Book Reviews

Ambassadors from Earth: Pioneering Explorations with Unmanned Spacecraft. By Jay Gallentine. Reviewed by Kim McQuaid. 127

Final Countdown: NASA and the End of the Space Shuttle Program. By Pat Duggins. Reviewed by Kim McQuaid. 127

Highbrow/Lowdown: Theater, Jazz, and the Making of the New Middle Class. By David Savran. Reviewed by Katie N. Johnson. 129

A Language of Song: Journeys in the Musical World of the African Diaspora. By Samuel Charters. Reviewed by Ray Allen. 130

Makeover TV: Selfhood, Citizenship, and Celebrity. By Brenda R. Weber. Reviewed by Ingrid Banks. 131

More Than a Farmer's Wife: Voices of American Farm Women, 1910-1960. By Amy Mattson Lauters. Reviewed by Rachel Goossen 133

A New Heartland: Women, Modernity, and the Agrarian Ideal in America By Janet Galligani Casey. Reviewed by Rachel Goossen 133

Online a Lot of the Time: Ritual, Fetish, Sign. By Ken Hillis. Reviewed by Stephanie Ricker Schulte. 134

The Internet and American Business. Edited by William Aspray and Paul Ceruzzi. Reviewed by Stephanie Ricker Schulte. 134

Afro-Mexico: Dancing between Myth and Reality. By Anita González. Reviewed by Laura Hobson Herlihy. 136

Alabama in Africa: Booker T. Washington, the German Empire, and the Globalization of the New South. By Andrew Zimmerman. Reviewed by Udo J. Hebel. 138

Ballers of the New School: Race and Sports in America. By Thabiti Lewis. Reviewed by Lisa Doris Alexander. 139

The Church on TV: Portrayals of Priests, Pastors and Nuns on American Television Series. By Richard Wolf. Reviewed by Eileen McMahon. 140

Cultural Studies in the Future Tense. By Lawrence Grossberg. Reviewed by Eric Weisbard. 141

The Diversity Paradox. By Jennifer Lee and Frank D. Bean. Reviewed by Kenneth Prewitt. 142

An Elusive Unity: Urban Democracy and Machine Politics in Industrializing America. By James J. Connolly. Reviewed by Rebecca J. Mead. 143
The Flight of the Century: Charles Lindbergh and the Rise of American Aviation. By Thomas Kessner. Reviewed by Dominick A. Pisano. 145
Freedom for Women: Forging the Women's Liberation Movement, 1953-1970. By Carol Giardina. Reviewed by Andrea Friedman. 146
Hmong America: Restructuring Community in Diaspora. By Chia Youyee Vang. Reviewed by Elliott R. Barkan. 147
The Horrible Gift of Freedom: Atlantic Slavery and the Representation of Emancipation. By Marcus Wood. Reviewed by Roderick A. McDonald. 148
Jack London, Photographer. By Jeanne Campbell Reesman, Sara S. Hodson and Philip Adam. Reviewed by John Lennon. 149
Kentucke's Frontiers. By Craig Thompson Friend. Reviewed by Brent M. S. Campney. 150
More Perfect Unions: The American Search for Marital Bliss. By Rebecca L. Davis. Reviewed by Katherine Jellison. 152
Northerners at War: Reflections on the Civil War Home Front. By J. Matthew Gallman. Reviewed by Randall M. Miller. 153
Oye Como Va! Hybridity and Identity in Latino Popular Music. By Deborah Pacini Hernandez. Reviewed by Marco Antonio Cervantes. 154
The Public and Its Possibilities: Triumphs and Tragedies in the American City. By John D. Fairfield. Reviewed by Peter C. Baldwin. 155
Signs of the Times: The Visual Politics of Jim Crow. By Elizabeth Abel. Reviewed by Ulrich Adelt. 156
Alabama Getaway: The Political Imaginary and the Heart of Dixie. By Allen Tullos. Reviewed by William H. Stewart. 157
Birds of Fire: Jazz, Rock, Funk, and the Creation of Fusion. By Kevin Fellezs. Reviewed by Benjamin Piekut. 158
California Women and Politics: From the Gold Rush to the Great Depression. Edited by Robert W. Cherny, Mary Ann Irwin, and Ann Marie Wilson. Reviewed by James J. Connolly. 159
The Cambridge History of African American Literature. By Maryemma Graham and Jerry W. Ward, Jr. Reviewed by Folashade Alao. 160
Designing Culture: The Technological Imagination at Work. By Anne Balsamo. Reviewed by Bonnie Nardi. 163
The Feminist Promise: 1792 to the Present. By Christine Stansell. Reviewed by Ann Schofield. 164
Freedom with Violence: Race, Sexuality and the U.S. State. By Chandan Reddy. Reviewed by Don Kaiper. 165
Gospel According to the Klan: The KKK's Appeal to Protestant America, 1915-1930. By Kelly J. Baker. Reviewed by Tim Gloege. 167
John Brown Still Lives: America's Long Reckoning with Violence, Equality, and Change. By R. Blakeslee Gilpin. Reviewed by Dave Tell. 168
Line in the Sand: A History of the Western U.S.-Mexico Border. By Rachel St. John. Reviewed by Geraldo L. Cadava. 169
Not Yet a Placeless Land: Tracking an Evolving American Geography. By Wilbur Zelinsky. Reviewed by James R. Shortridge. 170
Prejudice and Pride: Canadian Intellectuals Confront the United States, 1891-1941. By Damien Claude-Bélanger. Reviewed by Bruce Tucker. 171

Slaves Waiting for Sale: Abolitionist Art and the American Slave Trade.
By Maurie D. McInnis. Reviewed by Daina Ramey Berry. 172
Smoking Typewriters: The Sixties Underground Press and the Rise of Alternative Media in America. By John McMillian. Reviewed by David Cochran. 174
Someplace Like America: Tales From the New Great Depression.
By Dale Maharidge. Reviewed by Joseph B. Atkins. 175
Sunshine Paradise: A History of Florida Tourism. By Tracy J. Revels.
Reviewed by Harvey H. Jackson III. 176
To The City: Urban Photographs of the New Deal. By Julia L. Foulkes.
Reviewed by John Raeburn. 177
Town Meeting: Practicing Democracy in Rural New England.
By Donald L. Robinson. Reviewed by Paul Schumaker. 178
The Queer Art of Failure. By Judith Halerstam. Reviewed by L. Ayu Saraswati. 179
Why Read Moby-Dick? By Nathaniel Philbrick. Reviewed by Timothy Marr. 180
Chasing the White Whale: The Moby-Dick Marathon; or, What Melville Means Today. By David Dowling. Reviewed by Timothy Marr. 180
Whiting Up: Whiteface Minstrels and Stage Europeans in African American Performance. By Marvin McAllister. Reviewed by Henry Bial. 182
Grant Morrison: Combining the Worlds of Contemporary Comics.
By Marc Singer. Reviewed by Andrew J. Kunka. 183
Knockout: The Boxer and Boxing in America Cinema. By Leger Grindon.
Reviewed by Louis Moore. 185
Small, Gritty, and Green: The Promise of America's Smaller Industrial Cities in a Low-Carbon World. By Catherine Tumber. Reviewed by
Stacey Swearingen White. 186

Editorial note: Book reviews are edited for typographical errors, and otherwise are printed as received.

Reviews

AMBASSADORS FROM EARTH: Pioneering Explorations with Unmanned Spacecraft. By Jay Gallentine. Lincoln and London: University of Nebraska Press. 2009.
FINAL COUNTDOWN: NASA and the End of the Space Shuttle Program. By Pat Duggins. Gainesville and Tampa: University Press of Florida. 2009.

Both these popular histories of spaceflight are engagingly written by authors (Jay Gallentine a film and video engineer; Pat Duggins a journalist) who know their craft, and who seek to pass along awareness of the early decades of the Space Age to younger readers uninformed about formative events that often occurred before they were born. Academic specialists may decry the scarcity of footnotes, and will be bothered by the sometimes-glaring lack of references to important earlier works which could easily have augmented major portions of the analysis of both authors. Their students, however, will enjoy the glimpses of the very-human excitements and frustrations involved in scientific and technological advance.

Both volumes have to be used with some caution. Meaning that, for example, what they don't say can be as important as what they do say. Both authors, for example, treat only a portion of their subjects. Gallentine covers an approximately 30-year "golden age" of lunar and planetary spacecraft that ends with the 1977-1989 Voyager "grand tour" of the outer planets (while curiously saying nothing about important pioneering missions like the first landers on Mars' surface (Viking 1 and 2). Duggins' narrative is weak on portions of the Space Shuttle and Space Station story—USA or (especially) Russian—before the Challenger tragedy of 1986, and ends with the (now largely defunct) President George Herbert Walker Bush Moon-Mars space vision of 2004-2009. The authors, additionally, have defects of their qualities. Meaning that both are very clearly "fans" of the space specialties they treat, and have little, if anything, good to say about human spaceflight (Gallentine) or planetary scientists and astronomers (Duggins). Both authors also ignore

the Earthly applications satellites (after early particles and fields research ending about 1960) that were increasingly important—and divisive—within portions of the National Aeronautics and Space Administration (NASA); and also ignore (with the exception of a brief manned military shuttle program) the increasingly large military satellite systems that affected the thinking and action of NASA administrators. Advocacy-driven narratives like these are capable and even eloquent. They do not, however, allow younger readers to comprehend how modern space-based networks of communications or weather satellites many use cell phones to access came to exist. Nor do they help students—or their teachers—understand how the modern era of space-based satellites has produced data that allow us to intelligently comprehend and visualize what environmental scientists are talking about when they address the many and growing challenges of climate change and "Global Warming."

Both authors, additionally, depend heavily on interview data and can, on occasion, over-identify with their most important sources. Gallentine's collection of about twelve personal narratives, for instance, tends to be very kind to pioneers at Iowa State University (i.e. Dr. James Van Allen) and the Jet Propulsion Laboratory (JPL) in Pasadena, California. JPL's at-best-lousy early career of designing and building spacecraft was an object lesson in the truth of the old Russian engineering proverb that "the best is the enemy of the good." But you will not read much about such get-ahead-of-yourself, "Cadillac engineering," institutional "teething" problems (or arrogance) here. Nor will you read about ongoing fights over missions and resources between scientists who were all for science…so long as it was *their* specialty which got favored treatment. One sentence about how "particles and fields" scientists like Van Allen disliked it when a newer and younger breed of NASA-created and financed "planetary scientists" like Carl Sagan succeeded in replacing many of their magnetism and cosmic ray experiments with television cameras (to allow researchers to get visual data that allowed new space specialties like geology to shine) is all you'll get. Duggins, meanwhile, has effectively nothing to say about shifting Congressional or public opinion that closely constrained what NASA—or many other science and technology research and development programs—could do. "Congress" is a monolith referred to once in passing. "Public opinion" is, at best, anecdotal (i.e., an astronaut describing a visit he paid to talk to students at a school in Orlando, Florida, the metropolis nearest to Florida's "Space Coast" where NASA missions are launched). Duggins, additionally, buys in to the longstanding military test pilot and flight controller or flight engineer mindset at NASA by arguing that the only "genuine mission" (26) or "true mission" (223) for a national space program is an astronaut to the Moon and Mars expansion of the Apollo lunar landing program of 1961-1972. There are some very good reasons, however, why not one but three different efforts to achieve precisely this without significant public or legislative support have failed in 1969, 1989-1990, and 2004-2009. No still means no, despite some continuing denials within a national security-oriented NASA leadership that may again await an "imperial president" to give them the grand mission of beating somebody (i.e. the Chinese space program) back to the Moon to preserve national prestige. This sort of thinking, however, mixes power, prestige, and (national and

professional) pride issues in a blender, with amazingly little rigorous analysis of these very different social variables.

Generational and "organizational culture" changes now underway may or may not make current efforts by a post-2004 NASA and portions of Congress alike to foster successful private sector efforts to place large scientific and human payloads into Earth orbit and beyond. Neither of these works, however, addresses such issues. Instead, their strengths are the views from within portions of the scientific, engineering, administrative and astronautic community within the United States itself. For this purpose, advocacy-based histories like these are valuable. If you want to understand how, for example, a lack of life in Earth's solar system sapped support for space exploration over time, or why international space cooperation took so very long to even begin, however, you will prefer other books.

Lake Erie College Kim McQuaid

HIGHBROW/LOWDOWN: Theater, Jazz, and the Making of the New Middle Class. By David Savran. Ann Arbor: The University of Michigan Press. 2009.

David Savran's thought-provoking book will cause scholars to reconceptualize American culture during the Jazz Age. Impressively researched, erudite, and well written, *Highbrow/Lowdown* demonstrates the centrality of jazz as arbiter of class and taste in the formation of early twentieth-century American culture. In interrogating the "highbrow" and "lowbrow" divide made by other scholars, Savran shows that negotiating taste was "associated with intellectual rather than economic elites" (8) and that jazz was emblematic of the highbrow/lowdown hybridity. Throughout this compelling volume, Savran reveals how jazz inspired one of the most heated culture wars in the United States.

Rather than privileging canonical texts, Savran analyzes lesser-known, though at the time popular, musical and theatrical pieces. The seven chapters (along with prologue and epilogue) are thematic, not chronological, and the claims throughout elegantly rely upon primary archival materials, resulting in extensive footnotes. His first chapter shows that "jazz was everything. A weltanschauung, a personal identity, a metaphysics, and ethics, an eros, a mode of sociality—an entire way of being" (12). Jazz was also a distinctly American art form and the symbol of modernist revolt, refusing to be "defined, contained, or quarantined" (13). Savran's analysis of Howard Lawson's *Processional: A Jazz Symphony of American Life* and George Gershwin's *Lady Be Good!* brings these claims to life.

Savran's second chapter documents how legitimate theatre's rise on Broadway went hand-in-hand with a denouncement of jazz, its so-called "illegitimate cousin" (43). Critics like Gilbert Seldes, Walter Prichard Eaton, Burns Mantle, and George Jean Nathan carved out these turf wars, in which "a 'higher literary' theater was becoming increasingly hostile to and isolated from the 'theater of the people'" (62). In chapter 3, Savran demonstrates how George Gershwin uniquely understood "the promise and curse of jazz" and how his music represented "not only a hybrid of black and white traditions, but also an attempt to negotiate and even reconcile the schism

between highbrow and lowbrow entertainments" (66). With his distinctly modernist effect on the American musical, Gershwin was also a kind of "jazz auteur for white Americans" (95), in spite of jazz being perceived as a miscegenated, "mongrel" music form (100). Savran's analysis gives new insight into *Shuffle Along* (1921) or the forgotten musical *Tip-Toes* (1925).

Chapter 4 charts the death of vaudeville and the rise of legitimate theatre, with a particular eye on its "vexed relationship to mass culture, especially motion pictures" (105). Savran also disputes how legitimate theatre's audience has been inaccurately constructed as "the intelligent minority," showing how it was comprised of both new and old middle classes. Chapter 5 reveals how jazz embodied the raw energy of the Machine Age's mechanical determinism, seen most clearly in expressionist dramas like *The Adding Machine* (1923). Chapter 6 examines jazz cosmopolitanism, giving an intriguing reading of the jazz ballet *Skyscrapers* (1924) on both sides of the Atlantic.

Savran's final chapter on O'Neill challenges the playwright's savior-like ascendancy to the throne of great literature. While Savran is certainly correct that O'Neill was held up with an almost religious-like fervor, he goes a bit too far at times in pushing the metaphor of O'Neill as an unlikely Christ figure.

Overall, *Highbrow/Lowdown* makes an important contribution to our understanding of American culture during the jazz age and beyond, and should be on every theatre studies, American studies, or music history scholar's desk.

Miami University Katie N. Johnson

A LANGUAGE OF SONG: Journeys in the Musical World of the African Diaspora. By Samuel Charters. Durham, NC: Duke University Press. 2009.

Samuel Charters is well known to serious fans and scholars of blues music. His pioneering book and Folkways LP, both titled *The Country Blues* and released in 1959, helped ignite the blues revival of the 1960s. But Charter's excursions into black music were never limited to blues or the 1950/60s; over the past half-century he has penned more than a dozen books and produced nearly 100 LP/CDs on a wide range of African American, Afro-Caribbean, and West African music traditions. His latest work, *A Language of Song*, is a retrospective collection of essays that takes readers on a Transatlantic musical voyage. With eloquent and richly descriptive prose, Charters brings us inside a Fula drumming ceremony in Gambia, a steel pan yard in Port of Spain, a Carnival procession in Bahia, a reggae concert in Kingston, a death-watch ceremony on the Bahaman island of Andros, a Zydeco dance hall in southwest Louisiana, a second line jazz celebration in New Orleans, and a gospel church in Harlem. The musical thread that connects these varied expressions is a deep-seated African voice; one that not only survived but evolved throughout the New World as transplanted Africans melded their musical sensibilities with those of their European oppressors in seemingly endless variations.

Charters does not strive for a thorough historical survey grounded in key genres and seminal figures. Rather he presents his personal impressions based on field observations, conversations with a fascinating cast of musicians/producers/promot-

ers, and readings of select historical sources. Each vignette deftly weaves together ethnography, social history, musical criticism, and travelogue; readers learn what the music sounds like, where it came from, and how it became integrated into the fabric of everyday life. This interdisciplinary approach will be well received by a wide range of music, history, and cultural studies scholars, while the beautifully crafted, evocative writing will appeal to academic and general audiences alike.

These accolades notwithstanding, *A Language of Song* has its shortcomings. Too often Charters plays loose with his sources—he writes a flowing historical narrative, but the reader is not always sure where the information comes from. Troubling too is the romanticism that occasionally surfaces in his portraits of the musicians and their followers. Charters simply cannot avoid the role of cultural voyeur, one always positioned on the outside, peering in at his subjects. What's more he is prone to dwelling on the hardships (and occasional dangers) he endured during his journeys to discover authentic music in exotic locales. To his credit, Charters recognizes his status as a white man in a black world, and struggles mightily to see things through his informants' eyes. But while he spent significant time with some of his subjects, notably the New Orleans-based Eureka Brass band and Louisiana zydeco accordionist Rockin' Dopsie, a number of his chapters are based on brief musical encounters: a few weekend jaunts to hear Alabama skiffle bands; a month-long sojourn to Trinidadian Carnival; a New Year's holiday stay in Havana; and a short and frustrating hunt for potential reggae recording talent in Kingston. Just how far inside these cultures he could possibly penetrate in such limited time will be rightly questioned by contemporary scholars who spend months, even years, immersing themselves in the music cultures they study. Yet Charters is tremendously perceptive, quick to grasp the social and musical landscape, and unafraid to pose provocative questions to his informants. How, he asks the black residents of Sedalia, Missouri, do they explain the lack of African-American participation in their city's annual Scott Joplin festival? How do black Harlem churchgoers feel about the recent influx of white and Asian tourists into their gospel services? And how do the young, affluent Jamaican attendees of Kingston reggae concerts react to Rastafarian songs that condemn the injustices of the upper class?

Some will undoubtedly find *A Language of Song* old-fashioned. Sweeping comparative studies with grand narratives are no longer in fashion, especially among ethnomusicologists and folklore music specialists who, in recent decades, have gravitated toward more in-depth local and community studies. But Charters, at the ripe young age of eighty, presents us with sixty years of musical insights. Impressionistic as they may seem, his ruminations are bound to inform and provoke, and are well worth our attention.

Brooklyn College, CUNY Ray Allen

MAKEOVER TV: Selfhood, Citizenship, and Celebrity. By Brenda R. Weber. Durham and London: Duke University Press. 2009.

In *Makeover TV*, Brenda R. Weber argues that the existence of the makeover reality TV genre is indicative of broader social tensions that place citizens within

"Makeover Nation." In Makeover Nation, citizens must embrace an Americanness that pivots on normative notions of gender, race, and sex as well as neoliberal ideology that squarely situates the normative body within successful consumer and entrepreneurial endeavors. Weber's central thesis is that within makeover TV, the "Before-body" (whether an actual body, car, home, etc.) exists within a non-normative state; hence, it is the makeover that produces the "After-body," where selfhood and democratic citizenship are realized (and necessary).

