

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 For data, Nord has gleaned insights from lists of subscribers, readers' published letters, readers' unpublished exchanges with editors, and census returns.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.

RICHARD B. KIELBOWICZ, associate professor of communication at the University of Washington, Seattle, is currently studying early telecommunication and its effects on journalism and public policy.

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

may well be his finest interpretation to date. Students of country music have long acknowledged the complex forces that underlie the melodies. Malone reveals the diversities of “residence, religion, occupation, ethnicity, and even politics” that characterize those who listen to country music (p. viii). Malone argues that the musicians and their fans, far from being a monolithic group, may represent the wonderful diversity that serves as one of America’s greatest strengths better than their counterparts in any other art form.

He skillfully analyzes the connection between the music and Protestant evangelicalism and the concept of “rambling men,” as well as the centrality of politics and dancing to the world of country music. While he is careful to demonstrate that the genre is far from homogenous, he reminds us that some consistent themes endure. Perhaps foremost among them is the schism between the appeals of home life and Christian propriety versus the ecstasies of hedonism, a theme that continues to be a central component of the music’s appeal.

Malone’s research is as meticulous as his narrative is passionate. Readers are treated to first-person recollections of many important figures from the past fifty years of musical development. Malone does not merely report; his interpretation reveals a lifelong immersion in the music’s message, which began on a cotton tenant farm in Depression-era Texas. The result is a celebration of country music as culture, as dear to neo-Confederates as it is to the teenage fans of Alabama and Billy Ray Cyrus.

A comprehensive bibliographical essay along with a general index and a song-title index increase the usefulness of this volume. Malone also includes photographs of famous country music performers. For their fans and for students of the southern plain folk this book demands a careful reading. For those who do not harbor an affection for country music, it is certain to stimulate a new appreciation of a misunderstood art form.

SAMUEL C. HYDE, JR., is Leon Ford Endowed Chair, director of the Center for Southeast Louisiana Studies, and associate professor of history at Southeastern Louisiana University, Hammond. He is the author of *Pistols and Politics: The Dilemma of Democracy in Louisiana’s Florida Parishes, 1810–1899* (1996) and edited *Plain Folk of the South Revisited* (1997), as well as the forthcoming *Recasting a Sunbelt Revolution: The Historical Progression of the Civil Rights Struggle in the Gulf South, 1866–2000* (2003).

Somebody’s Darling: Essays on the Civil War. By Kent Gramm. (Bloomington: Indiana University Press, 2002. Pp. xv, 190. Notes, index. \$29.95.)

In his first paragraph, Kent Gramm states that this book “is for any reader who thinks about life,” (p. xi) yet the 175 pages that follow seem to focus upon death. To be sure, death is a part of life, and the soldiers and civilians who endured the Civil War came to know much about both in the years 1861–1865. Gramm’s selection