This collection will be helpful to anyone teaching recent U.S. or international history or about war and peace in American society. Several essays would fit nicely in undergraduate or graduate curricula: I have already used Horowitz’s. Nevertheless, because of its unevenness, this reviewer cannot recommend adoption of this book for classroom use.

Robert Shaffer
Shippensburg University


Do people all around the world like a good song? I think most of us would say yes. Do good people all around the world prefer justice to injustice, freedom to tyranny, peace to violence? I think most of us would say yes to that as well.

David Spener’s *We Shall Not Be Moved/No Nos Moverán* is a concise, readable examination of the arts of resistance and the inspiration of left-wing internationalism. Rich in its multidisciplinary fluency, the book draws theory and method from musicology, sociology, anthropology, and history to trace how the English language “We Shall Not Be Moved” originated as an African American antebellum spiritual, then became a militant twentieth-century labor tune, and then a Civil Rights freedom song, and ultimately a “transnational social movement anthem” reconceived in Spanish-speaking communities on both sides of the Atlantic as “No Nos Moverán.” Spener navigates a lot of territory—linguistically, culturally, geographically, and historically—in the book, and he does it well. The text is lean and learned. The author is steeped in the traditions and orientations of social justice movement culture. He writes with authority and with clear admiration for his subject matter.

*We Shall Not Be Moved/No Nos Moverán* consists of eight chapters framed by an introduction, conclusion, coda, and appendix. The book is divided into two parts, an empirical Part I and an analytical Part II. As Spener notes at the outset, he has prepared a website...
supplement to the book, with images, historical annotations, audio, and video as a multimedia enhancement (bilingual) to the reading experience. The online material includes representative musical items, from Chilean folk group Tiemponuevo’s original recording of “No Nos Moverán” to the Elvis Presley Million Dollar Quartet’s performance of “I Shall Not Be Moved” from the 1950s to U.S. pop singer expatriate Dean Reed’s live performance of “No Nos Moverán” to East German officials in Berlin in the 1970s. Spener’s web supplement shows the innovative possibilities of YouTube for scholars who employ music in their teaching and writing (a mini-revolution of its own, we might say).

Spener intends the book, first, for activists around the world, who know the song as a staple of social justice movement culture. Second, he intends it for a varied nonspecialist readership. He avoids disciplinary jargon and removes description of his methodology and sources to the appendix at the back of the book. It is a text that wears its passions, but not its research, on its sleeve. The modest presentation, however, sacrifices nothing in terms of rigor. The text is thorough and well supported in its historical grounding and primary and secondary source synthesis.

Some readers outside of activist orientations may miss the deeper political point of this book. One can certainly appreciate the text in terms only of its detailed musical genealogies. The historical chapters in Part I can stand alone as individual reads in musical archaeology. But, the book is best as a whole. Most profoundly, it is a book about internationalism. The song has traveled far and wide because the instinct for human justice travels far and wide.

Spener opens the book with the improbability of his authorship. But, his conclusion makes clear the probability, actually, of concrete circumstances that made it so this spirited song could cross national borders, language, and circumstance. It is no fluke that “We Shall Not Be Moved/No Nos Moverán” has spanned time and place over the generations. Rather, Spener argues the song’s modern transmission and adaptation owes to a vital internationalist “singing left” emergent wherever injustice has prevailed. The song’s wide travels in this concrete transnational “movement infrastructure” is one inspiring measure of a “cosmopolitan culture of the left.” In this shared interpretive community across borders, Spener writes, we “might regard matters of cultural and linguistic differences” as “being relatively superficial” as compared to “deeper underlying affinities in terms of egalitarian
values and world view” (137). And so, for every march of corporate globalization and political tyranny, there is a blossoming of “We Shall Not Be Moved/No Nos Moverán” on the front lines of freedom.

At a modest 198 pages, this book is neither too long nor too short. It is balanced in its theory and empiricism. Like the song “We Shall Not Be Moved/No Nos Moverán” itself, it does good work in an inclusive and accessible way.

Steven Garabedian
Marist College


Louis Kriesberg is a sociologist who has spent a lifetime focusing attention on the dynamics of conflict and pondering how to ensure that incompatibilities between peoples and nations are dealt with constructively and creatively. This book, therefore, builds on a lifetime of reflection about how to ensure that conflict can be dealt with in a transformative and nonviolent fashion with positive outcomes for all the diverse parties.

The book is organized around two major threads. The first is that of U.S. engagement in foreign conflicts as an adversary, intervenor, and mediator. The second is an analysis of the development of peace studies and conflict resolution, and how these have or have not informed the development of U.S. foreign policy and its orientation to dealing with conflict. These two threads generate Kriesberg’s interpretive frame for thinking through ways in which policymakers, nongovernmental organizations (NGOs), and think tanks can learn from experience and develop programs that have a reasonable possibility of transforming conflict peaceably.

The book is based on seven basic principles. The first is that social conflicts can be addressed without coercion or violence and that there are a variety of ways in which noncoercive dynamics can be activated through the application of creative and persuasive benefits and trade-offs. The second principle is that each conflict is socially constructed.

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