Weber views gender as the main site of normative and non-normative discussions within makeover TV. She notes that whereas citizenship has meant an investment in the American dream (e.g., home ownership), within a late 20th-century/early 21st-century context, the dream has shifted to include ". . .affective entitlements, such as confidence and swagger, as well as to a broader sense of value, visibility, and charisma marked by a celebrated selfhood. . ." (39). Though Weber takes into account the difference that race and class make within the context of how hegemonic masculinity and subordinated masculinities are (re)presented within makeover TV, the transition to an affective state of the American Dream is actually nothing new for men of color. For example, long denied access to a number of hegemonic masculinity tropes (e.g., employment and economic security), African American males have always accrued masculinity "points" that are associated with the body (e.g., dress, hair, gait, etc.). Hence, what was once non-normative within the realm of hegemonic masculinity can be read as "normative," thereby broadening the tenets of hegemonic masculinity. Nevertheless Weber illustrates the ironic nature of the makeover as it relates to men, as "real" men do not engage in such folly (that's what women do), making the makeover essentially opposed to hegemonic masculinity.

Weber's intriguing discussion of masculinity notwithstanding, she convincingly argues that the greatest gender battle within Makeover Nation is waged on women's bodies, as women are besieged with messages that the "After-body" will bring about a state of joy (and therefore a means of escape from the "Before-body"). This message, an "I once was lost but now am found" narrative, is indicative of the ways in which women's bodies have historically been sites of social and political ideological warfare. Yet Weber, in a move that may make some feminists uncomfortable, eschews the all-encompassing false consciousness claim by arguing that the makeover can also be read as empowering for women. Still, Weber's nuanced discussion of the ways that makeover narratives push femaleness and femininity on female participants is part of a broader project that pushes women to believe that the acquisition of a normative body will bring about selfhood in the form of the "After-body."

Weber's analysis is quite impressive, as it is a wonderful illustration of how research that centers the body and beauty culture provides an important view of how ideologies about gender, race, and sexuality are related to neoliberal constructions of American identity. In using makeover TV as her site of analysis, Weber has made a valuable contribution to the literature in Women and Feminist Studies, Gender Studies, Ethnic Studies, Sociology, Cultural Studies, American Studies, Political Studies, Queer Studies, Communication Studies, and Media Studies.

University of California, Santa Barbara Ingrid Banks

MORE THAN A FARMER'S WIFE: Voices of American Farm Women, 1910-1960. By Amy Mattson Lauters. Columbia: University of Missouri Press. 2009.
A NEW HEARTLAND: Women, Modernity, and the Agrarian Ideal in America. By Janet Galligani Casey. New York: Oxford University Press. 2009.

Two new works on American women and rural culture during the first half of the twentieth century, by communications scholar Amy Mattson Lauters and literary critic Janet Galligani Casey, illustrate divergent approaches to similar historical and textual material. While both analyze periodical literature, notably the nationally circulated monthly *The Farmer's Wife*, which reached millions of readers, these authors reveal quite different intentions.

Lauters's *More Than a Farmer's Wife* systematically reviews issues of this and other magazines of the era (*Farm Journal*, *Country Gentleman*, *Saturday Evening Post*, *Ladies' Home Journal*, and *Good Housekeeping*), to explore the publications' representations of rural women. Based on oral histories and questionnaires solicited from approximately two hundred women who grew up on farms, Lauters finds both cohesion and dissonance between magazine images and women's lived experiences. By contrast, literary critic Casey, who notes that her work is "less about the empirical facts of farm life than about its abstractions" (3), uses the periodical to set a contextual platform for the real focus of her work, novel-writing and photography by women that departed from stereotypical images of rural life.

Of the two works, Lauters's study of magazines and women's remembrances of their farm experiences is comparatively pedestrian. "I wanted to know which was the more accurate image: farm woman as victim, or farm woman as a respected part of the business of farming" (153). She concludes that general magazines of the era largely ignored rural culture, while farming-oriented magazines lifted high the image of the respected farm woman. Meanwhile, rural women were struggling with the vagaries of weather, family circumstances, and shifting economic conditions as they sought to succeed as business partners with men. By 1960, Lauters reports that a significant urban/rural divide had developed, with city dwellers increasingly viewing farm women as "plain, unsophisticated and even a marginalized 'other' in American culture" (160) at the same time that farm women were deeply involved in the business aspects of agriculture. Lauters finds that American rural women in mid-century, while marginalized, nevertheless found validation in forming connections across the miles, communicating as readers and letter-writers of rural-oriented magazines. Her larger point is that long before computerized social networking offered community-building possibilities for people with similar interests, rural women were identifying with each other through the medium of nationally circulating periodicals.

By contrast, Casey's *A New Heartland: Women, Modernity, and the Agrarian Ideal in America* takes as its starting point the pronounced marginality of both women and rural dwellers in the face of "a modern urban-industrial hegemony" (198). Nevertheless, she asserts that rural life remained central to Americans' cultural images of themselves and their communities, largely because of the staying power of a Jeffersonian agrarian ideal, inherited and mediated over several centuries. Within

this context, Casey builds her work around the achievements of a small number of women who, in the face of rapid changes in agricultural technologies and economics, used literature and art to illumine and critique modern life.

The first several chapters of *A New Heartland* are, at times, opaque linguistically. But once Casey moves to the heart of her study, an examination of literary novels (four bestsellers and three lesser-known, melodramatic tales of domesticity in country settings), a fascinating world of twentieth-century American literature, written by, produced for, and appealing to and beyond rural female audiences, emerges.

Against the landscape of the more familiar literary works of Steinbeck, Cather, and others, Casey dips into the lives of writers Edna Ferber (*So Big*), Martha Ostenso (*Wild Geese*), Elizabeth Madox Roberts (*The Time of Man*), Gladys Hasty Carroll (*As the Earth Turns*), Edith Summers Kelley (*Weeds*), Olive Tilford Dargan (*Call Home the Heart*), and Josephine Johnson (*Now in November*). These writers set their tales in 1920s and '30s borderland settings across North America, with imaginative critiques of modern social relations that resonated with their reading audiences. Casey notes that rural culture, though imbued with romanticized notions of a "lost" past, nevertheless functioned effectively as a backdrop for "incisive commentators to make their points about the contemporary urban and rural worlds" (121).

Beyond presenting fictional accounts of women navigating modern struggles, A New Heartland explores the work of portrait photographer Doris Ulmann, known for her images of Appalachian craftspeople, and New Deal photographer Marion Post, who documented Depression-era family life. As with her interpretations of the writers' achievements, Casey's explication of "rural camera work" is startling and original. The last few pages of *A New Heartland* incorporate black-and-white photographs that linger in the mind's eye long after the book is finished. By presenting readers with arresting and varied images both literary and artistic, Casey has made her case that from the margins (and sometimes from the center, or "heartland" of cultural life), American women could—and did—creatively critique the agrarian ideal.

Washburn University Rachel Waltner Goossen

ONLINE A LOT OF THE TIME: Ritual, Fetish, Sign. By Ken Hillis. Durham, NC: Duke University Press. 2009.

THE INTERNET AND AMERICAN BUSINESS. Edited by William Aspray and Paul Ceruzzi. Cambridge, MA: MIT Press. 2008.

In *Online a Lot of the Time: Ritual, Fetish, Sign*—a follow-up to his award-winning *Digital Sensations* (Minnesota, 1999)—Ken Hillis takes on the dangerous tasks of historicizing and theorizing the present. His book is a complex meditation on online rituals, significations, and media practices, in particular on the "traces of the referent[s]" that work in and through avatars, webcam interactions, and multi-user virtual environments (MUVEs) such as Second Life (13).

Hillis coins and develops several significant concepts, in particular "sign/body" and "telefetish." Sign/body describes "online forms of signification mounted by Web participants" that work to "render the Web as both the realm of the image and con-

sciousness and that of space and movement, thereby to reconnect consciousness to the thing" (13). Through this concept, Hillis suavely theorizes how semiotic exchanges between the real and the virtual unseat the division between the two. Closely related to the sign/body is his "telefetish." Hillis argues networking technologies allow users to "be experienced phenomenologically as a *telefetish* both by others and by the individual himself or herself. He or she can fetishize the trace of others." Through the telefetish trope, Hillis notes the ways "communication practice" may actually "gain autonomy from actual bodies," meaning the "image can then be also imagined as itself a social relation in itself" (17). Both of these terms help inject the function of desire into the literature—an important intervention. While Hillis does not imagine technology quite as self-guided or outside ourselves as Kevin Kelly, for example, Hillis walks the edge in theorizing what happens as our online selves become more than mere representations of us.

Online is an intensely interdisciplinary work that spans a range of approaches and topics, including linguistics, media cognition, technological and cultural history, discursive analysis, public policy debates, media uses and practices, philosophy and cultural theory. Any book that takes on this much risks overwhelming the reader. At points the central valence hazes in the face of complexity, but for the most part this book is expertly crafted. Hillis seamlessly interrupts a discussion about the productive power of convenience, flexibility, and neoliberalism with Renaissance history. Indeed, throughout he draws unconventional connections, making this work in many ways a model for the transhistorical yet theory-driven media research. Because Hillis traces the deeply historical conceptual, philosophical, and theoretical roots of his "new" story, he accesses the continuities and discontinuities in media practice, technologies, and phenomena overlooked by much of the "new media" literature, which often reifies the new in uncritical ways. This places Hillis in contemporary conversations with those scholars who do critical new media studies exceptionally well, scholars such as Mark Andrejevic, Lisa Gitelman, Jeffrey Sconce, and Thomas Streeter. Unlike these writers, however, Hillis strangely slips between discussing the "web" as technology and as a set of meanings, and it is not always clear when he refers to which.

The book's organization is, Hillis admits, a "methods experiment" that separates out theoretical investigations into ritual, fetish, and sign (part 1) and case studies on MUVEs and webcam sites (part 2) (42). The experiment is a success in that each part stands alone, but the richer reading occurs when the book is read straight through as the chapters build telescopically. In his introduction, Hillis frames his work by engaging James Carey, Gilles Deleuze, Michel Foucault, and Guy Debord, but the book as a whole is a tour-de-force of theory greats, including Walter Benjamin, Jean Baudrillard, Jacques Derrida, Karl Marx, and Charles Sanders Peirce. This list indicates the breadth of scholarship readers can expect from this work, but it also indicates the book's demand for intellectual fortitude, stamina, and familiarity with cultural theory terminology. Its style makes it a challenging read, but it is worth the investment.

The Internet and American Business—a comprehensive edited collection now several years old that stemmed out of a summer conference at the Deutsches Museum—focuses on the commercial development of the internet after Congress opened the technology to general use (meaning non-military, -academic, -governmental) in 1992. As the editors note in their introduction, the academic history of the internet had largely been a military narrative of the technology's origins in the Department of Defense and the popular history of the internet had largely been limited entrepreneurial narratives of successes and failures. For editors William Aspray and Paul Ceruzzi, while each of these histories serves its purpose, each is also limited. They propose this collection as an antidote that combines the historical rigor of academic historical approaches with the readable and dynamic popular approaches. Thus, this edited collection explicitly avoids the jargoned style in which Hillis indulges and is accessible to a wider audience, including business and policy practitioners.

Both editors have published extensively, but the two operate in slightly different spheres. Aspray is a professor of Informatics and Ceruzzi is a Smithsonian curator. The book's 17 contributions are organized into thematic sections— "Internet Technologies Seeking a Business Model" and "Lessons Learned, Future Opportunities"—and are written by a diverse authorship that includes computer scientists, historians, businessmen, the assistant director of the Charles Babbage Institute, and a journalism professor (the only woman). These disciplinary leanings are reflected in the authorial contributions, which tend to tell stories through archival research or assess contemporary movements through research or market data. In contrast to Hillis, which contains so many critical and philosophical elements that it becomes overwhelming, *Internet* presents much of its information in fairly straightforward, yet uncritical ways.

These books take historically grounded approaches studying the present, but they are very different. Hillis offers intense theoretical work on what happens along the mutually constitutive horizons of humans and machines. Aspray and Ceruzzi's collection offers the internet's business history of their contemporary moment through economic, political, corporate, and technological histories. Viewed together, these works sketch the scholarly landscape of networking technologies and reveal the ways the meanings and functions of technologies emerge through complex interactions between material and materiel, policy and politics, debates and discursive constructions, consumers and corporations, infrastructures and ideologies.

University of Arkansas, Fayetteville — Stephanie Ricker Schulte

AFRO-MEXICO: Dancing between Myth and Reality. By Anita González. Austin: University of Texas Press. 2010.

Afro-Mexico: Dancing between Myth and Reality explores the ways in which African cultural production and dance have influenced Mexican social history and ethnic relations. The beautifully published book contains over 60 black and white photographs, mostly of masked Afro-Mexican dancers. Fourteen photographs are

reprinted in color and consolidated in the book's center. The rich visual display complements the book's high level of scholarly achievement.

The introduction begins with a discussion of race theory in the Americas and the author's performance-based research methodology. An elegant summary follows of Mexican socio-racial identities, including the terms *indio*, *mestizo*, *negro*, and *mulato*. Chapter 1, "Framing African Performance in Mexico," examines the theatrics of Mexican history through the eras of colonialism, independence, and revolution before turning to modern-day circulations of "negrito" types, such as the Memín Pinguín cartoon character. This chapter also addresses the location of blacks in Mexico and the historical ties between dance in Vera Cruz and Cuba.

Chapter 2, "Masked Dances," presents González's detailed research on the Devil, Turtle, and Straw Bull (Toro de Petate) dances. Although performed elsewhere in Mexico, the author argues that these dances are performed distinctly by Costa Chica (Guerrero and Oaxaca) blacks. Costa Chica black dancers use forward-bending, polycentric body posture (use of hips and torso), 6/8 or 3/4 rhythm patterns, frightening masks, and more sexual antics. The author contends that the Devil, Turtle, and Straw Bull dances symbolically portray inter-ethnic relations, rebellion, and resistance to the Spanish and slavery. She also asserts that Costa Chica dances portray the devil character, Pancho/Francisco, and his wife, La Minga, because Christian gods were seen as unjust and hateful for supporting slavery.

"Archetypes of Race" (chapter 3) introduces the concepts of phenotype, stereotype, and archetype, considering how each is expressed and incorporated into Costa Chica dances. The chapter then assesses how ethnic others view black lifestyles. Specifically, González examines the Pescaditos or Costeños dance performed in Guerrero by Nahua communities and the Negrito dance staged in Huamelula, Oaxaca by Chontal Indians.

In chapter 4, "Becoming National," González reviews aspects of black dances that are incorporated into the national folkloric dances of Chilena and Jarocho. The chapter then explores the related regional dance styles of Artesa and Tarima, rhythmic dances performed on elevated wooden stages to amplify percussion. Performed on a stage fashioned from an overturned canoe, Artesa is indigenous to the Costa Chica. The conclusion revisits the African presence in Mexico through performance, which the author defines as "a dialogic, changeable way to express and negotiate black identities" (137).

What *Afro-Mexico* does lack is comparative literature concerning dance and performance in the African diaspora. The author believes that African-based dances in Mexico demonstrate violence and protest, yet little comparative literature on dance in Latin American and Caribbean black communities is mentioned. *Afro-Mexico,* nevertheless, provides us with a valuable case study of dance along the Costa Chica and is a welcome addition to any scholar's collection of books on Mexican culture, blacks in Latin America, and dance and performance.

University of Kansas Laura Hobson Herlihy

ALABAMA IN AFRICA: Booker T. Washington, the German Empire, and the Globalization of the New South. By Andrew Zimmerman. Princeton: Princeton University Press. 2010.

Alabama in Africa follows the promising paths opened up in American Studies and American History by transnational approaches and comparative perspectives. Zimmerman's profound study traces the circumatlantic convergence of American and German ideologies of race, agricultural labor, and family farming in early twentieth-century West Africa. Focusing on an expedition of Tuskegee Institute cotton experts to the German colony of Togo in the 1910s, it explores the symbiosis intended by German authorities of Booker T. Washington's concepts of "industrial education" with their own economic goals and political ambitions in the larger contexts of global imperialism. Zimmerman bases his astounding trajectory of the transfer of knowledge and paradigms of labor control from the U.S. to German-colonized Africa on affinities between the implications, ideologies, and interests of the historical transition from serfdom and slavery to free, yet controlled labor in Prussia after 1807 and in the American South after 1865. In view of the mutual influences between German and American social science and social policy especially in the later decades of the nineteenth century, *Alabama in Africa* examines the role of the cotton experts from the Tuskegee Agricultural Department in the subordination of previously independent African farmers to the coercive programs of the German colonial system. Zimmerman uncovers the participation of the model farms of the Tuskegee experts in the "civilizing mission" of the German colonial authorities in Togo and problematizes the position of the Tuskegee expedition of reproducing the American South in Africa while inspiring Pan-African notions of anticolonialist solidarity. Zimmerman's narrative raises new questions in connection with Booker T. Washington's complicity with Southern racism and puts Lenin's and the Communist International's contemporary criticism of independent small farming and the "Negro question" into unexpected perspectives. The Tuskegee expedition to Togo and its connection with German imperialist interests serves Zimmerman well as a multifaceted prism to analyze the extension of "the mutually sustaining constructs of 'cotton' and 'Negroes' to an international level" (65) and to discuss the globalization of "the New South of segregation, disfranchisement and sharecroppoing" (237). The volume contains hitherto unpublished photographs of colonialism at work which make for a significant illustration of the book's very topic but may have warranted closer interpretation for their specific visual framing of the colonizing venture under scrutiny here, especially with regard to similarities with photographs of Southern slavery and post-Civil War sharecroping. The thorough research in U.S. American, German, and African archives which also projects further work on the circumatlantic transfer of knowledge during a time of global imperialism is borne out by close to one hundred pages of very informative notes, followed by another fifty pages of bibliographical documentation. *Alabama in Africa*, with its focus on the particular moment of the synthesis of "three of the most powerful forces in the Atlantic world—German social science, African cash cropping, and the racial political economy of the New South"

(248), is a paradigmatic case study in the transnational dimensions of U.S. American, German, and African histories. The book fully succeeds in exposing, in the words of the author's own conclusion, the implications and power of "transnational networks of capital, social science, racial ideologies, and empire" (239).

University of Regensburg, Germany Udo J. Hebel

BALLERS OF THE NEW SCHOOL: Race and Sports in America. By Thabiti Lewis. Chicago: Third World Press. 2010.

Sport occupies an interesting yet precarious position within American life. On the one hand, compared to a depressed housing market and record unemployment, sport does not rate highly on the importance scale. On the other hand, given the amount of time, effort, and money Americans spent on sport every year, it is obvious that sport plays an important role in our history and culture. Of course, no discussion of sport would be complete without injecting race into the conversation. Thabiti Lewis' *Ballers of the New School* addresses how the recent generation of African American athletes handles the intersection of race and sport. According to Lewis, the goal of the book is to challenge "the notion that the modern institution and culture of sports are models of harmony and equal opportunity exempt from racism" (xviii).

The Ballers of the New School (BNS), as Lewis describes them, have a strong connection to hip hop culture, are individualistic, apolitical, and "do not know their place," and it is the last two characteristics that cause problems for sportswriters and fans. Lewis presents background information on the Original Ballers, those men and women who were overtly political such as Muhammad Ali, Curt Flood, and Wilma Rudolph and tracks how American society went from the Original Ballers to the BNS such as Kobe Bryant, the Williams Sisters, Barry Bonds, and Myron Rolle. The only downside for this section of the book is that the biographies of these athletes were brief.

Arguably the most fascinating and thought-provoking section of the book deals with college athletics. Lewis argues that the infusion of tens of millions of dollars in the collegiate athletes has led to the exploitation of college athletes and made a mockery of Division I schools' non-for-profit status. Lewis outlines solutions to the NCAA's problems including paying college athletes, severing the link between academics and athletics, moving collegiate athletes to the club level, and/or "strip the NCAA of its tax-exempt status—see it for what it is *not* in its current state: games played by kids who must return to class" (183). The propositions are bold and worthy of discussion.

Lewis ends by analyzing how African American men have been portrayed in sports films. Discussing how female athletes of color are dealt with in Hollywood films would have been a nice addition, especially since *Love and Basketball* was briefly discussed earlier in the book; however, since the number of films that deals with female athletes of color is so small the oversight is understandable.

Overall Lewis' work is a hard-hitting and outstanding analysis of race and sport in the United States. You may not agree with all of his conclusions but you won't be

able to walk away from the book without seriously considering how we do and do not discuss the ways race and sports intertwine.

Wayne State University Lisa Doris Alexander

THE CHURCH ON TV: Portrayals of Priests, Pastors and Nuns on American Television Series. By Richard Wolf. New York: The Continuum International Publishing Group, Inc. 2010.

