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EBOOK INFORMATION

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ON THE COVER

Photograph by Amy Senese, from A People’s Atlas of Detroit (page 4 of this catalog).

ABOUT WSU

Wayne State University is a premier public, urban research university in the heart of Detroit, with a history of opportunity and nationally recognized academics spanning 150 years. We are a distinct university offering a real-world education to nearly 28,000 students through 13 schools and colleges. Students who study at Wayne State gain a competitive advantage they won’t find anywhere else.
THE QUEEN NEXT DOOR
Aretha Franklin, an Intimate Portrait

Linda Solomon
With a Foreword by Burt Bacharach and Afterword by Sabrina Vonne’ Owens

Reflections on the life of Aretha Franklin captured in exclusive photographs by her friend, photojournalist Linda Solomon.

“Aretha was private. I respected this and she trusted me.” Linda Solomon met Aretha Franklin in 1983 when she was just beginning her career as a photojournalist and newspaper columnist. Franklin’s brother and business manager arranged for Solomon to capture the singer’s major career events—just as she was coming back home to Detroit from California—while Franklin requested that Solomon document everything else. Everything. And she did just that. What developed over these years of photographing birthday and Christmas parties in her home, annual celebrity galas, private backstage moments during national awards ceremonies, photo shoots with the iconic pink Cadillac, and more was a friendship between two women who grew to enjoy and respect one another.

The Queen Next Door: Aretha Franklin, an Intimate Portrait is a book full of firsts as Solomon was invited not only to capture historical events in Aretha’s music career showcasing Detroit but to join in with the Franklin family’s most intimate and cherished moments in her beloved hometown. From performance rehearsals with James Brown to off-camera shenanigans while filming a music video with the Rolling Stones, from her first television special to off-camera shenanigans while filming a music video with the Rolling Stones, from her first television special to the Detroit Symphony Orchestra, to her last performance with her sisters at her father’s church and her son’s college graduation celebration. In the book’s afterword, Sabrina Vonne’ Owens, Franklin’s niece, honors her aunt, a woman who was an overwhelming supporter of civil rights, women’s rights, and fundraising campaigns that helped to benefit her hometown. There was a time in her career—when Franklin was more in demand than ever before—when she insisted that if someone wanted her to perform, they had to come to Detroit. During this time all of her major concerts, national television specials, music videos, and commercials would happen in Detroit. Aretha Franklin showed her respect for the people in the city who championed her from the very beginning when she started singing as a young girl in the church choir.

Franklin used to say, “I am the lady next door when I am not on stage.” The Queen Next Door offers fans a personal and unseen look at an extraordinary woman in her most natural moments—both regal and intimate—and highlights her devotion to her family and her hometown Detroit—“forever and ever.”

Linda Solomon is an award-winning photojournalist and author. She is known for her natural light portraits of celebrities and her nonprofit foundation, Pictures of Hope, which provides cameras to children living in shelters in the United States. Linda is a member of the prestigious Michigan Journalism Hall of Fame and the author of The Key: Celebrated People Unlock Their Secrets to Life.

September 2019, 8.5x11, 160 pages, 140 full-color images
WORLDWIDE RIGHTS AVAILABLE
A PAINTED TURTLE BOOK
OF RELATED INTEREST

HEAVEN WAS DETROIT
From Jazz to Hip-Hop and Beyond

Edited by M. L. Liebler with a foreword by Dave Marsh


images from
The Queen Next Door
A People's Atlas of Detroit
Edited by Linda Campbell, Andrew Newman, Sara Safransky, and Tim Stallmann

Critical, wide-ranging analyses of Detroit’s redevelopment and alternative visions for its future.

In recent years, Detroit has been touted as undergoing a renaissance, yet many people have been left behind. A People’s Atlas of Detroit, edited by Linda Campbell, Andrew Newman, Sara Safransky, and Tim Stallmann comes from a community-based participatory project called Uniting Detroiters that sought to use collective research to strengthen the organizing infrastructure of the city’s long-vibrant grassroots sector and reassert residents’ roles as active participants in the development process. Drawing on action research and counter-cartography, this book aims to both chart and help build movements for social justice in the city.

A People’s Atlas of Detroit is organized into six main chapters. Chapter 1 excavates three centuries of Detroit’s past to unearth the histories of racial citizenship that have shaped the city. Chapter 2 adopts a ground-level view of Detroit’s contemporary landscapes and highlights the meanings that land holds for residents. Chapter 3 highlights urban farming as one of the key ways that Detroiters have been repurposing vacant land over the last several decades. Chapter 4 analyzes struggles over governance and finances between the state of Michigan and the city of Detroit and other majority African American cities. Chapter 5 moves beyond the gentrification debate—a dominant paradigm since the 1980s—which is neither the only nor the most important factor behind displacement. Chapter 6 focuses on residents’ plans and mobilizations to reclaim and rethink public services in the city, including water, transit, and schools. As a whole, the book highlights and explains current visions for radical change—both in Detroit and cities around the world.

A People’s Atlas of Detroit weaves together maps, poetry, interviews, photographs, essays, and stories by over fifty residents, activists, and community leaders who offer alternative perspectives on the city’s past, present, and future. This volume will reinforce conversations being had by scholars of many disciplines and will inspire communities to continue to raise their voices in the name of representation and change.

