African American Studies

Booker T. and W. E. B.

"I don't agree," said W. E. B.
"For what can liberty avail
when trumped-up charges
A rope's as tight, a fire as hot
No matter how much cash
you've got.
Speak soft and try your
little plan.
But as for me, I'll
be a man."

— Dudley Randall
The Burden
African Americans and the Enduring Impact of Slavery

Edited by Rochelle Riley
Foreword by Nikole Hannah-Jones

“The Burden is one of the most comprehensive, enlightening, and thought-provoking books I have ever read on African-American history. The insights into how slavery affects every aspect of America today from politics to economics to culture is powerfully presented by this remarkable essay collection.”


Impact of Slavery is a plea to America to understand what life post-slavery remains like for many African Americans, who are descended from people whose unpaid labor built this land, but have had to spend the last century and a half carrying the dual burden of fighting racial injustice and rising above the lowered expectations and hateful bigotry that attempt to keep them shackled to that past.

The Burden, edited by award-winning Detroit newspaper columnist Rochelle Riley, is a powerful collection of essays that create a chorus of evidence that the burden is real. As Nikole Hannah-Jones states in the book’s foreword, “despite the fact that black Americans remain at the bottom of every indicator of well-being in this country—from wealth, to poverty, to health, to infant mortality, to graduation rates, to incarceration—we want to pretend that this current reality has nothing to do with the racial caste system that was legally enforced for most of the time the United States of America has existed.” The Burden expresses the voices of other well-known Americans, such as actor/director Tim Reid who compares slavery to a cancer diagnosis, former Detroit News columnist Betty DeRamus who recounts the discrimination she encountered as a young black Detroiter in the south, and the actress Aisha Hinds who explains how slavery robbed an entire race of value and self-worth. This collection of essays is a response to the false idea that slavery wasn’t so bad and something we should all just “get over.” The Burden is a must-read for every American.

2018, 5x8, 200 Pages, 2 black-and-white images
Cultural Studies • Literary Collection

An excerpt from *The Burden*

We — African Americans in the United States — have spent a century and a half seeking permission, hiding our lights under bushels, accepting less than we deserve because we’ve been trained to believe we don’t deserve more. It is time to put that burden down.

Slavery is not a relic to be buried, but a wound that has not been allowed to heal. You cannot heal what you do not treat. You cannot treat what you do not see as a problem. And America continues to look the other way, to ask African Americans to turn the other cheek, to suppress our joy, to downplay our achievements, to accept that we are supposed to go only as far as we are allowed.

For more than two decades as a newspaper columnist, every time I write a positive, life-affirming column about the success of a black person, I expect the email, letter, or phone call. And it always comes.

“Why do you write so much about black people?” he, she, they ask. And I always answer:

“Well, sir (or ma’am), the first thing you must remember is: I’m black. The second is: I am keenly aware of what I write, and after counting the number of columns I have written specifically about black people or issues, I have determined that it’s about 35 percent of all of my columns. So, two things are true: I need to write more about black issues, and I need to write more about black people.”

“But,” I typically continue, “here’s my question: Why are you so bothered that I write about black people?” The answers are as varied as the levels of prejudice. One said, “We can never move on if you keep pointing out differences.” Another said, “You’re too talented to do that.” Still another said, “Just stop.” Just stop.

Apparently, he had not given me permission. Why talk about slavery? Why talk about race? Why not move on? The answer is simple: There is no moving on when it is so hard for African Americans to move.

— Rochelle Riley

**Rochelle Riley** is an award-winning newspaper columnist for the Detroit Free Press who is no longer seeking permission to put the burden down. She hosts a weekday radio show on 910AM Superstation; she offers commentary on NPR, Michigan Radio and local television outlets and contributes to *Essence* and *Ebony* magazines. She was inducted into the Michigan Journalism Hall of Fame in 2016, received the 2017 Ida B. Wells Award from the National Association of Black Journalists and Northwestern University, and was awarded the 2017 Eugene C. Pulliam Fellowship by the Society of Professional Journalists. She also is a global wanderer who has visited twenty-six countries and counting.
Rae Paris began writing The Forgetting Tree: A Rememory in 2010, while traveling the United States, visiting sites of racial trauma, horror, and defiance. The desire to do this work came from being a child of parents born and raised in New Orleans during segregation, who ultimately left for California in the late 1950s. After the death of her father in 2011, the fiction Paris had been writing gave way to poetry and short prose, which were heavily influenced by the questions she’d long been considering about narrative, power, memory, and freedom. The need to write this story became even more personal and pressing.

While Paris sometimes uses the genre of "memoir" or "hybrid memoir" when referring to her work, in this case the term "rememory," born from Toni Morrison’s Beloved, feels most accurate. Paris is driven by the familial and historical spaces and by what happens when we remember seemingly disparate images and moments. The collection is not fully prose or poetry, but rather an extended funeral program or a prayer for those who have passed through us.

A perfect blend of prose, poetry, and images, The Forgetting Tree is a unique and thought-provoking collection that argues for a deeper understanding of past and present so that we might imagine a more hopeful, sustainable, and loving future.

2017, 6x9, 166 Pages
41 color photographs; 18 black-and-white photographs
Memoir • Poetry

Rae Paris is from Carson, California. Her work has been supported by a NEA Literature Fellowship, the Helene Wurlitzer Foundation, Hedgebrook, Hambidge Center, and Atlantic Center for the Arts, and VONA. She is Assistant Professor of Creative Writing at the University of Washington.
Beyond Blaxploitation

Edited by Novotny Lawrence and Gerald R. Butters, Jr.

Beyond Blaxploitation, the first book-length anthology of scholarly work on blaxploitation film, sustains the momentum that blaxploitation scholarship has recently gained, giving the films an even more prominent place in cinema history. This volume is made up of eleven essays employing historical and theoretical methodologies in the examination of spectatorship, marketing, melodrama, the transition of novel to screenplay, and racial politics and identity, among other significant topics. The book fills a substantial gap that exists in the black cinematic narrative and, more broadly, in film history.

Beyond Blaxploitation is divided into three sections that feature original essays on a variety of canonical blaxploitation films and others that either influenced the movement or in some form represent a significant extension of it. The first section titled, "From Pioneer to Precursor to Blaxploitation," centers on three films—Cotton Comes to Harlem, Watermelon Man, and Sweet Sweetback's Baadasssss Song—that ignited the African American film cycle. The second section, "The Canon and the Not so Canon," is dedicated to forging alternative considerations of some of the most highly regarded blaxploitation films, while also bringing attention to lesser-known films in the movement. The final section, "Was, Is, or Isn't Blaxploitation," includes four essays that offer significant insights on films that are generally associated with blaxploitation but contest traditional definitions of the movement. Moreover, this section features chapters that address industrial factors that led to the creation of blaxploitation cinema and highlight the limitations of the term itself.

Beyond Blaxploitation is a much-needed pedagogical tool, informing film scholars, critics, and fans alike, about blaxploitation's richness and complexity.

2016, 6x9, 272 Pages, 31 black-and-white photographs
ISBN 978-0-8143-4077-6, ebook
Contemporary Approaches to Film and Media Series
Film Theory and Criticism • Filmmakers

Novotny Lawrence is an associate professor in the radio, television, and digital media department at Southern Illinois University in Carbondale. He is the author of Blaxploitation Films of the 1970s: Blackness and Genre and the editor of Documenting the Black Experience: African American History, Culture, and Identity in Nonfiction Films.

Gerald R. Butters, Jr. is a professor of history at Aurora University. A Fulbright scholar, his previous books include From Sweetback to Superfly: Race and Film Audiences in Chicago’s Loop, Banned in Kansas: Motion Picture Censorship, 1915–1966, and Black Manhood on the Silent Screen. Dr. Butters has lectured internationally, including an address to the European Commission in Luxembourg.

Contributors: Allyson Nadia Field, Vivian N. Halloran, Charles E. Wilson, Jr, Gerald R. Butters, Jr., Alfred L. Martin, Jr., Laura Cook Kenna, Novotny Lawrence, Walter Metz, Eric Pierson, Harrison Sherrod, Joseph S. Valle
Blackness Is Burning
Civil Rights, Popular Culture, and the Problem of Recognition
TreaAndrea M. Russworm

Blackness Is Burning is one of the first books to examine the ways race and psychological rhetoric collided in the public and popular culture of the civil rights era. In analyzing a range of media forms, including Sidney Poitier’s popular films, black mother and daughter family melodramas, Bill Cosby’s comedy routine and cartoon Fat Albert, pulpy black pimp narratives, and several aspects of post–civil rights black/American culture, TreaAndrea M. Russworm identifies and problematizes the many ways in which psychoanalytic culture has functioned as a governing racial ideology that is built around a flawed understanding of trying to "recognize" the racial other as human.

The main argument of Blackness Is Burning is that humanizing, or trying to represent in narrative and popular culture that #BlackLivesMatter, has long been barely attainable and impossible to sustain cultural agenda. But Blackness Is Burning makes two additional interdisciplinary interventions: the book makes a historical and temporal intervention because Russworm is committed to showing the relationship between civil rights discourses on theories of recognition and how we continue to represent and talk about race today. The book also makes a formal intervention since the chapter-length case studies take seemingly banal popular forms seriously. She argues that the popular forms and disreputable works are integral parts of our shared cultural knowledge.