Richard Wolf's study of *The Church on TV* is a thorough, well-written analysis of how the television medium has explored the relevance of religious institutions to contemporary social challenges through various prime time serial programs. Interested readers in the fields of communication and the media, religious studies, sociology, and the history of religion will find this book interesting and useful.

Television programming of this sort first aired in 1962 with *Going My Way* and continued into the early twenty-first century with *7th Heaven*. All the main characters from the programs discussed are priests, pastors, nuns, bishops, deacons, and rabbis. The laity play supporting roles. One of Wolf's main goals is to compare how church historians have assessed the challenges and issues of the churches in this era with how television grapples with them. What he has discovered is what one might expect—the programs that did well in the ratings tended to take a lighthearted and sentimental position of the church in the contemporary world, such as *The Flying Nun*. This does not mean, however, that networks did not attempt more hard-edge examinations of the challenges of making the church relevant to the contemporary social and spiritual problems, but failed to appeal to a broad, mass market.

In the period of the 1960s and 1970s all religiously based programs focused on the Catholic Church as many of its challenges were in the forefront of the news, such as the effects of Vatican II that significantly impacted its theology and practices as well as elevated the role of the laity. The Catholic Church is also territorially defined. When its European immigrant population moved to the suburbs, its parishes became part of the "inner city." Hence, many themes portrayed priests and nuns as social workers to a minority population and even as murder mystery solvers related to drugs, gang warfare, etc., such as Father Dowling. These programs also delved into priests' and nuns' internal struggles with their calling to a Church that demanded celibacy in a highly sexualized era, the exclusion of women from the priesthood during the women's movement, issues of birth control and abortion, along with scandals with Church leadership. In all, these programs did seriously try to explore the relevance of the Church to the modern world.

Series that explored Protestant Churches in the modern world had the advantage of using material related to the family life of ministers in contemporary settings as well as the challenges women ministers faced in gaining the respect and trust of their congregations. The social milieu of these congregations tended to center in the suburbs or small towns. Hence, they did not grapple with issues of the poor or minorities, but these programs did seriously address dating and sexuality, alcohol and drugs, contemporary stress on the family, and issues of belief in a secular age.

There was only one short-lived series that dealt with Judaism that was a Father Dowling murder mystery knock-off. However, Jews often did appear in Catholic- and Protestant-focused programming as a means to explore ecumenism.

Wolf concludes that lighthearted programming fared better because viewers did not see the sacred as negotiable. He also does not see any tangible evidence that these programs were successful at evangelizing or changing church practices or beliefs, but he does feel there is evidence that the message sent was that churches are open for business in the modern world.

Lewis University Eileen McMahon

CULTURAL STUDIES IN THE FUTURE TENSE. By Lawrence Grossberg. Durham: Duke University Press. 2010.

Cultural studies here is no vague term but the specific approach pioneered by the Birmingham Centre for Contemporary Cultural Studies in the 1970s under the leadership of Stuart Hall and encapsulated in such important books as *Resistance Through Rituals*, *Subculture: The Meaning of Style*, and *The Black Atlantic*. Lawrence Grossberg, though he only studied briefly at Birmingham, has long been the preeminent American champion of its methods, co-editing the immense 1992 compendium *Cultural Studies* and since 1990 the journal *Cultural Studies.* This book undertakes an impossible mission: to clarify the meaning of cultural studies for those now treating it as a grab bag of methodological options, contrast its origins with the very different moment we now find ourselves in, and seed a future for the field.

At the core of it all is conjunctural analysis, the notion that one should apply theory to observable material so as to find the fracture points in social formations: their "problematic." Cultural studies claims no grand victories, just highly contingent interventions. Grossberg values an "interdisciplinary and antidisciplinary" (15) scholarship, characterized by "modesty" rather than "imperializing discourse" (18-19). His repeated goal is to help us tell better stories—well, "produce better conjunctural stories" (101).

Yet Grossberg is not shy in his claims, locating a centuries-in-the-making "liberal modernity" (69) that was already under siege in the 1970s and has since been decisively called into question by other visions of the modern. One of the real strengths of this book, unreplicable in a short review, is the author's ability to gloss the massive literature of modernism, modernity, and modernization in service of his own synthesis. Our own conjuncture, Grossberg argues, entails a kind of "embedded disembededdness" (91) that fractures what should be social totality into economic, cultural, and political domains of apparent separation. This, rather than globalization or neoliberalism, is the beast we are up against.

Grossberg in response wants to see conjunctural stories told about economics: the conversation about "value" (158), in a shifting space of actual and virtual capitalism, that economists and popular pundits refuse. He wants cultural studies of culture itself decoupled from much of what passes as media studies and Hall's notion of "decoding," reframed to better recognize what Joseph Nye calls culture's "soft power" use

in empire and emotional and sensory valences. (To put it one way: cultural studies in the classic years loved punk rock; can it confront gaming?) And, in a chapter he endearingly confesses to be his "least satisfying" (4), he struggles to envision a cultural studies for politics that could be less theory driven and more able to address the complexities of the political in connecting the state, the body, and everyday life.

What is the moral of this reckoning with conjunctural modernities? We are left with a graphic meant to represent the "stratifying machine" of the multiply modern (280). Time and space are the two axes. On this grid, overlapping, events of the moment get a circle; everyday life a pentagon; institutional space a rectangle; change and history a triangle. A final shape, a splotch, like a substance in a microscope slide, sits on top of the others: that is articulation, the way we mediate or belong to the real. It is all almost ostentatiously unclear. Early on, Grossberg writes: "Cultural studies attempts to strategically deploy theory (and empirical research)" (25). It would be good to see this important scholar reverse those terms, taking research—the illustrious development of a particular example—out of the parenthetical.

University of Alabama Eric Weisbard

THE DIVERSITY PARADOX. By Jennifer Lee and Frank D. Bean. New York: Russell Sage Foundation. 2010.

This ambitious book poses questions key to race relations: a) is diversity resulting from immigration re-drawing America's race boundaries? b) if so, how does biracial marriage and multiracial progeny fit into this picture? The authors base their analysis on national statistics (the American Community Survey) and in-depth interviews of 46 multiracial adults and 36 interracial couples with children, all Californian.

The major finding: diversity is leading to the dissolution race boundaries. Diversity is defined as social-structural and cultural-attitudinal shifts that accompany demographic dynamics, that is, how many different ethnoracial groups there are, and their relative sizes and geographic distribution. The authors want to measure boundary dissolution net of demographic change; and, in this effort use qualitative data to uncover the mechanisms that give rise to national trends.

The book summarizes the four paths that the 21st-century color line might take. The color line could continue to separate the white and nonwhite, that is, Asian and Latino immigrants and their children will be "racialized." Alternatively, Asians and Latinos could follow the path of hyphenation, the Irish, Italian, and Slavic who escaped the 19th-century effort to racialize them, becoming white American even as they retain traces of their national origins. This second possibility is the much-discussed black/nonblack color line, African-Americans on one side and everyone else on other. The third is the tri-parte path, with Asians and Latinos hovering between the black and white races. This outcome replaces one with two boundaries, separating Asians and Latinos both from African-Americans and from European Whites. Finally is the post-racial possibility; boundaries fade, the color line disappears.

In investigating which path the nation is on, Lee and Bean offer a rich stream of mid-level findings, fresh insights, clever analysis—altogether a sociological feast.

Space does not permit review of this feast, but even if the reader is unpersuaded on the general finding there is much to be learned from close reading.

The authors write that for Asians and Latinos diversity is weakening the boundaries separating them from whites—evident in proud assertions of multiracialism, in the increase of biracial marriages, and in the acceptance by white America of educationally and economically successful Asians and Latinos. Whether less successful Asians and Latinos, among the latter especially the undocumented, are breaking through the color barrier is not fully examined.

Then there is the paradox—black exceptionalism. The authors find "deep-seated cultural differences" (199) in how whites, Asians, and Latinos view each other and in how all three view African-Americans and correspondingly in how African-Americans view themselves. The authors qualify black exceptionalism by arguing that the black/nonblack color line is not completely immune to the openings presented by diversity. Diversity, Lee and Bean argue, erodes *all* race boundaries, but, paradoxically, "the new diversity blurs some color lines more than others" (19). For African-Americans there are countervailing factors that markedly weaken the effect of diversity.

The principle countervailing factor invoked is group-threat, that is, as minority numbers grow relative to the white majority, the latter feel threatened. The authors do some clever metropolitan-level analysis to suggest why group-threat might explain black exceptionalism, and in lesser degree to some instances of Latino exceptionalism. The ingenious analysis notwithstanding, the authors acknowledge that the explanation of why the black/nonblack boundary is resistant to the transformation otherwise resulting from diversity is not dispositive.

These general findings suffer from several data problems. One is self-inflicted. The authors use an "upper-bound" (57) definition of non-white, including Latinos who self-define as white as well as all multiracials, but their own qualitative data indicate that for many in these groups race is a "nonissue" (90). The upper-bound definition of non-white tilts the statistical data in the direction of finding that diversity weakens racial boundaries. A second data problem is beyond their control, but might have been noted. The qualitative data make clear the importance of the second generation to their hypothesis, but the ACS statistics do not identify the second generation. Another problem is the absence of whites in the qualitative data, an oversight given that white anger is asserted as a key explanatory variable. These problems are not fatal, but do weaken the reader's confidence in the broad conclusions reached. Still, *The Diversity Paradox* is a powerfully argued and major contribution to scholarship on America's color line. It will have a long, well-deserved shelf life.

Columbia University — Kenneth Prewitt

AN ELUSIVE UNITY: Urban Democracy and Machine Politics in Industrializing America. By James J. Connolly. Ithaca and New York: Cornell University Press. 2010.

This book explores a fascinating political dynamic as manifested in a handful of northern American cities during the Gilded Age and Progressive eras. Older republican ideas about serving the general good of the community clashed with more

recent, Social Darwinist-inspired depictions of politics as a battle between conflicting interest groups, with the latter interpretation ultimately gaining both public acceptance and academic confirmation. As discussed in chapter 3, working-class political parties tried hard to win public support with a republican, producerist ideology, but in spite of their moderation these groups were tarred with the brush of radicalism and eventually foundered. Labor parties were attacked not only by middle-class nativists, but by machine politicians trying to retain the loyalty of their working-class constituents and protect their power base. Assailed in turn by middle-class reformers, machine politicians launched effective public relations efforts which presented them as hypermasculine professionals in the full-time business of managing cities and maintaining public order (chapter 5). Machine politicians depicted their opponents as effeminate amateurs, and male reformers responded defensively by emphasizing their own manliness, skills, and efficiency in running cities like businesses. As a result, even their criticisms of machine politicians inadvertently reinforced the idea of municipal politics as a form of aggressive competition among competing interest groups with government as the mediator—or the prize. Thus public political dialogue was permeated with gender issues even before the activities of women reformers are added to the mix in chapter 5. Women involved in reform were far more likely than their male counterparts to employ the rhetoric of the common good, but the author deftly illustrates that their efforts were compromised by a general failure to realize that different people had different ideas about what constituted that ideal. The author recognizes organized middle-class women as a huge new force in urban reform politics—even without the vote—and their emphasis on social and economic welfare as a tempering influence. Unfortunately, their condescending elitism in dealing with social problems often alienated immigrant and working-class populations and thereby compromised many of their efforts. Yet women, especially Jane Addams, figure prominently among those few reformers the author identifies as promoting a possible resolution to this tension, a process he terms "deliberative democracy." In this effort, some reformers recognized the reality of political pluralism but tried to create public venues for dialogue among many various groups in the hope that exposure to diverse opinions would lead to better understanding, respect, and constructive discussion. This approach had its weaknesses, too, particularly its inability to deal with intransigent conflicts and to translate dialogue into practical public policy measures. For the author, however, this is clearly the "road not taken" by reformers a century ago, and he suggests that it still holds much potential for reducing the ugly divisions in contemporary politics. He demonstrates that most reformers instead continued to employ ideas of the common good as defined by themselves to achieve narrow and frequently self-serving ends. He argues that this approach led to cynicism and reinforced the impression that the concept of "the general welfare" is an illusion and that politics is essentially a raw struggle among special interests. Although quite constricted in geographical scope, this is a highly illuminating study of competing and heavily gendered political theories affecting the complex and fractious world of American urban politics during this period.

Northern Michigan University Rebecca J. Mead

THE FLIGHT OF THE CENTURY: Charles Lindbergh and the Rise of American Aviation. By Thomas Kessner. Pivotal Moments in American History. New York: Oxford University Press. 2010.

Thomas Kessner's book *The Flight of the Century: Charles Lindbergh and the Rise of American Aviation* is a thoughtful, well-written and well-researched historical synthesis on Lindbergh and his significance for American culture. It is a valuable addition to the literature.

Kessner makes excellent use of primary and secondary sources, but he appears to have been influenced particularly by Scott A. Berg, *Lindbergh* (New York: G.P. Putnam, 1998) Charles I. Ponce De Leon, *Self-Exposure: Human Interest Journalism and the Emergence of Celebrity Culture in America, 1890-1940* (Chapel Hill: University of North Carolina Press, 2002), and David M. Friedman, *The Immortalists: Charles Lindbergh, Dr. Alexis Carrel, and their Daring Quest to Live Forever* (New York: Ecco/HarperCollins, 2007), among other recent scholarship. This work has reevaluated Lindbergh in light of changing times and a plethora of research on the nature of celebrity in American culture.

In a less cynical era, despite the substantial evidence for his dark and even disturbing personality, Lindbergh would have been considered not merely a celebrity, but truly heroic. Daniel Boorstin has said as much in *The Image: A Guide to Pseudo-Events in America* (New York: Atheneum, 1975). Boorstin qualified his admiration for Lindbergh's courage by saying that "the biggest news about Lindbergh was that he was such big news. . . ." (66). Kessner assesses Lindbergh's celebrity and his aviation contribution in a rather even-handed manner, but his conclusions are tinged with qualifications. In Kessner's mind, as in that of other recent experts on the so-called "Lucky Lindy," the unquestioned hero of the Roaring 20s became the pariah of the Great Depression era, a man sadly out of touch with the pulse of the United States in difficult times. As Leo Braudy has commented in *The Frenzy of Renown: Fame and Its History* (New York: Oxford University Press, 1986), "Whatever the sincerity of Lindbergh's beliefs . . . in the context of the 1930s and 1940s, they easily shaded toward fascism" (21).

On his appeal to the American public and his celebrity, Kessner argues that Lindbergh struck a chord in that he "filled the desire for heroes built from common country stock. To a nation experiencing divisive bouts over monopolies, prohibition, Darwin, and immigration, this modest son of old America . . . affirmed heartland values of self-reliance and independence" (204). Unfortunately, Lindbergh was not prepared for how to handle his celebrity status and thus became hostile to his hosts of admirers. Likewise, Kessner concedes Lindbergh's importance to the emerging aviation industry in the U.S. Yet he has no illusions about Lindbergh's motives. "The new mood [of the Depression era] tarnished aviation's purest and most admired brand, tying Lindbergh to the loose atmosphere of questionable profits and collusive monopolists. For years now Americans had cherished their untainted air hero, who pursued progress for the common good." Nevertheless, "some solid profit taking," Kessner says, "did not strike a public devastated by Depression as Viking-like abnegation" (219).

Then there is Lindbergh's troubling relationship with Dr. Alexis Carrel, a man whom Lindbergh revered. According to Kessner, Carrel, a brilliant experimental surgeon, exerted tremendous influence on Lindbergh's thinking. Carrel, Kessner writes, was a man who "offered theories regarding . . . the frightening implications of a new generation of educated white women choosing careers instead of raising children, thus contributing to the 'decline of the white race.' . . . Democracy, he maintained, was 'an error of the brain'; social welfare programs violated the evolutionary imperative by perpetuating the unfit; Americans were endangering their future by allowing the immigration of inferior peoples who threatened to overwhelm the superior Westerners" (198). Carrel's beliefs obviously contributed to Lindbergh's anti-Semitic, pro-Nazi attitudes.

Even without Carrel's influence and "social theories," Kessner believes that "Lindbergh's life-long regard for order, regimentation, and predictability made him uncomfortable with democracy's sloppy inefficiencies. The untidy passions of his parental home inclined him to favor processes that were reliable and unvarying, unlike the father who often disappeared and the mother who was so vulnerable and unstable" (227). Kessner concludes that while Lindbergh "moved serially through aviation, science, race, the environment . . . he failed to confront the core issue: it was not that technology could facilitate evil, but rather that unless human society made commensurate progress in civility, humanity, and decency, all the advances of modern life in technology, medicine, and communication could offer no assurances of real progress" (239).

National Air and Space Museum, Smithsonian Institution Dominick A. Pisano

FREEDOM FOR WOMEN: Forging the Women's Liberation Movement, 1953-1970. By Carol Giardina. Gainesville: University Press of Florida. 2010.

This narrative of the emergence of the radical feminist movement joins a growing scholarship that is reassessing the history of women's liberation, especially its racial politics. Giardina was a founding member of Gainesville Women's Liberation, and she draws on her own experiences and connections to ground this synthetic account of the creation of the women's liberation movement (WLM).

Giardina supplements published sources with interviews and limited archival research to offer three critical arguments. First, she asserts that women's liberation belongs not to the 1970s where it is often situated, but was a sixties movement and must be understood as part of the radical movements of that decade. Second, she rejects the "false image" of WLM "as the concern of white, affluent women" (3). Not only were women of color involved from the beginning, but their influence was such that referring to separate "feminisms," as have some scholars, is misleading. Third, she emphasizes that, contrary to some other interpretations, the "pioneers" of WLM did not decide to organize a movement out of their anger at the sexism of the civil rights, New Left and Black Power movements. Instead, Giardina stresses that those movements offered radical women material, ideological and personal resources and support, providing a space that was more free than the broader society. Thus, she

seeks to redirect attention from the undeniable sexism that existed within sixties movements to the opportunities that those movements created for the young women who worked within them.

Giardina focuses on a diverse group of individuals who were primed by family history as well as experience within radical movements to become the founders of WLM. Many of these are familiar characters although some, such as Gainesville activist Judith Brown, SNCC member Frances Beal and Planned Parenthood volunteer Patricia Robinson, have been less discussed. While most of her attention is dedicated to WLM leaders, she also addresses the movement's growth, attributing it to two ideas: the necessity of collective action among women embodied in the slogan "sisterhood is powerful," and consciousness-raising. Her account highlights the generation of these ideas in conversations between activists in letters and at meetings and conferences, occasionally shedding useful light on behind-the-scenes conflict and cooperation.

Giardina's account is accessible and is particularly useful for its inclusion of a broad range of African American women as antecedents and contributors to the ferment about feminism in the late 1960s, which despite the book's subtitle is its true chronological focus. However, the author has created something of a straw person, positing a supposedly dominant simplistic view of the women's movement that, in fact, has been eclipsed by recent studies by authors such as Anne Enke, Jennifer Nelson, Becky Thompson, and Anne Valk. While some of these works may have appeared late in this book's production, many did not and are inexplicably missing from the bibliography and footnotes. Giardina's book is not out-of-step with these more fine-grained and well-researched monographs, but its failure to grapple with them limits its significance.

Washington University in St. Louis Andrea Friedman

HMONG AMERICA: Restructuring Community in Diaspora. By Chia Youyee Vang. Urbana: University of Ilinois Press. 2010.

This fascinating book is authored by a multilingual member of a Hmong community. I say "a" because there are eighteen Hmong clans even in this relatively small population. Decisions are made by clans, although part of their acculturation has involved transitions to cooperation among clans that have begun to recognize how groups operate in American communities. Here, social networks and role models in other ethnic communities provide examples of how other such peoples use collaborative resources to get jobs, goods, and services from governmental and non-governmental agencies. Indeed, Hmong outside the U.S.A. look to those here to provide such assistance and even for modeling group patterns.

In fact, they have made gains and now we find thousands visiting Laos and their original villages in the Laotian highlands. At the same time, some of the Hmong's leaders, such as General Van Pao, transplanted old world homeland factionalism, but lacking an indigenous nation state, the Hmong have learned to create communities that transcend national boundaries. Moreover, they have become sufficiently acculturated

to campaign for recognition via negotiations, such as for a plaque in DC dedicated to Hmong members of America's "secret army" in Laos. They also petitioned for what became the Hmong Veterans Naturalization Act in May 2000 that exempts such vets from the language requirements for citizenship.

Following distinctive patterns—"Secondary Settlement" (their "Third Migration") and maintaining community clusters away from suburbs and concentrated in such urban centers as Minneapolis/St. Paul—the Hmong have created lifestyles that are ethnic writ small, with others as role models, and they began to craft organizations, such as the Mutual Assistance Association and the Association for the Advancement of Hmong Women in Minnesota. Beginning in 1992 Hmong began running for political office, notably on school boards, then city councils, and now a state assembly.

