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## EBOOK INFORMATION

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## ON THE COVER

Gizaagi’ín by Shannon Noori. From What the Chickadee Knows (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 27,000 students through 13 schools and colleges. Students who study at Wayne State gain a competitive advantage they won’t find anywhere else.

Our catalogs are also available on Edelweiss

ASSOCIATION of UNIVERSITY PRESSES

WSU Press is a proud member of the Association of University Presses
WHEN LIONS WERE KINGS
The Detroit Lions and the Fabulous Fifties

Richard Bak

An in-depth look at one of the most storied dynasties in Detroit sports history.

During the 1950s, the Detroit Lions were one of the most glamorous and successful teams in the National Football League, winning championships in 1952, 1953, and 1957, and regularly playing before packed houses at Briggs Stadium. In When Lions Were Kings: The Detroit Lions and the Fabulous Fifties, journalist and sports historian Richard Bak blends a deeply researched and richly written narrative with many rare color images from the decade, re-creating a time when the Motor City and its gridiron heroes were riding high in the saddle.

Representing a city at its postwar peak of population and influence, coach Raymond "Buddy" Parker and such players as Les Bingaman, Bob "Hunchy" Hoernschemeyer, Yale Lary, Joe Schmidt, Jack Christiansen, Jim Doran, Lou Creekmur, and Leon Hart helped sell the game to a country discovering the joys of watching televised football on Sunday afternoons and Thanksgiving Day. Quarterback Bobby Layne and halfback Doak Walker were celebrity athletes during this golden age of pro football—a decade when the game first started to replace its slower-paced cousin, baseball, as the national pastime. While the quietly modest Walker was a darling of Madison Avenue advertisers, the swaggering Layne became the first NFL player ever to grace the cover of Time magazine. Along with detailed profiles of the players, coaches, and games that defined the Lions' only dynastic era, Bak explores such varied topics as the team's languid approach to desegregation, the wild popularity of bubble gum trading cards, and the staggering physical cost players of the period have suffered in retirement.

When Lions Were Kings is a lively portrait of the golden age of professional football in Detroit that will delight younger fans and inform die-hard followers of one of the NFL's oldest franchises.

Richard Bak was born and raised in Detroit and is a graduate of Eastern Michigan University. His books include Peach: Ty Cobb in His Time and Ours and A Place for Summer: A Narrative History of Tiger Stadium (Wayne State University Press, 1998). He is a member of the Society for American Baseball Research and the Professional Football Researchers Association.

September 2020, 7x10, 344 pages, 54 color and black-and-white images

Worldwide Rights Available
A Painted Turtle book

OF RELATED INTEREST

THE FAYGO BOOK
Joe Grimm

I HOPE THIS REACHES YOU
An American Soldier’s Account of World War I

Hilary Connor

A medic’s account of life during World War I.

I Hope This Reaches You: An American Soldier’s Account of World War I begins in May 1917 with Byron Fiske Field (1897–1968) boarding a morning train bound for Detroit with one objective in mind: to help the United States win the war against Germany. A pacifist at heart, Field had just finished his freshman year at Albion College where he was studying to be a Methodist missionary. Although he found the idea of killing another human to be at odds with his Christian beliefs, like other Americans he was convinced of the righteousness of World War I—the war to end all wars—and he was determined to do his part.

In recounting Field’s story, Hilary Connor relied on four principal sources of information found in a footlocker issued to Field as a member of the 168th Ambulance Company in the 42nd Division—or as it was more famously known, the Rainbow Division. The first of these sources is a handwritten diary kept by Byron from February 1918 to July 1919. The second cache of firsthand information is contained in two books that were co-authored by Field and other select Company members in the late winter and early spring of 1919, recounting events and personal experiences of the war—The History of Ambulance Company 168 and Iodine and Gasoline. The third and perhaps most extraordinary source is a collection of over three hundred letters written by Field during the war to his parents and college girlfriend. Included in many of the letters are mementos ranging from the petals of regional flowers in bloom to Red Cross notices to church service programs and other pieces of everyday life that proved invaluable in creating a broader and richer historical context. The last category of material is a voluminous collection of personal papers, including academic articles, speech notes, and opinion pieces, written by Field in the decades following the war. The breadth of materials is only further enhanced by the benefit of one hundred years hindsight, lending itself to a more thorough understanding of many of the momentous events that occurred during those years.

I Hope This Reaches You is a tapestry of human experience woven from the narrative threads of love, loss, loyalty, sacrifice, triumph, and tragedy that will call to any reader of historical memoirs.

Hilary Connor is the retired deputy district attorney in charge of the investigations division of the Philadelphia District Attorney's Office. He is the co-author of the Ezell "Easy" Barnes murder mystery series.

November 2020, 6x9, 388 pages, 57 black-and-white images
Worldwide Rights Available
Great Lakes Books Series

OF RELATED INTEREST

JOHN E. FETZER AND THE QUEST FOR THE NEW AGE
Brian C. Wilson
WHAT THE CHICKADEE KNOWS

Poems in Anishinaabemowin and English
by Margaret Noodin

Contemporary poems conceived first in Anishinaabemowin and then in English.

Margaret Noodin explains in the preface of her new poetry collection, What the Chickadee Knows (Gijigijigaaneshiinh Gikendaan), “Whether we hear giji-giji-gaane-shii-shii or chick-a-dee-dee-dee depends on how we have been taught to listen. Our world is shaped by the sounds around us and the filter we use to turn thoughts into words. The lines and images here were conceived first in Anishinaabemowin and then in English. They are an attempt to hear and describe the world according to an Anishinaabe paradigm.” The book is concerned with nature, history, tradition, and relationships, and these poems illuminate the vital place of the author’s tribe both in the past and within the contemporary world.

What the Chickadee Knows is a gesture toward a future that includes Anishinaabemowin and other indigenous languages seeing growth and revitalization. This bilingual collection includes Anishinaabemowin and English, with the poems mirroring one another on facing pages. In the first part, “What We Notice” (E-Maaminonendamang), Noodin introduces a series of seasonal poems that invoke Anishinaabe science and philosophy. The second part, “History” (Gaa Ezhiiwebag), offers nuanced contemporary views of Anishinaabe history. The poems build in urgency, from observations of the natural world and human connection to poems centered in powerful grief and remembrance for events spanning from the Sandy Lake Tragedy of 1850, which resulted in the deaths of more than four hundred Ojibwe people, to the Standing Rock water crisis of 2016, which resulted in the prosecution of Native protesters and, ultimately, the completion of the Dakota Access Pipeline on sacred land.

The intent of What the Chickadee Knows is to create a record of the contemporary Anishinaabe worldview as it is situated between the traditions of the past and as it contributes to the innovation needed for survival into the future. Readers of poetry with an interest in world languages and indigenous voices will need this book.

