings in separate sections at the end of the main parts of the book.

The chapters in these five main parts address the following areas: The Condition of the City; Reforming the City; Urban Parks, Order and Social Reform; The Rise of Comprehensive Zoning; and Reforming the Workplace and Reducing Community Hazards. Part I is more general, laying out basic dynamics of cities, while subsequent parts address specific aspects of how cities have grown and changed. In all parts, detailed descriptions of the relationships between social and physical environments of now-major cities such as New York, Boston, and Philadelphia offer the reader a new lens on the complexities that have shaped those and other urban places.

One of the most interesting stories in the book, and one that exemplifies Taylor's treatment of the multifaceted nature of urban environments and their legacies, is that of Central Park. While this most famous of U.S. city parks is commonly associated

with its designers, landscape architects Frederick Law Olmsted and Calvert Vaux, Taylor ensures that the reader has a more complete picture of its history. The initial idea for the park emerged from elite interests in providing a recreational asset as well as a form of social control. Taylor asserts: "Businessmen became ardent environmental advocates when it facilitated their recreational pursuits, furthered their business interests, and enhanced their status in society" (252). The site for such a showcase park, however, was hotly debated for several years, with working class interests advocating other, less-expensive ways to meet public needs. In particular, they suggested building many small parks throughout the city instead of one large park, noting that the latter could exacerbate housing shortages, and ultimately harm public health. When elite interests won out, the land selected for the creation of the massive park was far from empty—1600 people lived on the site, the vast majority of whom were immigrants and blacks (274). Creation of the park displaced these individuals and families and rendered illegal the types of subsistence activities that had supported them, such as using trees for firewood. Later, elites offended by what they perceived as overuse of the park by lower classes sought to limit their access to its seating by charging daily rental fees for chairs in the most desirable, shady locations. Taylor not only tells this story well, she skillfully shows how history has repeated itself more recently with the debate over the impacts on poorer residents of former president Bill Clinton's decision to set up his office in Harlem, near Central Park. It is touchstones like this to current events that allow the reader to see how important this investigation of urban environmental history is.

Throughout this engrossing book, Taylor presents a history of U.S. cities where the exercise of power without commensurate responsibility is a common theme affecting social and natural environments alike. For both the scholar and the layperson who wishes to learn more about the city's role in an evolving U.S. environmental activism, this book will prove indispensable. There is much more to the American environmental movement than wilderness and wildlife concerns. Taylor, who wisely chose to turn what she initially intended as a single book on this topic into three separate books, of which this is the first, leaves the reader waiting to see what she does next.

University of Kansas Stacey Swearingen White

EVERYTHING BUT THE COFFEE: Learning about America from Starbucks. By Bryant Simon. Berkeley: University of California Press. 2009.

Bryant Simon, Professor of History and Director of American Studies at Temple University, knows Starbucks. On the basis of visits to about 425 Starbucks in nine countries and in over twenty states, Simon has created a very readable and highly interesting account of Starbucks and the Starbucks phenomenon. He gathered his "data" while spending fifteen hours a week, for about nine months, in Starbucks. All told, he spent about 500 hours observing Starbucks and those who frequent its "coffee houses." Mostly he seemed to sit and watch, but he often talked with the people he met there. He read a lot about Starbucks and related phenomena and he

interviewed a number of experts, including this author. He was influenced by a variety of perspectives, many of which appear in the book, but the book is not informed by any single overarching perspective.

By design the book has a casual feel and that makes it very appealing and accessible. It was written as a trade book (although, oddly, it was published by the University of California Press), or at least an academician's sense of what a trade book should look like, and it largely succeeds (at least from this academician's perspective). However, the problem with such books is that they end up not being simplified enough to succeed wildly with the general reading public or scholarly enough to please the academic community (as if it could ever be pleased). Yet, there is a place for this kind of book and we need more of them. It is accessible to most readers *and* there is a lot more intellectual meat to it than the usual trade book. The ideas of serious thinkers such as Jürgen Habermas and Jean Baudrillard find their way, at least briefly, into the book.

Simon opens with a brief overview of the early history of Starbucks in Seattle and the role Howard Schulz played in turning it into the colossus that it is today. The book happened to have been written when Starbucks was in the doldrums, but it seems to have survived the slump (although a number of U.S. locations have been shuttered) and remains an important economic force and cultural icon. Because of my own orientation as a sociologist, and more particularly because of my interest in chains of fast food restaurants (of which Starbucks is one), I liked some chapters more than others. I thought the choice of what topics received chapter-length treatment was rather arbitrary, but that's because Simon was not operating with an overarching perspective that would have led the chapters to hang together better. I was most drawn to Chapter II on predictability (one of the dimensions of McDonaldization), Chapter III on Ray Oldenburg's idea of a "third place" that strongly influenced Schulz and Starbucks, and Chapter VII on globalization. I was less enamored of the chapters on "self-gifting and retail therapy" (Chapter IV) and Chapter V on the music at Starbucks. Self-gifting is too psychological for my tastes. I thought there were many more important topics that could have been dealt with than Starbucks' music which, in any case, seems to play much less of a role in the chain than it once did. I certainly understood the importance of including a chapter on ecology (VI), but it was to me a distraction from the main themes in my three favorite chapters and in the book as a whole. The personal comments in the Afterword and the Note on Research were useful and informative.

The lack of a logical and coherent set of chapters is further complicated by the fact that Simon changed his mind about Starbucks a number of different times. He admits in the Afterword that he had "lots of moments" of being "wrong" about Starbucks over the years that he researched and wrote the book (242). From my point of view, admittedly that of a social theorist, Simon's dramatic swings stem from a bottom-up rather than a top-down approach. That is, instead of being driven by a theory, or a limited set of theoretical ideas, this book is driven by what Simon sees on his visits to Starbucks, what he hears from Starbucks' customers, and what he learns from conversations with various experts. Further, his experiences change

over the years as does Starbucks itself. Obviously, any analysis should be affected by things like these, but if they are the only, or the main inputs, the analysis is going to vacillate wildly and tend to lack a strong point of view.

I am arguing for a more theoretically driven analysis, although that analysis should be affected by the same kinds of things that affected Simon's analysis. The difference, however, is that theory would have given the analysis a consistent point of view. It is possible that the theory would have been strongly modified in the course of the analysis, or even cast aside, but either of those outcomes would have been interesting and important.

The fact is that I am being unfair to Simon in the last few paragraphs. He is not a sociologist or a theorist and it is unfair to hold him to the standards of either, let alone both. Furthermore, he set out to write something approaching a trade book and a heavy layer of theory would have made this book something very different than he intended.

The only fair way to assess any book is in terms of what the author set out to do. In those terms this book is a great success. Those who dip into, or maybe sip at, (as they might a frappuccino in Starbucks) this book will be rewarded with a nice read, a lot of information and a wide-ranging set of insights into a phenomenon that is indeed important in itself, as well as for what it tells us about America and, increasingly, the world. It would be best to read the book at a Starbucks because it might be useful in doing something—having an actual conversation—that Simon found not to be very common or easy to do there.

University of Maryland George Ritzer

INDIAN BLUES: American Indians and the Politics of Music, 1879-1934. By John W. Troutman. Norman: University of Oklahoma Press. 2009.

Bookended by the prelude at Carlisle, Pennsylvania to what became a system of federal government schools for Indians and the debut of the Indian New Deal, John Troutman explores appearances of a practice of music as political in a context of allotment and assimilation in federal policy targeting Indians. What he unearths from an archive deposited in federal institutions, university and public libraries, and state and county historical societies are traces of Indians who participated through music and dance in an ethically charged tug-of-war with federal functionaries over U.S. policies aimed at separating Indians from their land. Rather than the standardized, submissive Indian devised by lawmakers, political appointees, and federal bureaucrats alike, what Troutman finds instead is a yielding web of law and policy, scripted public expectations, and song and dance types which facilitated a wide range of musical expression among Indians. Thus, this book weighs in on early twentieth-century culture and politics.

In five chapters—one drawing from the context of social dance on South Dakota reservations, another focused on debate in print media, two that derive meaning from federal government schools, and a fifth that elicits understanding from the context of popular music scenes which range from jazz clubs to string quartets –Troutman

narrates his telling of music's politics among some Indians. His most compelling chapter is the fifth: "Hitting the Road: Professional Native Musicians in the Early Twentieth Century." In "Hitting the Road" Troutman features five professional musicians among many who have received scant scholarly notice and who "represent a wide range of financial and professional success in their acts and in using their talents to engage federal Indian policy on a local or national level" (202). His clever, largely implicit point in "Hitting the Road" marks his larger proposition: that decisions among federal functionaries tasked with policing Indians were influenced at local levels by growing desires to romanticize rather than demonize Indians, public demands for access to real Indians, and Indians' exploitation of musical arenas for their own ends.

Indian Blues likely will find welcoming readers among non-specialist bookworms. Through a wonderfully fetching, powerfully illustrated, and accessible narrative Troutman weaves a tale for largely overlooked historical subject matter: the practice of music among Indians as a principal means of resisting and reshaping applications of law. Juxtaposing the cruelty of Indian policy and the callousness of popular desires for authentic Indianness with everyday musical acts of Indian accommodation and creativity is Troutman's key contribution to undermining widely resonating notions about Indians.

Indian Blues no doubt will experience a warm, approving greeting from cultural historians who resist theoretical discourse. In graduate seminars on progressivism in U.S. history, *Indian Blues* could be assigned alongside Philip Deloria's *Indians in Unexpected Places* (2006), a crossover book that similarly reaches for wider audiences. Together, Troutman and Deloria shed light upon value-laden struggles in expressive culture over differing visions for coexistence in a multiracial society founded in white supremacy and still governed by logics of settler colonization.

University of Illinois at Urbana-Champaign D. Anthony Clark

IN MY POWER: Letter Writing and Communications in Early America. By Konstantin Dierks. Philadelphia: University of Pennsylvania Press. 2009.

Konstantin Dierk's *In My Power* is a sprawling and ambitious book. Indeed, in its depth and breadth, it covers ground enough for several books. Therein lay its strength and weakness.

First, it serves as an introduction to practices of bourgeois letter-writing and its material culture in the future United States, from the late seventeenth through the eighteenth centuries. For his examples of practices, Dierks draws extensively on collections of manuscript letters to spotlight a number of individuals. The resulting collective biography running throughout is so rich with lavish quotes and analysis, it could stand as its own book apart from his wide-ranging interpretative account of correspondence.

Second, Dierks advances a new heuristic model for the period. Establishing the centrality of correspondence, he trisects the period's history successively into overlapping commercial, consumer, and revolutionary-military domains. For each,

he provides dual chapters, one general, in which letter-writing plays an active but supporting role, and one specific, in which it takes the lead. Indeed, the three chapter-dyads themselves, particularly the one on the American Revolution, which is the most energetic and enlightening of all, could have been expanded into their own books.

Third, Dierks surveys the emergence, among the coalescing Empire-minded middle class, of what Pierre Bourdieu calls in his *Outline of a Theory of Practice* (1977), "habitus," a concept that considers how human agency hinges with social systems of domination. Dierks, without referencing Bourdieu's concept, identifies "the ideology of agency"—hence, "in *my* power" in the book's title, taken from a shibboleth in commercial correspondence—as the source of this habitus, intimately related to letter-writing practices (5). This habitus myopically focused attention on the personal, while ethically blinding the Imperial (and then Revolutionary) bourgeoisie to their investment in a system involving massive and persistent patterns of violence against Native Americans and uprooted black Africans.

