

Signatures

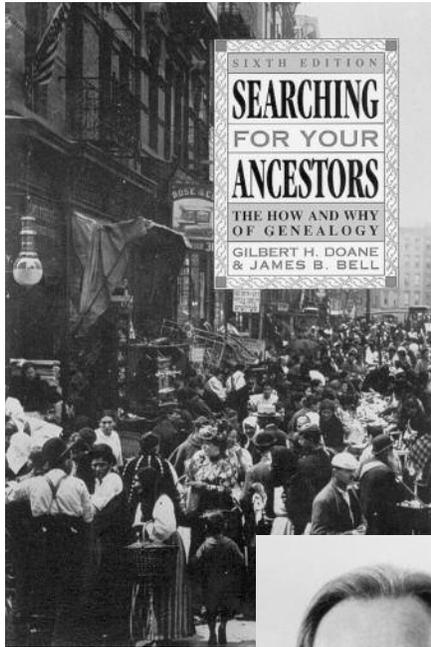
SPRING | SUMMER

Searching for Your Ancestors, by Gilbert H. Doane and James B. Bell

THE GENEALOGY OF *SEARCHING FOR YOUR Ancestors: The How and Why of Genealogy*, is itself an interesting story. Originally published by Whitelsey House in 1937 and in successive editions by the University of Minnesota Press beginning in 1948, the newly released sixth edition owes much to financial columnist Sylvia Porter. Porter's reference to the book in her column nearly two years ago sparked a run on sales of the fifth edition, bringing sudden attention to what had been a slow-but-steady backlist seller.

"My own family has had a longstanding interest in genealogy," says press director Lisa Freeman, "and the sharp increase in sales caused by the appearance of Porter's column suggested they were not alone." A phone call to co-author James B. Bell confirmed his belief that the book was ready for revision. Two years and a visit to the expanded Family History Library in Salt Lake City later, the book is again in bookstores and attracting widespread attention, including selection as an alternate by the Quality Paperback Bookclub.

A graduate of the University of Minnesota, Bell attributes the growing interest in genealogy to a number of changes in late twentieth-century America, including a string of unwanted wars, nuclear proliferation, recessions, political assassinations, political corruption, and the general unsettledness that has accompanied the urbanization and increased mobility of the American population. These trends combined with the bicentennial celebration and the widespread popularity of Alex Haley's *Roots* have fueled the increased desire of people to see and understand the continuing threads that connect one generation to the next.



James B. Bell

"As recently as 100 years ago, there were probably not one but several members of the family who could recount orally the family's history as far back as seven or eight generations," Bell notes. "Most people nowadays would be hard-pressed to give the full names, dates, and places of birth of their great-grandparents, let alone earlier generations."

Bell's interest in genealogy dates back to his early research on the Church of England and colonial America. Bell, who holds a doctorate in history from Cambridge University, became director of the New England Historic Genealogical Society in 1973, a position he held until 1982, when he became director of the New York Historical Society. During his time in New England, he met Gilbert Doane, who per-

suaded him to assist in the revisions of the fifth edition of the book, published in 1980. Doane, a distinguished bibliographer, librarian, and Episcopal clergyman, died shortly after the fifth edition appeared.

"*Searching for Your Ancestors* is intended as a primer for the fledgling genealogist," says Bell. "It takes you by the hand and leads

you through the basic steps of researching and fleshing out your family's history, alerting you to possible pitfalls along the way." The latest edition includes suggestions about how to use such new technologies as the computer and the camcorder, and provides vastly expanded information about how to search for your ancestors overseas. **S**

New from the University of Minnesota Press

Forthcoming titles in the fall include:

Cultural/Media Studies

Dancing in the Distraction Factory: Music Television and Popular Culture, by **Andrew Goodwin**.

The Movie of the Week: Private Stories/Public Events, by **Elayne Rapping**.

Framing History: The Rosenberg Story and the Cold War, by **Virginia Carmichael**.

Cowboys, Communists, and Queers: The Politics of Masculinity in the Work of Arthur Miller and Tennessee Williams, by **David Savran**.

Writing Security: United States Foreign Policy and the Politics of Identity, by **David Campbell**.

Chicanos and Film: Representation and Resistance, by **Chon A. Noriega**.

Channels of Desire: Mass Images and the Shaping of American Culture, by **Stuart Ewen and Elizabeth Ewen**.

Class, by **Richard Scase**.

Exchange, by **John Davis**.

Fires Were Started: British Film under Thatcherism, edited by **Lester Friedman**.

Literary Theory/Philosophy

The Postmodern Explained, by **Jean-François Lyotard**.

The Fold: Leibniz and the Baroque, by **Gilles Deleuze**.

