

By Uta G Poiger Jazz Rock And Rebels Cold War Politics And American Culture In A Divided Germany Studies On The

Drawing on a variety of techniques from history, anthropology and literary criticism the author argues toy consumption helped adults negotiate the transmission of middle-class values regarding modernity, technology, gender roles and nationalism to their children. Practices of consumption permitted self-fashioning from above and below; women used their control over childhood to insert themselves into political debates about the future shape of the nation at a time when they lacked the vote. Although the project to build a middle-class utopia via shopping never succeeded, millions of Germans happily bought toys at Christmas and birthdays showing their faith in the ability of modern society to make the world a better place. To understand why ordinary consumers made these choices, the book draws on a variety of sources including periodicals, trade journals, advertisements, pedagogical literature, memoirs, and toys.

The Paris we know today, with its grand boulevards, its bridges and parks, its monumental beauty, was essentially built in only seventeen years, in the middle of the nineteenth century. In this brief period, whole neighborhoods of medieval and revolutionary Paris -- over-crowded, dangerous, and filthy -- were razed, and from the rubble a modern city of light and air emerged. This triumphant rebuilding was chiefly the work of one man, Baron Georges Haussmann, Napoleon III's Prefect of the Seine. It was Haussmann's task to assert, in stone, the power and permanence of Paris, to show the world that it was the seat of an empire of mythic proportions. To this end, he imposed grand visual perspectives, as when he transformed Napoleon I's Arc de Triomphe into a magnificent twelve-armed star from which radiated the broadest boulevard of Europe. Below ground, his modern sewer system became one of the wonders of the civilized world, eagerly toured by royalty and commoners alike. Haussmann's mandate was not only to create an impression of grandeur but to secure the city for better control by government. By creating formal spaces where there had previously been a maze of chaotic streets, Haussmann opened Paris to effective police control and thwarted the recurrent demonstration of its well-known revolutionary fervor. The determined and autocratic Haussmann imprinted rational order and bourgeois civility on the unruly city which had for so long simmered with riot and insurrection. Though he planted chestnut trees, installed gas lights, rebuilt the water supply, and improved transportation and housing, Haussmann's labors were (and remain) controversial. He forced tens of thousands of the poor from the center of city, and destroyed significant parts of old Paris. But in this important new biography David Jordan reminds us that Haussmann was not immune to the charms of the old city. By leaving some areas intact, the Baron achieved the grand effect of implanting a modern city boldly within an ancient one. Here, at last, Haussmann's labors are given the aesthetic as well as the historical appreciation they deserve.

From the mid-1950s to the late 1970s, jazz was harnessed as America's "sonic weapon" to promote an image to the world of a free and democratic America. Dizzy Gillespie, Dave Brubeck, Duke Ellington and other well-known jazz musicians were sent around the world -- including to an array of Communist countries -- as "jazz ambassadors" in order to mitigate the negative image associated with domestic racial problems. While many non-Americans embraced the Americanism behind this jazz diplomacy without question, others criticized American domestic and foreign policies while still appreciating jazz -- thus jazz, despite its popularity, also became a medium for expressing anti-Americanism. This book examines the development of jazz outside America, including across diverse historical periods and geographies -- shedding light on the effectiveness of jazz as an instrument of state power

Acces PDF By Uta G Poiger Jazz Rock And Rebels Cold War Politics And American Culture In A Divided Germany Studies On The

within a global political context. Saito examines jazz across a wide range of regions, including America, Europe, Japan and Communist countries. His research also draws heavily upon a variety of sources, primary as well as secondary, which are accessible in these diverse countries: all had their unique and culturally specific domestic jazz scenes, but also interacted with each other in an interesting dimension of early globalization. This comparative analysis of the range of unique jazz scenes and cultures offers a detailed understanding as to how jazz has been interpreted in various ways, according to the changing contexts of politics and society around it, often providing a basis for criticizing America itself. Furthering our appreciation of the organic relationship between jazz and global politics, Saito reconsiders the uniqueness of jazz as an exclusively "American music." This book will be of interest to students and scholars of international relations, the history of popular music, and global politics. Refreshing a stale debate about power in the postcolonial state, this book addresses a topic debated across the humanities and social sciences: how to define, discuss, and address power and the subjective experience of ordinary people in the face of power?

