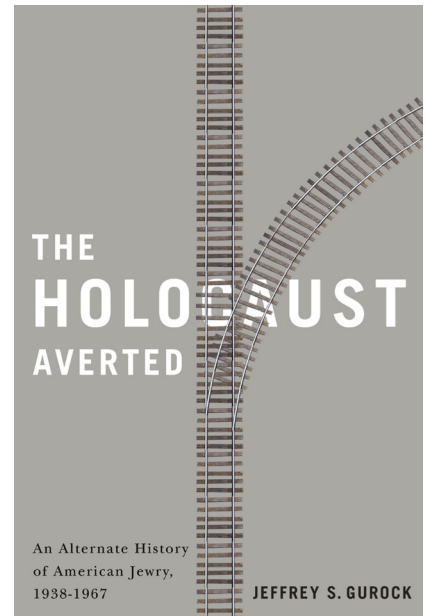


The Holocaust Averted

An Alternate History of American Jewry,
1938-1967

JEFFREY S. GUROCK

How would the American Jewish community have fared
if the war in Europe had progressed differently?



“This is an exciting, provocative, path-breaking book. It is complex, textured in historical detail, and full of literally hundreds of various scenarios and possibilities of ‘what if.’ Gurock has done a masterful job.”

—Marc Dollinger, co-editor of *American Jewish History: A Primary Source Reader*

“Gurock’s book is a tour de force, on the cutting edge of an emerging genre. He has mastered American political history, European military and political history, and every aspect of American Jewry over a period of about three decades, and crafted an intelligent, entertaining, imaginative, and even suspenseful narrative. I cannot think of anyone who could have duplicated this superb book.”

—Marc Lee Raphael, author of *The Synagogue in America: A Short History*

“Jeffrey Gurock ponders how a fragile and skittish American Jewry might have evolved without Pearl Harbor and Auschwitz. His surprisingly dystopian vision, filled with familiar characters in unfamiliar and intriguing roles, is sure to challenge—and, quite possibly, to infuriate.”

—David Margolick, author of *Beyond Glory: Joe Louis vs. Max Schmeling, and a World on the Brink*

The increasingly popular genre of “alternative histories” has captivated audiences by asking questions like “what if the South had won the Civil War?” Such speculation can be instructive, heighten our interest in a topic, and shed light on accepted history. In *The Holocaust Averted*, Jeffrey

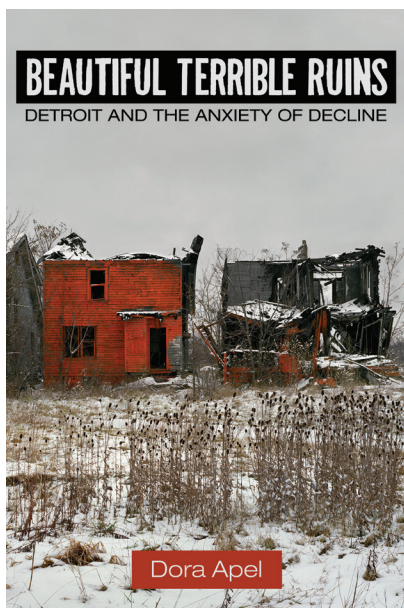
Gurock imagines what might have happened to the Jewish community in the United States if the Holocaust had never occurred and forces readers to contemplate how the road to acceptance and empowerment for today’s American Jews could have been harder than it actually was.

Based on reasonable alternatives grounded in what is known of the time, places, and participants, Gurock presents a concise narrative of his imagined war-time saga and the events that followed Hitler’s military failures. While German Jews did suffer under Nazism, the millions of Jews in Eastern Europe survived and were able to maintain their communities. Since few people were concerned with the safety of European Jews, Zionism never became popular in the United States and social antisemitism kept Jews on the margins of society. By the late 1960s, American Jewish communities were far from vibrant.

This alternate history—where, among many scenarios, Hitler is assassinated, Japan does not bomb Pearl Harbor, and Franklin Delano Roosevelt is succeeded after two terms by Robert A. Taft—does cause us to review and better appreciate history. As Gurock tells his tale, he concludes every chapter with a short section that describes what actually happened and, thus, further educates the reader.

JEFFREY S. GUROCK is the Libby M. Klaperman Professor of Jewish history at Yeshiva University. His most recent work, *Jews in Gotham: New York Jews in a Changing City*, won the 2012 Jewish Book of the Year award from the Jewish Book Council.

320 pages 6 x 9
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April 2015



Beautiful Terrible Ruins

Detroit and the Anxiety of Decline

DORA APEL

“Writing against the genre of ruin porn, Dora Apel’s wonderful *Beautiful Terrible Ruins* reveals the way decay is inbuilt into capitalism at its creation. An excellent and penetrating study.”

—Greg Grandin, author of *Fordlandia: The Rise and Fall of Henry Ford’s Forgotten Jungle City*

Once the manufacturing powerhouse of the nation, Detroit has become emblematic of failing cities everywhere—the paradigmatic city of ruins—and the epicenter of an explosive growth in images of urban decay. In *Beautiful Terrible Ruins*, art historian Dora Apel explores a wide array of these images, ranging from photography, advertising, and television, to documentaries, video games, and zombie and disaster films.

Apel shows how Detroit has become pivotal to an expanding network of ruin imagery, imagery ultimately driven by a pervasive and growing cultural pessimism, a loss of faith in progress, and a deepening fear that worse times are coming. The images of Detroit’s decay speak to the overarching anxieties of our era: increasing poverty, declining wages and social services, inadequate health care, unemployment, homelessness, and ecological disaster—in short, the failure of capitalism. Apel reveals how, through the aesthetic distancing of representation, the haunted beauty and fascination of ruin imagery, embodied by Detroit’s abandoned downtown skyscrapers, empty urban spaces, decaying factories, and derelict neighborhoods help us to cope with our fears. But Apel warns that these images, while pleasurable, have little explanatory power, lulling us

into seeing Detroit’s deterioration as either inevitable or the city’s own fault, and absolving the real agents of decline—corporate disinvestment and globalization. *Beautiful Terrible Ruins* helps us understand the ways that the pleasure and the horror of urban decay hold us in thrall.

DORA APEL is a professor of art history and visual culture and W. Hawkins Ferry Endowed Chair in Modern and Contemporary Art History at Wayne State University in Detroit. She is the author of *War Culture and the Contest of Images* (Rutgers University Press).

ALSO BY DORA APEL

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Politics Across the Hudson

The Tappan Zee Megaproject

PHILIP MARK PLOTCH

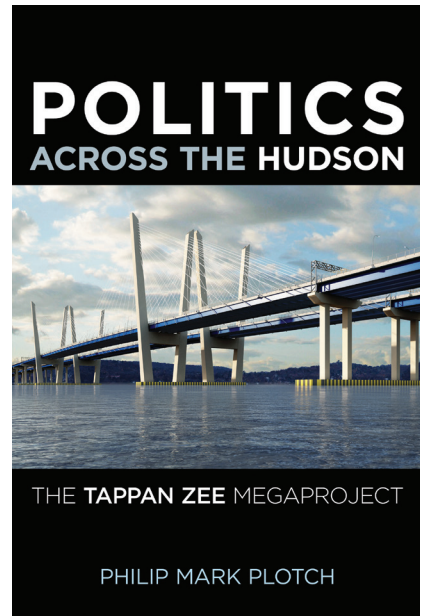
“Philip Plotch combines a terrific story with a relentless search for evidence and doses of humor to give us a first-rate portrayal of the political process at work. He recounts the efforts over several decades to replace the aging Tappan Zee Bridge. Through three decades of struggle and failed plans, three governors—George Pataki, Eliot Spitzer, and David Paterson—kept the project alive though often on a ‘death watch.’ Plotch reveals how Governor Andrew Cuomo picked up the torch, manipulated the facts where he thought it necessary, and overcame many obstacles to begin construction.”

—Jameson W. Doig, author of *Empire on the Hudson*

“Plotch has tremendous insight into the challenges of building extraordinarily complex projects in difficult political and fiscal climates. His professional experience and probing questions have enabled him to help explain Planet Albany—a place where thought defies gravity.”

—David A. Paterson, Governor of New York, 2008-2010

The State of New York is now building one of the world’s longest, widest, and most expensive bridges—the new Tappan Zee Bridge—stretching more than three miles across the Hudson River, approximately thirteen miles north of New York City. In *Politics Across the Hudson*, urban planner Philip Plotch offers a behind-the-scenes look at three decades of contentious planning and politics centered around this bridge. He reveals valuable lessons for those trying to tackle complex public policies while also confirming our worst fears about government dysfunction.



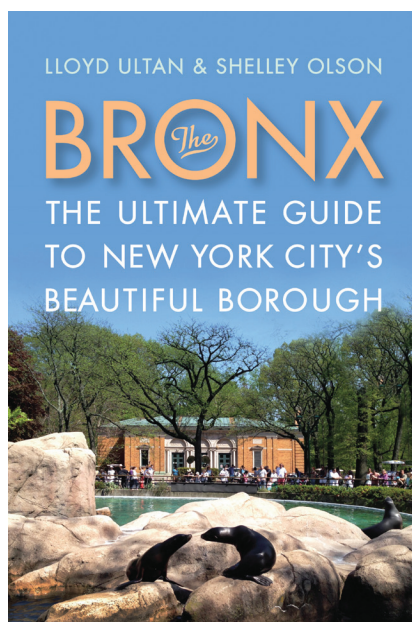
Drawing on his extensive experience planning megaprojects, interviews with more than a hundred key figures—including governors, agency heads, engineers, civic advocates, and business leaders—and extraordinary access to internal government records, Plotch tells a compelling story of high-stakes battles between powerful players in the public, private, and civic sectors. He reveals how state officials abandoned viable options, squandered hundreds of millions of dollars, forfeited more than three billion dollars in federal funds, and missed out on important opportunities.

Politics Across the Hudson continues where Robert Caro’s *The Power Broker* left off and illuminates the power struggles involved in building New York’s first major new bridge since the Robert Moses era.

PHILIP MARK PLOTCH is a political science professor and director of the Masters in Public Administration program at Saint Peter’s University in Jersey City. He is the former director of World Trade Center Redevelopment and Special Projects for the Lower Manhattan Development Corporation, and the former manager of planning for New York’s Metropolitan Transportation Authority.

A volume in the Rivergate Regionals Collection

272 pages 7 maps, 4 diagrams, 14 photos
6 x 9
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August 2015



The Bronx

The Ultimate Guide to New York City's Beautiful Borough

LLOYD ULTAN AND SHELLEY OLSON

Discover the extraordinary beauty and cultural riches that the Bronx has to offer

“A delightfully researched and intelligently written guide to the varied and worthwhile attractions in the Bronx that visitors to New York City—and even residents of New York City—might overlook. The Bronx has the much needed guidebook it deserves.”

—Avery Corman, author of *My Old Neighborhood Remembered*

Often overlooked by most tourists and locals alike, the Bronx—one of five boroughs that comprise the city of New York—is rich in cultural and historical attractions. From the Bronx Zoo (the largest urban zoo in the United States) to the New York Botanical Garden (one of the most visited botanical gardens in the world), this borough has something for everyone. Visitors can explore historical locations (including where George Washington slept and where Edgar Allan Poe lived and worked), watch a game in one of the most famous baseball stadiums in the United States—Yankee Stadium—and sample delicious Italian food in New York's real ‘Little Italy’ on Arthur Avenue and New England style seafood at City Island along the edge of Long Island Sound. Author and foremost historian of the Bronx Lloyd Ultan and educator Shelley Olson have teamed up to create a handy guidebook with detailed maps that will provide all the information prospective visitors need for planning their adventures to famous and little-known sites, including the hours, admission fees, and directions to featured attractions.

The Bronx—which includes thirty-six color photographs—provides visitors with informative chapters on more than twelve of the borough's extraordinary

destinations as well as self-guided walking tours of some of the most ethnically, architecturally, and historically diverse neighborhoods. History buffs will find beautifully preserved eighteenth- and nineteenth-century homes, the Hall of Fame for Great Americans (which pays homage to many familiar faces in American history), and Woodlawn Cemetery (the final resting place for prominent Americans including Duke Ellington, Joseph Pulitzer, Gloria Vanderbilt Whitney, and Thomas Nast). In addition to the botanical garden, nature lovers can enjoy the beautiful Pelham Bay Park and Van Cortlandt Park. *The Bronx* also highlights the surprising number of art galleries, museums, and performance venues that visitors are sure to enjoy, further demonstrating the borough's cultural prominence.

LLOYD ULTAN holds the appointed government position of Bronx Borough Historian. He is a professor of history at Fairleigh Dickinson University, and the author of over 1,000 articles about the Bronx and ten books including *The Northern Borough: A History of the Bronx*, and *The Birth of the Bronx, 1609-1900*.

SHELLEY OLSON taught at the University of Houston, the University of North Carolina's Center for the Advancement of Teaching, and Wake Forest before relocating to New York City, which inspired her to write this book.

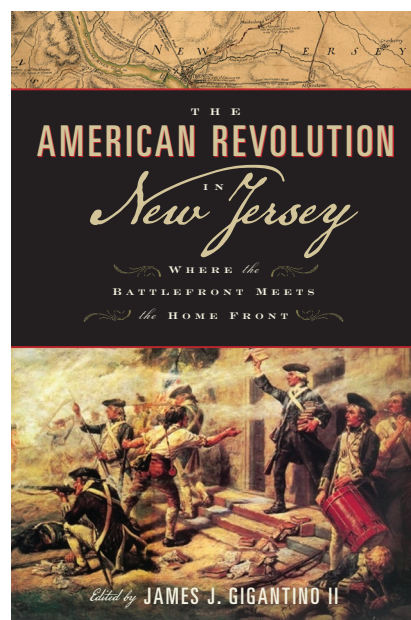
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June 2015

The American Revolution in New Jersey

Where the Battlefield Meets the Home Front

EDITED BY JAMES J. GIGANTINO II



Battles were fought in many colonies during the American Revolution, but New Jersey was home to more sustained and intense fighting over a longer period of time. The nine essays in *The American Revolution in New Jersey*, depict the many challenges New Jersey residents faced at the intersection of the front lines and the home front.

