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I have tried in this revision to incorporate the main lessons of the last sixteen years. These lessons have been considerable. I consider it a real and extensive revision-even though I had to do only a moderate amount of rewriting-because the main thrust of the

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book has been modified in important ways which I shall detail below.

Was journalist Dorothy Kilgallen murdered for writing a tell-all book about the JFK assassination? Or was her death from an overdose of barbiturates combined with alcohol, as reported? Shaw believes Kilgallen's death has always been suspect, and unfolds a list of suspects ranging from Frank Sinatra to a Mafia don, while speculating on the possibilities of reopening the case.

Topics are musical signs that rely on associations with different genres, styles, and types of music making. The concept of topics was introduced by Leonard Ratner in the 1980s to account for cross-references between eighteenth-century styles and genres. While music theorists and critics were busy classifying styles and genres,

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defining their affects and proper contexts for their usage, composers started crossing the boundaries between them and using stylistic conventions as means of communication with the audience. Such topical mixtures received negative evaluations from North-German critics but became the hallmark of South-German music, which engulfed the Viennese classicism. Topic theory allows music scholars to gain access to meaning and expression of this music. The Oxford Handbook of Topic Theory consolidates this field of research by clarifying its basic concepts and exploring its historical foundations. The volume grounds the concept of topics in eighteenth-century music theory, aesthetics, and criticism. Documenting historical reality of individual topics on the basis of eighteenth-century sources, it relates topical analysis to other methods of music analysis conducted from the perspectives of composers, performers,

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and listeners. With a focus on eighteenth-century musical repertoire, *The Oxford Handbook of Topic Theory* lays the foundation under further investigation of topics in music of the nineteenth, twentieth, and twenty-first centuries.

This book is a printed edition of the Special Issue "Transforming Encounters and Critical Reflection: African Thought, Critical Theory, and Liberation Theology in Dialogue" that was published in *Religions*

A highly interdisciplinary work, *The Black Skyscraper* reclaims the influence of race on modern architectural design as well as the

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less-well-understood effects these designs had on the experience and perception of race.

While social scientists and historians have been exchanging ideas for a long time, they have never developed a proper dialogue about social theory. William H. Sewell Jr. observes that on questions of theory the communication has been mostly one way: from social science to history. Logics of History argues that both history and the social sciences have something crucial to offer each other. While historians do not think of themselves as theorists, they know something social scientists do not: how to think about the temporalities of social life. On the other hand, while social scientists' treatments of temporality are usually clumsy, their theoretical sophistication and penchant

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for structural accounts of social life could offer much to historians. Renowned for his work at the crossroads of history, sociology, political science, and anthropology, Sewell argues that only by combining a more sophisticated understanding of historical time with a concern for larger theoretical questions can a satisfying social theory emerge. In *Logics of History*, he reveals the shape such an engagement could take, some of the topics it could illuminate, and how it might affect both sides of the disciplinary divide.

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