Blackness Is Burning's interdisciplinary reach is what makes it a vital component to nearly any scholar’s library, particularly those with an interest in African American popular culture, film and media studies, or psychoanalytic theory.

2016, 6x9, 280 Pages, 32 black-and-white images
ISBN 978-0-8143-4051-6, $34.99 Paperback
Contemporary Approaches to Film and Media Series
Film Theory and Criticism • Race and Ethnicity • Popular Culture

TreaAndrea M. Russworm is an assistant professor of English at the University of Massachusetts, Amherst, where she teaches interdisciplinary classes on literature, popular culture, and new media. She is a co-editor of From Madea to Media Mogul: Theorizing Tyler Perry and her work has appeared in Game On, Hollywood! and Watching While Black.
Know the Mother
Stories by Desiree Cooper

2017 SOCIETY OF MIDLAND AUTHORS AWARD: WINNER IN THE CATEGORY OF FICTION!

While a mother can be defined as a creator, a nurturer, a protector—at the center of each mother is an individual who is attempting to manage her own fears, desires, and responsibilities in different and sometimes unexpected ways. In Know the Mother, author Desiree Cooper explores the complex archetype of the mother in all of her incarnations. In a collage of meditative stories, women—both black and white—find themselves wedged between their own yearnings and their roles as daughters, sisters, grandmothers, and wives.

In this heart-wrenching collection, Cooper reveals that gender and race are often unanticipated interlopers in family life. An anxious mother reflects on her prenatal fantasies of suicide while waiting for her daughter to come home late one night. A lawyer miscarries during a conference call and must proceed as though nothing has happened. On a rare night out with her husband, a new mother tries convincing herself that everything is still the same. A politician’s wife’s thoughts turn to slavery as she contemplates her own escape: “Even Harriet Tubman had realized that freedom wasn’t worth the price of abandoning her family, so she’d come back home. She’d risked it all for love.” With her lyrical and carefully crafted prose, Cooper’s stories provide truths without sermon and invite empathy without sentimentality.

Know the Mother explores the intersection of race and gender in vignettes that pull you in and then are gone in an instant. Readers of short fiction will appreciate this deeply felt collection.

2016, 5.5x8.5, 112 Pages
ISBN 978-0-8143-4150-6, ebook
Made in Michigan Writers Series Fiction

A 2015 Kresge Artist Fellow, Desiree Cooper is a former attorney, Pulitzer Prize-nominated journalist, and Detroit community activist. Her fiction and poetry have appeared in Callaloo, Detroit Noir, Best African American Fiction 2010, and Tidal Basin Review, among other online and print publications. Cooper was a founding board member of Cave Canem, a national residency for emerging black poets, and she is a Kimbilio fellow, a national residency for African American fiction writers.
As the major gateway into British North America for travelers on the Underground Railroad, the U.S./Canadian border along the Detroit River was a boundary that determined whether thousands of enslaved people of African descent could reach a place of freedom and opportunity. In *A Fluid Frontier: Slavery, Resistance, and the Underground Railroad in the Detroit River Borderland*, editors Karolyn Smardz Frost and Veta Smith Tucker explore the experiences of the area’s freedom-seekers and advocates, both black and white, against the backdrop of the social forces—legal, political, social, religious, and economic—that shaped the meaning of race and management of slavery on both sides of the river.

With a foreword by David W. Blight, *A Fluid Frontier* is a truly bi-national collection, with contributors and editors evenly split between specialists in Canadian and American history, representing both community and academic historians. Scholars of the Underground Railroad as well as those in borderland studies will appreciate the interdisciplinary mix and unique contributions of this volume.

2016, 7x10, 360 Pages, 38 black-and-white photographs  
ISBN 978-0-8143-3959-6, $34.99 Paperback  
*Great Lakes Books Series*  
American History • Canadian Studies • Detroit

**Veta Smith Tucker** is a literary and public historian and an educator. She taught African American literature and African American Studies at Grand Valley State University in Allendale, Michigan for two decades and launched the Kutsche Office of Local History at the university in 2009.

**Karolyn Smardz Frost** is an archaeologist, historian, educator, and author specializing in African American/Canadian transnationalism. She is Senior Research Fellow for the Harriet Tubman Institute, York University, Toronto, and a Harrison McCain Visiting Professor at Nova Scotia’s Acadia University.

**Contributors:** Buxton National Historic Site & Museum, Afua Cooper, Irene Moore Davis, Louis A. DeCaro Jr., Roy Finkenbine, Debian Marty, Larry McClellan, Carol E. Mull, Bryan Prince, Adrienne Shadd, Kimberly Simmons, Karolyn Smardz Frost, Barbara Hughes Smith, Veta Smith Tucker, Margaret Washington
In *Crusader for Justice: Federal Judge Damon J. Keith*, authors Peter J. Hammer and Trevor W. Coleman present the first ever biography of native Detroiter Judge Keith, surveying his education, important influences, major cases, and professional and personal commitments. Along the way, the authors consult a host of Keith’s notable friends and colleagues, including former White House deputy counsel John Dean, Supreme Court Justice Clarence Thomas, and industrialist Edsel Ford II for this candid and comprehensive volume.

Hammer and Coleman trace Keith’s early life, from his public school days in Detroit to his time serving in the segregated U.S. army and his law school years at Howard University at the dawn of the Civil Rights era. They reveal how Keith’s passion for racial and social justice informed his career, as he became co-chairman of Michigan’s first Civil Rights Commission and negotiated the politics of his appointment to the federal judiciary. The authors go on to detail Keith’s most famous cases, including the Pontiac Busing and Hamtramck Housing cases, the 1977 Detroit Police affirmative action case, the so-called Keith Case (United States v. U.S. District Court), and the *Detroit Free Press*.

Judge Keith’s forty-five years on the bench offer a unique viewpoint on a tumultuous era of American and legal history. Readers interested in Civil Rights-era law, politics, and personalities will appreciate the portrait of Keith’s fortitude and conviction in *Crusader for Justice*.

More information can be found at crusaderforjustice.com.
The Colored Car

Jean Alicia Elster

In The Colored Car, Jean Alicia Elster follows a member of the Ford family coming of age in Depression-era Detroit. In the hot summer of 1937, twelve-year-old Patsy takes care of her three younger sisters and helps her mother put up fresh fruits and vegetables in the family's summer kitchen, adjacent to the wood yard that her father, Douglas Ford, owns. Times are tough, and Patsy's mother, May Ford, helps neighborhood families by sharing the food that she preserves. But May's decision to take a break from canning to take her daughters for a visit to their grandmother's home in Clarksville, Tennessee, sets in motion a series of events that prove to be life-changing for Patsy.

After boarding the first-class train car at Michigan Central Station in Detroit and riding comfortably to Cincinnati, Patsy is shocked when her family is led from their seats to change cars. In the dirty, cramped "colored car," Patsy finds that the life she has known in Detroit is very different from life down south, and she can hardly get the experience out of her mind when she returns home—like the soot stain on her finely made dress or the smear on the quilt squares her grandmother taught her to sew. As summer wears on, Patsy must find a way to understand her experience in the colored car and also deal with the more subtle injustices that her family faces in Detroit. By the end of the story, Patsy will never see the world in the same way that she did before.

Elster's engaging narrative illustrates the personal impact of segregation and discrimination and reveals powerful glimpses of everyday life in 1930s Detroit. For young readers interested in American history, The Colored Car is engrossing and informative reading.

2013, 5x7.5, 224 Pages
Great Lakes Books Series
Detroit • Fiction • For Young Readers 8–12

Jean Alicia Elster is a professional writer of fiction for children and young adults. She is the granddaughter of Douglas and Maber (May) Jackson Ford, whose family story is the basis of The Colored Car. Her other books include Who’s Jim Hines? (Wayne State University Press, 2008), which was selected as a Michigan Notable Book and a ForeWord Book of the Year finalist; I’ll Do the Right Thing; I’ll Fly My Own Plane; I Have a Dream, Too!; and Just Call Me Joe Joe.
Redevelopment and Race
Planning a Finer City in Postwar Detroit

June Manning Thomas

In the decades following World War II, professional city planners in Detroit made a concerted effort to halt the city's physical and economic decline. Their successes included an award-winning master plan, a number of laudable redevelopment projects, and exemplary planning leadership in the city and the nation. Yet despite their efforts, Detroit was rapidly transforming into a notorious symbol of urban decay. In Redevelopment and Race: Planning a Finer City in Postwar Detroit, June Manning Thomas takes a look at what went wrong, demonstrating how and why government programs were ineffective and even destructive to community needs.

