

Rather than assuming that Mexicans had no opportunity to claim whiteness, Garland could have theorized why one group (Eastern European Jews) came to be seen as white while another group (Mexicans) did not.

Although *After They Closed the Gates* is supposed to cover 1921–1965, most of the book focuses on the 1920s and early 1930s. There is hardly any discussion of German Jews' efforts to escape Nazi persecution, and the discussion of the postwar Displaced Persons crisis of 1945–1947 is cursory and is crammed into the final chapter, which discusses Jewish activism against the 1952 Immigration Act and on behalf of the 1965 Immigration Act.

After They Closed the Gates rightly highlights the fact that the quota laws did not effectively end immigration but rather diverted some immigration steams into illegal channels. Yet the momentum of the story falters when Garland becomes diverted by theories of “whiteness,” “alienness,” and “illegal immigration.”

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FIONA I. B. NGÔ. *Imperial Blues: Geographies of Race and Sex in Jazz Age New York*. Durham, N.C.: Duke University Press, 2014. Pp. x, 267. Cloth \$84.95, paper \$23.95.

Imperial Blues: Geographies of Race and Sex in Jazz Age New York is a welcome addition to a host of recent books on comparative racialization in the United States, such as Crystal Parikh's *An Ethics of Betrayal: The Politics of Otherness in Emergent U.S. Literatures and Culture* (2009), Julia H. Lee's *Interracial Encounters: Reciprocal Representations in African and Asian American Literatures, 1896–1937* (2011), Grace Kyungwon Hong's and Roderick A. Ferguson's edited collection *Strange Affinities: The Gender and Sexual Politics of Comparative Racialization* (2011), and Helen Heran Jun's *Race for Citizenship: Black Orientalism and Asian Uplift from Pre-Emancipation to Neoliberal America* (2011). Like Jun and Lee's work in nineteenth- and early-twentieth-century racial formations, Fiona I. B. Ngô casts this history in the early twentieth century, in the particular locale of Jazz Age New York City. Part urban studies, part cultural history, part literary and cultural analysis, Ngô's work here pushes against reading the intersection of Asian American, Middle Eastern, and African American studies as only a flow of recognizably raced, or erased, bodies. Instead, it insists on what Ngô calls the “imperial logic” (p. 2) at work in the racialization of space, one that imbues music, dance halls, Harlem Renaissance writing, and art with a keen sense of the possibilities of invoking a broad specter of empire. Ngô locates aesthetic and material influence from diverse African, Asian, Middle Eastern, Latin American, and Caribbean sources, real or imagined, within the space of Harlem. At once dangerous and liberating, regulated and diffuse, imperial logic, for Ngô, offers a nuanced view of Harlem and Harlem Renaissance history. This subsection of New York City, contends Ngô,

was constructed by both outsiders and its own citizens through its relationship with empire, with such metaphors and allusions helping to locate Harlem both on “the razor's edge of illegality and degeneracy” (p. 162) and “as a spot of pleasure and importance” (p. 164). *Imperial Blues* then refuses the separation of transnational and domestic racialization processes. In this way, it contributes significantly to the field of American ethnic studies by arguing that the “transnational turn” in the field need not only mean studying American influence abroad, but how American, and in particular African American, spaces and subjectivities have been historically constructed through empire.

This book is ambitious in the scope of both its argument and its archive. In its attempt to do “more” than offer readings of representations of imperial objects and bodies—a commendable turn away from mimetic representation as the only recognizable object of ethnic studies—*Imperial Blues* organizes itself around, for instance, a news story and clippings about a white chorusgirl's murder, a popular musical number, and a satiric novel written and set in jazz age New York City, as well as night club history, and transcripts of police raids for impropriety replete with racialized, gendered, and sexualized types driven by the pseudo-science and sexology of the day. Ngô attempts to truly stage a scene of imperial logic, offering us a broad glimpse of Harlem's and jazz music's racial and sexual stakes and how they dovetail with imperial discourse in chapter 1, and a complication of this scene via a reading of black queer appropriations and approximations of this logic in chapter 2. Chapters 3 and 4 provide a background to orientalist imaginaries that fuel the city's various cultural activities—from ballrooms to the vibrant arts scene—and make a compelling case for the way these imperial logics undergird the search for American personhood in this era, in both appropriative as well as resistant ways. The reader may wish for a clearer argumentative thru-line for each complex iteration of imperial logic in individual chapters, but the payoff is chapters that offer a nuanced, variable slice of analysis that round out a cultural history of New York City that cannot be encapsulated in, say, a single chapter on jazz, on the regulation of dance halls and cabarets, or on writers Richard Bruce Nugent and Wallace Thurman, or, for that matter, on white women, black queer men, and black women's reuses of the signs of imperial logic as separate processes. Instead, Ngô's attention to varying aesthetic strategies in each chapter offers a way into the question of imperial presence in the artistic and cultural history of New York for truly interdisciplinary audiences across African American studies, modernist studies, urban history, American studies, and Asian American studies.