Cold War Politics and American Culture in a Divided Germany

The Cultural Cold War in East and West

Jazz Planet

What Difference Does a Husband Make?

Freedom's Frontier

Jazz on the Line

The Origins of Christian Democracy

Chronicles the history of jazz over the complete lifespan of East Germany, from 1945 to 1990, for the first time.

From an April 1996 colloquium, The American Cultural Impact on Germany, France, Italy, and Japan, 1945-1995: An International Comparison, 11 essays examine the reception and impact of American products and images. Most of the contributors are historians, but others from fields such as architecture and literature. They move beyond the standard model of cultural colonialism and democratic modernization, while never losing sight of the asymmetry in power relations between the countries and the US. Annotation copyrighted by Book News, Inc., Portland, OR

In the two decades after World War II, Germans on both sides of the iron curtain fought vehemently over American cultural imports. Uta G. Poiger traces how westerns, jeans, jazz, rock 'n' roll, and stars like Marlon Brando or Elvis Presley reached adolescents in both Germanies, who eagerly adopted the new styles. Poiger reveals that East and West German authorities deployed gender and racial norms to contain Americanized youth cultures in their own territories and to carry on the ideological Cold War battle with each other. Poiger's lively account is based on an impressive array of sources, ranging from films, newspapers, and contemporary sociological studies, to German and U.S. archival materials. Jazz, Rock, and Rebels examines diverging responses to American culture in East and West Germany by linking these to changes in social science research, political cultures, state institutions, and international alliance systems. In the first two decades of the Cold War, consumer culture became a way to delineate the boundaries between East and West. This pathbreaking study, the first comparative cultural history of the two Germanies, sheds new light on the legacy of Weimar and National Socialism, on gender and race relations in

Europe, and on Americanization and the Cold War.

An incisive study of the impact of American culture on modern German society

Advertising in Twentieth-Century Germany

Hamburg from Burlesque to The Beatles, 1956-69

Transactions, Transgressions, Transformation

Race Music

Culture from the Slums

The Miracle Years

Adaptation and Resistance after 1977

Exploring the historical contexts in France, Italy, and England within which the idea was developed, this text traces the political issues to which the concept of degeneration gave rise during the period from the revolutions of 1848 to the First World War and beyond.

During the 1920s and 1930s, in cities from Beijing to Bombay, Tokyo to Berlin, Johannesburg to New York, the Modern Girl made her sometimes flashy, always fashionable appearance in city streets and cafes, in films, advertisements, and illustrated magazines. Modern Girls wore sexy clothes and high heels; they applied lipstick and other cosmetics. Dressed in provocative attire and in hot pursuit of romantic love, Modern Girls appeared on the surface to disregard the prescribed roles of dutiful daughter, wife, and mother.

Contemporaries debated whether the Modern Girl was looking for sexual, economic, or political emancipation, or whether she was little more than an image, a hollow product of the emerging global commodity culture. The contributors to this collection track the Modern Girl as she emerged as a global phenomenon in the interwar period. Scholars of history, women's studies, literature, and cultural studies follow the Modern Girl around the world, analyzing her manifestations in Germany, Australia, China, Japan, France, India, the United States, Russia, South Africa, and Zimbabwe. Along the way, they demonstrate how the economic structures and cultural flows that shaped a particular form of modern femininity crossed national and imperial boundaries. In so doing, they highlight the gendered dynamics of interwar processes of racial formation, showing how images and ideas of the Modern Girl were used to shore up or critique nationalist and imperial agendas. A mix of collaborative and individually authored chapters, the volume concludes with commentaries by Kathy Peiss, Miriam Silverberg, and Timothy Burke. Contributors: Davarian L. Baldwin, Tani E. Barlow, Timothy Burke, Liz Conor, Madeleine Yue Dong, Anne E. Gorsuch, Ruri Ito, Kathy Peiss, Uta G. Poiger, Priti Ramamurthy, Mary Louise Roberts, Barbara Sato, Miriam Silverberg, Lynn M. Thomas, Alys Eve Weinbaum