In confronting issues like housing shortages, blight in older areas, and changing economic conditions, Detroit's city planners worked during the urban renewal era without much consideration for low-income and African American residents, and their efforts to stabilize racially mixed neighborhoods faltered as well. Steady declines in industrial prowess and the constant decentralization of white residents counteracted planners' efforts to rebuild the city. Among the issues Thomas discusses in this volume are the harmful impacts of Detroit's highways, the mixed record of urban renewal projects like Lafayette Park, the effects of the 1967 riots on Detroit's ability to plan, the city-building strategies of Coleman Young (the city's first black mayor) and his mayoral successors, and the evolution of Detroit's federally designated Empowerment Zone. Examining the city she knew first as an undergraduate student at Michigan State University and later as a scholar and planner, Thomas ultimately argues for a different approach to traditional planning that places social justice, equity, and community ahead of purely physical and economic objectives.

Redevelopment and Race was originally published in 1997 and was given the Paul Davidoff Award from the Association of Collegiate Schools of Planning in 1999. Students and teachers of urban planning will be grateful for this re-release. A new postscript offers insights into changes since 1997.

June Manning Thomas is Centennial Professor of Urban and Regional Planning at the University of Michigan. She is also the co-editor of Urban Planning and the African American Community and co-editor of The City after Abandonment.
Bearing Witness to African American Literature: Validating and Valorizing Its Authority, Authenticity, and Agency

Bernard W. Bell

Bearing Witness to African American Literature: Validating and Valorizing Its Authority, Authenticity, and Agency collects twenty-three of Bernard W. Bell’s lectures and essays that were first presented between 1968 and 2008. From his role in the culture wars as a graduate student activist in the Black Studies Movement to his work in the transcultural Globalization Movement as an international scholar and Fulbright cultural ambassador in Spain, Portugal, and China, Bell’s long and inspiring journey traces the modern institutional origins and the contemporary challengers of African American literary studies.

This volume is made up of five sections, including chapters on W. E. B. DuBois’s theory and trope of double consciousness, an original theory of residually oral forms for reading the African American novel, an argument for an African Americentric vernacular and literary tradition, and a deconstruction of the myths of the American melting pot and literary mainstream. Bell considers texts by contemporary writers like Toni Morrison, Alice Walker, William Styron, James Baldwin, and Jean Toomer, as well as works by Mark Twain, Frederick Douglas, and William Faulkner. In a style that ranges from lyricism to the classic jeremiad, Bell emphasizes that his work bears the imprint of many major influences, including his mentor, poet and scholar Sterling A. Brown, and W. E. B. DuBois. Taken together, the chapters demonstrate Bell’s central place as a revisionist African American literary and cultural theorist, historian, and critic.

Bearing Witness to African American Literature will be an invaluable introduction to major issues in the African American literary tradition for scholars of American, African American, and cultural studies.

2012, 7x10, 352 Pages

African American Life Series
Literary Criticism and Theory

Bernard W. Bell is the author, editor, and co-editor of eight monographs and books, including The Contemporary African American Novel: Its Folk Roots and Literary Branches, which has received four national awards, including an American Book Award. He is an award-winning Liberal Arts Research Professor of American and African American Literature, Language and Culture at Pennsylvania State University.
If We Must Die
From Bigger Thomas to Biggie Smalls

Aimé J. Ellis

In If We Must Die: From Bigger Thomas to Biggie Smalls, author Aimé J. Ellis argues that throughout slavery, the Jim Crow era, and more recently in the proliferation of the prison industrial complex, the violent threat of death has functioned as a coercive disciplinary practice of social control over black men. In this provocative volume, Ellis delves into a variety of literary and cultural texts to consider unlawful and extra-legal violence like lynching, mob violence, and "white riots," in addition to state violence such as state-sanctioned execution, the unregulated use of force by police and prison guards, state neglect or inaction, and denial of human and civil rights.

Focusing primarily on young black men who are depicted or see themselves as "bad niggers," gangbangers, thugs, social outcasts, high school drop-outs, or prison inmates, Ellis looks at the self-affirming embrace of deathly violence and death-defiance—both imagined and lived—in a diverse body of cultural works. From Richard Wright's literary classic Native Son, Eldridge Cleaver's prison memoir Soul on Ice, and Nathan McCall's autobiography Makes Me Wanna Holler to the hip hop music of Eazy-E, Tupac Shakur, Notorious B.I.G., and D'Angelo, Ellis investigates black men's representational identifications with and attachments to death, violence, and death-defiance as a way of coping with and negotiating late-twentieth and early twenty-first century culture.

Distinct from a sociological study of the material conditions that impact urban black life, If We Must Die investigates the many ways that those material conditions and lived experiences profoundly shape black male identity and self-image. African American studies scholars and those interested in race in contemporary American culture will appreciate this thought-provoking volume.

2011, 6x9, 224 Pages, 3 black-and-white images
ISBN 978-0-8143-3665-6, ebook
African American Life Series

Cultural Studies • Gender • Language and Literature • Masculinity • Popular Culture • Race and Ethnicity

Aimé J. Ellis was an associate professor of English and core faculty in African and African American studies at Michigan State University until his death in 2009.
Born in the rural American south, James Boggs lived nearly his entire adult life in Detroit and worked as a factory worker for twenty-eight years while immersing himself in the political struggles of the industrial urban north. During and after the years he spent in the auto industry, Boggs wrote two books, co-authored two others, and penned dozens of essays, pamphlets, reviews, manifestos, and newspaper columns to become known as a pioneering revolutionary theorist and community organizer. In *Pages from a Black Radical's Notebook: A James Boggs Reader*, editor Stephen M. Ward collects a diverse sampling of pieces by Boggs, spanning the entire length of his career from the 1950s to the early 1990s.

*Pages from a Black Radical's Notebook* is arranged in four chronological parts that document Boggs's activism and writing. Part 1 presents columns from *Correspondence*, a newspaper written during the 1950s and early 1960s. Part 2 presents the complete text of Boggs’s first book, *The American Revolution: Pages from a Negro Worker’s Notebook*, his most widely known work. In Part 3, “Black Power—Promise, Pitfalls, and Legacies,” Ward collects essays, pamphlets, and speeches that reflect Boggs’s participation in and analysis of the origins, growth, and demise of the Black Power movement. Part 4 comprises pieces written in the last decade of Boggs’s life, during the 1980s through the early 1990s. An introduction by Ward provides a detailed overview of Boggs’s life and career, and an afterword by Grace Lee Boggs, James Boggs’s wife and political partner, concludes this volume.

*Pages from a Black Radical’s Notebook* documents Boggs’s personal trajectory of political engagement and offers a unique perspective on radical social movements and the African American struggle for civil rights in the post–World War II years. Readers interested in political and ideological struggles of the twentieth century will find *Pages from a Black Radical’s Notebook* to be fascinating reading.
From Bourgeois to Boojie
Black Middle-Class Performances

Edited by Vershawn Ashanti Young
with Bridget Harris Tsemo

In From Bourgeois to Boojie: Black Middle-Class Performances, editor Vershawn Ashanti Young and assistant editor Bridget Harris Tsemo collect a diverse assortment of pieces that examine the generational shift in the perception of the black middle class, from the serious moniker of "bourgeois" to the more playful, sardonic "boojie." Including such senior cultural workers as Amiri Baraka and Houston Baker, as well as younger scholars like Damion Waymer and Candice Jenkins, this significant collection contains essays, poems, visual art, and short stories that examine the complex web of representations that define the contemporary black middle class.

Young opens the book with a critical introduction that looks at the articulation of class and race as a mode of performing U.S. citizenship. In four thematic parts—Performing Responsibility, Performing Womanhood, Performing Media, and Performing Sexuality—contributors explore different aspects of middle-class blackness. Acknowledging that the black middle class could never be depicted satisfactorily by one genre or from one perspective, contributors include pieces as varied as drawings by Iowa artist Jean Berry; self-reflexive commentaries from cultural critics Bryant Keith Alexander, Houston Baker, Dwight McBride, and Greg Tate; a short story by novelist Venise Berry; and cultural critiques by scholars Harilaos Stecopoulos and Angela Nelson. The volume also contains a thoughtful foreword by performance artist and scholar E. Patrick Johnson and an astute afterword by sociologist Mary Pattillo.

The journey from bourgeois to boojie embraces the long journey of African Americans from the cotton field and the assembly line to the corporate conference table and the White House. This insightful and diverse volume will be relevant to scholars of performance studies, African American studies, American literature, performative writing, and sociology, as well as creative writers and those interested in contemporary political discourse on race.

2011, 6x9, 392 Pages, 5 images

Contributors: Bryant Keith Alexander, Amiri Baraka, Jean Berry, Venise Berry, Eileen Cherry-Chandler, Kelly Brown Douglas, Claire Oberon Garcia, Candice M. Jenkins, E. Patrick Johnson, Houston A. Baker Jr., Sara F. Mason, Dwight A. McBride, Angela M. Nelson, Mary Pattillo, Harilaos Stecopoulos, Greg Tate, Lisa B. Thompson, Bridget Harris Tsemo, Damion Waymer, Deborah Elizabeth Whaley, Nazera Sadiq Wright, Vershawn Ashanti Young
Keepin' It Hushed
The Barbershop and African American Hush Harbor Rhetoric

Vorris L. Nunley

In *Keepin’ It Hushed: The Barbershop and African American Hush Harbor Rhetoric*, Vorris L. Nunley investigates the role of the hush harbor (a safe place for free expression among African American speakers) as a productive space of rhetorical tradition and knowledge generation. Nunley identifies the barbershop as an important hush harbor for black males in particular and traces the powerful cultural trope and its hidden tradition of African American knowledge through multiple texts. From Dunbar’s "We Wear the Mask" to the recent Barbershop movies and the provocative rhetoric of Reverend Jeremiah Wright, Nunley’s study touches on a range of time periods and genres.