The book is particularly a way to open up African American studies to investigating the presence of empire at home, a reverse of Paul Gilroy's *The Black Atlantic: Modernity and Double-Consciousness* (1993), if you will, though Ngô could perhaps engage more deeply with an existing canon of African American and Asian

American scholarship on this era. Ngô is clearly inspired by the many genres and fluid aesthetic practices of Nugent, who she continuously foregrounds as an artist who self-consciously juxtaposes the exotic and the urban, the “orientalist”/“primitive” and the black/queer, in an effort to strike out of imposed limits on black subjectivity, including gender and sexual desire. In Nugent, Ngô finds a muse who does not, and in her readings, *cannot* merely appropriate the imperial for liberatory uses. Instead, she finds in his work the resignification of imperial logics for various Queer of Color Critiques, to rest on a construct from Roderick A. Ferguson that Ngô finds useful throughout the book, “mobilizing the modernist symbols of primitivism and orientalism as means of conveying the non-normativity of queer sexualities” (p. 79) and subjectivities. In locating Nugent as such, *Imperial Blues* recenters black queer aesthetic practices not just in the geography of Harlem, but also in the field of early-twentieth-century transnational American studies.

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ANDREW T. DARIEN. *Becoming New York's Finest: Race, Gender, and the Integration of the NYPD, 1935–1980*. New York: Palgrave Macmillan, 2013. Pp. xx, 279. \$85.00.

A generation ago—in the wake of nationwide urban unrest nearly always rooted in animosity between police and minority neighborhoods—historians sought to answer larger questions about American society by looking at its police departments. But historians rarely loitered at the precinct level and, with a few notable exceptions, soon left twentieth-century police studies to criminologists, journalists, and legal scholars. Recently, mass incarceration—a state enterprise whose costs and consequences rival those of the New Deal—has propelled historians back to the station house. This return trip has begun with a slate of new studies focusing on big cities such as San Francisco (Christopher Lowen Agee's *The Streets of San Francisco: Policing and the Creation of a Cosmopolitan Liberal Politics, 1950–1972* [2014]) and New York (my own *The Last Neighborhood Cops: The Rise and Fall of Community Policing in New York Public Housing* [2011]). Among the new studies, Andrew T. Darien's *Becoming New York's Finest: Race, Gender, and the Integration of the NYPD, 1935–1980* seeks to understand how demographic shifts, civil rights, feminism, and identity politics converged to remake the New York Police Department. Darien weaves together stories familiar to those conversant with NYPD lore with newly unearthed evidence that will surprise even specialists, and he largely succeeds in locating the department's experience from the 1930s to the 1970s within the larger story of American social history. Less clear, however, is whether this deeper knowledge of the NYPD revises our understandings of the rights revolution, urban history, or race relations.

The experiences of African Americans, Latinos, and

women working to break into the NYPD's nearly all white male redoubt echoes those of outsiders attempting to enter many other exclusive workplaces at the time. The very arguments for increased diversity in the ranks that had been grounded in particular—and generally stereotyped—characteristics (women's presumed greater sensitivity; African Americans' presumed greater credibility in minority neighborhoods) often justified the new arrivals' ghettoization once inside. Likewise, just as the most powerful opposition to the Equal Rights Amendment often came from women who saw losses and not gains for themselves in a shifting of the gender order, efforts to expand the number of female beat cops faced significant organized resistance from the *wives* of current officers. The Policemen's Wives Association mobilized notions of domesticity to challenge progressive change and staged a two-hour protest march from police headquarters to City Hall in a failed bid to deny women spots on patrol duty. Darien provides other variations, specific to policing, on the era's established freedom-struggles narrative. Social science revealed both that little about the daily routine of patrol required physical prowess (and so simultaneously delegitimized male officers' sense of self and arguments against female officers) and documented that fear of police violence made law enforcement harder not easier (and so discredited arguments warning curtailing aggressive tactics would endanger law and order while at the same time also bolstering calls for minority recruitment). More sobering is the account of the ways in which increasing the ranks of black and Latino officers in New York ended up forestalling more progressive and comprehensive reform of racially biased policing. Darien also offers a useful corrective to existing civil rights accounts by arguing for the importance of black law enforcement officers in New York and elsewhere in such struggles. But he misses an opportunity—as evidenced by the absence of a conclusion to his otherwise compelling book—to rethink larger themes in postwar historiography through the rich lens of the NYPD.

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JOSEPH F. SPILLANE. *Coxsackie: The Life and Death of Prison Reform*. (Reconfiguring American Political History.) Baltimore: Johns Hopkins University Press, 2014. Pp. x, 296. Cloth \$44.95, e-book \$44.95.

Joseph F. Spillane's study of Coxsackie, a correctional facility located in upstate New York, presents a tragic portrait of twentieth-century prison reform that should be required reading for historians of juvenile and criminal corrections. Opened in 1935 as a reformatory for youthful offenders, Coxsackie became a testing ground for the ideas of a generation of reformers who believed prisons should provide rehabilitation and education rather than merely confinement and punishment. However, the reform experiment ran aground on the shoals of inadequate resources, indifferent elected officials,