

## Book Reviews

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

## Reviews

POP WHEN THE WORLD FALLS APART: Music in the Shadow of Doubt. Edited by Eric Weisbard. Durham, NC: Duke University Press. 2012.

The third in a series of collections drawn from the proceedings of the Pop Conference at the Experience Music Project, *Pop When the World Falls Apart* brings together eighteen brief essays that deal in some way with the role of music and music criticism in a time of conflict and strife. Based on papers presented between 2006 and 2008, the essays share a backdrop that includes seemingly endless wars, Hurricane Katrina, the uncertain transformation or death of the music industry, the disappearance of music (and film and literary) criticism from almost every newspaper across the country, and the collapse of the global economy. So what's a serious fan of popular music to do?

Well, explore the relationships between Reaganism, Theodor Adorno, and the Carpenters as a pair of call-and-response essays in the collection do (Tom Smucker calling and Eric Lott responding). Or try to understand the meaning of Isaac Hayes's appropriating in 1969 a country-pop song as does Diane Pecknold in her contribution. In other words, do what American Studies scholars have always done: work to make clear the connections between political or economic conditions and the cultural practices and products of that time and place. Thus, the collection serves as an excellent introduction to the wide range of approaches to the study of popular music—the authors of individual essays come from university departments of sociology, English, music, communications, gender studies, creative writing, and more; and, true to the open spirit of the Pop Conference, they also write for the *New York Times*, the *Village Voice*, the *Chicago Tribune*, Salon, and NPR.

That eclectic range and the type of audience that such range implies—that is, they all have to talk to each other—is the collection's greatest strength. And though most readers will not find in this collection the definitive essay on any particular

topic, to measure the book by this standard would be a mistake. (I should hasten to add, though, the scholarly essays collected here by Lott, Pecknold, and Oliver Wang are excellent by any measure.) Only by reading through all the essays, by reading them up against one another, do you start to hear the various ways that we talk when we talk about music.

One of the contributors to this collection, Carlo Rotella, suggested a few years ago that scholars should “cultivate open ears” in the same way that some guitar players listen carefully to “horn players and pianists, rather than exclusively to other guitar players . . .” (*American Quarterly*, Dec. 2003, 749). Reading Smucker up against Lott, reading Carl Wilson’s analysis of identity according to our “guilty displeasures” such as his hatred of Celine Deon, and reading Larry Blumenfeld’s study of jazz culture fighting to survive in post-Katrina New Orleans will cultivate open ears. Blumenfeld, for example, writes not just to understand; he writes to understand and to explain and to move his reader in order to save neighborhoods, music, musicians, and culture. And in times of strife and conflict, his may just be an approach more of us should adopt.

Kreg Abshire

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SIBLING ROMANCE IN AMERICAN FICTION, 1835–1900. By Emily E. VanDette. New York: Palgrave Macmillan. 2013.

Emily VanDette’s recent publication, *Sibling Romance in American Fiction, 1835–1900*, offers an expansive and engaging look at the brother-sister bond in nineteenth-century American literature, with a particular emphasis on the importance of this dynamic in the context of national crisis. In the post-Revolutionary era, the success of the nation hinged upon the success of individual families; however, in spite of this powerful ideal, VanDette argues, the significance of the sibling bond to that history has “for the most part escaped substantive notice” (3). VanDette aims to remedy this absence, and she does so admirably and comprehensively. As she explains, “Sibling attachment represented for nineteenth-century American novelists a relationship that modeled mutual obligation, loyalty, and affection, ideals that were as tantalizing as they were elusive to a nation struggling to maintain unity and solidarity while preserving the rights and identities of individuals” (3). With this claim as her anchor, VanDette begins with an examination of domestic advice and children’s periodical literature from the 1830s, focusing mainly on Catharine Maria Sedgwick’s historical novel *The Linwoods* (1835) and William Alcott’s *The Young Man’s Guide* (1836), using these to illustrate how siblings represented the potential of the family to “inculcate and insulate,” a socializing process deemed critical in a nation of self-determining citizenry (29).

In the second chapter, VanDette focuses on three novels from 1835 that develop the sibling romance in the context of the Revolutionary War: Sedgwick’s *The Linwoods*, John Pendelton Kennedy’s *Horse-Shoe Robinson*, and William Gilmore Simms’ *The Partisan*. These three important but less frequently studied works em-

phasize the sibling relationships between Revolutionary War soldiers, whose morale and motivation, VanDette explains, depended upon their strong sisters.

Chapter three tackles a different manifestation of the brother-sister bond, this time centering on the danger of the attachment in Caroline Lee Hentz's 1856 novel, *Ernest Linwood*, which was published posthumously. In this work, VanDette argues, the dark consequences of the familial bond gone too far—incest—reveals the destabilizing potential of a beloved cultural and literary idea and showcases Hentz's suspicion of nuclear family love (86).

Chapter four brings our attention to Harriet Beecher Stowe's second abolitionist novel, *Dred*, published the same year as Hentz's *Ernest Linwood*. VanDette contends that Stowe's representations of multiple, opposite-sex sibling dynamics in *Dred* "complicate the binary definitions of family in antebellum America, and thereby challenge a main tenet of proslavery sentimental discourse" (111). As such, this chapter sets the stage for the final one, which addresses the emergence of African American literary voices at the end of the nineteenth century.

In chapter five, then, VanDette introduces the literature of the "African American Nadir"—the period from the official end of Reconstruction in 1877 to the turn of the twentieth century, or 1901—and explores the sibling bond in Frances Harper's *Iola Leroy* (1892), Charles Chesnut's *The House Behind the Cedars* (1900), and Pauline Hopkins' *Contending Forces* (1900). VanDette proposes that these authors revise and challenge the romantic nuclear family and sibling bond, and remain important because of the vision of Black-centric consanguinity, solidarity, and nationalistic identity that they offer.

Finally, VanDette's epilogue extends the conversation into a consideration of how the sibling romance, which she has explored through mostly noncanonical works, impacts more celebrated authors such as Hawthorne, Poe, and Melville. Perhaps she will expand upon this theme in a second work, for, as she has shown, the genre of sibling romance fiction would benefit from still more attention.

Elif S. Armbruster

Suffolk University

FROM COVERALLS TO ZOOT SUITS: The Lives of Mexican American Women on the World War II Home Front. By Elizabeth R. Escobedo. Chapel Hill: University of North Carolina. 2013.

In the epilogue of *From Coveralls to Zoot Suits*, Elizabeth Escobedo discusses the controversy that erupted over the conspicuous absence of Latinos from Ken Burns's 2007 documentary on World War II. Defenders of the documentary argued not only that Burns had artistic freedom to focus on whomever he chose, but that Latino experiences of the war were essentially the same as white experiences, as Latinos were not formally marked off as non-white within the still-segregated U.S. military. In contrast, Escobedo's rich social history of Mexican American women in Los Angeles clearly illustrates the distinctiveness of Mexican American wartime experiences as shaped by their complicated racial positioning: legally white, but still subject to various forms of discrimination, segregation, and prejudice, and often given

preference over African Americans, particularly in the context of wartime pressures to desegregate military industries.

Escobedo's detailed work leaves no doubt that the distinctive experiences of Mexican American women form a powerful lens through which to view U.S. history more generally, particularly the history of World War II. Indeed, *From Coveralls to Zoot Suits* is not only a vibrant account of Mexican American women's work and leisure in wartime Los Angeles, it would serve well as an introduction for undergraduates to some of the most important social, political, and economic transformations of the World War II era: the widespread movement of women into industrial labor; the promotion of racial liberalism and the initial federal efforts to desegregate war-related industries; as well as the complicated patriotism evident in many communities of color.

This last point is particularly well articulated by Escobedo, yet it's given a new valence by her focus on Mexican American *women*. There has been ample scholarship on how African American, Mexican American, and Japanese American soldiers understood their wartime military service in relation to their second-class citizenship, and the weight such service gave to postwar calls for racial equality. Escobedo explores how Mexican American women's participation in industrial labor and support for U.S. soldiers emerged out of a similar sense of patriotic duty and engendered a similar sense of entitlement to full racial equality after the war ended. She argues that many Mexican American women negotiated between this sense of responsibility and their desire to take advantage of the increased opportunities for independence and commercialized leisure offered during the war era. Informed by dozens of priceless oral history interviews, *From Coveralls to Zoot Suits* gives a vivid picture of the intoxicating new freedoms some Mexican American women found during this era, including chaperone-free interracial socializing in the city's swing venues. Escobedo explores the allure, for many young Mexican American women, of adopting elements of zoot suit or "pachuca" style to craft a distinctly liberated, and sometimes rebellious, Mexican American identity. Noting in the epilogue that many of her informants passed away before the project was completed, Escobedo's work conveys the urgency of incorporating these fascinating stories into our broader understanding of World War II.

Llana Barber

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WRITING WITH SCISSORS: American Scrapbooks from the Civil War to the Harlem Renaissance. By Ellen Gruber Garvey. New York: Oxford University Press. 2013.

In her well-researched, highly original study of late-nineteenth and early-twentieth century American scrapbooks, Ellen Gruber Garvey reminds us of the revelatory capacity of what is often categorized as ephemera. Ubiquitous in post-Civil War America, scrapbooks today can be found collecting dust in attics, archives, libraries, flea markets, museums, and antiquarian bookstores. But, as Garvey's study makes clear, when such objects fall into the hands of an insightful researcher asking perceptive questions, the scraps of a culture dealing with an overload of printed information

take on new meanings. Garvey explains early on in the text that “tens of thousands, and possibly hundreds of thousands, of Americans made scrapbooks” (10). These collections of newspaper and magazine clippings, trade cards, photographs, and other “scraps” were put together by men, women, and children from a variety of social classes and backgrounds “for professional, domestic, educational, and political use and for many more reasons” (10). They are especially useful sources, Garvey argues, for scholars trying to recapture the daily lives of those who did not own the presses or media outlets—particularly women and African Americans. Scrapbooks reveal what *mattered* to their authors, for they “open a window into the lives and thoughts of people who did not respond to their world with their own writing” (4).

Garvey’s work is divided into seven chapters that follow the progression and proliferation of scrapbooks in the nineteenth century as the penny press made news more popular and affordable to the masses. With the onslaught of print media, scrapbooks gave people the power to organize, reflect upon, and process the news relevant to their lives and families, and to re-circulate this news in their own networks of association. Chapters on the importance of scrapbooks during and after the Civil War, as a means of mourning, and the alternative histories to be discovered in African American scrapbooks are particularly insightful. Scrapbooks served multiple purposes to their creators and their creation could be both dangerous and politically subversive. For example, “If black people did *not* save white newspaper accounts of injustice towards African Americans, they might lose the chance to refer to events in the public record,” largely because they “could not count on continued access to the newspaper”; without scrapbooks as repositories of injustice, “the day’s history could vanish” (153). In her chapter on the scrapbooks of female activists and suffragettes, Garvey details the importance of the scrapbook for women forging new personal identities as they “document an extraordinary assertion of their selfhood and their claim to act in the public arena” (172). In a very real sense, these scrapbooks merged the domestic and public spheres of women trying to find and create new roles in both arenas.