Keeping these three-or-more "books" confined between the covers of a 458-page volume presents Dierks with a significant challenge he does not always surmount. Articulation between the "books" is occasionally muffled, prompting questions about how some episodes he treats relate to letter-writing. His sometime detail-laden diachronic mode of presentation too much collides with his broad-stroke synchronic glosses, causing confusion over how far over time his many generalizations extend. He can cram so much in only through an intense compression yielding an almost unfathomable textual density accompanied by thematic under-development. Consequently, he lacks space to position his topic adequately in its cultural field and attendant scholarship. Readers, say, of Patricia Bonomi's work, may wonder how does religion fit into this picture?; or, of James Henretta's, nonmarket-oriented *mentalities*?; or, of Mary Kelley's, late eighteenth-century women's role in civil society? Above all, readers of Richard D. Brown's magisterial *Knowledge is Power: The Diffusion of Information in Early America, 1700-1865* (1989), which Dierks does not address, will perhaps wonder why this author is re-inventing so many of Brown's wheels.

Still, despite these shortcomings, at least three "books" in one is an unbeatable deal, especially since some recently published monographs hardly amount to *one* book in one.

University of Pittsburgh Ronald J. Zboray and Mary Saracino Zboray

JACK LONDON'S RACIAL LIVES: A Critical Biography. By Jeanne Campbell Reesman. Athens: The University of Georgia Press. 2009.

Jack London's racial philosophy, like the man himself, was mercurial. A nuanced writer of the Pacific Rim, his South Seas and Hawaiian fiction and reportage critically investigate the disastrous effects of Western imperialism on the lives of the inhabitants of the islands. Simultaneously, he was writing racist, hateful texts advocating for Anglo-Saxon he-men to rule the globe. These various racial "lives," as Jeanne Campbell Reesman's critical biography notes, are (to put it mildly) "complicated." Her rereading of many of London's works, from his most popular *Call of the Wild*

and *Martin Eden* to his forgotten *Daughter of the Snows* and *Adventureland*, from his reportage of the Jack Johnson heavyweight fights to the American invasion of Vera Cruz, and from his early letters about anti-imperialism to his later abusive letters to his daughter Joan, is intent to flesh out his seemingly inconsistent racial politics. Dr. Reesman's work hacks a roadmap for the reader that navigates around the two main camps of London scholars—those who avoid discussing London's racist diatribes that run throughout his oeuvre and those who discount his work entirely because of them—and instead offers us Jack London, a writer who "furnished us with a more complex set of responses to race than any writer of his day" (205).

To get at the "why" of these complications, Reesman contextualizes the racialist authors who London reads and who clearly influenced him and counterbalances these ideas with the lived reality of his childhood where his wet nurse and maternal connection was Virginia Prentis, a former African American slave. Reesman expertly weaves together his closeness to Prentiss with his voracious readings of scientific racialism; it becomes clear that London was both an insatiable and arrogant autodidact who struggled to make sense of his conflicted worldview throughout his life. This is most apparent in the chapter of his reportage of the Jack Johnson heavyweight fight where London, positioned as the race man by the Hearst Syndicate, changed his view and sided with the vilified African American boxer. By examining London's conflicting "lives" as he wrote articles about Johnson, while contextualizing the "lives" of the nation, Reesman offers wonderful insight into racial (mis)understandings at the beginning of the 20th century. It is surprising, therefore, that there is not much contextualization of London's racism as it relates to the Socialist Party's racial practices at the turn of the century. Although prominent leaders like Eugene Debs insisted on anti-racist policies, many pro-union workers and party leaders were often antagonistic to non-white workers. Teasing out these racial inconsistencies in the political socialist movement(s) might have shed light on the disconnections in London's personal thoughts.

Jack London's Racial Lives reveals the ambiguity of London's temperamental views of race while making a case that he was progressive and radical in his racial views in some of his work. Was Jack London a racist? Yes, the answer seems to be, but it's complicated.

University of South Florida Polytechnic John Lennon

JESUS IN AMERICA AND OTHER STORIES FROM THE FIELD. By Claudia Gould. Logan, Utah: Utah State University Press. 2009.

In *Jesus in America*, Claudia Gould provides six vignettes of religious experience in small North Carolina towns. Gould's stories interweave her own childhood memories of summering in the mountains of Western North Carolina during the 1960s with interviews she conducted while doing anthropological fieldwork in the 1980s. These stories are eclectic and represent a range of southern fundamentalist experiences without supplying an overt analysis of their meaning or connection to one another.

Gould's stories are vivid, compelling, and poignant. Anyone, like myself, who was raised in a southern fundamentalist home will recognize Gould's themes. The father—both earthly and heavenly—is a figure to be admired, respected, and above all feared. Deep, biblical meaning lies beneath the most mundane events and life itself is a parable of eternity. One ought to be prepared for eternity because God could return at any time and bring woe unto those guilty of unconfessed sins.

Although profound and even moving, Gould's stories are fiction. Most of the characters are compilations of various people Gould has interviewed. The effect is to intensify each story's theme. In "A Red Crayon," a woman resents the excessive punishment that her abusive brother-in-law meted out to his children. She herself stopped attending church when she realized that churches relied on scare tactics to get people to behave. She recalls how, while a child, she had stolen a crayon in Sunday school. Her fear of God's judgment gave her nightmares for a week and taught her that the fear of God was at the heart of all religion, just "like my sister's little boy fears his daddy" (34). In actuality, the stolen crayon and the abusive brother-in-law were two distinct stories that Gould mashed together. By combining the two, Gould more clearly presents a view of God as a cosmic bully.

The most fabricated story is "Jack at the Mercy Seat." Gould wrote this narrative after hearing a man apologize in a church service for accepting Christ into his heart only as Savior without acknowledging Christ as Lord. The man confessed his lack of evangelism, his unwillingness to share Christ with others. Gould dramatizes the testimony into a complex tale of wartime conversion, wife abuse, and a life of crime and vagrancy. It is hard to imagine that this man would have recognized his own voice after Gould finished reimagining his testimony.

Gould claims that she fictionalizes these accounts "to do justice to the people among whom [she] worked, who can be reduced to nothing less complicated than their stories" (118). But by combining and streamlining those stories, she turns her characters into caricatures of Southern racism and fundamentalist religion.

Gould's most compelling story is also the least varnished. In "A Moment of Rapture," Gould relates the terror a woman experiences when she awakens to find her husband missing from their bed in the middle of the night. Laurel grows convinced the rapture has occurred and she has been left behind. Only once Laurel discovers her young son still sleeping peacefully does she find reassurance, for no God, she contends, would leave behind an innocent child. "A Moment of Rapture" bares the reality of southern fundamentalist experience in a raw and vivid manner yet does so without reducing Laurel to a caricature. It suggests that Gould would have better served her interviewees if she had conveyed their stories with less embellishment.

Pennsylvania State University, University Park Paul Matzko

THE LEFT AT WAR. By Michael Berube. New York: New York University Press. 2009.

As someone who respects Michael Berube's work, I found this work to be both a sad and bad book.

Sad because it reflects a left that has largely accepted self-segregation and a hip version of what Herbert Marcuse called repressive tolerance—a left without a commitment to replacing capitalism with socialism. Bad, because Berube has engaged in what I call "Billy the Kid" scholarship, shooting down or in this case putting down others with no sense of history as it affects real politics and culture.

It is as if Berube and his subjects live in the world of the Young Hegelians that Karl Marx parted company with in the 1840s—a world where criticism becomes an end in itself and theoretical debates grow more and more heated as they become less relevant to political economy and social struggle—a world of, by and for abstractions.

First, Berube surfs the internet to confront a wide variety of academic and popular critics of the Iraq War. He then looks at the debates concerning cultural theory in Britain, defending Stuart Hall from contemporary left critics.

Finally, he deals with and rejects left criticisms of cultural studies as a field, and ends in praise of "equality and freedom." As the old parody goes, "love me, love me, I'm a liberal."

Berube has little interest in history; I see him repeating it, that is, searching for a "vital center," a "democratic left" in a post cold war world. Instead of definitions and connections, he has assertions of the kind Arthur Schlesinger, Jr. made against those he regarded as pro Communist liberals in the late 1940s and of course Hannah Arendt reached in *Origins of Totalitarianism*. Berube's straw targets are the "Manichean Left," as against Schlesinger's "tender-minded" liberals of yesteryear.

If he were to rewrite this book, Berube might ask himself these questions. Where are the parties of the left, e.g., the Communist Party USA, the Democratic Socialists of America (DSA) and groups like the Committees of Correspondence (COC) who don't exist in this work? Where are academics like Stanley Aronowitz, who have long connected theory with practice in the university world, who are either totally ignored or in Aronowitz's case mentioned only in regarded to his comments on his wife, Ellen Willis (who is significant in Berube's narrative)?

Where are the long-term effects of the cold war induced political repression on U.S. universities and media, the corporatization of public universities in recent decades, as the cold war liberal political consensus developed into the late and post cold war Reagan-Bush hegemony in U.S. politics? For Berube, Margaret Thatcher exists largely because of Stuart Hall's analysis of her. Ronald Reagan is invisible, and Bush-Cheney are the flip side of the "Manichean Left."

Relating political theory to popular culture can be enormously valuable when connections are made to the development of policy within a context with a clear framework. Sadly, Berube has not written such a book, which would have increased respect for cultural studies among humanists and social scientists.

Rutgers University, New Brunswick, NJ Norman Markowitz

LICENTIOUS GOTHAM: Erotic Publishing and Its Prosecution in Nineteenth-Century New York. By Donna Dennis. Cambridge: Harvard University Press. 2009.

It's been over half a century since I found Dad's "girlie" magazines hidden in the garage attic. I can't remember what was more exciting—invading my father's secret space, or the pictures drawing my rapt attention. Had we lived a century earlier, however, his collection would have been called "fancy" literature, a term pornographers used to market their mid-nineteenth century printed wares. *Licentious Gotham* documents the legal world surrounding the production and distribution of these products, which consisted of salacious books, erotic photography, and lewd pamphlets, engravings, lithographs, and prints. Boston, Philadelphia and New Orleans had their centers of production, but by the Civil War they could not match the volume of material sent through the mails from the Nassau Street area of New York City. It appears many of the Union soldiers passed these materials freely amongst themselves. Funny, I never saw this kind of stuff at any of the Civil War battle re-enactments I've attended. Maybe participants should read Donna Dennis's book to make their activities more historically accurate.

At mid-century New York was a manufacturing, financial, cultural, and communications center in a nation less than a century old. There book and newspaper publishing industries flourished during good times, survived during bad, but whether good or bad some publishers were tempted to exploit several basic human instincts in order to sell printed products that could titillate and satisfy. Pornographic pioneer publishers like George Akarman happily supplied the market with these kinds of materials, which required a new descriptive vocabulary–publishers like William Haines, Jeremiah Farrell, Thomas Ormsby, and Frederick Brady issued "fancy books," editors like William Snelling, George Wooldridge, and George Wilkes ran "flash" newspapers, and people like Henry Robinson crafted "fancy" lithographs. Added to the mix were "racy" novels authored by George Thompson and others of his ilk. But opposing them were moral crusaders like John McDowall and, of course, Anthony Comstock.