Nunley’s introduction connects African American Hush Harbor Rhetoric (AAHHR) to everyday considerations of what may or may not be spoken in public and how African American speakers manage numerous hidden transcripts. In the first three chapters, Nunley charts different iterations of hush harbors and their function in the context of residual and emergent rhetorical traditions. He investigates public sphere theory and its application (and misapplication) to black civil society and hush harbors and connects AAHHR to nommo, the power of the word. In chapters 4 and 5, Nunley examines the ubiquity of the hush harbor trope in African American culture and considers barbershops as pedagogical sites, using literature, poetry, philosophy, and film to make his case. In chapter 6, he analyzes the Barbershop movie in detail, arguing that the movie’s commodified, neoliberal version of AAHHR did not represent a hush harbor, although that was ostensibly the aim.

*Keepin’ It Hushed* concludes with a presentation of a hush harbor pedagogy in chapter 7 and a distinctive analysis of hush harbor oriented speeches by then-Senator Obama and Rev. Jeremiah Wright. Rhetoricians and readers interested in African American life and culture will appreciate the cogent analysis in Nunley’s volume.

2011, 6x9, 224 Pages

_African American Life Series_

Language and Literature • Linguistics and Rhetoric • Masculinity • Race and Ethnicity

Vorris L. Nunley is professor of English and rhetoric at the University of California, Riverside and co-editor of Rhetoric and Ethnicity.
Birth of a Notion; 
Or, The Half Ain't Never Been Told

A Narrative Account with Entertaining Passages of the State of Minstrelsy and of America & the True Relation Thereof (from the Ha Ha Dark Side)

As Written by Bill Harris

In Birth of a Notion, poet and playwright Bill Harris confronts contemporary stereotypes and prejudices by looking back to their roots in early American history. In a hybrid work of prose and poetry that takes its cues from nineteenth-century minstrelsy, Harris speaks back to preconceived notions about "blackness" through many different characters and voices. His narrative is at turns sarcastic, serious, wry, and lyrical, as he investigates the source of pervasive racist images and their incorporation into American culture.

Harris takes readers on a tour of nineteenth-century American history, from the 1830s and the rise of the abolitionist movement, to Reconstruction and the Industrial Revolution in the 1860s, and to the beginning of the twentieth century. He considers cultural productions that gave rise to America’s idea of the "new Negro," including the development of minstrelsy as popular entertainment, the publication of Uncle Tom’s Cabin, the museum curios of P. T. Barnum, and the exhibitions of "exotic" people at the 1893 Chicago World’s Fair. Along the way, Harris interjects a range of symbols, word-play, and famous personalities into his narrative, referring to everyone from Karl Marx, Uncle Sam, Charles Dickens, Buffalo Bill, and Walt Whitman. He ends with the development of jazz and the blues as cultural products that would become important vehicles for self-representation in the new century.

Harris’s fast-paced narrative interspersed with graphic elements shows the importance of point-of-view in creating history, which always contains some elements of fiction as a result. Anyone interested in poetry, American history, and African American studies will appreciate Birth of a Notion.

2010, 5.5x8.5, 232 Pages, 45
ISBN 978-0-8143-3408-9, $18.95 Paperback
Made in Michigan Writers Series
Poetry • Race and Ethnicity

Bill Harris is retired professor of English at Wayne State University and author of numerous plays, including Robert Johnson Trick the Devil, Stories About the Old Days, Rifts, and Coda. He is also author of two books of poetry, The Ringmaster’s Array and Yardbird Suite: Side One, which won the 1997 Naomi Long Madgett Poetry Award.
Roses and Revolutions: The Selected Writings of Dudley Randall

Edited and with an Introduction by Melba Joyce Boyd

2010 NAACP IMAGE AWARD: FINALIST FOR OUTSTANDING LITERARY WORK IN THE CATEGORY OF POETRY!

Dudley Randall was one of the foremost voices in African American literature during the twentieth century, best known for his poetry and his work as the editor and publisher of Broadside Press in Detroit. While he published six books of poetry during his life, much of his work is currently out of print or fragmented among numerous anthologies. *Roses and Revolutions: The Selected Writings of Dudley Randall* brings together his most popular poems with his lesser-known short stories, first published in The Negro Digest during the 1960s, and several of his essays, which profoundly influenced the direction and attitude of the Black Arts movement.

*Roses and Revolutions: The Selected Writings of Dudley Randall* is arranged in seven sections: "Images from Black Bottom," "Wars: At Home and Abroad," "The Civil Rights Era," "Poems on Miscellaneous Subjects," "Love Poems," "Dialectics of the Black Aesthetic," and "The Last Leap of the Muse." Poems and prose are mixed throughout the volume and are arranged roughly chronologically. Taken as a whole, Randall’s writings showcase his skill as a wordsmith and his affinity for themes of love, human contradictions, and political action. His essays further contextualize his work by revealing his views on race and writing, aesthetic form, and literary and political history. Editor Melba Joyce Boyd introduces this collection with an overview of Randall’s life and career.

The collected writings in *Roses and Revolutions* not only confirm the talent and the creative intellect of Randall as an author and editor but also demonstrate why his voice remains relevant and impressive in the twenty-first century. Randall was named the first Poet Laureate of the City of Detroit and received numerous awards for his literary work, including the Life Achievement Award from the National Endowment of the Arts in 1986. Students and teachers of African American literature as well as readers of poetry will appreciate this landmark volume.

2009, 6x9, 256 Pages, 8 images
ISBN 978-0-8143-3445-4, $27.95 Jacketed Cloth

African American Life Series

Melba Joyce Boyd is author of *Wrestling with the Muse: Dudley Randall and the Broadside Press* and *Discarded Legacy: Politics and Poetics in the Life of Frances E. W. Harper, 1825–1911* (Wayne State University Press, 1994), co-editor of *Abandon Automobile: Detroit City Poetry* (Wayne State University Press, 2001), and author of seven books of poetry, including *Death Dance of a Butterfly*. She is a distinguished university professor and chair of the Department of Africana Studies at Wayne State University and adjunct professor at the Center for Afroamerican and African Studies at the University of Michigan, Ann Arbor.
Race and Remembrance
A Memoir

Arthur L. Johnson

_Race and Remembrance_ tells the remarkable life story of Arthur L. Johnson, a Detroit civil rights and community leader, educator, and administrator whose career spans much of the last century. In his own words, Johnson takes readers through the arc of his distinguished career, which includes his work with the Detroit branch of the NAACP, the Michigan Civil Rights Commission, and Wayne State University.

A Georgia native, Johnson graduated from Morehouse College and Atlanta University and moved north in 1950 to become executive secretary of the Detroit branch of the NAACP. Under his guidance, the Detroit chapter became one of the most active and vital in the United States. Despite his dedicated work toward political organization, Johnson also maintained a steadfast belief in education and served as the vice president of university relations and professor of educational sociology at Wayne State University for nearly a quarter of a century. In his intimate and engaging style, Johnson gives readers a look into his personal life, including his close relationship with his grandmother, his encounters with Morehouse classmate Martin Luther King Jr., and the loss of his sons.

_Race and Remembrance_ offers an insider’s view into the social factors affecting the lives of African Americans in the twentieth century, making clear the enormous effort and personal sacrifice required in fighting racial discrimination and poverty in Detroit and beyond. Readers interested in African American social history and political organization will appreciate this unique and revealing volume.

2008, 6x9, 288 Pages, 42
ISBN 978-0-8143-3370-9, $24.95 Hardback
ISBN 978-0-8143-4077-6, ebook

_African American Life Series_

Autobiography • Detroit • History • Memoir • Race and Ethnicity

Arthur L. Johnson was former director of the Detroit branch of the NAACP, former deputy director of the Michigan Civil Rights Commission, and former vice president of university relations at Wayne State University.
When the Church Becomes Your Party
Contemporary Gospel Music

2009 MICHIGAN NOTABLE BOOK AWARD WINNER!

Deborah Smith Pollard

In When the Church Becomes Your Party, author Deborah Smith Pollard assesses contemporary gospel music as the genre enters the twenty-first century. She argues that although the flashy clothing, informal language, and elaborate stage presentation found in some of the newest gospel music might not be what some worshippers expect, this new aesthetic rests on the same Christian principles as more traditional forms and actually extends its message to a wider and younger audience.

In this volume Pollard looks at contemporary gospel music with the insider’s perspective she has acquired as a regular participant in praise and worship services in the Detroit area and through her work as a successful gospel concert producer (The Motor City Praisefest and the McDonald’s GospelFest) and host of a popular Sunday morning gospel show on Detroit’s FM 98 WJLB. Among the topics she considers in When the Church Becomes Your Party are praise and worship music, gospel musical stage plays, the changing dress code of gospel performance, women gospel announcers, and holy hip hop. She draws on Detroit’s thriving gospel scene as well as her knowledge of the national gospel music industry to identify important trends in each area and trace the cultural transformations that brought them about. In addition, Pollard includes interviews with contemporary gospel artists, allowing them to explain why they rap, make particular choices in attire, or participate in gospel radio, praise and worship, or gospel musical plays.

