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Wayne State University Press is a proud member of the Association of University Presses
TRADE
M. Roy Wilson

A leader’s journey of identity, resilience, and triumph.

From a childhood marked by loneliness and want, M. Roy Wilson forged an extraordinary life of accomplishment and acclaim. His accomplishments include the presidencies of four universities, dean of two medical schools, and deputy director of one of the National Institutes of Health’s twenty-seven Centers and Institutes. Through this inspiring and deeply personal story of struggle and success, Wilson shares insights gleaned through his life experiences, many of which helped others reach their highest potential as students, faculty, physicians, and people.

Born to a Japanese mother and Black father, much of M. Roy Wilson’s childhood in Japan was marked by parental absence, sexual abuse, extended periods as a runaway, physical confrontations and frequent moves. He was often forced to play the role of caregiver to his younger sister, and together they grew to depend on each other for support until their teenage years. Under the guidance of his high school English teacher, Wilson turned his life around and obtained an MD from Harvard Medical School. His adult life as a physician was ironically beset with significant health challenges, including diagnoses of cardiomyopathy that rendered him uninsurable, a potentially blinding eye disease, and cancer that at first was thought to be terminal. Having developed a veneer of invulnerability as a child, he kept these medical diagnoses a secret until now.

Like the plum tree that blooms even during dark and dreary times, Wilson overcame his childhood challenges and later, his health issues, to achieve distinction in medicine, higher education, and global health research. The journey to this unlikely outcome is an engrossing tale of outside forces that shape racial and cultural identity, the importance of mentorship and friendship, and the lasting impact of an unstable and often heart-breaking family dynamic.

Dr. M. Roy Wilson is chancellor emeritus of the University of Colorado Denver and Health Sciences Center and the twelfth president of Wayne State University. Previously, he was dean of the School of Medicine at Creighton University, where he was the youngest medical dean in the country and the second African American dean of a non-HBCU medical school; president of the four campus Texas Tech University Health Sciences Center; dean of the medical school, president, and chair of the board of directors of Charles Drew University of Medicine and Science; and deputy director of strategic scientific planning and program coordination at the National Institute on Minority Health and Health Disparities at the NIH.

May 2022, 6x9, 240 pages, 21 color images
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OF RELATED INTEREST

GETTING TO THE HEART OF THE MATTER
My 36 Years in the Senate
Carl Levin

THE SPOOK WHO SAT BY THE DOOR

Sam Greenlee
With an Introduction by Natiki Hope Pressley

A classic in the Black literary canon.

Continuously available in print since 1968, this novel has become embedded in progressive anti-racist culture with wide circulation of the book and hotly debated film and television adaptations. A classic in the Black literary tradition, The Spook Who Sat by the Door is a strong comment on entrenched racial inequities in the United States in the late 1960s. With its focus on the “militancy” that characterized the Black Power movement of the 1960s and 1970s, this is the story of one man’s reaction to ruling-class hypocrisy in ways that make the novel autobiographical and personal. As a tale of a reaction to the forces of oppression, this book is universal.

Dan Freeman, the “spook who sat by the door,” is enlisted in the CIA’s elitist espionage program. Upon mastering agency tactics, however, he drops out to train young Black Chicagoans to combat racism as “Freedom Fighters” in this explosive novel.

Sam Greenlee (1930–2014) was a highly acclaimed, internationally known poet, novelist, playwright, screenwriter, producer, director, actor, and teacher. A former U.S. Information Agency Foreign Service officer, he is the author of Baghdad Blues and three collections of poetry.

June 2022, 5.5x8.5, 208 pages
African American Life Series
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OF RELATED INTEREST

"BLACK PEOPLE ARE MY BUSINESS"
Toni Cade Bambara’s Practices of Liberation
Thabiti Lewis

“NO EQUAL JUSTICE”
The Legacy of Civil Rights Icon
George W. Crockett Jr.
Edward J. Littlejohn and Peter J. Hammer

The story of the Civil Rights icon and Black lawyer who fought racism and political oppression with uncommon devotion.

“There is no equal justice for Black people today; there never has been. To our everlasting shame, the quality of justice in America has always been and is now directly related to the color of one’s skin as well as to the size of one’s pocketbook.” This quote comes from George W. Crockett Jr.’s essay, “A Black Judge Speaks” (Judicature, 1970). The stories of Black lawyers and judges are rarely told. By sharing Crockett’s life of principled courage, “No Equal Justice” breaks this silence.

The book begins by tracing the Crockett family history from slavery to George’s admission into the University of Michigan Law School. He became one of the most senior Black lawyers in President Franklin Roosevelt’s New Deal administration. Later, he played a central role fighting discrimination in the United Auto Workers union. In 1949, he became the only Black lawyer, in a team of five attorneys, defending the constitutional rights of the leaders of the U.S. Communist Party in United States v. Dennis, the longest and most dramatic political trial in American history. At the close of the case, Crockett and his defense colleagues were summarily sentenced to prison for zealously representing their clients. He headed the National Lawyers Guild office in Jackson, Mississippi, during 1964’s Freedom Summer. In 1966, he was elected to Detroit’s Recorder’s Court—the court hearing all criminal cases in the city. For the first time, Detroit had a courtroom where Black litigants knew they would be treated fairly. In 1969, the New Bethel Church Incident was Crockett’s most famous case. He held court proceeding in the police station itself, freeing members of a Black nationalist group who had been illegally arrested. In 1980, he was elected to the United States Congress where he spent a decade fighting President Reagan’s agenda, as well as working to end Apartheid in South Africa and championing the cause to free Nelson Mandela.

