WSU Press is excited to announce our new director, Kathryn Wildfong. Kathy has been appointed to a two-year term as interim director of Wayne State University Press, effective June 19. She replaces Jane Ferreyra, who will be pursuing new opportunities following more than 14 years as director.

Wildfong, formerly the associate director and editor-in-chief at Wayne State University Press, developed the Press’s extensive list of books in regional nonfiction and Jewish studies. She has worked at the Press since 1984, beginning as a part-time copy editor and proofreader while a graduate student in the English department. She is a resident of Ferndale, Michigan.

Hired full time in 1987 as a production editor, Wildfong moved into positions of increasing responsibility — first in the manuscript editing department and then in acquisitions — and has been editor-in-chief since 2009. She has a bachelor’s in English and a master’s in comparative literature, both from Wayne State University.

“I’ve had the very good fortune to work closely with Jane Ferreyra during her tenure at Wayne State Press, and I’m very well aware that she is a tough act to follow,” said Wildfong. “But I’m equally fortunate to be surrounded by such smart, creative and hard-working colleagues at the Press, and excited by the challenges and opportunities for growth and change that lie ahead.”
Building the Modern World: Albert Kahn in Detroit by Michael H. Hodges tells the story of the German-Jewish immigrant who rose from poverty to become one of the most influential architects of the twentieth century. Kahn’s buildings not only define downtown Detroit, but his early car factories for Packard Motor and Ford revolutionized the course of industry and architecture alike.

Employing archival sources unavailable to previous biographers, Building the Modern World follows Kahn from his apprenticeship at age thirteen with a prominent Detroit architecture firm to his death. With material gleaned from two significant Kahn archives—the University of Michigan’s Bentley Historical Library and the Archives of American Art at the Smithsonian Institution—Hodges paints the most complete picture yet of Kahn’s remarkable rise. Special emphasis is devoted to his influence on architectural modernists, his relationship with Henry Ford, his intervention to save the Diego Rivera murals at the Detroit Institute of Arts (unreported until now), and his work laying down the industrial backbone for the Soviet Union in 1929–31 as consulting architect for the first Five Year Plan.

Kahn’s ascent from poverty, his outsized influence on both industry and architecture, and his proximity to epochal world events make his life story a tableau of America’s rise to power. Historic photographs as well as striking contemporary shots of Kahn buildings enliven and inform the text. Anyone interested in architecture, architectural history, or the history of Detroit will relish this stunning work.


OF RELATED INTEREST
Designing Detroit
Wirt Rowland and the Rise of Modern American Architecture
Michael G. Smith
WHALEBACK SHIPS AND THE AMERICAN STEEL BARGE COMPANY

C. Roger Pellett

A history of the American Steel Barge Company and the vessels that it built and operated.

From 1888 to 1898, the American Steel Barge Company built and operated a fleet of forty-four barges and steamships on the Great Lakes and in international trade. These new ships were considered revolutionary by some and nautical curiosities by others. Built from what was then a high tech material (steel) and powered by state-of-the-art steam machinery, their creation in the remote north was a sign of industrial accomplishment.

In Whaleback Ships and the American Steel Barge Company, C. Roger Pellett explains that the construction of these ships and the industrial infrastructure required to build them was financed by a syndicate that included some of the major players active in the Golden Age of American capitalism. The American Steel Barge Company operated profitably from 1889 through 1892, each year adding new vessels to its growing fleet. By 1893, it had run out of cash. The cash crisis worsened with the onset of the Panic of 1893, which plunged the country into a depression that mostly halted the ship-building industry. Only one shareholder, John D. Rockefeller, was willing and able to invest in the company to keep it afloat, and by doing so he gained control. When prosperity returned in 1896, the interest in huge iron ore deposits on the Mesabe Range required larger, more efficient vessels. In an attempt to meet this need, the company built another vessel that incorporated many whaleback features but included a conventional Great Lakes steamship bow. Although this new steamship compared favorably with vessels of conventional design, it was the last vessel of whaleback design to be built.

Whaleback Ships and the American Steel Barge Company objectively examines the design of these ships using the original design drawings, notes the successes and failures of the company's business strategy, and highlights the men at the operating level that attempted to make this strategy work. Readers interested in the maritime history of the Great Lakes and the industries that developed around them will find this book fascinating.

C. Roger Pellett is a retired business executive with a bachelor's degree in engineering and a master's degree in business administration. Pellett has many years of experience managing the fabrication of heavy industrial components, as well as a formal education and training in naval architecture and marine engineering. He lives in Duluth, Minnesota, where the first whaleback ships were built, and since retiring, has worked as a volunteer for the SS Meteor, the world's only survivor of the fleet of forty-four whaleback barges and steamships.

April 2018, 7x10, 208 pages, 56 black-and-white illustrations
ISBN 978-0-8143-4477-4 ebook
Worldwide Rights Available
Great Lakes Books Series

OF RELATED INTEREST

Justus S. Stearns
Michigan Pine King and Kentucky Coal Baron, 1845–1933

Michael W. Nagle
AMERICA’S MOST FAMOUS MODERN CHAIR CAN NOW BE YOURS FOR ONLY $25

Every home can use one or more of these famed molded plywood chairs designed by Charles Eames. They offer a rare combination of crisp, clean lines and outstanding comfort.

This advertisement will appear in the September issues of HOUSE & GARDEN and BETTER HOMES & GARDENS; the October issue of HOUSE BEAUTIFUL; the winter edition of BRIDE'S MAGAZINE, not in October; the November issue of LIVING FOR YOUNG HOMEMAKERS; and the December issue of BETTER HOMES & GARDENS.
Alexander Girard, Architect: Creating Midcentury Modern Masterpieces

Deborah Lubera Kawsky
Foreword by Ruth Adler Schnee

Showcases the bold, innovative, and colorful architectural designs of Alexander Girard.

During the midcentury period, Michigan attracted visionary architects, designers, and theorists, including Alexander Girard. While much has been written about Girard’s vibrantly colored and patterned textiles for Herman Miller, the story of his Detroit period (1937–53)—encompassing interior and industrial design, exhibition curation, and residential architecture—has not been told. Alexander Girard, Architect: Creating Midcentury Modern Masterpieces by Deborah Lubera Kawsky is the first comprehensive study of Girard’s exceptional architectural projects, specifically those concentrated in the ultra-traditional Detroit suburb of Grosse Pointe.

One exciting element of the book is the rediscovery of another Girard masterpiece—the only surviving house designed entirely by Girard, and former residence to Mr. and Mrs. John McLucas. Restored in consultation with iconic midcentury designer Ruth Adler Schnee, the McLucas house represents the culmination of Girard’s Detroit design work at midcentury. Stunning color photographs capture the unique design elements—including the boldly colored glazed brick walls of the atrium—reminiscent of Girard’s role as color consultant for the GM Tech Center. Original Girard drawings for the building plan, interior spaces, and custom-designed furniture document the mind of a modernist master at work and are made available to the public for the first time in this beautiful book.

Alexander Girard, Architect is a beautiful, informative book suited for enthusiasts of Alexander Girard, the midcentury modern aesthetic, and Detroit history, art, and architecture.

Deborah Lubera Kawsky completed her undergraduate studies at Smith College and her PhD in art history at Princeton University. She is an adjunct associate professor at Madonna University, where she teaches art history courses and leads European study-abroad trips. Her current projects relate to Detroit history, art, and architecture.