October 2019, 10x8, 352 pages, 52 photographs; 52 maps; 6 charts
WORLDWIDE RIGHTS AVAILABLE
GREAT LAKES BOOKS SERIES

OF RELATED INTEREST

Mapping Detroit
Land, Community, and Shaping a City
Edited by June Manning Thomas and Henco Bekkering
Linda Campbell is a Detroit resident and the director of the Building Movement Project. Andrew Newman is an associate professor of anthropology at Wayne State University. Sara Safransky is a human geographer and assistant professor in the Department of Human and Organizational Development at Vanderbilt University. Tim Stallmann is a worker-owner at Research Action Design.


images from A People’s Atlas of Detroit
BLACK INDIAN

A Memoir by Shonda Buchanan

A moving memoir exploring one family’s legacy of African Americans with American Indian roots.

Black Indian, searing and raw, is Amy Tan’s The Joy Luck Club and Alice Walker’s The Color Purple meets Leslie Marmon Silko’s Ceremony—only, this isn’t fiction. Beautifully rendered and rippling with family dysfunction, secrets, deaths, alcoholism, and old resentments, Shonda Buchanan’s memoir is an inspiring story that explores her family’s legacy of being African Americans with American Indian roots and how they dealt with not just society’s ostracization but the consequences of this dual inheritance.

Buchanan was raised as a Black woman, who grew up hearing cherished stories of her multi-racial heritage, while simultaneously suffering from everything she (and the rest of her family) didn’t know. Tracing the arduous migration of Mixed Bloods, or Free People of Color, from the Southeast to the Midwest, Buchanan tells the story of her Michigan tribe—a comedic yet manically depressed family of fierce women, who were everything from caretakers and cornbread makers to poets and witches, and men who were either ignored, protected, imprisoned, or maimed—and how their lives collided over love, failure, fights, and prayer despite a stacked deck of challenges, including addiction and abuse. Ultimately, Buchanan’s nomadic people endured a collective identity crisis after years of constantly straddling two, then three, races. The physical, spiritual, and emotional displacement of American Indians who met and married Mixed or Black slaves and indentured servants at America’s early crossroads is where this powerful journey begins.

Black Indian doesn’t have answers, nor does it aim to represent every American’s multi-ethnic experience. Instead, it digs as far down into this one family’s history as it can go—sometimes, with a bit of discomfort. But every family has its own truth, and Buchanan’s search for hers will resonate with anyone who has wondered "maybe there’s more than what I’m being told."

Literary editor of Harriet Tubman Press, Shonda Buchanan is an award-winning poet and educator. She is also the author of Who’s Afraid of Black Indians? and Equipoise: Poems from Goddess Country and editor of two anthologies, Voices from Leimert Park and Voices from Leimert Park Redux.

August 2019, 6x9, 320 pages, 7 black-and-white photos

WORLDWIDE RIGHTS AVAILABLE
Interconnected stories exploring life, love, and passion in an ever-changing community.

Esperanza Cintrón’s Shades: Detroit Love Stories is a short story collection that is distinctly Detroit. By touching on a number of romantic and sexual encounters that span the historical and temporal spaces of the city, each of these interconnected stories examines the obstacles an individual faces and the choices he or she makes in order to cope and, hopefully, survive in the changing urban landscape.

Shades begins in the 1960s by following two young black women who are determined to find joy in their lives even as they struggle to make ends meet. Their lives continue to evolve under triumphant and disappointing conditions—falling in and out of love, giving birth, raising children, and struggling to “make it” despite disappointing and tenuous love affairs and relationships. The setting throughout the eighteen stories shifts as these women age and their children extend the timeline, reflecting on the city’s social and political changes over three decades, as well as the pitfalls, tragedies, and opportunities these linked families encounter. Cintrón favors an everyday vernacular for her characters’ voices in order to reflect the complexities of their working/middle-class, ethnic, and racial identities. Divided into two sections, Eastside and Westside, the collection gives a nod to the sometimes contentious geographical split marked by Woodward Avenue. Cintrón takes readers through city streets—from neighborhood bars to burger joints—while painting lyrical portraits of the unique and multifaceted characters whose honesty shatters the illusion of endless love and happily-ever-after fantasies, as they clash with the circumstances of economics and race.

Cintrón’s stories capture the rhythms of language and the poetry of the people and will interest readers of fiction or poetry who seek to understand love.

Esperanza Cintrón is the author of three books of poetry that include Chocolate City Latina, the 2013 Naomi Long Madgett Award winner What Keeps Me Sane, and Visions of a Post-Apocalyptic Sunrise. She is a native Detroiter of Puerto Rican descent who holds a doctorate in English literature and teaches at a local college.

August 2019, 5.5x8.5, 144 pages

WORLDWIDE RIGHTS AVAILABLE
These are Love(d) Letters

Ames Hawkins

Intimate and unwavering exploration of love, loss, and the queer possibilities inherent in artistic aspiration.

Ames Hawkins’s *These are Love(d) Letters* is a genre-bending visual memoir and work of literary nonfiction that explores the questions: What inspires a person to write a love letter? What inspires a person to save a love letter even when the love has shifted or left? And what does it mean when a person uses someone else’s love letters as a place from which to create their own sense of self?