Unlike other colonies, New Jersey had significant economic power in part because of its location between the major ports of New York and Philadelphia. New people and new ideas arriving in the colony fostered tensions between Loyalists and Patriots that were at the core of the Revolution. Enlightenment thinking shaped the minds of New Jersey's settlers as they began to question the meaning of freedom in the colony. Yeoman farmers demanded ownership of the land they worked on and members of the growing Quaker denomination decried the evils of slavery and spearheaded the abolitionist movement in the state. When larger portions of New Jersey were occupied

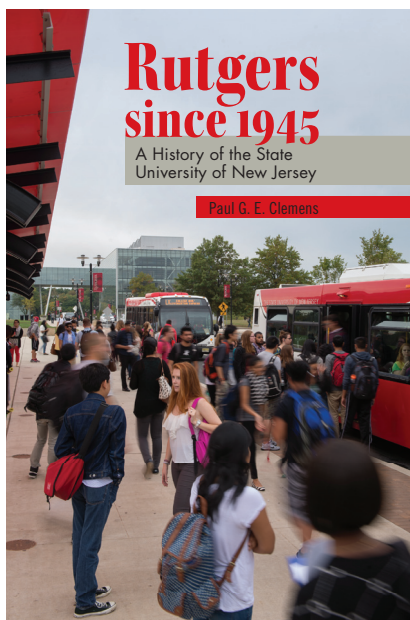
by British forces early in the war, the unity of the state was crippled, pitting neighbor against neighbor for seven years.

The essays in this collection identify and explore the interconnections between the events on the battlefield and the daily lives of ordinary colonists during the Revolution. Using a wide historical lens, the contributors to *The American Revolution in New Jersey* capture the decades before and after the conflict as they interpret the causes of the war and the consequences of New Jersey's reaction to the Revolution.

JAMES J. GIGANTINO II is the author of *The Ragged Road to Abolition: Slavery and Freedom in New Jersey, 1775-1865*.

A volume in the Rivergate Regionals Collection

192 pages 7 tables 6 x 9
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 April 2015



Rutgers since 1945

A History of the State University of New Jersey

PAUL G. E. CLEMENS

Nearly 400,000 people call Rutgers their alma mater. Here the story unfolds of its rise from small liberal arts college to Big 10

In the 1940s, Rutgers was a small liberal arts college for men. Today, it is a major public research university, a member of the Big Ten and of the prestigious Association of American Universities. In *Rutgers since 1945*, historian Paul G. E. Clemens chronicles this remarkable transition, with emphasis on the eras from the cold war, to the student protests of the 1960s and 1970s, to the growth of political identity on campus, and to the increasing commitment to big-time athletics, all just a few of the innumerable newsworthy elements that have driven Rutgers's evolution.

After exploring major events in Rutgers's history from World War II to the present, Clemens moves to specific themes, including athletics, popular culture, student life, and campus dissent. Other chapters provide snapshots of campus life and activism, the school's growing strength as a research institution, the impact of Title IX on opportunities for women student athletes, and the school's public presence as reflected in its longstanding institutions. *Rutgers since 1945* also features an illustrated architectural analysis, written by art historian Carla Yanni, of residence halls, which house more students than at any other college in the nation.

Throughout the volume, Clemens aims to be balanced, but he does not shy away from mentioning the many conflicts, crises, and tensions that have shaped the university. While the book focuses largely on the New Brunswick campus, attention is paid to the Camden and Newark campuses as well. Frequently broadening the lens, Clemens contextualizes the events at Rutgers in relation

to American higher education overall, explaining which developments are unique and which are part of larger trends. In celebration of the university's 250th anniversary, *Rutgers since 1945* tells the story of the contemporary changes that have shaped one of the most ethnically diverse universities in the country.

PAUL G. E. CLEMENS is a professor of history at Rutgers University. He is the author of *The Uses of Abundance: A History of New Jersey's Economy*.

A volume in the Rivergate Regionals Collection

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August 2015

Rutgers

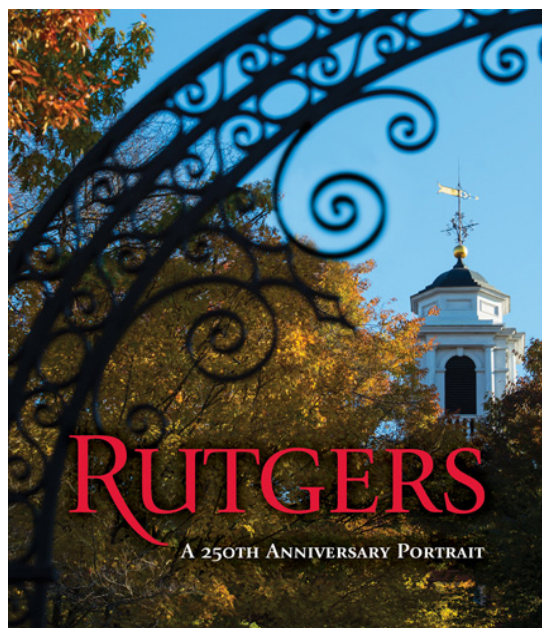
A 250th Anniversary Portrait

EDITED BY NITA CONGRESS

In 2016, Rutgers, The State University of New Jersey, will mark its 250th anniversary. Chartered in 1766 as the all-male Queen's College in New Brunswick, New Jersey, the school was renamed Rutgers College in 1825 to honor Revolutionary War veteran and trustee Colonel Henry Rutgers. Today, Rutgers, a leading public research university, is home to more than 65,000 students each year and 24,000 faculty and staff in New Brunswick, Newark, Camden, and other locations around the state.

Rutgers: A 250th Anniversary Portrait brings to life two and a half centuries of excellence in higher education. At its "sestercentennial," Rutgers stands as the nation's eighth oldest institution of higher learning—one of only nine colonial colleges established before the American Revolution—and boasts an unparalleled tradition of meeting the challenges of each new generation. In celebration of this auspicious milestone, this limited edition commemorative book includes an eclectic mix of historical narrative, archival artifacts, and personal stories and memories from alumni.

This beautifully illustrated book, with over 200 images of new and archival photographs, revisits people and programs, achievements and discoveries of Rutgers's illustrious past with an eye toward the next 250 years. *Rutgers* also offers a unique perspective on the University with contributions by renowned alumni, prominent faculty members, and University leaders—names you're sure to



recognize—all capturing the fascinating history of Rutgers and its potential in the next 250 years.

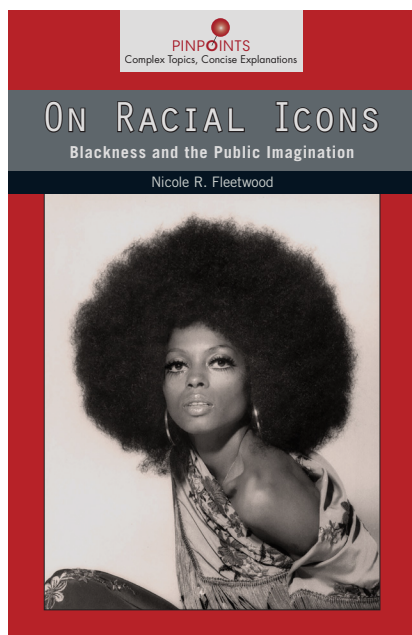
Published by Rutgers University and Third Millennium Publishing Ltd

Distributed by Rutgers University Press

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 Part 2: Academics
 Part 3: Students
 Part 4: Campus Life and Athletics
 Part 5: Rutgers and the Wider World
 Special section featuring sponsors

304 pages 200 color illustrations 11 x 9 ¼
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 August 2015



On Racial Icons

Blackness and the Public Imagination

NICOLE R. FLEETWOOD

What meaning does the American public attach to images involving key black political, social, and cultural figures? At a time when photography has become a primary means of documenting historical progress, what is the representational currency that these images carry? How do racial icons circulate and acquire meaning within the broader public?

The answers to these questions will change the way you think about the next photograph that you see depicting a racial event or black celebrity or public figure. *On Racial Icons* looks at visual culture and race in the United States, in particular the significance of photography to document black public life. It examines America's fascination with representing and seeing race in a myriad of contexts as emblematic of national and racial progress at best, or as a gauge of a collective racial wound. Investigating the concept of the icon in the context of photographic history, national and cultural histories, and racial relations, Nicole R. Fleetwood focuses a sustained lens on how racial icons circulate and acquire meaning within the broader public.

Concise in length, *On Racial Icons* offers readers a quick overview of the uses of photography to capture shifting race relations. Each chapter spotlights a different set of iconic images and sector of American public life. Throughout, Fleetwood guides readers through several familiar and iconic photographs and asks them to consider revealing examples, including the historical weight and racialized

violence associated with images of Trayvon Martin and Emmett Till; the political, aesthetic, and cultural shifts marked by the rise of such black pop stars as Diana Ross in the early 1970s; and the power and precarity of such black sports icons as Serena Williams and LeBron James.

NICOLE R. FLEETWOOD is the director of the Institute for Research on Women and an associate professor of American Studies at Rutgers University. She specializes in visual culture and media studies, black cultural studies, and gender theory. She is the author of the award-winning book *Troubling Vision: Performance, Visuality, and Blackness*.

A volume in the Pinpoints series

90 pages 25 photographs 5 ½ x 8 ½
978-0-8135-6515-6 paper \$14.95T
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June 2015

Running Dry

Essays on Energy, Water, and Environmental Crisis

TOBY C. JONES

The world's water is under siege. A combination of corporate greed and the elite pursuit of political power is accelerating a broad range of environmental and political crises. Potentially catastrophic climate change, driven primarily by the unyielding consumption of oil and gas, threatens water in a variety of ways, including producing unprecedented patterns of heavy weather and superstorms in some places and droughts in others. Meanwhile, rapidly melting global ice is producing too much water—elevating sea levels—while overconsumption of fresh water supplies is leading to parched landscapes elsewhere. This increasing consumption of both energy and water is today creating a crisis.

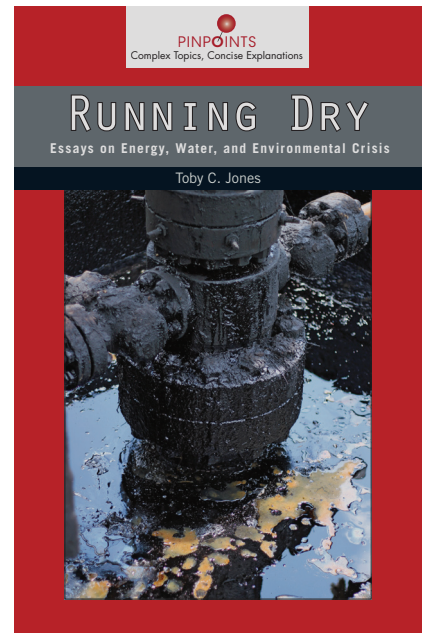
In *Running Dry*, historian Toby C. Jones explores the various ways that modern society's unquenchable thirst for carbon-based energy is endangering water, particularly in the Western United States where there has been a rapid

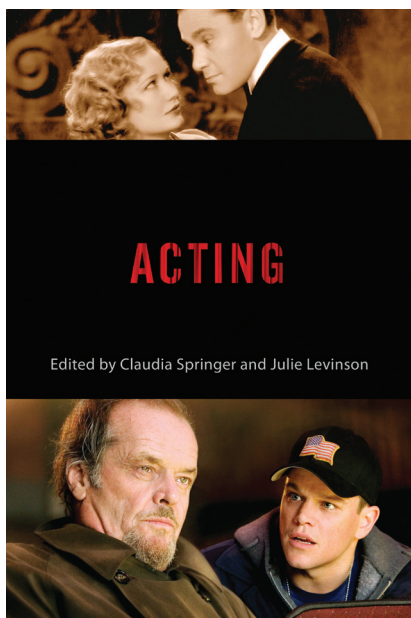
push to extract newfound energy resources alongside the accelerating loss or pollution of critical water resources. This concise book examines the history of the “energy-water nexus,” the ways in which oil and gas extraction poison and dry up water resources, the role of corporate “science” in deflecting attention away from the emerging crises, and the ways in which the rush to capture more energy is also challenging America's democratic order.

TOBY C. JONES is an associate professor of history and the director of the Global and Comparative History master's degree program at Rutgers University. He is also the author of *Desert Kingdom: How Oil and Water Forged Modern Saudi Arabia*.

A volume in the Pinpoints series

90 pages 6 photographs 5 ½ x 8 ½
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June 2015





Acting

EDITED BY CLAUDIA SPRINGER AND JULIE LEVINSON

Screen performances entertain and delight us but we rarely stop to consider actors' reliance on their craft to create memorable characters. Although film acting may appear effortless, a host of techniques, artistic conventions, and social factors shape the construction of each role.

The chapters in *Acting* provide a fascinating, in-depth look at the history of film acting, from its inception in 1895 when spectators thrilled at the sight of vaudeville performers, Wild West stars, and athletes captured in motion, to the present when audiences marvel at the seamless blend of human actors with CGI. Experts in the field take readers behind the silver screen to learn about the craft of film acting in six eras: the silent screen (1895-1928), classical Hollywood (1928-1946), postwar Hollywood (1947-1967), the auteur renaissance (1968-1980), the New Hollywood (1981-1999), and the modern entertainment marketplace (2000-present). The contributors pay special attention to definitive performances by notable film stars, including Lillian Gish, Dick Powell, Ginger Rogers, Beulah Bondi, Marilyn Monroe, Marlon Brando, Jack Nicholson, Robert De Niro, Nicholas Cage, Denzel Washington, and Andy Serkis.

In six original essays, the contributors to this volume illuminate the dynamic role of acting in the creation and evolving practices of the American film industry.

Acting is a volume in the Behind the Silver Screen series—other titles in the series include *Animation*; *Art Direction and Production Design*; *Cinematography*; *Costume, Makeup, and Hair*; *Directing*; *Editing and Special/Visual Effects*; *Producing*; *Screenwriting*; and *Sound*.

CLAUDIA SPRINGER is in the English department at Framingham State University where she teaches film studies. She is the author of *Electronic Eros: Bodies and Desire in the Electronic Age* and *James Dean Transfigures: The Many Faces of Rebel Iconography*.

JULIE LEVINSON is a professor in film at Babson College. She is the author of *The American Success Myth on Film*, and the editor of *Alexander Payne: Interviews*.

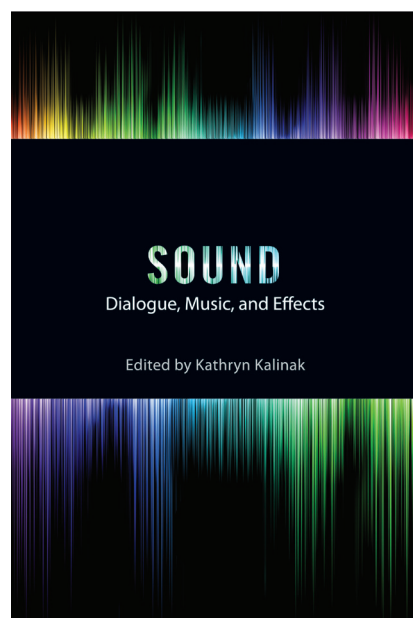
A volume in the Behind the Silver Screen series

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 ebook available
 August 2015
 NA

Sound

Dialogue, Music, and Effects

EDITED BY KATHRYN KALINAK



Sound has always been an integral component of the moviegoing experience. Even during the so-called “silent era,” motion pictures were regularly accompanied by live music, lectures, and sound effects. Today, whether we listen to movies in booming Dolby theaters or on tiny laptop speakers, sonic elements hold our attention and guide our emotional responses. Yet few of us are fully aware of the tremendous collaborative work, involving both artistry and technical wizardry, required to create that cinematic soundscape.