In our digital age overflowing with information, Garvey’s book is particularly timely. There are lessons to be learned from historic scrapbooks about organizing and processing information because they are the predecessors of “favorites lists, bookmarks, blogrolls, RSS feeds, and content aggregators” (4). Eminently readable and endlessly fascinating, social and cultural historians and literary scholars will find much to ponder in *Writing with Scissors*. Readers will find many helpful tips for decoding the mysteries of these curated clippings from the turn of the century, as well as many fine insights on our constantly changing relationship to news and information.

Libby Bischof

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THE BASEBALL TRUST: A History of Baseball's Antitrust Exemption. By Stuart Banner. New York: Oxford University Press. 2013.

During the 1960s, with the creation of the Super Bowl and the merger of the National Football and American Football League, football clearly surpassed the "national pastime" of baseball as the country's most popular and profitable professional sport. However, despite the changes to professional sports brought about by jet travel and ubiquitous media coverage, baseball has the unique distinction of exemption from federal antitrust laws. Stuart Banner, a law professor from the University of California, Los Angeles, has traced the long and, sometime, tortured paths of legislation and court decisions that date back to the very beginnings of professional sports in the 19<sup>th</sup> century and the era of trust busting.

Banner traces the combination of ruthless competition and owners' self-interest that created the modern Major League, telling a story not very different from other corporate consolidations during the Gilded Age. Over time, the two major leagues, the National League (founded in 1876) and the American League (founded in 1901), consolidated their dominance over all competing teams and leagues in apparent contradiction to the spirit and the letter of antitrust law. However, the "baseball trust" was able to avoid the most onerous restriction of the growing antitrust movement that was directed at Standard Oil and the other giants of the era. Banner attempts to answer the question of why baseball was treated differently from other businesses. He does so by dismissing the common explanation that baseball's cultural status as the "national pastime" is at the root of this distinction of law.

Instead, he argues that the exemption is the result of sophisticated business and legal tactics by Major League baseball practiced over nearly a century. From the owners' perspective, the profitability of their sport depended on the "reserve clause." This unique feature of baseball contracts was introduced in the 1880s, despite vigorous opposition from players. Owners insisted that they continued to hold or "reserve" the rights to a player even after his contract expired. Players were left with little alternative but to renew their contracts with their ball club at terms favorable to the owner. This oddity of contract law was upheld in a 1922 Supreme Court ruling that exempted baseball from federal anti-trust laws. Despite efforts by disgruntled players and by renegade owners, no court challenge to this power of the Major Leagues proved successful. Political leaders in states and districts with Major Leagues teams also worried about offending local club owners who might threaten to relocate to another city. Politicians showed little enthusiasm for regulating baseball, fearing fans might hold a grudge at the ballot box.

Banner also includes efforts by players to shape the business rules of the game, including John Montgomery Ward, the baseball player turned lawyer who attempted to create the "Player's League" in 1890, and St. Louis Cardinals outfielder Curt Flood, who unsuccessfully challenged the reserve clause in the Supreme Court case *Flood v. Kuhn* (1972). Overall, *The Baseball Trust* is impeccably researched and a valuable history of the politics, law and business of professional sports.

Peter Catapano

City University of New York



THE CRUCIBLE OF CONSENT: American Child Rearing and the Forging of Liberal Society. By James E. Block. Cambridge, MA: Harvard University Press. 2012.

The American Revolution supposedly was fought against tyrannical rule that was being exercised without the consent of those who were governed. But once freed from that tyranny and left to their own devices, how could the American people insure that consent to a common identity, so important to the establishment of a liberal democracy, would be best cultivated? James E. Block, associate professor of political science at DePaul University, argues that the vessel, the crucible, in which consent was forged was childhood, those members of society who represented the future. In families and schools, Block asserts, “socialization and education established the propensity in the young for voluntary engagement that was to be employed throughout liberal society” (x). This process of socialization and education included new forms of child rearing and schooling that were intended to create stability and order while at the same time protecting sovereignty through free will. The object was meaningful consent, not simple compliance and certainly not coercion.

This is not a book that bases proof in numbers; there are no tables or graphs. Nor are there gripping narrative stories peopled by lively characters. Rather, *Crucible of Consent* is an ambitious, deeply researched, densely argued intellectual history grounded on careful reading of primary and secondary sources. Block has mined the minds of the likes of Locke, Jefferson, and Madison and melded them with perspectives from historians such as Bernard Bailyn, Philip Greven, and Richard J. Storr to build his case that molding children into Americans encompassed the intentions of both Hamiltonians and Jeffersonians in creating a free society that cherishes life, liberty, and property. The methods and theories of child rearing that undergirded consent shifted over time, as did the methods and theories of education, but the goals remained the same.

Block admits that the process of creating consent was “highly contested” (6), but for the most part he refers to “American liberalism,” the driving force of that process, in terms that make it seem uncontested. Certainly a multitude of parenting styles did not conform to the agenda of liberal democracy. As corporate capitalism matured, many industrialists were more concerned with maintaining a compliant work force than with supporting efforts to legitimize and sustain liberal democracy. Those who endeavored to Americanize immigrants might have subscribed to the liberal creed, but there also existed an anti-Catholic, anti-radical component that wished mainly to exclude or suppress. And, children themselves exhibited consistent abilities to challenge and resist whatever parents and other adults tried to impose on them. Thus, the actual construction of consent contained variations that could easily have confounded the motives of the idea makers.

Still, James Block has written a rich, provocative, and valuable work. His analysis is especially relevant today, when people’s consent to the democratic prospect seems to be dissolving and belief in the public, as opposed to individual, welfare has weakened.

Howard P. Chudacoff  
Brown University

THE ONE: The Life and Music of James Brown. By RJ Smith. New York: Gotham Books. 2012.

James Brown died an American icon at 73 on Christmas Day, 2006. That the world mourned the loss of a man who grew up impoverished in the backwoods between Georgia and South Carolina (“Georgialina”) and went on to revolutionize popular music remains as remarkable as the tales he spun about himself. Then there were his myriad contradictions: Brown was born in the segregated South, wrote anthems declaring black pride, yet also actively supported white race-baiting politicians. Awarded for his lyrics advocating social and personal responsibility, Brown’s own life contained considerable tumult.

RJ Smith delves into these complexities, ties them together and crafts a compelling, sometimes darkly funny, narrative for *The One*. The title is twofold: it refers to the way an early accent in a musical measure is hit that creates what is known as funk. Brown and his band created that genre, but the book’s title could also refer to the singular nature of the man himself.

Some authors have examined Brown’s cultural significance, such as Cynthia Rose in *Living in America: The Soul Saga Of James Brown* (1991). But nobody has brought the level of depth to this investigation that Smith accomplishes here. He traces the history of racial politics in Georgialina, starting the book by going as far back as describing the role of drums in eighteenth-century slave rebellions. Smith connects all of this to Brown performing in 1966 to civil rights marchers in Mississippi when Stokely Carmichael began articulating the concept of black power. Smith’s research also offers a new perspective on Brown’s celebrated performance in Boston that helped keep the city calm during aftermath of Dr. Martin Luther King, Jr.’s assassination.

Along with such cultural insights, Smith digs deeply into what made Brown’s music so influential. He interviewed a large number of Brown’s colleagues, some famous (Bootsy Collins) and others who made contributions that were bigger than their scant accolades (drummer Clayton Fillyau). Smith has as firm a grasp as academic writers like Anne Danielsen in understanding Brown’s innovations, but he has a stronger way of illustrating what it all added up to, like in describing the poly-rhythms of drummers Jabo Starks and Clyde Stubblefield: “That old swing vibe, the hip knowingness that came from laying a 3/4 feeling over 4/4 time, was challenged by this *new* way of feeling, which allowed more influences into the music, and which, once dancers were educated, spoke more eloquently to the body. Hips don’t lie: This was the way ahead.”

Smith never glosses over Brown’s public failings, including domestic violence and drug abuse. But Smith avoids lurid sensationalism as much as he shuns easy excuses. His diligence tells the story. That includes extensive interviews, traveling throughout the region and digging into archives, correspondences and thickets of press clippings. One of the most revealing sources is Al Sharpton, who was a surrogate son to the Soul Godfather. The author also knows when to step back and provide a balanced perspective of each situation without losing his sense of empathy.

Aaron Cohen

Wright College

DEPRESSION: A Public Feeling. By Ann Cvetkovich. Durham, NC: Duke University Press. 2012.

*Depression* is structured to demonstrate the fusion of the personal—and social— aspects of depression. Its first section consists of Cvetkovich’s “depression journals” while the second section is a “speculative essay” on depression as a “public feeling.” While diptych in form, her goal throughout is to examine depression and its forces in order to “depathologize negative feelings so that they can be seen as a possible resource for political action rather than its antithesis” (2). As solitary as depression may make an individual feel, understanding depression as symptom of politics might allow for a better understanding of how individuals negotiate the political, “even if that movement sometimes seems backward or like a form of retreat” (21).

Cvetkovich’s “depression journals” begin in graduate school, with the realization, retrospectively, that she was so busy participating in academic culture that she could not participate in a protest; even worse, that as she mulled over her inability to participate, she stumbled and injured her ankle. She realized that she “couldn’t feel physical pain because I was so busy feeling other kinds of pain . . . an amorphous sense of dread” (30). But this dread persists after she passes her defense and gets her first job, leaving her “fixated on the immediate present, unable to think of other things . . . or how to imagine it ending” (35). Yet as the years pass, Cvetkovich finds ways of making depression less intense: a religious commitment, therapy, and occasionally, taking antidepressants. Yoga and swimming provide physical movement: the overcoming of an intellectual block helps her move forward with her first book. Importantly, each of these blocks are not alleviated alone, but with the help of others.

The “speculative essay” that forms the second half of *Depression* is meant to be an “alternative form” of tracing depression as a concept, in order to resist its medicalization, and to suggest alternative strategies that can get one “unstuck.” For example, its second chapter mixes scholarship on the African diaspora with the work of American writers who understand depression through their struggles with migration and class mobility. Both have in common the depression that comes with aspiration, the shared vantage point of “labor where the hidden social relations and activities that keep middle-class households functioning or make them an aspirational horizon for the upwardly mobile are more visible. They highlight the dynamics of assimilation, exposing the ambivalent status of the quest for middle-class respectability that is so frequently the cause of depression or sadness for white people as well as people of color” (122).

The last chapter of *Depression* focuses on what Cvetkovich calls the “utopia of everyday habit,” the personal, “creative” endeavors (hers is crafting) that allow for ways of negotiating depression. Both academics and activists are likely to be suspicious of Cvetkovich’s turn towards “creativity,” especially her consideration of idiosyncratic “spiritual” practices. Her response to such suspicion is to, in fact, “suspend the tendency to dismiss spirituality, even in its ‘new age’ manifestations, in order to reckon with the resources it has to offer” (199). In other words, what we do with the practices we call “spirituality” reflects a certain kind of politics: even

when cordoned from public view, such cordoning reflects a political orientation. And this may tell us much of how Cvetkovich defines depression, as being “stuck” in a world in which one’s emotions are manipulated to make us feel that we cannot become “unstuck.” Any way we move, then—even those moves considered by others to be unviable—may move one away from depression. Such movement may be more similar to academic practice than we may initially consider: “Like spiritual practice, creative practice—and scholarship as creative practice—involves not knowing . . . rather than having an answer” (202). *Depression* shows that what we may not know about depression can lead us to greater insights about depression itself.