Margaret Noodin is professor of English and American Indian studies at the University of Wisconsin–Milwaukee, where she also serves as the director of the Electa Quinney Institute for American Indian Education. She is the author of Bawaajimo: A Dialect of Dreams in Anishinaabe Language and Literature and Weweni (Wayne State University Press, 2015), a collection of bilingual poems in Anishinaabemowin and English.

September 2020, 5x8, 88 pages
Worldwide Rights Available
Great Lakes Books Series

OF RELATED INTEREST

SAINT PETER AND THE GOLDFINCH
Poems by Jack Ridl
YOU ARE MY
JOY AND PAIN
Love Poems

Naomi Long Madgett

A collection of lyrical love poems from Detroit’s poet laureate at the peak of her career.

You Are My Joy and Pain is Naomi Long Madgett’s latest and possibly most endearing poetry collection. Bill Harris, a 2011 Kresge Foundation Eminent Artist, said of the book, “Even with the evidence of over a half-century or more of first-rate poetic artistry by Madgett, this collection is a breath-arresting surprise and delight. Poem-by-poem and section-by-section amaze. Each poem in the collection is a master class in technique and in her ability to transpose an idea into a tightly composed example of the craft of poetry.”

You Are My Joy and Pain receives its name from the Billie Holiday song “Don’t Explain” and is divided into three parts. The first part, “A Promise of Sun,” contains fourteen poems relating to the hopeful and joyful beginning of a new relationship. The second part, “Trinity: A Dream Sequence,” consists of twenty poems with religious imagery and encompasses both the beginning and the end of a relationship. The third part, “Stormy Weather,” includes thirty-two poems that relate to the heartbreaking experience of a love gone wrong. These are not love poems in the abstract—the richness with which Madgett writes hints at the firsthand experience of a lifetime of loving.

While several anthologies of love poems exist in the world, it is rare to find a single-author collection that so closely examines love in all of its messy and beautiful layers. Readers will identify with the hope and disappointment that Madgett presents in these poems.

Naomi Long Madgett, Poet Laureate of Detroit since 2001, is author of ten books of poetry, most recently Connected Islands. She has edited two anthologies, including Adam of Ife: Black Women in Praise of Black Men, and is author of a textbook, A Student’s Guide to Creative Writing, as well as her autobiography, Pilgrim Journey. Madgett is professor emerita of English at Eastern Michigan University.

October 2020, 6x9, 80 pages

Worldwide Rights Available

COMES SEE ABOUT ME, MARVIN
poems by brian g. gilmore

A FINE CANOPY

Poems by Alison Swan

A collection that focuses on the natural world, these are poems of wilderness and of wildness.

Alison Swan’s collection of poems, A Fine Canopy, illustrates how the natural world envelops and encloses us with so many beautiful things: crowns of leaves, the ubiquitous blue sky, our luminous moon, and snow. So much snow. An ecopoet whose writing shows her advocacy for natural resources, in this collection Swan calls the reader to witness, appreciate, and sustain this world before it becomes too late.

These poems were written out of an impulse to track down wisdom in the open air, outside of the noisy world of cars and commerce. Swan seeks insight on shores and in scraps of woods and fields—especially on four particular peninsulas: Michigan’s upper and lower, Florida, and Washington state’s Olympic—and also inside motherhood, which might be the wildest place of all. These are poems about the interconnection of all things, and "knowing things we cannot see." A journey through seasons with a soundtrack of birdsong, Swan’s words are incredibly sensory. The reader is made to feel the weight of muddy jeans, the jolt at the tug of a dog’s leash, and to see the bright flash of a cardinal’s red plumage. Swan’s poems remind us that although we all want to make a mark on our world, the smaller the better: stepping into fresh snow, dashing through forests atop dry leaves, laying wet bodies on warm concrete. These quiet interactions with places are as hopeful as they are harmless.

Without necessarily tackling the topics head-on, A Fine Canopy evokes the devastation of climate change and the destruction of natural resources. This book engages deeply with the other-than-human to express and investigate alarm, dismay, anger, admiration, adoration in what feels like the end of the world unless we begin to think outside the box. These poems will carry weight with all readers of poetry, especially those who are interested in eco-poetry and connecting with the world around them.

A native of the Great Lakes basin, Alison Swan is a Mesa Refuge alumna and a Petoskey Prize for Grassroots Environmental Leadership co-winner. Her poems and environmental writing have appeared in two chapbooks and in many anthologies and journals. She teaches at Western Michigan University and lives in the Huron and Kalamazoo River watersheds. Her Great Lakes collection, Fresh Water, was named a Michigan Notable Book.


OF RELATED INTEREST

PREMONITIONS
Poems by Elizabeth Schmuhl

YOU'RE IN THE WRONG PLACE

Stories by Joseph Harris

A lyrical deconstruction of postindustrial American life.

In a thrilling interconnected narrative, You’re in the Wrong Place presents characters reaching for transcendence from a place they cannot escape. Charles Baxter stated that “Joseph Harris has a particular feeling for the Detroit suburbs and the slightly stunted lives of the young people there... You’re in the Wrong Place isn’t uniformly downbeat—there are all sorts of rays of hope that gleam toward the end.”

The book, composed of twelve stories, begins in the fall of 2008 with the shuttering of Dynamic Fabricating—a fictional industrial shop located in the Detroit suburb of Ferndale. Over the next seven years, the shop’s former employees—as well as their friends and families—struggle to find money, purpose, and levity in a landscape suddenly devoid of work, faith, and love. In "Would You Rather," a young couple brought together by Dynamic Fabricating shares a blissful weekend in Northern Michigan, unaware of the catastrophe that awaits them upon their return home. In “Acolytes,” a devout Catholic clings to her faith as her brothers descend into cultish soccer violence. In "Memorial," an ex-Dynamic worker scrapes money together for a tribute to his best friend, lost to the war in Afghanistan. In “Was It Good for You?” a cam girl deconstructs materialism with her aging great aunt, a luxury sales associate, and an anxious, faceless client. And in the title story, simmering tensions come to a boil on a hot summer day for a hardscrabble landscaping crew, hired by the local bank to maintain the lawns of foreclosures.

In turns elegiac and harrowing, You’re in the Wrong Place blends lyric intensity with philosophical eroticism to create a singular, powerful vision of contemporary American life. Readers of contemporary fiction grounded in place need to take up this collection.

Stories by Joseph Harris have appeared in Midwest Review, Moon City Review, Great Lakes Review, The MacGuffin, Third Wednesday, Storm Cellar, and have received the Gesell, Tompkins, and Detroit Working Writers’ Awards for fiction. He holds an MFA from the University of Minnesota, an MA from Wayne State University, and a BFA from Emerson College.