Stanzas: The Word and the Phantasm in Western Culture, by **Giorgio Agamben**.

The Infinite Conversation, by **Maurice Blanchot**.

Director's Column



Lisa Freeman

MULTI-MILLION DOLLAR ADVANCES TO authors and mega-mergers may not have much to do with scholarly publishing (our average advance is still far less than \$1,000), but other changes are occurring that will indeed have a profound effect on university presses.

Perhaps the most significant of these is the drastic reduction in the numbers of books purchased by libraries. Whereas ten years ago most presses could confidently predict sales of at least 1,500 copies of a monograph, that same book would now be expected to sell somewhere between 350 and 500 copies over its lifetime. Historically, libraries have been university presses' most predictable, and most important, market. Costs, especially those associated with manufacturing, have increased. And finally, the availability of subsidies, whether from foundations or universities, to fund scholarly publishing has also declined in recent years. Although prices can be (and have been) increased to make up some of the shortfall, there is a limit to how far one can go.

There are a number of ways in which university presses can and have responded to these changes, but I find the most interesting—and the most challenging—to be the emerging role that university presses can play as publishers of so-called midlist books. Publishing general-interest books costs money and entails risks, but it is precisely because commercial publishers are no longer willing to take such risks that university

presses are so well placed to publish these kinds of books. Moreover, the resources required to produce high-quality nonfiction books—editors who read and engage in dialogue with their authors; talented, well-trained production staff; and a commitment on the part of the publisher to turn a good idea into a good book—are generally in great supply at university presses.

Searching for Your Ancestors (see page 1) is a wonderful example of the kind of book I am describing. Unquestionably the product of scholarly research, it is a book that puts the results of others' learning to work for the general reader. Sales of the previous fifth edition are approaching 15,000 copies, a "bestseller" by university press standards but probably not sufficient to interest a major trade publisher (especially given that it took nearly ten years to achieve those sales).

Emphasizing the traditional strengths of university press publishing while increasing emphasis (and dollars spent) on professional marketing and promotion will benefit all of the books published by university presses. As to the appropriateness of such books to a university press list, our mission at Minnesota mirrors that of our university—teaching, research, and service to the community. I can think of no better way to fulfill the latter charge than to help make the ideas generated by scholars and academics more accessible to a general audience. ■

Press Notes

The University of Minnesota Press is pleased to introduce *Pedagogy and Cultural Practice*. This series affirms difference as a precondition for extending the possibilities of democratic life. With Henry Giroux and Roger Simon as series editors, the first title in the series, *The End of Education: Toward Posthumanism*, by William Spanos, will be published in the fall of 1992.

Selected by the 1992 AAUP Book, Jacket, and Journal Show as an Outstanding Design winner:

American Refugees, by Jim Hubbard.

Chosen as an Alternate Selection by Quality Paperback Book Club:

Searching for Your Ancestors: The How and Why of Genealogy, Sixth Edition, by Gilbert H. Doane and James B. Bell.

THE 1992 FALL LIST OF THE UNIVERSITY OF Minnesota Press includes among its 31 titles the following noteworthy books:

***The End of Education: Toward Posthumanism*, by William Spanos**

The End of Education is a significant contribution to the ongoing and raging debates (à la Allan Bloom, E. D. Hirsch, Roger Kimball, and, most recently, Dinesh D'Souza) about the crises of the humanities. Originally about issues of curriculum and pedagogy in the American academy generally and in the liberal arts specifically, these debates have since exploded into the expansive contexts of ideology, cultural politics, and realpolitik itself. What is quite literally at stake, says Spanos, is the politics involved in cultural production and its grounding on the master paradigm of the core and the periphery. He ultimately proposes a new posthumanist theory of dialogic pedagogy that accommodates the social, cultural, and historical realities of the postmodern condition.

***Letters from Side Lake: A Chronicle of Life in the North Woods*, by Peter M. Leschak**

"...an engaging and affectionate portrait.... Readers will be captivated."

Publishers Weekly

After a brief taste of urban life, convinced that nothing equaled the formidable challenge of life in the heart of the vast woods, Peter M. Leschak returned to northern Minnesota. *Letters from Side Lake* chronicles the marvelous range of adventures and reflections—described with thoughtfulness and humor—springing from his pioneer-like existence. In Leschak's unique voice and beautifully crafted style, *Letters from Side Lake* will appeal to all who love the wilderness and nature.