The battles between pornographers and moral crusaders provide the backdrop for Donna Dennis to weave her way through the thicket of mid-nineteenth century obscenity laws and demonstrate the symbiotic relationship erotic publishing and prosecution had with each other. When missionary John McDowall pushed in one direction by publishing a report on pornography for the Magdalen Society (known as the *Magdalen Report*) in 1831, someone identifying himself as "A Butt Ender" pushed back by authoring in 1939 *Prostitution Exposed; or, a Moral Reform Directory, Laying Bare the Lives, Histories, Residences, Seduction &c. of the Most Celebrated Courtesans and Ladies of Pleasure in the City of New York*, which was dedicated to the "Ladies Reform Association for the Suppression of Onanism." Men of means visiting Gotham knew how and where to ask for the pamphlet, which provided them with directions to locate a lady of the evening. Because participants did not complain of injury from any of these encounters, a legal culture provided few incentives for prosecution. The successes of *Prostitution Exposed* and *Fanny*

Hill, whose fictionalized sexual experiences combined with anti-aristocratic politics (I read it as a teenager), encouraged entrepreneurs to expand markets, particularly to urban workingmen.

As the law shifted to address perceived moral transgressions, pornographers found new ways to get their products into the hands of people who wanted them. New technologies brought new forms of pornography, which in turn required new laws to regulate and prosecute the people who produced them. The sexually suggestive male- oriented "flash" papers that appeared in the 1840s capitalized on anti-elitist political sentiment to challenge conventional thinking about what was appropriate subject matter for the press. Several of these papers outed Christian merchants, upper-class women, and evangelists who had committed adultery; pressure for stronger obscenity regulation followed. Flash papers themselves evolved into crime-oriented newspapers like the *National Police Gazette*, all with salacious descriptive styles.

Certain book and cheap pamphlet publishers observed these successes, and followed the carefully nuanced reporting flash newspapers used to avoid prosecution. Thus, the "fancy books" and "racy pamphlets" that often took the form of "medical guides" were largely tolerated in New York. George Akarman was particularly adept at negotiating the thicket of legal restrictions, and to avoid the prosecution of censors he developed skills at exploiting the limitations of federalism and local sovereignty. Then, when postal services improved distribution systems, pornographers were quick to take advantage and expand their markets to more distant destinations.

But for some reformers, pornographers pushed too hard. Enter Anthony Comstock and his infamous Comstock Act of 1873, an attempt to use police power to dictate a morality for national markets and communications systems. Comstock enjoyed some successes, but those very successes served to increase demand for pornography and erotica, a demand met by a new group of publishers skilled at evasion and subterfuge and not averse to bribery. When arrested, they never used free speech as a defense, instead arguing that the printed product being questioned by Comstock and his ilk fell outside the statute. They also frequently argued they had been entrapped by police, who often committed perjury just to get convictions. For a generation Comstock's successes shifted pornography's production and distribution center to Philadelphia, Saint Louis, Chicago, and San Francisco. But New Yorkers fought back. By the turn of century Gotham opened hundreds of burlesque theaters, dance halls, and moving picture palaces—many of them featuring erotic entertainment—and again became Number One.

I sense this was a fun book to research and write, and Dennis does a good job with it. It certainly fills a chronological gap in the literature covering the print culture history of pornography. It's a great read on an important subject, but I also suspect its distance from the present probably limits the audience for which this will be informative reading. Pornography then; pornography now. Far as I know, Dad never knew I found his stash of girlie magazines, which during my thirties and forties had evolved into "skin" magazines (my wife wouldn't allow them in the house). These were also subject to local obscenity laws, variously constructed and variously interpreted. I recall one occasion in the 1990s watching a local church group protest

the sale of *Playboy* and *Penthouse* at a 7-11 across the street from the small town Midwest Holiday Inn at which I was staying. In my room, I could easily access much more revealing pornographic movies.

Florida State University, Tallahassee (Emeritus) Wayne A. Wiegand

METROPOLITAN LOVERS: The Homosexuality of Cities. By Julie Abraham. Minneapolis: University of Minnesota Press. 2009.

In *Metropolitan Lovers*, Julie Abraham attempts to trace the shared lineage of homosexual subjects and modern Western "great cities," arguing that from the first appearance of each, their development has progressed in tandem through reciprocal articulations. Gay men and lesbians are, she suggests, the model *par excellence* for what it means to be urban, while homosexuality, by the same token, is a fundamentally "place-bound" identity linked to the space and sensibility of the modern "global city." Moving from Paris and London in the nineteenth century, to Chicago in the early decades of the twentieth, and New York in the years before and after Stonewall, the book traces tropes of legibility and secrecy, urban underworlds as loci for same-sex community, and the possibilities for public and group life made available to sexual minorities in the milieu of the city. It simultaneously maps the preoccupations with the city as threat—to masculine power, to children, to family—which have been articulated through evolving homophobic discourses. Abraham makes no attempt, however, to question conventional assumptions about how and where these "great cities" (of which the homosexual is emblem) are situated in hierarchies of global power, nor indeed to turn critical attention to the paradigmatic nature of the city she presumes. The omission is a notable one, and its implications mar what is an otherwise insightful study.

Abraham notes that the book is "a cultural, not a social, history" (xv), but this does not account for her choice of sources, which are drawn almost entirely from canonical texts by authors already entrenched as cultural elites: Charles Baudelaire, Honoré de Balzac, Émile Zola, Oscar Wilde, Henry James, Marcel Proust, Radclyffe Hall, James Baldwin. It is a lot to take on faith that this combination of "great" men and women informants with "great" cities will paint an accurate picture of gay subjects at large, or of the range of experiences and understandings of homosexuality at a given historical moment, yet this is a faith that the book expects.

As a result of these shortfalls, the narrative of the city and its homosexuals that Abraham produces, by failing to name its specificity and partiality, claims a falsely totalizing scope: the homosexual identity that she is tracing—largely white, affluent, northern-Atlantic, uniformly urban, focused on tropes of legibility, visibility, "coming out" as liberation strategy, the closet as cultural episteme—is a construction of modern Western subjectivity which, despite its hegemony as an exported identity in the global economy, is recognized in much queer scholarship as threatening to obfuscate and delegitimize non-Western experiences of sexual selfhood and the colonial histories which underpin that hierarchy. By folding a totalizing vision of homosexuality onto a history of urban space in which the only cities worthy of com-

ment are the paradigmatic "great cities" of the nineteenth century, Abraham's book unwittingly extends imperialist hierarchies, rendering cities of the north Atlantic as the site where meanings, knowledge, and identities are made by cultural elites and then disseminated abroad to be picked up by others in locations which don't appear to mandate comment in their own right.

The book does have some notable strengths. It makes valuable contributions, in particular, to illuminating the history of the Chicago School of sociology and the sexual politics that informed its earliest teachings. Placing these in conversation with the Jane Addams' vision of collective urban life, on the one hand, and Radclyffe Hall's tacit ambivalence (and sometimes hostility) towards the city, on the other, marks one of the book's successes. Its failure to be self-reflexive about the hegemony of the narrative of urban gay identity it (re)produces, however, is its key weakness.

King's College (United Kingdom) Skyler Hijazi

NEW YORK UNDERCOVER: Private Surveillance in the Progressive Era. By Jennifer Fronc. Chicago and London: University of Chicago Press. 2009.

In 1950, when I was twelve, my family hosted a party for the African American singer and actor Paul Robeson. While the event was going on, two Federal Bureau of Investigation agents sat in a car across the street, watching our house. We learned later that the agents questioned my stepfather's employers about his politics, and we know that his career suffered as a result. I too suffered, in a minor but memorable way. Because the local newspaper reported our hosting of Robeson, my best friend's parents told her to end our relationship.

According to Jennifer Fronc, the kind of surveillance my family endured in the fifties had deep roots in the use by private organizations of undercover agents to investigate "vice" and radicalism in Progressive-Era New York. She looks at five of these organizations: the Committee of Fifteen, which because of corruption among the municipal police, worked independently to expose prostitution and graft; the Committee of Fourteen, which used liquor law provisions to get brothels shut down; the Committee of Fourteen's "Colored Auxiliary," which opposed interracial socializing; and the People's Institute and the National Civic Federation, both of which partnered with government agencies, the former to Americanize immigrants, the latter to uncover subversives.

Of these five groups, Fronc views only the People's Institute kindly. She identifies three negative consequences from the surveillance undertaken by the rest. She charges first that, through the actions of their undercover agents, the Committees of Fifteen and Fourteen became complicit in the very criminal behavior they sought to eradicate and gave financial support to commercialized sex. For example, in order to procure evidence of prostitution in places like saloons and dance halls, agents had to proposition and then pay women to have sex with them. Moreover, while some agents claimed not to have engaged in sex, others were silent on that score. From those "silences" Fronc concludes that some agents encouraged "debauchery."

The second consequence she identifies is that, as a result of the campaign against "race mixing," the Colored Auxiliary introduced new forms of racial segregation into New York City's social life, despite the existence of civil rights laws forbidding the practice. Without formal authority of any kind, then, a private organization shut down public venues that served both whites and people of color. Members of the city's black bourgeoisie supported this endeavor, which Fronc calls "retrograde" and "racist" (115).

While her evidence for the first two consequences is solid, the third rests on shakier ground. She argues that the partnerships between government agencies and private organizations in surveillance not only inured Americans to being "watched" but also facilitated deeper government intrusion into civil society. It may be that government agencies took advantage of the "free surveillance labor" that these organizations provided, but a causal link embedded in the partnerships is mostly speculative.

Fronc exploits a rich trove of primary sources for her book, including thousands of undercover reports that the five organizations produced. Interweaving these reports with contextual material, she creates dramatic descriptions of the impact of surveillance on both watchers and watched. Her book is well written, skillfully constructed, and provocatively argued.

Saint Louis University Elisabeth Israels Perry

OUT OF THE DARK: A History of Radio and Rural America. By Steve Craig. Tuscaloosa: University of Alabama Press. 2009.

Rural Iowan Doris Bertram Owen remembers her family purchasing its first radio around 1925 and waiting daily for her dad to come home and play it. If it was an especially good program, the family pulled the battery out of their Model T Ford. Radio scholar Steve Craig's new book, *Out of the Dark*, examines rural families like the Owens, arguing that radio pulled them out of social and geographic isolation and into the American mainstream. This is a slim volume that trods over already well-covered ground, albeit with a focused eye on rural folk and their evolving acceptance of radio in the 1920s and 1930s.

Craig documents the development of radio broadcasting as well as the establishment of networks, focusing on the various laws and conventions that valued the large radio station over the smaller one. The FCC assigned clear channel status (one bandwidth to one station) and then allowed those stations to increase their signal strength which reached over broad sections of land. This is familiar ground investigated by scholars such as Susan Smulyan. His argument that rural families tuned into those stations once they bought a radio in the 1930s seems counterintuitive given the economic downturn, but he argues that radio prices dropped significantly ($136 in 1929 to $47 in 1932) at the same time as batteries improved, crucial since electricity was not available to many rural families until the 1940s. With shows such as NBC's *National Barn Dance*, rural farmers found programs to their liking. Exposure to ads like Alka Seltzer then invested rural listeners in mainstream consumer culture even

as it gave them access to national political and religious culture, especially given Franklin Delano Roosevelt's effective use of the medium. Craig then jumps to postwar America, arguing radio's demise came from television's challenges and the FCC's rule change that catalyzed the development of new local stations in the 1950s.