Korean writers and filmmakers crossed literary and visual cultures in multilayered ways under Japanese colonial rule (1910-1945). Taking advantage of new modes and media that emerged in the early twentieth century, these artists sought subtle strategies for representing the realities of colonialism and global modernity. Theodore Hughes begins by unpacking the relations among literature, film, and art in Korea's colonial period, paying particular attention to the emerging proletarian movement, literary modernism, nativism, and wartime mobilization. He then demonstrates how these developments informed the efforts of post-1945 writers and filmmakers as they confronted the aftershocks of colonialism and the formation of separate regimes in North and South Korea. Hughes puts neglected Korean literary texts, art, and film into conversation with studies on Japanese imperialism and Korea's colonial history. At the same time, he locates post-1945 South Korean cultural production within the transnational circulation of texts, ideas, and images that took place in the first three decades of the Cold War. The incorporation of the Korean Peninsula into the global Cold War order, Hughes argues, must be understood through the politics of the visual. In Literature and Film in Cold War South Korea, he identifies ways of seeing that are central to the organization of a postcolonial culture of division, authoritarianism, and modernization. Culture from the Slums explores the history of punk rock in East and West Germany during the 1970s and 1980s. These decades witnessed an explosion of alternative culture across divided Germany, and punk was a critical constituent of this movement. For young Germans at the time, punk appealed to those gravitating towards cultural experimentation rooted in notions of authenticity-endeavors considered to be more 'real' and 'genuine.' Adopting musical subculture from abroad and rearticulating the genre locally, punk gave individuals uncomfortable with their societies the opportunity to create alternative worlds. Examining how youths mobilized music to build alternative communities and identities during the Cold War, Culture from the Slums details how punk became the site of historical change during this era: in the West, concerning national identity, commercialism, and politicization; while in the East, over repression, resistance, and collaboration. But on either side of the Iron Curtain, punks' struggles for individuality and independence forced their societies to come to terms with their political, social, and aesthetic challenges, confrontations which pluralized both states, a surprising similarity connecting democratic, capitalist West Germany with socialist, authoritarian East Germany. In this manner, Culture from the Slums suggests that the ideas, practices, and communities which

youths called into being transformed both German societies along more diverse and ultimately democratic lines. Using a wealth of previously untapped archival documentation, this study reorients German and European history during this period by integrating alternative culture and music subculture into broader narratives of postwar inquiry and explains how punk rock shaped divided Germany in the 1970s and 1980s.

On the Postcolony

Culture and Politics in the Age of Cold War

Literature and Film in Cold War South Korea

Hollywood and the Reeducation of Postwar Germany

Consumption, Modernity, and Globalization

The Life and Labors of Baron Haussman

Recasting America

In the decades following World War II, French jazz audiences engaged in a process that both challenged and reinforced ideas about their own nation and culture. By negotiating subjects such as youth culture, gender expectations, American consumer society, citizenship, racism, civil rights, and decolonization, the French jazz public expressed important beliefs about France's place in a fast-changing world and a desire to maintain a strong national identity in the face of globalization.

With its unique focus on how culture contributed to the blurring of ideological boundaries between the East and the West, this important volume offers fascinating insights into the tensions, rivalries and occasional cooperation between the two blocs. Encompassing developments in both the arts and sciences, the authors analyze focal points, aesthetic preferences and cultural phenomena through topics as wide-ranging as the East- and West German interior design; the Soviet stance on genetics; US cultural diplomacy during and after the Cold War; and the role of popular music as a universal cultural ambassador. Well positioned at the cutting edge of Cold War studies, this important work illuminates some of the striking paradoxes involved in the production and reception of culture in East and West.