September 2020, 5.5x8.5, 160 pages

OF RELATED INTEREST

THE GOAT FISH AND THE LOVER’S KNOT
Stories by Jack Driscoll

1-800-978-7323 wsupress.wayne.edu
HAROLD NEAL AND DETROIT AFRICAN AMERICAN ARTISTS
1945 through the Black Arts Movement

Julia R. Myers

Explores the efflorescence of Detroit African American art in the 1950s, 1960s, and 1970s.

Over the last twenty years, numerous scholarly publications have treated the work of African American artists of the 1950s, 1960s, and 1970s. At that time, Detroit was the fifth largest city in the country with a large African American population and a vibrant Black arts scene. Nevertheless, the aforementioned publications fail to discuss Detroit African American artists. This book, which accompanies an exhibition of the same title, focuses on the life and work of Memphis-born Detroiter Harold Neal, who created some of the most forceful artistic statements of the Civil Rights and Black Power Movements. It also discusses other Detroit African American artists, including his predecessors Hughie Lee Smith and Oliver LaGrone, who greatly influenced his career; his contemporaries Glanton Dowdell, Charles McGee, Jon Onye Lockard, Henri Umbaj King, LeRoy Foster, and Shirley Woodson, and his successors Aaron Ibn Pori Pitts and Allie McGhee, who were greatly impacted by his work. Additionally the book addresses the rift in the Detroit African American art community in the wake of the Black Power/Black Arts Movements. Neal, like other artists of the Black Arts Movement, felt that art should speak directly to the experience of African Americans using African American figurative subjects, while others artists, like Charles McGee, sought to compete in the white art world, working in the abstract, non-objective styles then dominant in New York galleries.

The result of some ten years of research, this book presents a view of post–World War II African American art history essentially unknown to other scholars. The book is based on hundreds of contemporary articles, published in Michigan Chronicle, Detroit’s African American newspaper and in other local newspapers, as well as on other hard-to-locate archival materials. Dr. Myers assesses these Detroit artists in relation to their peers in other major metropolises such as New York, Chicago, Los Angeles, and San Francisco, thus establishing that Detroit artists were significant contributors to African American art in the 1950s, 1960s, and 1970s.

Julia R. Myers is a professor emerita of art history at Eastern Michigan University. She is the author of Energy: Charles McGee at Eighty-Five, and Subverting Modernism: Cass Corridor Revisited, both published by Eastern Michigan Universities Art Galleries.

September 2020, 6.75x9.75, 176 pages, 42 color images

Published by Eastern Michigan Universities Art Galleries and distributed by Wayne State University Press

OF RELATED INTEREST

ESSAY’D 3
30 Detroit Artists
Edited and compiled by Dennis Alan Nawrocki, Steve Panton, and Matthew Piper
WE ARE WOODBRIDGE

Photography by Elene Usdin
With an introduction by Sarah Rose Sharp

A collective portrait of Detroit’s eclectic Woodbridge neighborhood, through the eyes of a Parisian photographer.

Elene Usdin first came to Detroit in 2014, for a show at the Museum of New Art (MONA). Since then, she has been compelled to return, taking portraits and meeting new people with each visit. In 2019, she was the inaugural artist-in-residence at Art in Woodbridge, with the mission to take a collective portrait of the arty and eclectic neighborhood, positioned just adjacent to Wayne State University and the Midtown/Cass Corridor area. Some of the residents are transitional—students, artists, faculty—and others have been in Woodbridge for generations, making it one of Detroit’s most diverse and eye-catching neighborhoods, rich with public art and living history.

Usdin’s portraits reflect her ability to connect deeply with her subjects; each seems to capture a resident or environment within Woodbridge completely on their own terms. The artist shoots both analog film and digital; and for the second wave of wintertime photos, she worked with a special camera lent to her by Fuji Film. Usdin is an internationally-recognized working photographer, as well as an accomplished illustrator, and supplements her photographs with hand-drawn maps and notes on her Woodbridge experience. The book comes together as a unified and gorgeous look at a thriving Detroit neighborhood, through the eyes of a foreign artist who already seems very much at home.

Elene Usdin graduated from the National Superior School of Decorative Arts in Paris in 1996. She began her career as an illustrator and visual artist. Since 2014, she has started a personal ongoing project of photographic portraiture in Detroit. The Museum of New Art and Gallery Camille exhibited her works in 2014 and 2018.

September 2020, 8x10, 96 pages, 150 color images
ISBN 978-0-5786-4404-2 $30.00 Paperback

Published by Woodbridge Mgt., LLC and distributed by Wayne State University Press

OF RELATED INTEREST

BELLE ISLE TO 8 MILE
An Insider’s Guide to Detroit, Second Edition
Edited by Andy Linn, Emily Linn, and Rob Linn
que se encontraban valios

a Almirante Callao

pero estos individuos

nos esclavizaron

nos pusieron a

pasamos años

...
STARS AND SILHOUETTES
The History of the Cameo Role in Hollywood

Joceline Andersen

Extensive account of the cameo’s production history and how audiences affirm their mastery of celebrity culture.

Stars and Silhouettes: The History of the Cameo Role in Hollywood traces the history of the cameo as it emerged in twentieth-century cinema. Although the cameo has existed in film culture for over a century, Joceline Andersen explains that this role cannot be strictly defined because it exists as a constellation of interactions between duration and recognition, dependent on who is watching and when. Even audiences of the twenty-first century who are inundated by the lives of movie stars and habituated to images of their personal friends on screens continue to find cameos surprising and engaging. Cameos reveal the links between our obsession with celebrity and our desire to participate in the powerful cultural industries within contemporary society.

Chapter 1 begins with the cameo’s precedents in visual culture and the portrait in particular—from the Vitagraph executives in the 1910s to the emergence of actors as movie stars shortly thereafter. Chapter 2 explores the fan-centric desire for behind-the-scenes visions of Hollywood that accounted for the success of cameo-laden, Hollywood-set films that autocratic studios used to make their glamorous line-up of stars as visible as possible. Chapter 3 traces the development of the cameo in comedy, where cameos began to show not only glimpses of celebrities at their best but also of celebrities at their worst. Chapter 4 examines how the television guest spot became an important way for stars and studios to market both their films and stars from other media in trades that reflected an increasingly integrated mediascape. In chapter 5, Andersen examines auteur cameos and the cameo as a sign of authorship. Director cameos reaffirm the fan’s interest in the film not just as a stage for actors but as a forum for the visibility of the director.

Cameos create a participatory space for viewers, where recognizing those singled out among extras and small roles allows fans to demonstrate their knowledge. Stars and Silhouettes belongs on the shelf of every scholar, student, and reader interested in film history and star studies.