Some examples are presented here of ethnic adjustment, including political coalitions, and branches of Christian denominations (which they maintained, as noted) would provide greater acceptance of their "Hmong Americanness." To some degree, Vang's coverage is here uneven, for we do not learn much about which Christian practices they engage in in order to gain acceptance or how they went about pursuing political positions. In addition, the New Year's celebration, traditionally a major event, now convenes for a shorter time and with fewer activities to keep people interested.

Although still attracting youngsters with some practices that have begun to fade in the diaspora, there are institutional features for New Year's that are addressed by Vang, as is their entry into politics. What was needed was more of a profile of the jobs and businesses Hmong have created—or the lack thereof due to their more sparse backgrounds. Two other areas could have used more details. Just how did they begin to enter politics so quickly, given their background, and what changes have taken place in families and in the roles of women—in the home and in the community?

California State University — Elliott R. Barkan

THE HORRIBLE GIFT OF FREEDOM: Atlantic Slavery and the Representation of Emancipation. By Marcus Wood. Athens, GA: University of Georgia Press. 2010.

Marcus Wood follows up *Blind Memory: Visual Representations of Slavery in England and America, 1780-1865* (2000), his close, critical reading of the pictorial images that accompanied slavery's apogee in the British Atlantic world, with a provocative yet persuasive analysis of how propagandistic "fantasies of white-controlled emancipation" (237) have dominated the remembrance of the slave trade and slavery since their demise. In the rhetoric and iconography commemorating the sequence of "freedom" moments, Wood chronicles the transmogrification of enslaving nations and their peoples into omnipotent possessors of liberty who philanthropically bestow its gift upon benighted, powerless and grateful bondspeople. This triumphalist narrative of benevolent power at a stroke erases both the culpability of the enslavers and the agency of the enslaved.

Wood examines a remarkable array of arts and artifacts that, from the late eighteenth century to the present, have cast emancipation events and their commemoration in celebratory, self-congratulating terms. This iconography reserves

center-stage for the architects of these symbolic moments and their erstwhile enslaving nations, now transformed into bastions of liberty, with the recipients of their largesse at best bit players passively awaiting deliverance, but often entirely excluded from the action. In his subtle reading of arts and crafts, texts and treatises, anniversary celebrations, philately, film and imagery, Wood reveals a consistent set of "narrative falsehoods" (354) that operate as much to assuage white consciences as deflect their responsibility for the horror of chattel bondage and its baneful and enduring legacies. In image after image, for example, it is the allegorical representations of freedom, white and feminized, who are displaying the emblematic liberty caps, rather than the enslaved whose possession of this iconic garb would have symbolically empowered them to challenge their bondage. Instead, the ubiquitous depictions of near-naked black men and women, kneeling, supplicant, entreating and still shackled, best known in the Abolition Seal "Am I Not A Man And A Brother?" would secure the place and role of bondspeople in the machinery of mythmaking. With equal parts acerbity and insight, Wood interrogates various manifestations of these wishful thoughts and conceits as he moves through two centuries of objects and representation (the well-known plan of the slave ship *Brookes* and numerous commemorative postage stamps, for example, are painstakingly scrutinized), and he culminates by deriding the smugly sanctimonious excesses of the so-called "Wilberfest" of 2007 that marked the bicentennial of Britain's Act for the Abolition of the Slave Trade, before laying bare the pretensions and agendas of the risible movie, *Amazing Grace*, released the following year. Elsewhere Wood laments how the "tall tales" (94) spun by imperialist historians from Trevelyan to Schama have lent credence and authority to the fictions of freedom.

Wood's polemical tone best suits the scathing and uncompromising critique that dominates his text, but he offers astute and balanced suggestions for correcting emancipation's falsehoods and delusions that reference and promote scholarship on the agency of the enslaved. He probably should have retained consistent nomenclature by not referring to Harriet Tubman as Harriet (224)—one of the few black women he discusses, she is alone among Wood's dramatis personae identified by first name (save for his adherence to the odd convention of using Toussaint to reference the Haitian leader). And Wood does err in identifying Haiti's "famous motto [as] 'Liberty or Death'" (238) when discussing revolutionary empowerment, although the correct idiom, "Unity is Strength," makes his case equally well. *The Horrible Gift of Freedom* offers an invaluable corrective to over two hundred years of pernicious mythmaking while indicating that much work remains in eradicating the malefaction it has wrought.

Rider University Roderick A. McDonald

JACK LONDON, PHOTOGRAPHER. By Jeanne Campbell Reesman, Sara S. Hodson, and Philip Adam. Athens, GA: University of Georgia Press. 2010.

From 1900 to 1916, using mostly the Kodak 3A, the postcard-format folding camera, Jack London made more than 12,000 photographs. Over 200 of these beauti-

ful, creamy photos are here, the prints from London's original negatives housed in the California State Parks collection and the Huntington Library. For those readers who only know Jack London from his adventure stories, *Jack London, Photographer* will be a back door entry to his oeuvre, as these photographs speak to his interest in marginalized people and his affinity for finding dignity in the down-and-out. For those more familiar to his work, this will be a welcome addition, revealing the intricate observation skills that are readily present in his best writing.

The book is arranged chronologically and his photos point to the wide berth of reporting he was known for: from his first-hand account of slum life in London's East End to his coverage from the Russo-Japanese War; from the images of stark city ruins caused by the San Francisco Earthquake to the racially complicated portraits of the natives of Hawai'i. The introduction places the photographs in a historical and anthropological context, making a strong case that London, who had no formal training, was a skilled photographer who focused his lens at individuals experiencing life on the margins. The commentary by Jack London experts Jeanne Campbell Reesman and Sara S. Hodson are a good, though basic, tutorial on Jack London's complicated political and racial views (Reesman's *Jack London's Racial Lives* is more thorough). Philip Adam's (too short) commentary on the quality of London's work and the numerous obstacles he faced underlines not only the autodidact's skill but also the perseverance and ambition of the man (try loading sensitive chemicals onto dilapidated boats where mold, salt water, insects and ocean air attacked from all sides and you begin to understand the challenges London faced).

Examining these photographs, I was astounded by the lushness of the prints. Whether it is the panoramic view of the Mission District's devastation after the fires in San Francisco (125) or the intimate portrait of an ecstatic crewmember, Yoshimatsu Nakata, at the wheel of the *Roamer* (185), the photos are stunning recorded histories of life at the turn of the 20th century. London, who learned how to take pictures from the printed instructions that came with the camera, was at the forefront of covering news in what was to become the first mass-media era, and these photos are a fantastic historical and artistic document. The authors should be commended for what was clearly a labor of love to shepherd these photos into print; the hope is that now a new generation of scholars will critically examine these photos, allowing for novel racial and social insights both in London's writing and early 20th-century photographic history.

University of South Florida John Lennon

KENTUCKE'S FRONTIERS. By Craig Thompson Friend. Bloomington: Indiana University Press. 2010.

"Of all the places on the trans-Appalachian frontier that captured the attention of native peoples, early Anglo-American settlers, and later historians, the place that we know as Kentucky had two dominant features: it was the most violent, and it was the settlement experience most surrounded by myth and fantasy" (xiii). So write editors Malcolm J. Rohrbough and Walter Nugent in their foreword to *Kentucke's*

Frontiers by historian Craig Thompson Friend, a new volume in the series on the Trans-Appalachian Frontier published by the Indiana University Press.

In this rich, challenging, and enjoyable book, Friend examines the social, cultural, economic, political, and military histories of Kentucke (now Kentucky) from the 1720s to the War of 1812. Celebratory histories of the Bluegrass State, he notes, have "led to a misperception that Kentucke embodied *the* American frontier experience, one that was uniformly and primarily a progression of (white American) civilization that repeated itself on each successive frontier as Americans continued westward" (xviii). Yet, he adds, this sanitized version of history demanded "frenzies of mean fear shaped in an atmosphere of random violence, large-scale war, and both real and imagined terror that inspired violent reaction and imbued martial manliness" (xviii-xix).

Progressing chronologically, Friend situates the "frontier" in the 1720s when the Shawnees and other Indians, pushed west by the Iroquois, flooded the region and initiated a re-examination of their interactions with one another and with French, British, and American interests. Moving to mid-century, Friend traces the increasingly violent clashes which erupted between Indians and whites as American hunters and settlers began to pour in greater numbers into the region. Although he notes that it might be tempting to close the frontier narrative in 1792 when Kentuckians achieved statehood, he argues against that because white Kentuckians had established slavery, thereby substituting blacks for the now-subordinated Indians as the dark and supposedly uncivilized foil against which they could continue to define themselves.

The merits of this sweeping book are too numerous to chronicle sufficiently in this brief review. Nevertheless, Friend is at his strongest in his examination of the roles of memory and mythology in justifying white domination. When explorers discovered Indian mounds in the 1750s and 60s, for instance, they spun a variety of origin theories that reinforced their existing assumptions. "They conveniently invented an ancient and powerful civilization (usually ethnically distinct from contemporary Native Americans) that understood mound-building technology," he writes. "There was an implicit moral to these myths: the trans-Appalachian West had once been 'civilized' and could be returned to that state with the elimination of the Shawnees and their allies….[T]ales about the mound builders encouraged, even demanded, civilization's reclamation of the West" (38-39). In a chapter entitled "Remembering," Friend examines how nineteenth-century white male Kentuckians created a memory which privileged their own desires, actions, and attitudes, while simultaneously erasing those of white women and of Indian and black men and women. "The ways in which white Kentuckians remembered (or neglected) stories of frontier slaves reflected an important cultural trend under way in early- to mid-nineteenth-century Kentucky," he writes. "The wave of historical interest that swept the early American republic was part of a larger cultural whitening of America. As they defined and shaped a national culture, artists, writers, scientists, and others found it impossible to conceive American identity without also thinking about everything it was not—the Other" (284).

The University of Texas-Pan American Brent M. S. Campney

MORE PERFECT UNIONS: The American Search for Marital Bliss. By Rebecca L. Davis. Cambridge, MA: Harvard University Press. 2010.

In her meticulously researched history of marriage counseling in the United States, Davis examines the profession from its origins in the 1920s and 1930s to its status in the present day. Incorporating material from advice manuals, professional journals, popular periodicals, oral histories, and dozens of archival collections, Davis traces changes in the profession as it adapted to the nation's evolving needs, fears, and desires. From anxiety about white "race suicide" in the 1920s to concerns about same-sex marriage in the 2000s, marriage counselors have dealt with every hot-button social issue of the past eight decades.

Originally the province of Freudians and eugenicists who urged middle-class whites to build marriage around starkly defined gender roles and the goal of reproduction, marriage counseling expanded in the 1940s and 1950s to include a variety of practitioners. Clergy members, radio hosts, and even Red Cross workers dispensed marital advice in wartime and postwar America. Their prescriptions were familiar: A successful marriage required a dominant husband and a dependent wife who cheerfully embraced motherhood as her biological destiny. With the development of second-wave feminism in the 1960s and 1970s, experts began to counsel greater mutuality within marriage. At approximately the same time, however, states adopted no-fault divorce laws that made it easier for couples to dissolve marriages that did not meet the new standard of mutual satisfaction and shared decision making. Rising divorce rates and discomfort with women's greater equality both inside and outside marriage quickly led to a conservative backlash that saw authors such as Marabel Morgan once again counseling wives to submit to their husbands. Even at the height of the Watergate scandal, Morgan's *The Total Woman* outpaced Woodward and Bernstein's *All the President's Men* as the nonfiction bestseller of 1974.

Since the 1970s, psychologists, sociologists, social workers, advice columnists, clergy members, and other marriage advisors have failed to reach consensus on the ideal ingredients for marital success. Advocates of traditional role-based marriage share media time, bookshelf space, and office buildings with counselors who advise that happy marriage requires shared wage-earning and housekeeping and room for personal growth. As society has grown more accepting of gay and lesbian couples and states have begun to legalize same-sex marriage, some counselors have also extended their services to same-sex partners. Regardless of their clients' sexual orientation or the exact nature of their advice, today's marriage counselors share one common value: They believe that strong marriages are the foundation of a strong America. As Davis persuasively argues, this core belief has sustained the marriage counseling business for eighty years.

Davis provides excellent discussion of how the marriage counseling profession changed in response to historical events. She occasionally, however, oversimplifies description of the historical events themselves. (For example, she seems to imply that Betty Friedan single-handedly founded the National Organization for Women.)

Her study nevertheless marks an important contribution to the historiography of American marriage.

Ohio University, Athens — Katherine Jellison

NORTHERNERS AT WAR: Reflections on the Civil War Home Front. By J. Matthew Gallman. Kent, OH: Kent State University Press. 2010.

In this intelligent and instructive collection, distinguished Civil War historian J. Matthew Gallman brings together eleven previously published essays, from 1988 to 2009, that simultaneously provide an autobiographical journey of Gallman's development as a historian and a layered argument on the limits of the war in effecting significant social, economic, or political change in the North. In his introduction and in the headnotes to each chapter, Gallman charts his own reason for taking up each subject and places his work in the historiography of the northern home front, a field that he concludes still invites further inquiry to match the rich literature on the war in the South.

Much of Gallman's focus is on Philadelphia. The chapters complement each other nicely, as Gallman essays such subjects as the Great Central Fair in Philadelphia, peace and disorder (really the lack thereof) in wartime Philadelphia, entrepreneurship in the city, the doings of antislavery, Republican, and women's rights orator Anna Dickinson, the effects of the battle of Gettysburg on the townspeople there, and more broadly the character and dynamics of the Civil War economy, urban history and the war, and the uses of memory. A concluding chapter on black soldiers and the battle of Olustee in Florida does not so neatly fit the pattern, though it makes reference to black Philadelphians' efforts to enlist and stand as men in battle. Throughout Gallman measures the extent of wartime change, as, for example, in the ways Philadelphia mobilized for war in forming soldiers' aid societies, setting up hospitals, and getting contracts for all manner of manufacturing to supply the army, to name several examples. What Gallman finds is that such activity drew upon already established habits of voluntarism, charity work, and production for a rapid adjustment to wartime demands and opportunities. The war enlarged the scale of such operations but did not fundamentally alter the structure of reform or industry. And the establishment of a "modern" police force and more effective government before the war kept the city from exploding in riot due to ethnic and racial tensions and conscription, as occurred elsewhere. Indeed, because Philadelphia, especially, was already modernizing in its social and economic organization, it was able to adapt readily to wartime demands. The conclusions therein echo Gallman's other work, some of which incorporates these previously published essays. In matters of race, however, the war wrought change as blacks gained a grudging respect through their service and asserted their rights.

Of particular interest is Gallman's discovery of Anna Dickinson, the fiery young orator who captivated audiences with her brilliance and beauty but was "lost" to history until Gallman caught up to her. Gallman makes the interesting argument that Dickinson became "an alternative model for civilian women in the public arena" (163), different than the more modest volunteers of the Sanitary Fair and nurses in

assertions of a public self while similar to many women in being forced by war and circumstance to provide for herself. Gallman later published a full-bodied study of Dickinson, aptly titled *America's Joan of Arc*, that reiterates the themes presented in four chapters treating Dickinson herein. By casting Dickinson as a celebrity more than a precursor to major changes in women's sense of themselves or advances in women's rights, Gallman perhaps too neatly fits her into his continued insistence on the war as an extension and expansion of trends and patterns already underway rather than a new direction. Other readings of Dickinson are possible.

While some scholars might argue that the Philadelphia story hardly speaks for the variety and diversity of northern home front experiences, and might be an aberration from larger developments, all students of the war will profit from reading Gallman's reflections. The essays still brim with insights. And they show why Gallman ranks today as the leading historian on the North and the war.

Saint Joseph's University Randall M. Miller

OYE COMO VA! Hybridity and Identity in Latino Popular Music. By Deborah Pacini Hernandez. Philadelphia: Temple University Press. 2010.

To take on the task of explicating or analyzing Latin popular music presents a difficult endeavor; with the hybrid nature of the Latin music and US adaptations and appropriations, one could easily get lost in the array of musical styles, genres, artists, and record labels. Yet, in her book *Oye Como Va: Hybridity and Identity in Latino Popular Music*, Deborah Pacini Hernandez provides an organized, concise, and informative overview of Latin popular music, specifically in regards to the recording industry's relationship to Latina/o musicians and audience in the United States.

At the beginning of the text, Hernandez catalogues theoretical perspectives that have been used to explain the mixture and authenticity of Latino musical performance and frames problems as well as the usefulness of concepts such as hybridity and *mestizaje* in reference to Latino popular music. She then presents a history of the economics of Latino music and the ways in which the music has been marketed and sold. Hernandez also discusses Latino participation in rock 'n' roll and focuses particularly on differences between West Coast Mexican American and East Coast Puerto Rican preference for performing rock music. Hernandez later shifts to expressions by Latinos that were not necessarily based on Latino roots music such as disco, rap, house, freestyle, merengue, and reggaeton. With her explication of artists from these genres, she does effective work in illustrating how Latino musicians in the late 20th century formed cross-cultural expressions through musical expression. Hernandez later focuses on Dominican contributions of *merengue* and *bachata*, using "transnational theory," which is useful in understanding the cultural production of Dominican musicians and audience in and out of the United States. Hernandez then discusses the roots and development of *cumbia* by outlining *cumbia's* beginnings in rural Columbia. In her analysis she focuses on racial and class implications and the rise and decline of *cumbia's* popularity in the country. She ends the chapter reflecting on the hybridity of *cumbia's* African, Afro Latin, and mestizo backgrounds and the

variants of *cumbia* expression. The last chapter of the book focuses on the marketing of Latinidad in the changing world of globalization. Hernandez explains how major record labels lost interest in Latino groups in the 1960s; however interest would rise again during the 1990s. Hernandez, however, remains concerned that throughout this process, the industry continues to have a stronghold on shaping what Latina/o and Latinidad means.

An ongoing theme of *Oye Como Va* suggests that Latino popular music is hybrid, transnational, mestiza/o, among other concepts to describe the mixing of cultures. These mixtures not only connect US and Latino culture, but also inform within Latindad to present potential for challenging the racial scheme of the US. For a scholar interested in an overview of the trends in popular Latino music, this text offers valuable histories and perspectives on the performance, recording, and marketing of Latin popular music.

University of Texas, San Antonio　　Marco Antonio Cervantes

THE PUBLIC AND ITS POSSIBILITIES: Triumphs and Tragedies in the American City. By John D. Fairfield. Philadelphia: Temple University Press. 2010.

"American cities," asserts John Fairfield, "have been the crucial arena for the cultivation of an active citizenry attentive to the public good and suspicious of those who put self-interest above the welfare of the whole" (4). Surveying the past 250 years of American history, he finds that urban society has kept alive a commitment to civic life in a nation devoted to private wealth.

An ambitious work of scholarly synthesis, *The Public and its Possibilities: Triumphs and Tragedies in the American City* braids together descriptions of socio-economic trends, cultural conflicts and political philosophy from the late colonial era to the present. The story gets underway with the Stamp Act crisis of 1765, when political mobilization arose from the taverns, wharfs and streets of the major sea-ports. Drawing the participation of merchants and laborers alike, the colonial crisis and ensuing Revolution produced a faith in "civic republicanism" that continued to animate public debate for much of the nineteenth century. Throughout this narrative, those who speak out for a greater public good find themselves opposed by defenders of private property rights. Fairfield traces this tension through the creation of the Constitution, the conflicts between Federalists and Republicans, and workingmen's activism in 1830s New York. He notes the complexity of the conflicts in the Jack-sonian era, when the advocates of participatory democracy seemed to be at odds with elitists who nonetheless advocated public improvements. He admires the early Republican Party for its promotion of rational public discourse and its "defense of civic equality over ethnic, racial or religious prejudices" (96).

The New York Draft Riot of 1863, unfortunately, discredited the rationality of the public in the eyes of Republican leaders. Thereafter, controversies in the cities seemed more clear-cut. Business elites espoused laissez faire economic theories, while Henry George and various labor activists struggled to keep alive the ideal of the public good. Jane Addams, John Dewey and other urban-based activists sought

to build social consciousness and participatory democracy, but the hopes of the Progressive Era were squelched by government repression during and after World War I, and by the rampant consumerism that followed. Even the labor movement adopted a narrow, consumerist mentality in giving up its hope for "industrial democracy" in the mid-twentieth century. Mass suburbanization after World War II further encouraged a retreat into the private world of the home, as well as contributing to the relative decline of cities in American politics and culture.