Sound, the latest book in the *Behind the Silver Screen* series, introduces key concepts, seminal moments, and pivotal figures in the development of cinematic sound. Each of the book’s six chapters cover a different era in the history of Hollywood, from silent films to the digital age, and each is written by an expert in that period. Together, the book’s contributors are able to explore a remarkable range of past and present film industry practices, from the hiring of elocution coaches to the marketing of soundtrack records.

Not only does the collection highlight the achievements of renowned sound designers and film composers like Ben Burtt and John Williams, it also honors the unsung workers whose inventions, artistry, and performances have shaped the soundscapes of many notable movies. After you read *Sound*, you’ll never see—or hear—movies in quite the same way.

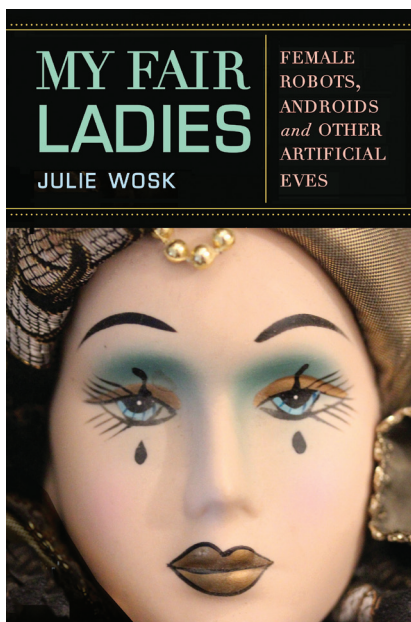
Sound is a volume in the *Behind the Silver Screen* series—other titles in the series include *Acting*; *Animation*; *Art Direction and Production Design*; *Cinematography*;

Costume, Makeup, and Hair; *Directing*; *Editing and Special Visual Effects*; *Producing*; and *Screenwriting*.

KATHRYN KALINAK is the author of *Settling the Score: Music and the Classical Hollywood Film*. In 2011, she was named Mary Tucker Thorp Professor of English at Rhode Island College.

A volume in the *Behind the Silver Screen* series

224 pages 13 photographs 6 x 9
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 May 2015
 NA



My Fair Ladies

Female Robots, Androids, and Other Artificial Eves

JULIE WOSK

“Wide-ranging, lively, and thoroughly researched, Julie Wosk’s book expertly guides us through the cultural meanings of artificial females in myth, literature, movies, television, art, and photography, among other fields.”

—Susan Ostrov Weisser, author of *The Glass Slipper*

The fantasy of a male creator constructing his perfect woman dates back to the Greek myth of Pygmalion and Galatea. Yet as technology has advanced over the past century, the figure of the lifelike manmade woman has become nearly ubiquitous, popping up in everything from *Bride of Frankenstein* to *Weird Science* to *The Stepford Wives*. Now Julie Wosk takes us on a fascinating tour through this bevy of artificial women, revealing the array of cultural fantasies and fears they embody.

My Fair Ladies considers how female automatons have been represented as objects of desire in fiction and how “living dolls” have been manufactured as real-world fetish objects. But it also examines the many works in which the manmade “perfect” woman turns out to be artificial—a robot or doll—and thus becomes a source of uncanny horror. Finally, Wosk introduces us to a variety of female artists, writers, and filmmakers—from Cindy Sherman to Shelley Jackson to Zoe Kazan—who have subversively appropriated the figure of the manmade woman.

Anything but dry, *My Fair Ladies* draws upon Wosk’s own experiences as a young female *Playboy* copywriter and as a child of the “feminine mystique” era to show how images of the artificial woman have loomed large over real women’s lives. Lavishly illustrated with film stills, artwork,

and vintage advertisements, this book offers a fresh look at familiar myths about gender, technology, and artistic creation.

JULIE WOSK is a professor of art history, English, and studio painting at the State University of New York, Maritime College in New York City. She is the author of *Women and the Machine: Representations From the Spinning Wheel to the Electronic Age* and *Breaking Frame: Technology and the Visual Arts in the Nineteenth Century*.

240 pages 60 b/w and 12 color photographs

6 1/8 x 9 1/4

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June 2015

The Cool and the Crazy

Pop Fifties Cinema

PETER STANFIELD



“Fresh ideas, fresh arguments, and a good feel for the 1950s—Stanfield has it all. This book is one of a kind.”
 —Wheeler Winston Dixon, University of Nebraska-Lincoln

Explosive! Amazing! Terrifying! You won't believe your eyes!

Such movie taglines were common in the 1950s, as Hollywood churned out a variety of low-budget pictures that were sold on the basis of their sensational content and topicality. While a few of these movies have since become canonized by film fans and critics, a number of the era's biggest fads have now faded into obscurity. *The Cool and the Crazy* examines seven of these film cycles, including short-lived trends like boxing movies, war pictures, and social problem films detailing the sordid and violent life of teenagers, as well as uniquely 1950s takes on established genres like the gangster picture.

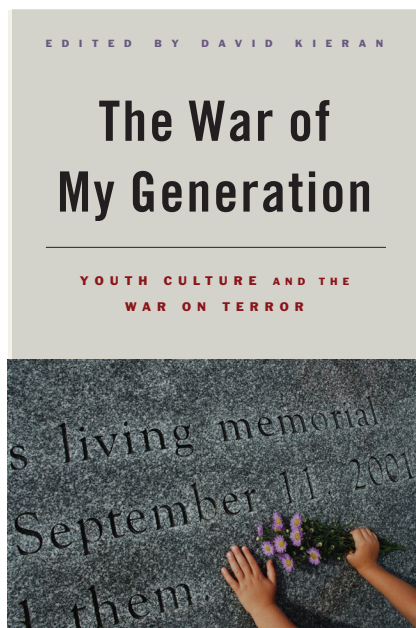
Peter Stanfield reveals how Hollywood sought to capitalize upon current events, moral panics, and popular fads, making movies that were “ripped from the headlines” on everything from the Korean War to rock and roll. As he offers careful readings of several key films, he also considers the broader historical and commercial contexts in which these films were produced, marketed, and exhibited. In the process, Stanfield uncovers surprising synergies between Hollywood and other arenas of popular culture, like the ways that the fashion trend for blue jeans influenced the 1950s Western.

Delivering sharp critical insights in jazzy, accessible prose, *The Cool and the Crazy* offers an appreciation of cinema as a “pop” medium, unabashedly derivative, faddish,

and ephemeral. By studying these long-burst bubbles of 1950s “pop,” Stanfield reveals something new about what films do and the pleasures they provide.

PETER STANFIELD is a professor in the film department at the University of Kent, UK. His previous books include *Maximum Movies—Pulp Fiction: Film Culture and the Worlds of Mickey Spillane, Samuel Fuller, and Jim Thompson*, *“Un-American” Hollywood: Politics and Film in the Blacklist Era* (both Rutgers University Press), and *Horse Opera: The Strange History of the Singing Cowboy*.

216 pages 31 photographs 6 x 9
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 April 2015



The War of My Generation

Youth Culture and the War on Terror

EDITED BY DAVID KIERAN

In the years since the 9/11 attacks, approximately four million Americans have turned eighteen each year and more than fifty million children have been born. These members of the millennial and post-millennial generation have come of age in a moment marked by increased anxiety about terrorism, two protracted wars, and policies that have raised questions about the U.S. strategies abroad and at home. *The War of My Generation* offers the first essay collection to focus specifically on how the terrorist attacks and their aftermath have shaped this new generation of Americans.

Drawing from a variety of disciplines, including anthropology, sociology, cultural studies, and literary studies, the essays cover a wide range of topics, from graphic war images in the classroom to computer games designed to promote military recruitment to books about parents in the combat zone. David Kieran and the contributors address millennials, intersections with contemporary questions about terrorism, U.S. militarism, and U.S. foreign policy, asserting that young people are both consumers and producers of narratives that contribute to, modify, and resist discourses about 9/11 and the War on Terror. Young people have not been shielded from the attacks or from the wars and policy debates that followed; instead, they have been active participants. One study reveals that the “lived memories” of the attack have led some to link the September 11th attacks to the Holocaust as moments in which innocent people suffered but resiliently persevered. Another

contribution discusses how Muslim youth in Silicon Valley embraced the rhetoric of the Civil Rights movement as they fought against the harassment, governmental surveillance, and denial of rights that has plagued them since 9/11.

Revealing how young people understand the War on Terror—and how adults understand the way young people think—*The War of My Generation* offers groundbreaking research on catastrophic events still fresh in our minds.

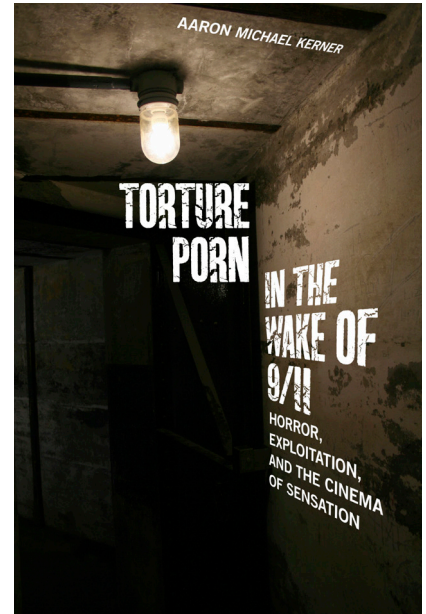
DAVID KIERAN is a visiting assistant professor of history at Skidmore College. He is the author of *Forever Vietnam: How a Divisive War Changed American Public Memory*.

296 pages 5 photographs 6 x 9
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 August 2015

Torture Porn in the Wake of 9/11

Horror, Exploitation, and the Cinema of Sensation

AARON MICHAEL KERNER



“By focusing on the concept of sadism and drawing on holocaust atrocities, Kerner offers original insights into the relationship between torture porn and American culture in the post-9/11 period.”

—Steve Jones, author of *Torture Porn: Popular Horror after Saw*

Saw, *Hostel*, *The Devil's Rejects*: this wave of horror movies has been classed under the disparaging label “torture porn.” Since David Edelstein coined the term for a New York magazine article a few years after 9/11, many critics have speculated that these movies simply reflect iconic images, anxieties, and sadistic fantasies that have emerged from the War on Terror. In this timely new study, Aaron Kerner challenges that interpretation, arguing that “torture porn” must be understood in a much broader context, as part of a phenomenon that spans multiple media genres and is rooted in a long tradition of American violence.

Torture Porn in the Wake of 9/11 tackles a series of tough philosophical, historical, and aesthetic questions: What does it mean to call a film “sadistic,” and how has this term been used to shut down critical debate? In what sense does torture porn respond to current events, and in what ways does it draw from much older tropes? How has torture porn been influenced by earlier horror film cycles, from slasher movies to J-horror? And in what ways has the torture porn aesthetic gone mainstream, popping up in everything

from the television thriller *Dexter* to the reality show *Hell's Kitchen*?

Reflecting a deep knowledge and appreciation for the genre, *Torture Porn in the Wake of 9/11* is sure to resonate with horror fans. Yet Kerner's arguments should also strike a chord in anyone with an interest in the history of American violence and its current and future ramifications for the War on Terror.

AARON MICHAEL KERNER is an associate professor in the cinema department at San Francisco State University. He is the author of *Film and the Holocaust: New Perspectives on Dramas, Documentaries, and Experimental Films*.

A volume in the War Culture series

288 pages 40 photographs 6 x 9
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April 2015



Film Criticism in the Digital Age

EDITED BY MATTIAS FREY AND CECILIA SAYAD

“This is a great and highly important volume for film studies as a discipline and cultural and media studies more generally.”

—Dana Polan, *New York University*

Over the past decade, as digital media has expanded and print outlets have declined, pundits have bemoaned a “crisis of criticism” and mourned the “death of the critic.” Now that well-paying jobs in film criticism have largely evaporated, while blogs, message boards, and social media have given new meaning to the saying that “everyone’s a critic,” urgent questions have emerged about the status and purpose of film criticism in the twenty-first century.

In *Film Criticism in the Digital Age*, ten scholars from across the globe come together to consider whether we are witnessing the extinction of serious film criticism or seeing the start of its rebirth in a new form. Drawing from a wide variety of case studies and methodological perspectives, the book’s contributors find many signs of the film critic’s declining clout, but they also locate surprising examples of how critics—whether moonlighting bloggers or salaried writers—have been able to intervene in current popular discourse about arts and culture.

In addition to collecting a plethora of scholarly perspectives, *Film Criticism in the Digital Age* includes statements from key bloggers and print critics, like Armond White and Nick James. Neither an uncritical celebration of digital culture nor a jeremiad against it, this anthology offers a comprehensive look at the challenges and possibilities

that the Internet brings to the evaluation, promotion, and explanation of artistic works.

MATTIAS FREY is a senior lecturer in film at the University of Kent. He is the author of *Postwall German Cinema: History, Film History, and Cinephilia* and co-editor of *Cine-Ethics: Ethical Dimensions of Film Theory, Practice, and Spectatorship*.

CECILIA SAYAD is a senior lecturer in film at the University of Kent. She is the author of *Performing Authorship: Self-Inscription and Corporeality in the Cinema* and *O Jogo da Reinvenção*, a Portuguese-language study of Charlie Kaufman’s filmography.

304 pages 3 photos, 3 tables 6 x 9
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May 2015

Mexico on Main Street

Transnational Film Culture in Los Angeles before World War II

COLIN GUNCKEL



“A rich and impressive study of how Mexican film culture in Los Angeles responded to and shaped film industries of both the U.S. and Mexico.”

—Jacqueline Stewart, author of *Migrating to the Movies: Cinema and Black Urban Modernity*

In the early decades of the twentieth-century, Main Street was the heart of Los Angeles's Mexican immigrant community. It was also the hub for an extensive, largely forgotten film culture that thrived in L.A. during the early days of Hollywood. Drawing from rare archives, including the city's Spanish-language newspapers, Colin Gunckel vividly demonstrates how this immigrant community pioneered a practice of transnational media convergence, consuming films from Hollywood and Mexico, while also producing fan publications, fiction, criticism, music, and live theatrical events.