While other studies address some of the subtopics included in this volume, When the Church Becomes Your Party offers a comprehensive picture of the history and future of contemporary gospel music. Scholars of music and African American cultural studies will enjoy this intriguing volume.

2008, 6x9, 240 Pages, 33 black-and-white images

African American Life Series
Detroit • Music • Popular Culture • Religion

Deborah Smith Pollard was associate professor of English literature and humanities and former director of the African American studies program at the University of Michigan–Dearborn. In 2005 she was named gospel music announcer of the year during the 20th Annual Stellar Gospel Music Awards.
Who's Jim Hines?
Jean Alicia Elster

2009 GREAT LAKES GREAT BOOKS
AWARD: WINNER FOR GRADES 4-5!

Who's Jim Hines? is a story based on real events about Douglas Ford Jr., a twelve-year-old African American boy growing up in Detroit in the 1930s. Doug’s father owns the Douglas Ford Wood Company, and Doug usually helps his dad around the scrap wood yard located in the side lot next to their house. But after Doug loses his school textbooks one day he is faced with the prospect of paying for new books and must join his father in the backbreaking work of delivering wood throughout the city and suburbs. Doug, who knows all of his father’s delivery drivers, takes this opportunity to unravel the mystery of a man named Jim Hines whom he always hears about but has never seen. In discovering Hines’s identity, Doug also learns much about the realities of racism in Depression-era Detroit.

As she tells Doug’s story, author Jean Alicia Elster incorporates rich descriptions of daily life, including glimpses into Detroit’s auto factories and unions, northern-style segregation, and color distinctions within the African American community. Elster also introduces readers to the Fords’ neighborhood, a racially mixed community of Eastern European immigrants and southern blacks.

Readers from the ages of eight through twelve will enjoy the entertaining and educational story in Who’s Jim Hines?

2008, 5x7.5, 146 Pages, 10 black-and-white images
Great Lakes Books Series
Detroit • Fiction • Race and Ethnicity • Young Readers 8–12

Jean Alicia Elster is a professional writer of fiction for children and young adults. Her other books include The Colored Car, I’ll Do the Right Thing; I’ll Fly My Own Plane; I Have a Dream, Too; and Just Call Me Joe Joe.
Connecting the Dots
Tyree Guyton's Heidelberg Project

2008 ERIC HOFFER BOOK AWARD: HONORABLE MENTION!

In its twenty years of existence, the Heidelberg Project has inspired awe in visitors from around the world, drawn praise from the international art community, and provoked extensive discussions in its own backyard. In 1986, Tyree Guyton created the project with the idea of visibly transforming the environment of his decaying neighborhood, which was marred by crime, prostitution, and gangs. Using the materials around him—cast-off toys, discarded car parts, and other debris—along with his trademark brightly colored polka dots, Guyton eventually transformed several houses and vacant lots on Heidelberg Street into the city's most recognizable art environment and one of its leading tourist attractions. Connecting the Dots, the first comprehensive collection of writings on the Heidelberg Project, attempts to get to the heart of Guyton's project by considering it from a number of fascinating angles—including legal, aesthetic, political, and personal.

Because of its unorthodox nature and large scope, Guyton’s art has often met fierce opposition in his own neighborhood while garnering raves from around the world. Connecting the Dots explores this tension in “Art or Eyesore?” by landscape architecture expert and Harvard lecturer John Beardsley and in Detroit News reporter Michael Hodges’s essay, “Heidelberg and the Community.” Former Detroit Free Press editor and publisher Neal Shine adds a piece on Sam Mackey, Guyton’s grandfather and the artist’s inspiration for the project. In addition, a complete legal perspective on the Heidelberg Project is presented by attorney Daniel S. Hoops, and the city’s position on the project is explained by Marilyn Wheaton, former director of Detroit’s Cultural Affairs Department. Wayne State University professor of art history Marion E. Jackson also offers an aesthetic analysis of Guyton’s project, and Detroit native Aku Kadogo discusses bringing Guyton and his project to Sydney, Australia. Connecting the Dots concludes with an “inside view” of the Heidelberg Project in a piece by Jenenne Whitfield, the project’s executive director.

Connecting the Dots presents these essays along with a thoughtful introduction by Wayne State University professor of English Jerry Herron and an artist’s statement by Tyree Guyton. Numerous photographs of Guyton’s artwork are also included in this full-color oversized volume. Artists, art historians, and those interested in Detroit cultural affairs will enjoy this comprehensive and intriguing book.

2007, 9.5x11, 144 Pages, 40 color images
ISBN 978-0-8143-3320-4, $60.00 Hardback
A Painted Turtle book
Art • Cultural Studies • Detroit • Urban Studies
Dear Chester, Dear John
Letters between Chester Himes and John A. Williams

Compiled and Edited by John A. and Lori Williams

Chester Himes and John A. Williams met in 1961, as Himes was on the cusp of transcontinental celebrity and Williams, sixteen years his junior, was just beginning his writing career. Both men would go on to receive international acclaim for their work, including Himes’s Harlem detective novels featuring Grave Digger Jones and Coffin Ed Johnson and Williams’s major novels The Man Who Cried I Am, Captain Blackman, and Clifford’s Blues. Dear Chester, Dear John is a landmark collection of correspondence between these two friends, presenting nearly three decades worth of letters about their lives and loves, their professional and personal challenges, and their reflections on society in the United States and abroad.

Prepared by John A. Williams and his wife, Lori Williams, this collection contains rare and personal glimpses into the lives of Williams and Himes between 1962 and 1987. As the writers find increasing professional success and recognition, they share candid assessments of each others’ work and also discuss the numerous pitfalls they faced as African American writers in the publishing world. The letters offer a window into Himes’s and Williams’s personalities, as the elder writer reveals his notoriously difficult and suspicious streak, and Williams betrays both immense affection and frustration in dealing with his old friend. Despite several rifts in their relationship, Williams’s concern for Himes’s failing health ensured that the two kept in touch until Himes’s death.

Dear Chester, Dear John is a heartfelt and informative collection that allows readers to step behind the scenes of a lifelong friendship between two important literary figures. Students and teachers of African American literature will enjoy this one-of-a-kind volume.

2008, 6x9, 264 Pages, 13 images
ISBN 978-0-8143-3355-6, $24.95 Hardback
ISBN 978-0-8143-3850-6, ebook
African American Life Series
Biography ● Language and Literature ● Race and Ethnicity

John A. Williams was the author of numerous books of fiction, nonfiction, and poetry. His critically acclaimed novels include Sissie, The Man Who Cried I Am, and Captain Blackman. From 1979–to 1994, Williams was the Paul Robeson Professor of English at Rutgers University.

Lori Williams is a graduate of Hunter College and was a production editor for many years in both magazine and book publishing. Following retirement, she became a freelance editor and proofreader.
In *Your Average Nigga*, Vershawn Ashanti Young disputes the belief that speaking Standard English and giving up Black English Vernacular helps black students succeed academically. Young argues that this assumption not only exaggerates the differences between two compatible varieties of English but forces black males to choose between an education and their masculinity, by choosing to act either white or black. As one would expect from a scholar who is subject to the very circumstances he studies, Young shares his own experiences as he exposes the factors that make black racial identity irreconcilable with literacy for blacks, especially black males.

Drawing on a range of interdisciplinary scholarship in performance theory and African American literary and cultural studies, Young shows that the linguistic conflict that exists between black and white language styles harms black students from the inner city the most. If these students choose to speak Standard English they risk alienating themselves from their families and communities, and if they choose to retain their customary speech and behavior they may isolate themselves from mainstream society. Young argues that this conflict leaves blacks in the impossible position of either trying to be white or forever struggling to prove that they are black enough. For men, this also becomes an endless struggle to prove that they are masculine enough. Young calls this constant effort to display proper masculine and racial identity the burden of racial performance.

Ultimately, Young argues that racial and verbal performances are a burden because they cannot reduce the causes or effects of racism, nor can they denaturalize supposedly fixed identity categories, as many theorists contend. On the contrary, racial and verbal performances only reinscribe the essentialism that they are believed to subvert. Scholars and teachers of rhetoric, performance studies, and African American studies will enjoy this insightful volume.

*2007, 6x9, 192 Pages*
*African American Life Series*
Gender • Masculinity • Performance Studies • Race and Ethnicity

Vershawn Ashanti Young is associate professor of drama and speech communication at the University of Waterloo.
Pilgrim Journey

Naomi Long Madgett

In Pilgrim Journey, award-winning poet Naomi Long Madgett describes the people and events that influenced her life and work. Written with a wealth of detail and personal reflection and illustrated with fifty photographs, this book will be insightful, rewarding, and inspirational for readers.