American culture has been one of the most controversial exports of the United States: greeted with enthusiasm by some, with hostility by others. Yet, few societies escape its influence. However, not all changes should be interpreted simply as "Americanization." The shaping of the postwar world has been much more complex than this term implies as is shown in this volume that explores the links between Americanization and modernity in Western Europe and Japan. In considering the impact of products and images ranging from movies and music to fashion and architecture, a multi-disciplinary group of contributors asks how American culture has been employed internationally in the articulation of postwar identities - be they national or subnational, socially sanctioned or socially transgressive. Their essays on France, Italy, Germany and Japan move beyond

the simple paradigms of colonization and democratic modernization, yet retain a sensitivity to the asymmetries in the postwar power relationships between these countries and the United States. An extensive introduction historically locates changing interpretations of American influences abroad and suggests the problems and promises of "Americanization" as an analytical tool. Its comparative focus and interdisciplinary scope will appeal to a wide range of students and scholars of cold war and post-cold war history.

Essays in this collection describe the seldom-acknowledged contributions non-Americans have made to the art and explore the social and ideological crises jazz initiated around the globe.

Women and Marital Status in Nazi and Postwar Germany

Punk Rock in East and West Germany

Sustainable Utopias

The Oxford Handbook of Modern German History

Transforming Paris

The Art and Politics of Hope in Germany

Selling Modernity

Jazz, Rock, and Rebels Cold War Politics and American Culture in a Divided Germany Univ of California Press

Concert halls all over the world feature mostly the works of German and Austrian composers as their standard repertoire: composers like the three "Bs" of classical music, Bach, Beethoven, and Brahms, all of whom are German. Over the past three centuries, many supporters of German music have even nurtured the notion that the German-speaking world possesses a peculiar strength in the cultivation of music. This book brings together seventeen contributors from the fields of musicology, ethnomusicology, history, and German literature to explore these questions: how music came to be associated with German identity, when and how Germans came to be regarded as the "people of music," and how music came to be designated "the most German of arts." Unlike previous volumes on this topic, many of which focused primarily on Wagner and Nazism, the essays here are wide-ranging and comprehensive, examining philosophy, literature, politics, and social currents as well as the creation and performance of folk music, art music, church music, jazz, rock, and pop. The result is a striking volume, adeptly addressing the complexity and variety of ways in which music insinuated itself into the German national imagination and how it has continued to play a central role in the shaping of a German identity. Contributors to this volume: Celia Applegate Doris L. Bergen Philip Bohlman Joy Haslam Calico Bruce Campbell John Daverio Thomas S. Grey Jost Hermand Michael H. Kater Gesa Kordes Edward Larkey Bruno Nettl Uta G. Poiger Pamela Potter Albrecht Riethmüller Bernd Sponheuer Hans Rudolf Vaaget

Revised and updated introduction to American diplomatic history.

"The freshness of the authors' approaches . . . is salutary. . . . The collection is stimulating and valuable."—Joan Shelley Rubin, *Journal of American History*

Transactions, Transgressions, Transformations

Improvisation in Practice

Just My Soul Responding

After the Nazi Racial State

A Historical Journey Across America

Faces of Degeneration

Punk Rock and German Crisis

Jazz on the Line: Improvisation in Practice presents an ethnographic reflection on improvisation as performance, examining how musicians think and act when negotiating improvisational frameworks. This multidisciplinary discussion—guided by a focus on recordings, composition, authenticity, and venues—explores the musical choices made by performers, emphasizing how these choices can be logically understood within the context of controlled, musical outputs. Throughout the text, the author engages directly with musicians and their varied practices—from canonized dogmas to innovative experimentalism—offering interviews both planned and spontaneous. Musical agency is posited as a tightrope balancing act, signifying the skill and excitement of improvisational performativity and exemplifying the life of a jazz aerialist. With a travel journal approach as a backdrop, *Jazz on the Line* provides concepts and theories that demystify the creative processes of improvisation.