This is a study that cuts across numerous academic disciplines—radio studies, music history, even political science - much like a clear channel station's signal cut across hundreds of miles. He uses some interesting and relatively rare surveys of rural radio audiences, particularly from the U.S.D.A., and is at his best when he allows the farmers to speak. But he buys the image of an isolated rural community too readily and never asks whether it was the sociologists producing the surveys who promoted an image of an isolated farmer or if it was the farmers who believed themselves to be isolated. In some ways, his evidence suggests sociologists taught farmers to feel isolated. Moreover, black listeners who were marginalized by radio executives appear equally so in this book, but with a relatively unsophisticated analysis. Executives excluded most black performers because they did not want to integrate *any* white household, not just those in the South as he argues. Moreover, black listeners bought Bessie Smith records instead of purchasing radios because they wanted to hear their own, not because they did not have the capital.

Middle Tennessee State University Kristine M. McCusker

POLITICAL REPRESSION IN U.S. HISTORY. Edited by Cornelis A. van Minnen and Sylvia L. Hilton. Amsterdam: VU University Press. 2009.

This collection of well-written and informative essays presents a damning view of the pervasive character of political repression in the United States. Topics range from efforts to suppress political opposition on the national level in the newly-founded republic to the current remixing of the legal system in order to give security agencies a freer hand. Together they provide a wide-ranging assessment of governmental campaigns, popular appeals to racist sentiments, and the self-censorship that accompany crusades against so-called alien individuals and groups. Racial exclusion, anti-radical hysteria, and the urge to suppress internal dissent in times of war form their own version of U.S. history.

But what does one make of editors who distance themselves from the essays in their own collection? Uncomfortable with the tone and conclusions of the volume's contributors, Minnen and Hilton produce a guarded, defanged taxonomy of the many forms that repression has taken. They are quick to assure us that "the existence of political repression in the United States does not necessarily mean that democracy has failed" (7). While the cautious nature of their introduction is an artifact of its academic rather than activist orientation, it also blunts the book's potential impact. "A case might even be made," they tell us, "that repression is not only an inherent and therefore inevitable part of any state, but that it might serve an essential role in creating and maintaining the political system" (8). Issues are pursued in the manner of imponderables: "what for some people constitutes political repression, for others might merely be the legitimate exercise of government authority in the better

interests of the majority" (9). By relegating political repression to the realm of reified discourse, *Political Repression in U.S. History* is thus oriented on the part of the human rights community that aims at excess, rather than the existence *per se*, of political repression.

Two major themes are never clearly differentiated. Political repression, as the editors and essayists emphasize, has been directed against radicals and disenfranchised groups who have campaigned for equality. Political exclusion, on the other hand, is never quite acknowledged as a separate, even if at times overlapping, dynamic. In the latter, heightened levels of economic exploitation (particularly of immigrants from agrarian backgrounds) are reinforced through political corruption (with the political and legal systems used to maintain inequalities) and a manipulated racism that is expressed in terms of ethnicity, religion, and race.

All the essays tend to conflate rhetoric with reality. Pro-democratic sentiments are accepted at face value, rather than seen as the peculiar form of expression used to prevent exclusive domination by any particular group or clique within the political realm. The espousal of democracy is itself a form of competition within the market economy.

Nonetheless, this collection provides useful background information with which to understand the current campaigns for greater levels of political repression and political exclusion in the United States, with its openly encouraged racism directed towards Muslims and Mexicans alike.

Rutgers University, Newark Gary Roth

RED, BLACK AND JEW: New Frontiers in Hebrew Literature. By Stephen Katz. University of Texas Press. 2009.

In the story of Jewish literature in the United States, Hebrew writers generally earn barely a mention. When Americanists do turn their attention to non-English language writing by immigrant Jews, it is often to Yiddish. But as Stephen Katz demonstrates in this study, dozens of Hebrew poets and prose writers produced a lively, if rarefied, literary culture in America in the first half of the twentieth century, characterized in many ways by its preoccupation with archetypically American landscapes and themes. In chronicling Hebrew literary production in America, Katz, along with Michael Weingrad in *American Hebrew Literature: Writing Jewish National Identity in the United States*, expands upon Alan Mintz's groundbreaking 1993 edited volume *Hebrew in America: Perspectives and Prospects*. These studies participate in an ever-growing body of critical scholarship on multilingual Jewish representations of and engagements with ethnic and racial difference in the United States.

Writing about Native Americans and African Americans was a means of reflecting on Jewish history and identity, but also a way of participating imaginatively in a new pluralistic and ethnically complex society. Not surprisingly, these efforts at cross-representation and cross-identification could be as problematic as they were well intended. Katz characterizes this duality as a paradoxical gesture of simultaneous separatism and acculturation, and observes that this fascination with the plight

of "other Others" was a unique development in modern Hebrew letters, anticipating contemporary Israeli texts that take up questions of Arab and Palestinian identity and history.

For his readers who approach this study from the perspective of Hebrew literary scholarship, Katz makes the argument that America deserves attention in literary historical accounts of modern Hebrew writing. But this study makes a special contribution as well to the increasingly transnational, multilingual study of American culture, recently transformed by the challenges issued by diaspora studies to long-standing disciplinary linguistic, cultural, racial and ethnic boundaries. The writers of Katz's study worked at the nexus between their Eastern European geographical and linguistic origins (Hebrew was not a native vernacular for any of them), the arduous project of Jewish state-building in Palestine, where Hebrew was to be the national language, and the United States, where Jews enjoyed unprecedented freedoms but where Hebrew as a living literary language was doomed to disappear. Many of them would eventually leave the United States for Israel, but some of them would then return. Exile, nationhood, and homeland become charged, ambivalent, and unstable terms, often negotiated through the very texts that Katz examines in this study. Significantly, Katz's careful analyses of Hebrew representations of Indians and Blacks are followed by two concluding chapters on language and the land of Israel in the Hebrew American imagination, thus linking the imagined "frontiers" of America with those of Zion.

Following significant chapters on three major Hebrew epics on Native American themes published in the first half of the twentieth century by Benjamin Silkiner, Israel Efros, and Ephraim Lisitzky, Katz continues with careful close readings of poems and stories featuring Native and African-American characters by Simon Ginzburg, Abraham Regelson, Gavriel Preil, Hillel Bavli, Simon Ginzburg, and more. I venture to say that none of these texts will be familiar to students of American literature; few have been translated into English. Katz's study thus offers unprecedented access to a neglected field within America's literary landscape. Indeed, Katz positions these writers as "giving rise to the Bellows, Malamuds, Ozicks, Potoks and Roths of later years," as well as to "George Gershwin, Mel Brooks, and Leonard Bernstein" (76). By thus enlarging the body of work scholars usually associate with Jewish-American cultural production, Katz pushes the ever-expanding boundaries of American literary scholarship.

Hampshire College Rachel Rubinstein

THOSE ABOUT HIM REMAINED SILENT: The Battle over W. E. B. Du Bois. By Amy Bass. Minneapolis: University of Minnesota Press. 2009.

This thoroughly researched study presents much interesting information on the struggle to suitably commemorate the life and work of W. E. B. Du Bois at his birthplace, Great Barrington, Massachusetts. The title is a bit misleading, for at first glance it seemingly alludes to its subject's 1951 indictment for failing to register as a "foreign agent." Du Bois wrote of his sense of abandonment during his trial in *The*

Autobiography of W. E. B. Du Bois, listing the numerous African American institutions and individuals who "sat in almost complete silence," due to "wide fear and intimidation" (391). The book under review is neither an account of those events, nor of Du Bois' activities as a communist sympathizer, which even today few historians seem eager to discuss. Nor, as the title seems to promise, is it a discussion of the continuing attempts to appropriate the symbolism of Du Bois, by friends and enemies alike seeking to impose differently nuanced interpretations on his life. This continuing "Battle over W. E. B. Du Bois" which exists among American intellectuals and academics is not professor Bass's specific focus.

Professor Bass retells the story of Du Bois' youthful relationship to Great Barrington, whose sympathetic citizens arranged for his education at Fisk University in 1885. She then illustrates how seventy-eight years later, the occupants of that village found it difficult to celebrate the life of a native son who had outlived his benefactors, and whose activities in living memory seemed incomprehensible. Persons of various political persuasions found it difficult to accept the decision he reached towards the end of his life to join the Communist Party. Even those personally sympathetic to his Marxist interpretation of history were uneasy with his carefully considered and cool acceptance of Communist totalitarianism.

This book neither justifies nor critiques Du Bois' more questionable positions, as expressed in his obituary for Joseph Stalin in *The Guardian*, or his tacit support for the Soviet suppression of the Hungarian uprising. Du Bois was hardly the sole individual to turn a blind eye to the evils of Stalinism. During the Second World War, Franklin D. Roosevelt and Winston Churchill made their own cynical, if necessary, deal with the Soviets. Bass might have noted that Du Bois' problem was not his compromise with Stalinism, but his continuing support for the Soviet system after others decided, in timely fashion, to focus on its evils.

The struggle for public and official commemoration of Du Bois' birth in Great Barrington invites comparison to the struggle for the Martin Luther King Holiday, and Professor Bass does not fail to observe some similarities. The Martin Luther King most Americans acknowledge is celebrated for four disembodied words, "I have a Dream," which are removed from their context and stripped of any historical significance. All but forgotten is his more radical "Riverside Street Church Address," in which he denounced the unconstitutional, immoral, and purposeless war in Vietnam. If Du Bois is destined to become a national hero, it should not be at the cost of truth. Let us hope he will not be reconstructed in the same way as Martin Luther King has been—banalized and trivialized to meet the needs of a politically correct and harmless American mythology.

Pennsylvania State University Wilson J. Moses

TRIUMPH OF ORDER: Democracy & Public Space in New York and London. By Lisa Keller. New York: Columbia University Press. (The Columbia History of Urban Life). 2009.

This book is a comparative study of governmental efforts to control and regulate the uses of public space in nineteenth-century London and New York. Keller's account begins by stressing that the rise of democracy and the simultaneous great growth of cities in population and diversified economic activity in the nineteenth century necessitated the creation by mid-century of municipal police forces entrusted with great discretion to ensure public order as a prerequisite for urban growth and prosperity. "The new attitude was one of zero tolerance for anything that promoted disorder. . . . If hegemonic forces made the city prosperous, then their interests would be served" (51).

Keller's most important and persistent theme in a study that ranges broadly and occasionally looses focus is in treating issues involved in public assemblages expressing political dissent. In this regard, she has made an interesting contribution to legal as well as urban history. Democratic societies require a trade-off between protecting civil liberties and the need to maintain the security of people, property and the public peace. This balancing act is a highly fluid process that of course alters with changing political and social circumstances. The moral and legal issues involved are complex, confusing, and disputatious. The essential need is determining what restrictions and police practices are necessary to ensure public safety. In this discussion, there is always great room for disagreements, rancor and injustices.

The British emphasis on common law and the legacy of the American revolutionary era occasionally acted to mitigate many of the more extreme attitudes regarding the potential dangers involved in pubic assemblages and fiery speeches challenging the existing social order. In the course of the century both cities and thus their nations had to grapple with establishing a systematic legal view of "the accountability of authorities and the suitability of public places for group protests" (65). The trajectory in both cities pushed for limiting liberties. To Keller, the resulting discourse remains relevant to the present.

Her final chapter, aside from a few imperceptive observations, largely leapfrogs the twentieth century to reflect on the 9/11 city where technology, especially the closed-circuit television, has extended government's ability to monitor individual action and surveil the streets. Her conclusion: "Viewed over the last 150 years, even with allowance for the growth of certain personal and civil liberties, the broader construct of liberty has contracted and that of order has increased" (219). There is certainly much to ponder and debate in this ambitious study of troubling and highly important issues.