The daughter of a Baptist pastor, Madgett was born in Virginia and moved with her family to East Orange, New Jersey as a toddler. In detailing her childhood, Madgett offers rich stories of both the hardships and joys of growing up during the Great Depression. She also introduces readers to her family and the community of outstanding African Americans around them. In particular, Madgett recalls the people who encouraged her writing as a child and describes publishing her first collection of poetry at the age of seventeen. As a young woman, Madgett continued to travel a unique path. Moving from New Jersey to an all-black high school in St. Louis, Missouri, she also spent time in New Rochelle, New York, and finally settled in Detroit, Michigan, where she arrived as a young bride. Along the way, Madgett shares reflections on her personal life, her career, her poetry, as well as on her changing surroundings, allowing readers to experience her fascinating journey firsthand.

Pilgrim Journey presents Madgett’s successes and her disappointments, along with her personal beliefs and values. The book also demonstrates the positive impact she has had on others through poetry, teaching, and editing and publishing books by other African American poets. Madgett’s fans and anyone interested in studying the life of an extraordinary poet will enjoy this honest autobiography.

2006, 6x9, 492 Pages
ISBN 978-0-9164-1897-7, $35.00 Hardback
Published by Broadside Lotus Press and distributed by WSU Press

Naomi Long Madgett is the author of nine collections of poetry and editor of two poetry anthologies. Since 2001 she has been poet laureate of the city of Detroit. Her poems have appeared in numerous journals and more than 180 anthologies and textbooks. She is also publisher and editor of Broadside Lotus Press, Inc. and emeritus professor of English at Eastern Michigan University.
The title of *Blue-Tail Fly* comes from an antebellum song commonly known as "Jimmy Crack Corn." The blue-tail fly is a supposedly insignificant creature that bites the horse that bucks and kills the master. In this collection, poet Vievee Francis gives voice to "outsiders"—from soldiers and common folk to leading political figures—who play the role of the blue-tail fly in the period of American history between the Mexican American War and the Civil War. Through a diverse range of styles, characters, and emotions, Francis's poems consider the demands of war, protest and resistance to it, and the cross-cultural exchanges of wartime.

More than a narrowly themed text, *Blue-Tail Fly* is a book of balances, weighing the give-and-take of people and cultures in the arena of war. For lovers of poetry and those interested in American history, *Blue-Tail Fly* will illustrate the complexities of the American past and future.

2006, 6x9, 88 Pages  
*Made in Michigan Writers Series*  
*Poetry*  

Vievee Francis is a well-known poet in the Detroit area whose poems have appeared in numerous journals. *Blue-Tail Fly* was her first full-length book of poetry.
"Gettin' Our Groove On"
Rhetoric, Language, and Literacy for the Hip Hop Generation

Kermit E. Campbell

Because of the increasing influence of hip hop music and culture on a generation raised during its dominance, it is important to address hip hop and African American vernacular not merely as elements of folk and popular cultures but as rhetoric worthy of serious scrutiny. In Gettin’ Our Groove On, Kermit E. Campbell not only insists on this worthiness but also investigates the role that African American vernacular plays in giving a voice to the lived experiences of America’s ghetto marginalized.

Campbell’s work shows the persistence and force of the vernacular tradition in the face of increasing criticism from the American mainstream. A broad area of research is covered with surprising depth as Campbell addresses issues of language and rhetoric within the historical context of African oral tradition and African American folklore, poetry, popular music, fiction, and film. The text presents gangsta/reality rap as a rhetorical tactic consistent with ghetto hustling culture, rather than just entertainment, and also explores the negation of black vernacular in the classroom that has resulted in misguided approaches to teaching literacy to black students. Itself infused with the hip hop idiom and an engaging style free of academic jargon, Gettin’ Our Groove On presents a thorough and provocative contribution to cultural and rhetorical studies.

2005, 6x9, 216 Pages

African American Life Series
Language and Literature • Linguistics and Rhetoric • Popular Culture

Kermit E. Campbell is associate professor of rhetoric and writing at Colgate University.
This illuminating autobiography traces Scarborough’s path out of slavery in Macon, Georgia, to a prolific scholarly career that culminated with his presidency of Wilberforce University. Despite the racism he met as he struggled to establish a place in higher education for African Americans, Scarborough was an exemplary scholar, particularly in the field of classical studies. He was the first African American member of the Modern Language Association, a forty-four-year member of the American Philological Association, and a true champion of higher education. Scarborough advocated the reading, writing, and teaching of liberal arts at a time when illiteracy was rampant due to slavery’s legacy, white supremacists were dismissing the intellectual capability of blacks, and Booker T. Washington was urging African Americans to focus on industrial skills and training.

The Autobiography of William Sanders Scarborough is a valuable historical record of the life and work of a pioneer who helped formalize the intellectual tradition of the black scholar. Michele Valerie Ronnick contextualizes Scarborough’s narrative through extensive notes and by exploring a wide variety of sources such as census records, church registries, period newspapers, and military and university records. This book is indispensable to anyone interested in the history of intellectual endeavor in America, Africana studies and classical studies, in particular, as well as those familiar with the associations and institutions that welcomed and valued Scarborough.

2004, 6x9, 448 Pages, 16 images
ISBN 978-0-8143-3224-5, $32.95 Hardback
African American Life Series
Biography • Education

Michele Valerie Ronnick is professor of Greek and Latin at Wayne State University.
A Different Image
The Legacy of Broadside Press
Edited by Gloria House, Albert M. Ward, and Rosemary Weatherston

2005 MICHIGAN NOTABLE BOOK AWARD WINNER!

This landmark anthology features the work of acclaimed twentieth-century poets Gwendolyn Brooks, Etheridge Knight, Audre Lorde, Haki Madhubuti, Dudley Randall, and Sonia Sanchez. Introducing each author’s collection of poems are essays that present the political, cultural, and aesthetic contexts of each poet’s contributions to the Black Arts and Black consciousness movements. In her introduction to A Different Image, Dr. Gloria House, poet and scholar, writes that although Brooks, Knight, Lorde, Madhubuti, Randall, and Sanchez came to prominence in the 1960s and 1970s, “...the issues that preoccupied them are still pertinent to our communities today, and their writings continue to enjoy worldwide demand. They articulated the deepest longings of their people—to express their African identity, and to assume their place in history. Moreover, they demonstrated a quality of craftsmanship that would set new literary standards. While improvising on traditional literary forms, they also initiated unique uses of English to render it truer to African American speech patterns and rhythms, an intimation of the affirmation that Black English would garner years later.”

A Different Image casts a new light on this exceedingly valuable literary tradition, and articulates the connections between the poetry of the Black consciousness era and today’s flourishing performance poetry movement. It will acquaint contemporary poets and students with the literary gold mine of their Broadside predecessors. A CD featuring selected readings from each poet’s work accompanies the text.

2004, 9x6, 288 Pages
Published by Broadside Lotus Press and distributed by WSU Press
Poetry • History

Gloria House is a Broadside Lotus Press poet and professor at Wayne State University and University of Michigan-Dearborn.

Rosemary Weatherston is assistant professor of English at the University of Detroit Mercy and director of the Dudley Randall Center for Print Culture.

Albert M. Ward is a Broadside Lotus Press poet and a writer-in-residence at the University of Detroit Mercy.

Contributors Include: Audre Lorde, Dudley Randall, Etheridge Knight, Gwendolyn Brooks, Haki Madhubuti, Sonia Sanchez
Dreaming Suburbia
Detroit and the Production of Postwar Space and Culture

Amy Maria Kenyon

Dreaming Suburbia is a cultural and historical interpretation of the political economy of postwar American suburbanization. Questions of race, class, and gender are explored through novels, film, television and social criticism where suburbia features as a central theme. Although suburbanization had important implications for cities and for the geo-politics of race, critical considerations of race and urban culture often receive insufficient attention in cultural studies of suburbia. This book puts these questions back in the frame by focusing on Detroit, Dearborn and Ford history, and the local suburbs of Inkster and Garden City. Covering such topics as the political and cultural economy of suburban sprawl, the interdependence of city and suburb, and local acts of violence and crises during the 1967 riots, the text examines the making of a physical place, its cultural effects and social exclusions. The perspectives of cultural history, American studies, social science, and urban studies give Dreaming Suburbia an interdisciplinary appeal.

2004, 6x9, 224 Pages
African American Life Series
Cultural Studies • Detroit • Race and Ethnicity • Urban Studies

Amy Maria Kenyon spent her childhood in suburban Detroit. Formerly a lecturer in cultural history, she is now a freelance author and researcher working in both the United Kingdom and the Netherlands.
Bobweaving Detroit
The Selected Poems of Murray Jackson
Edited with a postscript by Ted Pearson and Kathryne V. Lindberg

Bobweaving Detroit is Murray Jackson's final collection of poems. Dr. Jackson, a highly respected educator, political figure and philanthropist, as well as an internationally known poet, offers work rich in the history and hope of Detroit's Black urban—and urbane—tradition. Jackson was a Classicist as well as an athlete, an inspiring teacher and an inspired humanist whose poems engage the blues vernacular, a wide palate of visual arts, and a broad spectrum of musical sources.