Explores American influences not only on European television, fashions, fast food, and rock music, but also on youth organizations, literature, UFO culture, and religious faith.

"Here's a book that would've split the sides of Thucydides. Wiener's magical mystery tour of Cold War museums is simultaneously hilarious and the best thing ever written on public history and its contestation." --Mike Davis, author of *City of Quartz* "Jon Wiener, an astute observer of how history is perceived by the general public, shows us how official efforts to shape popular memory of the Cold War have failed. His journey across America to visit exhibits, monuments, and other historical sites, demonstrates how quickly the Cold War has faded from popular consciousness. A fascinating and entertaining book." --Eric Foner, author of *Reconstruction: America's Unfinished Revolution, 1863-1877* "In *How We Forgot the Cold War*, Jon Wiener shows how conservatives tried--and failed--to commemorate the Cold War as a noble victory over the global forces of tyranny, a 'good war' akin to World War II. Displaying splendid skills as a reporter in addition to his discerning eye as a scholar, this historian's travelogue convincingly shows how the right sought to extend its preferred policy of 'rollback' to the arena of public memory. In a country where historical memory has become an obsession, Wiener's ability to document the ambiguities and absences in these commemorations is an unusual accomplishment." --Rick Perlstein, author of *Nixonland: The Rise of a President and the Fracturing of America* "In this terrific piece of scholarly journalism, Jon Wiener imaginatively combines scholarship on the Cold War, contemporary journalism, and his own observations of various sites commemorating the era to describe both what they contain and, just as importantly,

what they do not. By interrogating the standard conservative brand of American triumphalism, Wiener offers an interpretation of the Cold War that emphasizes just how unnecessary the conflict was and how deleterious its aftereffects have really been."--Ellen Schrecker, author of Many Are The Crimes: McCarthyism in America

In the aftermath of total war and unconditional surrender, Germans found themselves receiving instruction from their American occupiers. It was not a conventional education. In their effort to transform German national identity and convert a Nazi past into a democratic future, the Americans deployed what they perceived as the most powerful and convincing weapon-movies. In a rigorous analysis of the American occupation of postwar Germany and the military's use of "soft power," Jennifer Fay considers how Hollywood films, including Ninotchka, Gaslight, and Stagecoach, influenced German culture and cinema. In this cinematic pedagogy, dark fantasies of American democracy and its history were unwittingly played out on-screen. Theaters of Occupation reveals how Germans responded to these education efforts and offers new insights about American exceptionalism and virtual democracy at the dawn of the cold war. Fay's innovative approach examines the culture of occupation not only as a phase in U.S.-German relations but as a distinct space with its own discrete cultural practices. As the American occupation of Germany has become a paradigm for more recent military operations, Fay argues that we must question its efficacy as a mechanism of cultural and political change. Jennifer Fay is associate professor and codirector of film studies in the Department of English at Michigan State University.

American Culture in Western Europe and Japan

Improvising the Nation

Jazz in East Germany, 1945-1990

Politics and Confession in Modern Germany

How We Forgot the Cold War

Cultural Diplomacy and "American Music"

"After the Nazi Racial State offers a comprehensive, persuasive, and ambitious argument in favor of making 'race' a more central analytical category for the writing of post-1945 history. This is an extremely important project, and the volume indeed has the potential to reshape the field of post-1945 German history." ---Frank Biess, University of California, San Diego What happened to "race," race thinking, and racial distinctions in Germany, and Europe more broadly, after the demise of the Nazi racial state? This book investigates the afterlife of "race" since 1945 and challenges the long-dominant assumption among historians that it disappeared from public discourse and policy-making with the defeat of the Third Reich and its genocidal European empire. Drawing on case studies of Afro-Germans, Jews, and Turks---arguably the three most important minority communities in postwar Germany---the authors detail continuities and change across the 1945 divide and offer the beginnings of a history of race and racialization after Hitler. A final chapter moves beyond the German context to consider the postwar engagement with "race" in France, Britain, Sweden, and the Netherlands, where waves of postwar, postcolonial, and labor migration troubled nativist notions of national and European identity. After the Nazi Racial State poses interpretative questions for the historical

