

mainstream. Both cousins were successful businessmen in Texas—one of them founded a hardware business that still operates. “They contributed their social and ethnic backgrounds into this new society, thus changing it too” (p. 204). Reichstein says that it is not a simple melting pot story: “Assimilation and acculturation are not contradictory or exclusive terms. They rather describe two ways of integrating” (p. 205).

Reichstein provides very extensive notes and bibliographic references. There is one error in the book, and it relates to Indiana. New Harmony was not founded by Robert Owen but by the German millennialist, George Rapp (p. 26).

The author has clearly shown the relevance of family history for an understanding of history in general, and it makes a fascinating story. The book is a significant contribution to work on migration studies.

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Communities of Journalism: A History of American Newspapers and Their Readers. By David Paul Nord. (Urbana: University of Illinois Press, 2001. Pp. xi, 293. Notes, tables, appendices, index. \$29.95.)

This collection of twelve essays showcases some of the best work in journalism history. The range of journals in which they originally appeared—from the *Journal of American History* and *American Quarterly* to *Communication Research* and *Journalism Quarterly*—attests to the breadth of ideas they explore. Although David Paul Nord revised the essays only slightly (they were written between the mid-1980s and mid-1990s) for *Communities of Journalism*, the introduction grounds them in current scholarly literature.

Nord looks at communication and community from two vantage points: how newspapers produce meaning, and how readers comprehend that meaning. For both perspectives, context is the key. In “Teleology and News: The Religious Roots of American Journalism, 1630–1730,” he emphasizes how the Puritans’ understanding of divine providence colored seemingly secular news reports. In “Working-Class Readers: Family, Community, and Reading in Late Nineteenth-Century America,” Nord shows how spending on printed matter varied with region, ethnicity, and family structure, among other things.

The readers figure centrally in all of Nord’s essays, even those that emphasize production. Journalism histories have traditionally featured accounts about publishers’ intentions and, at most, have made crude inferences about their readers. Nord, however, was among the first journalism historians to consider seriously how readers perceived the printed matter they encountered. These inquiries have

been influenced by studies of literacy, history of the book, and literary scholars' reader-response theory. For data, Nord has gleaned insights from lists of subscribers, readers' published letters, readers' unpublished exchanges with editors, and census returns.

Although Indiana does not figure directly in Nord's essays, four of his studies focus on nearby Chicago from the 1870s to the Progressive era. Chicago, in fact, is his laboratory for exploring how metropolitan daily newspapers expressed different conceptions of urban community. Some, such as the *Chicago Tribune* and the *Times*, saw cities as amalgamations of private interests; accordingly, they reported a smorgasbord of disconnected news items. The *Chicago Daily News*, in contrast, practiced a style of journalism that emphasized the interdependence of urban life. Nord links these varying editorial philosophies to publishers' business strategies and, more importantly, to their involvement in municipal reform. In Chicago, as in other cities, reform movements fared best when at least one newspaper was devoted to an idea of public community that emphasized collective interests.

Almost without exception, the essays in *Communities of Journalism* attain a balance that is rare in the scholarship of journalism history. The studies attend to the nuts and bolts of newspaper production while also venturing outward to engage the big issues of social and cultural history; they offer generalizations that would satisfy most social scientists, yet support them with detail that is characteristic of a humanist's work; and they tell complex stories in a precise, nuanced style that is never so subtle or technical that it confounds meaning.

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Don't Get Above Your Raisin': Country Music and the Southern Working Class. By Bill C. Malone. (Urbana: University of Illinois Press, 2002. Pp. xvi, 392. Illustrations, notes, bibliographical and discographical suggestions, indices. \$34.95.)

In a world in which celebrated performers such as Garth Brooks and Shania Twain dominate popular perceptions of country musicians, students often forget to look past their glamour to recognize the sources that gave rise to and sustained the country music tradition. In this study from the University of Illinois Press, Bill C. Malone offers a new appreciation of a type of music often dismissed as unrefined and redneck.

Malone is certainly no novice in the world of country music. Not only is he an accomplished musician, but he has devoted much of his life to understanding the meaning behind the music, and this volume