Mexico on Main Street locates this film culture at the center of a series of key debates concerning national identity, ethnicity, class, and the role of Mexicans within Hollywood before World War II. As Gunckel shows, the immigrant community's cultural elite tried to rally the working-class population toward the cause of Mexican nationalism, while Hollywood sought to position them as part of a lucrative transnational Latin American market. Yet ironically, both Hollywood studios and Mexican American cultural elites used the media to present negative depictions of working-class Mexicans, portraying their behaviors as a threat to middle-class respectability. Rather than simply depicting working-class immigrants as pawns of

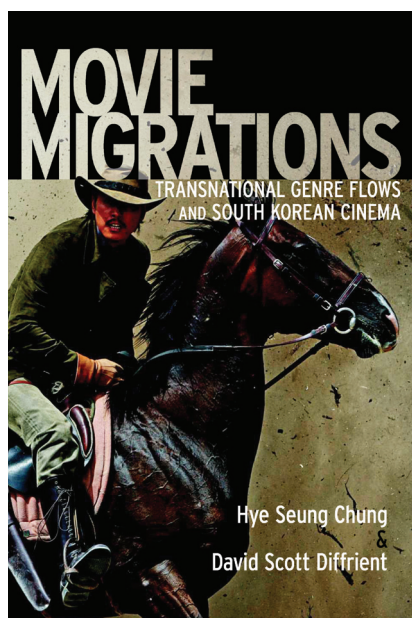
these power players, however, Gunckel reveals their active participation in the era's film culture.

Gunckel's innovative approach combines media studies, urban history, and ethnic studies to reconstruct a distinctive, richly layered immigrant film culture. *Mexico on Main Street* demonstrates how a site-specific study of cultural and ethnic issues challenges our existing conceptions of U.S. film history, Mexican cinema, and the history of Los Angeles.

COLIN GUNCKEL is an assistant professor of screen arts and cultures, American culture, and Latina/o Studies at the University of Michigan. He serves as associate editor of the *A Ver: Revisioning Art History* series.

A volume in the *Latinidad: Transnational Cultures in the United States* series

264 pages 31 photos, 3 maps 6 x 9
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 ebook available
 April 2015



Movie Migrations

Transnational Genre Flows and South Korean Cinema

HYE SEUNG CHUNG AND DAVID SCOTT DIFFRIENT

“*Movie Migrations* offers insightful readings of the deep connections between Korean and foreign films. A model of transnational scholarship, it will revitalize genre studies.”

—Christina Klein, author of *Cold War Orientalism*

As the two billion YouTube views for “Gangnam Style” would indicate, South Korean popular culture has begun to enjoy new prominence on the global stage. Yet, as this timely new study reveals, the nation’s film industry has long been a hub for transnational exchange, producing movies that put a unique spin on familiar genres, while influencing world cinema from Hollywood to Bollywood.

Movie Migrations is not only an introduction to one of the world’s most vibrant national cinemas, but also a provocative call to reimagine the very concepts of “national cinemas” and “film genre.” Challenging traditional critical assumptions that place Hollywood at the center of genre production, Hye Seung Chung and David Scott Diffrient bring South Korean cinema to the forefront of recent and ongoing debates about globalization and transnationalism. In each chapter they track a different way that South Korean filmmakers have adapted material from foreign sources, resulting in everything from the Manchurian Western to *The Host*’s reinvention of the Godzilla mythos.

Spanning a wide range of genres, the book introduces readers to classics from the 1950s and 1960s Golden Age of South Korean cinema, while offering fresh perspectives on recent favorites like *Oldboy* and *Thirst*. Perfect not only for fans of Korean film, but for anyone curious about media in an era of globalization, *Movie Migrations* will give readers

a new appreciation for the creative act of cross-cultural adaptation.

HYE SEUNG CHUNG is an assistant professor of film and media studies in the department of communication studies at Colorado State University. She is the author of *Hollywood Asian: Philip Ahn and the Politics of Cross-Ethnic Performance* and *Kim Ki-duk*.

DAVID SCOTT DIFFRIENT is the William E. Morgan Endowed Chair of Liberal Arts and associate professor of film and media studies in the department of communication studies at Colorado State University. He is the author of *Omnibus Films: Theorizing Transauthorial Cinema*.

A volume in the New Directions in International Studies series

304 pages 30 photographs, 1 figure, 2 tables
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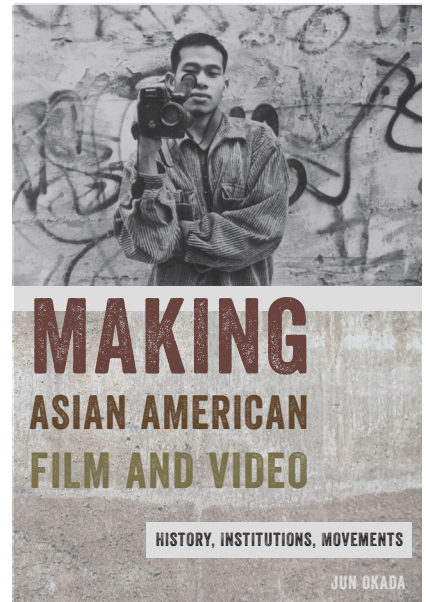
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August 2015

Making Asian American Film and Video

History, Institutions, Movements

JUN OKADA



“Making Asian American Film and Video tells the fascinating and significant story of the emergence of Asian American film and video within the wider media culture of the United States.”

—Gina Marchetti, author of *The Chinese Diaspora on American Screens: Race, Sex, and Cinema*

The words “Asian American film” might evoke a painfully earnest, low-budget documentary or family drama, destined to be seen only in small film festivals or on PBS (Public Broadcasting Service). In her groundbreaking study of the past fifty years of Asian American film and video, Jun Okada demonstrates that although this stereotype is not entirely unfounded, a remarkably diverse range of Asian American filmmaking has emerged. Yet Okada also reveals how the legacy of institutional funding and the “PBS style” unites these filmmakers, whether they are working within that system or setting themselves in opposition to its conventions.

Making Asian American Film and Video explores how the genre has served as a flashpoint for debates about what constitutes Asian American identity. Tracing a history of how Asian American film was initially conceived as a form of public-interest media, part of a broader effort to give voice to underrepresented American minorities, Okada shows why this seemingly well-intentioned project inspired deeply ambivalent responses. In addition, she considers a number of Asian American filmmakers who have opted

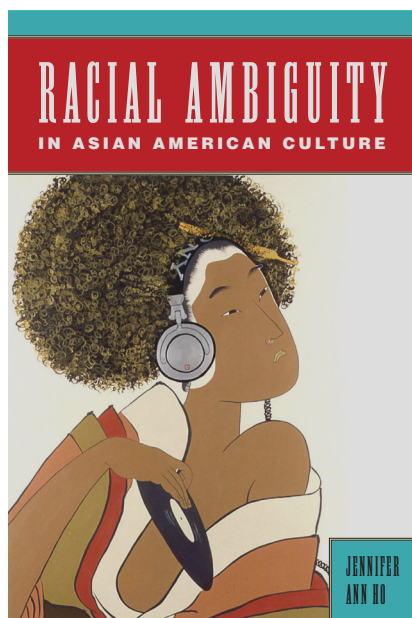
out of producing state-funded films, from Wayne Wang to Gregg Araki to Justin Lin.

Okada gives us a unique behind-the-scenes look at the various institutions that have bankrolled and distributed Asian American films, revealing the dynamic interplay between commercial and state-run media. More than just a history of Asian Americans in film, *Making Asian American Film and Video* is an insightful meditation on both the achievements and the limitations of institutionalized multiculturalism.

JUN OKADA is an assistant professor of English and director of film studies at the State University of New York, Geneseo.

A volume in the Asian American Studies Today series

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 March 2015



Racial Ambiguity in Asian American Culture

JENNIFER ANN HO

“With nuanced, original readings and fluid prose, *Racial Ambiguity in Asian American Culture* exceeds other studies of multiracialism by presenting a lucid, yet complex meditation on category confusion and epistemological uncertainty and their political stakes for Asian Americans.”

—Leslie Bow, author of *Partly Colored: Asian Americans and Racial Anomaly in the Segregated South*

The sheer diversity of the Asian American populace makes them an ambiguous racial category. Indeed, the 2010 U.S. Census lists twenty-four Asian-ethnic groups, lumping together under one heading people with dramatically different historical backgrounds and cultures. In *Racial Ambiguity in Asian American Culture*, Jennifer Ann Ho shines a light on the hybrid and indeterminate aspects of race, revealing ambiguity to be paramount to a more nuanced understanding both of race and of what it means to be Asian American.

Exploring a variety of subjects and cultural artifacts, Ho reveals how Asian American subjects evince a deep racial ambiguity that unmoors the concept of race from any fixed or finite understanding. For example, the book examines the racial ambiguity of Japanese American nisei Yoshiko Nakamura deLeon, who during World War II underwent an abrupt transition from being an enemy alien to an assimilating American, via the Mixed Marriage Policy of 1942. It looks at the blogs of Korean, Taiwanese, and Vietnamese Americans who were adopted as children

by white American families and have conflicted feelings about their “honorary white” status. And it discusses Tiger Woods, the most famous mixed-race Asian American, whose description of himself as “Cablinasian”—reflecting his background as Black, Asian, Caucasian, and Native American—perfectly captures the ambiguity of racial classifications.

Race is an abstraction that we treat as concrete, a construct that reflects only our desires, fears, and anxieties. Jennifer Ho demonstrates in *Racial Ambiguity in Asian American Culture* that seeing race as ambiguous puts us one step closer to a potential antidote to racism.

JENNIFER ANN HO is an associate professor in the English and comparative literature department at the University of North Carolina at Chapel Hill. She is the author of *Consumption and Identity in Asian American Coming-of-Age Novels*.

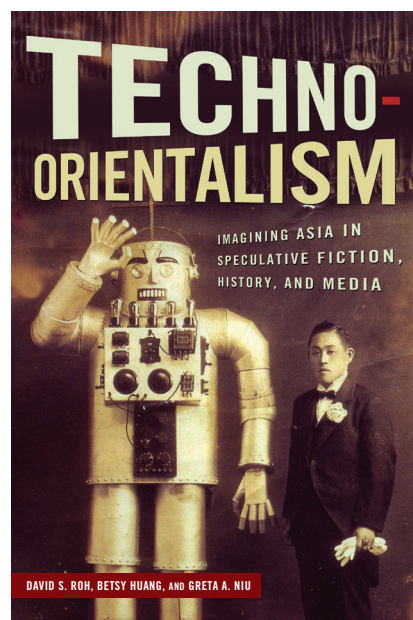
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 May 2015

Techno-Orientalism

Imagining Asia in Speculative Fiction, History, and Media

EDITED BY DAVID S. ROH, BETSY HUANG AND
GRETA A. NIU



“Situating itself at the nexus of Asian and Asian American Studies, *Techno-Orientalism* covers an exciting range of topics and draws productive connections between literature, popular culture, technology, and the emergent geopolitics of what has been called the Pacific Century. This collection is a vital contribution to global media and cultural studies.”

—Peter Paik, author of *From Utopia to Apocalypse: Science Fiction and the Politics of Catastrophe*

What will the future look like? To judge from many speculative fiction films and books, from *Blade Runner* to *Cloud Atlas*, the future will be full of cities that resemble Tokyo, Hong Kong, and Shanghai, and it will be populated mainly by cold, unfeeling citizens who act like robots. *Techno-Orientalism* investigates the phenomenon of imagining Asia and Asians in hypo- or hyper-technological terms in literary, cinematic, and new media representations, while critically examining the stereotype of Asians as both technologically advanced and intellectually primitive, in dire need of Western consciousness-raising.

The collection's fourteen original essays trace the discourse of techno-orientalism across a wide array of media, from radio serials to cyberpunk novels, from Sax Rohmer's Dr. Fu Manchu to *Firefly*. Applying a variety of theoretical, historical, and interpretive approaches, the contributors consider techno-orientalism a truly global phenomenon. In part, they tackle the key question of how these stereotypes serve to both express and assuage Western anxieties about Asia's growing cultural influence and

economic dominance. Yet the book also examines artists who have appropriated techno-orientalist tropes in order to critique racist and imperialist attitudes.

Techno-Orientalism is the first collection to define and critically analyze a phenomenon that pervades both science fiction and real-world news coverage of Asia. With essays on subjects ranging from wartime rhetoric of race and technology to science fiction by contemporary Asian American writers to the cultural implications of Korean gamers, this volume offers innovative perspectives and broadens conventional discussions in Asian American Cultural studies.

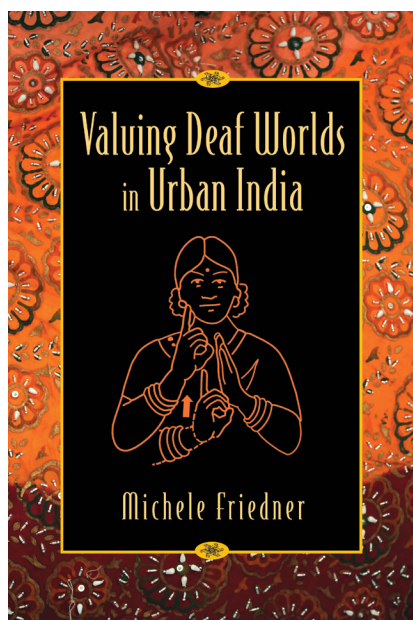
DAVID S. ROH is an assistant professor of American literature and digital humanities at Old Dominion University. He is the author of *Disruptive Textuality: The Network, Law, and Literature*.

BETSY HUANG is an associate professor of English and chief officer of Diversity and Inclusion at Clark University. She is the author of *Contesting Genres in Contemporary Asian American Fiction*.

GRETA A. NIU earned her Ph.D. in English from Duke University and has taught at SUNY Brockport, University of Rochester, and St. John Fisher College.

A volume in the Asian American Studies Today series

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April 2015



Valuing Deaf Worlds in Urban India

MICHELE FRIEDNER

“Michele Friedner’s groundbreaking ethnography takes us on a rich, grounded journey with deaf young adults in Bangalore and shows us how they make their way through schools, vocational training, and religious worlds. From the opening scene to the last page, Friedner invites our appreciation of ‘deaf gain’ and how community, conviviality, kinship value, and possibility are created.”
—Faye Ginsburg, professor of anthropology, New York University

Although it is commonly believed that deafness and disability limits a person in a variety of ways, *Valuing Deaf Worlds in Urban India* describes the two as a source of value in postcolonial India. Michele Friedner argues that the experiences of deaf people offer an important portrayal of contemporary self-making and sociality under new regimes of labor and economy in India.