understanding of postwar societies and democratic transformation, both in Germany and throughout Europe. It elucidates key analytical categories, historicizes current discourse, and demonstrates how contemporary debates about immigration and integration---and about just how much "difference" a democracy can accommodate---are implicated in a longer history of "race." This book explores why the concept of "race" became taboo as a tool for understanding German society after 1945. Most crucially, it suggests the social and epistemic consequences of this determined retreat from "race" for Germany and Europe as a whole. Rita Chin is Associate Professor of History at the University of Michigan. Heide Fehrenbach is Presidential Research Professor at Northern Illinois University. Geoff Eley is Karl Pohrt Distinguished University Professor of Contemporary History at the University of Michigan. Atina Grossmann is Professor of History at Cooper Union. Cover illustration: Human eye, © Stockexpert.com.

1977 is usually associated with West German terrorism, but it witnessed another cultural watershed: punk music. A new reckoning with the legacy of political and aesthetic spaces, this book argues the centrality of punk music for understanding crises of state and terrorist violence, American racism and German fascism, and aesthetic production.

Turkish Guest Workers in Germany tells the post-war story of Turkish "guest workers," whom West German employers recruited to fill their depleted ranks. Jennifer A. Miller's unique approach starts in the country of departure rather than the country of arrival and is heavily informed by Turkish-language sources and perspectives. Miller argues that the guest worker program, far from creating a parallel society, involved constant interaction between foreign nationals and Germans. These categories were as fluid as the Cold War borders they crossed. Miller's extensive use of archival research in Germany, Turkey and the Netherlands examines the recruitment of workers, their travel, initial housing and work engagements, social lives, and involvement in labour and religious movements. She reveals how contrary to popular misconceptions, the West German government attempted to maintain a humane, foreign labour system and the workers themselves made crucial, often defiant, decisions. Turkish Guest Workers in Germany identifies the Turkish guest worker program as a postwar phenomenon that has much to tell us about the development of Muslim minorities in Europe and Turkey's ever-evolving relationship with the European Union.

This is the first comprehensive, multi-author survey of German history that features cutting-edge syntheses of major topics by an international team of leading scholars. Emphasizing demographic, economic, and political history, this Handbook places German history in a denser transnational context than any other general history of Germany. It underscores the centrality of war to the unfolding of German history, and shows how it dramatically affected the development of German nationalism and the structure of German politics. It also reaches out to scholars and students beyond the field of history with detailed and cutting-edge chapters on religious history and on literary history, as well as to contemporary observers, with reflections on Germany and the European Union, and on 'multi-cultural Germany.' Covering the period from around 1760 to the present, this Handbook represents a remarkable achievement of synthesis based on current scholarship. It constitutes the starting point for anyone trying to understand the complexities of German history as well as the state of scholarly reflection on Germany's dramatic, often destructive, integration into the community of modern nations. As it brings this story to the present, it also places the current post-unification Federal Republic of Germany into a multifaceted historical context. It will be an indispensable resource for scholars, students, and anyone interested in modern Germany.

A Cultural History of West Germany, 1949-1968

Turkish Guest Workers in Germany

How "American" is It?

Kazaaam! Splat! Ploof!