June 2018, 11x8.5, 304 pages, 144 color images; 77 black-and-white images
WORLDWIDE RIGHTS AVAILABLE
A Painted Turtle book

OF RELATED INTEREST

Yamasaki in Detroit
A Search for Serenity
John Gallagher
THE BURDEN
African Americans and the Enduring Impact of Slavery

Edited by Rochelle Riley
Foreword by Nikole Hannah-Jones

Examines the continued emotional, economic, and cultural enslavement of African Americans in the twenty-first century.

The Burden: African Americans and the Enduring 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 descendants of slaves have spent over 150 years seeking permission to put this burden down. As Riley writes in her opening essay, “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 accept that we are supposed to go only as far as we are allowed.” The Burden aims to address this problem. It is a must-read for every American.

Rochelle Riley is an award-winning newspaper columnist who is no longer seeking permission to put the burden down. She has fearlessly called out elected officials who should have been ashamed of themselves and has helped raise millions of dollars for just causes, especially the fight for improved adult literacy. Host of her own radio talk show on 910AM Superstation in Detroit, she also makes regular appearances on MSNBC and NPR 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 in 2017 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.
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

**FEATURES**

**ESSAYISTS** Mark Auslander, Kevin B. Blackstone, Herb Boyd, A’Lelia Bundles, Charlene A. Carruthers, Betty DeRamus, Carolyn Edgar, Patrice Gaines, Aisha Hinds, Aku Kadogo, T’Keyah Crystal Keymáh, Torrance G. Latham, Paula Williams Madison, Julianne Malveaux, Dr. Tonya M. Matthews, Vann R. Newkirk, II, Leonard Pitts Jr., Tim Reid, Rochelle Riley, Dr. Michael Simanga, Michelle Singletary, DeWayne Wickham, Benét J. Wilson, Tamara Winfrey-Harris

**OF RELATED INTEREST**

*Detroit 1967: Origins, Impacts, Legacies*

Edited by Joel Stone
With a Foreword by Thomas J. Sugrue

OF RELATED INTEREST

Great Girls in Michigan History
Patricia Majher
Other featured boys:
Liberty Hyde Bailey, Jr.
Thomas Edison
Casey Kasem
Charles Langlade
John Lautner
Stevens T. Mason
Winsor McCay
Michael Moore
Ransom Olds
Simon Pokagon
Sam Raimi
Claude Shannon
George Sidman
Eddie Tolan
Jack White
Peter White
What I Almost Say

No—it should be

what I almost sing

since plain speech eludes me—

my mouth fills with water

not words—songs of the waves

are the closest thing

to language I possess

in winter my voice is silent

a frozen wave

in spring I am the water

you dream about—

water       water

whispering

in each heartbeat of the moon.

an excerpt from The Lake Michigan Mermaid

OF RELATED INTEREST

Harborless
Poems by Cindy Hunter Morgan
THE LAKE MICHIGAN MERMAID
A Tale in Poems

Linda Nemec Foster and Anne-Marie Oomen
Illustrated by Meridith Ridl

A modern-day fairy tale told in conversation between a young girl and the mermaid of Lake Michigan.

The Lake Michigan Mermaid is a new tale that feels familiar. The breeze off the lake, the sand underfoot, the supreme sadness of being young and not in control—these sensations come rushing back page by page, bringing to life an ancient myth of coming of age in a troubled world. Freed from the minds of Linda Nemec Foster and Anne-Marie Oomen, the Lake Michigan mermaid serves as a voice of reason for when we’re caught in the riptide.

This is a gripping tale in poems of a young girl’s desperate search for guidance in a world turned upside down by family and economic upheaval. Raised in a ramshackle cottage on the shores of Lake Michigan, Lykretia takes refuge in her beloved lake in the face of her grandmother’s illness and her mother’s eager attempts to sell their home following her recent divorce. One day Lykretia spots a creature in the water, something beautiful and inexplicable. Is it the mythical Lake Michigan mermaid, or an embodiment of the stories her grandmother told as dementia ravaged her mind? Thus begins a telepathic conversation between a lost young girl and Phyliadellacia, the mermaid who saves her in more ways than one.

Accompanied by haunting illustrations, The Lake Michigan Mermaid offers a tender tale of friendship, redemption, and the life-giving power of water. As it explores family relationships and generational bonds, this book is an unforgettable experience that aims to connect readers of all ages.

Linda Nemec Foster is the founder of the Contemporary Writers Series at Aquinas College. She is also the author of nine collections of poetry including Amber Necklace from Gdansk, Talking Diamonds, Listen to the Landscape, and Living in the Fire Nest. Foster was selected to be the first poet laureate of Grand Rapids, MI from 2003 to 2005.

Anne-Marie Oomen is author of Love, Sex and 4-H (Next Generation Indie Award for Memoir), House of Fields and Pulling Down the Barn (both Michigan Notable Books) and Uncoded Woman (poetry), among others. She teaches at Solstice MFA at Pine Manor College (MA), Interlochen’s College of Creative Arts (MI), and at conferences throughout the country.

Meridith Ridl is an artist and an art teacher with a BA from the College of Wooster and MFA from the University of Michigan. She is represented by Lafontsee Galleries in Grand Rapids, Michigan. Meridith lives with her wonderful husband Brent, in Saugatuck, Michigan, and loves wandering the lakeshore and dunes much like Lyk.

March 2018, 7x8, 64 pages, 30 color illustrations

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Made in Michigan Writers Series
THE OFFICIAL REPORT ON HUMAN ACTIVITY

Stories by kim d. hunter

Dystopic fairy tales told through the lens of media and capitalism run amok.

The Official Report on Human Activity by kim d. hunter, which is neither official nor a report, is a collection of long stories that are linked by recurring characters and their personal struggles in societies rife with bigotry, in which media technology and capitalism have run amok. These stories approach the holy trinity of gender, race, and class at a slant. They are concerned with the process and role of writing intertwined with the roles of music and sound.

The four stories range from the utterly surreal—a factory worker seeking recognition for his writing gives birth to a small black elephant with a mysterious message on its hide—to the utterly real—a nerdy black teen’s summer away from home takes a turn when he encounters half-white twins on the run from the police. Prominently known as a Detroit poet, hunter creates illusions and magic while pulling back the curtain to reveal humanity—the good, bad, and absurd.

Readers will find their minds expanded and their conversations flowing after finishing The Official Report on Human Activity.

The Official Report on Human Activity is sure to appeal to readers of literary fiction, particularly those interested in postmodernism and social justice.

kim d. hunter has published two collections of poetry: borne on slow knives and edge of the time zone. His poetry appears in Rainbow Darkness, What I Say, Black Renaissance Noire, 6X6 #35, and elsewhere. He received a 2012 Kresge Artist Fellowship in the Literary Arts and he works in Detroit providing media support to social justice groups.

April 2018, 5.5x8.5, 296 pages
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OF RELATED INTEREST

Quality Snacks
Stories by Andy Mozina
MEET BEHIND MARS
Stories by Renee Simms

Explores the bonds of family, neighbors, lovers, and friends as they are tested in new environments.

“I feel like I can’t tell one story about a giant mustard penis because it’s not about a mustard penis only, but about all of these incidents together, in context, and through time.” So begins the title story in Renee Simms’s debut short story collection, Meet Behind Mars—a revealing look at how geography, memory, ancestry, and desire influence our personal relationships.