Douglas Dowland

Ohio Northern University

STORIES FROM JONESTOWN. By Leigh Fondakowski. Minneapolis: University of Minnesota Press. 2013.

*Stories from Jonestown* joins a large and growing body of work documenting the work of Jim Jones, the origins and history of the Peoples Temple, and the tragic events in Jonestown, Guyana. The book chronicles the research and interviews that led to the creation of the play *The People’s Temple* which opened at the Berkeley Repertory Theatre in 2005. Calling the book “an extension of the life of the play,” author Leigh Fondakowski uses this narrative form to more explicitly explain why this project came to be and how it adds a necessary perspective to memory of Jonestown. Rather than ending the story with the events of November 18, 1978, Fondakowski begins on November 19 and attempts to tell the story of some of the eighty members who were in Guyana, and the thousands still in California, survivors whose experiences cannot be summed up with the labels “murders-victims-cultists” so rampant in other portrayals of this community. Intermixing interview transcriptions with narrative describing the particular difficulties in reaching and communicating with a broad spectrum of survivors, Fondakowski gradually reveals her argument through her methodology. Not brainwashed cultists or hopeless victims, the interviewees in *Stories from Jonestown* are unified in their initial attraction to Jones’ progressive politics and the tensions and complexities with which they remember the past and reckon with the pain, regret, guilt, anger, embarrassment, and even fondness Jim Jones and the Peoples Temple engender. Particularly telling among these interviewees are Stephan Jones—Jim Jones’ adopted son who expresses anger towards his father intermixed with a desire to humanize him in the public imagination and extreme guilt for not returning to Jonestown upon hearing of the shootings that would eventually lead to the mass deaths. Ex-member Debby Layton’s desire to be paid as a consultant to the project highlights the competing claims to legitimacy among survivors. The difficulty finding African American survivors willing to be interviewed speaks to the continued aura of shame and embarrassment resulting from the events. Stories of second generation survivors such as Michael Briggs show the lingering effects: sexually abused by Jones as a child, Briggs now serves life in prison for a violent crime. Interwoven throughout these interviews are allusions to potential conspiracies and government negligence in interacting with the group during its active period and dealing with

the dead and survivors in the aftermath. Throughout the book, interwoven into the production of the play, *The People's Temple*, and highlighted in an appendix listing names of the dead, Fondakowski attempts to humanize and name those who died and complexify the image of those who survived. As she concludes, "The process of surviving seems to me one of reclaiming their agency, not of denying it" (321). The way forward, then, is to unearth, talk, and reckon with the path and not run away from it. Fondakowski's book is an intriguing, engaging, and very human attempt to do just that.

Ann W. Duncan

Goucher College

HOLLYWOOD AND THE AMERICAN HISTORICAL FILM. Edited by J. E. Smyth. New York: Palgrave Macmillan. 2012.

Smyth's collection explores the link between American history and American film, focusing on four main questions: In what sense is a film a product of history (2); in what sense does it reflect history (4); in what sense does it interpret history (5); and in what sense does film shape history (6)? All are ambitious and large scale questions dealing with social and political histories and not at all with notions of an accurate or "true" history. Warren Sussman's essay illuminates the questions, arguing that "films demonstrate . . . a vision of history as a process" (xvi).

Marcia Landy's "The Hollywood Western, the Movement-Image, and the Making of History" demonstrates just such an historical image. Landy delves into the role of the Hollywood Western in the interwar years and slightly beyond. In these films, she recognizes a large scale project of nation-state building that followed WWI, buffered the Great Depression, and prepared the nation for WWII. To do so, she utilizes Giles Deleuze's analytical framework of affection and action images and their attempts to build unity.

An essay by Susan Courtney, "Ripping the Portieres at the Seams: Lessons on *Streetcar* from *Gone with the Wind*," focuses on two Vivien Leigh movies of the south, looking at both as vehicles of what Courtney defines as "leaky space" to understand how both movies interact. Courtney cites "leaky windows, curtains, doors, and the like in their perpetual unhooking of white Southern identity" in *A Streetcar Named Desire* (1951) and the fall into madness becomes, thus, a rupture, a splitting apart of false sutures that have tied together the plantation myth in *Gone with the Wind* (1939). Yet Courtney both identifies and details the leaks in *Gone with the Wind*'s "melodrama of whiteness idealized," which moves into "continual relations to threshold spaced at the perimeter of its Southern homes," the most racially and culturally powerful metaphor of which is the Big House.

Still, with pages devoted to the cultural, racial, and historical role of Scarlett O'Hara's home and its relevance to hers and the southern world's unhooking, it is disappointing to see only a brief reference to Scarlett's utilization of Tara's drapes to disrupt the realities of the Civil War, and Margaret Mitchell's era. Courtney locates Scarlett's use of the threshold space in the curtains themselves, but in a text devoted to locations of disruption in the sutures of the privileged plantation South, Scarlett's

ultimate failure in her masquerade in Tara's drapes, and Rhett Butler's ability to see through her disguise and reject her seduction, leads to Scarlett's belief that she will lose Tara, leading to another inevitable failure and loss, when she loses her sister upon seducing and marrying her fiancé so as to retain Tara.

Overall, the book's twelve essays offer an original look at what we mean by historicity and how cinema has helped establish and unfold this meaning.

Jan Goggans

University of California, Merced

THE FOUR DEATHS OF ACORN WHISTLER: Telling Stories in Colonial America.  
By Joshua Piker. Cambridge, MA: Harvard University Press. 2013.

*Four Deaths* is a meticulously researched, compellingly argued, grippingly narrated account of the mid-eighteenth century mass murder of a group of Cherokee men and the subsequent execution of the crime's ostensible mastermind, a modestly influential (and most likely innocent) Creek chieftain named Acorn Whistler. The "four deaths" of the title are the rival accounts—from imperial, national, local, and colonial perspectives—which condemned Whistler. In assessing the stakes involved in the rhetorical maneuvering over one man's culpability, Joshua Piker ultimately provides a brilliant sketch of colonial America's complex and explosive political dynamics, the "macroscale realities" of "international war and intranational rivalries, imperial reform and national consolidation, cross-cultural disagreements and transatlantic arguments, colonial intrigues and metropolitan politics" (10).

The motives and machinations of the key storytellers are rendered vividly in *Four Deaths*, from the nervous diplomacy of Governor James Glen, who needed to prove his efficacy as a colonial administrator in bringing *someone* to justice for a horrific crime committed not simply in the middle of British South Carolina, but in earshot of the gubernatorial mansion; to the crafty politicking of Thomas Bosomworth and his mixed-race wife Mary, ambitious provincials in desperate financial straits who sought to secure lucrative land claims by establishing their value as cultural mediators between Native American and colonial worlds; to the subtle balancing of allegiances carried out by Malatchi, the Creek leader at war with the Cherokees who saw his own authority threatened by struggles between and within different local powers. The extraordinary contingency of political agency in the region emerges vividly here, along with the desperation (and mendacity) of those who felt that "in times of flux and chaos, telling the right story was more important than getting the story right" (11).

Piker's commentary on the available documentary evidence is unfailingly incisive, and his speculations, where that evidence is thin or absent, always informed and revealing. Among the most fascinating themes he develops is the striking incongruity between European and Native models of authority—the former's centralizing logic and concern for top-down order clashing with the latter's inveterate polycentrism and dispersed networks of influence—and the difficulties this presented for cooperation on the investigation and prosecution of a sensational crime. As Piker notes in a memorable analysis of the Creeks' conceptual divergence from Euro-Americans, "Malatchi's people had [. . .] 'no words to express despotic power, arbitrary kings,

oppressed or obedient subjects' [. . .] If Malatchi was to emerge as the emperor of a united Creek nation, he would do so despite the Muskogee language, not because of it" (101).

The selection of Acorn Whistler as the scapegoat for a politically incendiary mass murder was prompted, Piker concludes, by "the intersection of his past and the needs of various storytellers" (26), and *Four Deaths* persuasively illustrates, at last, "the fluidity and uncertainty of the early modern world" and "the ordinariness of crisis in colonial America" (255).

Geoff Hamilton

York University, Canada

INDIAN ACCENTS: Brown Voice and Racial Performance in American Television and Film. By Shilpa S. Davé. Urbana: University of Illinois Press. 2013.

In *The Company We Keep* (1989), Wayne Booth narrates a poignant anecdote that provides insight into the importance of Shilpa Davé's *Indian Accents*: at a meeting to decide which texts to include for the upcoming academic year, Dr. Paul Moses, an African-American professor, stated that he could not teach Mark Twain's *Huckleberry Finn* (1884) because of Twain's minstrel representation of black masculinity. His colleagues, including Booth, were outraged—could he not see the importance of *Huckleberry Finn* as an example of good American literature? However, the academic value of the book was not so much of a concern to Dr. Moses as the book's cultural work. Davé clearly has a similar goal in *Indian Accents*. She is concerned about the ways in which the formulaic modes of South Asian masculinity in popular American culture affects readers/viewers, and, as a result, she provides a perceptive reading of who gets to be called fully "American" and who does not. By providing cultural readings of what are, quite frankly, beloved characters that are embedded in American culture, Davé explains that these venerable characters, such as Apu in *The Simpsons*, narrate a monological version of South Asian masculine identity. She also clearly shows through a wide-ranging list of examples, from Peter Sellers' turn as Hrundi V. Bakshi in *The Party* (1968) to Mike Myers' portrayal of Guru Maurice Pitka in *The Love Guru* (2008) that the visual markers of race are harnessed to linguistic performance. Unfortunately, except for the excellent chapter on Apu, most of the book is under-theorized. While Davé claims to be analyzing accents, she does not use the tools of sociolinguistics as effectively as she needs to in order to develop her arguments fully. Further, she engages very few, if any, of the major theorists one might expect to see, such as Pierre Bourdieu, Teun van Dijk, and Norman Fairclough. It's not simply the lack of a clear theoretical framework that hampers the book, but there is little in the way of linguistic analysis of a character's actual language, such as her analysis of the John Wayne accent Apu affects in the episode "Much Apu About Nothing." What lexis does Apu use? How are the words emphasized? How does the accent linguistically affect the relationships between characters in the scene? Why not provide more discussion of his accent particularly in post-9/11 episodes, in which his character undergoes certain linguistic changes? In sum, this book offers a much needed corrective to the portrayal of South Asian masculinity in American popular



culture and is, therefore, a valuable addition to the field. However, the book's claims to supply a sociolinguistic analysis of these characters is overblown. This is a book that offers limited linguistic analysis of "Indian accents"; a great deal of valuable cultural analysis of "Indian accents"; and important explanations of the social and historical contexts of "Indian accents" in the U.S.