Toys, Consumption, and Middle-class Childhood in Imperial Germany, 1871-1918

The Global Politics of Jazz in the Twentieth Century

Theaters of Occupation

Youth and Rock in the Soviet Bloc explores the rise of youth as consumers of popular culture and the globalization of popular music in Russia and Eastern Europe. This collection of essays challenges assumptions that Communist leaders and Western-influenced youth cultures were inimically hostile to one another. While initially banning Western cultural trends like jazz and rock-and-roll, Communist leaders accommodated elements of rock and pop music to develop their own socialist popular music. They promoted organized forms of leisure to turn young people away from excesses of style perceived to be Western. Popular song and officially sponsored rock and pop bands formed a socialist beat that young people listened and danced to. Young people attracted to the music and subcultures of the capitalist West still shared the values and behaviors of their peers in Communist youth organizations. Despite problems providing youth with consumer goods, leaders of Soviet bloc states fostered a socialist alternative to the modernity the capitalist West promised. Underground rock musicians thus shared assumptions about culture that Communist leaders had instilled. Still, competing with influences from the capitalist West had its limits. State-sponsored rock festivals and rock bands encouraged a spirit of rebellion among young people. Official perceptions of what constituted culture limited options for accommodating rock and pop music and Western youth cultures. Youth countercultures that originated in the capitalist West, like hippies and punks, challenged the legitimacy of Communist youth organizations and their sponsors. Government media and police organs wound up creating oppositional identities among youth gangs. Failing to provide enough Western cultural goods to provincial cities helped fuel resentment over the Soviet Union's capital, Moscow, and encourage support for breakaway nationalist movements that led to the Soviet Union's collapse in 1991. Despite the Cold War, in both the Soviet bloc and in the capitalist West, political elites responded to perceived threats posed by youth cultures and music in similar manners. Young people participated in a global youth culture while expressing their own local views of the world.

"A pathbreaking book. Nothing else attempts the broad sweep or comprehensive vision that Heineman offers in this book."—Robert Moeller, author of Protecting Motherhood

To reclaim a sense of hope for the future, German activists in the late twentieth century engaged ordinary citizens in innovative projects that resisted alienation and disenfranchisement. By most accounts, the twentieth century was not kind to utopian thought. The violence of two world wars, Cold War anxieties, and a widespread sense of crisis after the 1973 global oil shock appeared to doom dreams of a better world. The eventual victory of capitalism and, seemingly, liberal democracy relieved some fears but exchanged them for complacency and cynicism. Not, however, in West Germany. Jennifer Allen showcases grassroots activism of the 1980s and 1990s that envisioned a radically different society based on community-centered politics—a society in which the democratization of culture and power ameliorated alienation and resisted the impotence of end-of-history narratives. Berlin's History Workshop liberated research from university confines by providing opportunities for ordinary people to write and debate the story of the nation. The Green Party made the politics of direct democracy central to its program. Artists changed the way people viewed and acted in public spaces by installing objects in unexpected environments, including the Stolpersteine: paving stones, embedded in residential sidewalks, bearing the names of Nazi victims. These activists went beyond just trafficking in ideas. They forged new infrastructures, spaces, and behaviors that gave everyday people real agency in their communities. Undergirding this activism was the environmentalist concept of sustainability, which demanded that any alternative to existing society be both enduring and adaptable. A rigorous but inspiring tale of hope in action, Sustainable Utopias makes the case that it is still worth believing in human creativity and the labor of citizenship.

The Afterlife of Empire is an award-winning investigation on how decolonization transformed British society in the 1950s and 1960s. Although usually charted through its diplomatic details, the collapse of the British empire was also a deeply personal process that altered everyday life, restructuring routines, individual relationships, and social interactions. The book traces a set of diverse yet interrelated and richly compelling stories: West Indian migrants repatriated for mental illness, young Britons volunteering in the former colonies, overseas students seeking higher education, polygamous husbands and wives facing invalidation of their marriages, West African children raised by white, working-class British families, and Irish deportees suspected of terrorism. Postwar welfare—from mental health to child care—was never simply a British story, but was shaped by global forces, from the experiences and expectations of individual migrants to the emergence of new legal regimes in Africa and Asia. The book thus recasts the genealogy and geography of welfare by charting its unseen dependence on the end of empire. Using a wealth of recently declassified files from the National Archives, oral histories, court cases, press reports, social science writings, and photographs, Jordanna Bailkin illuminates the relationship between the postwar and the postimperial. *The Afterlife of Empire* is the winner of several notable prizes including The Morris D. Forkosch Prize from the American Historical Association, the Stansky Book Prize from the North American Conference on British Studies, and the 2013 Biennial Book Prize from the Pacific Conference on British Studies.