***Dancing in the Distraction Factory: Music Television and Popular Culture*, by Andrew Goodwin**

The first comprehensive, integrated analysis of MTV, *Dancing in the Distraction Factory* provides new ways to understand television and popular music narratives. Goodwin brings together cultural studies and history of music television and its relationship to contemporary developments both in American television and the music industry. He contends that music TV often positions itself in opposition to mainstream television programming. Citing examples from programming during the Gulf War, he stresses the complexities of the contemporary media environment in which contradictions abound: the constant promotion of consumerism sits alongside campaigns against drugs, and sexist music videos coexist comfortably with images of feminist self-assertion. ■

WHAT DO A 4 X 7½ INCH SKILLFULLY CRAFTED pine box filled with small pieces of cardboard, an 8½ x 11 inch printed paper booklet, and a 5¼ inch computer disk have in common? They are all

The Minnesota Multiphasic Personality Inventory: A Living Legacy

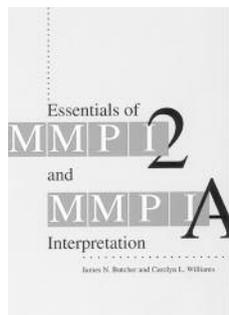
forms of the Minnesota Multiphasic Personality Inventory, concretely representing the life span of the test.

The year 1992 marks the 50th anniversary of the

publication of the original version of the MMPI and, coincidentally, the completion of the MMPI Restandardization Project initiated by the Press in 1982. In late 1941 Starke Hathaway, professor of clinical psychology at the University of Minnesota Hospital, presented the card form of the MMPI to Margaret Harding, Press director, asking if she would be interested in publishing the test he and his colleague, neuropsychiatrist J. C. McKinley, had developed. Mrs. Harding okayed a conservative 300-copy first printing and in a few years the booklet joined the box of cards.

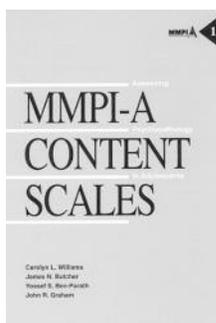
By the 1980s the MMPI had become the most widely used personality test in the world—the floppy disk had joined the booklet and card form—had been translated into over 50 languages and was supported by a research base of thousands of articles. Though perhaps not exactly a household word, the MMPI is known to many. Beverly Kaemmer, MMPI Manager at the Press, relates the following anecdote: “I was recently sitting in a dental chair having been administered a local anesthetic. When the dentist asked if the unicain had ‘taken,’ I answered that it must have because I could no longer say ‘Minnesota Multiphasic Personality Inventory,’ whereupon he replied, ‘That’s why they call it the MMPI.’ Not to be outdone, his assistant indicated that she worked part-time at a local hospital scoring MMPIs.” The MMPI has paid the price of this fame, frequently enduring the sincerest form of flattery and parodies of its items.

Although in a more than secure position professionally and financially in the 1980s, the MMPI was showing signs of its age. Some items were phrased in outdated language—“cutting up,” a ‘30’s colloquialism for prankish misbehavior, might now have a more literal and violent meaning. The pronouns were exclusively masculine, a cultural/linguistic practice no longer acceptable. Even less acceptable was item content relating to sexual preference and religion. And the normative group against which each test-taker was measured was not representative of the population of the United States. Clearly, it was time to see how contemporary men and women would respond to original MMPI items and to rephrased variants of those items. In 1982 the Press resumed publication of the MMPI, which it



had licensed to the Psychological Corporation in the late '40s, primarily to garner more income from sales of the test materials to finance the restandardization. The Press, as the first step, named Kaemmer MMPI Manager, and proceeded to appoint a group of psychologists expert in the use of the MMPI in practice and research to advise the Press: W. Grant Dahlstrom, professor of psychology at the University of North Carolina, a former student of Starke Hathaway's and coauthor of the authoritative handbooks to the original instrument; James Butcher, professor of psychology at Minnesota, a former student of Dahlstrom's and author of numerous MMPI books and articles; John Graham, professor of psychology at Kent State University, another former student of Dahlstrom's and author of a widely used introduction to the original instrument; joined in 1984 by Auke Tellegen, professor of psychology at Minnesota, nationally known for his expertise in psychometrics. Kaemmer served as coordinator for the Press. The committee's charge was essentially to retain the basic scale structure of the test, with its inherent validity and reliability, while making improvements in the item pool, developing new scales, refining scoring mechanisms, and collecting data with the experimental instrument.

