in the upper Midwest in the 1870s and 1880s developed a strong cultural emphasis on community cohesion. Women and men cooperated to build churches, schools, and local governments that could sustain frontier towns. As women stepped into essential roles as fundraisers and school leaders, they developed an ideal of womanhood based on public service, rather than on private domesticity.

It took time and bitter experience for midwestern activists to craft this ideal into a successful argument for the vote. In losing campaigns in the 1880s and 1890s, suffragists faced ideological opposition as well as mundane problems like inexperience and slow mail service. Their biggest challenge was how to approach the German and Scandinavian immigrants who had settled alongside them.

While some immigrants did support suffrage, the popularity of temperance among Yankee women created a wedge between “dry” native-born Protestants and “wet” German Catholics who assumed woman suffrage would ensure prohibition. Over time, both national and local suffrage leaders began to blame foreign-born voters for their defeats and embraced nativism as a strategy. During World War I, midwestern women directed their civic energies to patriotic activities like food conservation and Liberty Loan drives. As suffragists offered this work as evidence they were loyal citizens who deserved the vote, they simultaneously raised suspicions about the allegiances of their immigrant neighbors. Egge’s incisive analysis of nativism in midwestern suffrage campaigns is one of this book’s most original contributions and should help to illuminate how it operated in other places.

This well-researched book demonstrates the merits of a bottom-up approach to suffrage history. Egge highlights activists who made up the movement’s grassroots and analyzes the local variations and contingencies that determined success or failure. On the other hand, the local approach makes it harder to see how distinct the Midwest really was as a region. Points of comparison with suffragists’ strategies in other states would have shed more light. As the one hundredth anniversary of the Nineteenth Amendment approaches, this book is a valuable and timely example of how strong local histories enrich our understanding of a national story.

ELLA WAGNER
Loyola University Chicago


Chronicling African American women’s history often requires patience and perseverance in the quest to fill gaps in the historical record. Polly E. Bugros McLean demonstrates such tenacity as she recounts the story of the University of Colorado’s first African American woman graduate, Lucile Berkeley Buchanan Jones. In her biography, Remembering Lucile: A Virginia Family’s Rise from Slavery and a Legacy Forged a Mile High, McLean takes her readers from a family’s humble beginnings in slavery and its aftermath through their migration and eventual establishment in Colorado’s Black middle class by the end of the nineteenth century. These foundations, along with early twentieth-century racial uplift ideology, McLean argues, created the context in which “Lucile rejected, with prejudice, the traditional domestic roles set aside for Black women, and instead chose a career that would require courage in the face of pernicious Jim Crow laws” (xiii). Coloradoans, McLean contends, proved racially flexible enough to allow some African Americans, such as Lucile, to attend university on an
integrated basis but prejudiced enough to deny them opportunity to teach in public schools. Thus, Lucile pursued her career as an educator and activist largely outside of her natal state, returning to her Denver home after her retirement to live out the rest of her extraordinarily long but relatively obscure life, dying in 1989.

McLean describes herself as “an ethnographer engaged in historical research,” and historians will note her slim engagement with historiographical questions and debates in the fields her work intersects—such as family life among enslaved and free African Americans, Greater Reconstruction, Black women’s political and social activism, and Black community building in the West. McLean does give recurring attention to the prominent role respectability played in Jones’s life but also labels her a “flapper,” a term that connotes speakeasies and sexual promiscuity. Analysis of how Jones walked that line and when she might have emphasized one performance over the other would provide interesting insight into how “race women” navigated becoming “new women.”

McLean’s work is useful to historians, however, and would benefit advanced undergraduate and graduate students as they embark on their own projects. Employing “self-reflexivity,” McLean takes the reader through her research process, which lasted well over a decade and took her to ten states. By following every lead, the author amassed an impressive collection of primary evidence and reconstructed a Black family’s story across almost two centuries. Overcoming initial skepticism that her project could or should be pursued, as well as many frustrating archival silences, McLean demonstrates what it is possible to recover and points the way forward for others to build on her work.

Elizabeth Wood
Christopher Newport University

**The Many Cinemas of Michael Curtiz.**
Edited by R. Barton Palmer and Murray Pomerance. (Austin: University of Texas Press, 2018. 335 pp. Illustrations, notes, bibliography, index. $29.95 paper.)

In the Hollywood studio system of the 1920s through 1950s, there were few directors as prolific as Michael Curtiz and few as underrated. His reputation as a “workhorse,” and Andrew Sarris’s categorization of him in his influential American Cinema: Directors and Directions (1968) as “lightly likable,” have done little to progress the case for Curtiz-as-auteur. In recent years, publications such as James Robertson’s 1993 The Casablanca Man and Alan K. Rode’s 2017 biography, both of which identified distinctive elements of Curtiz’s visual style and recurring motifs and themes, conceded that applying a narrow auteurist frame to such a generalist would be limiting—and limited.

The perplexing problem posed by Curtiz’s eclectic output is signaled by the title of this latest collection, The Many Cinemas of Michael Curtiz, which the editors boldly dedicate to “Hollywood’s unsung metteurs en scène.” The twenty essays here amply demonstrate how rich and productive readings of a director’s work can be when due attention is paid to teasing out the complex webs of collaboration, studio/commercial pressures, external factors (such as censorship), and cultural discourse that contribute to the shaping of film content and reception. It seems appropriate that authors tasked with celebrating the work of a director who made a career out of rejecting specialization should employ an array of methodological approaches to uncover the riches of his output: Meticulous archival excavations include Mark Glancy’s discussion of the making of Night and Day (1946). Essays that chart the intricacies of the process of adaptation include David