Beginning with the “simple act” of the author receiving twenty letters written by her father to her mother over a six-week period in 1966, *These are Love(d) Letters* provides a complex pictorial and textual exploration of the work of the love letter. Through intimate and incisive prose—the letters were, after all, always intended to be a private dialogue between her parents—Hawkins weaves her own struggles with gender, sexuality, and artistic awakening in relation to the story of her parents’ marriage that ended in divorce. Her father’s HIV diagnosis and death by complications related to AIDS provide the context for an unflinchingly honest look at bodily disease and mortality. Hawkins delicately and relentlessly explores the tensions in a father-daughter relationship that stem from a differently situated connection to queer identity and a shared struggle with artistic desire. In communion with queer and lesbian writers from Emily Dickinson and Virginia Woolf to Alison Bechdel and Maggie Nelson, Hawkins pushes exploration of the self with the same intellectual rigor that she critiques the limits of epistolarity by continually relocating all the generative and arresting creative powers of this found art with scholarly rhetorical strategies.

Exquisitely designed by Jessica Jacobs, *These are Love(d) Letters* presents an affective experience that reinforces Hawkins’s meditations on the ephemeral beauty of love letters. As poetic as it is visually enticing, the book offers both an unconventional and queer(ed) understanding of the documentarian form, which will excite both readers and artists across and beyond genres.

Ames Hawkins is an associate professor of English and creative writing at Columbia College Chicago. She is co-host and co-producer of the podcast Masters of Text.

September 2019, 7x9, 288 pages, 107 full color photos
WORLDWIDE RIGHTS AVAILABLE

OF RELATED INTEREST

**ELEMENTAL**
A Collection of Michigan Creative Nonfiction
Edited by Anne-Marie Oomen

TEACHER/PIZZA GUY

Poems by Jeff Kass

Explores the emotional and physical labor necessary to work nights as a pizza delivery driver and days as a high school English teacher.

Teacher/Pizza Guy is a collection of autobiographical poems from the 2016–17 school year in which Jeff Kass worked as a full-time English teacher and a part-time director for a literary arts organization and still had to supplement his income by delivering pizzas a few nights a week. In the collection, Kass is unapologetically political without distracting from the poems themselves but rather adds layers and nuances to the fight for the middle class and for educators as a profession.

The timing of this book is beyond relevant. As a public high school teacher in America, Kass’s situation is not uncommon. In September 2018, Time published an article detailing how many public school teachers across the country and in a variety of environments work multiple jobs to help make ends meet. Teacher/Pizza Guy chronicles Kass’s experience of teaching, directing, feeding people, and treading the delicate balance of holding himself accountable to his wife and kids, his students, his customers, and his own mental and physical health while working three jobs in contemporary America. The journey of that year was draining, at times daunting, at times satisfying, but always surprising. Many of the ideas for these poems were initially scribbled onto the backs of pizza receipts or scratched out during precious free moments amidst the chaos of the school day. A driving force behind the book is Philip Levine’s poem “What Work Is,” which Kass believes attempts to examine not only the dignity and complexity of what we think physical, tangible work is but also the exhausting, albeit sometimes fulfilling nature of emotional work.

Teacher/Pizza Guy is a funny and relatable collection for readers, thinkers, educators, and pizza lovers everywhere.

Jeff Kass teaches tenth-grade English and creative writing at Pioneer High School in Ann Arbor, Michigan. He is the founder of the Literary Arts Program at Ann Arbor’s teen center, The Neutral Zone, where he was program director for twenty years. He is also the author of the award-winning short story collection Knuckleheads, the poetry collection My Beautiful Hook-Nosed Beauty Queen Strut Wave, and the thriller Takedown. He lives in Ann Arbor with the author Karen Smyte and their children, Sam and Julius.

August 2019, 6x9, 96 pages
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OF RELATED INTEREST

RAGGED ANTHEM

Poems by Chris Dombrowski

COME SEE ABOUT ME, MARVIN

poems by brian g. gilmore

An imagined personal exchange with Marvin Gaye, in verse, on life in Michigan.

come see about me, marvin is accessible, honest poetry about and for real people. In the collection, brian g. gilmore seeks to invite the reader into a fantastical dialogue between himself and Marvin Gaye—two black men who were born in the nation's capital, but who moved to the Midwest for professional ambitions. In trying to acclimate himself to a new job in a new place—a place that seemed so different from the home he had always known—gilmore often looked to Marvin Gaye as an example for how to be. These poems were derived as a means of coping in a strange land.

The book is divided into four sections, beginning with section one, "love that will shelter you," and features poems about dealing with life in Michigan as it is in reality. Sections two and three, "nowhere to hide" and "no ordinary pain," include poems about the brutality of the Midwest and some of the historical realities as gilmore came to understand them. The final section, "let your love come shining through," attempts to invoke hope in poetry.

come see about me, marvin is gilmore's answer to life's perplexing issues, with Marvin Gaye as the perfect vehicle to explore these ideals. Readers of poetry and lovers of Motown will embrace this love letter to a local legend.

brian g. gilmore was born and raised in Washington D.C. He is the author of three previous collections of poetry, including We Didn’t Know Any Gangsters, a 2014 NAACP Image Award Nominee. Both a Cave Canem Fellow and Kimbilio Fellow, he currently teaches social justice law at Michigan State University.

September 2019, 6x9, 88 pages

OF RELATED INTEREST

THE BIRD-PHRE

Poems by Keith Taylor
With illustrations by Tom Pohrt

THE SHAPE OF REGRET
Poems by Herbert Woodward Martin

An authentic voice that is reflective of the author’s sincere appreciation for poetry.