Resting on vast historical scholarship*, The Public and its Possibilities* would provide a useful interpretive spine for an undergraduate history course, comparable in some ways to Eric Foner's *The Story of American Freedom.* As an effort to "rekindle our political imagination" (xii), though, the book undermines its purpose by demonstrating, again and again, the discouraging limits of citizenship in America. Past efforts to invigorate public engagement, as described here, seem too fruitless and evanescent to provide much inspiration. The book concludes on a hopeful note, with a consideration of modern environmentalism as a surviving expression of interest in the public good. The Occupy movement, which emerged after the book's publication, might have been a more relevant and promising model of the urban, participatory democracy that Fairfield holds dear.

University of Connecticut Peter C. Baldwin

SIGNS OF THE TIMES: The Visual Politics of Jim Crow. By Elizabeth Abel. Berkeley: University of California Press. 2010.

In the introduction to her engaging and intellectually stimulating, if somewhat jargon-heavy, study of the semiotics of photography depicting Jim Crow segregation in the U.S. from the late 19th century to the Civil Rights movement, Elizabeth Abel stresses the importance of tracing spatial dimensions of race in an only seemingly post-racial society after the election of Barack Obama. As Abel puts it, "I have sought to complicate cultural memory with a more nuanced and inclusive visual record that might constitute an enduring facet of the American social landscape" (24). Abel goes beyond a simple reading of "whites only" signs and has amassed an impressive archive of Jim Crow photography (the book features 85 images), which she meticulously analyzes in this first comprehensive study on the topic. Drawing on key theorists like Paul Gilroy, Walter Benjamin, Susan Sontag, Roland Barthes, and Henry Louis Gates, Jr., Abel unveils the messiness behind the binary of race in photos, cartoons, and movies of segregation in the U.S.

In the first part of the book, Abel looks at the material history of Jim Crow signs, at their depiction through the language of photography, and the circulation of these photographs. Abel acknowledges complex discursive practices such as collecting these signs and the agency of African Americans in "messing" with them (as in putting up "For Colored Only" signs). The second part of the book discusses the gendered aspects of built environment through depictions of water fountains and restroom signs. Abel takes a bit of a left turn in the third part of her book with a lengthy analysis of one scene in D.W. Griffith's *Birth of a Nation* in an otherwise

engaging discussion of the intersection of gazes (through the still camera connecting with the cinematic camera) and of segregation in the movie theater where blacks had to sit in the balcony. In the fourth part of her book, Abel looks at depictions of the breaking down of racial boundaries during the lunch counter sit-ins of the Civil Rights era. Finally, in the epilogue Abel shows how the semiotics of Jim Crow have been utilized by Affirmative Action supporters, by the Hollywood movie Pleasantville, and by the artist Emory Biko.

While *Signs of the Times* engages in a close reading of visual images that occasionally borders on over-interpretation, Elizabeth Abel's book provides an important addition to studies of lynching photographs or visual representations of Civil Rights struggles in mapping out a "geography of power" (16). Abel could have engaged in more sustained transnational comparisons (Nazi Germany and South African apartheid come to mind), and it is unfortunate that some of the images discussed in the second half of the book are missing (presumably for copyright reasons), but overall, Abel, in her effort to "read (. . .) these signs in order to replace them" (300), has done invaluable work for a society that is still far from being "post Civil Rights."

University of Wyoming Ulrich Adelt

ALABAMA GETAWAY: The Political Imaginary and the Heart of Dixie. By Allen Tullos. Athens, GA: University of Georgia Press. 2011.

Allen Tullos, a professor of American Studies at Emory University, is Bama-born and writes with great passion about the state on which he focuses here. Tullos finds little good in the Heart of Dixie and his chapter titles reflect this. Examples include "The Sez-You State," "In the Ditch with Wallace," "Oafs of Office," and "Invasions of Normalcy." The book contains some catchy phrases (the origins of which the author unfailingly cites when they are not of his own creation). When Roy Moore was re-nominated as Alabama chief justice in March 2012 (a position from which he had been removed nine years earlier) the voters were clearly adopting a "sez you!" stance toward federal Judge Myron Thompson as well Moore's own colleagues who had removed his offending Ten Commandments monument from the state judicial building. Surveys showed overwhelming support for public commandments displays and voters, although rejecting him in two runs for governor, were looking for just the right opportunity to say "sez you!" when Moore made the bid to get his old job back.

Tullos devotes more space to deplorable conditions in Alabama's lockups than any other policy arena. He wrote his undergraduate honors thesis on this subject at the University of Alabama in 1972. Alabama has been fined for the overcrowding of its jails—a problem that persists in a chronic way. Deaths in Alabama prisons are significantly higher than they would be if inmates had adequate medical care. Assaults also occur with intolerable regularity because of the large number of prisoners that each guard must supervise (a lower warden-to-inmate ratio than in any other state). When and if cons become ex-cons—Alabama is shown to be number one in the nation in meting out life sentences—their reintegration into society has been limited by many restrictions, including massive denials of the right to vote. Candidates as

well as those who already hold office in Alabama, due to a fear of being labeled "soft on crime," fear to endorse sentencing reforms that would both reduce overcrowding and have the promise of lowering recidivism.

Because of the dread of the "T-word" (taxes), limited funds are continually having to be shifted from one crisis area to another (insofar as the nation's highest earmarking percentage allows) depending on which problem is judged to be most in a crisis state. Tullos commends former Governor Bob Riley for trying to change things with his modest tax increase/tax reform plan a decade ago (which went down to resounding defeat). The author notes progress the state has made in atoning (not always in a merely symbolic way) for injustices committed in the past against African Americans. In this area as in others in the past Alabama has had the "help" offered by federal judges (most notably Frank Johnson, Jr., on the district court in Montgomery from 1955-1979), but not much lately. When writing *Alabama Getaway*, Tullos would probably have predicted that Alabama's regressive tax laws would survive a recent challenge in federal district court in Huntsville.

"Bare-bones," no-frills government is what Alabama has always been best at. And, as a result of across-the-board Republican gains in all venues, the state now is even more strongly committed to the application of conservative business values to public policies. The book would have benefited from a little more detachment and more gleanings from state comparative literature so that the reader could judge for her- or himself whether Alabama truly is, as the author apparently believes, head and shoulders above all others as far as "worst state" rankings are concerned.

University of Alabama William H. Stewart

BIRDS OF FIRE: Jazz, Rock, Funk, and the Creation of Fusion. By Kevin Fellezs. Durham: Duke University Press. 2011.

Kevin Fellezs has written a fine account of musical mixing in the 1970s, drawing on published interviews from the time, biographies, recordings, liner notes, and articles and reviews in the jazz, rock, and mainstream press. Depending on how you count them, *Birds of Fire* has three or four introductions, and they are all valuable. After a short chapter that summarizes the general themes of the book, Fellezs offers a consideration of the scholarly literature on genre and mixture (chapter 1), a discussion of the specific discourses of rock, jazz, and funk leading up to the 1970s (chapter 2), and a more focused investigation of the fusion concept in jazz (chapter 3). These opening chapters take readers on a surefooted walkabout through the salient issues surrounding fusion: technology, race, legitimation, appropriation, and commerce, among others. Especially interesting was a mini–case study of Gary Burton and Larry Coryell that highlights matters of youth and style in pre-*Bitches Brew* fusion.

Fellezs argues against the idea of fusion as a synthesis of existing genres, preferring to dialectics the idea of the "broken middle," where opposing entities do *not* smoothly combine, but instead offer only brokenness, contradiction, and instability. There is creativity here, he contends, and the opportunity to "liberate one from dogma and convention" (9). (Readers of the Foucauldian persuasion will have some

questions about this idea of liberation from the social modes of being enabled by genres, especially if genres are understood not only to limit and constrain agents, but also to act upon subjects by virtue of their own action or capability for action.)

The four case studies—on Tony Williams, John McLaughlin, Joni Mitchell, and Herbie Hancock—are excellent, and each showcases Fellezs's strengths in cultural analysis, particularly in the area of race and ethnicity. In addition to his nuanced readings of how race (and, to a lesser extent, gender) mediated discourse about genre in the 1970s, I appreciated Fellezs's skill at creating fresh portraits of jazz-related characters doing the kinds of things we rarely read about: a black, jazz-affiliated drummer (Williams) digging the Beatles; a white folk singer (Mitchell) blacking up and, as a result, captivating and collaborating with an aging jazz great (Charles Mingus); a celebrated and successful jazz pianist (Hancock) humbly admitting his deficiencies in learning funk and R&B styles.

The broken middle is premised on a concept of genre that stresses stability, cohesion, and homogeneity. Another approach holds that genres, like all entities, are assemblages of heterogeneous elements that never guarantee stability or persistence. In this approach, all musical actors are thought to engage in practices of partial belonging and ambivalent collaboration, so it is (paradoxically) the *stability* of genre formations that needs to be explained, rather than the transgression or destabilization of the same. This approach would also raise questions about the kinds of collectivities that genres express — are they only social, or do they rely upon the participation of nonhuman entities, as well? Fellezs rightly points out that there is a tension between the formation of new social collectivities promised by new genres and the role of the innovative human agent, and we might also point to a tension about the differences between existing *through* genres, *between* genres, or *outside* of genres. These uncertainties are present in many discussions of genre, and they are also present here.

I like the fact that Fellezs pulls fusion out of a jazz-centered frame and allows it to float equally between jazz, rock, and funk (with some folk thrown in, too), even though chapter 3 tips the scale a bit toward jazz. In other words, the author shows that fusion was not just about adding things to jazz, but also involved a swerve for rock and funk; Fellezs writes about these encounters as a scholar and fan of all sides. Paired with Steven Pond's *"Head Hunters": The Making of Jazz's First Platinum Recording* (Michigan, 2008), *Birds of Fire* could almost become the basis for a single, tightly focussed undergraduate course on fusion, and it certainly belongs on graduate reading lists in pop, jazz, and American music studies.

Cornell University Benjamin Piekut

CALIFORNIA WOMEN AND POLITICS: From the Gold Rush to the Great Depression. Edited by Robert W. Cherny, Mary Ann Irwin, and Ann Marie Wilson. Lincoln and London: University of Nebraska Press. 2011.

A century ago California granted voting rights to women. *California Women and Politics: From the Gold Rush to the Great Depression*, an essay collection marking the one hundredth anniversary of that event, suggests it was less a watershed than the

ratification of a longstanding pattern. The contributors to this volume, all alumni of San Francisco State's history graduate program, document a wide array of women's civic work in California stretching from the 1850s to the 1920s. Most of the essays recount the work of middle-class clubwomen; a few explore the ideas and activism of their working-class counterparts. As the editors acknowledge, ethnic and racial minorities are mostly missing from the book. Nevertheless, the fourteen essays compiled here offer compelling evidence of the intensity and impact of women's activism in an important state.

The book makes it abundantly clear that women's civic work mattered long before they had the vote. Their lobbying ranged from temperance efforts, to saving redwoods, to minimum wage laws, to the policing of dance halls. It seems safe to conclude activist women were key players in nearly every regulatory initiative undertaken by the state and local governments during the period covered by the book. One also comes away with a good sense of the thick web of connections among women activists. Wealthy women such as Phoebe Appleton Hearst (ably profiled by Mildred Nichols Hamilton) and Katherine Edson were at the hub of these networks, but they extended across a variety of organizations and issues.

The sense of density conveyed by the essays collected here reflects the book's principal strength and its most obvious weakness. The reader gains a clear sense of the significance of the public work undertaken by white middle-class women. But the focus on this cohort also highlights the limited circle of women featured in most of the essays. Several do an excellent job of exploring tensions between working-class and middle-class women's agendas, particularly Rebecca Mead's account of the campaign for the minimum wage. But the voices, interests, and efforts of women from California's racial and ethnic minority communities are largely absent, save for Linda Heidenreich's intriguing essay on the *testimonios* of indigenous California women. We know from Mary Ann Irwin's closing historiographical essay that there has been a good deal of work on the activism of Latino, Asian, and African-American women, but little of it is reflected here.

This limited attention to the distinctive racial and cultural dynamics of California is one reason the book seems to lack a strong sense of place. There are tantalizing hints of what makes the activism of California women distinctive, ranging from the campaign to save the Redwoods to battles against vice in wide-open San Francisco. But most of the essays strive to demonstrate how California women's activism fit broader patterns evident in other states rather than what made it distinctive. Even so, they pack a punch, illustrating in clear and detailed fashion the enduring vitality, effectiveness, and importance of women's politics in California.

Ball State University James J. Connolly

THE CAMBRIDGE HISTORY OF AFRICAN AMERICAN LITERATURE. Edited by Maryemma Graham and Jerry W. Ward, Jr. Cambridge, UK: Cambridge University Press. 2011.

"New Frontiers: Cross-Currents, and Convergences: Emerging Paradigms," the title of Madhu Dubey's and Elizabeth Swanson Goldberg's chapter in the newly

published *Cambridge History of African American Literature* (CHAAL) (2011) could well serve as the subtitle for the entire edition. For it communicates the terrains, scope, methods, applications, and ultimately the contributions this innovative and original work makes to the study of African American literature. Comprised of newly published essays by leading and emerging scholars in African American literature, CHAAL chronicles four hundred years of black writing and cultural production across multiple genres of writing (e.g., fiction, drama, and poetry) as well as across multiple physical, social, and ideological terrains. Since constructing a literary history is at the center of this project, editors Maryemma Graham and Jerry Ward, Jr. carefully articulate the basis upon which this text articulates such a history. Given the enormity of this task, Graham and Ward importantly acknowledge the challenge and inherent limitations of constructing a comprehensive study.

As they challenge readers to consider the dynamic interactions from the social, political, and economic factors that shape the creation, production, distribution, and reception of black writing, they also remind us that the very task they have set forth—to construct a literary history—is as Mario J. Valdés and Linda Hutcheon posit "unavoidably interpreted in the light of the present and that literary historians create meaning by ordering and shaping stories about texts and contexts" (1). Texts and contexts as well as dynamism and recovery emerge as prominent paradigms upon which CHAAL orders and shapes a narrative of black writing; unravels the evolving nature of literary traditions and ultimately literary history; and maps "the story of the existence and complex structure of African American literary acts and artifacts" (4). CHAAL creates a complicated and by no means unified portrait of African American literature that "comprises orature (oral literature) and printed texts simultaneously," advocates movement across disciplinary boundaries, illuminates the dynamism of interactions that shape black writing and its meaning, and underscores African and African American agency and authority (1, 3).

CHAAL is divided into three distinct parts. The first two parts, which represent the majority of the text, progress chronologically. Chapters focusing on the sonoric African origins of black orality, the development of early black print literature, and the diversity of antebellum and postbellum black writing comprise part 1. One of the many strengths of CHAAL emerges in the ways its chapters clearly reflect the vision, framework, and concerns articulated by its editors. Exploring the evolution of early black writing, Philip Gould cautions against the indiscriminate categorization of early black print in order to forcefully create a tradition of continuities. Detailing historical and ideological frameworks, he foregrounds the impact of natural rights philosophy and sentimentalism on early black discourse. Vincent Carretta marks the emergence of a canon. Like Gould, Carretta explains that early black writing is not easily categorizable, noting that these works were often multi-generic and their authors also assumed a range of "available identities" (54).

Joycelyn Moody demonstrates CHAAL's emphasis on African and African American authority and agency as well as the importance of orature and literature as simultaneous sites of analysis. She draws upon black feminist scholarship to articulate "black resistant orality" as a framework for understanding "blacks' subver-

sive testimony dictated to print literature interlocutors." Black resistant orality, she posits, expressed by Sojourner Truth and others emerge from an "African American expressive tradition that asserts the black self verbally or otherwise-performatively (136,137). Mark Sanders narrows the distance between postbellum and New Negro artists, explaining how they faced similar "dilemmas, and indeed pursued many of the same agendas" (220). Like Moody, Sanders identifies postbellum artists' rhetorical strategies within a tradition of black resistant discourse.

Part 2 in CHAAL offers equally important critical observations, approaches, and recovered texts and writers for an engaged and nuanced study of African American literature. Chronicling the evolution of black literature and literary history in the twentieth century, these essays highlight diversity within African American rhetorical and narrative strategies, multiple geographical terrains as critical sites of black cultural production, and the necessity for identifying writers as both artists and critics. Emily Bernard's essay presents an expanded geography in the exploration of the New Negro Movement. Noting how and why attention is often centered on Harlem, she invites readers to consider Chicago, Detroit, and Philadelphia as equally important sites. Even as Bernard underscores a national expansion in the study of black cultural and literary activity, she reminds readers of the diasporic dimensions of the New Negro movement. While Bernard focuses on recovering places, Sabine Broeck attempts to recover writers like William Gardner Smith, Albert Murray, and Barbara Chase-Riboud. Expanding our notion of the period, she enjoins readers to consider how readership and criticism shape canon formation and ultimately affect "[t]he selective enshrinement of some authors and their works, and the public and critical disregard of others" (374). Madhu Dubey and Elizabeth Swanson Goldberg conclude part 2 with their examination of postmodern black writers and the writers' engagement with Duboisian double-consciousness. While many have situated the 1970s as a period of renaissance in black women's writing, Dubey and Goldberg underscore its importance as the beginning of black postmodernism.

Part 3 directs readers' attention to scholarly practices and the marketplace, seeking to offer what Graham and Ward assert is a "corrective to conventional literary history histories" (14). Giselle Liza Anatol's essay draws attention to the marketplace surrounding African American children's literature, while Candice Love Jackson enjoins scholars to critically examine "popular" African American literature. Jackson focuses on a range of popular fiction from pandering literature, Christian fiction, relationship fiction, black gay/lesbian fiction, and black erotica. Lawrence Jackson's essay examines the formation of literary criticism by black artists and scholars. Like Broeck, his examination of Baldwin and Ellison reminds readers to situate black artists in multiple contexts, namely as cultural and literary critics. As in many other chapters, Jackson introduces scholars and artists like J. Sanders Redding and Edward Bland as critical voices often overlooked and understudied.

CHAAL is a useful resource for graduate students and scholars who want to move beyond a conventional history of African American literature. Numerous chapters within the collection not only make reference to current scholarship, but nod to earlier anthologies, while also pushing readers to situate black writers and their

works in new ways. Certainly with a project this large there are omissions, which the editors acknowledge. While CHAAL mentions black science fiction (see Harris and C. L. Jackson), it would have been wonderful to see a more extensive treatment of black fantasy, comics, and science fiction, areas that are receiving more scholarly and popular treatment.

In its reframing of black discourse, introduction of new paradigms, and charting of new geographies, this collection represents an important and necessary addition to any collection of African American and American literature.

University of South Carolina — Folashade Alao

DESIGNING CULTURE: The Technological Imagination at Work. By Anne Balsamo. Duke University Press. 2011.

Designing Culture: The Technological Imagination at Work is composed of several layers: part history, part autobiography, part critical review, it is a carefully observed account of digital culture *c.* the 90s onward. The book is inflected by Balsamo's many years as an employee at Xerox PARC, a preeminent research center in the 80s and 90s (and a site of continued good work). One of the contributions of *Designing Culture* is Balsamo's absorbing personal account of a series of digital experiments conducted over a few decades in centers such as Silicon Valley (especially at PARC), USC, and MIT. The account includes a good deal of Balsamo's own work in these places, as well as in China and Mexico. *Designing Culture* is not so much a groundbreaking manifesto for how to design what Balsamo calls "technoculture" as a compelling portrait of a scholar with her finger on the pulse of a technological revolution (she once gave a tour of Xerox PARC to William Shatner). Balsamo's passionate concerns with pedagogy, gender equality, and imagining new futures enliven every page. While I found myself disagreeing with certain superficially explored propositions (e.g., that video gaming engages "continuous partial attention"; see Nardi, *My Life as a Night Elf Priest: An Anthropological Account of World of Warcraft,* 2010), I drew much from Balsamo's energy and enthusiasm in inviting us to revisit a collection of some of the most ingenious experiments in the history of digital technology—wonderfully original inventions of an extraordinarily creative generation that we have already come to take for granted, or even forgotten.

I was moved by Balsamo's invocation of Dewey's timeless question: "How shall the young become acquainted with the past in such a way that the acquaintance is a potent agent in appreciation of the living present?" (181)—an especially apt inquiry with respect to the current generation for whom yesterday's Facebook posts are ancient history. Balsamo's answer—a set of learning opportunities including those at school, home, public libraries, museums, after school clubs—is not mind-blowingly new, but she usefully reminds us that the internet ties these places together in potentially exciting and unprecedented ways. Balsamo's prescriptions for designing technoculture are sensible and workmanlike: promote interdisciplinary projects, engage the youth, integrate across institutions. These are good waypoints along the path to more inclusive, culturally alive design.