Baruch College and the CUNY Graduate Center, Emeritus Stanley Buder

AMERICAN SLAVERY, IRISH FREEDOM: Abolition, Immigrant Citizenship, and the Transatlantic Movement for Irish Repeal. By Angela F. Murphy. Baton Rouge: Louisiana State University Press. 2010.

When the Irish nationalist leader Daniel O'Connell launched a campaign for autonomy for his homeland in 1840, his American supporters quickly established chapters throughout the United States. O'Connell's backers were known as Repealers because they endorsed his efforts to repeal the Act of Union of 1801 which had dissolved Ireland's parliament. In this well-written and highly informative work, Angela Murphy, an assistant professor of history at Texas State University, provides the first book-length study of the American Repeal movement.

As O'Connell's movement gathered strength in Ireland, Repeal societies were established first in Boston and then in other cities throughout the Northeast. Soon there were branches in Charleston, Savannah and even Natchez, Mississippi. The American societies attracted Irish Protestants as well as Catholics along with some Americans who were not of Irish descent. The groups met regularly and raised sizable sums which they forwarded to O'Connell's headquarters in Dublin. They also attracted prominent politicians to their meetings. Robert Tyler, the son of President John Tyler, became a leading Repealer as did Richard Johnson, a Kentucky politician who sought the Democratic presidential nomination in 1844.

While O'Connell was pleased to receive the Americans' money and supporting letters, he was frustrated that they would not speak out against slavery. Previous historians who have examined the American Repeal movement concluded that O'Connell's frequent condemnations of American slavery antagonized the Irish American community which was strongly anti-abolitionist. These historians note that William Lloyd Garrison and other abolitionist leaders publicized O'Connell's antislavery addresses and staged rallies in Faneuil Hall attempting to link abolition and Repeal. These efforts further alienated most Irish Americans and led many to withdraw from the movement.

Murphy has reached different conclusions. While she admits that slavery was a problem for American Repealers, she argues persuasively that it was not the principal difficulty facing the movement. She does not believe that the Irish in America had particularly strong views on slavery one way or the other. She thinks their views tended to correspond with those of the people living in their section of the country. Thus, the Irish in the South tended to be pro-slavery while those in the North were more ambivalent about it.

In Murphy's view, it was American identity rather than slavery which was the chief concern of the Irish in America. When O'Connell addressed them on slavery, he would single them out as "Irishmen," which was infuriating to the assimilation-minded immigrants. They wanted to be seen as Americans and they were not anxious to ally themselves with Garrison and other abolitionists who were widely perceived as radicals.

Murphy argues that while most American Repealers were frustrated by O'Connell's antislavery declarations, they were not about to give up on the move-

ment. She demonstrates that the campaign was still very active in the United States into 1845. However, that spring O'Connell delivered a virulently anti-American speech in response to the annexation of Texas. As reports of this address reached the United States, many American Repealers dropped out of the movement and a number of Repeal chapters dissolved themselves. When news of the Great Famine reached America a few weeks later, still more Irish Americans shifted their energies and funds from Repeal to relief for the suffering.

Murphy is to be commended for the thoroughness of her research. Through her exhaustive study of Irish, Irish American and American abolitionist newspapers, she has produced what will doubtless be the definitive study of the American Repeal movement. She has also provided important insights into Irish American attitudes towards slavery, American abolitionists' attitudes towards Irish Catholics and nativists' attitudes towards slavery. Readers interested in pre-Famine Ireland and Irish America will find this a valuable resource as will those interested in slavery and abolition in antebellum America.

Salve Regina University John F. Quinn

ANTHROPOLOGY AND THE RACIAL POLITICS OF CULTURE. By Lee D. Baker. Durham: Duke University Press. 2010.

Professor Lee D. Baker's frequently and widely cited first book, *From Savage to Negro* (California, 1998), deftly depicted the connections between the history of anthropology and the broad political and intellectual watersheds in the United States' history of race and race relations during the years between 1896 and 1954. This long-awaited second book, consisting of a panoramic introduction and four mega-essays, that constitute the work under review here, is another example of Baker's erudition and exemplary scholarship. Chocked by his arduous investigation into virtually every major, relevant archive, diaries, collected representative publications, and other important sources, Baker's work adds immeasurably to our historical and present understandings of the diverse political implications of the concepts of race and culture. In addition, this work depicts the distorted perceptions of, and often callous and brutal treatment of African Americans and Native Americans from the late nineteenth century through most of the twentieth century.

At the outset, Baker states that his intention is—to use his words—"demonstrate *how* and *why* anthropological concepts, particularly race and culture, have been lovingly adopted by some and disgracefully rejected by others; in each case it is often in the service of a specific political agenda" (20). As a consequence, the major subjects of his essays—though primarily middle-class reformers—are a motley group. They include such persons as Alice M. Bacon, James Mooney, Jr., Frederic W. Putnam, Daniel G. Brinton, and Franz Boas. These persons ranged from accommodationist racist to liberals. None were radical racists like the Southern politicians Benjamin R. Tillman and James K. Vardaman. Some of them (Bacon and Mooney) used culture "to promote racial uplift among African Americans and to contest it among American Indians" (30). Other persons (such as Brinton) used anthropology as a booster

of white supremacy. While some (Boas) used anthropology as a "detractor" of the white supremacy ideology. In essence, Baker has successful "highlighted not only the limits and contradiction but also the possibilities and potential that anthropology as a practice, discourse, theory, and discipline can represent in the complex world where culture, race, and justice matter in people's everyday lives" (31).

Written with an ironic sense of humor, Baker succeeds in ferreting out little known material and enhances and broadens our understanding of the history of anthropology as well as the discipline's relationship to past and present political currents.

Indiana University Bloomington Vernon J. Williams Jr.

BEAUTY SHOP POLITICS: African American Women's Activism in the Beauty Industry. By Tiffany M. Gill. Urbana: University of Illinois Press. 2010

In *Beauty Shop Politics* Tiffany M. Gill argues concisely and convincingly that the beauty industry facilitated the political activism of "beauty culturists" as they gained economic autonomy through hairdressing and product sales within black communities. The book, which covers the entire span of the twentieth century, complements a sizable body of historical literature on the rise of the beauty industry and the unique place of African American women in that industry. Gill explores the paradox and the dilemma that de facto and legalized segregation, North and South, provided an opportunity for the flowering of African American businesses, among which beauty proved major in the millions of dollars it generated and the numbers of women for whom it provided a livelihood. She also demonstrates that, although segregation provided a niche for the African American industry, the successes of the civil rights movement did not close African American beauticians out of the trade. White entrepreneurs successfully entered into the manufacture of African American beauty products, but intra-racial preferences and persistent discrimination kept white beauticians out of black beauty shops and African American patrons loyal to practitioners of their own race.

Gill documents beauticians' participation and leadership in protest and rights advocacy from the Garvey movement through health improvement campaigns at the turn of the twenty-first century. Gill is at her strongest in showing throughout that beauticians engaged in gender politics alongside racial politics as women confronted gender role expectations within the black community as they grappled simultaneously with the challenges of minority life in America. She shows that the beauty shop both catered to women's hair styling demands and provided a haven from African American women=s battles with the world outside the salon.

She brings to light the significant political contributions of lesser-known beautician activists like Adina Stewart and Mamie Garvin Fields. Organizations of beauticians stressed the importance of political rights and mobilized beauticians to work for civil rights and for individual electoral candidates. The last two chapters of the book, which follow beauticians from the civil rights movement through the challenges of the Hurricane Katrina calamity and of the Obama election campaign, bring the most new information to light.

Sources for the study of the African American beauty trade are vast in number, but they are widely dispersed and often hidden inside collections on other topics. Gill has been adept and thorough in plumbing the sources. Tiffany Gill has made a major contribution to our understanding that the beauty industry has been central to African American women's

search for economic sufficiency and the struggle for all African Americans' political rights. The one area that Gill might have developed more fully is the important role that beauticians played in encouraging and supporting secondary and higher education for minority women, the luxury of which many had been themselves deprived. Nonetheless, if I were to recommend one book to read on the history of the African American beauty industry, this would be the one.

Texas A&M University, College Station Julia Kirk Blackwelder

CELEBRATING THE REPUBLIC: Presidential Ceremony and Popular Sovereignty, from Washington to Monroe. By Sandra Moats. DeKalb, IL: Northern Illinois University Press. 2010.

An underappreciated area of inquiry into political life that is largely ceded to television pundits is the study of how acceptable rules of appropriateness for pragmatic politics are formulated, followed, and altered. The political use of presidential spectacle is a prime example: few doubt that the presidency's prominent visibility lends the office opportunities for shaping popular opinion, but a full exploration of what kinds of spectacle suits both public taste and political principle has yet to be written. Why is it, for instance, that presidents' appearances before Congress more closely resemble those of the British monarch before Parliament than the Prime Minister's Question Hour? Clearly, the former benefit presidents' political agendas, but it undermines the US's theoretical claims about the nature of intra-branch relations.

That's why Sandra Moats's book is so important; *Celebrating the Republic* documents presidential spectacle from Washington to Monroe, centering on the presidential tours of Washington and Monroe, events that she persuasively argues were fraught with significance as Americans were still struggling to understand what it meant to be governed by a president rather than by a king. What is really valuable here is the meditation on the role of public spectacle in representing the regime's values, and the gritty political calculations that go into devising such events. They understood that their behavior sent important messages about the nature of their power and their political goals. It was not enough, Moats argues, for presidents to engage in ceremony; they had to carefully read both royal precedent and the popular mood of a new republic to determine how to present themselves publicly in appropriate ways. The result was a pastiche of maneuvers that both borrowed from and rejected royal pageantry as presidents sought to instill respect for their position while simultaneously assuring citizens of their adherence to republican principles. Washington, in particular, carefully worked to strike the right balance between authority and approachability in the events he attended, the houses he rented, even the clothes he wore. Reminding readers of the partisan valence of such acts, Moats recounts Jefferson's deliberate reversal of Washington's style in almost every detail, only to see his successor and protégé Monroe resurrect it as he tried to ceremoniously unite Federalists and Republicans.

Moats provides rich documentation of presidential travels, including delightful accounts of the lavish public receptions put on by the cities they visited and the perils

of travel in the early republic (Monroe even "disappeared" at one point in the wilds of western Georgia). Moats is a historian with an ear for politics, and the descriptions of the inside political maneuvering surrounding these events (especially among those angling to replace Monroe) make the work a valuable read. The connection between the practical and the ceremonial is sometimes lost, but the effect is to remind the reader that the challenges of maintaining one's political position and simultaneously broadcasting one's compliance with unspoken rules of behavior—especially for the first executives of the new American republic—are precisely what make the politics of ceremony so complicated, and this kind of study so necessary.

College of the Holy Cross Daniel Klinghard

HIDDEN TALENT: The Emergence of Hollywood Agents. By Tom Kemper. Berkeley: University of California Press. 2010.

Unlike its advertising, this is not the first ever history of Hollywood agents. Frank Rose's *The Agency: William Morris and the Hidden History of Show Business* (New York: HarperCollins, 1995, 576 pages) offers a fascinating history of the agency business, with a case study of a New York theatrical agency that later set up in Hollywood.

Indeed *Hidden Talent* is better understood by its subtitle as "the emergence of the agent." That unstated agent who emerged was Lew Wasserman in 1945. So this book is a history of Hollywood-based agents from 1930—when agents arrived in Hollywood with the coming of sound—and ends with Lew Wasserman making James Stewart the highest paid star in Hollywood with *Winchester '73* (1950).