The Shape of Regret is a new poetry collection with a long shelf life, something that will be whispered about—gossiped about—by creative readers and writers for years to come. Herbert Woodward Martin is an acclaimed professor and influential American poet who has been known to inspire and encourage.

To create his poems, Martin draws from his own life, experiences, and passions. Many of the poems speak directly or indirectly to poets who have shaped or interested Martin, including Hart Crane, William Carlos Williams, Lucille Clifton, Jackson Mac Low, and Robert Frost. He also gives further voice and testimony to the African American experience both in the present and the past. An early reader of the collection said that Martin "continues to contribute to the canon. As an African American poet, he incorporates voices, a range of perspectives, and a unique approach to conveying and incorporating culture into literary language."

Martin has been clear that his intention with this collection is to gather as many interesting ideas as possible in one place. His aim is, and has always been, to witness a thriving poetry community—one in which poets of all backgrounds can learn from each other and continue to grow together. The Shape of Regret is a wonderful place to either start or revive one’s love of poetry.

Herbert Woodward Martin is professor emeritus at University of Dayton, a performer (especially of Paul Laurence Dunbar’s work), African American scholar, and author of nine books of poetry.

October 2019, 6x9, 80 pages
Worldwide Rights Available

OF RELATED INTEREST
FIELD RECORDINGS
Poems by Russell Brakefield
Sing This at My Funeral
A Memoir of Fathers and Sons

David Slucki

A global journey of four generations of fathers and sons as they cope with grief and loss.

In 1978, Jakub Slucki passed away peacefully in his sleep at the age of seventy-seven. A Holocaust survivor whose first wife and two sons had been murdered at the Nazi death camp in Chelmno, Poland, Jakub had lived a turbulent life. Just over thirty-seven years later, his son Charles died of a heart attack. David Slucki's Sing This at My Funeral: A Memoir of Fathers and Sons tells the story of his father and his grandfather, and the grave legacy that they each passed on to him. This is a story about the Holocaust and its aftermath, about absence and the scars that never heal, and about fathers and sons and what it means to raise young men.

In Sing This at My Funeral, tragedy follows the Slucki family across the globe: from Jakub's early childhood in Warsaw, where he witnessed the death of his parents during World War I, to the loss of his family at the hands of the Nazis in April 1942 to his remarriage and relocation in Paris, where after years of bereavement he welcomes the birth of his third son before finally settling in Melbourne, Australia in 1950 in an attempt to get as far away from the ravages of war-torn Europe as he could. Charles (Shmulik in Yiddish) was named both after Jakub's eldest son and his slain grandfather—a burden he carried through his life, which was one otherwise marked by optimism and adventure. The ghosts of these relatives were a constant in the Slucki home, a small cottage that became the lifeblood of a small community of Jewish immigrants from Poland. David Slucki interweaves the stories of these men with his own story, showing how traumatic family histories leave their mark for generations.

Slucki's memoir blends the scholarly and literary, grounding the story of his grandfather and father in the broader context of the twentieth century. Based on thirty years of letters from Jakub to his brother Mendel, on archival materials, and on interviews with family members, this is a unique story and an innovative approach to writing both history and family narrative. Students, scholars, and general readers of memoirs will enjoy this deeply personal reflection on family and grief.

David Slucki is an assistant professor in the Yaschik/Arnold Jewish Studies Program at the College of Charleston. He is the author of The International Jewish Labor Bund after 1945: Toward a Global History and co-editor of In the Shadows of Memory: The Holocaust and the Third Generation.

September 2019, 6x9, 276 pages, 45 black-and-white images
ISBN 978-0-8143-4487-3 ebook
Worldwide Rights Available

Of Related Interest

The Seven, A Family Holocaust Story

Ellen G. Friedman

TREME

Jaimey Fisher

Explores the urban context of post-Katrina New Orleans with which the TV show engages.

In Treme, Jaimey Fisher analyzes how the HBO television series Treme (2010–13) treads new ground by engaging with historical events and their traumatic aftermaths, in particular, with Hurricane Katrina in 2005 and subsequent flooding in New Orleans. Instead of building up to a devastating occurrence, David Simon’s much anticipated follow-up to The Wire (2002–08) unfolds with characters coping in the wake of catastrophe, in a mode that Fisher explores as “afterness.” Treme charts these changes while also memorializing the number of New Orleans cultures that were immediately endangered.

David Simon’s and Eric Overmyer’s Treme attempts something unprecedented for a multi-season series. Although the show follows, in some ways, in the celebrated footsteps of The Wire—for example, in its elegiac tracking of the historical struggles of an American city—Fisher investigates how Treme varies from The Wire’s work with genre and what replaces it: The Wire is a careful, even baroque variation on the police drama, while Treme dispenses with genre altogether. This poses considerable challenges for popular television, which Simon and Overmyer address in several ways, including by offering a carefully montaged map of New Orleans and foregrounding the distance witnessing of watershed events there. Another way in which Treme sets itself apart is its memorialization of the city’s inestimable contributions to American music, especially to jazz, soul, rhythm and blues, rap, rock, and funk. Treme gives such music and its many makers unprecedented attention, both in terms of screen time for music and narrative exposition around musicians. A key element of the volume is its look at the show’s themes of race, crime, and civil rights as well as the corporate versus community recovery and remaking of the city.

Treme’s synthesizing mélange of the arts in their specific geographical context, coupled with political and socio-economic analysis of the city, highlights the show’s unique approach. Fans of the works of Simon and Overmyer, as well as television studies students and scholars, will enjoy this keen-eyed approach to a beloved show.