Sara Humphreys

Trent University, Canada

*A CHOSEN PEOPLE, A PROMISED LAND: Mormonism and Race in Hawai'i.* By Hokulani K. Aikau. Minneapolis: University of Minnesota Press. 2012.

In her historical examination *A Chosen People, a Promised Land: Mormonism and Race in Hawai'i*, Hokulani K. Aikau traces the complex and unique history of Native Hawaiian Latter-Day Saints (more commonly known as Mormons) from the mid-nineteenth century to today. This fascinating account explains in five chronological chapters, starting with the arrival of the first Mormon missionaries in Hawai'i in 1850, how the Native Hawaiian experience of Mormonism converged with the traditional cultural as well as ethnic traditions and identities of Native Hawaiians. Although the book contextualizes the history of Native Hawaiian Latter-Day Saints within the framework of postcolonial discourses, especially since Western religions played an important role for colonization processes, Aikan does not depict Native Hawaiian's who joined the Church of Latter-Day Saints as passive victims of Western colonizing forces. Instead, she sheds light on the only sparsely investigated cultural and religious exchanges between Native Hawaiians and American Latter-Day Saints. By explaining the fusion of Native Hawaiian identities with ideas of this Western religion, the book scrutinizes how Latter-Day Saints shaped and influenced Native Hawaiians and vice versa.

Furthermore, Aikan's thorough research, which includes interviews with Native Hawaiian Latter-Day Saints, journals of Mormon missionaries, as well as her own autobiographical accounts, provides an interesting insight into issues of race and religion in nineteenth-century America and the attitude of the Latter-Day Saint Church at that time. Given the predominant social evolutionary mindset of the Mormon religion during the 1850s, according to which Anglo-Mormons were perceived as superior to African Americans and Native Americans, it seems contradictory that Native Hawaiians were considered to be "chosen people." This peculiar position of Native Hawaiians in the Latter-Day Saint Church is explained with the fact that the Mormon missionary George Q. Cannon had visions in 1851 that traced the Polynesian lineages to *The Book of Mormon* and Israel (1). However, it was indeed difficult for Native Hawaiians to preserve their cultural and ethnic identity and, at the same, be accepted as faithful Latter-Day Saints. The book further reminds the reader of the almost forgotten deep roots of the Mormon community in Hawai'i, and emphasizes the importance of the small town Lā'ie, where the first permanent site for gathering in Hawai'i was established (66) and a Mormon temple was built. Finally, Aikan examines the modernization efforts of the church from 1890–1940 and closely investigates the influence of tourism that led to the creation of the Polynesian Cultural Center in 1963



(91). Although she is critical about “selling an image of the happy native to tourists” (129) Aikan also acknowledges the positive effect that working at the Polynesian Cultural Center has on many Polynesian workers who describe their experience as “a time when they were able to learn about their culture as well as the diversity of their culture” and a time “when they took pride in their cultural heritage” (128), thus further hinting to the complex nature of intercultural exchanges. This groundbreaking, transnational, and more inclusive approach to Hawaiian studies grants Native Hawaiians agency and offers a much needed alternative representation of Hawai’i within the national history of the United States.

Iris-Aya Laemmerhirt

TU Dortmund, Germany

A PERIOD OF JUVENILE PROSPERITY. By Mike Brodie. Santa Fe, NM: Twin Palms. 2013.

Mike Brodie, aka the Polaroid Kidd, loves trains. Hopping his first train in 2004 at age 18, Brodie has since traveled over 50,000 miles and 46 states. From the very beginning of his time on the road, with a friend’s Polaroid SX-70, he began snapping pictures of his fellow train-hoppers. When that film was discontinued, Brodie adapted, switching to an old 1980s 35mm camera, taking thousands of images, many of which he uploaded onto his own website. People quickly noticed, and by 2008, he had won the Baum Award for emerging artist. Within the next few years, his photos would be shown in galleries from the Yossi Milo in New York to M + BG in Los Angeles; he even has a photo hanging in the Louvre. As his notoriety emerged, he left the road—and photography—and received a degree from Nashville’s Auto Diesel College, hoping to one day work for the railroad.

As he writes in his poetic, staccato two-page description of his life in the end of *A Period of Juvenile Prosperity*, his beautiful collection of 61 photos published by Twin Palms Publishers, “I don’t want to be famous, but I hope this book is remembered forever.” His photographs, though, are mostly of “forgotten” kids. Gutter punks drinking in abandoned buildings. Bandaged young women sleeping on cardboard near tracks. A tattooed man hanging from a speeding train, enthusiastically flipping off the camera. Brodie’s images speak of a loose collection of punks, hanging out and hanging onto society’s margins, glamorizing the road life even as the photos show us makeshift toilets and bloody underwear. In the images, allusions to Kerouac abound, and it’s no accident that in one photo, Thompson’s *The Rum Diary* (1998) is used as a makeshift pillow. There is plenty of romance mixed in with the dirt.

As a photography book, it is beautiful. As a social document, much like its subject matter, the book drifts without leaving a mark. For example, in one image, a young African American male is being arrested; two images later, a young blond hair man is in the back of a police car. Is this book linking these two men together as social outcasts? Perhaps. The former, though, does not seem to be part of the train-hopping scene, looking dazed and resigned as he is handcuffed; the latter has the beginning of a smile while staring at the camera. The threads linking them are ideologically bare. Who, also, is the older bearded man sitting in his car and why is

he in this particular book of juvenile prosperity? The connections, if any, are hidden and a narrative refuses to form. This is certainly not a criticism of the book as much as a disappointment: Brodie's photographic eye is sharp and his background makes him a perfect candidate to definitively document, without exploiting, his subjects. Instead, we have a handsome coffee table book. Certainly great, but it is my hope that more photographs, and a memoir, will follow.

John Lennon

University of South Florida

TRANSPACIFIC ANTIRACISM: Afro-Asian Solidarity in 20th-Century Black America, Japan, and Okinawa. By Yuichiro Onishi. New York: New York University Press. 2013.

Yuichiro Onishi's *Transpacific Antiracism* is a unique and valuable contribution to the scholarship on Afro-Asian relations, an area for which the most representative works are Vijay Prashad's *When Everyone was Kung Fu Fighting* (2001) and Bill Mullen's *Afro-Orientalism* (2004). While the concept of "Afro-Asia" and its critical repercussions raised scholarly interest and excitement in the early 2000s, the concentration of scholarship in a few predictable topics, such as the Bandung conference of 1955, and the uncertainty of the motif of racial solidarity to provide an effective critique of neoliberal capitalism dampened the critical fervor the concept raised in just about a decade. Onishi's book offers a reason for us to renew our interest in Afro-Asia with its bold and creative construction of previously unexamined nodes of connection between the tradition of black radical thought and the views of select Japanese Left.

There are several elements of Onishi's book that will come across as familiar to students and readers of Afro-Asia. For example, he spends two out of four chapters analyzing Du Bois's views on Japan and Asia. Yet he does what others have done with much more depth and with his own brand of critical acumen. Onishi's analysis of Du Bois's misreading of Japan as a country that will lead Asia to challenge white imperialism—something that troubles many students of Du Bois—situates this misreading in what he terms Du Bois's "Afro-Asian philosophy of world history," which, despite its utopianism, ended up "reinforc[ing] the very problem and structure of Eurocentrism" Du Bois criticized (56, 72). Onishi is careful not to present this as an individual's error in judgment but shows that Du Bois's "pro-Japan provocation" (Onishi's term for the political imagination of black thinkers who employed Japan as an icon of "race-conscious defiance against the global white polity") is an important chapter in the intellectual history of Afro-Asia (21).

Then there are things Onishi does that few have done before. His chapter on *Kokujin Kenkyu no Kai* (Association of Negro Studies), a mid-twentieth century Japanese study group led by extraordinary Japanese progressives, such as Nukina Yoshitaka and Furukawa Hiromi, illuminates what he calls the "echo of black radicalism" in Japan (115). These individuals saw in black radicalism ways of living and thinking that would be helpful for postwar Japan and faithfully translated and studied the literature and culture of black America. As a literary critic, my favorite

example from the book that registers the spirit of those involved in *Kokujin Kenkyu no Kai* is Onishi's analysis of the various translations Nukina used for the word Black Americans: "Niguro-jin," "Niguro-America-jin," "America Koku-jin" and "Koku-jin" (123). He reads this variation not as confusion but as the Japanese intellectuals' practice of diaspora, as Brent Hayes Edwards would put it. Onishi suggests that these Japanese intellectuals "translate[d] race as a catalyst for resistance amid the constantly shifting grounds of race to help establish 'the structure of a diasporic 'racial' formation'" (123). The diasporic intellectual life of black radicalism Onishi limns in the book is a humble reminder that while translation across languages is neither smooth nor free of problems, we need not, and should not, be limited to imagining human liberation in only one language, literally and figuratively. From this perspective, Afro-Asia still seems to have much potential as a field of intellectual inquiry.

Jeenyun Lim

Denison University

TRouBLING NATIONHOOD IN U.S. LATINA LITERATURE: Explorations of Place and Belonging. By Maya Socolovsky. New Brunswick, NJ: Rutgers University Press. 2013.

Maya Socolovsky's, *Troubling Nationhood in U.S. Latina Literature: Explorations of Place and Belonging* is an analysis of ten novels written by U.S. Latina writers published between 1989 and 2004. The main purpose of Socolovsky's work is to demonstrate how a selected group of literary narratives remaps Latin America as part of the United States through a bi-directional process of belonging and unbelonging to the nation. Central to her argument are the characters' personal blended narratives through which they reimagine themselves as being part of the U.S. national identity as well as retain their own Latin American cultural heritage. These new identities disrupt the general perceptions of nationhood, generating a process of categorizing these new Latinos as the "other." Furthermore, Socolovsky argues that racialized notions of citizenship have recently changed to cultural racism, which emphasizes cultural differences as threatening the national identity of the United States.

The introduction provides an overview of the text's principal argument; explaining how recent literary works question the cultural and political hegemony of the United States, which began with the historical expansion of its territory, and reflected through the mentality of Manifest Destiny. The text builds on the research of prominent scholars including Edward Soja, Mary Pat Brady, Juan Flores, José David Saldívar, and Ilan Stavans. Socolovsky cites their research to help the reader understand the framework and analysis of her own work, a needed contextualization of the historical and political background of the selected literary works. Utilizing Denise Chavez's novels *The Last of the Menu Girls* (2004) and *Face of an Angel* (1994) the analysis of the first chapter focuses on the geographic landscape of the borderlands "as a space of dislocation, unease, and disease" (29). According to Socolovsky, the realities and experiences lived by the characters in a complex environment triggers

“symptoms of disease that can only be healed through the imaginary blurring and conjoining of Mexico and the United States’ nation-spaces” (29). While the first chapter establishes the borderlands as a continuous contested space of belonging and unbelonging, the second chapter turns the lens to the literary work of Ana Castillo’s *Sopogonia* (1994) and Sandra Cisneros’ *Caramelo* (2002). In both novels, the analysis centers on the concept of *mestizaje* as a way to challenge the geographic conceptions of nationhood and challenging representations of citizenship in the heartland of the United States.