Murray Jackson was always a poet, though he first published with Broadside Lotus Press, Detroit's and the nation's longest continuously publishing Black poetry press, after a long career of public service during which he opened Detroit's first community college and many other educational and artistic venues to his fellow citizens and scholars. Readers of poetry and lovers of the arts, humanities, and athletics can recognize and join Jackson's conversations—his "bobweaving"—with Langston Hughes, Julius Caesar, Mozart, Duke Ellington, Archie Moore and Marianne Moore, William Shakespeare and Willie the Pimp, Coleman Hawkins and Coleman Young, Malcolm X and Malcolm Boyd.

2003, 6x9, 104 Pages

African American Life Series

Murray Jackson (1926–2002), a resident of Detroit for over seventy years, was the founding president of Wayne County Community College and was a twenty-year member of the Wayne State University Board of Governors. He is author of Watermelon Rinds and Cherry Pits (Broadside Lotus Press, 1991) and Woodland Sketches: Scenes from Childhood (X-Press Productions, 1990).

Ted Pearson is adjunct faculty with the Department of English at Wayne State University. He is the author of many poetry books, most recently including Songs Aside: 1992–2002 (Past Tents Press, 2003) and The Devil's Aria (Meow Press, 1999).

Kathryne V. Lindberg was professor of English and Africana Studies at Wayne State University. She is the author of Reading Pound Reading: Modernism After Nietzsche (Oxford University Press, 1987).
The rise of the Conservative movement in the United States over the last two decades is evident in current public policy, including the passage of the Welfare Reform Act, the weakening of affirmative action, and the approval of educational vouchers for private schooling. At the same time, new rules on congressional redistricting prohibit legislators from constructing majority black congressional districts, and blacks continue to suffer disproportionate rates of incarceration and death-penalty sentencing. In this significant new study, the distinguished political scientist Ronald W. Walters argues that the Conservative movement during this period has had an inordinate impact on American governing institutions and that a strong, though very often unstated, racial hostility drives the public policies put forth by Conservative politicians.

Walters traces the emergence of what he calls a new White Nationalism, showing how it fuels the Conservative movement, invades the public discourse, and generates policies that protect the interests of white voters at the expense of blacks and other nonwhites. Using historical and contemporary examples of White Nationalist policy, as well as empirical public opinion data, Walters demonstrates the degree to which this ideology exists among white voters and the negative impact of its policies on the black community. White Nationalism, Black Interests terms the current period a "second Reconstruction," comparing the racial dynamics in the post-Civil Rights era to those of the first Reconstruction following the end of the Civil War. Walters’s analysis of contemporary racial politics is uniquely valuable to scholars and lay readers alike and is sure to spark further public debate.

2003, 6x9, 352 Pages
ISBN 978-0-8143-3020-3, $27.95 Paperback
African American Life Series
Political Science • Race and Ethnicity

Ronald William Walters was Distinguished Leadership Scholar in the Academy of Leadership, director of the African American Leadership Institute, and professor of government and politics at the University of Maryland College Park.
Ideology and Change provides the first comprehensive record and analysis of the experience of leftist political movements, organizations, and trends in the English-speaking Caribbean.

Perry Mars views the Left as a dynamic force that has made indelible contributions toward advancing democracy since the 1940s, and he here examines the contributions of leftist organizations at both theoretical and practical levels. He identifies their role in Caribbean political culture and processes, the problems they face, and the strategies they employ toward political change within a hazardous political and social environment.

1998, 6x9, 248 Pages, 3 images
ISBN 978-0-8143-2769-2, $23.95 Paperback
African American Life Series
African Diaspora • Labor Studies • Political Science

Perry Mars was former professor in the Institute of Development Studies, University of Guyana, and in the department of Africana Studies, Wayne State University, Detroit, Michigan.
Negroes with Guns

Robert F. Williams

Foreword by Gloria House

Introduction by Timothy B. Tyson

First published in 1962, *Negroes with Guns* is the story of a southern black community’s struggle to arm itself in self-defense against the Ku Klux Klan and other racist groups. Frustrated and angered by violence condoned or abetted by the local authorities against blacks, the small community of Monroe, North Carolina, brought the issue of armed self-defense to the forefront of the civil rights movement. The single most important intellectual influence on Huey P. Newton, the founder of the Black Panther Party,

*Negroes with Guns* is a classic story of a man who risked his life for democracy and freedom.

1998, 6x9, 128 Pages, 10 black-and-white images
ISBN 978-0-8143-4077-6, ebook
*African American Life Series*
American History • Autobiography • Race and Ethnicity

*Robert F. Williams* left Cuba to live in the People’s Republic of China from 1966–1969 before receiving safe passage home and a Ford Foundation grant to work at the Center for Chinese Studies at the University of Michigan.
A History of the African American People
The History, Traditions, and Culture of African Americans

Edited by James Oliver Horton and Lois E. Horton

In their long history, African Americans have created a rich, complex, and highly diverse culture. *A History of the African American People* makes available more than a generation of scholarship written by some of the most distinguished historians in America. Their work examines the social and communal institutions that have sustained African Americans and strengthened their spiritual and cultural life. Specially commissioned photographs of artifacts reveal the richness of cultural traditions, and hundreds of historic photographs and paintings enhance the work still further, creating a magnificent illustrated history.

African American Life Series
American History

James Oliver Horton was professor of History and American Civilization at the George Washington University and director of the African American Communities Project, National Museum of American History, Smithsonian Institution. His books include *Black Bostonians* and *Free People of Color*.

Lois E. Horton is professor emeritus of history at George Mason University. Her work includes the book *Black Bostonians.*
Juan Francisco Manzano (1797-1854), an urban slave who taught himself to read and write, and who ultimately achieved fame as a poet in Cuba’s colonial slave society, wrote the only known autobiographical account of Latin American slavery. His narrative, composed in two parts, is a heart-rending history of the systematic, unrelenting destruction of human dignity and individual will. It bears the marks of slavery, not merely by virtue of the countless oppressive autobiographical events and the cruel punishments that are narrated, but also because of its unorthodox syntax and orthography in the original manuscript, and the destruction of the second half of Manzano’s history which “disappeared” mysteriously during his lifetime and has never surfaced since. In this first bilingual edition of the volume, Evelyn Picon Garfield provides a careful translation of Manzano’s somber narration. Ivan Schulman introduces the text to place it in historical and cultural context.

1996, 6x9, 136 Pages, 4 images
ISBN 978-0-8143-4077-6, ebook
Latin American Literature Series
African Diaspora • Autobiography • Latin American Studies • Race and Ethnicity • Translation

Ivan A. Schulman and Evelyn Picon Garfield are the authors and editors of numerous books, including a three-volume introduction to the study of literature and culture of Spain and Spanish America, Las Literaturas Hispanicas: Introduccion a su estudio (Wayne State University Press, 1990).
Cinemas of the Black Diaspora
Diversity, Dependence, and Oppositionality

Edited by Michael T. Martin

This is a study of the cinematic traditions and film practices in the black Diaspora. With contributions by film scholars, film critics, and film-makers from Europe, North America and the Third World, this diverse collection provides a critical reading of film-making in the black Diaspora that challenges the assumptions of colonialist and ethnocentrist discourses about Third World, Hollywood and European cinemas.

Cinemas of the Black Diaspora examines the impact on film-making of Western culture, capitalist production and distribution methods, and colonialism and the continuing neo-colonial status of the people and countries in which film-making is practiced. Organized in three parts, the study first explores cinema in the black Diaspora along cultural and political lines, analysing the works of a radical and aesthetically alternative cinema. The book proceeds to group black cinemas by geographical sites, including Africa, the Caribbean and South America, Europe, and North America, to provide global context for comparative and case study analyses. Finally, three important manifestos document the political and economic concerns and counter-hegemonic institutional organizing efforts of black and Third World film-makers from the 1970s to the early 1990s.

Cinemas of the Black Diaspora should serve as a valuable basic reference and research tool for the study of world cinema. While celebrating the diversity, innovativeness, and fecundity of film-making in different regions of the world, this important collection also explicates the historical importance of film-making as a cultural form and political practice.

1996, 6x9, 544 Pages

Contemporary Approaches to Film and Media Series
African Diaspora • Film Theory and Criticism • World Cinema

Michael T. Martin is a professor in cinema and media studies at Indiana University Bloomington.

Discarded Legacy
Politics and Poetics in the Life of Frances E. W. Harper, 1825-1911

By Melba Joyce Boyd

Frances E. W. Harper is a central figure in the history of nineteenth- and twentieth-century African-American literature and intellectual thought. The foremost poet of the “free colored community,” she was also a lecturer, educator, essayist, and novelist. A prolific champion of the abolitionist and feminist causes, she has come to be recognized for the critical role she played in the rise of the women's movement, particularly in the development of the black women's movement. Yet neither her art nor her political insight was preserved by subsequent generations until recently.

In this important study, poet Melba Joyce Boyd analyzes Harper not simply as a feminist and an activist, but as a writer. Boyd reads her in context, placing Harper’s life, poetry, novels, and speeches within the nineteenth century African-American quest for “freedom and literacy.”