Friedner contends that deafness actually becomes a source of value for deaf Indians as they interact with nongovernmental organizations, with employers in the global information technology sector, and with the state. In contrast to previous political economic moments, deaf Indians increasingly depend less on the state for education and employment, and instead turn to novel and sometimes surprising spaces such as NGOs, multinational corporations, multilevel marketing businesses, and churches that attract deaf congregants. They also gravitate towards each other. Their social practices may be invisible to outsiders because neither the state nor their families

have recognized Indian Sign Language as legitimate, but deaf Indians collectively learn sign language, which they use among themselves, and they also learn the importance of working within the structures of their communities to maximize their opportunities.

Valuing Deaf Worlds in Urban India analyzes how diverse deaf people become oriented toward each other and disoriented from their families and other kinship networks. More broadly, this book explores how deafness, deaf sociality, and sign language relate to contemporary society.

MICHELE FRIEDNER is an assistant professor of health and rehabilitation sciences in the School of Health Technology and Management at Stony Brook University (SUNY).

232 pages 2 photographs, 5 figures 6 x 9
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July 2015

Race and Retail

Consumption across the Color Line

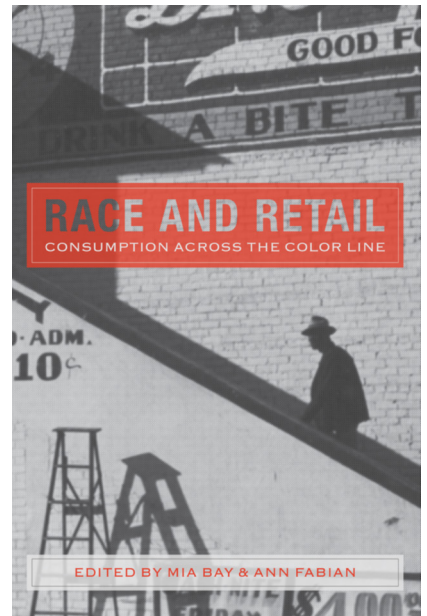
EDITED BY MIA BAY AND ANN FABIAN

“This is the most important book on race and consumerism in many years.”

—Kathy M. Newman, author of *Radio Active: Advertising and Consumer Activism, 1935-1947*

Race has long shaped shopping experiences for many Americans. Retail exchanges and establishments have made headlines as flashpoints for conflict not only between blacks and whites, but also between whites, Mexicans, Asian Americans, and a wide variety of other ethnic groups, who have at times found themselves unwelcome at white-owned businesses.

Race and Retail documents the extent to which retail establishments, both past and present, have often catered to specific ethnic and racial groups. Using an interdisciplinary approach, the original essays collected here explore selling and buying practices of nonwhite populations around the world and the barriers that shape these habits, such as racial discrimination, food deserts, and gentrification. The contributors highlight more contemporary issues by raising questions about how race informs business owners' ideas about consumer demand, resulting in substandard quality and higher prices for minorities than in predominantly white neighborhoods. In a wide-ranging exploration of the subject, they also address revitalization and gentrification in South Korean and Latino neighborhoods in California, Arab and Turkish coffeehouses and hookah lounges in South Paterson, New Jersey, and tourist capoeira consumption in Brazil.



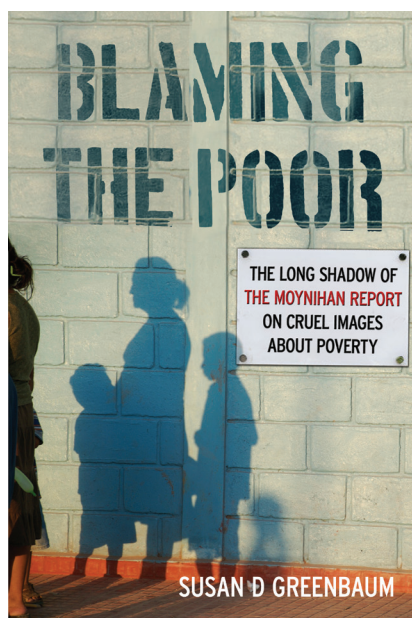
Race and Retail illuminates the complex play of forces at work in racialized retail markets and the everyday impact of those forces on minority consumers. The essays demonstrate how past practice remains in force in subtle and not-so-subtle ways.

MIA BAY is a professor of history and co-director of the Rutgers Center for Race and Ethnicity at Rutgers University. She is the author of *The White Image in the Black Mind: African-American Ideas About White People 1830-1925*.

ANN FABIAN is a distinguished professor of history and co-director of the Rutgers Center for Race and Ethnicity at Rutgers University. She is the author of *The Skull Collectors: Race, Science, and America's Unburied Dead*.

A volume in the Rutgers Studies on Race and Ethnicity series

288 pages 26 photographs, 11 tables 6 x 9
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 ebook available
 August 2015



Blaming the Poor

The Long Shadow of the Moynihan Report on Cruel Images about Poverty

SUSAN D. GREENBAUM

In 1965, the late Senator Daniel Patrick Moynihan—then a high-ranking official in the Department of Labor—sparked a firestorm when he released his report “The Negro Family,” which came to be regarded by both supporters and detractors as an indictment of African American culture. *Blaming the Poor* examines the regrettably durable impact of the Moynihan Report for race relations and social policy in America, challenging the humiliating image the report cast on poor black families and its misleading explanation of the causes of poverty.

A leading authority on poverty and racism in the United States, Susan D. Greenbaum dismantles Moynihan’s main thesis—that the so called matriarchal structure of the African American family “feminized” black men, making them inadequate workers and absent fathers, and resulting in what he called a tangle of pathology that led to a host of ills, from teen pregnancy to adult crime. Drawing on extensive scholarship, Greenbaum highlights the flaws in Moynihan’s analysis. She reveals how his questionable ideas have been used to redirect blame for substandard schools, low wages, and the scarcity of jobs away from the societal forces that cause these problems, while simultaneously reinforcing stereotypes about African Americans. Greenbaum also critiques current policy issues that are directly affected by the tangle of pathology mindset—the demonization and destruction of public housing; the criminalization of black youth; and the continued humiliation of the poor by entrepreneurs who become

rich consulting to teachers, non-profits, and social service personnel.

A half century later, Moynihan’s thesis remains for many a convenient justification for punitive measures and stingy indifference to the poor. *Blaming the Poor* debunks this infamous thesis, proposing instead more productive and humane policies to address the enormous problems facing us today.

SUSAN D. GREENBAUM is a professor emerita of anthropology at the University of South Florida. Her book *More Than Black: Afro-Cubans in Tampa* won several awards and was selected as a *Choice* Outstanding Academic Book of 2003.

184 pages 6 x 9
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 August 2015

The Road to Citizenship

What Naturalization Means for Immigrants and the United States

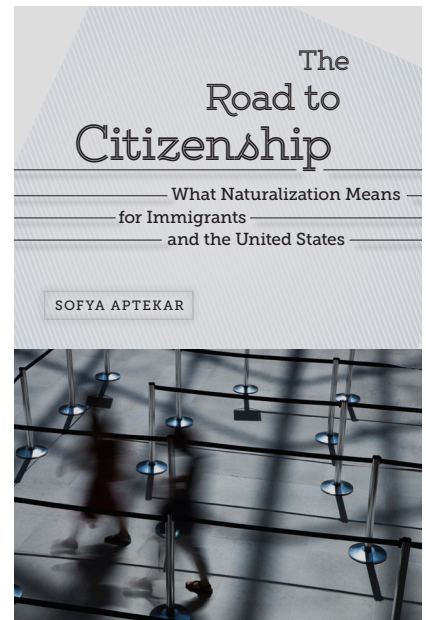
SOFYA APTEKAR

“The Road to Citizenship is an important addition to the recent scholarly efforts to examine and understand the naturalization process primarily in the United States, but with cohesive and well-integrated comparative material from Canada, Australia, and Europe as well.”

—Luis F.B. Plascencia, author of *Disenchanted Citizenship: Mexican Migrants and the Boundaries of Belonging*

Between 2000 and 2011, eight million immigrants became American citizens. In naturalization ceremonies large and small these new Americans pledged an oath of allegiance to the United States, gaining the right to vote, serve on juries, and hold political office; access to certain jobs; and the legal rights of full citizens.

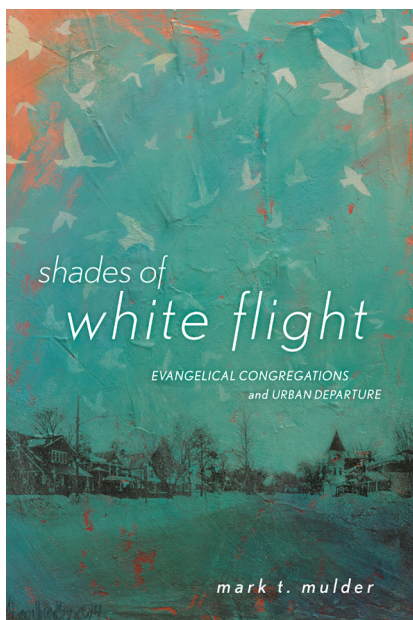
In *The Road to Citizenship*, Sofya Aptekar analyzes what the process of becoming a citizen means for these newly minted Americans and what it means for the United States as a whole. Examining the evolution of the discursive role of immigrants in American society from potential traitors to morally superior “supercitizens,” Aptekar’s in-depth research uncovers considerable contradictions with the way naturalization works today. Census data reveal that citizenship is distributed in ways that increasingly exacerbate existing class and racial inequalities, at the same time that immigrants’ own understandings of naturalization defy accepted stories we tell about assimilation, citizenship, and becoming American. Aptekar contends that debates about immigration must be broadened beyond the current focus on borders and documentation to include larger questions about the definition of citizenship.



Aptekar’s work brings into sharp relief key questions about the overall system: does the current naturalization process accurately reflect our priorities as a nation and reflect the values we wish to instill in new residents and citizens? Should barriers to full membership in the American polity be lowered? What are the implications of keeping the process the same or changing it? Using archival research, interviews, analysis of census and survey data, and participant observation of citizenship ceremonies, *The Road to Citizenship* demonstrates the ways in which naturalization itself reflects the larger operations of social cohesion and democracy in America.

SOFYA APTEKAR is an assistant professor of sociology at the University of Massachusetts Boston.

176 pages 8 figures, 4 tables 6 x 9
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 ebook available
 March 2015



Shades of White Flight

Evangelical Congregations and Urban Departure

MARK T. MULDER

“Shades of White Flight is a fascinating book on race, religion, and urbanization that provides key insights on how a uniquely American brand of evangelicalism unintentionally contributed to ‘white flight’ in Chicago.”

—Gerardo Martí, author of *Worship across the Racial Divide: Religious Music and the Multiracial Congregation*

“A profound work. Mark Mulder, an astute observer of urban life and rising star in the field, opens our eyes to the role of religion in today’s intense segregation patterns and neighborhood disinvestment. I could not put this book down.”

—Michael O. Emerson, Allyn & Gladys Cline Professor of Sociology, Rice University

Since World War II, historians have analyzed a phenomenon of “white flight” plaguing the urban areas of the northern United States. One of the most interesting cases of “white flight” occurred in the Chicago neighborhoods of Englewood and Roseland, where seven entire church congregations from one denomination, the Christian Reformed Church, left the city in the 1960s and 1970s and relocated their churches to nearby suburbs. In *Shades of White Flight*, sociologist Mark T. Mulder investigates the migration of these Chicago church members, revealing how these churches not only failed to inhibit white flight, but actually facilitated the congregations’ departure.

Using a wealth of both archival and interview data, Mulder sheds light on the forces that shaped these midwestern neighborhoods and shows that, surprisingly,

evangelical religion fostered both segregation as well as the decline of urban stability. Indeed, the Roseland and Englewood stories show how religion—often used to foster community and social connectedness—can sometimes help to disintegrate neighborhoods. Mulder describes how the Dutch CRC formed an insular social circle that focused on the local church and Christian school—instead of the local park or square or market—as the center point of the community. Rather than embrace the larger community, the CRC subculture sheltered themselves and their families within these two places. Thus it became relatively easy—when black families moved into the neighborhood—to sell the church and school and relocate in the suburbs. This is especially true because, in these congregations, authority rested at the local church level and in fact they owned the buildings themselves.

Revealing how a dominant form of evangelical church polity—congregationalism—functioned within the larger phenomenon of white flight, *Shades of White Flight* lends new insights into the role of religion and how it can affect social change, not always for the better.

MARK T. MULDER is an associate professor of sociology at Calvin College in Grand Rapids, Michigan.

192 pages 2 maps 6 x 9
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 ebook available
 March 2015

The Blacker the Ink

Constructions of Black Identity in Comics and Sequential Art

EDITED BY FRANCES GATEWARD AND JOHN JENNINGS



“A fascinating look at the growing complexity and diversity in representations of Blackness in comics, graphic novels and sequential art.”

—Bambi Haggins, author of *Laughing Mad: The Black Comic Persona in Post-Soul America*

When many think of comic books the first thing that comes to mind are caped crusaders and spandex-wearing super-heroes. Perhaps, inevitably, these images are of white men (and more rarely, women). It was not until the 1970s that African American superheroes such as Luke Cage, Blade, and others emerged. But as this exciting new collection reveals, these superhero comics are only one small component in a wealth of representations of black characters within comic strips, comic books, and graphic novels over the past century.

The Blacker the Ink is the first book to explore not only the diverse range of black characters in comics, but also the multitude of ways that black artists, writers, and publishers have made a mark on the industry. Organized thematically into “panels” in tribute to sequential art published in the funny pages of newspapers, the fifteen original essays take us on a journey that reaches from the African American newspaper comics of the 1930s to the Francophone graphic novels of the 2000s. Even as it demonstrates the wide spectrum of images of African Americans in comics and sequential art, the collection also identifies common character types and themes running through everything from the strip *The Boondocks* to the graphic novel *Nat Turner*.

Though it does not shy away from examining the legacy of racial stereotypes in comics and racial biases in the industry, *The Blacker the Ink* also offers inspiring stories of trailblazing African American artists and writers. Whether you are a diehard comic book fan or a casual reader of the funny pages, these essays will give you a new appreciation for how black characters and creators have brought a vibrant splash of color to the world of comics.

FRANCES GATEWARD is an assistant professor in the department of cinema and television arts at California State University-Northridge. She is the editor of *Seoul Searching: Cultural Identity and Cinema in South Korea*.

JOHN JENNINGS is an associate professor of art and visual studies at SUNY Buffalo. He is the author of *Black Comix: African American Independent Comics* and the award-winning graphic novel *The Hole: Consumer Culture*.