In many of her stories, Simms exposes her own interest in issues concerning time and space. For example, in “Rebel Airplanes,” an L.A. engineer works by day on city sewers and by night on R-C planes that she yearns to launch into the cosmos. The character-driven stories in Meet Behind Mars offer beautiful insight into the emotional lives of caretakers, auto workers, dancers, and pawn shop employees. In “High Country,” a frustrated would-be novelist considers ditching her family in the middle of the desert. In “Dive,” an adoptee returns to her adoptive home, still haunted by histories she does not know. Simms writes from the voice of women and girls who struggle under structural oppression and draws from the storytelling tradition best represented by writers like Edward P. Jones, whose characters have experiences that are specific to black Americans living in the late twentieth and twenty-first centuries. One instance of this is in “The Art of Heroine Worship,” in which black families integrate into a white suburb of Detroit in the 1970s.

The stories in this collection span forty years and two continents, and range in structure from epistolary to traditionally structured realism, with touches of absurdity, humor, and magic. Meet Behind Mars will appeal to readers interested in contemporary literary fiction.

Renee Simms is an assistant professor of African American studies and contributing faculty to English studies at University of Puget Sound. Her work has been widely published, appearing in Callaloo, Southwest Review, North American Review, Salon, and elsewhere. Meet Behind Mars is her debut story collection; she is currently at work on a novel.

April 2018, 5.5x8.5, 160 pages

OF RELATED INTEREST
Garden for the Blind
Stories by Kelly Fordon
FIELD RECORDINGS
Poems by Russell Brakefield

Poetry that uses American folk music as a lens to investigate themes of family, art, and masculinity.

Firmly rooted in the dramatic landscapes and histories of Michigan, Field Recordings uses American folk music as a lens to investigate themes of personal origin, family, art, and masculinity. The speakers of these poems navigate Michigan’s folklore and folkways while exploring more personal connections to those landscapes and examining the timeless questions that occupy those songs and stories. With rich musicality and lyric precision, the poems in Field Recordings look squarely at what it means to be a son, a brother, an artist, a person.

Inspired by the life and writings of famous ethnomusicologist Alan Lomax, Field Recordings is divided into three sections. It is anchored by a long poem that tracks Alan Lomax on his 1938 journey through Michigan collecting music for the Library of Congress. This poem speaks to the complex process of recording the voices and stories of working-class musicians in Michigan in the early part of the twentieth century. It is rich with the pleasures of music and storytelling and is steeped in history. Like the rest of the collection, it also speaks to the questions and anxieties that, like music, transcend time and technology.

In poems alternately elegiac and rhapsodic, Field Recordings explores the way art is produced and translated, the line between innovation and appropriation, and the complex, beautiful stories that are passed between us. From poetry readers to poets, music fans to musicians, this collection will undoubtedly appeal to a wide audience.

Russell Brakefield received his MFA in poetry from the University of Michigan’s Helen Zell Writers’ Program. His work has appeared in the Indiana Review, New Orleans Review, Poet Lore, Crab Orchard Review and elsewhere. He has received fellowships from the University of Michigan Musical Society, the Vermont Studio Center, and the National Parks Department.

March 2018. 5.25x8. 96 pages
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Made in Michigan Writers Series

OF RELATED INTEREST

Strings Attached
Poems by Diane DeCillis
ELI'S STORY
A Twentieth-Century Jewish Life

Meri-Jane Rochelson

Biography of a Jewish doctor who survived and triumphed over the horrors of the Holocaust.

Eli's Story: A Twentieth-Century Jewish Life is first and foremost a biography. Its subject is Eli G. Rochelson, MD (1907–1984), author Meri-Jane Rochelson's father. At its core is Eli's story in his own words, taken from an interview he did with his son, Burt Rochelson, in the mid-1970s. The book tells the story of a man whose life and memory spanned two world wars, several migrations, an educational odyssey, the massive upheaval of the Holocaust, and finally, a frustrating yet ultimately successful effort to restore his professional credentials and identity, as well as reestablish family life.

Eli's Story contains a mostly chronological narration that embeds the story in the context of further research. It begins with Eli's earliest memories of childhood in Kovno and ends with his death, his legacy, and the author's own unanswered questions that are as much a part of Eli's story as his own words. The narrative is illuminated and expanded through Eli's personal archive of papers, letters, and photographs, as well as research in institutional archives, libraries, and personal interviews. Rochelson covers Eli's family's relocation to southern Russia; his education, military service, and first marriage after he returned to Kovno; his and his family's experiences in the Dachau, Stutthof, and Auschwitz concentration camps—including the deaths of his wife and child; his postwar experience in the Landsberg Displaced Persons (DP) camp, and his immigration to the United States, where he determinedly restored his medical credentials and started a new family. Rochelson recognizes that both the effort of reconstructing events and the reality of having personal accounts that confirm and also differ from each other in detail, make the process of gap-filling itself a kind of fiction—an attempt to shape the incompleteness that is inherent to the story.

An earlier reviewer said of the book, “Eli's Story combines the care of a scholar with the care of a daughter.” Both scholars and general readers interested in Holocaust narratives will be moved by this monograph.


June 2018, 6x9, 288 pages, 68 black-and-white photographs
ISBN 978-0-8143-4494-1 $74.99 Printed Paper Cased
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OF RELATED INTEREST

From Things Lost
Forgotten Letters and the Legacy of the Holocaust
Shirli Gilbert

WHITECHAPEL NOISE
Jewish Immigrant Life in Yiddish Song and Verse, London 1884–1914

Vivi Lachs

New perspectives on Anglo-Jewish history via the poetry and song of Yiddish-speaking immigrants in London from 1884 to 1914.

Archive material from the London Yiddish press, songbooks, and satirical writing offers a window into an untold cultural life of the Yiddish East End. Whitechapel Noise: Jewish Immigrant Life in Yiddish Song and Verse, London 1884–1914 by Vivi Lachs positions London’s Yiddish popular culture in historical perspective within Anglo-Jewish history, English socialist aesthetics, and music-hall culture, and shows its relationship to the transnational Yiddish-speaking world. Layers of cultural references in the Yiddish texts are closely analyzed and quoted to draw out the complex yet intimate histories they contain, offering new perspectives on Anglo-Jewish historiography in three main areas: politics, sex, and religion.

The acculturation of Jewish immigrants to English life is an important part of the development of their social culture, as well as to the history of London. In the first part of the book, Lachs presents an overview of daily immigrant life in London, its relationship to the Anglo-Jewish establishment, and the development of a popular Yiddish theatre and press, establishing a context from which these popular texts came. The author then analyzes the poems and songs, revealing the hidden social histories of the people writing and performing them. Lachs also explores how themes of marriage, relationships, and sexual exploitation appear regularly in music-hall songs, alluding to the changing nature of sexual roles in the immigrant London community influenced by the cultural mores of their new location. On the theme of religion, Lachs examines how ideas from Jewish texts and practice were used and manipulated by the socialist poets to advance ideas about class, equality, and revolution; and satirical writings offer glimpses into how the practice of religion and growing secularization was changing immigrants’ daily lives in the encounter with modernity.

The detailed and nuanced analysis found in Whitechapel Noise offers a new reading of Anglo-Jewish, London, and immigrant history. It is a must-read for Jewish and Anglo-Jewish historians and those interested in Yiddish, London, and migration studies.