Jaimey Fisher is professor of German and cinema and digital media and director of the UC Davis Humanities Institute at the University of California, Davis. He is the author of Christian Petzold and Disciplining Germany: Youth, Reeducation, and Reconstruction after the Second World War (Wayne State University Press, 2007). He edited the volume Generic Histories of German Cinema: Genre and its Deviations and has also co-edited The Berlin School and its Global Contexts: A Transnational Art Cinema (Wayne State University Press, 2018), among other edited volumes.

September 2019. 5x7, 160 pages, 20 black-and-white illustrations
WORLDWIDE RIGHTS AVAILABLE
TV MILESTONES SERIES

OF RELATED INTEREST

THE KILLING

John Alberti
CINEMAGRITTE
René Magritte within the Frame of Film History, Theory, and Practice

Lucy Fischer

Examines the fascinating ties between Surrealist artist René Magritte and the cinema.

Cinemagritte: René Magritte within the Frame of Film History, Theory, and Practice investigates the dynamic relationship between the Surrealist modernist artist René Magritte (1898–1967) and the cinema—a topic largely ignored in the annals of film and art criticism. Magritte once said that he used cinema as “a trampoline for the imagination,” but here author Lucy Fischer reverses that process by using Magritte’s work as a stimulus for an imaginative examination of film.

While Fischer considers direct influences of film on Magritte and Magritte on film, she concentrates primarily on “resonances” of Magritte’s work in international cinema—both fiction and documentary, mainstream and experimental. These resonances exist for several reasons. First, Magritte was a lover of cinema and created works as homages to the medium, such as Blue Cinema (1925), which immortalized his childhood movie theater. Second, Magritte’s style, though dependent on bizarre juxtapositions, was characterized by surface realism—which ties it to the nature of the photographic and cinematic image. Third, Magritte shares with film a focus on certain significant concepts: the frame, voyeurism, illusionism, the relation between word and image, the face, montage, variable scale, and flexible point of view. Additionally, the volume explores art documentaries concerning Magritte as well as the artist’s whimsical amateur “home movies,” made with his wife, Georgette, friends, and Belgian Surrealist associates. The monograph is richly illustrated with images of Magritte’s oeuvre as well as film stills from such diverse works as The Eternal Sunshine of the Spotless Mind, Eyes Without a Face, American Splendor, The Blood of a Poet, Zorns Lemma, The Island of Dr. Moreau, The Draughtsman’s Contract, and many more.

Cinemagritte brings a novel and creative approach to the work of Magritte and both film and art criticism. Students, scholars, and fans of art history and film will enjoy this thoughtful marriage of the two.

Lucy Fischer is Distinguished Professor Emerita of Film and Media Studies at the University of Pittsburgh. She is the author/editor of twelve scholarly books and has worked in curatorial positions at The Museum of Modern Art (NYC) and the Carnegie Museum of Art (Pittsburgh). She is the former president of the Society for Cinema and Media Studies and is the recipient of fellowships from the National Endowment for the Arts and for the Humanities.

November 2019, 6x9, 312 pages, 96 full-color images

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Contemporary Approaches to Film and Media Series

BEYOND METHOD
Stella Adler and the Male Actor
Scott Balcerzak
JUSTICE ON DEMAND
True Crime in the Digital Streaming Era
Tanya Horeck

Explores the proliferation of true crime audiovisual texts across multiple media platforms.

Justice on Demand: True Crime in the Digital Streaming Era offers a theoretical rumination on the question asked in countless blogs and opinion pieces of the last decade: Why are we so obsessed with true crime? Author Tanya Horeck takes this question further: Why is true crime thought to be such a good vehicle for the new modes of viewer/listener engagement favored by online streaming and consumption in the twenty-first century?

Examining a range of audiovisual true crime texts, from podcasts such as Serial and My Favorite Murder to long-form crime documentaries such as The Jinx and Making a Murderer, Horeck considers the extent to which the true crime genre has come to epitomize participatory media culture where the listener/viewer acts as a "desktop detective" or "internet sleuth." While Facebook and Twitter have re-invigorated the notion of the armchair detective, Horeck questions the rhetoric of interactivity surrounding true crime formats and points to the precarity of justice in the social media era. In a cultural moment in which user-generated videos of real-life violence surface with an alarming frequency, Justice on Demand addresses what is at stake in the cultural investment in true crime as packaged mainstream entertainment. Paying close attention to the gendered and racialized dimensions of true crime media, Horeck examines objects that are not commonly considered "true crime," including the subgenre of closed-circuit television (CCTV) elevator assault videos and the popularity of trailers for true crime documentaries on YouTube. By analyzing a range of intriguing case studies, Horeck explores how the audience is affectively imagined, addressed, and commodified by contemporary true crime in an "on demand" mediascape.

As a fresh investigation of how contemporary variations of true crime raise significant ethical questions regarding what it means to watch, listen, and "witness" in a digital era of accessibility, immediacy, and instantaneity, Justice on Demand will be of interest to film, media, and digital studies scholars.

Tanya Horeck is a Reader in Film, Media, and Culture at Anglia Ruskin University in Cambridge, England. She is author of the book Public Rape: Representing Violation in Fiction and Film and has published widely on violence and media spectatorship.