Joceline Andersen is an assistant professor in Communication and English at Thompson Rivers University. Her research focuses on audience reception, community building through moving images, and popular cinema.

October 2020, 6x9, 304 pages, 47 black-and-white images
ISBN 978-0-8143-4692-1 ebook

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Contemporary Approaches to Film and Media Series
V. F. PERKINS ON MOVIES
Collected Shorter Film Criticism

Edited by Douglas Pye

The collected shorter film criticism of one of the most brilliant English-language film critics.

Victor Perkins (1936–2016) was a foundational figure for the study of film both as a writer and as an educationalist and teacher who played a key role in establishing film within British higher education. Best known for his 1972 book Film as Film, Perkins has a worldwide reputation within film studies that has been enhanced in recent years by the interest among emerging scholars in the practices of detailed film criticism. His extensive writing in journals and edited collections, spanning sixty years, is less well known, despite its importance and quality, partly because much of it was published in small magazines with limited distribution. V. F. Perkins on Movies: Collected Shorter Film Criticism, edited by Douglas Pye, makes it possible to see his writing as a coherent body of work, developed over a long career, and to appreciate its great historical and cultural significance.

Part 1 of the book covers Perkins’s early articles from 1960 to 1972, showing the emergence of ways of thinking about criticism and movies that remained constant throughout his career. Perkins was one of a small group of British writers who pioneered the serious and systematic discussion of Hollywood cinema. Beginning at the University of Oxford in the pages of Oxford Opinion, and then in Movie, the journal they established in 1962, these writers mounted a sustained critique of established writing on film, arguing for a criticism rooted in the detailed decisions that make up the complex texture of a film. The work Perkins published in the 1980s and beyond, which makes up part 2 of this volume, was resolute in upholding his critical values. It elaborated his approach in studies of individual movies and their makers and also reflected on major critical and conceptual issues, while maintaining his lifelong commitment to writing accessibly in ordinary language.

V. F. Perkins on Movies gives unimpeded access to one of the most distinctive and distinguished of critical voices and will be widely welcomed by academics, students of film, and informed film enthusiasts.

Douglas Pye is senior visiting research fellow in the department of Film, Theatre & Television at the University of Reading. His publications include The Long Take: Critical Approaches and Style and Meaning: Studies in the Detailed Analysis of Film (both co-edited with John Gibbs). He co-edits the series Palgrave Close Readings in Film and Television and is a member of the editorial board of Movie: A Journal of Film Criticism.

November 2020, 6x9, 484 pages, 35 black-and-white images
ISBN 978-0-8143-4644-0 ebook

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Contemporary Approaches to Film and Media Series

OF RELATED INTEREST

THE FILMS OF JESS FRANCO
Edited by Antonio Lázaro-Reboll and Ian Olney
ISBN 978-0-8143-4493-4, $84.99 Printed Paper Cased
CHILEAN CINEMA IN THE TWENTY-FIRST-CENTURY WORLD

Edited by Vania Barraza and Carl Fischer

Explores the global dimension and local identity of Chile’s vibrant contemporary cinema.

Focusing on films from Chile since 2000 and bringing together scholars from South and North America, Chilean Cinema in the Twenty-First-Century World is the first English-language book since the 1970s to explore this small, yet significant, Latin American cinema. The volume questions the concept of “national cinemas” by examining how Chilean film dialogues with trends in genre-based, political, and art-house cinema around the world, while remaining true to local identities. Contributors place current Chilean cinema in a historical context and expand the debate concerning the artistic representation of recent political and economic transformations in contemporary Chile. Chilean Cinema in the Twenty-First-Century World opens up points of comparison between Chile and the ways in which other national cinemas are negotiating their place on the world stage.


Intended for scholars, students, and researchers of film and Latin American studies, Chilean Cinema in the Twenty-First-Century World evaluates an active and emergent film movement that has yet to receive sufficient attention in global cinema studies.

Vania Barraza is associate professor of Spanish at the University of Memphis. She is also the author of (In)subordinadas: raza, clase y filiación en la narrativa de mujeres latinoamericanas. Carl Fischer is associate professor of Latin American studies and Spanish at Fordham University. He is the author of Queering the Chilean Way: Cultures of Exceptionalism and Sexual Dissidence, 1965–2015.

Contributors: Arturo Márquez-Gómez, Camilo Trumper, Carl Fischer, Carolina Urrutia Neno, Claudia Bossay, Jonathan Risner, María Angélica Franken, María Constanza Vergara Reyes, María Helena Rueda, María Paz Peirano, Moisés Park, Mónica Ramón Ríos, Paola Lagos Labbé, Vania Barraza

October 2020, 6x9, 384 pages, 32 black-and-white images
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CONTEMPORARY APPROACHES TO FILM AND MEDIA SERIES

OF RELATED INTEREST

1968 AND GLOBAL CINEMA
Edited by Christina Gerhardt and Sara Saljoughi
NEW APPROACHES TO CONTEMPORARY ADAPTATION

Edited by Betty Kaklamanidou

An innovative collection that emphasizes the relevance of adaptation studies in the current transmedia climate.

In New Approaches to Contemporary Adaptation, editor Betty Kaklamanidou defiantly claims that “all films are adaptations.” The wide-ranging chapters included in this book highlight the growing and evolving relevance of the field of adaptation studies and its many branding subfields. Armed with a wealth of methodologies, theoretical concepts, and sophisticated paradigms of case-studies analyses of the past, these scholars expand the field to new and exciting realms.

With chapters on data, television, music, visuality, and transnationalism, this anthology aims to complement the literature of the field by asking answers to outstanding questions while proposing new ones: Whose stories have been adapted in the last few decades? Are films that are based on “true stories” simply adaptations of those real events? How do transnational adaptations differ from adaptations that target the same national audiences as the texts they adapt? What do long-running TV shows actually adapt when their source is a single book or novel? To attempt to answer these questions, New Approaches to Contemporary Adaptation is organized in three parts. Part 1, “External Influences on Adaptation,” delves into matters surrounding film adaptations without primarily focusing on textual analysis of the final cinematic product. Part 2, “Millennial TV and Franchise Adaptations,” demonstrates that the contemporary television landscape has become fruitful terrain for adaptation studies. Part 3, “ElasTEXTity and Adaptation,” explores different thematic approaches to adaptation studies and how adaptation extends beyond traditional media. Spanning media and the globe, contributors complement their research with tools from sociology, psychoanalysis, gender studies, race studies, translation studies, and political science.

Kaklamanidou makes it clear that adaptation is vital to sharing important stories and mythologies, as well as passing knowledge to new generations. The aim of this anthology is to open up the field of adaptation studies by revisiting the object of analysis and proposing alternative ways of looking at it. Scholars of cultural, gender, film, literary, and adaptation studies will find this collection innovative and thought-provoking.