The author mines the collections of Myron Selznick (David. O.'s brother—at the University of Texas) and Charles Feldman (at the AFI Library in Los Angeles). Myron Selznick and Charles Feldman, Kemper argues, pushed the agency business in the 1930s and early 1940s. Their job was difficult as they could assist their clients in negotiations with the studios, but the studio bosses held all the power. It was only with the Olivia De Havilland court case in 1944 that the modern day agent—modeled on Lew Wasserman—finally emerged. That case ended the studios' power of demanding only 7-year contracts.

Based on theories of business history advocated by Alfred D. Chandler, Kemper argues that agents played a more active role during the classic studio years (1930-1945) than what standard histories of cinema tell us.

Agents first set up shop in Hollywood and recruited actors and actresses from the stage with the coming of sound. They had long been a fixture on Broadway, but faced a mighty task in Hollywood as studios (based in New York City) knew of their power with Broadway stars and so avoided that problem by instituting restrictive contracts that gave all the power to the studio.

During the 1930s, the agent was more an advisor. He (the author mentions no she) would assist his clients with the day-to-day studio demands, assignments, schedules, and any legal matters. (Feldman was a lawyer turned agent.) If an actor's contract expired, Myron Selznick and Charles Feldman would seek to help their client find

another seven year deal or perhaps some say in the choice of parts. Unlike today, the agent had little say in the making of movies per se.

Myron Selznick had an ally in his successful brother, and hit an apex with the creation of *Gone with the Wind*. Kemper outlines Myron Selznick's career (which ended with his death in 1944) in detailed fashion. More interesting is the case of agent Ben Carter, who handled "colored" actresses and actors exclusively. Sadly Carter did not leave files, and the author thus skips over what would have been a fascinating case study.

University of Maryland—College Park,
Library of American Broadcasting Douglas Gomery

HOBOES: Bindlestiffs, Fruit Tramps, and the Harvesting of the American West. By Mark Wyman. New York: Hill and Wang. 2010.

Once just grist for the mills of amateur historians, the saga of tramps and hoboes in America between the Civil War and the Great Depression has in recent years drawn the interest of serious scholars who have contextualized it in patterns of homelessness, the dislocations of industrialization, social reform agendas, the evolution of skid row, and cultural mindsets around work, home, and deviance. Mark Wyman now brings an exhaustive description of the agricultural development of the trans-Mississippi West and the labor-intensive harvesting of seasonal crops at a time when farm machines had yet to replace people and when countless thousands of acres of ripening produce, often far distant from population centers, required harvest-time crews much larger than growers normally had available on site.

To the familiar scenario of gritty boxcar tramps and communities as eager to drive the men off after the harvest as they had been earlier in welcoming them, Wyman now adds a stunningly kaleidoscopic panorama of regional diversity, manifold harvesting processes, and a heterogeneous labor pool, particularly recent immigrants. Men dominated harvest crews virtually everywhere, but not uncommonly women and children picked cotton in Texas and berries and hops in Washington or pulled and topped sugar beets in Colorado, the youngsters' small fingers especially vulnerable to injury from spiky plants or sharp tools. American-born whites and northern European immigrants dominated the wheat harvest from Kansas to the Dakotas. American Indians picked hops in Washington and cotton in Arizona. Chinese, Filipinos, Japanese, and even East Indian Hindus and Sikhs found their way to the fields and fruit orchards throughout California and the Northwest. Mexicans came up to the harvests early on and steadily gained favor among many growers, easily given to stereotyping, who believed they were physically best suited for stoop labor. Organized efforts to improve working conditions and wages became more frequent in the early twentieth century, ranging from the go-it-alone solidarity of Japanese crews to the broad appeal of the Industrial Workers of the World. Advancing farm mechanization, population fill-in, and the widespread adoption of the automobile brought the era to a close in the 1920s. By that time, Mexicans predominated in the harvesting jobs still

available throughout the West, often now settling in communities near agricultural centers and finding employment opportunities year-round in nearby areas.

Wyman draws on admirable research in newspapers, company documents, government reports, and state and local records. His notes display impressive familiarity with the secondary literature. A caveat is in order, however. Inexplicably, he arranges the book by regional agro-systems and eschews providing a closing chapter with some interpretive overviews. Readers interested in the physiology and peculiar harvesting requirements of sugar beets or long-staple cotton will easily find their way, but as the discussions of labor shortages, the efforts of growers to meet them, the kinds of laborers they preferred, the conditions in the fields, the relational dynamics among harvest hands and local communities, and other pertinent issues all get re-introduced from region to region and crop to crop, readers will be hard pressed to discern broader patterns and trends and thereby to gain the perspective needed to integrate this remarkable story most profitably with the larger history of the American working class.

Tufts University John C. Schneider

MASHED UP: Music, Technology, and the Rise of Configurable Culture. By Aram Sinnreich. Amherst: University of Massachusetts Press. 2010.

Mashed Up seeks to explore how technology, especially the possibilities unleashed by digitization and computers, is revolutionizing the production of music. For Sinnreich, the challenge is both conceptual and political. At the conceptual level, the modern conception of music, which held sway from approximately 1800 until the 1980s, relies on a series of binaries: art-craft, artist-audience, original-copy, performance-composition, figure-ground, materials-tools (43). In Chapter Two "The Modern Framework" explains how these binaries tended to function to promote a Romantic approach to music in which artists were geniuses, who had distinguished themselves from folk musicians. In the book's second section, Chapters 4-9, Sinnreich draws on a wide range of interviews to demonstrate how newer forms of music, including mash ups, hip-hop and techno, have produced considerable ambivalence about the modern conception of music. *Mashed Up* concludes that these new forms of music are challenging (1) the idea that artists are somehow unique geniuses; (2) the distinction between composing, arranging, consuming, and criticizing music no longer holds as they are increasingly interrelated activities; (3) the private/public distinction; and (4) the conception of music as linear, not recursive (197-202).

These conceptual shifts herald, for Sinnreich, the need for political and legal changes. The book argues that these new forms of music "are posing a significant challenge to modern social institutions and to the hegemonic order" (14). Drawing on both Foucault and Marx, with a nod to Plato, Sinnreich encourages the reader to view configurable music as a form of social resistance. Echoing Foucault, the book argues that "resistance to musical regulation becomes an engine of aesthetic innovation" (30). *Mashed Up* frequently illustrates how the contemporary copyright regime largely relies on the Romantic conception of authorship to secure ownership

rights in music and how burgeoning changes in musical production increase conflict with copyright. The book provides ample corroboration of how copyright laws have affected the production, distribution, and consumption of hip-hop, techno, and mash ups. Because we are still in a period of transition though, Sinnreich's research reveals that there is no clear, coherent, or shared conceptual or legal framework among participants in these new forms of music.

Mashed Up emerges out of the burgeoning new field of Critical Information Studies and its strengths and weaknesses are those that are common to interdisciplinary work. The study draws on cultural studies, philosophy, legal studies, and musicology in its theoretical framing but relies on ethnographic interviews as the main form of evidence for making its claims. The result is a deeply engaging text that asks a bevy of interesting questions and offers surprising insights, especially the disagreements among musical creators about the meaning of these new technologies.

For American studies scholars, the study will seem to lack historical context and fairly loose conceptions of culture, community, and resistance. For all of the talk about politics and resistance, *Mashed Up* tends to frame the political as individual acts without any real connection to distinct communities. Part of the difficulty here follows from the effort to conceptualize hip-hop, techno, and mash ups under the rubric of configurable culture. While hip-hop may be political, it is not entirely clear what those politics may or may not share with techno or vice versa. One would need to look at the history of specific musical forms and communities in much more detail to help the reader understand the key differences between them. It might also uncover that the modern framework for music was designed precisely to authorize and empower some communities more than others, undercutting some of the force of the book's premise that technology is fundamentally altering the rules for musical production and political economy. Rather, it might be the increased political and economic power of formerly marginalized communities, which is leading to the legal conflicts around configurable music. Following from this problem, *Mashed Up* offers one dissatisfying conclusion: "the very act of engaging culture through a configurable lens entails a recognition that we are *all* marginalized and culturally disenfranchised by . . . the modern framework" (203). This statement elides how race, gender, and class have and continue to shape musical production, distribution, and consumption. The author, in the conclusion, does recognize that his interviewees were primarily male but that recognition did not seem to influence his analysis of the broader theme about the relationship between music and power. Moreover, it fails to account for how technology does not obliterate such social dividing lines but can re-enforce them.

Another weakness of the methodology is that it relies on interviews with legal experts to establish the state of current copyright law. *Mashed Up* reveals a fairly strong understanding of contemporary copyright law and it weakens the argument that it frequently looks to such secondary sources to explain what legal cases and legislation mean rather than going straight to the primary sources themselves. One result of this strategy is that the book does not always reveal a strong understanding of the past twenty years of scholarship about copyright and American culture, rarely

citing much important work in this area. Moreover, the book's discussion about music's modern framework relies heavily on relatively recent changes. *Mashed Up* implicitly suggests that these "newer" rules have existed since the late eighteenth century when, in reality, copyright law has expanded considerably over the past two hundred years. In a similar vein, Sinnreich never quite explains why he revises Lawrence Lessig's (and others') description of re-mix culture to the more cumbersome phrasing of configurable culture, especially when he is not really describing a specific cultural group but a series of related but distinct musical production practices. It seemed like the book might have been even more revealing if the author would have emphasized his interviews more than his political and conceptual framing.

Mashed Up is an engaging read, exploring emerging developments in American culture. The book seems most appropriate for advanced undergraduate students and/or new graduate students. It asks excellent questions about the role of art and music in society and then follows that up with fascinating ethnographic interviews with musicians. The book, however, is not a strong cultural history of the various musical forms, nor does it serve as an introduction to configurable music for novices. Nonetheless, I would recommend students and scholars of American popular music to read this book.

Drury University Richard Schur

MOM: The Transformation of Motherhood in Modern America. By Rebecca Jo Plant. Chicago: University of Chicago Press. 2010.

As Rebecca Jo Plant argues persuasively in this fine book, the ideology of maternalism, always a central tenet in the definition of women's gender roles and behavior, underwent a profound shift in the mid-twentieth century, reversing previously dominant ideals of Victorian "moral motherhood" and setting the stage for a dramatic eruption of feminist thought and action in the 1960s. Plant believes that many previous scholars and historians failed to identify and understand the potent anti-maternalist critique that arose during the interwar period and World War II. Thus they missed the seeds of the transformative consciousness that would powerfully influence middle-class mothers' behavior and emotional lives later in the century.

Although standard views of postwar life glorified motherhood and suburban domesticity, Plant contends that the 1940s and 1950s witnessed not the "resurrection" of the Victorian ideal of mother love in mainstream American culture, but its demise. Beginning with Philip Wylie's 1942 *Generation of Vipers* and ending with Betty Friedan's *The Feminine Mystique* two decades later, along the way discussing the resistance to "patriotic maternalism" (gold-star mothers' pilgrimages); the "pathologizing" of mother love (especially mother-son intimacy); and the quest for painless childbirth as a further repudiation of the ideal of maternal self-sacrifice, Plant amasses a wealth of information to substantiate her claim about the metamorphosis of motherhood ideals in postwar America. A re-reading of Wylie's text is central to her argument. Whereas feminists and others have largely interpreted *Generation of Vipers* as a deeply misogynist diatribe, Plant explains that while Wylie's tirade about ugly

female consumerism expressed male resentment about materialistic, manipulative housewives and mothers, it coincided with contemporary social scientific critiques of cultural consumption and with Charlotte Perkins Gilman's earlier, famous rejection of "parasitism," as well as with the flood of emerging ideas about the harms of overbearing mother love. Plant sees Wylie' critique as only the latest in a group of anti-maternal screeds beginning in the 1920s, which rather than urge women to return to the home in fact helped legitimize a new trend in mothers' employment outside the home. She also follows a revealing group of readers who embraced Wylie's book because it seemed to acknowledge their own amorphous discontent with suburban homemaking. In this regard, *Generation of Vipers* emerges as a text of resistance and a harbinger of a major social realignment.