November 2019, 6x9, 288 pages, 26 black-and-white images
ISBN 978-0-8143-4064-6 ebook

WORLDWIDE RIGHTS AVAILABLE
CONTEMPORARY APPROACHES TO FILM AND MEDIA SERIES
In this lively and fascinating analysis of humorists and their work, Will Kaufman breaks new ground with his irony fatigue theory. "The Comedian as Confidence Man examines the humorist's internal conflict between the social critic who demands to be taken seriously and the comedian who never can be: the irony fatigue condition. Concentrating on eight American literary and performing comedians from the 18th, 19th, and 20th centuries, this study explores the irony fatigue affect that seems to pervade the work of comedians—those particular social observers who are obliged to promise, "Only kidding, folks," even when they may not be; in G. B. Shaw's words, they must "put things in such a way as to make people who would otherwise hang them believe they are joking."

If these social observers are obliged to become, in effect, confidence men, with irony as the satiric weapon that both attacks and diverts, then the implications are great for those social critics who above all wish to be heeded.

Will Kaufman is a folk musician and professor of American studies at the University of Central Lancashire. He is the author of Woody Guthrie's Modern World Blues.
THE YIDDISH HISTORIANS AND THE STRUGGLE FOR A JEWISH HISTORY OF THE HOLOCAUST

Mark L. Smith

Holocaust history written and researched by the Yiddish scholars who lived it.

The Yiddish Historians and the Struggle for a Jewish History of the Holocaust identifies the Yiddish historians who created a distinctively Jewish approach to writing Holocaust history in the early years following World War II. Author Mark L. Smith explains that these scholars survived the Nazi invasion of Eastern Europe, yet they have not previously been recognized as a specific group who were united by a common research agenda and a commitment to sharing their work with the worldwide community of Yiddish-speaking survivors.

These Yiddish historians studied the history of the Holocaust from the perspective of its Jewish victims, focusing on the internal aspects of daily life in the ghettos and camps under Nazi occupation and stressing the importance of relying on Jewish sources and the urgency of collecting survivor testimonies, eyewitness accounts, and memoirs. With an aim to dispel the accusations of cowardice and passivity that arose against the Jewish victims of Nazism, these historians created both a vigorous defense and also a daring offense. They understood that most of those who survived did so because they had engaged in a daily struggle against conditions imposed by the Nazis to hasten their deaths. The redemption of Jewish honor through this recognition is the most innovative contribution by the Yiddish historians. It is the area in which they most influenced the research agendas of nearly all subsequent scholars while also disturbing certain accepted truths, including the beliefs that the earliest Holocaust research focused on the Nazi perpetrators, that research on the victims commenced only in the early 1960s and that Holocaust study developed as an academic discipline separate from Jewish history. Now, with writings in Yiddish journals and books in Europe, Israel, and North and South America having been recovered, listed, and given careful discussion, former ideas must yield before the Yiddish historians’ published works. The Yiddish Historians and the Struggle for a Jewish History of the Holocaust is an eye-opening monograph that will appeal to Holocaust and Jewish studies scholars, students, and general readers.

Mark L. Smith has taught Jewish history at the University of California, Los Angeles, where he received his PhD in 2016. He writes and lectures on East European Jewish history and culture, with a special interest in Holocaust historiography and Yiddish scholarly writing.

October 2019, 6x9, 536 pages, 9 black-and-white photos
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OF RELATED INTEREST

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

Vivi Lachs

THE POWER OF A TALE
Stories from the
Israel Folktale Archives

Edited by Haya Bar-Itzhak and Idit Pintel-Ginsberg

English translations of over fifty stories from the Israel Folktale Archives.

In The Power of a Tale: Stories from the Israel Folktale Archives, editors Haya Bar-Itzhak and Idit Pintel-Ginsberg bring together a collection of fifty-three folktales in honor of the fiftieth anniversary of the Israel Folktale Archives (IFA) at the University of Haifa. Established by the folklorist Dov Noy in the 1950s, the IFA is the only archive of its kind in Israel and serves as a center for knowledge and information concerning the cultural heritage of the many ethnic communities in Israel.

For this jubilee volume, contributors each selected a story—the narrators of which vary in ethnic background, education level, gender, and length of time in Israel—from the more than 24,000 preserved in the archives and wrote an accompanying analytic essay. The folk narrative is anchored in tradition, but it is modified and renewed by each narrator as they tell it to assorted audiences and in different performance contexts. The stories they tell encompass a myriad of genres and themes, including mythical tales, demon legends, märchen of various sorts, and personal narratives. Contributors employ diverse approaches to analyze and interpret the stories, such as the classic comparative approach, which looks at tale types, oikotypes, and motifs; formalism, which considers narrative roles and narrative functions; structuralism, which aims to uncover a story's deep structure and its binary oppositions; and more.

Translated for the first time into English, the stories and accompanying essays are evidence of the lively research being conducted today on folk literature. Scholars and students interested in Jewish folklore and literature will appreciate this diverse collection as well as readers interested in Jewish and Israeli culture.

Haya Bar-Itzhak is a professor emerita of literature and folklore at the University of Haifa. She has published eleven books, among them Israeli Folk Narratives: Settlement, Immigration, Ethnicity (Wayne State University Press, 2005).

Idit Pintel Ginsberg Ph.D. is a researcher of Jewish culture, focusing on folk literature, intangible cultural heritage preservation, Jewish cultural symbolism, folklore in rabbinical and medieval Jewish thought and its interaction with contemporary cultural issues as rituals, festivals, magic and demonology. She is the author of The Angel and the Hamin, a compilation of IFA folktales centered on food and foodways.