In this 50th anniversary year, the restandardization project will be complete. The revised MMPI for adults, the MMPI-2, was published in 1989. Within nine months of its publication, approximately 80% of our customers had made the transition to the new instrument. This was very heartening to the Press and its advisors because revising the MMPI was not unlike revising canon. This year at the annual meeting of the American Psychological Association in Washington, DC the MMPI-A will be released. This first version of the test designed specifically for adolescents was developed for the Press by Restandardization Committee members Butcher and Tellegen joined by Carolyn Williams, associate professor of epidemiology at Minnesota; John Graham; Robert Archer, professor of psychiatry and behavioral sciences at Eastern Virginia Medical School; and Yossef Ben-Porath, assistant professor of psychology at Kent State University.



publishing research instruments under the editorship of Auke Tellegen.

We observe this 50th anniversary with gratitude for the legacy of Starke Hathaway and J. C. McKinley and with deep appreciation of the work of the advisers to the Press who have, indeed, made this legacy a living one. **S**

New from the University of Minnesota Press (continued from page one)

*After Jews and Arabs:
Remaking Levantine Culture,*
by **Ammiel Alcalay**.

*The End of Education:
Toward Posthumanism,* by
William Spanos.

Reading the Body Politic, by
Amy Kaminsky.

Dialogics of the Oppressed, by
Peter Hitchcock.

*Amerindian Images and the
Legacy of Columbus,* edited by
**Rene Jara and Nicholas
Spadaccini**.

*Through the Shattering Glass:
Cervantes and the Self-Made
World,* by **Nicholas Spadac-
cini and Jenaro Talens**.

The Semiotics of Passion, by
**Algirdas Julian Griemas and
Jacques Fontanille**.

*Critical Conditions: Regarding
the Historical Moment,* edited
by **Michael Hays**.

*Political and Social Writings:
Volume 3, 1961-1979,* by
Cornelius Castoriadis.

*Aesthetics and Revolution:
Nicaraguan Poetry 1979-1990,*
by **Greg Dawes**.

Natural Sciences/Regional

Letters from Side Lake, by
Peter Leschak.

*A Painted Herbarium: The Life
and Art of Emily Hitchcock
Terry (1838-1921),* by **Beatrice
Scheer Smith**.

*Is It Painful to Think? Conversa-
tions with Arne Naess,* by
David Rothenberg.

*Wisdom in the Open Air: The
Norwegian Roots of Deep Ecol-
ogy,* edited by **Peter Reed and
David Rothenberg**.

*The Ecology and Management
of Breeding Waterfowl,* edited
by **Bruce D. J. Batt, et al**.

Psychology

*Essentials of MMPI-2 and
MMPI-A Interpretation,* by
**James N. Butcher and
Carolyn L. Williams**.

*MMPI-A Content Scales:
Assessing Psychopathology in
Adolescents,* by **Carolyn L.
Williams, James N. Butcher,
Yossef S. Ben-Porath, and
John R. Graham**.

People at the Press

THE PRODUCTION STAFF AT the University of Minnesota Press includes six full-time staff members. They are responsible for the production of all the books published by the Press, from copy editing and design through final printing. Each member of the department is introduced below.

Mary Byers began as a writer-editor with the Pasadena Unified School District in southern California. After two years as an in-house copy editor of English-language medical books for Springer-Verlag in Heidelberg, she free-lanced for several university presses before joining the Press as copyediting manager in 1989.

Amelie Collins joined the Press as a production assistant in February 1991. She holds a B. F. A. in filmmaking from New York University. She is responsible for coordinating the production of reprints and assisting the

production and design manager, the copyediting manager and the production coordinators.

Patricia Gonzales production coordinator, joined the Press in November 1985. She holds a B.A. in journalism and was the first woman sports editor for a daily newspaper in Minnesota. She previously was an academic editor at a Minnesota state university.

Becky Manfredini joined the Press in April 1991 as a production coordinator. She has studied fine arts, graphic arts, and typography, and has previous experience as a typographer. She is currently studying information management at the College of St. Catherine.

Laura Westlund joined the Press as a copy editor in January 1992. She holds an M. A. in Spanish from Middlebury College and a B. A. in English and Political Science from St. Olaf College. She has been a free-lance editor and translator in

Boston and the Twin Cities, and has worked primarily with literary, scientific, and educational publications.

Kathy Wolter production and design manager, joined the Press in 1988. She holds a B. A. in journalism from the University of Minnesota and has worked as an editor, writer, and print production manager since 1964. She describes her basic responsibility as being the traffic cop who keeps all the books in production on the proper trail and tries to prevent any head-ons. While doing that, she also tries to find better ways to copyedit, typeset, and manufacture books without compromising quality and tries to hire the kind of designers who can create distinctive covers and jackets for the Press's books. ♣

Signatures

NEWSLETTER OF THE
UNIVERSITY OF
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SPRING SUMMER
VOLUME 1, NUMBER 2

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*The University of Minnesota
is an equal opportunity
educator and employer.*

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