In her analysis of Wylie's work and later chapters which discuss the varied pathologies of maternalism, Plant revises judgments of historians who have written on mother-blame. Experts who "scapegoated" mothers, she suggests, may have attempted to alter perceptions of acceptable maternal affect and behavior in ways that coincided with women's own inchoate critiques. Plant reframes this fit between anti-maternalist critiques and the reality of mothers' lives in her final chapter on Friedan, providing a nuanced analysis of Friedan's influential book and the many letters she received from women about it, both in praise and in condemnation.

Plant's important book deftly develops the thesis that a "transformation of motherhood" ideas in modern America was an essential prelude to the historic shift in gender roles that took place later in the century. That transformation notwithstanding, contentious ideas about motherhood and its discontents continue to roil contemporary debates about women's lives as ever-new momism critiques emerge and flourish.

Brandeis University Joyce Antler

PARTLY COLORED: Asian Americans and Racial Anomaly in the Segregated South. By Leslie Bow. New York: New York University Press. 2010.

How fitting is it that a professor of English would write a book dedicated to documenting the lives of Americans who lived beyond, or alongside the black-white divide? When it comes to investigating and interpreting the existence of groups or individuals who did not fit neatly into the binary racial system which, until recently, framed the history of American identity formation, the discipline of English has traditionally been ahead of its historical counterpart.

Leslie Bow's *Partly Colored* is a welcomed addition to the study of the American experience that is beyond a black-white framework. Bow's work is a direct answer to Houston Baker's and Dana Nelson's 2001 call to include into the study of "a new Southern" history, the presence of Asian, Latin, and Indigenous Americans (20). Her focus is twofold in that it confronts segregation as it was practiced both before and after 1954. Most of her research is aimed at exploring the Asian American "interstitial" experience between Black and White Southerners. Despite the fact that there have always existed multiracial people on either side of the color line, her treatment of the Asian American experience in the segregated South is a successful effort to displace

an exclusive black-white narrative, which, for the most part, continues to dominate US Southern history in both popular memory and academia. In an era and region that legally sanctioned racial separation between White and Black Americans she chronicles the awkward inconsistencies endemic to Jim Crow culture. Bow's work is situated between scholars like David Roediger who, like W.E.B. Du Bois before him, linked the construction of whiteness in America to black antipathy, and Paul Spickard, who provided the intellectual template for analyzing the anomalous and intersecting aspects of a multiracial and multiethnic American populace. *Partly Colored* is clearly an extension of the work produced by Neil Foley and Tomás Almaguer who explored the historical interplay and structure of a tri-part racial system, which included various racial or ethnic communities residing in Texas and California.

With regards to a system of segregation that rigidly delineated public space along a black-white color line, Bow simply asked the question: How did Asian Americans struggle or benefit as they maneuvered within that system? Bow's scholarship moves us one step further along the quest to chronicle the entire American experience. By invoking the "public restroom" as a primary site of segregation Bow includes the experience of transgendered people into the analysis of race. Her effort is truly provocative and represents an epistemological leap forward. To those who might argue that racial and gender identity formation are, at times, incongruent sites of scholarship, Bow explains, "I have perhaps assumed too great a mobility between history, sociology, anthropology, literature, and queer and feminist theory. But these figures find unity . . ." (233). Moreover, she challenges the reader to consider the notion that all occasions of exclusion might fit under the same analytical umbrella. When considering the exclusionary experiences of marginalized people Bow compels the reader to view various manifestations of exclusion as comparable. If we consider that the U.S. constitution, in its original intent, afforded privileges exclusively to White men; it then follows that within the margin resides a wide, all-inclusive group of people, of various races, ethnicities, sexual orientations and identifications.

As far back as 1940, Du Bois argued that the intent and impact of segregation was in effect to construct Blackness, not in the biological sense, but in the institution's ability to mark and maintain privilege. In *Dusk of Dawn* he wrote, "I recognize it quite easily and with full legal sanction; the black man is a person who must ride 'Jim Crow' in Georgia" (666). Bow's interpretation is supported by Du Bois's argument that the most pernicious aspect of segregation was its ability to publically imprint a "badge of servitude" not only on Black-identified Americans, but on Asian, Latin, and Indigenous Americans, as well.

The book should attract students and scholars alike. It is a useful resource for the study of U.S. race relations, immigration, and the history of the Asian American experience, in the U.S. South, specifically. Given the significant attention Bow pays to theoretical interpretation this book is well-suited for graduate studies.

University of California, Santa Barbara Ingrid Dineen-Wimberly

POINTS ON THE DIAL: Golden Age Radio Beyond the Networks. By Alexander Russo. Durham, NC: Duke University Press. 2010.

In *Points on the Dial*, Alexander Russo significantly revises and enriches our understanding of radio history during the medium's peak pre-television years of 1926-1951. While network rhetoric and popular memory have promoted a uniform image of radio in American life of the time, one in which families around the nation were united as they sat together around the radio attentively listening to live broadcasts, Russo provides some of the best evidence yet that such national radio communities were, in fact, much more imagined than actual. Russo argues that broadcast radio content, delivery, marketing, and reception varied considerably from station to station and region to region. Rarely did all audiences hear exactly the same content at the same time delivered in the same way across the country; likewise, audience listening practices and contexts were fluid and diverse; many households owned multiple sets to which their individual members listened with varying degrees of attention.

Russo's work has absorbed and builds on that of a generation of radio, audio, and sound scholars led by Michele Hilmes, Susan Douglas, Jonathan Sterne and James Lastra. Like them, Russo takes an interdisciplinary approach to his subject and is interested in the way in which audio technologies are socially constructed and made meaningful through industrial and social discourse and practice. Here, he focuses specifically on debunking network claims to national unity and democratic access through a detailed examination of radio industry marketing strategies, which reveal how radio station managers (network or not) depended on niche marketing and localized content to sell products. All markets were not equally weighted; Russo provides documentation showing how the networks divided the country into its most valuable retail markets, concentrating their stations in Northeast, Mid-Atlantic Coast and industrial Midwest, while under-serving or ignoring great swaths of the rural, Southern and Western U.S.

Russo offers several case studies that outline specific ways in which network uniformity and dominance was challenged and localized during this era. Regional broadcasting both supplemented network programming and threatened its hold. In addition, individual station managers tailored their programming to fit local tastes, drawing on a variety of transcribed (rather than live) programming and specially-tailored niche "spot" programming and advertising to fill the time before, after, and between the network's prime-time programs. Russo convincingly demonstrates how the content of one NBC station, for example, might have been substantially different from another.

Russo makes many such important interventions here, and his reconceptualization of the 'radio nation' provides a valuable model for scholars. In so doing, he offers a wealth of original research from the production side of radio, which he has mined from trade magazines such as *Radio News* and *Broadcasting* as well as the personal archives of key industry personnel. Although Russo's depth of detail makes more suitable reading for advanced undergraduates and graduate students than for freshmen classes, broadcasting scholars will treasure and build upon the many doors he opens;

for example, Russo identifies several marketing practices that actually pre-date their assumed development during the television era (radio DJs, magazine advertising) and warrant further investigation. For teachers and scholars of broadcasting, *Points on the Dial* is essential reading.

DePaul University Allison McCracken

THE SELF IN BLACK AND WHITE: Race and Subjectivity in Postwar American Photography. By Erina Duganne. Lebanon, New Hampshire: Dartmouth College Press and University Press of New England. 2010.

Interest in socially concerned photography has never waned despite doubts expressed about its efficacy in the 1980s by critics Martha Rosler, Allan Sekula, Abigail Solomon-Godeau, and others. New scholarship is more generous and has opened up the discussion about photography's non-neutrality, resituating the medium in a cultural position that informs racial identities, including concepts of "whiteness." Art historian Erina Duganne's *The Self in Black and White: Race and Subjectivity in Postwar American Photography* is an important contribution to this revisionist discussion. Duganne is primarily interested in photographs where African Americans are the subjects, including news photography and artistic projects. Duganne argues that beyond expressing social concern, the photographs were part of a self-making process in which they operated as an exchange among photographer, subject, and viewer.

The book's title suggests a broad overview, but in fact Duganne only discusses photographers who resided in New York City. This means the photographs discussed are either New York City street scenes or follow the burgeoning of the Civil Rights Movement, mainly in the South. Further, Duganne reveals how poverty and African American representation became intertwined during the Johnson era. Of her five loosely chronological chapters, three feature Bruce Davidson; thus her analysis of his work is the most sustained discussion in the text. Duganne begins with Davidson's 1961-1965 series published under the title "The Negro American" in 1966, and ends the book by examining his portrait series taken in Spanish Harlem, "East 100th Street" (1966-1970). Using these two series as prime examples of photography's shifting meanings, Duganne considers the very different contexts in which Davidson's work appeared—news or fine art photography. Her analysis reveals how Davidson's practice is simultaneously socially engaged and part of the modernist canon, whereas critics have granted less flexibility to African American photographers.

A significant historical contribution of Duganne's study is in her second chapter, "Bruce Davidson's 'American Negro' Photographs in Context," where she resurrects the 1965 Smithsonian Institution exhibition project "Profile of Poverty," produced by the Office of Economic Opportunity (OEO), in which a number of Davidson's photographs were included. Duganne uncovers how important photography was to the antipoverty programs of the 1960s (President Johnson even assembled a panel of advisors as the "White House Photography Program," headed by MoMA's John Szarkowski, a subject deserving further study). Duganne's point is how Davidson's

"The Negro American" project was used to illustrate the exhibit's goal—to humanize the poor and demonstrate the urgency of government action—supplemented by didactic labels that furthered the exhibit's thesis (and omitted photographer statements).

Davidson's project is examined again in Duganne's third chapter, "Getting Down to the Feeling: Bruce Davidson, Roy DeCarava, and the Civil Rights Movement." This time the point of Davidson's work was not to humanize or even consider conditions of poverty. Rather, as part of a news story, his photographs served to mitigate the radicalism of the civil rights movement in the *New York Times*' coverage of the Freedom Rides. Duganne discusses (but does not show) how Davidson's "Negro American" project became something else in yet a third context: an exemplar of personal photography, underscoring the principles of photographic modernism, in his 1963 one-man exhibition at the Museum of Modern Art.

In her most insightful chapter, "Beyond the 'Negro Point of View': The Kamoinge Workshop's 'Harlem Portfolio,'" Duganne revisits unproblematized claims of "authenticity" African American photographers' work was accorded. By assuming a privileged view based upon race, most criticism crowds out other readings (even when the subject of the image is not African American). Moreover, Duganne shows how the literature has continually rendered African American photographers as outside postwar photographic discourse; their work is seen as influenced by, rather than a part, extension, or critique of (white) modernism.