The third and fourth chapters cogently examine Judith Ortiz Cofer’s and Esmeralda Santiago’s narrative voices as critical expressions of transgression and disruption on both the island of Puerto Rico and the United States. Utilizing Michel Foucault’s influential theory on transgression together with the findings of Juan Flores, Socolovsky interprets the creative production of both writers as a collective act of resistance, challenging the “narratives of colonial superiority” (98) of the United States and contesting “the grounding framework held in place by the island’s institutional systems” (136). In both chapters, the author reminds the reader of the dialectical process of cultural belonging and unbelonging that the main characters go through on both the island and the mainland, reimagining an interpenetration of both geographical spaces as a transnational landscape that points towards decolonization. Moreover, both chapters should be read as part of a collective of narrative voices that could unsettle the cultural and geopolitical hegemony of the United States and consequently reframe the relationship of both countries.

In chapter five, the author applies the same theoretical framework to the novel *Princess Papaya* (2004), written by the Cuban American Himilce Novas, and arrives at somewhat similar conclusions. Nevertheless, Socolovsky points out that Novas’ fictional narrative “represents a model of syncretism and collectivity” (159) that is becoming intrinsically woven into the social and cultural tapestry of the United States, a positive shift that reimagines a consciousness of ethnic minority citizens as healthy contributors to the cultural landscape of the United States. In the final chapter, Socolovsky reminds the reader of the important role that Latina/o literary production has in reframing issues of belonging and unbelonging in the national political arena. In this sense, Socolovsky’s literary and cultural analysis is a significant contribution to the studies of Latina feminist literature, and at the same time validates the presence of Latinos and Latinas in the United States, pushing back the negative political and cultural rhetoric that is currently taking place in the public sphere.

Crescencio López-González

Utah State University

REMOVING MOUNTAINS: Extracting Nature and Identity in the Appalachian Coalfields. By Rebecca R. Scott. Minneapolis: University of Minnesota Press. 2010.

Mountaintop removal (MTR) for coal extraction is transforming forever the landscape of the central Appalachians. The tops of mountains are literally explosively removed to expose underlying seams of coal, and “valley fills” are created as soil and debris are pushed out of the way. The ecological impacts are significant: reduc-

tion of natural habitat, tainted water sources, and increased flood risk. Even after “reclamation,” the once forested mountain landscape is an unrecognizable “flatland.”

In this well-written and engaging book, Scott considers how this destructive practice became an acceptable method of coal extraction. Her method is ethnographic and based on interviews with coal miners (both above- and below-ground) and their families, residents, environmental activists, and business people conducted during three visits to the region between 2000 and 2008.

Scott, assistant professor of sociology at the University of Missouri, follows other commentators on the effects of environmentally damaging industries on the communities where they are located. She identifies the region as a “sacrifice zone,” “othered” in the national consciousness, to fuel the county’s energy needs. This “otherness” is critical to acceptance of MTR. However, at the same time, this is a landscape where some of the central themes of America’s national identity are played out. Scott explores the cultural politics surrounding MTR, examining in particular how whiteness, masculinity, and class intersect in construing Appalachia as a place separate and different from the rest of America.

In the region, the “it’s jobs or the environment” attitude, while still a powerful force, has frayed in the face of advances in mining technology which have reduced the number of jobs mining supplies. In its place, a feeling that the environmental costs of coal mining are the price the region must pay for its being part of America has arisen. A sense of duty arising from the region’s history of sacrifice and service buttress this attitude.

Scott also assesses anti-MTR and environmental justice movements and the role of MTR as a manifestation of humanity’s struggle to dominate and control nature, which is wild, empty, and useless in its untamed state. She concludes that the struggles over MTR reflect some of the same struggles affecting America at large: struggles that hinge on the meaning of progress, freedom, citizenship, and property.

While Scott provides important insights into the cultural logic of MTR, she does not fully consider how the coal industry has deliberately and explicitly striven to maintain its central place in the region. The coal industry’s role in the Appalachian coalfields as not only the major economic force but also the major social force responsible for the creation and maintenance of a culture where MTR is acceptable could have been developed more fully.

This minor criticism notwithstanding, this is an important contribution to several bodies of literature. The book that will be of interest those concerned with the Appalachian region, with environmental policy and resource extraction industries, and with the construction of ideology and the cultural processes that shape communities’ support of destructive industries.

John P. McCarthy

Ball State University

LOWRIDER SPACE: Aesthetics and Politics of Mexican American Custom Cars.  
By Ben Chappell. Austin: University of Texas Press. 2012.

*Lowrider Space* is a pleasurable book to read, which will have both popular and scholarly appeal. It is an ethnography of a Mexican American subculture in Austin,

Texas, which celebrates lowrider cars. One of the most intriguing aspects of the book is the meticulous documentation of how lowriders are created. As the book explains, the suspension systems of these vehicles are modified, sometimes with hydraulics, so that the body of the vehicle is closer to the ground. The cars thus do not conform to conventional, factory-set aesthetics. Hydraulic suspension systems, operated by batteries, can sometimes be manipulated to make the cars “hop,” as part of cultural competitions. In addition to modifications of height, such vehicles are often painted in bright colors or adorned with imagery, outfitted with custom steering wheels, re-upholstered with velvet or other luxurious fabric, and upgraded by adding new tire rims. At their most opulent, such cars are enhanced with “fountains, chandeliers, and increasingly, audio and video equipment . . . to suggest a moveable mansion” (77).

The book is significant as an ethnography of a US subculture, done by an American anthropologist. Rather than going to the “field” in a remote part of the world to study another culture, Chappell worked close to home. Theory is used in this book, but it is never heavy handed. The ideas of thinkers like Benedict Anderson, Roland Barthes, Jean Baudrillard, Walter Benjamin, Pierre Bourdieu, Michel Foucault, Henri Lefebvre, and Karl Marx are thus occasionally invoked in the course of elucidating phenomena. It also attempts to analyze lowriding using the terminology of the people who participate in the subculture; significant portions of the book are quotes from people in the field. He also includes numerous photographs of these elaborately customized cars, some in black and white and others in color. He includes reproductions from *Lowrider Magazine*, photographs of model cars, and other examples of lowrider ephemera. He even includes maps of the city of Austin, as experienced by people in lowriders. This provides general insight into the aesthetics of these vehicles.

On a critical level, Chappell argues that lowriding is more than a “compensatory consumption” done “out of a context of deprivation” by people who can afford “nice cars” but not “mansions,” thus reinforcing masculinity and nationalism (16). He believes “that everyday lowriding is best understood as a material, space-making practice” (3). He argues that “Lowrider space is an assemblage of bodies, cars, and landscapes, and their sounds, colors, textures, and movements—a formation that emerges on some scale whenever lowrider style is on display” (9). People experience these cars via the spatial constraints of their bodies, as constructed spatial environments, as vehicles that cruise the space of streets. Chappell, indeed, dedicates a chapter to each of these types of space. The book is thus an example of a good, systematic analysis of spatial phenomena. The book ultimately explores the myriad ways that these cars can be experienced as spatial phenomena, and how such realities create a compelling visual culture.

Travis Nygard

Ripon College

HUMAN RIGHTS AND THE NEGOTIATION OF AMERICAN POWER. By Glenn Mitoma. Philadelphia: University of Pennsylvania Press. 2013.

In the fall of 2013, the Foreign Relations Committee of the United States Senate held hearings on the proposal that the US join the overwhelming majority of nations

and sign the United Nations treaty on the rights of people with disabilities. I was somewhat surprised that there was opposition to this apparent no-brainer. After all, the US prides itself on the Americans With Disabilities Act and on its implementation. Glenn Mitoma, of the Human Rights Institute of the University of Connecticut, has demonstrated that the debate to support or not to support international human rights treaties has existed within the US government since the earliest discussions concerning the founding of the United Nations in the 1940s.

The central paradox Mitoma addresses is that “while American global leadership was the essential condition for the ascendancy of human rights as an international discourse, American policy has consistency both restrained broader interpretations of human rights and held international enforcement mechanisms at arm’s length” (2). The United States and the other “Big Three” nations (United Kingdom, Soviet Union) to emerge from War World II protected their political jurisdictions from the enforcement of international human rights. For the US, this meant the exemption of the rights of African Americans; for the UK, this meant the exemption of the rights of citizens of nations within the British Empire; and for the USSR, this meant the exemption of the rights of citizens in Eastern European nations.

Although the theme of the book is the role of the US, Mitoma’s broader discussion is informative. For instance, in his examination of “The Eastern European Cases,” he points out that even during the Cold War the US failed to use international human rights as a basis for the condemnation of the suppression of religious rights in Hungary, Bulgaria, and Romania, but rather relied upon provisions of treaties that these nations had signed at the end of World War II.

While Mitoma’s narrative includes references to American leaders such as John Foster Dulles, Franklin Roosevelt, Eleanor Roosevelt, and Harry Truman, the two central players are Charles Malik of Lebanon and Carlos Romulo of the Philippines. Two of the five main chapters are devoted to these diplomatic fighters for universal human rights. Both men were educated in American schools and wished to spread their understanding of the American tradition of support for individual rights throughout the world. However, they were also vocal in pointing to the hypocrisy and contradictions between this tradition and support of colonialism and the denial of human rights for all regardless of where they lived.

Mitoma makes a major contribution to our understanding of the ambivalent position of the US concerning human rights when he introduces the important role of non-government and civil society organizations into the narrative. His in-depth and well-documented case study centers on the opposing roles of civil rights organizations, primarily the National Association for the Advancement of Colored People (NAACP) and the American Bar Association (ABA). The terms in which this 1940s/1950s debate took place (e.g., universal rights vs. internal national sovereignty) are identical to the terms of the 2013 Senate debate concerning the rights of people with disabilities.

Issues concerning universal human rights are part and parcel of an increasingly networked and globalized society. Given the leadership role of the US in international affairs, the way in which this country approaches these issues will have a significant impact on their resolution and ultimately on that leadership role itself. Glenn Mitoma



has provided a highly readable and intelligent guide to the foundation on which any discussion of a universal rights ethic within the America context will take place.

Mark Oromaner

Independent Scholar, New York City

THE ACCIDENTAL DIARIST: A History of the Daily Planner in America. By Molly McCarthy. Chicago: The University of Chicago Press. 2013.

In this meticulously researched and engagingly written cultural history of the daily planner, Molly McCarthy traces how everyday Americans used their diaries both in expected ways (tracking the passage of time and monetary expenditures) and unexpected ways (tracking spiritual progress, interacting with the burgeoning commodity culture). In doing so, McCarthy ably joins the ranks of scholars such as Michael O'Malley, Patricia Cline Cohen, and Charles McGovern, who contributed to our understanding of Americans' standardization of time, acquisition of numeracy skills, and engagement with consumption and citizenship, respectively.