Vivi Lachs is a social and cultural historian, Yiddishist, and associate research fellow at Birkbeck, University of London. She is the author of Making Multimedia in the Classroom and has written articles on education and Jewish history. She performs and composes music to London Yiddish lyrics.

May 2018, 6x9, 312 pages, 40 black-and-white images
ISBN 978-0-8143-4355-5 $32.99; Paperback
ISBN 978-0-8143-4488-0 $85.99; Printed Paper Cased

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OF RELATED INTEREST
Survivors and Exiles
Yiddish Culture after the Holocaust
Jan Schwarz

1-800-978-7323 wsupress.wayne.edu
OVERLOOKING THE BORDER
Narratives of a Divided Jerusalem

Dana Hercbergs

An ethnographic tapestry of personal and institutional narratives about Jerusalem’s social history.

Overlooking the Border: Narratives of a Divided Jerusalem by Dana Hercbergs continues the dialogue surrounding the social history of Jerusalem. The book’s starting point is the border that separated the city between Jordan and Israel in 1948–1967, a lesser-known but significant period for cultural representations of Jerusalem. Based on ethnographic fieldwork, the book juxtaposes Israeli and Palestinian personal narratives about the past with contemporary museum exhibits, street plaques, tourism, and real estate projects that are reshaping the city since the decline of the peace process and the second intifada. What emerges is a portrayal of Jerusalem both as a local place with unique rhythms and topography and as a setting for national imaginaries and agendas with their attendant political and social tensions.

As sites of memory, Jerusalem’s homes, streets, and natural areas form the setting for emotionally charged narratives about belonging and rights to place. Recollections of local customs and lifeways in the mid-twentieth century coalesce around residents’ desire for stability amid periods of war, dispossession, and relocation—intertwining the mythical with the mundane. Hercbergs begins by taking the reader to the historically Arab neighborhoods of West Jerusalem, whose streets are a battleground for competing historical narratives about the Israeli-Arab War of 1948. She goes on to explore the connections and tensions between Mizrahi Jews and Palestinians living across the border from one another in Musrara, a neighborhood straddling West and East Jerusalem. The author rounds out the monograph with a semiotic analysis of contemporary tourism and architectural ventures that are entrenching ethno-national separation in the post-Oslo period. These rhetorical expressions illuminate what it means to be a Jerusalemite in the context of the city’s fraught history.

Overlooking the Border examines the social and geographic significance of borders for residents’ sense of self, place, and community, and for representations of the city both locally and abroad. It is certain to be of value to scholars and advanced undergraduate and graduate students of Middle Eastern studies, history, urban ethnography, and Israeli and Jewish studies.

Dana Hercbergs holds a PhD in folklore and folklife from the University of Pennsylvania. She has taught in universities in Canada and the United States, and currently resides in Tel Aviv.

June 2018, 6x9, 284 pages
ISBN 978-0-8143-4108-7 $79.99s Printed Paper Cased
ISBN 978-0-8143-4109-4 ebook
Worldwide Rights Available
Raphael Patai Series in Jewish Folklore and Anthropology

OF RELATED INTEREST

Transnational Identities
Women, Art, and Migration in Contemporary Israel

Tal Dekel
TRANSFORMING HARRY
The Adaptation of Harry Potter in the Transmedia Age

Edited by John Alberti and P. Andrew Miller

Focuses on the critical and theoretical implications of adapting the Harry Potter novels to films and media.

Transforming Harry: The Adaptation of Harry Potter in the Transmedia Age is an edited volume of eight essays that look at how the cinematic versions of the seven Harry Potter novels represent an unprecedented cultural event in the history of cinematic adaptation. The movie version of the first Harry Potter book, Harry Potter and the Sorcerer’s Stone, premiered in 2001, in between publication of the fourth and fifth books of this global literary phenomenon. As a result, the production and reception of both novel and movie series became intertwined with one another, creating a fanbase who accessed the series first through the books, first through the movies, and in various other combinations. John Alberti and P. Andrew Miller have gathered scholars to explore and examine the cultural, political, aesthetic, and pedagogical dimensions of this pop culture phenomenon and how it has changed the reception of both the films and books.

Divided into two sections, the volume addresses both the fidelity of adaptation and the transmedia adaptations that have evolved around the creation of the books and movies. While the primary focus of the collection is an academic audience, it will appeal to a broad range of readers. Within the academic community, Transforming Harry will be of interest to scholars and teachers in a number of disciplines, including film and media studies and English. Beyond the classroom, the Harry Potter series clearly enjoys a large and devoted global fan community, and this collection will be of interest to serious fans.

John Alberti is professor of English and chair of the English department at Northern Kentucky University. He has published in the areas of cinema studies, writing studies, popular culture, including Screen Ages: A Survey of American Cinema.

P. Andrew Miller is professor of English at Northern Kentucky University. He has published articles on pop culture, including Buffy the Vampire Slayer and The X-Men.

Contributors: Cassandra Bausman, Michelle Markey Butler, Vera Cuntz-Leng, Emily Dallaire, Maria Dicieanu, Andrew Howe, Katherine E. McCain, Liza Potts, Kelly Turner

May 2018, 6x9, 224 pages, 15 black-and-white images
ISBN 978-0-8143-4491-0 $84.99s Printed Paper Cased

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Contemporary Approaches to Film and Media Series

OF RELATED INTEREST

The Time of Our Lives
Dirty Dancing and Popular Culture
Edited by Yannis Tzioumakis and Siân Lincoln
COMIC VENUS
Women and Comedy in American Silent Film

Kristen Anderson Wagner

Examines the social and historical significance of women’s contributions to American silent film comedy.

For many people the term “silent comedy” conjures up images of Charlie Chaplin’s Little Tramp, Buster Keaton’s Stoneface, or Harold Lloyd hanging precariously from the side of a skyscraper. Even people who have never seen a silent film can recognize these comedians at a glance. But what about the female comedians? Gale Henry, Louise Fazenda, Colleen Moore, Constance Talmadge—these and numerous others were wildly popular during the silent film era, appearing in countless motion pictures and earning top salaries, and yet their names have been almost entirely forgotten. As a consequence, recovering their history is all the more compelling given that they laid the foundation for generations of funny women, from Lucille Ball to Carol Burnett to Tina Fey. These women constitute an essential and neglected sector of film history, reflecting a turning point in women’s social and political history. Their talent and brave spirit continues to be felt today, and Comic Venus: Women and Comedy in American Silent Film seeks to provide a better understanding of women’s experiences in the early twentieth century and to better understand and appreciate the unruly and boundary-breaking women who have followed.

The diversity and breadth of archival materials explored in Comic Venus illuminate the social and historical period of comediennes and silent film. It is the first book to explore the overlooked contributions made by comediennes in American silent film. Those with an interest in film and representations of femininity in comedy will be fascinated by the analytical connections and thoroughly researched histories of these women and their groundbreaking movements in comedy and stage.

Kristen Anderson Wagner has written extensively on silent comedy. She teaches film studies in Northern California.

March 2018, 6x9, 304 pages, 68 black-and-white images
ISBN 978-0-8143-4529-0 $84.99 printed papercased
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Contemporary Approaches to Film and Media Series

OF RELATED INTEREST

Buffoon Men
Classic Hollywood Comedians and Queered Masculinity
Scott Balcerzak
The Films of Jess Franco

Edited by Antonio Lázaro-Reboll and Ian Olney

The first edited volume devoted to the legendary cult director Jess Franco.