Jazz, Rock, and Rebels

Explaining the History of American Foreign Relations

Black Cultures from Bebop to Hip-Hop

A Social History of Early Rock 'n' Roll in Germany

German Pop Culture

A People's Music

The Modern Girl Around the World

Exploring postwar German history, literature and film, this text examines the lives of real people to learn how they experienced and represented the institutions and social forces that shaped their lives and defined the wider culture.

Covering the vast and various terrain of African American music, this text begins with an account of the author's own musical experiences with family and friends on the South Side of Chicago. It goes on to explore the global influence and social relevance of African American music.

A pioneering exploration of the origins of German Christian Democracy in the context of 19th- and 20th-century politics and religion

A Social History of Early Rock 'n' Roll in Germany explores the people and spaces of St. Pauli's rock'n'roll scene in the 1960s. Starting in 1960, young British rockers were hired to entertain tourists in Hamburg's red-light district around the Reeperbahn in the area of St. Pauli. German youths quickly joined in to experience the forbidden thrill of rock'n'roll, and used African American sounds to distance themselves from the old Nazi generation. In 1962 the Star Club opened and drew international attention for hosting some of the Beatles' most influential performances. In this book, Julia Sneeringer weaves together this story of youth culture with histories of sex and gender, popular culture, media, and subculture. By exploring the history of one locale in depth,

Sneeringer offers a welcome contribution to the scholarly literature on space, place, sound and the city, and pays overdue attention to the impact that Hamburg had upon music and style. She is also careful to place performers such as The Beatles back into the social, spatial, and musical contexts that shaped them and their generation. This book reveals that transnational encounters between musicians, fans, entrepreneurs and businessmen in St. Pauli produced a musical style that provided emotional and physical liberation and challenged powerful forces of conservatism and conformity with effects that transformed the world for decades to come.

Jazz and Postwar French Identity

Difference and Democracy in Germany and Europe

A European Disorder, C.1848-1918

Rhythm And Blues, Black Consciousness And Race Relations

Divided Dreamworlds?

Youth and Rock in the Soviet Bloc

Hidden Lives and Contested Borders, 1960s to 1980s

DIVA historical study of modern German advertising, from the Imperial period through the 1970s, that explores mass consumption in modern society and the relationship between business mentalities, artistic creation, consumer behavior, and ideology. /div Brian Ward is Lecturer in American History at the University of Newcastle upon Tyne .; This book is intended for american studies, American history postwar social and cultural history, political history, Black history, Race and Ethnic studies and Cultural studies together with the general trade music.

"This significant contribution to German history pioneers a conceptually sophisticated approach to German-German relations. Poiger has much to say about the construction of both gender norms and masculine and feminine identities, and she has valuable insights into the role that notions of race played in defining and reformulating those identities and prescriptive behaviors in the German context. The book will become a 'must read' for German historians."—Heide Fehrenbach, author of *Cinema in Democratizing Germany* "Poiger breaks new ground in this history of the postwar Germanies. The book will serve as a model for all future studies of comparative German-German history."—Robert G. Moeller, author of *Protecting Motherhood* "Jazz, Rock, and Rebels exemplifies the exciting work currently emerging out of transnational analyses. [A] well-written and well-argued study."—Priscilla Wald, author of *Constituting Americans*

Music and German National Identity

Afterlife of Empire

Youth Cultures, Music, and the State in Russia and Eastern Europe

The American Impact on European Popular Culture since 1945