McCarthy asserts that "the daily planner was more than just an unassuming stationery product" (3); instead, she argues, it transformed ordinary Americans into "accidental diarists" as customers customized the various products beyond their intended use (8). McCarthy's "Introduction" emphasizes her desire to dispel certain "myths" about diaries: Americans kept diaries only when "they had something meaningful to say"; "diary writing was a private . . . enterprise"; "only women kept diaries"; and that "diary habits did not change over time" (9).

McCarthy begins with the eighteenth-century precursor of the daily planner, the almanac, "America's first best-seller" (13). She points out that almanacs targeted primarily a local audience: providing information about the time of sunrises and sunsets; roads and railroad departure times for a specific city; the location of inns; lists of local officials; and currency conversions specific to particular financial institutions (14). For almanac users, the focus remained on calendar time rather than clock time, and on the seasons of the year suitable for planting and harvesting (28). While notable Americans appear in this chapter (George Washington, Benjamin Franklin), the focus here, as elsewhere, remains on almanacs maintained and preserved by ordinary Americans.

Even while the almanac remained popular, newer formats began replacing it, including the commercial registers, or "pocket books" of the late eighteenth and early nineteenth century. Designed for portability, these small but durable account books were constructed of heavier paper stock and stiffer bindings, and included a day-by-day calendar, although with space only for a line or two. McCarthy points out that few purchasers actually used the calendar to record past and upcoming events. But one wishes McCarthy would speculate about whether this was simply a matter of the limited examples she examined, or whether her observations can be generalized to include diaries that failed to find their way into the hands of preservationists.

In Chapter 3, McCarthy traces the democratization of the daily planner beyond elite east coast male purchasers to "women, mill workers, clerks, chambermaids, school-children" and beyond, crediting the Civil War for spreading diary use to rural



America. She argues that the pocket diary became “the tool of an aspiring middle class, eager to achieve the financial riches of commercial capitalism” (105). In this era, manufacturers increased the size of daily entries to 2–3 days per page, and finally to the “page-a-day” variety that permitted more space for personal reflection.

Chapter 5 traces what happens when “The Daily Planner Meets the Adman”—in the diaries offered by Philadelphia department store owner John Wannamaker. Produced from 1900–early 1970s, the *Wannamaker Diary* offered purchasers a 5 x 7–inch hardbound book juxtaposing a page of advertisements for Wannamaker’s goods with blank pages for recording daily thoughts and events. Too large to be portable, the book nevertheless proved more valuable to Wannamaker than a catalogue, because in encouraging users to adopt the habit of daily record-keeping, the diary kept Wannamaker’s goods before consumers’ eyes (202–03).

McCarthy begins each chapter with an overview of the products and producers from a particular era, then follows with example diary entries culled from specific purchasers. She traces how users both complied with certain conventions of the format in question, but also customized usage to fit individual needs. In her “Epilogue,” McCarthy carries the comparisons forward to the twenty-first century, pointing out that technology changed so rapidly that even while completing her book, daily planning shifted from the use of Palm Pilots and other PDAs to smartphones and social networking sites like Facebook and Twitter (245–46).

Cynthia Patterson

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WILD FRENCHMEN AND FRENCHIFIED INDIANS: Material Culture and Race in Colonial Louisiana. By Sophie White. Philadelphia: University of Pennsylvania Press. 2012.

Exposing the roots of racism in French colonial North America is a formidable challenge. Sophie White boldly argues for the centrality of material culture in that effort, examining colonial Louisiana during the late seventeenth and early eighteenth centuries. Mapping identity analysis onto the evidence of material culture, White asserts that clothing, especially “cultural cross-dressing,” fundamentally mediated French-Indian encounters in the French villages of the Illinois Country, the urban center of New Orleans, and the wild hinterlands of Louisiana. In Upper Louisiana (the Illinois Country), the belief in mutable identity lingered at a time when “racialized” thinking began to penetrate Lower Louisiana (New Orleans), under influence from the Caribbean.

White elaborates on material culture and identity with a nuanced discussion of Frenchified Indian women in the Illinois Country. Frenchification, the policy of religious conversion and cultural assimilation of Indians, was the critical means by which the French intended to control the vast swath of North America they claimed. White demonstrates that this improbable policy met with some success in the Illinois Country, where Indian women became sincere converts to Roman Catholicism, married Frenchmen in sacramental ceremonies, and assimilated into a French manner of living. Marie Rouensa-8canic8e, daughter of a Kaskaskia chief, was the model

for Frenchified Indian wives to follow, and White adduces her case to good effect. Using categories of gender and the body, White lends new interpretations to Father Jacques Gravier's well-known narrative of Marie's conversion and eventual marriage to a French trader in 1694. The material possessions of a freed Plains Indian slave who successively married three Frenchmen, and those of the illegitimate daughter of a French-Indian union, show that the belief in mutability was not limited by origin or status.

These Indian women and their *métis* children were full-fledged members of their communities in religion, legal status, and material goods. However, in New Orleans this did not apply. When the *métis* daughter of a French-Indian couple moved from Kaskaskia to New Orleans in order to join the Ursuline convent, she ran up against limits set by more fixed categories for non-whites. A young *métis* voyageur from Kaskaskia bound for New Orleans planned to traverse the wilderness maintaining standards of cleanliness (laundered clothes) he had learned from his French aristocratic guardian. A young French officer risked losing his French identity by adopting Indian dress during a journey across the hinterlands of Lower Louisiana; dressing, undressing, and reclothing are threads throughout the book.

The Illinois Country emerges in this study as a region of relative tolerance within French North America. Connections that White has made between Upper and Lower Louisiana reveal the breadth and depth of her research. Her expertise in textiles and articles of apparel is effectively supported by the color plates and figures. Less satisfactorily addressed in her argument are the African and Indian slaves in the households of Frenchified Indians. Some thoughtful speculation about them would have been welcomed, but this and a few errors in identification of persons are slight detractions in an otherwise absorbing study.

Sharon Person

St. Louis Community College

DAUGHTERS OF ISRAEL, DAUGHTERS OF THE SOUTH: Southern Jewish Women and Identity in the Antebellum and Civil War South. By Jennifer A. Stollman. Boston: Academic Studies Press. 2013.

In *Daughters of Israel, Daughters of the South*, Jennifer Stollman, Academic Director of the William Winter Institute for Racial Reconciliation at the University of Mississippi, sets out to study a previously under-examined part of American history: Jewish women's experience in the South before and during the Civil War (1861–1865). Stollman argues that Jewish American women “creatively subscribed to southern customs of dress, language, and regional ideologies,” (23) while privately using a cadre of strategies to retain ethnic and religious identity. These “hidden transcripts” (44) included “giving babies Hebrew names, reminding children in correspondence to observe their Judaism, and using religious signature lines,” among many others (69). Women played a central role in the synagogue, established Sunday schools (105), and through their written documents potentially created counter-narratives to anti-Semitic public thought in the South.

Stollman, however, concedes that the research topic is “exceptionally difficult, given the paucity of sources,” as most antebellum Jewish women seemingly had neither the time nor the inclination to write (28–29). Consequently, Stollman’s account is primarily based on select writings of middle- and upper-class Jewish women, which are supported by colorful clippings from cookbooks, shopping lists, expense accounts, burial lists, newspaper accounts, and marriage contracts. Yet the reader cannot help but wonder how generalizable these experiences might be in the first place because Stollman limits her study to a particular class of Jewish women. Additionally, while Stollman effectively describes southern Jewish women’s efforts to preserve Judaism and present a positive public image of their ethnoreligious group, the cumulative effect of these efforts is not addressed. How were Jewish women’s loyalty and “respectability,” for example—convincingly demonstrated through examples of fundraising, nursing, and writing—perceived by Protestant southerners (192)? Were these efforts recognized by white Anglo-Saxon southerners, and did they improve Jewish women’s everyday lives? An answer to these questions would have added depth to the monograph’s main argument.

Still, Stollman’s impressive command of the existing primary sources and secondary literature does offer an intriguing addition to the historiography of the (upper-class) Jewish American experience before 1865. Stollman clearly shows that Judaism remained a part of her subjects’ private—and sometimes public—lives in the antebellum South. Additionally, Stollman convincingly shows that wealthy southern Jewish women presented a different public image of Jews than contemporaneous anti-Semitic editorials, military orders, and cartoons. Nevertheless, the conclusion that Jewish women’s service “therefore tempered Civil War–era anti-Semitism” (222) seems to be going somewhat too far based on the evidence presented in the book.

Anders Bo Rasmussen

University of Southern Denmark

THE IRONY OF THE SOLID SOUTH: Democrats, Republicans, and Race, 1865–1944. By Glenn Feldman. Tuscaloosa: University of Alabama Press. 2013.

In an expansive meditation on the ironic nature of politics in the Solid South, this richly documented survey of white supremacist politics in Alabama argues that the state’s reaction against the Democratic Party’s New Deal policies has had continuing reverberations for American politics ever since.

In passionate prose, Feldman writes that the racial inclusiveness of Democrat-led federal programs in the 1930s overturned decades of party loyalty for what Alabama voters called the Democratic and Conservative Party, particularly as the necessity of federal relief programs lessened after the Great Depression. In addition to persuasively refuting historians that argue Alabama politicians never seriously flirted with liberalism, he argues that the exodus from the party by Alabama conservatives inaugurated *the* crucial twentieth-century shift of white voters to the Republican party, a move associated with Richard Nixon’s 1968 “southern strategy.”

For Feldman, it’s ironic that the South rejected the Democratic party because of the same principles that first made it solid. He contextualizes this and related ironies

by explaining how the religious, economic, and sexual politics of Alabama slowly became inseparable from cultural anxieties surrounding racial segregation. This nexus of prejudice emerged from a “Reconstruction Syndrome” tied to the humiliation of defeat. Feldman argues this humiliation eventually contaminated the entire history of American politics.

His early chapters on Alabama’s conservative evolution cover the triumph of white supremacy in the state’s 1901 Progressive-era constitution, 1920s political figures like KKK member and Senator Tom Heflin, cultural revulsion with 1928 Democratic candidate Al Smith, Horace Wilkinson’s New Deal-era race-baiting, and 1930s crusades against union-organizing by the Congress of Industrial Organization (CIO). Feldman is particularly insightful on why Alabama elites fanned popular racism: they promoted the “Myth of the Lost Cause” to sustain a “virulently pro-business, anti-union climate” (19). The convict-leasing program, for example, provided a “plentiful and cheap source of literally captive labor” (57). Indeed, in later chapters, Feldman cites cheap labor as the true motive sponsoring the holy culture of white supremacy. In 1936, for example, the New Deal coalition “was broken apart on the anvil of race by the hammer of wealth” (124). Other chapters detail the region’s vehement reaction to the Fair Employment Practices Committee (FEPC) and Governor Frank Dixon’s infamous 1942 defense of “Southland” against the War Manpower Board (178).