Designing Culture is cleanly written; it might easily have lapsed into preciousness and jargon. Balsamo does have a penchant for lengthy footnotes, many of which could have been brought up into the text for concision and depth. But overall, it is a pleasing read. One of the special pleasures of the book is Balsamo's impressive range of scholarship; she has read everyone from to Vinge to Vygotsky. One could read *Designing Culture* as part of a rich hypertext experience, moving from the author's provocative reflections to the works upon which she meditates so nicely, and back again.

Designing Culture is a bracing restatement and reaffirmation of PARC's boast that the best way to predict the future is to invent it. The more we believe that, the truer it will be.

University of California, Irvine Bonnie Nardi

THE FEMINIST PROMISE: 1792 to the Present. By Christine Stansell. New York: Modern Library. 2011.

I came to Christine Stansell's *The Feminist Promise: 1792 to the Present* a cynic—after all, I had lived through the period she writes about, shared the experiences of many of her subjects, and have taught U.S. women's history for almost forty years—what could Stansell tell me that I didn't already know? Plenty it turns out. I finished reading this superb history of feminism since its birth in the crucible of the French Revolution humbled by Stansell's achievement.

Stansell writes from an unabashedly liberal perspective. She defines feminism as "democracy's younger sister" and believes legislative change represents progress not compromise for women as some radical feminists hold. She credits feminists who build coalitions to effect social change—for example, the twentieth century abortion reform movement culminating in Roe v. Wade victory represents concerted efforts of "physicians, psychiatrists, and family planning professionals along with activists." And, while she identifies foundational feminist texts—Wollstonecraft, Mill, Beauvoir, Friedan, and others—she provides fresh and insightful readings of these authors and carefully traces their effects on feminist ideas and strategies in the nineteenth and twentieth centuries.

The Feminist Promise sees Western as well as global feminism as an ideology and a social movement. Writing of the varieties of feminism over time, Stansell resists the familiar "wave" metaphor and instead sets the "politics of the mothers" in tension with the "politics of the daughters." That formulation allows us to see how reform waves that stress "responsibility, propriety, and pragmatic expectations of what can be done" uneasily coexist with those that are "utopian, flamboyant, defiant, insisting on claiming men's prerogatives."

Like any good historian Stansell understands the need to observe continuity as well as change in history. For example, contemporary abortion debates seem a radical departure from the concerns of our suffragist foremothers, yet Wollstonecraft, Stanton, Sanger, Goldman and others in their "insistence on physical integrity as a

prerequisite for women's liberty" provide the "historical antecedents" for the radical demand that all women be freed from the threat of "involuntary motherhood."

Situating feminism globally, Stansell uses the four United Nations World Conferences on Women as benchmarks—Mexico City (1975), Copenhagen (1980), Nairobi (1985) and Beijing (1995). She shows how feminists deployed the language of human rights to achieve goals of female health and reproductive rights in the developing world. She points out the reprehensible support of the U.S. government for the anti-Iranian Taliban with its virulent misogynist policies until the American Feminist Majority Foundation pressured the Clinton administration to take a stand on the grotesque oppression of Afgani women.

I would have liked Stansell to more fully engage Black feminism as a significant current of feminist thought—not surprisingly Pauli Murray emerges as a prominent African-American feminist while bell hooks doesn't merit a mention—as well as assess ideas of academic feminism that have become institutionalized in Women's Studies programs during the past forty years as a vital site of feminist intellectual activism.

Not surprisingly Stansell concludes on an optimistic note—progress has been made yet much remains to be done. Retreating from the global stage to the United States, she points to a hypersexualized American popular culture that presents women with "self-actualizing sexuality that still hinges on male approval" and persistent labor discrimination and maintains that the feminism that helped change marriage and possibilities for girls can fulfill its "promise" for social change.

University of Kansas Ann Schofield

FREEDOM WITH VIOLENCE: Race, Sexuality, and the U.S. State. By Chandan Reddy. Durham: Duke University Press. 2011.

For better or worse the curious specter of Michel Foucault greets the reader of Chandan Reddy's *Freedom with Violence: Race, Sexuality, and the U.S. State*. Foucault's path-finding "archeological" historical method, encouraging Reddy and ourselves to read the "texts" (archival discourses) of American cultural life "against the grain" (Walter Benjamin) of their commonly assumed meaning, is fundamental to Reddy's liberation project as a "Queer of color" scholar-activist (17-18).

The book title, especially its three-word signifier, "Freedom *with* Violence," expresses succinctly Reddy's chief "episteme"-become-"archive" discovery, a result of having sifted through selected primary texts associated with the U.S. State's growth into "monumental" power during the past century. Reddy's signifier is meant to shock the reader, presumed to be of liberal persuasion, into the discomfort of counter-instinctive thinking when confronting the oft-recurring phenomena of violence that seems freedom's destiny in our epoch. It also functions as a mantra-like refrain for Reddy, evoking the embattled spirit of his outlier cultural critique rising up under the potential thrall of the Liberal-Capitalist-National-State.

Once read through, there emerges a reliance on the encircling rubric (or frame?) for the book in Reddy's somewhat contorted, yet suggestive, introduction and conclu-

sion. These chapters treat President Obama's 2010 signing of the National Defense Authorization Act, including its contested rider amendment, the Matthew Shepard (gay torture) and James Byrd, Jr. (black torture) Hate Crimes Prevention Act (1-3; 224) as a synecdoche event representing the whole conflicted freedom story. Contrary to many Black and gay civil rights supporters, Reddy configures this Congressional Act as an ominous extension of Obama's earlier Nobel Peace Prize speech. The speech is said to have affirmed America's peaceful, non-violent quest for universal human rights, while, in apparent contradiction, applying western (Christian) just war theory as justification for Obama's troop surge policy in Afghanistan. Putting it together—massive defense expenditure plus hate crimes interdiction plus expanding war for transnational rights peace sends we readers a message! Obama's composite acts become a performative "ACT," a heuristic-analytic tool (weapon?) used to display the dangerous, expanding empowerment of the Neo-Conservative/Neo-Liberal Capitalist State legitimating its Rule by confronting/neutralizing/coopting any unruly opposition, American and international.

Taken as a whole, the reader must be prepared to accept that Reddy's book is intended as a contrarian political testament. Reddy's intermittent autobiographical flourishes show him attached to a "sexuality modernity" best identified by the acronym GLBTQ (Gays, Lesbians, Bisexuals, Transgender and Queer people) (3). In one of several scattered iterations expressed on their/his behalf, Reddy addresses "*the way* in which socially and institutionally produced forms of emancipation remain regulative and constitutively tied to the nation-state form" (39). Here Reddy's most striking historical-political claim is made, namely, to target the modern research university as the generative/strategic site where "racialized and non-normative sexualities" are "rationally" distinguished, thus to feed the state's interest in asserting its "legitimate violence" of, by, and for their sake" (39).

An intrepid spirit is the essential requirement for readers of Reddy's book. Straightforward discourse is rare. Even those chapters where expository treatment is interesting and most accessible are nested in the encircling polymorphous perversity (Lacan), "Queer of color" project. Major concepts such as race, ethnicity, nation, state, class, capitalism, Republicanism, liberty, society, law, even history and violence all float promiscuously throughout the text. Finally there is unintended irony in Reddy's evolving self-image. His pilgrimage into becoming and owning an identity as a "sexuality modern" assumes exactly the common cultural habit most Americans indulge when "recalling" their "exceptional" relation to "freedom." For Reddy to show that rights acquisition has necessitated multi-faceted acts of violence/counter violence/the State's "legitimate" violence is not surprising. Such violence is the obvious cost of freedom. His hope for freedom *without* violence is everyone's hope within the American grain.

Los Medanos College Don Kaiper

GOSPEL ACCORDING TO THE KLAN: The KKK's Appeal to Protestant America, 1915-1930. By Kelly J. Baker. Lawrence: University Press of Kansas. 2011.

This book examines "the prominent place of religion" in the second order of the Ku Klux Klan. Relying primarily on the Klan's print culture, but also material culture and ritual, it uses an ethnographic approach to construct the Klan "worldview." Baker argues that the Klan "was not just an order to defend America but also a campaign to protect and celebrate Protestantism. It was a *religious* order" (6). Scholars typically place the KKK on the "fringe," but Baker argues that in matters of faith at least, they "were part of the religious mainstream" (11). This is not to legitimate the KKK; rather she challenges religious historians to recognize hidden intolerance and question the nature of American Protestantism, religious nationalism, "narratives of Protestant progress," and "relationships between religion and race" (10).

The first chapter outlines the broad contours of Klan Protestantism. It "rested on freedom" (41), encouraged tolerance (!), and encouraged members to imitate Jesus—selfless, sacrificing, and brave—and was virulently anti-Catholic. Next she examines the Klan's construction of a Christian nationalism where "the flag and the cross were artifacts of both religious faith and devotion to the nation" (73). Chapters 3 and 4 discuss gender: the "muscular" dimension of Klan Protestantism and the ambiguities associated with femininity (domestic ideologies and the defense of vulnerable women mixed with calls for social and political equality by the women's auxiliary, the WKKK). Chapter 5 addresses the Klan's "theology of whiteness" (164), which claimed "God created race" (178) and thus "racism was divinely mandated" (179). The sixth chapter examines the Klan-Notre Dame riots in 1924.

The book clearly demonstrates the compatibility of the KKK with mainstream Protestantism in the 1920s. But this begs its main conceit: that there was a distinct "Klan Gospel." Baker rightly observes numerous precedents of central ideas and at one point claims "their methods, not their beliefs make…[the Klan] different from their neighbors" (13). But these "methods" are never clearly differentiated from the broader Protestant milieu, leaving its uniqueness in question—apart from the overt hatred and violence that most Protestants condemned. Perhaps the Klan simply borrowed a vacuous "Protestantism" to justify its existence to themselves and others.

Most important is the book's observation that even progressive themes like ecumenism and "imitating Jesus" could be twisted to the Klan's ends; this rightly raises doubts about the causal power historians attribute to theology. But the book's claims about the Klan Gospel's lasting legacy—that it contributed decisively to modern conservatism—are less convincing. It is more likely that both drew from the longstanding discourse of Christian nationalism (outlined in David Sehat's *The Myth of American Religious Freedom*) that preceded and outlasted the Klan's prominence in the 1920s. The book's tight focus on constructing a Klan worldview presumes a fair amount of background knowledge, making it most helpful to scholars of the Klan and of American Protestantism.

Independent Scholar Tim Gloege

JOHN BROWN STILL LIVES: America's Long Reckoning with Violence, Equality, and Change. By R. Blakeslee Gilpin. Chapel Hill: The University of North Carolina Press. 2011.

John Brown, it turns out, is an empty signifier. Since his execution on December 2, 1859, his memory has been placed in the service of countless political projects. He has been deployed as an instigator of violent insurrection *and* as a "benevolent and peaceful martyr" (61). W. E. B. Du Bois understood John Brown as a latter-day Nat Turner; Stephen Vincent Benét turned him into a proto D. W. Griffith. Jacob Lawrence used Brown to highlight the violence of the old regime and the importance of black struggle; John Steuart Curry portrayed him as an "erratic, crazy old coot and a murderer" (155). Henry Highland Garnet used Brown to argue that racial equality requires violent intervention; Robert Penn Warren, by contrast, used Brown to shore up the ideology of the Lost Cause. In sum, since 1859 Brown has been pressed into the service of an astonishing variety of political causes. It is as if there has never been a politics too radical or too conservative to benefit from the legacy of John Brown.

R. Blakeslee Gilpin's *John Brown Still Lives* beautifully captures the stunning symbolic afterlife of John Brown. Beginning with James Redpath's *The Public Life of Captain John Brown*, published only thirty days after Brown's execution, and ending with Obama's *Audacity of Hope*, Gilpin stresses both the continuity and the contradictions in the appropriations of John Brown. His narrative focuses on those with the most invested in the appropriation: Redpath, Franklin Sanborn, John Greenleaf Whittier, W. E. B. Du Bois, Oswald Garrison Villard, Stephen Vincent Benét, Robert Penn Warren, John Steuart Curry, Jacob Lawrence, and Kara Walker. His detailed accounts of the political contexts, literary histories, and partisan motives driving these figures are outstanding—the best part of the book. In each instance, Gilpin challenges what we think of these figures and their investment in American racial politics by foregrounding their partisan appropriation of John Brown.

To read Gilpin's volume is to be overwhelmed by the unrelieved opportunism that, from every spot on the political spectrum, has found in John Brown the perfect vehicle for partisan gain. The net effect of Gilpin's survey is an appreciation for the symbolic powers of rhetoric. For, as quickly becomes clear, the facts of John Brown's life have relatively little bearing on their subsequent appropriation. Consider the legacy of Bleeding Kansas. In the 1870s, Franklin Sanborn argued that Brown "did not kill anyone in Kansas" (72). This position was challenged by, among others, Henry Highland Garnet, Oswald Garrison Villard, and John Steuart Curry. While these latter three may have agreed that Brown killed Kansans, they each drew starkly different political lessons: Garnet used Bleeding Kansas to argue for more violence, Villard suggested that Brown should be respected despite his violence, and Curry pointed to Bleeding Kansas as evidence that Brown was an "erratic crazy old coot." From the perspective of latter-day politics, the question Sanborn pursued proved to be immaterial. For, regardless of whether or not Brown killed Kansans, his memory could, depending on the need of the hour, be made to serve a politics of either insurrection or non-violence. The story of Brown's appropriation, in other words, is one

hundred percent rhetorical history: the history of how partisan actors have deployed the ever-malleable symbol of John Brown.

Gilpin asks that we think of Brown as a "conduit," a mechanism by which Americans are able to engage enduring issues such as violence and equality generation after generation. Gilpin is at his best rendering Brown a conduit, showing how every generation has rewritten him according to the political need-of-the-hour. I would have liked to see more space dedicated to meta-level reflection on the consequences of so constant a rewriting. What does it say about America, its racial politics, or its rhetoric, that John Brown exists primarily as a conduit?

University of Kansas Dave Tell

LINE IN THE SAND: A History of the Western U.S.-Mexico Border. By Rachel St. John. Princeton: Princeton University Press. 2011.

Rachel St. John's *Line in the Sand* is the best book yet on the early development of the U.S.-Mexico border. It should be read widely by policy makers who continue to claim that border debates arose only during the very recent past, and by students of borderlands history at all levels. Particularly impressive is how St. John brings together the concerns and approaches of several subfields of U.S. and Mexican history, including histories of the U.S-Mexico border, the American West, and Mexico's northern frontier.

St. John chronicles the border's evolution—roughly between 1850 and 1930—from an invisible line to a heavily policed and regulated boundary. Like other borderlands scholars, St. John argues that histories of the border necessarily move back and forth among local, national, and international scales, and that local conditions often trumped national imperatives, allowing local immigration officials, for example, to selectively enforce national laws, and local actors, like raiding Apaches, to shape border policy.

Line in the Sand is less a history of the built environment of the border than a history of how the social, economic, and political histories of a given moment shaped how the border changed over time. In other words, she describes the physical character of the border—how it was at first a series of lines drawn on maps, then became a line of refuge, beyond which U.S. and Mexican authorities had difficulty pursuing outlaws, and then a space linked by railroad tracks and customs houses that later became divided by fences—but these elements of her story are secondary to the broader historical debates reflected by the changing shape of the border itself.

For example, cross-border raids by Apaches, and filibuster expeditions into Sonora and elsewhere in Mexico, led to the first concerted efforts to police the border. International railroad connections led to the growth of trans-border commerce, which in turn led to the emergence of twin border cities as an important part of border landscapes. Fears about the spread of violence and imperialist aggression led U.S. and Mexican citizens to argue for the construction of fences along the border, which, from the Mexican Revolution forward, became a permanent feature of the borderlands. The growth of moral reform movements during the 1920s then caused

U.S. and Mexican governments to use the border as a way of policing morality, and during the 1930s and beyond, the border became a space to police the movement of immigrants, dominated by government officials of one sort or another.

Future borderlands scholars can build on St. John's work by offering a more explicit comparison of different kinds of borderlands spaces, including urban and rural, or the western border, which is St. John's focus, and the eastern, Rio Grande border. They also can advance St. John's analysis into the late twentieth and early twenty-first centuries. St. John argues that the border, because of depression-era deportations and the application for the first time of restrictive immigration policies to Mexicans, became increasingly firm by the 1940s. But post-World War II histories of immigration and border debates were less predictable, and more formative for the present, than *Line in the Sand* makes them seem. *Line in the Sand* therefore has helped us take a big leap forward towards understanding how the border has functioned in American life, but we should continue to strive for an understanding of how, when, and why the border changed, as well as the roots of present-day border debates.

Northwestern University Geraldo L. Cadava

NOT YET A PLACELESS LAND: Tracking an Evolving American Geography. By Wilbur Zelinsky. Amherst and Boston: University of Massachusetts Press. 2011.

Has the United States become homogeneous in the face of modern technology and centralized authority? This question, obviously complex and clearly important, is well suited to the talents of geographer Wilbur Zelinsky. Zelinsky, now ninety years old, has been writing about the American scene since 1950. His range of subjects has been vast, and he brings rare enthusiasm to each inquiry. The same is true here.

In simple terms, this book is an expansion and revision of ideas the author previously explored in *The Cultural Geography of the United States* (1973) and *Nation into State* (1988). More generally, it revisits all of his previous work plus that of many other scholars. Zelinsky has always been a voracious reader, and his bibliography and synopses of regional variation in everything from company towns and second homes to magazine subscriptions and place-names is arguably this volume's most valuable contribution.

The book's approach is empirical and inductive, "the product of a curiosity too urgent to be throttled" (xvi). It contains five major chapters plus an introduction and conclusion. The first surveys four hundred years of history, and contends that cultural diversity in this country peaked about 1780. Then came the unifying factors of a land-survey system, a railroad network, radio, advertising, and more. Such forces produced a more-or-less monolithic nation by the late 1950s. Since 1960, however, the trend is less clear with renewed immigration, loosening social ties, and a media world of "slivercasting" all adding diversity.

Zelinsky summarizes recent evidence in three chapters, one focused on the built environment and two others on cultural elements not in conflict with centralizing economic processes. The lists here are long and range from pleasuring places such as resorts and museum villages to dialect, religion, political behavior, music, and sport.

Although individually interesting, these stories become tedious when stretched over 125 pages and divert attention from the overall argument.

The final substantive chapter is the book's heart. Here Zelinsky originally and concisely digests the previous information and asks whether genuine culture regions still exist in the United States. His answer is yes, but with a twist. He judges seventeen cities distinctive enough to stand alone, including Santa Fe, Savannah, and (somewhat surprisingly) Cincinnati, plus seven broader areas. Four of his regions will raise no eyebrows: Acadiana, Hawaii, the South, and the Southwest. The others are controversial. New England is on the list even though its Puritan heritage has largely dissipated, and so is Pennsylvania (Zelinsky's home territory), whose distinctiveness is not regularly acknowledged by others. More interesting still is the replacement of the familiar Midwest and West (plus peninsular Florida) by a "Generic Euro-American" label (233-35). This region, over half the nation, is where the forces of homogenization have worked best.

Although I wished that Zelinsky had made his argument more compactly and had included many more maps than his single entry, these failings detract only slightly from an important study. *Not Yet a Placeless Land* deserves careful attention across the broad spectrum that is American Studies.

University of Kansas James R. Shortridge

PREJUDICE AND PRIDE: Canadian Intellectuals Confront the United States, 1891-1941. By Damien Claude-Bélanger. Toronto: University of Toronto Press. 2011.

Canadian philosopher George Grant once wrote that "to think of the US is to think of ourselves—almost" (2). In this book, Damien Claude-Bélanger explores the views of French and English Canadian intellectuals about the United States between the election of 1891 and the American entry into World War Two. By 1891, he argues, the United States had emerged as the modernist nation *par excellence*, and Canadian intellectuals began to debate the implications for Canadian society and culture. Conservative and anti-American, the "imperialists" believed that Canada's future was as part of the British Empire, and they feared the corrosive effects of urbanization, industrialisation, mass culture and secularism, which they identified as the hallmarks of American civilization. Most French Canadian nationalists harbored a deep distrust of modernity, fearing its threats to Roman Catholicism and the largely agrarian society of Québec. "Continentalists," however, more liberal in orientation, thought of themselves as North Americans, and they emphasised both the commercial and cultural benefits to Canada of close ties with the United States while rejecting annexation. Bélanger ends his account in 1941, when, he suggests, the United States lost its reputation as the leading modernist nation.