The Films of Jess Franco looks at the work of Jesús "Jess" Franco (1930–2011), one of the most prolific and madly inventive filmmakers in the history of cinema. He is best known as the director of jazzy, erotically charged horror movies featuring mad scientists, lesbian vampires, and women in prison, but he also dabbed in a multitude of genres from comedy to science fiction to pornography. Although he built his career in the ghetto of low-budget exploitation cinema, he managed to create a body of work that is deeply personal, frequently political, and surprisingly poetic. Editors Antonio Lázaro-Reboll and Ian Olney have assembled a team of scholars to examine Franco's offbeat films, which command an international cult following and have developed a more mainstream audience in recent years.

Arguing that his multifaceted, paradoxical cinema cannot be pinned down by any one single approach, this edited volume features twelve original essays on Franco's movies written from a variety of different perspectives. This collection does not avoid the methodologies most commonly used in the past to analyze Franco's work—author criticism, genre criticism, and cult film criticism—but it does show how Franco's films complicate these critical approaches. The contributors open up fresh avenues for academic inquiry by considering his oeuvre from a range of viewpoints, including transnational film studies, cinephilia studies, and star studies. The Films of Jess Franco seeks to address the scholarly neglect of this legendary cult director and to broaden the conversation around the director's work in ways that will be of interest to fans and academics alike.

Antonio Lázaro-Reboll is senior lecturer in Hispanic studies at the University of Kent (UK), where he teaches Spanish and European film. He is the author of Spanish Horror Film and co-editor with Andrew Willis of Spanish Popular Cinema.

Ian Olney is an associate professor of English at York College of Pennsylvania, where he teaches film studies. He is the author of Zombie Cinema and Euro Horror: Classic European Horror Cinema in Contemporary American Culture, as well as numerous essays on European cinema and the horror film.

Contributors: Alberto Brodesco, Will Dodson, Finley Freibert, Antonio Lázaro-Reboll, Xavier Mendik, Ian Olney, Vicente Rodríguez Ortega, Tatjana Pavlovic, Rubén Romero Santos, Nicholas G. Schlegel, Aurore Spiers, Glenn Ward, Andy Willis

June 2018, 6x9, 352 pages, 30 black-and-white images
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ISBN 978-0-8143-4317-3 ebook
Worldwide Rights Available
Contemporary Approaches to Film and Media Series

The Films of Jess Franco

OF RELATED INTEREST

Christophe Honoré
A Critical Introduction

David A. Gerstner and Julien Nahmias
THE BERLIN SCHOOL AND ITS GLOBAL CONTEXTS
A Transnational Art-Cinema

Edited by Marco Abel and Jaimey Fisher

Germany’s most important filmmaking movement in conversation with its peers across the globe.

The Berlin School and Its Global Contexts: A Transnational Art-Cinema came about in light of the Museum of Modern Art (MOMA)’s 2016 major exhibition of works by contemporary German directors associated with the so-called Berlin School, perhaps Germany’s most important contemporary filmmaking movement. Christoph Hochhäusler, the movement’s keenest spokesperson, stated that “the Berlin School, despite what the label suggests, is not a specifically German phenomenon. All over the world there are filmmakers exploring related terrain.” In response to this “transnational turn,” editors Marco Abel and Jaimey Fisher have assembled a group of scholars who examine global trends and works associated with the Berlin School.

The goal of the collection is to understand the Berlin School as a fundamental part of the series of new wave films around the globe, especially those from the traditional margins of world cinema. The volume includes essays that engage with Southeast Asian and Middle Eastern cinema, as well as North American filmmakers like Kelly Reichardt and Derek Cianfrance and as European auteurs like Antonioni, McQueen, and the Dardenne. Bringing German cinema into dialogue with this series of global cinemas emphasizes how the Berlin School manifests—whether aesthetically or thematically, politically or historically—a balancing of national particularity with global flows of various sorts. The Berlin School and Its Global Contexts folds German-language cinema back into conversations with international as well as transnational cinema. This volume will be of great interest to scholars of German and global cinema.

Marco Abel is professor of English and film studies at the University of Nebraska. He is the author of The Counter-Cinema of the Berlin School and Violent Affect: Literature, Cinema, and Critique After Representation.

Jaimey Fisher is professor of German and cinema and digital media at the University of California, Davis as well as the director of the UC Davis Humanities Institute. He is the author of Disciplining German: Youth, Reeducation, and Reconstruction after the Second World War (Wayne State University Press, 2007).


June 2018. 6x9, 432 pages, 53 black-and-white images
ISBN 978-0-8143-4200-8 $31.99; Paperback
ISBN 978-0-8143-4490-3 $84.99; Printed Paper Cased
WORLDWIDE RIGHTS AVAILABLE
Contemporary Approaches to Film and Media Series

OF RELATED INTEREST

Beyond Blaxploitation
Edited by Novotny Lawrence and Gerald R. Butters, Jr.
Stella Adler and the Male Actor

Scott Balcerzak

Explores the methodologies and influence of acting teacher Stella Adler on her male students.

Stella Adler (1901–92) trained many well-known American actors, yet throughout much of her career her influence was overshadowed by Lee Strasberg, director of the Actors Studio. In Beyond Method: Stella Adler and the Male Actor, Scott Balcerzak focuses on Adler’s teachings and how she challenged Strasberg’s psychological focus on the actor’s “self” by promoting an empathetic and socially engaged approach to performance. Employing archived studio transcripts and recordings, Balcerzak examines Adler’s lessons in technique, characterization, and script analysis as they reflect the background of the teacher—illustrating her time studying with Constantin Stanislavski, her Yiddish Theatre upbringing, and her encyclopedic knowledge of drama. Through this lens, Beyond Method resitutes the performances of some of her famous male students through an expansive understanding of the discourses of acting.

The book begins by providing an overview of the gender and racial classifications associated with the male “Method” actor and discussing white maleness in the mid-twentieth century. The first chapter explores the popular press’s promotion of “Method” stars during the 1950s as an extension of Strasberg’s rise in celebrity. The chapters that follow serve as case studies of some of Adler’s most famous students in notable roles—Marlon Brando in A Streetcar Named Desire (1951) and The Missouri Breaks (1976), Robert De Niro in Taxi Driver (1976), Henry Winkler in Happy Days (1974–84), and Mark Ruffalo in The Avengers: Age of Ultron (2015). Balcerzak concludes that the presence of Adler altered the trajectory of onscreen maleness through a promotion of a relatively complex view of gender identity not found in other classrooms.

Beyond Method considers Stella Adler as not only an effective teacher of acting but also an engaging and original thinker, providing us a new way to consider performances of maleness on the screen. Film and theater scholars, as well as those interested in gender studies, are sure to benefit from this thorough study.

Scott Balcerzak is associate professor of film and media in the Department of English at Northern Illinois University. He is the author of Buffoon Men: Classic Hollywood Comedians and Queered Masculinity (Wayne State University Press, 2013). He is also the co-editor of Cinephilia in the Age of Digital Reproduction: Film, Pleasure, and Digital Culture, Vols. 1 and 2.
WHITE SQUALL
Sailing the Great Lakes
Edited by Victoria Brehm

A history of the lakes written by those who knew them best in all weather and all eras from the beginning to the present.