Betty Kaklamanidou is a Fulbright scholar and associate professor in film and television history and theory at Aristotle University, Thessaloniki, Greece. She is the author of Easy A: The End of the High-School Teen Comedy? (2018)

Contributors: Betty Kaklamanidou, Christina Wilkins, Eurydice Da Silva, Joakim Hermansson, Karin Boklund-Lagopoulou, Nicole Pizarro, Simon Brown, Stacey Abbott, Thomas Britt, Thomas Leitch, Ursula-Helen Kassaveti

November 2020, 6x9, 252 pages, 4 black-and-white images
ISBN 978-0-8143-4626-6 ebook
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OF RELATED INTEREST

TRANSFORMING HARRY
The Adaptation of Harry Potter in the Transmedia Age
Edited by John Alberti and P. Andrew Miller
ISBN 978-0-8143-4491-0, $84.99 Printed Paper Cased

1-800-978-7323
wsupress.wayne.edu
ARCHAIC MODERNISM
Queer Poetics in the Cinema of Pier Paolo Pasolini

Daniel Humphrey

Detailed textual readings evoking the archaic sensibility and modernist style of Pier Paolo Pasolini.

In Archaic Modernism, Daniel Humphrey offers the first book-length, English-language examination of three adaptations of Greek tragedy produced by the gay and Marxist Italian filmmaker Pier Paolo Pasolini: Oedipus Rex (1967), Medea (1969), and Notes Towards an African Orestes (1970/1973). Considering Pasolini’s own theories of a “Cinema of Poetry” alongside Jacques Derrida’s concept of écriture, as well as more recent scholarship by queer theory scholars advocating for an antirelational and antisocial subjectivity, Humphrey maintains that Pasolini’s Greek tragedy films exemplify a paradoxical sense of “archaic modernism” that is at the very heart of the filmmaker’s project. More daringly, he contends that they ultimately reveal the queer roots of Western civilization’s formative texts.

Archaic Modernism is comprised of three chapters. Chapter 1 focuses on Oedipus Rex, assessing both the filmic language employed and the deeply queer mythological source material that haunts the tragedy even as it remains largely at a subtextual yet palpable level. Chapter 2 extends and deepens the concept of queer fate and queer negativity in a scene-by-scene analysis of Medea. Chapter 3 looks at the most obscure of Pasolini’s feature-length films, Notes Towards an African Orestes, a film long misunderstood as an unwitting failure, but which could perhaps best be understood as a deliberate, sacrificial act on the filmmaker’s part. Considering the film as the third in an informal, maybe unconscious, trilogy, Humphrey concludes his monograph by arguing that this “trilogy of myth” can best be understood as a deconstruction, gradually more and more severe, of three of the most important origin tales of Western civilization.

Archaic Modernism makes the case that these three films are as essential as those Pasolini films more often studied in the Anglophone world: Mamma Roma, The Gospel According to Matthew, Teorema, The Trilogy of Life, and Salò, and that they are of continuing, perhaps even increasing, value today. This book is of specific interest to scholars, students, and researchers of film and queer studies.

Daniel Humphrey is associate professor of film studies and women’s and gender studies as well as the coordinator of the film studies program at Texas A&M University. He is the author of Queer Bergman: Gender, Sexuality, and the European Art Film and articles in Criticism, Screen, GLQ, Post Script, Invisible Culture, and elsewhere.

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Queer Screens

OF RELATED INTEREST

QUEER MEXICO
Cinema and Television since 2000
Paul Julian Smith
REALITY, MAGIC, AND OTHER LIES
Fairy-Tale Film Truths

Pauline Greenhill

Exploration of fairy-tale movies that blur the line between reality and magic.

*Reality, Magic, and Other Lies: Fairy-Tale Film Truths* explores connections and discontinuities between lies and truths in fairy-tale films to directly address the current politics of fairy tale and reality. Since the Enlightenment, notions of magic and wonder have been relegated to the realm of the fanciful, with science and reality understood as objective and true. But the skepticism associated with postmodern thought and critiques from diverse perspectives—including but not limited to anti-racist, decolonial, disability, and feminist theorizing—renders this binary distinction questionable. Further, the precise content of magic and science has shifted through history and across location. Pauline Greenhill offers the idea that fairy tales, particularly through the medium of film, often address those distinctions by making magic real and reality magical.

*Reality, Magic, and Other Lies* consists of an introduction, two sections, and a conclusion. The first section, “Studio, Director, and Writer Oeuvres,” addresses how fairy-tale films engage with and challenge scientific or factual approaches to truth and reality, drawing on films from the stop-motion animation company LAIKA, the independent filmmaker Tarsem, and the storyteller and writer Fred Pellerin. The second section, “Themes and Issues from Three Fairy Tales,” shows fairy-tale film magic exploring real-life issues and experiences using the stories of “Hansel and Gretel,” “The Juniper Tree,” and “Cinderella.” The concluding section, “Moving Forward?” suggests that the key to facing the reality of contemporary issues is to invest in fairy tales as a guide, rather than a means of escape, by gathering your community and never forgetting to believe.

*Reality, Magic, and Other Lies*—which will be of interest to film and fairy-tale scholars and students—considers the ways in which fairy tales in their mediated forms deconstruct the world and offer alternative views for peaceful, appropriate, just, and intersectionally multifaceted encounters with humans, non-human animals, and the rest of the environment.

Pauline Greenhill is professor of women’s and gender studies at the University of Winnipeg, Manitoba, Canada. She recently co-wrote the book *Clever Maids, Fearless Jacks, and a Cat: Fairy Tales from a Living Oral Tradition* with Anita Best and Martin Lovelace. Her fairy-tale research has been published in *Feral Feminisms; Law, Culture, and the Humanities; Marvels & Tales*; and *Narrative Culture*, among others.

October 2020, 6x9, 288 pages, 40 black-and-white illustrations
ISBN 978-0-8143-4223-7 ebook

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Series in Fairy-Tale Studies

THE PLEASURES OF METAMORPHOSIS
Japanese and English Fairy Tale Transformations of “The Little Mermaid”
Lucy Fraser

OF RELATED INTEREST

A TRUE BLUE IDEA
Marina Colasanti
Translated by Adria Frizzi


CHARLES GODFREY LELAND AND HIS MAGICAL TALES

Edited by Jack Zipes

A lively selection of Charles Godfrey Leland’s unique nineteenth-century tales.