Based on over five hundred articles from contemporary periodical literature, the book follows a thematic approach sketching out the intellectual origins and history of the contending groups in the first chapter and then analyzing their positions on a range of issues, including philosophy, politics, religion, culture, race, gender, Canadian identity, and Americanization. A final chapter explores debates over trade,

international unionism and migration. Bélanger convincingly demonstrates that the positions of the continentalists and imperialists were rooted in their views of history. In English Canada imperialists such as Colonel George T. Denison, and George Munro Grant, shared a disdain for the American Revolution, for example, seeing it as a disruption of Empire that forever sundered the unity of English-speaking peoples. French Canadian nationalists like Jules Paul Tardivel and Father Louis Chaussegros de Léry decried the radicalism of the American Revolution, seeing its origins in deism, freemasonry and Voltaire's critique of the Roman Catholic church and religion. Continentalists like Goldwin Smith and Frank Underhill, however, argued for the inevitability of the Revolution and emphasised the continuities of language and legal traditions.

Bélanger offers a refreshingly different lens to the history of Canadian nationalism, avoiding the binary opposites of nationalism and antinationalism in favor of a more nuanced framework that appreciates the nationalism of the continentalists while also showing the lines of continuity between French Canadian nationalists and imperialists. Building on this study, scholars will want to examine similar themes in the popular press and look beyond the rhetoric to the movement of American capital into Canada after World War One and the penetration of American ownership and control that so vexed the economic nationalists of the 1960s and 1970s. He skillfully examines one of the most critical components of Canadian social and political thought, and his book will undoubtedly will be indispensable, both for the study of Canadian-American relations and Canadian intellectual history.

University of Windsor, Canada Bruce Tucker

SLAVES WAITING FOR SALE: Abolitionist Art and the American Slave Trade. By Maurie D. McInnis. Chicago: University of Chicago Press. 2011.

In *Slaves Waiting for Sale* Maurie D. McInnis examines "the visual and material culture of the American slave trade" focusing on artists' depictions of the domestic slave trade found in a variety of places (230, note 14). Some of the work analyzed appeared in major installations such as the Royal Academy of the Arts' National Gallery in London while others were tucked away in novels, history books, and nineteenth-century newspapers, magazines, and pamphlets. Centering the discussion around the work of artist Eyre Crowe, McInnis traces his journey to the United States with William Makepeace Thackerary, the famous author and satirist. Thackerary brought Crowe with him on a six-month speaking tour, which began in October 1852. Although Crowe served as Thackerary's secretary, the two had been good friends for years. During their brief travels in the United States, they witnessed slavery and the domestic traffic in human chattels. Slave auctions in particular, literally transformed Crowe's focus and served as the "thematic watershed for his art" (2).

The book traces this tour and addresses several works of art that will be familiar to many historians and art historians. Some of these images fill the pages of William Lloyd Garrison's *Liberator* (such as the various mastheads) and Harriet Beecher Stowe's *Uncle Tom's Cabin*, while others represent a handful of abolitionist pam-

phlets published by various anti-slavery societies. McInnis shows that anti-slavery supporters utilized the work of several artists because they understood quite well that images of slavery and the slave trade "allowed viewers to imagine in bodily terms just what" it meant for a human being to be commodified (29).

McInnis does a fine job contextualizing the art and placing it in an historical context. Relying upon training as an art historian, the author provides detailed analysis of popular images with attention given to the medium, facial expressions, body language, clothing, and provenance of more than thirty pieces. The author also analyzes maps, architecture, people, and events to tell the rich history of slave sales in the United States. Crowe's impressions aside, readers will appreciate McInnis' descriptions of antebellum Richmond in chapter 3. The author maps businesses, churches, hotels, jails, foundries, and other key buildings. In chapter 4, McInnis chronicles the lives of slave traders and dealers such as John Armfield, Hector Davis, R.H. Dickinson, Isaac Franklin, C.B. Hill, Robert Lumpkin, and Silas Omohundro. Much of the material in this chapter will be familiar to scholars of the domestic slave trade and those who have read the work of Walter Johnson, Steven Deyle, Robert Gudmestead and others. However, McInnis' examination and descriptions of slave jails/pens is quite useful because she includes receipts and expenses for the daily operations of these facilities in similar ways as Michael Tadman did in *Speculators and Slaves*.

This work could benefit from more critical analysis of historians' ideas about various subjects such as abolition, enslaved narratives, and slave clothing. For example, the author notes that the abolition movement was not effective, however, supports this claim on the number of northerners involved in anti-slavery societies. From the enslaved perspective, one could argue that thousands of slaves received their freedom through the work of abolitionists despite the number of northerners involved with the movement. Such statements are only followed by single-author citations leaving the reader to question whether or not other sources were considered.

In chapter 5, "Dressed for Sale" the author leads with an important story of William Turnage, the enslaved narrative recently discovered by Historian David Blight in *Slaves No More*. McInnis notes that Turnage and "other slaves" purchased "new clothing and shoes that they were expected to wear for sale" (116). At this moment, readers may think the remainder of the chapter will examine the well-dressed enslaved people such as women clad in colorful dresses and men adorned in blazers, coats, and vests, evident in the color plates found in this volume, but the analysis of clothing falls in the final pages of the chapter. This is an important detail that McInnis could make stronger. Links between the primary literature cited and the work rendered by artists with respect to auction clothing supports the thesis that the slave auction was a "theatrical . . . spectacle" (6-7).

The primary research is strong in many parts of this book, and McInnis should be commended for telling the history of slave sales through paintings, sketches, and other works of art. She closes the volume with exhibitions in England and historical memory, which are appropriate endings. *Slaves Waiting for Sale* is a welcomed addition to the visual portrait of slavery seen through the vision of nineteenth-century artists and a study that scholars of the domestic slave trade will want to read.

University of Texas, Austin — Daina Ramey Berry

SMOKING TYPEWRITERS: The Sixties Underground Press and the Rise of Alternative Media in America. By John McMillian. Oxford and New York: Oxford University Press. 2011.

In his classic 1978 study of the farmers' revolt of the 1890s, *The Populist Moment*, Lawrence Goodwyn argued that insurgent, democratic movements grow, not out of hard times, but by developing a "movement culture." The movement, in other words, needs to create its own practices, institutions and educational resources that allow its members to escape the dominant culture's ability to limit what people view as possible alternatives and, instead, see themselves experimenting in new democratic processes. In this history of the underground press of the 1960s, John McMillian portrays the myriad newspapers that grew up in the wake of the New Left and antiwar movement as crucial in developing the era's insurgent movement culture both in terms of their content as well as fostering a wide-ranging, polyglot discourse and a non-hierarchical, democratic workplace.

McMillian traces the origins of the democratic ethos of the underground press to the most important New Left organization, the Students for a Democratic Society (SDS) and its policy of encouraging wide-ranging debate in its various newsletters, bulletins and intra-organizational missives and communiques. Welcoming contributions from anyone, even those outside the organization, the editors of these publications adopted a light editorial hand specifically to encourage as robust a debate as possible; they "especially prized dissenting opinions, iconoclastic proposals, and sharply argued theories—anything at all, in fact, to keep SDS ideas from calcifying into orthodoxy" (24). McMillian captures this spirit of democratic amateurism in describing one paper's editorial approach: "Editors rarely exercised the discretion that their title implied, for fear of being labeled 'elitist' or 'professional'" (74).

The book focuses on a wide range of topics, including locating such early underground papers as the Los Angeles *Free Press*, the East Lansing, Michigan *Paper*, and the Austin, Texas *Rag*, within their specific communities; the rise and fall of the Liberation News Service (LNS), the underground press's answer to the UPI; the war against the underground press waged at virtually every level imaginable, from the courts to the FBI, local police and vigilantes; and the transformation of the underground press into the more professional and profit-oriented alternative and community papers of the seventies and beyond. McMillian devotes one chapter to "the great banana hoax," the urban legend that smoking dried banana peels produces a psychedelic experience. The rumor spread rapidly, largely through the underground press, demonstrating both the creation of a national network of underground papers that let those who might previously have felt isolated in a lonely cultural outpost now see themselves as part of a nationwide cultural/political movement, as well as that movement's ability to "put on" mainstream society.

Writing with energy and humor, McMillian introduces a large cast of characters, with plenty of heroes, villains, tragic figures and con men. On a larger scale, he portrays the hundreds of papers blooming in cities and on campuses across the

country as laboratories in which activists sought to work out the precise meaning of the New Left ideal of participatory democracy.

John A. Logan Community College David Cochran

SOMEPLACE LIKE AMERICA: Tales from the New Great Depression. By Dale Maharidge. Photographs by Michael S. Williamson. Berkeley and Los Angeles: University of California Press. 2011.

The Great Recession is a relative matter. "My Great Recession is your Great Depression if you lose your job and your home," writes Dale Maharidge in his and photographer Michael S. Williamson's new book *Someplace Like America* (7).

In fact, even the Great Depression of the 1930s included two recessions, the first lasting from 1929 to 1933, and the second from 1937 to 1938. "From my street-level perspective, the technical definition . . . means very little to the jobless and unemployed" (7).

Someplace Like America is the latest book by Maharidge and Williamson to depict the lives of the marginalized in this nation, the people who began falling through the cracks after Ronald Reagan announced it was "morning in America" 28 years ago (31).

In their first, *Journey to Nowhere: The Saga of the New Underclass*, they traveled by "bus, by thumb, in boxcars, and in a rusting 1973 Olds Delta 88" across mid-1980s America and encountered a restless homelessness—not unlike the hoboes and Dust Bowl refugees Woody Guthrie sang about in the 1930s—desperate for a job and a future wherever the road led (4).

In *Someplace Like America*, Maharidge, now teaching at Columbia University, and Williamson, a *Washington Post* photographer, show us a new kind of desperation, one less likely to hit the road, one that knows "life is not better somewhere else" (227). As former steelworker Ken Platt of that "necropolis" of American de-industrialization, Youngstown, Ohio, says, "the rest of the country is down to where we are" (109).

Written in the grand tradition of the early 20th-century muckrakers—Lincoln Steffens, Ida Tarbell, Ray Stannard Baker—this is a book that occasionally confounds as it shifts from decade to decade, story to story, but which drives home its central theme that America has lost its way. Maharidge's straightforward-but-impassioned prose and Williamson's gritty black-and-white photographs make you angry. They're an indictment.

The road traveled here leads to rural backwaters and to cities like Youngstown, Detroit, and New Orleans, metaphors for "a nation working for Wal-Mart wages" and, big surprise, can no longer afford the mortgage on the house (21). With rock musician Bruce Springsteen accompanying them, the authors visit the ruins of the Jeannette blast furnace in Youngstown and come face to face with what Springsteen in his foreword calls "the cost in blood, treasure, and spirit (of) the post-industrialization of the United States" (x).

Along the road are people like these: Sam, with his racquet and Adidas bag desperate to appear less lost than he really is; Jim and Bonnie Alexander, living in

a tent near Houston with two small children; Jay, the most lost of all because he's given up hope.

The enlightened leadership of Franklin D. Roosevelt helped America survive the Great Depression. Such leadership is missing today, the authors tell us, but hope lies in a growing awareness across the land, a grassroots sense of community that has the potential to stand up to Wall Street and Washington and redirect the nation back to the road it was meant to travel.

University of Mississippi — Joseph B. Atkins

SUNSHINE PARADISE: A History of Florida Tourism. By Tracy J. Revels. Gainesville: University Press of Florida. 2011.

This well-researched, tightly organized and highly readable account of the interaction between the Florida tourist industry and the tourists it attracted offers insights into the evolution of social, economic and environmental attitudes of residents and visitors alike. From the early days when wealthy tourists (the only kind, mostly) came for long periods to hunt, fish, golf, and get healthy and warm with their own kind, through the changes brought by the automobile, right up to today and the impact of Walt Disney World, the author charts a course that not only tells the reader what happened, but links the "what" to how and why. It is an entertaining romp through Florida history.

Florida has always been for sale—not just as property but as a place where a visitor can find whatever their heart desires. Early it was sold to the sick, who came to be restored to health in its warm climate and clear springs. Then it was sold to the sportsman who shot and fished (and later golfed and sailed) wherever there was something to shoot, something to catch, a fairway and green, and a lake or lagoon. Its climate and tropical setting made it particularly attractive to the well-to-do who could "winter" in cities like St. Augustine, Tampa, and Miami. Promoters early understood what it took to attract these people—railroads to bring them down and luxury hotels to house them—and the interaction between government and developers began.

Identifying and attracting people of a certain class and circumstance resulted in Florida first becoming the playground for Northeastern elites, but the advent of the automobile brought in "Tin Can" tourists of more moderate means and more plebeian tastes. For these folks Florida tourist promoters created "attractions" which included "natural" displays (from snakes to Seminoles) to unnatural entertainment like Goofy-Golf with its concrete sculptures and TV-show-inspired theme parks.

This new class of tourists did not come to rest and relax over the winter. With short vacations that were now part of an employment package (another national change that the author chronicles) they came to be entertained by more than the sandy beach or a glass-bottomed boat in a crystal clear spring. With their baby boomer children they sought out family entertainment and Florida gave them what they wanted. At times the book's accounting of all the different ways Florida amused middle class Americans gets a little tedious, but it makes the point—if the tourist wanted it, promoters would do their best to provide it.

The ultimate example of this, of course, was Disney World, born of Walt Disney's desire to build a model town and transformed into a great amusement park because the heirs to Disney's dream knew amusement was where the money was. Blending faux-history (real history does not sell well in Florida) with nostalgia and thrilling rides, Disney World's creators took familiar themes and a secure, well-run operation, and transformed the way Florida was packaged and sold.

The transformation is still going on as Florida's tourist industry seeks to identify and attract the next group of tourists in this evolving market. To succeed, Florida has to reinvent itself over and over again. The problem, of course, is how do you reinvent without losing what you are? That will be Florida's dilemma for years to come.

Jacksonville State University Harvey H. Jackson III

TO THE CITY: Urban Photographs of the New Deal. By Julia L. Foulkes. Philadelphia: Temple University Press. 2011.

Cultural historians have neglected the urban photographs of thirties and forties America in favor of rural depictions, especially the many thousands produced by the gifted staff of the Farm Security Administration (FSA). In *To the City: Urban Photographs of the New Deal* Julia A. Foulkes proposes to redress that imbalance by examining the smaller but not insignificant quantity of urban images made by the FSA photographers, 101 of which the book reproduces. That worthwhile objective, however, is defeated by a weak, sometimes misleading historical context; inadequate glosses on a number of the reproductions, often little more than paraphrases of content; and the author's insufficient research, which weakens the authority of her analysis of the FSA and its photographs.

The book's subtitle, *Urban Photographs of the New Deal*, is misleading inasmuch as the FSA's was not the only federally sponsored photography in the New Deal. Numerous agencies employed photographers, some urban-oriented, the most important of whom was Berenice Abbott, whose "Changing New York" project was underwritten by the Federal Arts Project. She and her project go unmentioned in *To the City*.

Foulkes remarks that the FSA photographers "largely stay[ed] away from the potent issues of the day, including race relations" (7). Sadly, race relations were not a pressing concern for the New Deal but had Foulkes consulted Nicholas Natanson's *The Black Image in the New Deal* she would have discovered that African Americans were featured in the FSA's photographs slightly more often than their percentage comprised in the U.S. population. Other important FSA scholarship, such as Colleen McDannell's on the FSA and religion with an important chapter on "City Congregations," is also absent in her endnotes.

Breezy generalizations intended to illustrate the uniqueness of thirties culture do not pass historical muster. The centrality of automobiles, readers are informed, is "a characteristic new to cities during this era" (33). Movies, too, "emerged as a new visual mode of urban life in the 1930s" (5), and "as early as the end of the 1930s, suburbs became the new vision of a better life" (8). All these developments antedated

the thirties by decades and had become ubiquitous by the twenties. The book's most egregious historical blunder misreads the meaning of a reproduced photograph (not by the FSA although in its file), of people in Oregon signing a petition which Foulkes construes as "decry[ing] the forced relocation of migrants into labor camps" (100). No such forced relocation occurred in the thirties and what the anti-New Deal petitioners aimed to stop was the establishment of federal migrant camps like the one fictionalized in *The Grapes of Wrath*.

As a collection of photographs *To the City* comprises a useful complement to the many anthologies emphasizing the FSA's rural pictures. The photographs' distinction makes it all the more unfortunate that the book's brief text is so unilluminating.

University of Iowa John Raeburn

TOWN MEETING: Practicing Democracy in Rural New England. By Donald L. Robinson. Amherst: University of Massachusetts Press. 2011.

As recently as 25 years ago, political science and sociology journals featured articles dealing with local variations in the attainment of such democratic values as citizen participation, equal treatment, and inclusion of previously marginalized citizens. In contrast, such journals today tend to feature articles addressing the success or failure of various approaches to dealing with such collective action problems as promoting economic development and protecting the environment.

By focusing on the features of participatory democracy in Ashfield, Massachusetts, a town of just under 2000 people in the foothills of the Berkshires, Donald Robinson's *Town Meeting* returns to the earlier tradition of community studies, but with a contemporary twist. Beyond describing the extraordinary opportunities for citizen control in Ashfield, Robinson evaluates the effectiveness of extensive democracy. In part 1, he uses the tools of a historian to describe the conditions, features, and issues of Ashfield's origins and the evolution of its democracy in the 18th and 19th centuries. We learn, for example, about the tensions between democracy and religious freedom—how a Baptist minority was required to support an established congregational church. Ironically, it took a ruling from England's King George III to curb democratic oppression and promote religious freedom.

According to Robinson, Ashfield retained its agricultural and isolated character for about two centuries, until "a cultural revolution" between 1960 and 1985 brought an invasion of newcomers including craftsmen, writers, organic farmers, and professionals. While this transformation led to liberal Democrats overtaking Republicans, the town still retains its ethnic and class homogeneity. According to Robinson, the relatively well-educated and middle-class character of Ashfield has ensured a citizenry that is capable of self-governance. Yet capacity for self-governance is not the same as effective government.

Robinson is well positioned to assess the effectiveness of town meeting democracy. A professor of government at nearby Smith College, he moved to Ashfield and began commuting to Smith in the 1980s. During the 1990s he served on Ashfield's select board, a three-person executive committee. He thus combines a deep under-

standing of democratic theory with first-hand knowledge of democratic practices in Ashfield to judge the effectiveness of a form of government where major decisions involving public budgets, provisions, and regulations are determined by annual town meetings (and occasional special town meetings, as needed). Robinson provides detailed discussions of the difficulties Ashfield has confronted building a needed sewer system, controlling its local police, and providing public education. His judgments about the performance of town-meeting democracy in dealing with these issues are even-handed and mixed. Too often, personal considerations override those of effectiveness, efficiency, and economy. In their devotion to self-governance, citizens ignore some of the economics of scale that arise from more regional arrangements. While the judgments of citizens seem as sound as those of elected representatives, citizens too often overlook the assistance they could attain from experts. In the end, Robinson judges town meeting democracy to be deeply satisfying to those who participate in it, but—like all methods of governance—subject to limitations.

University of Kansas Paul Schumaker

THE QUEER ART OF FAILURE. By Judith Halberstam. Durham: Duke University Press. 2011.

Neoliberal politics of contemporary America glorifies success as a (if not "the") way of being in the world. What space, then, does failure occupy and open up? *The Queer Art of Failure* is a groundbreaking book that retheorizes failure and its relationship to the process of knowledge production and being in the world.

The Queer Art takes us to the "silly archive" of animated films from *Chicken Run,* to *Toy Story,* to *Penguin Love,* to *Monsters, Inc.,* to *Robots*, to *Finding Nemo*, to *Bee Movie,* among other fascinating films, to introduce us to the notion of "Pixarvolt": animated feature films with CGI technology that "make subtle as well as overt connections between communitarian revolt and queer embodiment and thereby articulate, in ways that theory and popular narrative have not, the sometimes counterintuitive links between queerness and socialist struggle" (29).