From the Native water monster who raised canoe-killing storms to thousand-foot cargo ships, sailing the Great Lakes has inspired autobiography, folksong, poetry, and fiction about some of the most beautiful, most dangerous, waters in the world. In the words of the men and women who lived here, are the dangers and triumphs, the ghosts and mysteries, the daredevil risks and losses, spanning the worlds of Native journeys, wars on the lakes, early canoe travel, schooner work, yacht racing, steamer travel, and the great bulk carriers. Their accounts are edited with introductions and technical explanations, illustrated with photographs and drawings, and accompanied by notes and a glossary of sailing terms. Heavy-weather sailors, arm-chair sailors, and every reader in between will find something interesting. White Squall is a history of the lakes written by those who knew them best in all weather and all eras from the beginning to the present.

Victoria Brehm, Ph.D., is a retired professor who writes about the Great Lakes. She created The Women’s Great Lakes Reader, named “One of Fifty Essential Books for Michigan History,” and Star Songs and Water Spirits, the first collection of lakes’ Native literatures, described by Lake Superior Magazine as “A masterwork and an accumulated treasure.” She lives on her family’s Centennial Farm in Tustin, Michigan.

May 2018, 6x9, 400 pages, 150 black-and-white illustrations
History • Maritime • Great Lakes

STAR SONGS AND WATER SPIRITS
A Great Lakes Native Reader
Edited by Victoria Brehm

Set in the natural environment of the seasonal year, the selections explain cultural concepts and show how modern Native literature reflects tradition.

From the deep past to the present, here are the stories, songs, poetry, speeches, autobiography, fiction, and art of the Great Lakes Native nations. Set in the natural environment of the seasonal year, the selections explain cultural concepts and show how modern Native literature reflects tradition. Elders, war chiefs, religious leaders, and contemporary artists share sacred stories of the creation of the world, stories of the stars, tales of heroes and monsters, narratives of hunting, fishing, and food gathering, speeches and writings about war, personal narratives and essays, and contemporary fiction and poetry.

This collection surveys all the major types and themes of lakes Native literatures, enriched by music, the visual arts, and a detailed timeline of historical events.

January 2011, 7.5x9, 524 pages, 71 black-and-white images
ISBN 978-0-9843-3400-1 $27.95 Paperback
History • Great Lakes • Native American Studies
A LITTLE HISTORY OF MY FOREST LIFE

An Indian-White Autobiography by Eliza Morrison

Written in 1894, this autobiography tells the story of a Chippewa-Scots-French woman from Madeline Island in Lake Superior.

Written in 1894 and recently recovered from the archives of the University of Minnesota, this autobiography tells the story of a Chippewa-Scots-French woman from Madeline Island in Lake Superior. The child and grandchild of fur traders, Eliza Morrison describes her family’s starving time on their homestead, and her travels by boat, dog sled, and on foot. Métis culture comes alive as Native American lore blends with homesteading stories, giving a nineteenth-century-woman’s view of the Wisconsin Death march, the Dream Dance, Indian marriage and burial customs, making maple sugar, and the Chippewa-Dakota War. She relates two never-before-recorded Native stories, complete with songs. Includes glossaries of names, places, and Chippewa words.

Eliza Morrison was born at LaPointe, Madeline Island, Wisconsin, in 1837. She left school in 1850 to care for her mother, then married John Morrison at Bayfield, Wisconsin, in 1865. The Morrisons moved to several different locations near Lake Superior, depending on where they could best earn a living: fishing on Madeline Island, farming in the interior near Odanah after 1875 when Natives were allowed to homestead land. The Morrisons had ten children and raised almost all to adulthood. They sold their homestead and took an allotment in the Bad River Reservation in 1901, where Eliza died in 1921 at age 84.

April 2002, 7x9, 208 pages, 52 black-and-white images

Autobiography • History

THE WOMEN'S GREAT LAKES READER

Victoria Brehm

Native stories and writings by women pioneers, travelers, and working women from the Great Lakes.

Women lighthouse keepers, North American Natives, fur traders, cooks on sailing vessels, missionaries, and fearless travelers all wrote of their lives on the Great Lakes. Their narratives, which span the centuries from 1789 to the present, are now collected in this anthology for the first time. Some writers were well known. Others left their quiet testimonies in letters, log books, and diaries that have never before been published. Beginning with Native stories and continuing through writings by women pioneers, travelers, and working women, more than three dozen selections of autobiography, fiction, newspaper accounts, and poetry chronicle what it has meant to live on the lakes from childhood to old age.

January 2000, 6x9, 400 pages, 19 black-and-white photographs
ISBN 978-0-9702-6060-4 $22.95 Paperback

Women's Studies • Great Lakes
ANARCHISTS IN THE ACADEMY
Machines and Free Readers in Experimental Poetry
Dani Spinosa

A provocative text that uses postanarchism to explore contemporary poetry and digital media.

Postanarchism seeks to reframe and rethink our ontological and epistemological practices within and outside the academy. Anarchists in the Academy adopts postanarchism as a productive reading strategy for contemporary literature, particularly experimental poetry. Dani Spinosa takes up anarchism’s power as a cultural and artistic ideology, rather than as a political philosophy, with a persistent emphasis on the common. Her micro-case studies of sixteen texts make a bold move toward politicizing readers and imbuing literary theory with an activist praxis—a sharp hope. This is a provocative volume for those interested in contemporary poetics, experimental literatures, and the digital humanities.

Dani Spinosa holds a PhD in English language and literature from York University. She teaches literature in Toronto and can be found online at www.genericpronoun.com

June 2018, 6x9, 256 pages, 17 black-and-white photographs
ISBN 978-1-7721-2376-0 $24.95\* Paperback
Poetry • Literary Criticism and Theory

TRADITIONS, TRAPS AND TRENDS
Transfer of Knowledge in Arctic Regions
Jarich Oosten and Barbara Helen Miller, Editors

An edited collection that surveys Indigenous knowledge practices in northern Canada, Greenland, and Scandinavia.

The transfer of knowledge is a key issue in the North as Indigenous people meet the ongoing need for adaptation in their habitat. In eight essays, experts survey critical issues surrounding the knowledge practices of the Inuit of northern Canada and Greenland and the Northern Sámi of Scandinavia. Reflecting the ongoing work of the Research Group Circumpolar Cultures, these multidisciplinary essays offer fresh insights through history and across geography as scholars analyze cultural, ecological, and political aspects of peoples in transition.

Jarich Oosten (1945–2016) was emeritus professor of the Department of Anthropology at Leiden University and the author of numerous publications.

Barbara Helen Miller is an independent scholar focusing on traditional healing practice. She is the editor of Idioms of Sámi Health and Healing (UAP).

August 2018, 6x9, 384 pages, 40 black-and-white photographs
Cultural Studies • Anthropology
MARGARET LAURENCE AND JACK MCCLELLAND, LETTERS

Edited and with an Introduction by Laura K. Davis and Linda M. Morra

An edited, annotated collection of funny, affectionate, and insightful letters between two Canadian literary icons.

Margaret Laurence and Jack McClelland—one of Canada’s most beloved writers and one of Canada’s most significant publishers—enjoyed an unusual rapport. In this collection of annotated letters, readers gain rare insight into the private side of these literary icons. Their correspondence reveals a professional relationship that evolved into deep friendship over a period of enormous cultural change. Both were committed to the idea of Canadian writing; in a very real sense, their mutual and separate work helped bring “Canadian Literature” into being. This is essential reading for Canadianists, scholars of publishing, and all those interested in Canada’s literary culture.