Harper’s genius is illuminated as Boyd traces her radicalism through her struggles with issues of race, gender, and class, and the other personal and social injustices she confronted. Discarded Legacy comprises three parts: “The Abolitionist Years,” “The Pursuit of the Promised Land,” and “The Woman’s Era.” These divisions characterize the thrust of the historical periods which encompass Harper’s lifetime and the thematic focus of her writings. Though Harper’s primary political emphasis is on slavery and the Reconstruction, she sustains a strong feminist voice throughout these times and in all of her writings. Likewise, during the women’s era, she maintains an anti-racist stance and strongly criticizes racism in white feminist politics.

Through perceptive explication of Harper’s writings and consideration of her thematic inclinations and political and social affiliations, Boyd is able to show how Harper crafted her subjects and how the literature and speeches interrelated in theme and historical experience. Boyd has successfully arranged Harper’s work in a manner that connects our present to Harper’s past and that re-envisions her consciousness.

1994, 6x9, 264 Pages, 2 black-and-white images

African American Life Series
Biography • Literary Criticism and Theory • Poetry • Women’s Studies

Melba Joyce Boyd is author of Wrestling with the Muse: Dudley Randall and the Broadside Press, co-editor of Abandon Automobile: Detroit City Poetry (Wayne State University Press, 2001), and author of seven books of poetry, including Death Dance of a Butterfly. She is a distinguished university professor and chair of the Department of Africana Studies at Wayne State University and adjunct professor at the Center for Afroamerican and African Studies at the University of Michigan, Ann Arbor.
Untold Tales, Unsung Heroes
An Oral History of Detroit's African American Community, 1918-1967
Elaine Latzman Moon
The Detroit Urban League, Inc.

More than one hundred individuals who lived in Detroit at some time during the period from 1918 to 1967 share stories about everyday life—families and neighborhoods, community and religious life, school and work. They also describe extraordinary events—the great migration from the South, the depression, World War II, the 1943 race riot, the civil rights movement, the civil disturbance of 1967, and the Vietnam War. Their anecdotal testimonies and reminiscences provide invaluable information about the institutions, lifestyles, relationships, and politics that constitute the black experience in Detroit.

By featuring the histories of blacks living in Detroit during the first six decades of the century, this unique oral history contributes immeasurably to our understanding of the development of the city.

1993, 6x9, 408 Pages, 56 black-and-white images
ISBN 978-0-8143-3849-0, ebook
African American Life Series
Autobiography • Detroit • Race and Ethnicity
In analyzing Black politics since the late 1960s, James Jennings focuses on both the behavioral aspects, such as individual and group characteristics of voting and nonvoting and elections, as well as more fundamental philosophical and cultural questions regarding Black politics.

This study examines how the "traditional" face of Black politics and electoral activism interacts with a growing "progressive" face of Black politics. While traditional Black political activists seek access or political incorporation, another group aims for power sharing. The traditional approach is sometimes satisfied with merely replacing white politicians with Blacks, but the progressive constituency focuses on fundamentally changing the whole economic and political pie. Activists desirous of Black empowerment are pursuing a political and economic orientation that goes beyond programs based on access to American institutional arrangements and attempting to change or alter given political arrangements and social relations between Blacks and whites on the basis of changing the social structure and the distribution of wealth and power.

Based on interviews with Black and Latino activists in several big cities as well as on a review of the literature and the Black newspapers around the country, The Politics of Black Empowerment describes the characteristics of Black empowerment activism in America.

1992, 6x9, 240 Pages
ISBN 978-0-8143-2317-5, $34.95 Hardback

African American Life Series
Political Science • Race and Ethnicity • Urban Studies

James Jennings is professor emeritus of urban and environmental policy and planning at Tufts University.
Voices of the Self
A Study of Language Competence

Keith Gilyard

A unique blend of memoir and scholarship, Keith Gilyard’s *Voices of the Self* is a penetrating analysis of the linguistic and cultural "collision" experienced by African-American students in the public education system. Gilyard examines black students “negotiate” their way through school and discusses the tension between the use of Black English and Standard English, underlining how that tension is representative of the deeper conflict that exists between black culture and white expectations. Vivid descriptions—often humorous, sometimes disturbing, always moving—of Gilyard’s own childhood experiences in school and society are interlaced with chapters of solid sociolinguistic scholarship.

Encompassing the perspectives of both the “street” and the “academy,” *Voices of the Self* presents an eloquent argument for cultural and linguistic pluralism in American public schools.

1991, 6x9, 184 Pages

*African American Life Series*

*Memoir • Education • Language and Literature • Linguistics and Rhetoric • Race and Ethnicity*

Keith Gilyard is Edwin Erle Sparks Professor of English and African American studies at Pennsylvania State University.
The Spook Who Sat by the Door

Sam Greenlee

A classic in the black literary tradition, *The Spook Who Sat by the Door* is both a comment on the civil rights problems in the United States in the late 1960s and a serious attempt to focus on the issue of black militancy.

Dan Freeman, the "spook who sat by the door," is enlisted in the CIA's elitist espionage program. Upon mastering agency tactics, however, he drops out to train young Chicago blacks as "Freedom Fighters" in this explosive, award-winning novel.

As a story of one man’s reaction to ruling-class hypocrisy, the book is autobiographical and personal. As a tale of a man’s reaction to oppression, it is universal.

1989, 5.5x8.5, 256 Pages
African American Life Series
Fiction • Race and Ethnicity

Sam Greenlee was a highly acclaimed, internationally known poet, novelist, playwright, screenwriter, producer, director, actor, and teacher. A former U.S. Information Agency Foreign Service officer, he wrote *Baghdad Blues* and three collections of poetry.
This is the first full biography of the pioneering black collector whose detective work laid the foundation for the study of black history and culture. Born in Puerto Rico in 1874, Arthur Alfonso Schomburg came to New York militantly active in Caribbean revolutionary struggles. He searched out the hidden records of the black experience and built a collection of books, manuscripts, and art that had few rivals. Today it forms the core of the New York Public Library’s Schomburg Center for research in Black Culture, one of the leading collections in the field.

At the center of the Harlem Renaissance, Schomburg was a generous friend of many of the writers, artists, performers, collectors, scholars, and political figures who made Harlem the capital of Black America. A contributor to the major black journals of the period, he went on to head the Negro Collection at Fisk University and became curator of his own collection in the New York Public Library until his death in 1938.

1989, 6x9, 276 Pages, $29.99 Paperback

Elinor Des Verney Sinnette is Acting Director of Howard University’s Moorland-Spingarn Research Center. A former staff member of The New York Public Library, a teacher of librarians from Central Harlem to Nigeria and Kenya, a consultant to UNESCO, Dr. Sinnette has long been a contributor to the study of the history and culture of black people throughout the world.
Talkin and Testifyin
The Language of Black America
by Geneva Smitherman

In her book, Geneva Smitherman makes a substantial contribution to an understanding of Black English by setting it in the larger context of Black culture and life style. In addition to defining Black English, by its distinctive structure and special lexicon, Smitherman argues that the Black dialect is set apart from traditional English by a rhetorical style which reflects its African origins. Smitherman also tackles the issue of Black and White attitudes toward Black English, particularly as they affect educational policy.

Documenting her insights with quotes from notable Black historical, literary and popular figures, Smitherman makes clear that Black English is as legitimate a form of speech as British, American, or Australian English.

1986, 5.5x8.5, 298 Pages, 15 black and white images
Language and Literature  •  Linguistics and Rhetoric  •  Race and Ethnicity

Geneva Smitherman is a distinguished professor emerita and director of the African American Language and Literacy Program at Michigan State University.
Arthur M. Woodford, also a native of Detroit, was born in 1940. He was educated at the University of Wisconsin, Wayne State University, and the University of Pennsylvania in 1925. He was the author or co-authored from Hillsdale College in 1923 and earned a B.S. degree from Wayne State University. Frank B. Woodford (1903-1967) was a native of Detroit. He graduated from the University of Michigan, also a native of Detroit, and the University of Pennsylvania in 1925. He was the author or co-authored from Hillsdale College in 1923 and earned a B.S. degree from Wayne State University. He was the Historiographer of the city of Detroit.

The authors recount the founding of the town by the French, conquest by the British, and the city’s later role as a center of industry. Here is a story of the French, the British, and the Indians; a story of the Fur traders and the traders of the Roaring Twenties, Prohibition, Great Depression, World Wars I and II; a story of the expansion of the automobile industry, the days of the Model T, Ford’s first great motor car, Charles King building and driving the city’s first motor car. Here are the days when Detroit was one of the largest producers of automobiles in the world, where the Beaux-Arts style twin towers of the Bank of America, Henry Ford, and Detroit Edison were built. Here are the days when “Detroit confidential” was the title of a best-selling book written by and about the people of Detroit, for it is the people that have made this city great. More important, this is a story by and about the people of Detroit, for it is the people that have made this city great.

All Our Yesterdays is an accurate account based on extensive historical research at the time of publication in 1969, and is written in a style as to make an interesting and historical snapshot of the history of the city of Detroit.

Traces Detroit’s history from its earliest settlement into the 1960s.

2017, 5x8, 410 Pages

“Expanding the Frontiers of Civil Rights”
Michigan, 1948-1968

Documents an important shift in state level policy to make clear that civil rights in Michigan embraced all people.

2017, 6x9, 441 Pages, 8 black-and-white images
ISBN 978-0-8143-4329-6, $22.99 paperback
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