Born into a wealthy and privileged family in Philadelphia, Charles Godfrey Leland (1824–1903) showed a clear interest in the supernatural and occult literature during his youth. Legend has it that, soon after his birth, an old Dutch nurse carried him up to the garret of the house and performed a ritual to guarantee that Leland would be fortunate in his life and eventually become a scholar and a wizard. Whether or not this incident ever occurred, we do know that his interest in fairy tales, folklore, and the supernatural would eventually lead him to a life of travel and documentation of the stories of numerous groups across the United States and Europe.

Jack Zipes selected the tales in Charles Godfrey Leland and His Magical Tales from five different books—The Algonquin Legends (1884), Legends of Florence (1895–96), The Unpublished Letters of Virgil (1901), The English Gypsies (1882), and Gypsy Sorcery and Fortune-Telling (1891)—and has arranged them thematically. Though these tales cannot be considered authentic folk tales—not written verbatim from the lips of Romani, Native Americans, or other sources of the tales—they are highly significant because of their historical and cultural value. Like most of the aspiring American folklorists of his time, who were mainly all white, male, and from the middle classes, Leland recorded these tales in personal encounters with his informants or collected them from friends and acquaintances, before grooming them for publication so that they became translations of the original narratives. What distinguishes Leland from the major folklorists of the nineteenth century is his literary embellishment to represent his particular regard for their poetry, purity, and history. Readers with an interest in folklore, oral tradition, and nineteenth-century literature will value this curated and annotated glimpse into a breadth of work.

Jack Zipes is professor emeritus of German and comparative literature at the University of Minnesota. His most recent books include The Giant Ohl and Tiny Tim, Fearless Ivan and His Faithful Horse Double-Hump, The Sorcerer’s Apprentice: Tales of Wonder, and Johnny Breadless: A Pacifist Fairy Tale.

September 2020, 6x9, 188 pages, 2 black-and-white illustrations
ISBN 978-0-8143-4787-4 ebook
WORLDWIDE RIGHTS AVAILABLE
SERIES IN FAIRY-TALE STUDIES
101 MIDDLE EASTERN TALES AND THEIR IMPACT ON WESTERN ORAL TRADITION

Ulrich Marzolph

A comprehensive exploration of the Middle Eastern roots of Western narrative tradition.

Against the methodological backdrop of historical and comparative folk narrative research, 101 Middle Eastern Tales and Their Impact on Western Oral Tradition surveys the history, dissemination, and characteristics of over one hundred narratives transmitted to Western tradition from or by the Middle Eastern Muslim literatures (i.e., authored written works in Arabic, Persian, and Ottoman Turkish). For a tale to be included, Ulrich Marzolph considered two criteria: that the tale originates from or at least was transmitted by a Middle Eastern source, and that it was recorded from a Western narrator’s oral performance in the course of the nineteenth or twentieth century. The rationale behind these restrictive definitions is predicated on Marzolph’s main concern with the long-lasting effect that some of the "Oriental" narratives exercised in Western popular tradition—those tales that have withstood the test of time.

Marzolph focuses on the originally “Oriental” tales that became part and parcel of modern Western oral tradition. Since antiquity, the “Orient” constitutes the quintessential Other vis-à-vis the European cultures. While delineation against this Other served to define and reassure the Self, the “Orient” also constituted a constant source of fascination, attraction, and inspiration. Through oral retellings, numerous tales from Muslim tradition became an integral part of European oral and written tradition in the form of learned treatises, medieval sermons, late medieval fabliaux, early modern chapbooks, contemporary magazines, and more. In present times, when national narcissisms often acquire the status of strongholds delineating the Us against the Other, it is imperative to distinguish, document, visualize, and discuss the extent to which the West is not only indebted to the Muslim world but also shares common features with Muslim narrative tradition. 101 Middle Eastern Tales and Their Impact on Western Oral Tradition is an important contribution to this debate and a vital work for scholars, students, and readers of folklore and fairy tales.

Ulrich Marzolph is a retired professor of Islamic Studies at the Georg-August-University in Göttingen, Germany. His field of expertise is the narrative culture of the Muslim world. His most recent book is Relief after Hardship: The Ottoman Turkish Model for the Thousand and One Days (Wayne State University Press, 2017).

August 2020, 6x9, 656 pages
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Series in Fairy-Tale Studies

OF RELATED INTEREST

RELIEF AFTER HARDSHIP
The Ottoman Turkish Model for The Thousand and One Days
Ulrich Marzolph

HEIRS OF YESTERDAY

Emma Wolf
Edited with an Introduction by Barbara Cantalupo and Lori Harrison-Kahan

A reissue of the controversial novel about middle-class Jewish life in Old San Francisco.

Originally published in 1900 and set in fin-de-siècle California, Heirs of Yesterday by Emma Wolf (1865–1932) uses a love story to explore topics such as familial loyalty, the conflict between American individualism and ethno-religious heritage, and anti-Semitism in the United States. The introduction, co-authored by Barbara Cantalupo and Lori Harrison-Kahan, includes biographical background on Wolf based on new research and explores key literary, historical, and religious contexts for Heirs of Yesterday. It incorporates background on the rise of Reform Judaism and the late nineteenth-century Jewish community in San Francisco, while also considering Wolf’s relationship to the broader literary movement of realism and to other writers of her time. As Cantalupo and Harrison-Kahan demonstrate, the publication history and reception of Heirs of Yesterday illuminate competing notions of Jewish American identity at the turn of the twentieth century.

Compared to the familiar ghetto tales penned by Yiddish-speaking, Eastern European immigrant writers, Heirs of Yesterday offers a very different narrative about turn-of-the-twentieth-century Jewish life in the United States. The novel’s central characters, physician Philip May and pianist Jean Willard, are not striving immigrants in the process of learning English and becoming American. Instead, they are native-born citizens who live in the middle-class community of San Francisco’s Pacific Heights, where they interact socially and professionally with their gentile peers.

Tailored for students, scholars, and readers of women’s studies, Jewish studies, and American literature and history, this new edition of Heirs of Yesterday highlights the art, historical value, and controversial nature of Wolf’s work.

Barbara Cantalupo is professor of English at Penn State University and editor of The Edgar Allan Poe Review. She is the author of Poe and the Visual Arts, which won the Poe Studies Association’s Quinn award for a distinguished monograph on Poe, and she is the editor of Emma Wolf’s Other Things Being Equal (Wayne State University Press, 2002) and Emma Wolf’s Short Stories in the Smart Set. Lori Harrison-Kahan is associate professor of the practice of English at Boston College. She is the author of The White Negress: Literature, Minstrelsy, and the Black-Jewish Imaginary and the editor of The Superwoman and Other Writings by Miriam Michelson (Wayne State University Press, 2019).