Laura K. Davis is a tenured faculty member who specializes in Canadian literature at Red Deer College, Alberta.

Linda M. Morra is professor of Canadian literature and Canadian studies at Bishop’s University in Sherbrooke, Quebec.

May 2018, 6x9, 544 pages, 12 black-and-white photographs
Canadian Studies • Literary Criticism and Theory

KEETSAHNAK
Our Missing and Murdered Indigenous Sisters

Kim Anderson, Maria Campbell & Christi Belcourt, Editors

A powerful collection of voices that speak to anti-violence work from a cross-generational Indigenous perspective.

In Keetsahnak, the tension between personal, political, and public action is brought home starkly. The contributors look at the roots of violence and how it diminishes life for all. They acknowledge the destruction wrought by colonial violence, and also look at controversial topics such as lateral violence, challenges in working with “tradition,” and problematic notions involved in “helping.” Through stories of resilience, resistance, and activism, the editors give voice to powerful personal testimony and allow for the creation of knowledge.

Kim Anderson is a Metis writer and associate professor at the University of Guelph in London, Ontario.
Maria Campbell is a Metis author, playwright, facilitator, and Elder who lives in Saskatoon.
Christi Belcourt is a Michif (Metis) visual artist from Ontario and a lead coordinator for the Walking With Our Sisters commemoration.

April 2018, 6x9, 400 pages, 10 black-and-white photographs
ISBN 978-1-7721-2367-8 $29.95 Paperback
Canadian Studies • Women’s Studies
Welcome to the Anthropocene

Alice Major

Poetry, science, ecological calamity, and human-driven climate change. Where do we fit in the universe?

It isn’t easy
to throw things in the sea
for the sea
will bring them back again
—from “In memoriam”

Alice Major continues her long engagement with science and math as means for finding significance in human life and in the universe. In these poems, she observes the comedy and the tragedy of this human-dominated moment on Earth. These poems question human hierarchies, loyalties, and consciousness, and invite readers to join the conversation.

Alice Major, Edmonton’s first poet laureate, has published eleven books of poetry and essays, many of which explore her long-standing interest in the sciences. Two of her recent publications are Standard Candles (UAP) and Intersecting Sets: A Poet Looks at Science (UAP).

March 2018, 5.25x9, 96 pages
Poetry • Philosophy
Robert Kroetsch Series

Songs for Dead Children

E. D. Blodgett

Timeless and powerful poems contemplating eternity, grief, and love in a reflective and quiet way.

In a series of poems inspired by Gustav Mahler’s Kindertotenlieder, E. D. Blodgett searches for meaning amidst grief. In the contemplative gentleness of his words, he finds the special light children possess in their state of unknowing as they encounter the world. These sparse poems move through acceptance and resignation to the solace that exists in the word. Blodgett’s poetry will speak to readers who have experienced loss, are exploring grief, or want to find a way to connect with stillness as they meditate on the unfathomable nothingness of death.

E. D. Blodgett is a poet, literary historian, and translator. He has published twenty-seven books of poetry, two of which received the Governor General’s Award. A former poet laureate of Edmonton, he lives in Surrey, British Columbia.

March 2018, 5.25x9, 88 pages
Poetry • Canadian Studies
Robert Kroetsch Series
RAIN SHADOW
Nicholas Bradley

Poetry that explores our fraught relationship with nature:
playful, serious, heartsore.

I walk like a bear—
I have a bear’s gait—
but the gate to the bear’s mind is closed.
—from “The Bear and the Wind”

Rain Shadow is a collection of poems that explores the fraught relationship between the natural world and humans yearning to connect with something greater than themselves. Adopting flux as a first principle, these poems range through destabilized lives and landscapes, fathoming presence and absence, transformation and oblivion. They limn the major questions of our time as the poet crisscrosses western Canada and the Pacific Northwest. Rain Shadow is ideal for anyone who seeks to understand the space in which people and nature are inextricably entwined.

Nicholas Bradley is a poet, literary critic, and scholarly editor. He teaches in the Department of English at the University of Victoria.

Wisdom in Nonsense
Wry and witty stories of unconventional mentors show the foundation of O’Neill’s writing life.

Acclaimed novelist Heather O’Neill structures her book around ten key lessons she learned in childhood from her father. Wryly humorous and generous, she shares memories and stories that illustrate why it is good to steal things, why one should learn to play the tuba, and why one should never keep a journal. Her unusual mentors went well beyond her janitor father to include ex-bank robbers and homeless men. These eccentric teachers taught her about the circuitous alleyways of semantics and the depth of moral philosophy. O’Neill’s intimate recollections make Wisdom in Nonsense the perfect companion to her widely praised debut novel, Lullabies for Little Criminals (HarperCollins).

Heather O’Neill is a novelist, poet, short-story writer, screenwriter, and essayist. Her work has been shortlisted for many prestigious awards. She lives in Montreal, Quebec.
Broad Sympathies in a Narrow World: The Legacy of W.E.B. Du Bois

Dr. Sandra Staton-Taiwo

A collection of poetic reflections on the public and private life of an American intellectual giant.

Though DuBois is recognized as the founder of the discipline of sociology, his scholarship spanned multiple arenas of research and discourse, including history, literary criticism, philosophy, and political science. DuBois was also a novelist and a poet. For his anti-war activism and his powerful protests as a public intellectual against racial inequities in the United States, he was harassed by the U.S. government, and ultimately left this country to live in exile in Ghana, West Africa, invited there by President Kwame Nkrumah.

Staton-Taiwo’s poems celebrate the greatness of DuBois’s political vision and engagement, while intuiting the unhappy lives of the women who lived in his shadow. Several poems assess twenty-first century race relations in the U.S. in the light of DuBois’s twentieth century insights. Allusions to well-known themes and iconic lines from DuBois’s writings weave a unifying thread throughout the collection. Readers will be challenged and delighted by Staton-Taiwo’s rich, sophisticated perspectives and artistry.

Dr. Sandra Staton-Taiwo is a resident of Montgomery, AL. She earned her doctorate in African American literature from Howard University in 2001. Dr. Staton-Taiwo has taught English literature and creative writing at several colleges, including Penn State York and Gettysburg College, and is presently a faculty member at Alabama State University.

February 2018, 5.5x8.5, 90 pages
ISBN 978-0-9407-1326-0 $20.00: Paperback

African American Studies • Poetry

Broadside Lotus Press is a publisher of African American, Poetry and Literary works, since 1965 (Broadside Press) and 1972 (Lotus Press). Continuing to celebrate a legacy of literary excellence, recognizing and publishing the works of the African American writers, publishing, poetry and archiving the history of the African American experience in creative writing, poetry, manuscripts from a pedagogical, epistemological cultural studies. BoadsideLotusPress collectively published over 150 books over the years helping African American’s have their creative voices heard, documented and archived as historic documentation.
History of David DeChiera’s tenure with Michigan Opera Theater and his significant contribution to the renaissance of the city of Detroit.