Adding non-animated films to the silly archive in the subsequent chapter, Halberstam invites us to understand the logic of (particularly white male) stupidity "as a map of male power" (58). Halberstam points out that stupidity and forgetfulness, such as in the film *Dude, Where is My Car?*, may provide us with a different way of knowing because it challenges the traditional route of disseminating knowledge that relies on positivism and its reliance on memory (69). Looking at yet different archives of "failure"—how it is represented in different forms of representation from a novel, to photographs, to a TV show such as *The L Word—,* Halberstam reframes failure as "as a way of refusing to acquiesce to dominant logics of power and discipline and as a form of critique. As a practice, failure recognizes that alternatives are embedded already in the dominant and that power is never total or consistent; indeed failure can exploit the unpredictability of ideology and its indeterminate qualities" (88). Failure is, therefore, subversive and productive.

If failure has its function as an opposition to the dominant power, then, where does feminism figure in this landscape of failure? In chapter 4, via her exploration of female masochism, Halberstam introduces the notion of "anti-social feminism," "a feminism grounded in negation, refusal, passivity, absence, and silence, [which] offers spaces and modes of unknowing, failing, and forgetting as part of an alternative feminist project" (124) and traces its genealogy to "queer, postcolonial and black feminisms" such as those found in Toni Morrison's and Jamaica Kincaid's works (126). Shifting gears to history, Halberstam challenges gay history by acknowledging the "imagined and real relationship between homosexuality and Nazism" (171). To do so, she recognizes, would be perceived as a form of gay betrayal, which, nonetheless, can function as yet another site of retheorizing failure. This book takes us in a brilliantly rich, playfully hilarious, and intellectually stimulating journey through the realms of the stupid, silly, and failure, to provide us with new and productive (or not) ways of being and thinking in the world. This book is a must-read.

University of Hawai'i, Manoa L. Ayu Saraswati

WHY READ MOBY-DICK? By Nathaniel Philbrick. New York: Viking Penguin. 2011.
CHASING THE WHITE WHALE: The Moby-Dick Marathon; or, What Melville Means Today. By David Dowling. Iowa City: University of Iowa Press. 2010.

> "And what are you, reader, but a Loose-Fish and a Fast-Fish, too?" —*Moby-Dick*

Herman Melville's *Moby-Dick* reached few readers in his lifetime—only 3,715 books were sold between its publication in 1851 and Melville's death forty years later in 1891. These two accessible books celebrate the value of reading *Moby-Dick* today and testify to the continued breaching of Melville's *Whale* into full prominence in the 21st century. These volumes enhance appreciation of Melville's work of art—especially for those anxious about engaging the actual text—by elucidating such important contexts as Melville's own financial and familial struggles, the political situation of the nation, and the inspiration and intimacy of his relationship with Nathaniel Hawthorne. Philbrick and Dowling are both invested in how Melville draws upon the dislocating power of the sea for his creative surges and how Captain Owen Chase's narrative of the tragic destruction of the *Essex* by a whale serves as the popular origin of the story of *Moby-Dick.* Both also argue how Melville's masterpiece serves for the reader as a living literary embodiment of Queequeg's coffin that preserves Ishmael's life and allows him to tell his tale.

After winning the National Book Award for nonfiction in 2000 for *In the Heart of the Sea*, an account of the *Essex* and the drama of its survivors, Philbrick was invited to write an introduction to a 2001 edition of *Moby-Dick* which he has expanded into this reflective companion piece. Philbrick's slim volume of 28 chapters in 120 printed pages serves as a sleek pilot fish to Melville's ponderous Whale. While Melville's art spirals from material artifact into philosophical meditation, Philbrick anchors his

own observations in the vitality of Melville's own language and artistry. At its best moments, Philbrick's own language rises with the "propulsive poetry" (107) of his subject: he describes how Melville "luxuriated in the flagrant and erratic impulses of his own creative process" (7) while "conveying the quirky artlessness of life" (65) through Ishmael's "improvisational magic of words" (76). Philbrick intuits insightful interpretations of the "magnificent mess" (65) of *Moby-Dick*: he compares Queequeg's apoplectic fast in "The Ramadan" with Melville's own isolation while penning the novel in Pittsfield (24-25), links the dissolution of the whales' calm serenity in "The Grand Armada" with the tenuousness of Melville's own domestic happiness (81-82), and extracts a political lesson from Fedallah about a demagogue's dependence upon "an inner circle of advisors" (35). Philbrick is less convincing in his oracular pronouncements that Melville's book contains the "genetic code of America" (6), constitutes "a metaphysical blueprint of the United States" (62), "deserves to be called our American bible" (9), or that it is like his grandparents' Oldsmobile (65-66).

Philbrick's ultimate answer to *Why Read Moby-Dick?* honors Melville's "genial stoicism in the face of a short, ridiculous, and irrational life" (127). He offers that *Moby-Dick* delivers an "unflinching portrayal of reality" (124) that "achieves perspective within the tumult of the moment" (116). However, this focus, particularly on the "unmatched sense of immediacy" (112) in the final chase and chapters, leads Philbrick to conclude that Melville's vital portrayal of the drama of Ahab's defeat was "psychically corrosive" (48) and enacted "the disintegration of his talent" (115). Such a comment privileges the accomplishment of *Moby-Dick* without acknowledging the continuation of Melville's Ishmaelian buoyancy as he found courageous ways to write and survive as an artist during the next forty years.

In *Chasing the White Whale*, David Dowling meditates on the many meanings of Melville's text by comparing it with a wide variety of other literary works, by channeling eloquent encapsulations of Melville scholarship, and most fascinatingly, by appraising the phenomenon of the 25-hour marathon reading every January in the Whaling Museum in New Bedford. Committed to "finding the meaning of the Melville who lives today" (1), Dowling venerates *Moby-Dick* as a "playful and profound" (176) work of "mischievous mayhem" (115) that provides living lessons for 21st-century readers willing to engage with the "pantheistic multiperspectivism" (92) of Melville's "passionate questing agnosis" (135). Dowling writes as an inquisitive Ishmael (even if he disavows that role) who tries out many means of measuring how Melville's words connect the experiences of the collective crew on board the *Pequod* with the roll of readers at the marathon in ways that are "curative and cleansing" (147).

While Dowling's first thoughts on the marathon find it "outrageous, impossible, lunatic, and a little silly" (11), his book goes to great lengths to find transcendent meaning in how this communal reading transforms literary text into lived experience. Dowling sees an almost mystical memory in the way that the "life blood" (69) of Melville's words resonate through the chorus of embodied voices of today's marathon readers. He interprets the patchwork performance as "a noncoercive tapestry of experience through which readers might reassess their own spirituality" (136). While Dowling suggests that the reading may embody some ritual of sacramental symphony,

he also democratizes the phenomenon by emphasizing the intergenerational, diverse, and amateur nature of the culture (comparing it with a minor league baseball team [118], a Grateful Dead show [124] and with the nearby Boston Marathon [34, 213]). Dowling's analysis of the *Moby-Dick* marathon is more exultation than ethnography; like Ishmael, he sometimes gets carried away by the energies of his own examination. He wants to see the marathon's reenactment of Ishmael's quest for meaning—a game or "sit-in protest" (the Twitter feed in 2012 was titled Occupy Moby)—as a measure of the survival of democratic hope that ruptures the excesses of oppressive capitalism. The most probing angle Dowling develops is to sound its sonic dimensions as a living literary text that translates private poetry into public performance. Unlike the univocal delivery by a single narrator to a passive audience in the many audio versions of *Moby-Dick*, the reading (as well the way Dowling draws his own assertions from many voices) features a "group synergy of breathed, lived experience" (189). Dowling's book invites readers to hear the sensory resonances of Melville's *Whale* as it continues to breach before the public and reading his book helps us to relish the splashing of its polyphonic pleasures.

The deeper service of these two books are their attempts to embrace a broader readership for a work of art that Philbrick and Dowling—and many others—celebrate as a magnificent testament to American democracy. As long as they do not substitute for an actual reading of *Moby-Dick*, they can serve either to stimulate readers' courage to plunge in and confront Melville's *Whale* or to supplement the pursuit of their journeys as readers. Melville's tale shares the qualities of his description of the whale's tail: "where infantileness of ease undulates through a Titanism of power." As Ishmael says of the wrinkled brow of the white whale: "Read it if you can."

University of North Carolina, Chapel Hill Timothy Marr

WHITING UP: Whiteface Minstrels and Stage Europeans in African American Performance. By Marvin McAllister. Chapel Hill: University of North Carolina Press. 2011.

The origins, practices, and legacies of blackface minstrelsy have received significant attention from American studies scholars in the last two decades. The converse phenomenon, that of black performers "whiting up" to take on Caucasian roles, has generally been relegated to the margins of such studies. This is due in part to a comparative scarcity of archival records, and in part to the fact that such performances are less readily legible, especially to those for whom "acting white" connotes a politics at odds with the pluralism underlying critical race studies. Marvin McAllister's ambitious new study attempts to remedy both problems, combining extensive archival research with a persuasive argument that whiting up is not about passing or aspiring to whiteness, but rather demonstrates how "black artists have challenged cultural and racial assumptions by transferring supposed markers of whiteness, like grace and universal humanity, to black bodies" (10).

McAllister's definition of whiting up includes two performance modes. The first, whiteface minstrelsy, refers not just to literal minstrels but also to theatricalized representations of whiteness by African Americans in a variety of popular entertain-

ments, from plantation cakewalks in the colonial and early national South to the "White people be" humor of stand-up comics like Richard Pryor and Dave Chappelle. The second, stage Europeans, refers to the phenomenon of African American actors taking on explicitly white roles in mainstream theatre productions, such as the Ethiopian Art Theatre's 1923 Broadway production of Oscar Wilde's *Salome* or Canada Lee's 1946 starring role in an otherwise all-white production of John Webster's *The Dutchess of Malfi*. In McAllister's admittedly optimistic reading, both types of whiting up performance offer opportunities for cross-cultural understanding. "As a site of cross-racial play," he writes, "whiteface minstrels and stage Europeans have succeeded where blackface minstrelsy failed precisely because these acts reject a top-down, exclusionary performance model" (264).

The first chapter of *Whiting Up* explores the performance of whiteness by slaves and free blacks prior to Emancipation. Parodying, signifying on, and appropriating whiteness in celebrations and promenades provided both opportunities to safely express resistance as well as "rehearsals for freedom" (30). Chapter 2, "Imitation Whiteness," explores the idea of the stage European through an account of James Hewlett, who gained fame in the first half of the 19th century by publicly imitating the performances of celebrated white actors such as Edmund Kean. Actual whiteface minstrels are the focus of the third chapter, which details the remarkable 1897 Broadway production *A Trip to Coontown*, an all-black review featuring Bob Cole in white make-up and red wig as the lovable hobo Willie Wayside. The fourth chapter returns to the legitimate stage, examining the (mostly unsuccessful) attempts by African American actors to gain acceptance in traditionally white roles. The fifth chapter, as if in response, turns to plays of the Black Arts Movement of the 1960s, where black actors had the chance to portray white characters who had been imagined and written by black playwrights. The sixth and final chapter unites low comedy and serious art, juxtaposing the stand-up of Moms Mabley, Dick Gregory, Richard Pryor, and Dave Chappelle with the theatrical solo performance of Whoopi Goldberg, Anna Deavere Smith, and Sarah Jones.

Throughout, McAllister supports his theoretical readings of each performance with a keen eye for the actual mechanics of whiting up, from the fabrics worn by colonial-era slaves to the skin lightening creams used by some early twentieth-century actresses to the vocal gyrations of stand-up comics. The result is a compelling and highly readable study that makes a valuable contribution to our understanding of racial identity in American popular entertainment.

University of Kansas Henry Bial

GRANT MORRISON: Combining the Worlds of Contemporary Comics. By Marc Singer. Jackson: University Press of Mississippi. 2012.

Marc Singer's important and comprehensive study covers Grant Morrison's career from early work in the British press in the late 1970s to his contemporary role as one of the central creators in DC Comics' mainstream superhero universe. The "worlds of contemporary comics" of the subtitle provide an organizing principle for

Morrison's career, moving back and forth between mainstream superhero work for both Marvel and DC and independent, "creator-owned" work in fantasy and science fiction genres, most notably for DC Comics' Vertigo imprint. Singer proves that Grant Morrison's career, which has, for the most part, serviced the intellectual properties of large multimedia corporations, is worthy of such an extensive scholarly study.

Singer follows a rough chronology of Morrison's career. Following a chapter on Morrison's early British comics, including *Zenith*, *Dare*, and *The New Adventures of Hitler*, Singer focuses on the writer's first American comics for DC: the Batman graphic novel *Arkham Asylum*, *Animal Man*, and *Doom Patrol*. Examining the latter two series, Singer traces the early stages of Morrison's postmodern project which would carry on into most of his later works. One of Singer's major contributions is in identifying the unifying theoretical and philosophical concerns that bind such sprawling, extensive projects like *The Invisibles* (1994-2000), including Enlightenment philosophy, Romantic utopianism, post-structural linguistics, postmodern literary theory, the ethics of writing, and the unique relationship of image and text that comics provide. Later chapters examine *Flex Mentallo*, Morrison's treatise on the superhero genre; his work for DC's *Justice League* and Marvel's *X-Men* franchises; his shorter, genre-collapsing Vertigo projects, like *The Filth, We3, Seaguy,* and *Vimanarama*; and finally his later position as an architect for DC's superhero universe and caretaker for some of their major properties, including Superman and Batman.

Singer argues that Morrison has used the unique visual and verbal qualities of comics to push the medium in general, and the superhero genre in particular, to serve a more progressive and transformative role in contemporary culture. As such, Morrison has collaborated with several artists who share his experimental sensibility, including Frank Quitely (*Flex Mentallo*, *We3*, *All-Star Superman*) and J. H. Williams III (*Seven Soldiers*, *Batman*). Singer highlights two of Morrison's techniques that are well served by comics' image/text relationship: hypostasis and synecdoche. Hypostasis, as opposed to figurative modes like symbolism and allegory, allows Morrison to use comics characters as "physical incarnations of fears, desires, or abstract concepts" (16); therefore, Morrison can combine the visual and verbal elements of comics that transcends the limitations of language alone. Morrison also uses synecdoche to create a kind of fractal structure to his works, where, for example, an individual issue of a series or even a single image "reflects and reproduces the whole" (19), and that "whole" could include the entire series, the superhero genre, or the comics medium, thus providing a vehicle for Morrison's metatextual commentary. Synecdoche and hypostasis are underutilized concepts in Comics Studies, and Singer's study opens the door for such concepts to be applied to other creators.

Throughout the book, Marc Singer deftly weaves various threads of contemporary literary criticism through dozens of individual works in Grant Morrison's career. Most significantly, Singer has written an essential scholarly study on an important contemporary author whose work transcends the limitations of the genres and medium in which he operates. Singer also has provided a model for any similar future Comics Studies projects, especially those focused on other creators with auteurist sensibilities.

University of South Carolina, Sumter Andrew J. Kunka

KNOCKOUT: The Boxer and Boxing in America Cinema. By Leger Grindon. Jackson: University Press of Mississippi. 2012.

Film Studies scholar Leger Grindon's latest book *Knockout* is a masterful work about the history of boxing films since the 1930s. While other scholars like Aaron Baker and Dan Streible have done an excellent job of contextualizing boxing films, *Knockout* is the first book declaring boxing as a film genre. Like other genres, the boxing genre "portrays persistent social problems as dramatic conflicts" (4). Grindon effectively describes boxing films and situates them in their proper historical context while demonstrating how Americans have viewed the evolving challenges of race, class, and gender.

According to Grindon, the boxing film genre has three important cycles which reflect changes in American history. The first cycle, 1930-1942, explores working-class masculinity and ethnic assimilation. Cycle two, 1946-1956, critiques the post-WWII market economy and deals with racial integration. The last cycle, 1975-1980, responds to Muhammad Ali as a culture icon and the crisis of masculinity created by the Vietnam War, a stagnate economy, and women and African Americans' struggles for equality. Grindon, however, does not believe a new cycle has arrived, and asserts that documentaries like *When We Were Kings* (1996) borrow from previous cycles.

Knockout successfully demonstrates how the genre responds to America's social problems. The dramatic conflicts the protagonist must face include the struggle between body and soul, the market-driven fight between individual competition and group cooperation, the problem minorities confront assimilating into mainstream society, a crisis of masculinity, and the inability to truly fight and defeat oppression. In chapters 3-7, each chapter deals with a specific conflict, and Grindon brilliantly provides a film from all three genre cycles to emphasize change over time. The varying racial/ethnic background of the protagonist mirrors how Americans felt and dealt with problems of race and ethnicity at each specific moment. This model also allows Grindon to effectively integrate material instead of segregating chapters by race. For example, chapter 4 examines Italian-Americans (*Kid Galahad*, 1937), Mexican Americans (*Right Cross*, 1950), and African Americans (*Mandingo*, 1975), allowing the reader to think comparatively.

At its core *Knockout* is a book about American manhood since the Great Depression. Grindon correctly observes that the boxer shapes American manhood, and adds that "no art has shaped our perception of the boxer as much as motion pictures" (3). Every chapter emphasizes American manliness, including a more focused treatment in chapter 5. With the exception of a few movies like *Million Dollar Baby* and *Girlfight*, the protagonist in most boxing films is a man, and the plot emphasizes the crisis of masculinity. These challenges include a man's inability to provide for his family (*The Champ*, 1931), the unfair post-WWII economy (*The Set Up,* 1947), the post-civil rights challenge that white men must confront (*Rocky*, 1976), and worries about the career women (*The Champ,* 1979).

In the end*, Knockout* is an excellent book describing the boxing film genre. Grindon fluidly links the obvious (*Raging Bull*) with the not-so-obvious (*Pulp Fiction*) and has the reader rethinking boxing movies they have previously watched.

Grand Valley State University Louis Moore

SMALL, GRITTY, AND GREEN: The Promise of America's Smaller Industrial Cities in a Low-Carbon World. By Catherine Tumber. Cambridge, MA: MIT Press. 2012.

Cities like Peoria, Syracuse, and Flint rarely enter conversations about places that hold considerable promise as sustainability exemplars. Catherine Tumber seeks to change this situation, however, by arguing cities such as these can and should emerge as models of urban resilience in coming years. It is precisely those qualities that have rendered them unnoticed—their small to middling sizes, their diminished industrial cores, and their dense but decaying built environments—that provide these cities with the basis for a greener, more sustainable future.

Tumber is no idealist. She recognizes the challenges these cities face in becoming sustainable, and describes how they have been "battered, disproportionately fractured by urban highway development and the flight of retail to the suburbs; (and) eviscerated by deindustrialization and the global economy…" (xxxii). Ultimately, she seeks to identify and explain a variety of opportunities for them to emerge stronger, greener, and responsive to the needs of a low-carbon future.

The idea strands Tumber weaves together are as diverse as the cities she describes, and not always entirely cohesive. The book is part historical and part case study analysis. Through her travels to 25 cities in Illinois, Indiana, Michigan, Ohio and Wisconsin, she interviewed numerous local officials and citizens about the current status of their communities and efforts they are making to recover from decades of decline. To this anecdotal information, she mixes in additional ideas from authors and other experts on urban issues, and blends in further historical perspectives, such as the work of Jane Jacobs. The result is quite interesting, but also somewhat idiosyncratic, as Tumber herself observes in the book's introduction.

Each chapter explores a different realm of potential for these cities, with the main areas of promise Tumber investigates tied to agricultural and renewable energy production. Small to midsize cities, for example, have proximity to productive agricultural lands and, in some cases, vacant city properties where market gardening is possible. Growing interest in sustainable, locally sourced foods, Tumber says, renders these cities key contributors to a future of more urban agriculture and its lower energy inputs. Perhaps more encouraging from an economic development perspective are the possibilities she envisions for renewable energy. Here she goes so far as to argue that "smaller industrial cities can make distinct contributions to—and derive distinct benefits from—a clean energy economy in ways that large cities and small towns cannot" (90). Wind, solar, and bioenergy all have a place in Tumber's vision of the future, with the strong manufacturing histories of these cities positioning them well to produce the technical components of these energy sources. Muncie, Indiana, for instance, has attracted new jobs related to wind energy in part thanks to its long

history of manufacturing automotive gears and transmissions. Workers skilled in these areas are now producing wind turbine gearboxes. Other Rust Belt cities have similar potential for green technology initiatives, argues Tumber.

Readers who seek inspiration for understanding how smaller, industrial cities can contribute to and bring about a more sustainable future are sure to find many ideas in this book. While these ideas come fast and furious, and are more intriguing than they are academically rigorous, Catherine Tumber has set the stage for what may well be a new realm of conversation about urban sustainability.

University of Kansas — Stacey Swearingen White