Each chapter reinforces how subsequent generations of southern elites recharged Alabama’s white voters with the same stories of victimization—by the elites in Washington, that is. For Feldman, the “South’s Reconstruction-based *politics of emotion*” was the affective fire that fused white patriarchal capitalism with hatred for the federal government (255). Any opposition to white patriarchal capitalism flamed out in “Reconstruction lore of racial apocalypse and federal invasion” (53). Feldman calls this emotional fusion one of the “great meldings” that produced a national identity for conservatives in the twentieth and twenty-first centuries.

Feldman’s “melding” theories argue that the identity of today’s political parties formed in Alabama during the years spanning Reconstruction to the New Deal. Though his impressive references at times overwhelm the reader with unfamiliar names and events, Feldman’s encyclopedic notes referencing numerous archives and primary sources provide his claims with serious merit and originality.

Justin Rogers-Cooper

LaGuardia Community College

THE EMPLOYEE: A Political History. By Jean-Christian Vinel. Philadelphia: University of Pennsylvania Press. 2013.

Jean-Christian Vinel’s highly informative book, *The Employee: A Political History*, is perhaps best understood as a legal history set within long-term political currents. Of late, these have partially undone social norms established during the middle decades of the twentieth century. The United States’ legal system was originally crafted with small-scale entrepreneurs and farmers in mind in order to provide them with maximum economic flexibility and political independence. Market transactions

were a key consideration for the judicial doctrine of equality between equals. Such thinking was less appropriate for arrangements between employees and employers, and as Vinel points out, it wasn't until late in the 1800s that the judiciary replaced its emphasis on master-servant relations with a recognition that the factory system had come to dominate the economy. Working conditions became a matter to be regulated by the political authorities, but only when the judiciary approved. A tortuous history ensued, not dissimilar to the field of economics in which reality also continually impinges upon the abstract principles to which the discipline is dedicated.

The courts had a long history of striking down progressive legislation—the eight-hour day, limits on the working day for women and minors, bans on “yellow dog” contracts that obliged employees to forego unions, and more. Long, protracted legal campaigns were needed to readjust the judiciary, with a piecemeal enactment of measures that better suited the economic and social transformations brought about by the industrial system. As Vinel emphasizes, the legal system proved to be both malleable and inherently conservative.

But who constitutes an employee? This was the critical issue over which employers and progressives squared off, with union leaders often quite ambivalent about the outcome. If workers were somehow different from servants, what about factory foremen, supervisors, and managers? Should they too be allowed to form unions and bargain collectively? The decidedly class-conscious business world sought to separate supervisors and managers, lest they side with the workforce rather than carry out management's prerogatives. Wasn't a unionized supervisory force, according to business owners, an inherent conflict of interest? Much of Vinel's book is devoted to the campaigns in the late 1940s and then again from the 1970s until the present to expand the definition of supervisory work.

These discussions took on a heightened relevance because of the rapidly expanding white-collar workforce. Vinel estimates that one-third of today's employees consists of the “salaried semiprofessional or professional who brings the expertise necessary to complete a task and uses his or her knowledge to direct the manner in which other employees will accomplish it” (197). He adds: “In the modern workplace there is no longer a sharp divide between the task of conception and the task of execution” (230). The legal battles over nurses, whose role in the healthcare system has grown alongside the rapid development of privately-owned healthcare institutions, is accorded special attention by Vinel.

What the law giveth, the law can also taketh away. Lately, it mostly rescinds the progressive measures that characterized the mid-twentieth century. Emboldened by regressive legal decisions over the subsequent half century, the political system is now helping to dismantle the system of collective bargaining and legal protections that have characterized a substantial part of the work world, just as it is also helping to dismantle the achievements of the civil rights and women's movements of that same era. For Vinel, the recent trend connotes a liberalism betrayed and a democracy denied. But one need not accept this premise of a paradise lost in order to recognize the many merits of Vinel's thesis and historical account.

Gary Roth

Rutgers University–Newark

BURIED LIVES: Incarcerated in Early America. Edited by Michele Lise Tarter and Richard Bell. Athens: University of Georgia Press. 2012.

*Buried Lives* is a highly narrative volume, exploring the imprisoned lives of early America. The essays comprising the volume trace the carceral experience from the oppressive physicality of prison architecture; through the overt and subtle bonds of power within the jails, almshouses, and prisons; to the corporality of disciplined and punished bodies. The volume reevaluates the methodology of Michel Foucault, David J. Rothman, and Michael Ignatieff, who tended to view the prison experience in mostly institutional, authoritarian terms, rendering mute the voices of actual inmates. The thesis of *Buried Lives* rests on the assumption that in order “to understand the nature of carceral institutions, the power that they wield, and the role that they have played in shaping the modern state,” we must pay “[c]lose attention to the words, actions, and injuries of those confined behind bars” (282). The essays in *Buried Lives* make clear that inmates in early America did not constitute a cohesive minority group: vagrants, prostitutes, slaves, abolitionists, and military prisoners all get their due in *Buried Lives*. This multifaceted scope contributes to the urgency and importance of the volume, as it exposes the often ingenious ways in which prisoners resisted their incarceration and formed new social bonds behind bars.

*Buried Lives* is divided into two sections: “Brokering Power behind Bars” and “Writing the Carceral Experience,” each containing five essays. In the first section, Simon P. Newman and Billy G. Smith’s essay, “Incarcerated Innocents,” details how structures of power in Philadelphia’s joint alms- and workhouse became vulnerable to inmate influence due to the fluid infrastructure of the building itself. Housing both the “deserving poor” and criminalized “vagrants,” often side-by-side, the dividing line between the innocent and the criminal populations blurred substantially, leaving holes in the punitive matrix for inmates to exploit. Jennifer Lawrence Janofsky’s essay, “‘Hopelessly Hardened’: The Complexities of Penitentiary Discipline at Philadelphia’s Eastern State Penitentiary,” shows in fascinating ways how inmates at Eastern State in the early to mid-nineteenth century resourcefully managed to turn the physical circumstances of their incarceration to their advantage, disrupting the rule of silence by using the heating and plumbing pipes of the prison to communicate with one another; inmates thus “forg[ed] interpersonal relationships” by exploiting the “architectural deficiencies” of the otherwise state-of-the-art prison (109). Paradoxically, the innovations of Eastern State—each cell was outfitted with a commode and central heating—provided the means for resisting discipline, and the pipes of the prison became a literal metaphor for the underground workings of power on the inside. But, as Judith I. Madera reminds us in her contribution, “Floating Prisons: Dispossession, Ordering, and Colonial Atlantic ‘States,’ 1776–1783,” metaphors and other tropes remove us from the corporeal reality of imprisonment. In her account of life on British prison ships during the Revolutionary years, Madera shows how the “dispossession of water” and scarcity of food became part of “an imperial strategy for making [prisoners’] vital life functions contingent on the exercise of colonial power” (185).

In the final essay of *Buried Lives*, Matthew J. Clavin's "'The Floor Was Stained with the Blood of a Slave': Crime and Punishment in the Old South," the link between slavery and punishment in early America is spelled out in hideous detail. Whereas bodily punishment had largely been abolished in the antebellum North, physical disciplining, such as "paddling" (270), "showed no signs of abating" in the Old South (271). Clavin's essay demonstrates how the economic structure of slavery was intimately connected with the expansion of carceral structures in the Old South; in at least one case, the profit from a public auction of fugitive slaves went directly into the building of a new jail in Florida (277).

As the authors of *Buried Lives* exemplify in different ways, most prison narratives relied on sentimental or pathetic tropes to relay their message of injustice and brutality behind bars. Similarly, readers of this volume are bound to experience a measure of affective response in relation to the many (sometimes shocking) visceral accounts of imprisonment in early America. This is a professed strength, not a weakness, of a volume that exhumes the forgotten lives of Americans existing through the chaotic birth of what has become the most punishing nation on the planet.

Rasmus R. Simonsen

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BEYOND A LOVE SUPREME: John Coltrane and the Legacy of an Album. By Tony Whyton. New York: Oxford University Press. 2013.

Tony Whyton's *Beyond A Love Supreme* is an essential book for those interested in current jazz historiography, jazz culture, and African American art. Recorded for Impulse! in 1964, John Coltrane's *A Love Supreme* is a canonical album in jazz history and is considered one of the great achievements of modern music. The recording embodies Coltrane's interest in spiritual exploration during his later years.

Whyton's carefully researched and insightful study shows how this iconic album has been used in jazz culture, by fans and critics alike, to both challenge and reinforce existing jazz binaries. Whyton argues that these binaries are used to exert ideological control not only over jazz discourse, but of the memory of Coltrane, which has deified his approach to life and music. Coltrane has been canonized to a degree that the undeniable beauty and power of this record makes it impervious to critical observation. Whyton shows how *A Love Supreme* has been "perceived over time, and how it makes us think about both jazz history . . . and about recordings."

Whyton's sources range from Coltrane's biography, oral histories with musicians, and creative and critical writing about Coltrane. He argues that *A Love Supreme* is a symbol for all sorts of cultural mythologies and ideological values; these include: improvisation versus composition, black music versus white music, commercial music versus art music, live performance versus studio recording, and pure living versus drug abuse.

For example, Coltrane's widow, Alice Coltrane, often repeated the account of the album's creation that "It was like Moses coming down from the mountain . . . [Coltrane] said 'This is the first time that I have received all of the music for what I want to record, in a suite. This is the first time I have everything, everything ready.'"



Yet, there is ample evidence that Coltrane in fact “produced a perfectly conceived composition prior to entering the studio.” The creation story illustrated the sort of contradiction of the isolated artist being inspired by supernatural forces versus that of a practiced and studious artist writing compositions.

The book takes up challenges to move beyond the mythmaking processes surrounding *A Love Supreme*; Whyton also seeks to “liberate the recordings from the confines of the neo-traditionalist agenda.” Since *A Love Supreme* changed the way the 1960s addressed race, spirituality, and using abstract art to address God, it is important to understand how it can reveal underlying ideological viewpoints.

*Beyond A Love Supreme* helps the listener navigate the complex and conflicting histories swirling around this major jazz recording. Whyton insists that there is no such thing as “the music itself”; he successfully and convincingly shows how Coltrane’s work uncovers worlds of competing ideas about race, spirituality, authenticity, and of the 1960s. Whyton’s book is an engaging and challenging voice in current conversations in jazz historiography and research.

Sean Singer

Rutgers University–Newark

PARIS, CAPITAL OF THE BLACK ATLANTIC: Literature, Modernity and Diaspora. Edited by Jeremy Braddock and Jonathan P. Eburne. Baltimore: Johns Hopkins University Press. 2013.

Paris as subject and location of Black literary interest is the focus of Jeremy Braddock and Jonathan P. Eburne, editors of *Paris, Capital of the Black Atlantic: Literature, Modernity and Diaspora*, which expands upon a special issue of the journal *Modern Fiction Studies* published in December, 2005, with new essays and a revised introduction. Although there are only four new essays out of fourteen in this collection, the volume confirms the continued significance of the legendary city as a center of diasporic convergence. The conceptual range and scope of transnational Black cultures yields a Black Paris that embraces both a historical city and an imagined one. The diversity of Black artists, writers, and intellectuals who found their city of convergence in Paris required diverse fields of scholarly specialization as this volume demonstrates. Afro-modernism, Afro-Diasporic studies, and Black Atlantic studies have been mobilized to examine the participation of writers, artists, and thinkers in the political and moral life of Black Paris. Ironically, Paris as a city of convergence shows all the more clearly the divergences in these diasporic encounters which make Paris a center of conflict and debate.