336 pages 59 illustrations 6 1/8 x 9 1/4
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Jewish Peoplehood

An American Innovation

NOAM PIANKO

KEY WORDS IN JEWISH STUDIES

Jewish Peoplehood

An American Innovation

NOAM PIANKO

Although fewer American Jews today describe themselves as religious, they overwhelmingly report a strong sense of belonging to the Jewish people. Indeed, Jewish peoplehood has eclipsed religion—as well as ethnicity and nationality—as the essence of what binds Jews around the globe to one another. In *Jewish Peoplehood*, Noam Pianko highlights the current significance and future relevance of “peoplehood” by tracing the rise, transformation, and return of this novel term.

The book tells the surprising story of peoplehood. Though it evokes a sense of timelessness, the term actually emerged in the United States in the 1930s, where it was introduced by American Jewish leaders, most notably Rabbi Stephen Wise and Rabbi Mordecai Kaplan, with close ties to the Zionist movement. It engendered a sense of unity that transcended religious differences, cultural practices, geographic distance, economic disparity, and political divides, fostering solidarity with other Jews facing common existential threats, including the Holocaust, and establishing a closer connection to the Jewish homeland. But today, Pianko points out, as globalization erodes the dominance of nationalism in shaping collective identity, Jewish peoplehood risks becoming an outdated paradigm. He explains why popular models of peoplehood fail to address emerging conceptions of ethnicity, nationalism, and race, and he concludes with a much-needed roadmap for a radical reconfiguration of Jewish collectivity in an increasingly global era.

Innovative and provocative, *Jewish Peoplehood* provides fascinating insight into a term that assumes an increasingly important position at the heart of American Jewish and Israeli life.

NOAM PIANKO is the Samuel N. Stroum Professor of Jewish Studies at the University of Washington and directs the Stroum Jewish Studies Center there. He is the author of *Zionism and the Roads Not Taken: Rawidowicz, Kaplan, Kohn*.

The sixth volume in the Key Words in Jewish Studies series

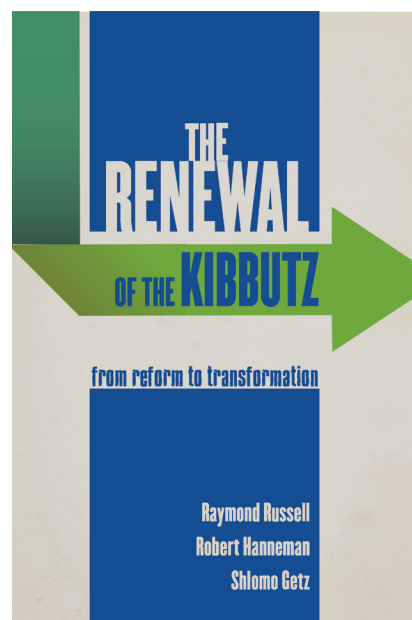
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July 2015

FIRST PAPERBACK EDITION

The Renewal of the Kibbutz

From Reform to Transformation

RAYMOND RUSSELL, ROBERT HANNEMAN, AND
SHLOMO GETZ



“Providing an environment where early Zionists could live and work in a democratic and collective manner, the kibbutz is fundamental to Israeli society. This carefully researched and informative book will appeal to readers interested in democratic collectivism and Israeli society. Highly recommended.”

—*Choice*

“Russell, Hanneman, and Getz have written the first evidence-based overview of changes that kibbutzim have gone through in the last thirty years. This will be the book on the kibbutz that gets to the heart of what the kibbutz experiment meant.”

—Joseph R. Blasi, J. Robert Beyster Professor, Rutgers University

We think of the kibbutz as a place for communal living and working. Members work, reside, and eat together, and share income “from each according to ability, to each according to need.” But in the late 1980s the kibbutzim decided that they needed to change. Reforms—moderate at first—were put in place. Members could work outside of the organization, but wages went to the collective. Apartments could be expanded, but housing remained kibbutz-owned. In 1995, change accelerated. Kibbutzim began to pay salaries based on the market value of a member’s work. As a result of such changes, the “renewed” kibbutz emerged. By 2010, 75 percent of Israel’s 248 nonreligious kibbutzim fit into this new category.

The Renewal of the Kibbutz explores the waves of reforms since 1990. Looking through the lens of organizational theories that predict how open or closed a group will be to change, the authors find that less successful kibbutzim were most receptive to reform, and reforms then spread through imitation from the economically weaker kibbutzim to the strong.

RAYMOND RUSSELL is a professor of sociology at the University of California, Riverside. He is the author of *Sharing Ownership in the Workplace* and *Utopia in Zion: The Israeli Experience with Worker Cooperatives*.

ROBERT HANNEMAN is a professor of sociology at the University of California, Riverside. He has authored four books, including *State Intervention in Medical Care: Consequences for Britain, France, Sweden, and the United States*.

SHLOMO GETZ is a research associate at the Institute for Kibbutz Research at the University of Haifa and a senior lecturer at Emek Yezreel College in Israel. He has authored or coauthored numerous publications, including *The Kibbutz in an Era of Changes* and *The Kibbutz: The Risk of Enduring* (both written in Hebrew).

196 pages 20 illustrations 6 x 9
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March 2015



Indian Spectacle

College Mascots and the Anxiety of Modern America

JENNIFER GUILIANO

“Novel and fresh, *Indian Spectacle* is a well researched and clearly written history of sport and society in the United States. Guiliano’s sound, thorough, and comprehensive book makes a significant contribution to advancing current understandings in new and important ways.”

—C. Richard King, professor of comparative ethnic studies,
Washington State University

Amid controversies surrounding the team mascot and brand of the Washington Redskins in the National Football League and the use of mascots by K-12 schools, Americans demonstrate an expanding sensitivity to the pejorative use of references to Native Americans by sports organizations at all levels. In *Indian Spectacle*, Jennifer Guiliano exposes the anxiety of American middle-class masculinity in relation to the growing commercialization of collegiate sports and the indiscriminate use of Indian identity as mascots.

Indian Spectacle explores the ways in which white, middle-class Americans have consumed narratives of masculinity, race, and collegiate athletics through the lens of Indian-themed athletic identities, mascots, and music. Drawing on a cross-section of American institutions of higher education, Guiliano investigates the role of sports mascots in the big business of twentieth-century American college football in order to connect mascotry to expressions of community identity, individual belonging, stereotyped imagery, and cultural hegemony.

Against a backdrop of the current level of the commercialization of collegiate sports—where the collective revenue of the fifteen highest grossing teams in Division I

of the National Collegiate Athletic Association (NCAA) has well surpassed one billion dollars—Guiliano recounts the history of the creation and spread of mascots and university identities as something bound up in the spectacle of halftime performance, the growth of collegiate competition, the influence of mass media, and how athletes, coaches, band members, spectators, university alumni, faculty, and administrators, artists, writers, and members of local communities all have contributed to the dissemination of ideas of Indianness that is rarely rooted in native people’s actual lives.

JENNIFER GUILIANO is the assistant professor of history in the School of Liberal Arts at Indiana University-Purdue University Indianapolis.

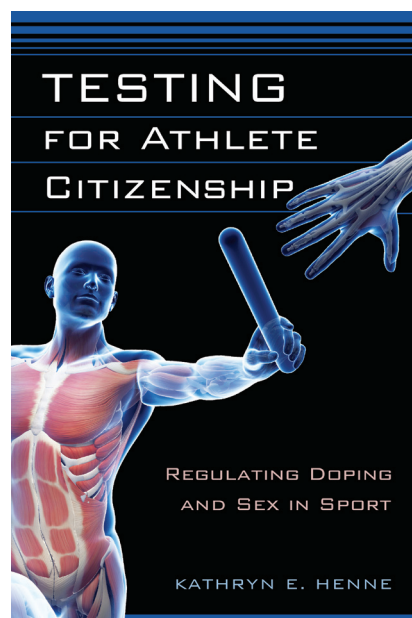
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May 2015

Testing for Athlete Citizenship

Regulating Doping and Sex in Sport

KATHRYN E. HENNE



“With sophisticated analysis and descriptive prose, *Testing for Athlete Citizenship* offers provocative arguments.

Author Kathryn Henne breaks new ground in showing that testing practices are not just about catching ‘cheaters,’ but are implicated in corporal, gendered, economic, and postcolonial ideologies.”

—Mary G. McDonald, Professor and Homer C. Rice Chair in Sports and Society, Georgia Institute of Technology

Incidents of doping in sports are common in news headlines, despite regulatory efforts. How did doping become a crisis? What does a doping violation actually entail? Who gets punished for breaking the rules of fair play? In *Testing for Athlete Citizenship*, Kathryn E. Henne, a former competitive athlete and an expert in the law and science of anti-doping regulations, examines the development of rules aimed at controlling performance enhancement in international sports.

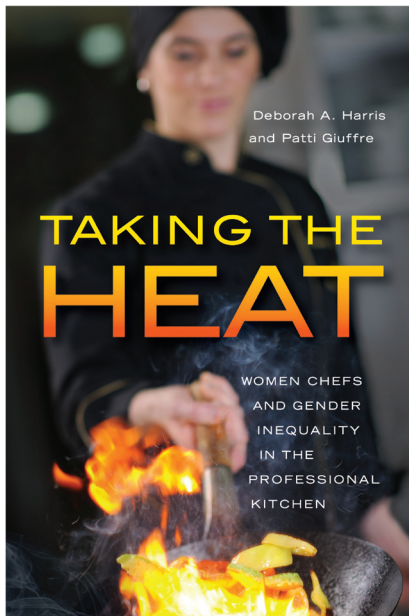
As international and celebrated figures, athletes are powerful symbols, yet few spectators realize that a global regulatory network is in place in an attempt to ensure ideals of fair play. The athletes caught and punished for doping are not always the ones using performance-enhancing drugs to cheat. In the case of female athletes, violations of fair play can stem from their inherent biological traits. Combining historical and ethnographic approaches, *Testing for Athlete Citizenship* offers a compelling account of the origins and expansion of anti-doping regulation and gender-verification rules.

Drawing on research conducted in Australasia, Europe, and North America, Henne provides a detailed account of how race, gender, class, and postcolonial formations of power shape these ideas and regulatory practices. *Testing for Athlete Citizenship* makes a convincing case to rethink the power of regulation in sports and how it separates athletes as a distinct class of citizens subject to a unique set of rules because of their physical attributes and abilities.

KATHRYN E. HENNE is a lecturer in sociology at the University of Melbourne.

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Taking the Heat

Women Chefs and Gender Inequality in the Professional Kitchen

DEBORAH A. HARRIS AND PATTI GIUFFRE

"In *Taking the Heat*, Harris and Giuffre analyze the experiences of and reception toward women working as chefs to highlight a fascinating case study of the economic and cultural capital men can accrue through masculinizing so-called 'women's work.'"

—Kristen Schilt, *The University of Chicago*

A number of recent books, magazines, and television programs have emerged that promise to take viewers inside the exciting world of professional chefs. While media suggest that the occupation is undergoing a transformation, one thing remains clear: being a chef is a decidedly male-dominated job. Over the past six years, the prestigious James Beard Foundation has presented 84 awards for excellence as a chef, but only 19 were given to women. Likewise, *Food and Wine* magazine has recognized the talent of 110 chefs on its annual "Best New Chef" list since 2000, and to date, only 16 women have been included. How is it that women—the gender most associated with cooking—have lagged behind men in this occupation?

Taking the Heat examines how the world of professional chefs is gendered, what conditions have led to this gender segregation, and how women chefs feel about their work in relation to men. Tracing the historical evolution of the profession and analyzing over two thousand examples of chef profiles and restaurant reviews, as well as in-depth interviews with thirty-three women chefs, Deborah A. Harris and Patti Giuffre reveal a great irony between the present realities of the culinary profession and the traditional, cultural associations of cooking and gender.

Since occupations filled with women are often culturally and economically devalued, male members exclude women to enhance the job's legitimacy. For women chefs, these professional obstacles and other challenges, such as how to balance work and family, ultimately push some of the women out of the career.

Although female chefs may be outsiders in many professional kitchens, the participants in *Taking the Heat* recount advantages that women chefs offer their workplaces and strengths that Harris and Giuffre argue can help offer women chefs—and women in other male-dominated occupations—opportunities for greater representation within their fields.

DEBORAH A. HARRIS is an associate professor of sociology at Texas State University.

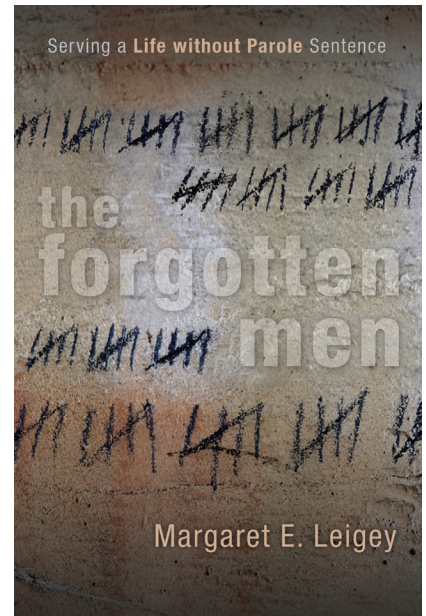
PATTI GIUFFRE is a professor of sociology at Texas State University.

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The Forgotten Men

Serving a Life without Parole Sentence

MARGARET E. LEIGEY



“The Forgotten Men is a thorough, insightful, and engaging book that provides rich information and in-depth analysis in order to accurately convey the realities of life in prison. Leigey’s book is a unique and cutting-edge contribution.”

—Ronald Aday, professor of sociology, Middle Tennessee State University

Today there are approximately fifty thousand prisoners in American prisons serving life without parole, having been found guilty of crimes ranging from murder and rape to burglary, carjacking, and drug offences. In *The Forgotten Men*, criminologist Margaret E. Leigey provides an insightful account of a group of aging inmates imprisoned for at least twenty years, with virtually no chance of release.

These men make up one of the most marginalized segments of the contemporary U.S. prison population. Considered too dangerous for rehabilitation, ignored by prison administrators, and overlooked by courts disinclined to review such sentences, these prisoners grow increasingly cut off from family and the outside world. Drawing on in-depth interviews with twenty-five such prisoners, Leigey gives voice to these extremely marginalized inmates and offers a look at how they struggle to cope. She reveals, for instance, that the men believe that permanent incarceration is as inhumane as capital punishment, calling life without parole “the hard death penalty.” Indeed, after serving two decades in prison, some wished that they had received the death penalty instead. Leigey also recounts the ways in which the prisoners attempt to construct meaningful

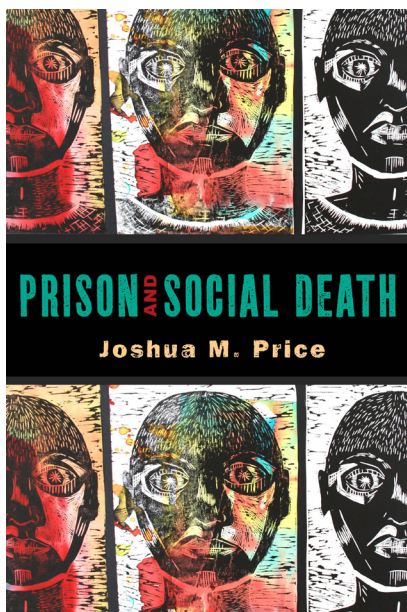
lives inside the bleak environment where they will almost certainly live out their lives.

