

were strong" (p. 254). Floundering? Most startling, and not worthy of a historian of Hamby's talent, he compares Roosevelt's 1938 election campaigning against uncooperative congressmen to Joseph Stalin's bloody purges in Russia.

Hamby is more consistently positive on FDR's handling of war strategy and diplomacy, though he tends to overemphasize the idea that Roosevelt believed he could charm Stalin into cooperation. He also tends to portray the president with diminished capacity, hovering at death's door for most of the war years, in spite of FDR's grueling schedule and clear-headed handling of military and diplomatic challenges.

In the end, Hamby concludes with a generous tribute to FDR, whom he portrays as a leader who inspired millions at home and abroad; who

left the United States as the "greatest power on the planet," committed to liberal democratic principles; and who, despite imperfections (on which the author has dwelt repeatedly), left a "most generous and appealing legacy" (p. 436). This book will not stand as a major revisionist work on Roosevelt, but it will perhaps serve as an example of a neoconservative reading of the past, not an untypical phenomenon of the early decades of the twenty-first century.

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The Music of the Stanley Brothers

By Gary B. Reid

(Urbana: University of Illinois Press, 2015. Pp. vii, 286. Illustrations, discography, notes, bibliography, general index, song index. Paperbound, \$30.00.)

In the historiography of American music, bluegrass has grown in stature as a distinct and significant art form, reflected in the increasing amount of scholarship on its history and development. Most early literature focused on Bill Monroe, the music's proclaimed creator, but now studies of other pioneering bluegrass performers are gaining ground. In

recent years, multiple books have appeared on the Stanley Brothers, one of the most influential first-generation bluegrass groups. These include Ralph Stanley's autobiography *Man of Constant Sorrow* (2009) as well as David W. Johnson's biography *Lonesome Melodies* (2013). The newest addition is Gary B. Reid's *The Music of the Stanley Brothers*, a comprehensive

bio-discography that provides an account of all the brothers' commercial recordings, from their first session in 1947 to Carter Stanley's untimely death in 1966.

Following a short foreword by Neil V. Rosenberg, Reid proceeds chronologically, using the Stanley Brothers' successive record label affiliations to roughly divide the chapters (Rich-R-Tone, Columbia, Mercury, Starday, and King). The book also documents releases by smaller, more independent labels (Copper Creek, County, StanleyTone, Wango), which often presented recordings of live performances taped by bluegrass enthusiasts. Each recording session or live performance receives a separate entry, with a concise narrative locating the event in the context of the brothers' career and elaborating on the personnel and repertoire involved. Corresponding discographies conclude each chapter, listing complete session data (dates, locations, personnel, instrumentation, repertoire, vocal part assignments) along with release and reissue information. This format—biographical and contextual prose followed by a formal discography—mirrors the structure of the chapters in Rosenberg and Charles K. Wolfe's *The Music of Bill Monroe* (2007). Reid also formats his discographies in the same way (an added benefit to those using both resources in tandem) and, like Rosenberg and Wolfe, includes a numerical listing of releases and a song title index in his back matter along with the notes and general

index. Reid also adds a bibliography, a resource conspicuously absent from *The Music of Bill Monroe*.

Overall, Reid's book offers a discography of utmost accuracy enhanced with biographical information representing decades of dedicated research. The result illuminates key aspects of the Stanley sound, including the brothers' characteristic high-baritone vocal arrangements, their distinctive use of lead guitar, and the integral role of George Shuffler. In addition, the book provides compelling background information concerning some of the Stanley Brothers' most iconic songs. It also contains remarkably few errors. When mentioning "Campin' in Canaan's Land," Reid fails to credit E. M. Bartlett along with Albert E. Brumley for the song. His discussion of "Oh Death" reiterates assertions of British provenance and does not acknowledge Carl Lindahl's 2004 study in the *Journal of Folklore Research* ("Thrills and Miracles: Legends of Lloyd Chandler") corroborating the claim of Lloyd Chandler, a North Carolina Baptist preacher who said he wrote it in 1916. Readers with a special interest in the history of Indiana will not find much beyond references to the Brown County Jamboree, Bill Monroe's famed bluegrass venue in Bean Blossom. However, it deserves mention that the Stanley Brothers' last full concert performances before Carter's death—which happened to be tape-recorded and later released—occurred at this venue. Ultimately, *The Music of the Stanley Brothers* handily

accomplishes its goal, greatly expanding the historical accuracy of and context behind this group's acclaimed legacy of commercial recordings. It represents an indispensable reference for any scholar or enthusiast interested in bluegrass music history and culture.

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A Nation of Neighborhoods: Imagining Cities, Communities, and Democracy in Postwar America

By Benjamin Looker

(Chicago: University of Chicago Press, 2015. Pp. 432. Notes, index. Clothbound, \$82.50; paperbound, \$27.50.)

Nations are moral geographies, their identities criss-crossed by spatial divisions. In the United States, a civil war was fought over "Southern" slavery. During the early twentieth century, the burgeoning industrial cities corrupted rural youth, and, through the 1960s, declining cities dragged the now-suburban nation into chaos. The national debates of the time pivoted on place and its meaning. Today, gay residential enclaves, immigrant communities, and the racially-inflected 'hood undermine a sense that we are "one people," while muddling what it means to live decently in affluent America.

With *A Nation of Neighborhoods*, Benjamin Looker enters this maelstrom of cultural identity, lived places, and national politics. Mobilizing biographies, government reports, children's books, stage plays, academic studies, and novels, he explores how the idea of neighborhood has been

deployed to negotiate a fluid political, social, and racial landscape. In eleven essays organized chronologically from the 1940s to the 1980s, Looker exposes the reader to the array of rhetorical contrasts—liberalism and conservatism, the individual and the collective, blight and prosperity, upward mobility and group solidarity—that Americans have used to manage their understandings of race relations, the Cold War, religious affiliations, governmental policy, ethnicity, and family. His essays, moreover, are richly illustrated by people (e.g., Clarence Perry, Barbara Mikulski), places (Adams-Morgan in Washington, D.C., the Hill in St. Louis), organizations (American Council to Improve Our Neighborhoods, Institute for Policy Studies), and television shows (*Sesame Street*).

For Looker, the tight-knit city neighborhood has been a major symbolic site for debates about national