November 2019, 7x10, 488 pages, 45 black-and-white images
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RAPHAEL PATAI SERIES IN JEWISH FOLKLORE AND ANTHROPOLOGY

OF RELATED INTEREST

PERSPECTIVES ON ISRAELI ANTHROPOLOGY

Edited by Esther Hertzog, Orit Abuhav, Harvey E. Goldberg, and Emanuel Marx
THE GIANT OHL
AND TINY TIM

By Christian Bärmann
Translated and edited by Jack Zipes

An extraordinary discovery of a 1924 illustrated fairy-tale book by Christian Bärmann which will bring hope and joy to readers of all ages.

Born in Würzburg to a poor baker’s family, he was trained at a young age to become a tailor because he was never successful at school. However, he rebelled against his family and went to Hamburg where he began working on ships and travelled to South America a few times. During his teenage years he returned to Würzburg, where his mother encouraged him to become an architect. With his mother’s help, he mustered enough money to attend a school for architecture and art in Munich. Once there, his instructors recognized his great talent for painting and illustration. By the beginning of the twentieth century he served as an apprentice for various painters in Munich and became known not only for his fairy-tale like paintings but also for realistic paintings of Würzburg.

He won many prizes for his early work including the Rome Prize, which enabled him to travel to Italy to study the great Italian painters and improve his techniques and understanding of art. He returned to Germany in 1910 and spent a good deal of his time studying animals and nature. He had a special fondness for illustrating frogs, rabbits, and insects. This was one of the reasons Waldermar Bönsels asked him to contribute 60 illustrations to his famous children’s book, Die Biene Maja (Maja the Bee, 1912).

Bärmann was greatly disturbed by World War I, and his paintings such as The Revolution (1914) and Der Brand (The Fire, 1914) reflect his concern about the violence in Europe. At the same time, he began to turn to sketching and painting scenes that would illustrate his books for children. Bärmann had a wry sense of humor that can be seen in a series of fairy tales he created from 1914 until his death in 1924: Die Kröte Rockröck (The Frog Rockrock, 1918), Der Riese Ohl und das Hannesle (The Giant Ohl and Tiny Tim, 1918), and Die Honriche (The Flower Angels, 1923). Bärmann was greatly infatuated if not obsessed by giants and large creatures, who were kind and misunderstood. His compassion for these gigantic people and animals is evident in his paintings and illustrations. In the case of The Giant Ohl, it is clear that the good-natured giant is a friend of humans who have prejudices against strangers, especially when they seem to be enormous dangerous aliens.

Bärmann was an unusual painter/storyteller. His texts and images reveal both his serious critique of social prejudice and also his jovial and optimistic perspective on how people might overcome aggressive behavior toward “freaks.” Aside from his own work, Bärmann also produced illustrations for Eduard Mörike’s fairy tale Das Märchen vom sicherern Mann (The Fairy Tale about the Man with Confidence, 1907) and Gustav Meyrink’s Golem (1915).

Jack Zipes is professor emeritus of German and Comparative Literature at the University of Minnesota. He is also author of The Sorcerer’s Apprentice: An Anthology of Magical Tales, Tales of Wonder, and Smack-Bam, or The Art of Governing Men.

August 2019, 6x9, 88 pages, 40 color illustrations
ISBN 978-0-5784-5849-6 $25.00r Hardcover
Fairy-Tale Studies • Translation

Tony Proscio and M.A. Farber

An introspective evaluation of the role a private philanthropy, The Kresge Foundation, has played over the past decade in Detroit’s renewal.

This book provides a behind-the-scenes look into the unlikely partnerships, unique collaborations, variety of financial tools and bold bets led by The Kresge Foundation during a 13-year period in Detroit to foster a sustainable and equitable recovery for the city and all of its residents. The authors originally imagined the book contents as four individual case studies. In preparation, they performed an exhaustive review of Kresge Foundation historical documents and a comprehensive scan of media coverage and journalistic commentary about Detroit’s recovery. They also conducted more than four dozen interviews with the individuals who participated in, witnessed or otherwise impacted the changing tide in the city of Detroit during this period. Once assembled, the authors agreed that — assembling together in context with one another — the content could serve as an important snapshot of some of the positive forces and extreme undercurrents at play in Detroit during this extraordinary time in the city.

Tony Proscio is associate director of the Center for Strategic Philanthropy and Civil Society at Duke University and a consultant to foundations and major nonprofit organizations on strategic planning and evaluation. He is co-author, with Paul S. Grogan, of Comeback Cities: A Blueprint for Neighborhood Revival, and author of Becoming What We Can Be: Stories of Community Development in Washington, DC. A Detroit native, he has held executive positions in New York State and City government and in the 1990s was associate editor of The Miami Herald.

M. A. Farber is an award-winning former investigative reporter for The New York Times. From 2001 to 2014, he conducted oral histories for Columbia University on the 9/11 attack, capital punishment, the Guantanamo Bay prison camp and American philanthropy. Educated at the University of Maryland and Northwestern University, he has contributed to Vanity Fair and Smithsonian magazines and is the author of Somebody is Lying: The Story of Dr. X and co-author of Outrage: The Story Behind the Tawana Brawley Hoax.