Some readers might find the structure of Duganne's text confusing, with what seem to be repetitious discussions about the same projects. Her point is to demonstrate how racial meanings were never fixed, but part of a constant process of social contextualization. By examining the contexts in which the photographs were viewed and the literature surrounding each, Duganne reinforces her theoretical concept of self-making. Her idea is taken from Emile Benveniste's linguistic theory that a consciousness of self occurs through difference (or contrast), and this is seen through the language's continual shifts in meaning, particularly how the use of personal pronouns is understood through the positions of the self in relation to others. Duganne calls this process the "intersubjective," a term she uses throughout the text to emphasize how meaning is conditional upon the "reader" and the "author" of the discourse; each role is taken sometimes by the photographer and other times by news editors and curators.

A weakness of the book is the absence of photographs by Roy DeCarava (who died in 2009) and Dawoud Bey, because neither granted permission for their work's inclusion. This is particularly jarring in the final two chapters—each dedicated to one of those photographers—where only those who are familiar with their work or have the tenacity to find the images in published sources will follow Duganne's argument. Additionally, this reviewer disagrees with Duganne's minimizing statements about the work of Danny Lyon, whose widely acclaimed (and iconic) photographs of the civil rights movement and the Black Power movement are underexamined in the book. Duganne's use of the term "European American" to describe white or Caucasian people is distracting: many white Americans do not trace their origin to

Europe. Overall, however, Duganne's inclusive study elucidates the racial biases and cultural anxieties operating within diverse histories of the postwar period, and in so doing contextualizes what was at stake for socially engaged photography.

New York University Melissa Rachleff

VISUALIZING THE AMERICAN EMPIRE: Orientalism & Imperialism in the Philippines. By David Brody. Chicago: The University of Chicago Press. 2010.

David Brody is a specialist in visual studies. He also is active in American and Cultural Studies circles. Both interests are evident in *Visualizing American Empire: Orientalism & Imperialism in the Philippines*. On the one hand, there is much here to please a traditional visual historian: detailed descriptions, photographs, notes about sizes and materials. On the other hand, he also asks what the objects he describes *mean*: socially, culturally, and politically.

Visualizing Empire asks what sense Americans made of the visual materials furnished them by the acquisition of the Philippine archipelago in 1899. This moment marked the beginning of American overseas empire, and in addition to swallowing the fact that the U.S., a former colony, had become a colonizing power, Americans had to familiarize themselves with a territory 7,000 miles from California. Most Americans were clueless—the newspaper social critic "Mr. Dooley" quipped that Americans didn't know if the Philippines were islands or canned fruit—but, Brody suggests, the way had been prepared by earlier travelers such as Charles Longfellow (son of the poet), and Edward Morse, both of whom spent considerable time in Japan and helped to familiarize their countrymen with Asian arts and traditions. Longfellow also visited the Philippines, sending back carefully staged photographs of Filipinos. Both men promoted the fascination with the East known as "Orientalism," and both were avid collectors. Longfellow even had tattoos of Japanese figures engraved on his body.

Visualizing Empire begins with two chapters detailing these men, their collections, and their influence, as well as an analysis of the periodical *Art Amateur* in the domestication of Orientalism in the U.S. These chapters set the stage for the meat of the book, which is a study of the ways in which the Philippines—its peoples, landscapes, and architectures—were represented by and for Americans. Focusing on the visual, Brody devotes individual chapters to media images, maps, the victory celebration given Admiral Dewey on his return from the Philippines, and to architecture. The epilogue meditates on the Filipino domestic objects with which President Taft (who had served as civil governor of the islands shortly after annexation) furnished the White House. All of these chapters offer opportunity to think about how Americans commodified the Philippines for their own consumption and to rationalize their imperialist acts. One fascinating example occurs in the chapter on media coverage. In 1901 the *New York Evening Journal* ran an article comparing Emilio Aguinaldo, President of the short-lived Philippine Republic and (after he refused to recognize U.S. sovereignty) a fugitive from the U.S. military, to Frederick Funston, the U.S. general who captured him through duplicitous means.

The article includes drawings of elements (eyes, lips, chins) of both men's faces. The verbal descriptions accompanying the visual evidence—that Aguinaldo's eyes could be "savage" for instance, whereas Funston's showed that "he is a man absolutely without fear" (63)—are based on perceived racial characteristics rather than on the evidence itself. At a time when many Americans were protesting the fact that the U.S. went into the archipelago claiming to help the Filipinos free themselves from Spain only to end up making it a colony of their own, such descriptions helped convince consumers that the Americans might actually be benefiting the islanders by, in President McKinley's words, "civilizing and Christianizing" them. In the same vein, the chapter on architecture shows how images of new buildings resulting from the American passion to create modern infrastructures implied that the new colonial power was bringing order, cleanliness, and modernity to a culture that Americans perceived as chaotic. Maps, too, created order, imposing grids on wilderness terrain, identifying geographic features, and measuring distances between points.

Of course the flip side of the civilizing mission was the perception that Filipinos needed civilizing; Brody rightly points out that the reports sent back from the Philippines could be used to serve anti- as well as pro-imperialist ends. Many of the Americans who protested annexation based their arguments on racial and religious grounds; the archipelago, they averred, would significantly raise the proportion of U.S. citizens of color, as well as increase the Catholic population. (The "civilizing and Christianizing" mission actually meant converting Catholics to Protestantism.) Hence visual data about the islands and its peoples fed both sides of the annexation debates as well as heightened pressure on the continuous U.S. conversation about race, religion, and American identity.

Visualizing Empire contains much valuable information about the materiality of the U.S.'s first foray into imperialism. I wish I could feel more comfortable with its own design. I had trouble transitioning between chapters because their sequencing was not clear to me. For instance it would make sense to batch together the chapters on media, architecture, and mapping, all of which deal with representation of the islands to the U.S., and then follow them with the chapter on the Dewey celebration, but instead the Dewey chapter sits between maps and architecture. And although it is clear that the first two chapters are intended to establish Orientalism as a framework through which Americans comprehended their new possession, the chapters themselves, especially the one on "Domesticating the Orient," are internally disjointed, a compound of discrete sections rather than an integrated argument. My sense is that they should have been dropped; had I been reading this book casually rather than for review, I doubt that I would have made it beyond the first 50 pages. A strong copyeditor would have made a great difference here.

Having criticized the format, I hasten to add that thematically, *Visualizing Empire* deserves a special place in the pantheon of recent books on the Philippine-American relationship. I know I will return to the sections on bodily descriptions and architecture, and I will send students to the chapter on the Dewey celebration. The book supplements works like Laura Wexler's *Tender Violence: Domestic Visions in an Age*

of U.S. Imperialism and Vicente Rafael's *White Love and Other Events in Filipino History*, helping to round out our retrospective understanding of the Americans' involvement in the Philippines.

University of Kansas Susan K. Harris

WHOSE LIVES ARE THEY ANYWAY? The Biopic As Contemporary Film Genre. By Dennis Bingham. New Brunswick, NJ: Rutgers University Press. 2010.

Ten years ago, when I first read George F. Custen's book *Bio/pics* as a graduate student, I knew there was more to Hollywood's representation of great lives than a simple construction of conservative "public history." Dennis Bingham has proved it, rethinking the genre that Custen first drew scholarly attention to in 1992. While Custen focused on the complex production histories behind Twentieth Century-Fox mogul Darryl F. Zanuck's studio biographies of great, mostly American men, revealing Hollywood and the American public's appetite for popular history and success stories, Bingham is less concerned with the interwar era that defined the nation's historical film genre. Instead, he deliberately breaks the studio bubble with an exploration of arguably the most brash, innovative, and controversial biopic ever made, Orson Welles and Herman Mankiewicz's *Citizen Kane* (1941). Over the years, film theorists and historians have argued over *Citizen Kane*'s historical antecedents and significance, and Bingham joins a few stalwarts who see the film not only as the epitome of American cinematic art but as "a genre changing event in the history of the biopic."

Bingham pursues his revisionist popular biographies of men with equally engaging analyses of David Lean's *Lawrence of Arabia* (1962), Spike Lee's *Malcolm X* (1992), and Tim Burton's *Ed Wood* (1994). And of course, for some, no book on masculine biopics would be complete without a chapter on –you guessed it—Oliver Stone and *Nixon* (1994). Running through these chapters is the familiar paradox of popular and revisionist social history in the twentieth century—the hunger for warts-and-all portraits of the historically vetted great [American] men, and the feeling expressed by both Clarence Darrow and Andy Warhol that any nobody could be President or get famous.

Bingham shifts ideological gears with part two of this book, which looks at women's biopics in Hollywood and beyond. This is where I began to feel that at last something really contentious was about to be said. Bingham had prepared the reader by arguing early on that "Biopics of women are structured so differently from male biopics as to constitute their own genre" and that due to the culture's problem with seeing "public" women, biopics were guilty of "trapping them for decades in a cycle of failure, victimization, and the downward trajectory." Bingham does a neat job of deconstructing Lillian Roth's biopic *I'll Cry Tomorrow* (1955) and the filmed biography of Barbara Graham, a woman convicted and executed for murder in California, in *I Want to Live!* (1958). Both roles were played by one of the queens of melodrama, Susan Hayward. These biographical downers return in the 1980s with *Frances* (1982) and *Gorillas in the Mist* (1988), and it seems from Bingham's

analysis that women can never win, even when the director is a woman (he finishes off the genre with Sophia Coppola's *Marie Antoinette*, 2006).

After reading this section, I was annoyed. One of the problems with Bingham's book is that despite his interesting visual analysis of a variety of films and his engaging style, he did not (unlike Custen) go into a film production archive to see exactly why certain decisions were made about scripts, casting, and marketing of women's and indeed men's biopics. This portrait of film biography therefore emerges more from one film historian's personal interpretation than from the historical material anchoring films' contexts in their production eras. How does one justify or give priority to a visual interpretation? Those same film archives and many prominent films absent from Bingham's bibliography paint a different picture of women's historical/biographical presence on screen. In the studio era (1920-1965), historical fictions, including biographies of semi-invented figures, were all but dominated by women. In these films, women faced often crushing odds, but triumphed against adversity. Remember Scarlett O'Hara (*Gone with the Wind*, 1939)? She is Charles Foster Kane's counterpart, and every bit his match, though more people will remember William Randolph Hearst than Eliza Frances Andrews, Margaret Mitchell's inspiration for Scarlett. So why is *Citizen Kane* considered a great American "biopic" and not *GWTW*? Who is making the assumption that men (Kane) are associated with history/biography and women (Scarlett) are equated with melodrama? Hollywood or Hollywood's historians? The genre was flexible and diverse, particularly during the studio era, when many scholars have recognized women's dominance as a film audience. Films crossed genre lines. But women didn't have to be just semi-fictional products of best-selling historical fiction to make box-office history, and some could die, not just on a downward trajectory, but with the same guts as a man (*Carve Her Name With Pride*, 1957; *Bonnie and Clyde*, 1967; *Julia*, 1977).

Overall, I found Bingham's book to be articulate, imaginative, and challenging. He has reengaged George Custen's territory and expanded our theoretical understanding of film biography, Hollywood, and its contradictory construction of the individual. His analysis of the masculine biopic created and sold by Hollywood is solid and at times exciting. In his analysis of women's biopics, the subjects *are* trapped—but more by the legacy of polarizing theories of traditional feminist film studies than by the more complex arc of women's historiography in the twentieth century.

University of Warwick (United Kingdom) J. E. Smyth