October 2020, 6x9, 240 pages, 10 black-and-white images
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OF RELATED INTEREST

THE SUPERWOMAN AND OTHER WRITINGS BY MIRIAM MICHELSON
Edited with an Introduction by Lori Harrison-Kahan

ISBN 978-0-8143-4608-2, $84.99 Printed Paper Cased
COMMUNINGS OF THE SPIRIT, VOLUME III
The Journals of Mordecai M. Kaplan, 1942–1951

Edited by Mel Scult

Mordecai Kaplan’s personal reactions to the events of the 1940s.

Mordecai M. Kaplan (1881–1983), founder of Reconstructionism and the rabbi who initiated the first Bat Mitzvah, also produced the longest Jewish diary on record. In twenty-seven volumes, written between 1913 and 1978, Kaplan shares not only his reaction to the great events of his time but also his very personal thoughts on religion and Jewish life. In Communings of the Spirit: The Journals of Mordecai M. Kaplan Volume III, 1942–1951, readers experience his horror at the persecution of the European Jews, as well as his joy in the founding of the State of Israel. Above all else, Kaplan was concerned with the survival and welfare of the Jewish people.

And yet he also believed that the well-being of the Jewish people was tied to the safety and security of all people. In his own words, “Such is the mutuality of human life that none can be saved, unless all are saved.”

In the first volume of Communings of the Spirit, editor Mel Scult covers Kaplan’s early years as a rabbi, teacher of rabbis, and community leader. In the second volume, readers experience the economic problems of the 1930s and their shattering impact on the Jewish community. The third volume chronicles Kaplan’s spiritual and intellectual journey in the 1940s. With candor and vivid detail, Kaplan explores his evolving beliefs concerning a democratic Judaism; religious naturalism; and the conflicts, uncertainties, and self-doubts he faced in the first half of the twentieth century, including his excommunication by the ultra-Orthodox in 1945 for taking a more progressive approach to the liturgy. In his publications, Kaplan eliminated the time-honored declarations of Jewish chosen-ness as well as the outdated doctrines concerning the resurrection of the dead. He wanted a prayer book that Jews could feel reflected their beliefs and experiences; he believed that people must mean what they say when they pray. Kaplan was a man of contradictions, but because of that, all the more interesting and significant. Scholars of Judaica and rabbinical studies will value this honest look at the preeminent American Jewish thinker and rabbi of our times.

Mel Scult is professor emeritus at Brooklyn College, The City University of New York. He is the author of Judaism Faces the Twentieth Century: A Biography of Mordecai M. Kaplan (Wayne State University Press, 1993) and The Radical American Judaism of Mordecai M. Kaplan. He edited volumes 1 and 2 of Kaplan’s journals from 1913 to 1941 (Wayne State University Press, 2001 and 2016) and his works have been published in Israel in Hebrew. He is co-founder and vice president of the Mordecai M. Kaplan Center for Jewish Peoplehood.

October 2020, 6x9, 442 pages, 10 black-and-white images
ISBN 978-0-8143-4768-3 ebook
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OF RELATED INTEREST

ELI’S STORY
A Twentieth-Century Jewish Life
Men-Jane Rochelson
ISBN 978-0-8143-4494-1, $74.99 Printed Paper Cased
BROTHERS FROM AFAR
Rabbinic Approaches to Apostasy and Reversion in Medieval Europe

Ephraim Kanarfogel

Revisionist approach to a status of apostates in medieval European rabbinic thought.

In Brothers from Afar: Rabbinic Approaches to Apostasy and Reversion in Medieval Europe, Ephraim Kanarfogel challenges a long-held view that those who had apostatized and later returned to the Jewish community in northern medieval Europe were encouraged to resume their places without the need for special ceremony or act that verified their reversion. Kanarfogel’s evidence suggests that from the late twelfth century onward, leading rabbinic authorities held that returning apostates had to undergo ritual immersion and other rites of contrition. He also argues that the shift in rabbinic positions during the twelfth and thirteenth centuries was fundamentally a response to changing Christian perceptions of Jews and was not simply an internal halakhic or rabbinic development.

Brothers from Afar is divided into seven chapters. Kanarfogel begins the book with Rashi (1040–1105), the pre-eminent European rabbinic authority, who favored an approach which sought to smooth the return of penitent apostates. He then goes on to explain that although Jacob Katz, a leading Jewish social historian, maintains that this more lenient approach held sway in Ashkenazic society, a series of manuscript passages indicate that Rashi’s view was challenged in several significant ways by northern French Tosafists in the mid-twelfth century. German Tosafists mandated immersion for a returning apostate as a means of atonement, akin to the procedure required of a new convert. In addition, several prominent Tosafists sought to downgrade the status of apostates from Judaism who did not return, in both marital and economic issues, well beyond the place assigned to them by Rashi and others who supported his approach. Although these mandates were formulated along textual and juridical lines, considerations of how to protect the Jewish communities from the inroads of increased anti-Judaism and the outright hatred expressed for the Jews as unrivaled enemies of Christianity, played a large role. Indeed, medieval Christian sources that describe how Jews dealt with those who relapsed from Christianity to Judaism are based not only on popular practices and culture but also reflect concepts and practices that had the approbation of the rabbinic elite in northern Europe. Brothers from Afar belongs in the library of every scholar of Jewish and medieval studies.

Ephraim Kanarfogel is the E. Billi Ivry University Professor of Jewish History, Literature, and Law at Yeshiva University. He is also the author of the award-winning books Jewish Education and Society in the High Middle Ages (1992), Peering through the Lattices: Mystical, Magical, and Pietist Dimensions in the Tosafist Period (2000), and The Intellectual History and Rabbinic Culture of Ashkenaz (2012), all published by Wayne State University Press.

October 2020, 6x9, 260 pages
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OF RELATED INTEREST

TALES IN CONTEX
Sefer ha-ma’asim in Medieval Northern France
Rella Kushelevsky
With a historical epilogue by Elisheva Baumgarten

JEWS AND CRIME IN MEDIEVAL EUROPE

Ephraim Shoham-Steiner

Explores Jewish criminals—alleged and actual—in Medieval Europe and how they’ve been shaped by society.

*Jews and Crime in Medieval Europe* is a topic laced by prejudice on one hand and apologetics on the other. Beginning in the Middle Ages, Jews were often portrayed as criminals driven by greed. While these accusations were, for the most part, unfounded, in other cases criminal accusations against Jews were not altogether baseless. Drawing on a variety of legal, liturgical, literary, and archival sources, Ephraim Shoham-Steiner examines the reasons for the involvement in crime, the social profile of Jews who performed crimes, and the ways and mechanisms employed by the legal and communal body to deal with Jewish criminals and with crimes committed by Jews. A society’s attitude toward individuals identified as criminals—by others or themselves—can serve as a window into that society’s mores and provide insight into how transgressors understood themselves and society’s attitudes toward them.