The Kresge Foundation is a private, national foundation that works to expand opportunities in America’s cities through grantmaking and social investing in arts and culture, education, environment, health, human services and community development in Detroit.

December 2018, 8.5x11, 156 pages, 41 color images
Detroit • Urban Studies
A CONTEMPLATIVE ANGLER
Selections from the Bruce P. Dancik Collection of Angling Books

Justin Hanisch

Nearly 100 highlights of an extraordinary collection of angling-related rare books and print ephemera.

This exhibition catalogue shows nearly 100 highlights of an extraordinary collection of rare books and print ephemera about angling. Featuring the books of a single collector, Bruce P. Dancik, who is an angler-collector in the mould of Roderick Haig-Brown, the catalogue includes titles that have contributed significantly to the development of angling as a sport and as a philosophy. Many books in the collection are titles of extreme rarity, often illustrated with woodcuts, copper or steel engravings, chromolithographs, and photoengravings. The curator, Justin Hanisch, has organized the publication into five sections: Manuals and Handbooks, Limited Editions, Angling as Adventure, Canadian Angling, and Scientific Angling.

Justin Hanisch is a biologist with the Government of Alberta and an avid collector of antiquarian books on the natural and social history of fish.

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MASTERS AND SERVANTS
The Hudson’s Bay Company and Its North American Workforce, 1668–1786
Scott P. Stephen

An essential examination of the role of labourers in early modern Atlantic political-economic history.

With Masters and Servants, Scott P. Stephen has revealed startling truths about the men of the Hudson’s Bay Company. Rather than dedicating themselves body and soul to the Company’s interests, as many Canadians were taught, these workers hired out like domestic servants, joining a “household” with its attendant norms of duty and loyalty. Through painstaking documentary research, Stephen shines welcome light on the lives of these largely overlooked historical actors. The household system produced a remarkably stable political-economic entity, connecting early Canadian resource extraction to larger trends in British imperialism and its emerging social relations. An essential book for labour historians, Masters and Servants will appeal to scholars of early modern Britain, the North American fur trade, Western social history, or business history, and anyone intrigued by the reach of the HBC.

Scott P. Stephen is a historian with Parks Canada, specializing in the fur trade and early settlement eras in western Canada.

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Methodologies and Ecologies in Research-Creation

Natalie Loveless, Editor

A provocative discussion of knowledge-making, ways of knowing, and what counts as legitimate knowledge transmission.

Knowings and Knots presents a range of interdisciplinary perspectives on the methodology of research-creation and asks how those who make knowledge think about and value it. The contributors argue that academic institutions and funders must recognize research-creation as innovative knowledge-making that overleaps the traditional splitting of theory from practice. Here we can transform the way people experience both art and education. A provocative, necessary collection, Knowings and Knots is sure to become a stand-out text in this field. It is pivotal reading for artists and researchers working in research-creation, students and scholars in allied fields, and funders, policymakers, and senior postsecondary administrators.

Natalie Loveless is associate professor in the History of Art, Design, and Visual Culture at the University of Alberta, where she also directs the Research-Creation and Social Justice CoLABoratory.

Art • Education • Canadian Studies • Philosophy
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Branching Out Magazine and the Making of Canadian Feminism

Tessa Jordan

A vital text of feminist recuperation; an eye-opening examination of feminist publishing, community-building, and survival.

The history of Branching Out, Canada’s first national magazine of second-wave feminism, is the surprising story of an upstart magazine published on the prairies that was read from coast to coast. It is an Edmonton-based story of political activism, feminist community-building, and survival in the cultural industries. When it ceased publication in 1980, Branching Out had reached more readers than any other Canadian second-wave feminist periodical. Feminist Acts is an eye-opening examination of feminist publishing, written to bring more Canadian voices into conversations about women’s cultural production. A vital text of feminist recuperation, the book draws on firsthand accounts from women who were there. It is a must-read for anyone interested in feminist activism, gender studies, Canadian cultural history, or publishing history.

Tessa Jordan is a Vancouver-based researcher and educator whose work focuses on histories of Canadian feminism and the private sector’s role in the fight for social justice and ecological sustainability.

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Mary I. Ingraham is professor of Musicology and Director of Sound Studies at the University of Alberta. Robert C. Rival is a composer and scholar who teaches at the University of Ottawa.

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Ursula Mathis-Moser is professor emeritus in the department of Romance Languages and director of the Center for Canadian Studies at the University of Innsbruck. Marie Carrière is professor of English and Director of the Canadian Literature Centre.

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Jay Scherer is professor of Kinesiology, Sport, and Recreation. David Mills is a retired professor of Canadian history, both from the University of Alberta. Linda Sloan McCulloch was elected and served on Edmonton City Council from 2004 to 2013.

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Emma Andiievská is an accomplished Ukrainian poet, prose writer, and surrealist painter residing in Munich, Germany. This is the first of her novels to be translated into English.

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Stanislav Kulchytsky

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Stanislav Kulchytsky, one of Ukraine’s leading historians, has written extensively on the interwar period and held leading administrative posts in the Institute of Ukrainian History, National Academy of Sciences of Ukraine.
FAIRY TALE REVIEW
Edited by Kate Bernheimer

Fairy Tale Review is an annual literary journal dedicated to publishing new fairy-tale fiction, nonfiction, and poetry. The journal seeks to expand the conversation about fairy tales among practitioners, scholars, and general readers. Contents reflect a diverse spectrum of literary artists working with fairy tales in many languages and styles.

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