Every state in the union (except Alaska) has the life-without-parole sentencing option, despite its controversial nature and its staggering cost to the taxpayer. *The Forgotten Men* provides a much-needed analysis of the policies behind life-without-parole sentencing, arguing that such sentences are overused and lead to serious financial and ethical dilemmas.

MARGARET E. LEIGEY is an associate professor of criminology at The College of New Jersey.

A volume in the Critical Issues in Crime and Society series

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Prison and Social Death

JOSHUA M. PRICE

“*Prison and Social Death* is an engaging, thought-provoking analysis of the continuing U.S. prison crisis. Price provides valuable insights about the interconnectedness of gender, race, and (in)justice in the U.S. This nuanced account will be compelling and useful for academics and activists alike.”

—Jodie Lawston, chair, department of women’s studies
and associate professor at California State University San Marcos

The United States imprisons more of its citizens than any other nation in the world. To be sentenced to prison is to face systematic violence, humiliation, and, perhaps worst of all, separation from family and community. It is, to borrow Orlando Patterson’s term for the utter isolation of slavery, to suffer “social death.” In *Prison and Social Death*, Joshua Price exposes the unexamined cost that prisoners pay while incarcerated and after release, drawing upon hundreds of often harrowing interviews conducted with people in prison, parolees, and their families.

Price argues that the prison separates prisoners from desperately needed communities of support from parents, spouses, and children. Moreover, this isolation of people in prison renders them highly vulnerable to other forms of violence, including sexual violence. Price stresses that the violence they face goes beyond physical abuse by prison guards and it involves institutionalized forms of mistreatment, ranging from abysmally poor health care to routine practices that are arguably abusive, such as

pat-downs, cavity searches, and the shackling of pregnant women. And social death does not end with prison. The condition is permanent, following people after they are released from prison. Finding housing, employment, receiving social welfare benefits, and regaining voting rights are all hindered by various legal and other hurdles. The mechanisms of social death, Price shows, are also informal and cultural. Ex-prisoners face numerous forms of distrust and are permanently stigmatized by other citizens around them.

A compelling blend of solidarity, civil rights activism, and social research, *Prison and Social Death* offers a unique look at the American prison and the excessive and unnecessary damage it inflicts on prisoners and parolees.

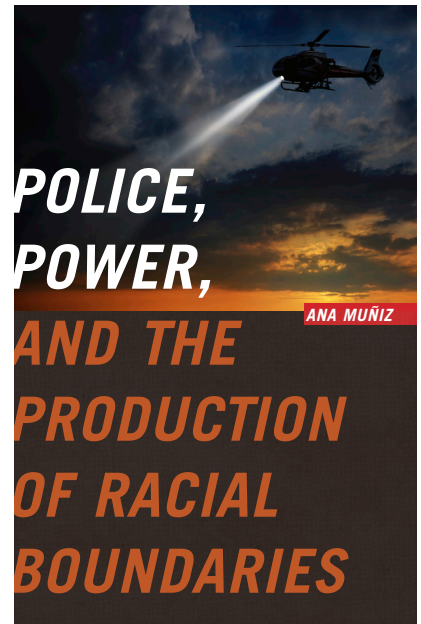
JOSHUA M. PRICE is an associate professor of sociology at SUNY-Binghamton and the author of *Structural Violence: Hidden Brutality in the Lives of Women*. He is the director of the Broome County Jail Health Project, based in upstate New York.

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Police, Power, and the Production of Racial Boundaries

ANA MUÑIZ



“The genius of *Police, Power, and the Production of Racial Boundaries* is in the author’s skillful analysis on the ‘other side’ of the criminal justice system. This book stands out precisely because it turns a critical eye toward the creators and enforcers of the law.”

—Christopher Bickel, assistant professor of sociology,
California State University, San Marcos

Based on five years of ethnography, archival research, census data analysis, and interviews, *Police, Power, and the Production of Racial Boundaries* reveals how the LAPD, city prosecutors, and business owners struggled to control who should be considered “dangerous” and how they should be policed in Los Angeles. Sociologist Ana Muñoz shows how these influential groups used policies and everyday procedures to criminalize behaviors commonly associated with blacks and Latinos and to promote an exceedingly aggressive form of policing.

Muñoz illuminates the degree to which the definitions of “gangs” and “deviants” are politically constructed labels born of public policy and court decisions, offering an innovative look at the process of criminalization and underscoring the ways in which a politically powerful coalition can define deviant behavior. As she does so, Muñoz also highlights the various grassroots challenges to such policies and the efforts to call attention to their racist effects. Muñoz describes the fight over two very different methods of policing: community policing (in which the police and the community work together) and the “broken windows” or “zero tolerance” approach (which aggressively

polices minor infractions—such as loitering—to deter more serious crime). *Police, Power, and the Production of Racial Boundaries* also explores the history of the area to explain how Cadillac-Corning became viewed by outsiders as a “violent neighborhood” and how the city’s first gang injunction—a restraining order aimed at alleged gang members—solidified this negative image. As a result, Muñoz shows, Cadillac-Corning and other sections became a test site for repressive practices that eventually spread to the rest of the city.”

ANA MUÑIZ was a Soros Justice Fellow at the Open Society Foundation. She is the director of the Dream Resource Center, an institute for research, education, and policy on undocumented youth immigrant issues in Los Angeles, California.

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176 pages 8 photographs, 5 figures, 2 tables
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August 2015



This is Our Land

Grassroots Environmentalism in the Late Twentieth Century

CODY FERGUSON

"A terrific piece of work, Ferguson's book seamlessly blends narrative and analysis in a lively writing style, and shows the ways that we can collect, organize, and make sense of critical moments from our recent environmental past. A must-read for scholars of American environmentalism."

—Michael Egan, author of *Barry Commoner and the Science of Survival: The Remaking of American Environmentalism*

In the last three decades of the twentieth century, the environmental movement experienced a quiet revolution. In *This is Our Land*, Cody Ferguson documents this little-noted change as he describes the efforts of three representative grassroots groups—in Montana, Arizona, and Tennessee—revealing how quite ordinary citizens fought to solve environmental problems.

Here are stories of common people who, confronting environmental threats to the health and safety of their families and communities, bonded together to protect their interests. These stories include successes and failures as citizens learned how to participate in their democracy and redefine what participation meant. Equally important, Ferguson describes how several laws passed in the seventies—such as the National Environmental Policy Act—gave citizens the opportunity and the tools to fight for the environment. These laws gave people a say in the decisions that affected the world around them, including the air they breathed, the water they drank, the land on which they made their living, and the communities they called home. Moreover, Ferguson shows that through their experiences

over the course of the 1970s, '80s, and '90s, these citizen activists broadened their understanding of "this is our land" to mean "this is our community, this is our country, this is our democracy, and this is our planet." As they did, they redefined political participation and expanded the ability of citizens to shape their world.

Challenging us to see activism in a new way, *This is Our Land* recovers the stories of often-unseen citizens who have been vitally important to the environmental movement. It will inspire readers to confront environmental threats and make our world a safer, more just, and more sustainable place to live.

CODY FERGUSON is an assistant professor of history at Our Lady of the Lake University in San Antonio, Texas.

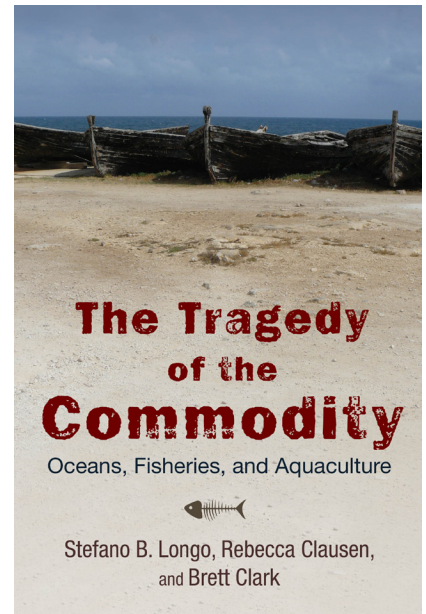
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The Tragedy of the Commodity

Oceans, Fisheries, and Aquaculture

STEFANO B. LONGO, REBECCA CLAUSEN, AND
BRETT CLARK



“Impressive and compelling. The historical, political, and ecological perspectives offered in *The Tragedy of the Commodity* are vital to understanding the link between the ‘tragedy’ inherent in many ‘common property’ situations.”
—Bonnie McCay, author of *The Question of the Commons* and *Oyster Wars and the Public Trust*

Although humans have long depended on oceans and aquatic ecosystems for sustenance and trade, only recently has human influence on these resources dramatically increased, transforming and undermining oceanic environments throughout the world. Marine ecosystems are in a crisis that is global in scope, rapid in pace, and colossal in scale. In *The Tragedy of the Commodity*, sociologists Stefano B. Longo, Rebecca Clausen, and Brett Clark explore the role human influence plays in this crisis, highlighting the social and economic forces that are at the heart of this looming ecological problem.

In a critique of the classic theory “the tragedy of the commons” by ecologist Garrett Hardin, the authors move beyond simplistic explanations—such as unrestrained self-interest or population growth—to argue that it is the commodification of aquatic resources that leads to the depletion of fisheries and the development of environmentally suspect means of aquaculture. To illustrate this argument, the book features two fascinating case studies—the thousand-year history of the bluefin tuna fishery in the Mediterranean and the massive Pacific salmon fishery. Longo, Clausen, and Clark describe how new fishing technologies, transformations in ships and storage

capacities, and the expansion of seafood markets combined to alter radically and permanently these crucial ecosystems. In doing so, the authors underscore how the particular organization of social production contributes to ecological degradation and an increase in the pressures placed upon the ocean. The authors highlight the historical, political, economic, and cultural forces that shape how we interact with the larger biophysical world.

A path-breaking analysis of overfishing, *The Tragedy of the Commodity* yields insight into issues such as deforestation, biodiversity loss, pollution, and climate change.

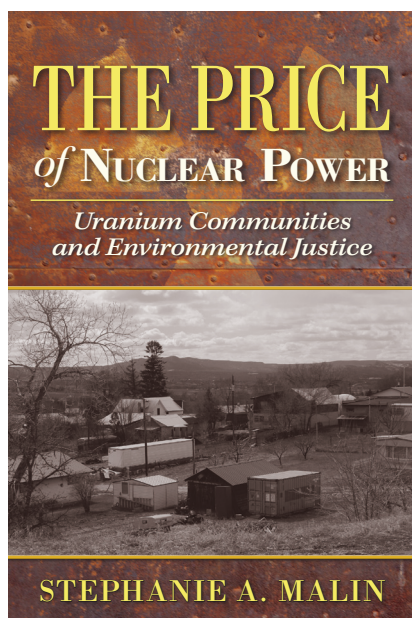
STEFANO B. LONGO is an assistant professor of sociology at North Carolina State University.

REBECCA CLAUSEN is an associate professor of sociology at Fort Lewis College in Colorado.

BRETT CLARK is an associate professor of sociology at the University of Utah and the author or co-author of three books, including *The Ecological Rift*.

A volume in the *Nature, Society, and Culture* series

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June 2015



The Price of Nuclear Power

Uranium Communities and Environmental Justice

STEPHANIE A. MALIN

"An enjoyable and accessible book, *The Price of Nuclear Power* provides great insight into the central problem facing natural resource communities across the globe, and is rich in ethnographic details that focus on environmental inequalities."

—Brian Mayer, professor of environmental sociology,
University of Arizona

Rising fossil fuel prices and concerns about greenhouse gas emissions are fostering a nuclear power renaissance and a revitalized uranium mining industry across the American West. In *The Price of Nuclear Power*, environmental sociologist Stephanie Malin offers an on-the-ground portrait of several uranium communities caught between the harmful legacy of previous mining booms and the potential promise of new economic development. Using this context, she examines how shifting notions of environmental justice inspire divergent views about nuclear power's sustainability and equally divisive forms of social activism.

Drawing on extensive fieldwork conducted in rural isolated towns such as Monticello, Utah, and Nucla and Naturita, Colorado, as well as in upscale communities like Telluride, Colorado, and incorporating interviews with community leaders, environmental activists, radiation regulators, and mining executives, Malin uncovers a fundamental paradox of the nuclear renaissance: the communities most hurt by uranium's legacy—such as high rates of cancers, respiratory ailments, and reproductive disorders—were actually quick to support industry renewal. She shows that many impoverished communities support

mining not only because of the employment opportunities, but also out of a personal identification with uranium, a sense of patriotism, and new notions of environmentalism. But other communities, such as Telluride, have become sites of resistance, skeptical of industry and government promises of safe mining, fearing that regulatory enforcement won't be strong enough. Indeed, Malin shows that the nuclear renaissance has exacerbated social divisions across the Colorado Plateau, threatening social cohesion. Malin further illustrates ways in which renewed uranium production is not a socially sustainable form of energy development for rural communities, as it is utterly dependent on unstable global markets.

The Price of Nuclear Power is an insightful portrait of the local impact of the nuclear renaissance and the social and environmental tensions inherent in the rebirth of uranium mining.

STEPHANIE A. MALIN is an assistant professor of sociology and a faculty affiliate with the Center for Disaster and Risk Analysis at Colorado State University.

