

wieldy. Readers might also wish for charts to convey demographic patterns and maps of immigrant settlements to situate them geographically. And while the women's voices are a strength of the work, they are presented transparently—as evidence, as fact. I wondered how representative, how reliable, they were. More contextualization of the voices might have addressed such questions.

Nonetheless, Sinke's volume is a fine study of Dutch immigrant women. Scholars of immigration and ethnicity, historians of women, and students of American culture and regional history will appreciate this thoroughly researched, richly documented, and highly readable work. Her knowledge of relevant secondary literature and familiarity with both Dutch and U.S. history enables her to place these women in broader social, cultural, and political contexts. Sinke demonstrates that immigration history includes more than demographic patterns, labor statistics, or the building of political institutions, and that social reproduction provides a useful analytical framework for discerning a more complex and complete, implicitly gendered, immigrant community. This work represents an important contribution to both ethnic and women's history.

Hawkeye Glory: The History of the Karl L. King Municipal Band of Fort Dodge, Iowa, by Thomas J. Hatton. Fort Dodge: Golden Dragon Press, 2002. xiv, 208 pp. Illustrations, notes, index. \$30.00 cloth.

Reviewer Andrew Mast is director of instrumental activities and assistant professor of music at St. Ambrose University. His D.M.A. thesis is a history of the Mason City (Iowa) high school and community bands, 1920–1999.

Thomas Hatton traces the history of the Karl L. King Municipal Band of Fort Dodge from its earliest inception as a military unit through its development as a municipal band. Data for the book came primarily from local newspapers and interviews with past and present band members. Hatton himself had significant firsthand experience with the topic, being a former member of the band and a Karl King biographer.

After examining city history and early bands, Hatton describes how conflicts between town and military organizations were resolved under the leadership of Carl Quist, establishing the quality of the band between 1901 and 1920. Karl King's arrival in 1920 had the effect of bringing to Fort Dodge a prominent bandleader, composer, and marquee name that provided leadership for the ensemble. Using his skills as a conductor, composer, and promoter, King left an indelible mark on the band and the city. He was revered by those who knew him and had a significant impact on the state through his advocacy of the Iowa

Band Law and founding the Iowa Bandmasters Association. After King's death in 1971, Will Green led the band and continued the quality and pride of the organization. Since Green's abrupt passing in the middle of the 1977 season, Reginald Shive has assumed leadership of the band.

Through anecdotal and archival evidence, the author constructs a narrative that describes the impact of the ensemble on the community and state. In the first part of the book, he deals objectively with people and events outside his personal experience, while those of and since his time with the band receive slightly more biased treatment. Written with obvious admiration for the band, the book nevertheless gives due attention to the inevitable shortcomings, conflicts, and low points in the history of the ensemble, noting, for example that "King had acquired rough edges that clung to him all his life" (59) and "it is possible that King might have handled the situation with less than the utmost tact" (75). Most of the book focuses on the sociological rather than musical impact of the band, but concert programming practices are discussed for the Quist (29) and early King years (71-72), with the implication that these patterns were those followed to the present. An insightful comparison of the King and Sousa march styles (55) is interesting to both musicians and lay readers, as is the discussion of the Iowa Band Law (72) and the formation of the Iowa Bandmasters Association (91).

Very readable and rich with anecdotes, the book relates the growth and development of the organization to many twentieth-century trends, including the development of "talking pictures," television, and the increasingly mobile populations of Iowa towns. Readers will find an engaging and interesting narrative describing the history of a significant Iowa musical institution.

American Towns: An Interpretive History, by David J. Russo. Chicago: Ivan R. Dee, 2001. xiii, 350 pp. Illustrations, maps, notes, bibliography, index. \$28.95 cloth.

Reviewer Jan Olive Nash is co-principal of Tallgrass Historians L.C. In that capacity, she has visited and studied the history of Iowa towns for 14 years. She is also working on a Ph.D. dissertation at Loyola University Chicago on the survival patterns of small towns in the Midwest.

Small towns are so essential to the American psyche that we thirst for anything to explain why they're held so dear, convinced that to understand our own hometown is to better understand ourselves. Since 1959, when Merle Curti published *The Making of an American Community*, professional historians have recorded the history of countless small

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