The book is divided into three main sections. In the first section, Shoham-Steiner examines theft and crimes of a financial nature. In the second section, he discusses physical violence and murder, most importantly among Jews but also incidents when Jews attacked others and cases in which Jews asked non-Jews to commit violence against fellow Jews. In the third section, Shoham-Steiner approaches the role of women in crime and explores the gender differences, surveying the nature of the crimes involving women both as perpetrators and as victims, as well as the reaction to their involvement in criminal activities among medieval European Jews.

While the study of crime and social attitudes toward criminals is firmly established in the social sciences, the history of crime and of social attitudes toward crime and criminals is relatively new, especially in the field of medieval studies and all the more so in medieval Jewish studies. *Jews and Crime in Medieval Europe* blazes a new path for unearthing daily life history from extremely recalcitrant sources. The intended readership goes beyond scholars and students of medieval Jewish studies, medieval European history, and crime in pre-modern society.

**Ephraim Shoham-Steiner** is professor of medieval Jewish history at Ben-Gurion University of the Negev in Be’ersheva, Israel, where he is the director of the Center for the Study of Conversion and Inter-Religious Encounters (CSOC). He is the author of *On the Margins of a Minority: Leprosy, Madness, and Disability among the Jews of Medieval Europe* (Wayne State University Press, 2014) and the editor of *Intricate Interfaith Networks in the Middle Ages: Quotidian Jewish-Christian Contacts*.

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OF RELATED INTEREST

**HELL ON EARTH**
Avigdor Hameiri
Translated by Peter C. Appelbaum

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EMBODYING HEBREW CULTURE
Aesthetics, Athletics, and Dance in the Jewish Community of Mandate Palestine

Nina S. Spiegel

Details the creation of a Hebrew cultural aesthetic that was intentionally and distinctly physical.

From their conquest of Palestine in 1917 during World War I, until the establishment of the State of Israel in 1948, the British controlled the territory by mandate, representing a distinct cultural period in Middle Eastern history. In Embodying Hebrew Culture: Aesthetics, Athletics, and Dance in the Jewish Community of Mandate Palestine, author Nina S. Spiegel argues that the Jewish community of this era created enduring social, political, religious, and cultural forms through public events, such as festivals, performances, and celebrations. She finds that the physical character of this national public culture represents one of the key innovations of Zionism—embedding the importance of the corporeal into national Jewish life—and remains a significant feature of contemporary Israeli culture.

Spiegel analyzes four significant events in this period that have either been unexplored or underexplored: the beauty competitions for Queen Esther in conjunction with the Purim carnivals in Tel Aviv from 1926 to 1929, the first Maccabiah Games or “Jewish Olympics” in Tel Aviv in 1932, the National Dance Competition for theatrical dance in Tel Aviv in 1937, and the Dalia Folk Dance Festivals at Kibbutz Dalia in 1944 and 1947. Drawing on a vast assortment of archives throughout Israel, Spiegel uses an array of untapped primary sources, from written documents to visual and oral materials, including films, photographs, posters, and interviews. Methodologically, Spiegel offers an original approach, integrating the fields of Israel studies, modern Jewish history, cultural history, gender studies, performance studies, dance theory and history, and sports studies.

In this detailed, multi-disciplinary volume, Spiegel demonstrates the ways that political and social issues can influence a new society and provides a dynamic framework for interpreting present-day Israeli culture. Students and teachers of Israel studies, performance studies, and Jewish cultural history will appreciate Embodying Hebrew Culture.

Nina S. Spiegel is the Rabbi Joshua Stampfer Assistant Professor of Israel Studies at Portland State University. She holds a PhD in history from Stanford University, and her articles have appeared in publications such as Jewish Cultural Studies, and Jewish Folklore and Ethnology Review. She has also served on the board of directors of the Congress on Research in Dance.

August 2020, 6x9, 256 pages, 47 black-and-white images
 WORLDWIDE RIGHTS AVAILABLE
A LINCOLN LEGACY
The History of the U.S. District Court for the Western District of Michigan

David Gardner Chardavoyne with Hugh W. Brenneman, Jr.

Examines the history of the federal trial courts in Western Michigan and the Upper Peninsula.

A Lincoln Legacy: The History of the U.S. District Court for the Western District of Michigan by David Gardner Chardavoyne with Hugh W. Brenneman, Jr. provides the first and only comprehensive examination of the history of the United States federal courts in the Western District of Michigan. The federal courts were established by the U.S. Constitution to adjudicate disputes involving federal laws, disputes between litigants from different states involving state and federal laws, and to punish violations of criminal laws passed by Congress. During the Civil War, Abraham Lincoln signed legislation creating two federal districts in the state of Michigan: the Eastern and Western Districts—the latter of which is headquartered in Grand Rapids and which now encompasses the western half of the Lower Peninsula and all of the Upper Peninsula. With the rapid expansion of legislation passed by Congress, the increasing mobility of society, and the growth of interstate commerce, the federal courts have assumed an important and sometimes dominant role in major litigation today.

In A Lincoln Legacy, Chardavoyne tracks the history of these courts over eleven chapters, from their creation by the Northwest Ordinance of 1787 to 2020. He discusses the changes in society that drove the evolving federal litigation and some significant cases heard in the Western District. Additionally, fifteen appendices are included in the book, listings of all the federal circuit and district judges in the Western District; commissioners; magistrate judges and bankruptcy judges; U.S. attorneys; clerks of the courts; U.S. marshals; and more. Chardavoyne also identifies auxiliary offices and organizations revolving around the federal court that play a major role in its activities (e.g., the U.S. Attorney’s Office, the Federal Public Defender’s Office, the Federal Bar Association, etc.).

A Lincoln Legacy provides a thorough examination of the history of the federal courts of Western Michigan. It will appeal to those learning and practicing law, as well as those with an interest in Michigan history.

David Gardner Chardavoyne is a veteran Michigan lawyer and a legal educator who teaches as an adjunct professor at Wayne State University Law School. He is the author of The United States District Court for the Eastern District of Michigan (Wayne State University Press, 2012). Hugh W. Brenneman, Jr. is a retired United States Magistrate Judge for the U.S. District Court for the Western District of Michigan, having served for thirty-five years on that court. He is presently the court historian. He is a graduate of Alma College and the University of Michigan Law School.

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Kevin M. Ball
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*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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Edited by Ripan S. Malhi

Founded in 1929, Human Biology is an international, peer-reviewed journal that focuses on research to increase understanding of human biological variation. Among the topics considered by the journal are anthropological, quantitative, evolutionary, and population genetics and genomics; ancient DNA studies and paleogenomics; demography and genetic epidemiology; and ethical and social implications of human genetic and genomic research.

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