After David Harvey’s *Paris, Capital of Modernity* (2003) and Patrice Higonnet’s *Paris: Capital of the World* (2005), *Paris, Capital of the Black Atlantic* confirms “the fate of place” (350), testifying to the transformative effect of the city on Black authors of American, Caribbean, African, and European descent. The essays, arranged chronologically according to their subject matter and grouped into three sections, span the early decades of twentieth-century interwar and postwar Paris to the contemporary city as viewed by a living writer, the Congolese novelist Alain Mabanckou.



The five essays in the “Afro-Modernism” section demonstrate how Black writers shaped history and contributed to conflicting notions of modernity hosted in Paris. From W. E. B. Du Bois’ narrative of an autonomous development of African American culture presented at the 1900 Exposition Universelle, as Rebecka Rutledge Fisher’s essay examines; to the historical agency of diasporic women such as Harlem Renaissance writer Jessie Fauset; to the comparative Black modernism of Jean Toomer and Aimé Césaire; and to Josephine Baker’s persona integrated in Terri Frances’ reading of Nella Larsen’s *Quicksand* (1928), Paris is the city where people of African descent returned to modern historiography, sociology, and consciousness. Chester Himes, James Baldwin, and Richard Wright (and their divergent ideological positions against a background of massive decolonization) are the focus in “Post-War Paris and the Politics of Literature” section, while Francophone writers such as the Martiniquan novelist, René Maran, as documented by Michel Fabre, or the Senegalese Cheikh Hamidou Kane, whose classic novel *L’Aventure ambiguë* (1961) is analysed by Marc Caplan, are investigated in the third section “From Négritude to Migrantude.”

The collection consecrates Paris in its heyday, a city loaded with the utmost cultural, social, and political significance, yet paradoxically, it also points toward a place on the verge of being demythologized and decentralized and thus to a place “that will never be again,” as T. Denean Sharpley-Whiting puts it in the afterword. The wide range of writers and scholars from American and Francophone studies makes this collection very original and an exciting adventure in concepts, movements, and ideologies that could be acceptable to non-specialists as well.

Aristi Trendel

Université du Maine, France

FINDING PURPLE AMERICA: The South and the Future of American Studies. By Jon Smith. Athens: University of Georgia Press. 2013.

Jon Smith presents a pointed, often cutting critique of the disciplinary practices of traditional southern studies for its obsession with “folklore, orality, the presence of the past, the sense of place, and the sense of community” (30). Old southern studies has been marked (*marred*, per Smith) by baby boomers’ maudlin (and, he argues, self-serving) preoccupation with asking “whether, as a result of modernity’s instability, we have not Lost Something Very Important” (6). Just as standard-issue southern studies has been stuck in a tautological feedback loop around its Lacanian *objet a* of “The Past,” American studies is similarly cathected, not on pastness, but on futurity, especially “crisis” thinking. “The South,” for Smith, is “a meaningless term, naming nothing but fantasies: either a great, 100-million-resident void at the heart of American studies, or a ridiculously strained attempt at identity politics at the heart of old southern studies” (22). He opts instead to train down to “Alabama” as a more manageable nexus of “several and very complex, alternative modernities” (22) that sidesteps the fetishizations pervading American studies (futuristic “postmodern” Los Angeles) and traditional southern studies (old-timey Mayberry). Birmingham becomes an appropriate metonym for Alabamanness as a striated, synthetic (meaning both “mixed together” and “artificial”) space, color-schemed neither blue nor red,

but “purple,” which “substantively denotes hybridity and temporal ambivalence, and methodologically denotes a consequent impatience with disciplinary ideologies, still surprisingly strong, of national and regional exceptionalism and purity” (23). Smith analyzes an impressive sweep of cultural complexities, from Johnny Cash to Neko Case, William Faulkner to *Parade* magazine ads, postwar Germany’s melancholia to hardcore right-wing religiosity to the author’s own backyard garden. If capaciousness threatens to fall into capriciousness via this scattershot approach, Smith trades depth for breadth, and, taken as a whole, *Finding Purple America* presents sufficient exemplars of the sort of cultural readings he advocates for a new brand of cultural studies no longer saddled with excess forward- or backward-gazing. Smith meticulously identifies the ways in which institutional politics have forged allegiances and arguments that have shaped the course of southern and American studies. He employs marketing theory to account for these forms of intellectual “branding” because “what we choose to ‘work’ on as scholars is, perhaps paradoxically, more closely linked to the anxieties that drive people’s consumption preferences than to any particular account of production” (6). The book’s tone may strike some as hypercritical, as Smith singles out by name (plus generation) high-profile southern/American cultural studies scholars. Yet Smith attends to the productive, not simply repressive structures of a new cultural studies, one that can balance future and past by concentrating most fully on the entangled commitments and unkempt ambivalences of the present. Smith’s book makes good on its promise to impel southern studies forward as a model for what American studies should look like in the future—or more properly, in *the now*.  
Daniel Cross Turner  
Coastal Carolina University

FILIPINOS REPRESENT: DJs, Racial Authenticity, and the Hip-Hop Nation. By Antonio T. Tiongson, Jr. Minneapolis: University of Minnesota Press. 2013.

Antonio Tiongson, Jr., promises that *Filipinos Represent* is not a work of hagiography, and he keeps his word. This is no mere celebration of one group’s contributions to hip-hop culture, which is notable considering that this has been a trend in hip-hop scholarship—that is, to recast the music and its peripheral cultural practices as much more than “a black thing.” By supplementing the traditional hip-hop narrative with the contributions of other racial and ethnic groups, scholars and music practitioners alike have become advocates for new conceptions of hip-hop as multilingual, multicultural, and, in some cases, colorless and borderless. The problem is that these interventions often aim at deracializing hip hop in order to prove that it is something other than commercial rap (read: black music). This approach has concerned some scholars—Imani Perry, Bakari Kitwana, and this reviewer included—who insist that, no matter what one might argue about hip hop’s diverse influences, notions of blackness have always framed the production, consumption, and reception of the genre.

Tiongson negotiates this thorny terrain with great care. These ongoing debates, in fact, provide him with the backdrop for his study of Bay Area Filipino hip-hop DJs. Drawing on interviews with these practitioners, he examines how Pinoy and Pinay youth conceive of their own place within an avowedly African-American

expressive culture. What he discovers is that hip hop—and DJ culture, more specifically—can serve as a vehicle for reimagining the boundaries of ethnic identity and for experiencing “Pinoy pride.” By highlighting the ways in which Filipino youth have carved out their own space within hip hop and, in turn, used black music to assert their Filipino-ness, Tiongson provides readers with a way of understanding the complexities of racial formation in the post-civil rights era.

*Filipinos Represent* is engaging and innovative, but the scope of Tiongson’s research is rather narrow for a book that aims to study DJing as a signifier of Filipino-ness. DJ interviews, which comprise the heart of this work, are colorful and revealing. Nonetheless, the author’s eight DJ subjects are relatively young, mostly born in the 1980s, and all beginning their DJ pursuits around the turn of the century. As a result, their perspectives on the decades-old Bay Area DJ scene do not read as representative of a subculture dominated by Filipinos since the mid-1980s. The more mature, seasoned veterans among Bay Area Filipino DJs, including Shortcut, Apollo, Mix Master Mike, Yogafrog, and Q-Bert, are mentioned, but the voices of these well-known Pinoy pioneers are conspicuously absent from Tiongson’s study. Mobile DJ crews are also poorly represented here, which is a significant oversight if one considers that these organizations have historically functioned as families, with members pooling resources, providing support for one another, and often sharing a common cultural background. This study could have benefitted from an examination of the ways in which these fundamental DJ associations, within the context of hip-hop performance, have also worked to reinforce race pride.

Ultimately, Tiongson’s book succeeds because his concern is not whether hip hop should be recognized for its Filipino-ness, but how Filipino-ness is defined by those Pinoy and Pinay youth who engage with the music. It is an inside-out approach that provides cultural and theoretical insight into the complex meanings of multi-racial, multi-ethnic participation in “hip-hop culture” without attempting to detach the musical genre from its African American origins. In this way, *Filipinos Represent* is a unique and welcome contribution not only to the field of hip-hop studies but also to ethnic studies and race theory literature.

Felicia Angeja Viator

University of California, Berkeley

THE EVE OF DESTRUCTION: How 1965 Transformed America. By James T. Patterson. New York: Basic Books. 2012.

According to historian James T. Patterson, the Sixties started in the summer of 1965. The riots in Watts and the escalation of the war in Vietnam signaled the beginning of the end of vital center liberalism in general, and Lyndon Johnson’s ambitious Great Society in particular. Barry McGuire captured the nationwide spirit of distress in his apocalyptic song “Eve of Destruction,” which became a #1 hit in September 1965. Patterson’s book, named after McGuire’s protest song, centers heavily on the development of the civil rights struggle and the Vietnam War, especially its effect on LBJ’s government programs. These two events inaugurated the “angry, contentious Sixties” (190).

Of course, other writers have tried to pinpoint the beginning of the 1960s before. Patterson acknowledges this fact, but he makes a strong case that in 1965, US (political) culture truly changed. Lyndon Johnson is the central character in Patterson's narrative, and his career offers an effective framework to track the transformation of American society in 1965. At the end of 1964, liberalism seemed to have achieved a hegemonic position in US politics, after Johnson's landslide victory over Barry Goldwater. During the first part of 1965, LBJ managed to introduce a plethora of Great Society laws aimed at defeating poverty and securing civil rights. Patterson also discusses popular culture as a reflection of national opinion. He argues that the early 1960s resembled the consensus society of the 1950s, which could also be observed in the rather complacent nature of popular culture artifacts that appeared before the summer of 1965.

Patterson sees the radicalization of the civil rights movement and especially the growing involvement in Vietnam as major transformative events, but he also attributes it to the mismanagement of Great Society programs and the inability of liberals like LBJ to offer effective answers to the structural problems of poverty and racism in America. Johnson thought he could deliver guns and butter. By the end of 1965, however, it became clear that his initiatives in foreign and domestic policy ran into serious trouble, and that the American people had lost significant faith in the liberal agenda.

*The Eve of Destruction* is a well-written book about a momentous year in US history. Patterson offers his readers a great summary of the most important events of 1965, and his choice of Lyndon Johnson as the main figure emphasizes the tragedy of American liberalism during the 1960s. At the same time, this concentration on LBJ has resulted in a rather traditional political history, without any really new insights into the period. The attempts to track political and social change in popular culture are not always convincing. In the epilogue, the author actually seems to be making the case that later years might have been even more influential in the onset of disillusionment and the subsequent rise of conservatism. Patterson nonetheless demonstrates convincingly that vital center liberalism, with its focus on government activism and anticommunism, ran into its limits in the jungles of Vietnam and the ghettos of America.

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