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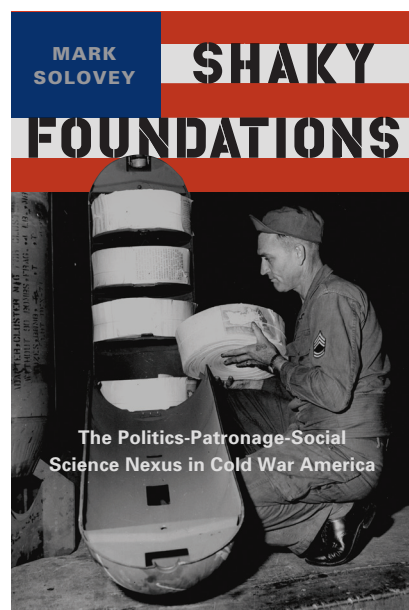
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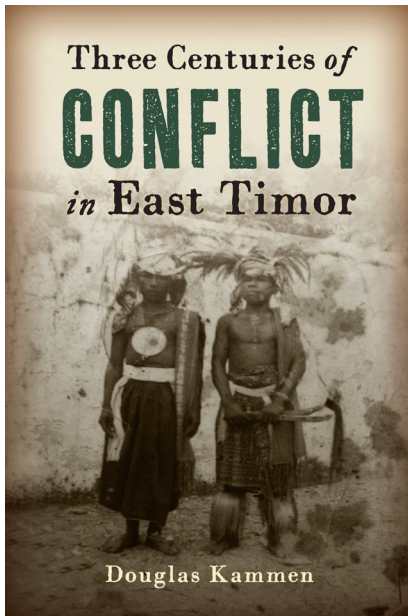
“*Shaky Foundations* impressively pulls back the curtain on American social scientists and their complex relationships with funding agencies, offering crucial insights into the past—and the future—of social science.”

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MARK SOLOVEY is an assistant professor at the University of Toronto’s Institute for the History and Philosophy of Science and Technology. He is the coeditor of *Cold War Social Science: Knowledge Production, Liberal Democracy, and Human Nature*.

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Three Centuries of Conflict in East Timor

DOUGLAS KAMMEN

One of the most troubling but least studied features of mass political violence is why violence often recurs in the same place over long periods of time. Douglas Kammen explores this pattern in *Three Centuries of Conflict in East Timor*, studying that region's tragic past, focusing on the small district of Maubara.

Once a small but powerful kingdom embedded in long-distance networks of trade, over the course of three centuries the people of Maubara experienced benevolent but precarious Dutch suzerainty, Portuguese colonialism punctuated by multiple uprisings and destructive campaigns of pacification, Japanese military rule, and years of brutal Indonesian occupation. In 1999 Maubara was the site of particularly severe violence before and after the UN-sponsored referendum that finally led to the restoration of East Timor's independence. Beginning with the mystery of paired murders during East Timor's failed decolonization in 1975 and the final flurry of state-sponsored violence in 1999, Kammen combines an archival trail and rich oral interviews to reconstruct the history of the leading families of Maubara from 1712 until 2012.

Kammen illuminates how recurrent episodes of mass violence shaped alliances and enmities within Maubara as well as with supra-local actors, and how those legacies have influenced efforts to address human rights violations, post-conflict reconstruction, and the relationship between local experience and the identification with the East Timorese

nation. The questions posed in *Three Centuries of Conflict in East Timor* about recurring violence and local narratives apply to many other places besides East Timor—from the Caucasus to central Africa, and from the Balkans to China—where mass violence keeps recurring.

DOUGLAS KAMMEN is an assistant professor at the National University of Singapore. He is co-editor of the volume *The Contours of Mass Violence in Indonesia, 1965-1968*.

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Our Caribbean Kin

Race and Nation in the Neoliberal Antilles

ALAÍ REYES-SANTOS



“With breadth, depth, originality, and intellectual acumen, Reyes-Santos builds on her conceptualization of transcolonial and transnational kinship through a number of social and cultural examples to arrive at a more diversified approach in literary and cultural studies.”

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Beset by the forces of European colonialism, US imperialism, and neoliberalism, the people of the Antilles have had good reasons to band together politically and economically, yet not all Dominicans, Haitians, and Puerto Ricans have heeded the calls for collective action. So what has determined whether Antillean solidarity movements fail or succeed? In this comprehensive new study, Alai Reyes-Santos argues that the crucial factor has been the extent to which Dominicans, Haitians, and Puerto Ricans imagine each other as kin.

Our Caribbean Kin considers three key moments in the region's history: the nineteenth century, when the *antillanismo* movement sought to throw off the yoke of colonial occupation; the 1930s, at the height of the region's struggles with US imperialism; and the past thirty years, as neoliberal economic and social policies have encroached upon the islands. At each moment, the book demonstrates, specific tropes of brotherhood, marriage, and lineage have been mobilized to construct political kinship among Antilleans, while racist and xenophobic discourses have made it difficult for them to imagine themselves as part of one big family.

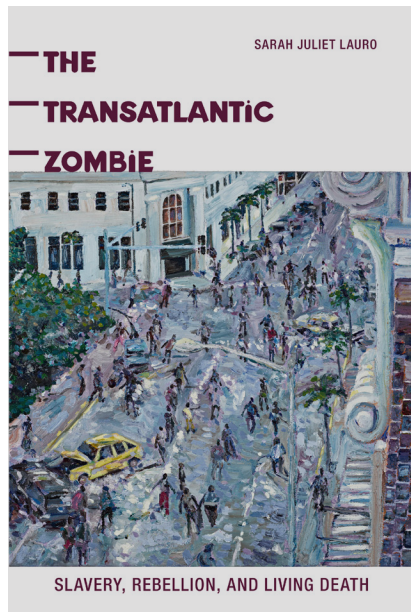
Recognizing the wide array of contexts in which Antilleans learn to affirm or deny kinship, Reyes-Santos draws from a vast archive of media, including everything from canonical novels to political tracts, historical newspapers to online forums, sociological texts to local jokes. Along the way, she uncovers the conflicts, secrets, and internal hierarchies that characterize kin relations among Antilleans, but she also discovers how they have used notions of kinship to create cohesion across differences.

ALAÍ REYES-SANTOS is an assistant professor of ethnic studies at the University of Oregon. She is the codirector of the journal *Revista Estudios Sociales*, published by Centro Bonó in the Dominican Republic.

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The Transatlantic Zombie

Slavery, Rebellion, and Living Death

SARAH JULIET LAURO

"Simply put, this is a tremendous—even epic—study of the zombie in a range of literary, cinematic, political, and popular contexts. A groundbreaking work!"

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Our most modern monster and perhaps our most American, the zombie that is so prevalent in popular culture today has its roots in African soul capture mythologies. *The Transatlantic Zombie* provides a more complete history of the zombie than has ever been told, explaining how the myth's migration to the New World was facilitated by the transatlantic slave trade, and reveals the real-world import of storytelling, reminding us of the power of myths and mythmaking, and the high stakes of appropriation and homage.

Beginning with an account of a probable ancestor of the zombie found in the Kongoles and Angolan regions of seventeenth-century Africa and ending with a description of the way, in contemporary culture, new media are used to facilitate zombie-themed events, Sarah Juliet Lauro plots the zombie's cultural significance through Caribbean literature, Haitian folklore, and American literature, film, and the visual arts. The zombie entered US consciousness through the American occupation of Haiti, the site of an eighteenth-century slave rebellion that became a war for independence, thus making the figuration of living death inseparable from its resonances with both slavery and rebellion. Lauro bridges African mythology and US mainstream culture by articulating the ethical complications of the zombie's

invocation as a cultural conquest that was rebranded for the American cinema.

As *The Transatlantic Zombie* shows, the zombie is not merely a bogeyman representing the ills of modern society, but a battleground over which a cultural war has been fought between the imperial urge to absorb exotic, threatening elements, and the originary, Afro-disaporic culture's preservation through a strategy of mythic combat.

SARAH JULIET LAURO is a visiting assistant professor at Clemson University. She is the coeditor of *Better off Dead: The Evolution of Zombie as Posthuman*.

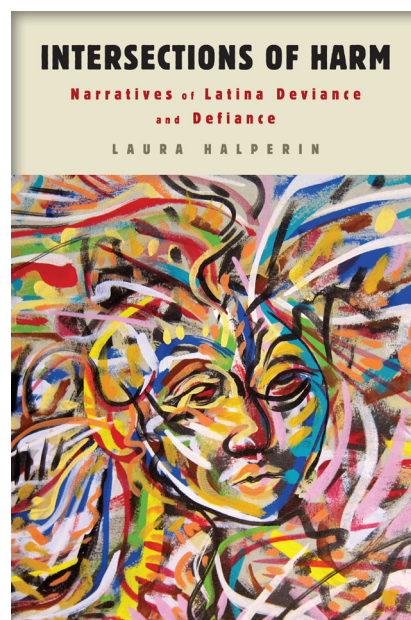
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Intersections of Harm

Narratives of Latina Deviance and Defiance

LAURA HALPERIN



“With scholarship that is broad and deep, *Intersections of Harm* offers excellent, original, and nuanced readings of Latina/o literature that add to ongoing conversations in Latina literary studies and beyond.”

—Suzanne Bost, author of *Encarnación: Illness and Body Politics in Chicana Feminist Literature*

In this innovative new study, Laura Halperin examines literary representations of harm inflicted on Latinas’ minds and bodies, and on the places Latinas inhabit, but she also explores how hope can be found amid so much harm. Analyzing contemporary memoirs and novels by Irene Vilar, Loida Maritza Pérez, Ana Castillo, Cristina García, and Julia Alvarez, she argues that the individual harm experienced by Latinas needs to be understood in relation to the collective histories of aggression against their communities.

Intersections of Harm is more than just a nuanced examination of the intersections among race, ethnicity, class, gender, and sexuality. It also explores the intersection between two representations of harm within Latina literature: as a symptom of individual deviance and as an act of communal defiance. Halperin proposes that, ironically, being labeled as a madwoman can be both a source of harm and a means for hope, as it fuels the Latina protagonists’ ability to recognize, remember, and resist harm. In this analysis, Halperin broadens the parameters of literary studies of female madness, as she compels us to shift our understanding of where madness lies. She insists that the madness readily attributed to individual Latinas is entwined with the madness of institutional structures of oppression,

and she maintains that psychological harm is bound together with physical and geopolitical harm.

In her pan-Latina study, from the Caribbean to Mexico to the United States, Halperin shows how each writer’s work emerges from a unique set of locales and histories, but she also traces a network of connections among them. Bringing together concepts from feminism, postcolonialism, illness studies, and ecocriticism, *Intersections of Harm* opens up exciting new avenues for Latina/o studies.

LAURA HALPERIN is an assistant professor of English and comparative literature and Latina/o studies at the University of North Carolina, Chapel Hill.

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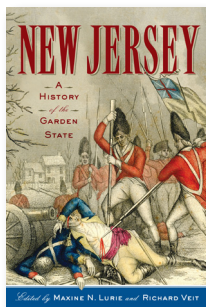
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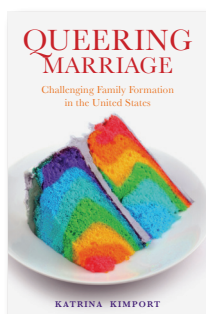
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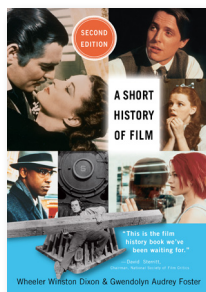
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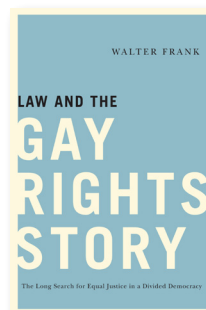
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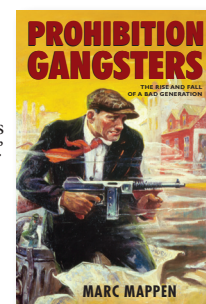
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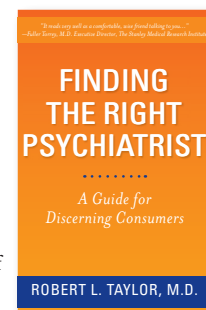
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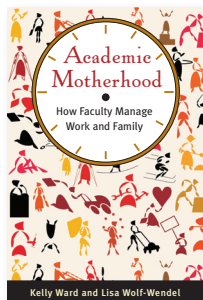
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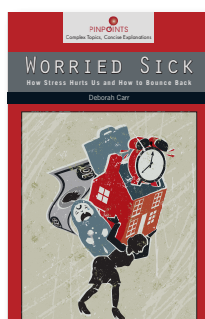
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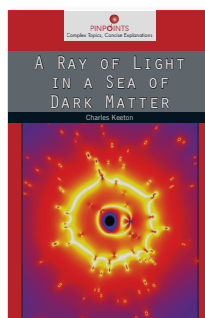
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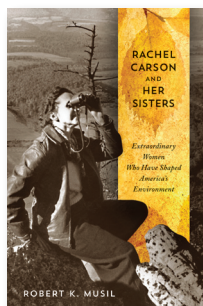
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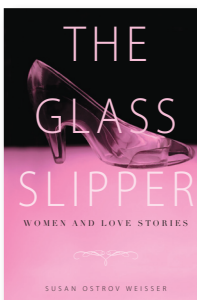
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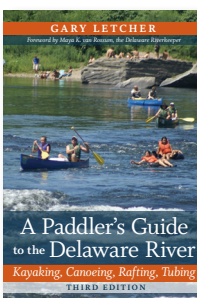
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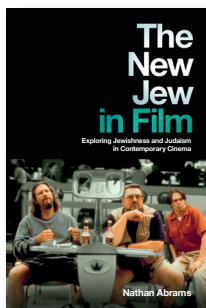
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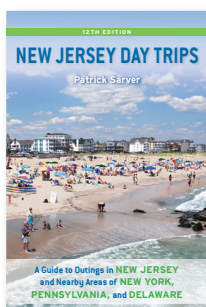
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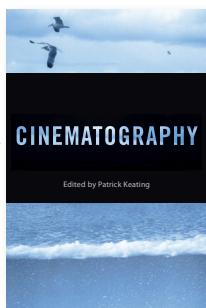
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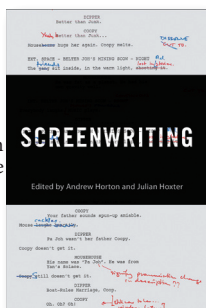
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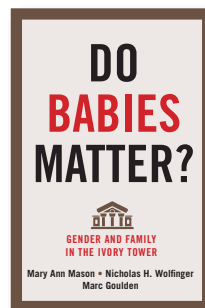
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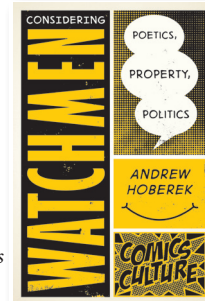
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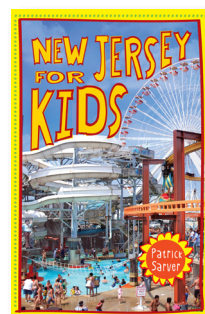


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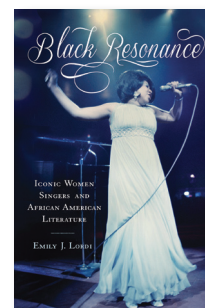
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