In the spring of 2017 David DiChiera’s nearly fifty-five year tenure as the guiding spirit of opera in southeast Michigan came to an end with his retirement from Michigan Opera Theatre. The impresario and civic leader extraordinaire was stepping aside, and the company he founded was in excellent shape with a bright and sustainable future and a beautiful world-class home in the Detroit Opera House. It was the end of the first great era of Michigan Opera Theatre’s history and the time is ripe to get the story into print for posterity. *Michigan Opera Theatre: The DiChiera Legacy* is an informative and accessible look at the first era of this regional opera company.

David DiChiera, the founder of MOT, arrived at the right time in a community that was fertile ground, and a convergence took place, one that precipitated the building of a major cultural institution and made a major contribution to the renaissance of a city. It was indeed a labor of love, and it was combined with an intense, full-time, every-single-day kind of effort that would inspire the forces around him to coalesce into Michigan Opera Theatre.

In the first era of this opera company the names David DiChiera and Michigan Opera Theatre are completely intertwined, essentially synonymous. He arrived in southeast Michigan in the fall of 1962 as an assistant professor of music at Oakland University because he saw the opportunity to build programs. DiChiera saw a chance to develop something local that belonged to the region. Reflecting back, in 1982, he was quoted: “Detroit was the fifth largest city in the nation and the only major city without an opera company. I couldn’t accept that fact; I knew the constituency for it was here.”

The opera company as we know it today had its inception in the fall of 1971 with the company’s move into the Music Hall Theatre. This move was the spark that ignited the rebirth of Detroit’s now magnificent theatre and entertainment district. David DiChiera and his young company were the first to commit to downtown and reinvest in a district that had seen many years of decline. It was a civic contribution of the highest order. He has been the heartbeat of the company for nearly fifty-five years, and it has been a triumph of and for regional opera as well as for the city of Detroit.

*Timothy Paul Lentz* is the archivist and historian at the Michigan Opera Theatre. He is also director of the Dance and Opera Resource Library and Michigan Opera Theater Archive at the Detroit Opera House. He has been involved with archiving and chronicling the history of the opera company since 1991. His essay “The History of Michigan Opera Theatre”, which was included in the David DiChiera 2013 Eminent Artist monograph, was awarded a first place for feature writing by the Society of Professional Journalists/Detroit Chapter.

November 2017, 9x12, 138 pages, 202 color and black-and-white photographs
ISBN 978-0-6927-9493-7 $30.00• Hardback

**Biography • Music**
Wayne State University Press is digitizing fifty-seven out-of-print titles through a $94,000 grant from a joint project between the Andrew W. Mellon Foundation and the National Endowment for the Humanities (NEH). The titles selected highlight our Jewish and regional studies titles and will be freely accessible to the public through the websites of the Wayne State University Library System and the Wayne State University Press (at wayneopen.org). Titles selected for the project fall into several sub-topics that reflect current programs: industrial and labor history, maritime history, Detroit history, Jewish history, Holocaust studies, Israel and Middle East studies, and biographies of significant individuals.

The largest funders of humanities research in the United States, the National Endowment for the Humanities and The Andrew W. Mellon Foundation, provided the grant to give a second life to outstanding out-of-print books in the humanities. Under the new Humanities Open Book program, NEH and Mellon awarded grants to publishers to identify great humanities books, secure all appropriate rights, and make them available for free, forever, under a Creative Commons license.

For centuries, printed books have been the primary written medium for expressing, communicating, and debating ideas in the humanities, which are defined as research and study on topics including history, philosophy, linguistics, and others. However, most scholarly books printed since 1923 are not in the public domain. As a result, today’s scholars, teachers, students, and members of the public do not have access to a significant breadth of knowledge. Modern e-book technology can unlock the potential of these books.

The new Humanities Open Book grant program is part of the National Endowment for the Humanities’ agency-wide initiative The Common Good: The Humanities in the Public Square, which seeks to demonstrate and enhance the role and significance of the humanities and humanities scholarship in public life.

In addition to making the books available for resale in print and digital formats, this new collaborative effort between NEH and Mellon will also better define the costs and benefits of digitizing out-of-print scholarship and making it available, at no charge, to the general public. The books on the following pages are the most recently available open-access titles in the WayneOPEN collection.
HARRY BERTOIA, SCULPTOR
June Kompass Nelson

The first book devoted to the life and work of a contemporary Italian-born American artist Harry Bertoia.

**February 2018**, 9x9, 138 pages, 84 black-and-white photographs
Art History • Architecture • Autobiography

MAURICE SUGAR
Law, Labor, and the Left in Detroit, 1912–1950
Christopher H. Johnson

A biography of the life of Maurice Sugar, a labor activist and lawyer for the United Auto Workers, highlighting his struggles of the early 1930s to bring the union message to Detroit.

**February 2018**, 7x10, 336 pages, 27 black-and-white images
Biography • Detroit • Labor Studies • Legal History

TOAST OF THE TOWN
The Life and Times of Sunnie Wilson
Sunnie Wilson with John Cohassey

The life and times of Sunnie Wilson reflected on the changes in Detroit over the last sixty years.

**February 2018**, 6x9, 340 pages, 61 black-and-white images
ISBN 970-8-08143-4388-3 ebook
Detroit • Autobiography • Cultural Studies
Great Lakes Books Series
THE IRON HUNTER

Chase S. Osborn
With an Introduction by Robert M. Warner

Autobiography of Michigan's controversial governor from the Upper Peninsula.

February 2018, 6x9, 296 pages
ISBN 978-0-8143-3585-7 ebook
American History • Biography • Upper Peninsula
Great Lakes Books Series

INDEPENDENT MAN

The Life of Senator James Couzens

Harry Barnard
With an Introduction by David L. Lewis

The only book-length biography of a major Michigan figure who served as Detroit’s mayor and contributed to the early success of the Ford Motor Company.

February 2018, 6x9, 408 pages, 1 black-and-white photograph
ISBN 978-0-8143-3587-1 ebook
American History • Biography • Michigan
Great Lakes Books Series

SEASONS OF GRACE

A History of the Catholic Archdiocese of Detroit

Leslie Woodcock Tentler
Foreword by Edmund Cardinal Szoka

Seasons of Grace is a history of the Catholic Church and community in southern lower Michigan from the 1830s through the 1950s.

February 2018, 6x9, 616 pages, 28 black-and-white images
Detroit • Religion • History
Great Lakes Books Series
SONGQUEST
The Journals of Great Lakes Folklorist
Ivan H. Walton
Edited by Joe Grimm

The field notes of a pioneering folklorist who collected the songs, stories, and cultural history of Great Lakes sailors in the 1930s.

February 2018, 7x10, 272 pages, 54 black-and-white illustrations
ISBN 978-0-8143-4460-6 ebook
Folklife • Maritime Studies
Great Lakes Books Series

UPPERMOST CANADA
The Western District and the Detroit Frontier, 1800–1850
R. Alan Douglas

Examines the historical, cultural, and social history of the Canadian portion of the Detroit River community in the first half of the nineteenth century.

February 2018, 6x9, 320 pages, 39 black-and-white images
History • Upper Peninsula
Great Lakes Books Series

TWENTY ISRAELI COMPOSERS
Voices of a Culture
Robert Fleisher

Twenty of Israel’s leading art-music composers discuss the interaction of inspiration, method and cultural context in their work, revealing both international and national influence and scope.

February 2018, 6x9, 382 pages, 20 black-and-white images
ISBN 978-0-8143-4424-8 ebook
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