Crockett spent his life fighting racism and defending the constitutional rights of the oppressed. This book introduces him to a new generation of readers, historians, and social justice activists.

Peter J. Hammer is the A. Alfred Taubman Professor of Law and director of the Damon J. Keith Center for Civil Rights at Wayne State University Law School. Edward J. Littlejohn is professor emeritus of law at Wayne State University Law School. He is the founder of the Damon J. Keith Law Collection of African-American Legal History at the Walter P. Reuther Library.

February 2022, 6x9, 448 pages, 60 black-and-white images
African American Life Series / Great Lakes Books Series
WORLDWIDE RIGHTS AVAILABLE

OF RELATED INTEREST
CRUSADER FOR JUSTICE
Federal Judge Damon J. Keith
Compiled, written, and edited by
Peter J. Hammer and Trevor W. Coleman
Foreword by Mitch Albom
HADHA BALADUNA

Arab American Narratives of Boundary and Belonging

Edited by Ghassan Zeineddine, Nabeel Abraham, and Sally Howell

Essays and poems exploring the diverse range of the Arab American experience.

This collection begins with stories of immigration and exile by following newcomers’ attempts to assimilate into American society. Editors Ghassan Zeineddine, Nabeel Abraham, and Sally Howell have assembled emerging and established writers who examine notions of home, belonging, and citizenship from a wide array of communities, including cultural heritages originating from Lebanon, Palestine, Iraq, and Yemen. The strong pattern in Arab Detroit today is to oppose marginalization through avid participation in almost every form of American identity-making. This engaged stance is not a by-product of culture, but a new way of thinking about the US in relation to one’s homeland.

Hadha Baladuna (“this is our country”) is the first work of creative nonfiction in the field of Arab American literature that focuses entirely on the Arab diaspora in Metro Detroit, an area with the highest concentration of Arab Americans in the US. Narratives move from a young Lebanese man in the early 1920s peddling his wares along country roads to an aspiring Iraqi-Lebanese poet who turns to the music of Tupac Shakur for inspiration. The anthology then pivots to experiences growing up Arab American in Detroit and Dearborn, capturing the cultural vibrancy of urban neighborhoods and dramatizing the complexity of what it means to be Arab, particularly from the vantage point of biracial writers. Included in these works is a fearless account of domestic and sexual abuse and a story of a woman who comes to terms with her queer identity in a community that is not entirely accepting. The volume also includes photographs from award-winning artist Rania Matar that present heterogenous images of Arab American women set against the arresting backdrop of Detroit. The anthology concludes with explorations of political activism dating back to the 1960s and Dearborn’s shifting demographic landscape. Hadha Baladuna will shed light on the shifting position of Arab Americans in an era of escalating tension between the United States and the Arab region.

Ghassan Zeineddine is assistant professor of English at the University of Michigan-Dearborn. Nabeel Abraham taught anthropology for nearly three decades at Henry Ford College in Dearborn, Michigan, where he also directed the honors program. He retired in 2013. Sally Howell is associate professor of history at the University of Michigan-Dearborn and director of the Center for Arab American Studies.

Contributors: Nabeel Abraham, Yousef Alqamoussi, Teri Bazzi, Hayan Charara, Sally Howell, Mai Jakubowski, Jeff Karoub, Rania Matar, Dunya Mikhail, Yasmin Mohamed, Hanan Ali Nasser, Yasmine Rukia, Kamelya Omayma Youssef, Ghassan Zeineddine

June 2022, 5.5x8.5, 232 pages, 7 black-and-white photographs
Worldwide Rights Available
YOU CANNOT RESIST ME WHEN MY HAIR IS IN BRAIDS

Frances Kai-Hwa Wang

Lyrical, hilarious, and heartbreaking collection exploring Asian American identity, love, community, and power.

In the aftermath of a messy divorce, Frances Kai-Hwa Wang writes in the hope of beginning to build a new life with four children, bossy aunts, unreliable suitors, and an uncertain political landscape. The lyric essays in this collection deftly navigate the space between cultures and reflect on lessons learned from both Asian American elders and young multiracial children, punctuated by moments rich with cultural and linguistic nuance. In her prologue, Wang explains, “Buddhists say that suffering comes from unsatisfied desire, so for years I tried to close the door to desire. I was so successful, I not only closed the door, I locked it, barred it, nailed it shut, then stacked a bunch of furniture in front of it. And now that door is open, wide open, and all my insides are spilling out.”

Full of current events of the day and #HashtagsOfTheMoment, the topics in the collection are wide ranging, including cooking food to show love, surviving Chinese School, being an underpaid lecturer, defending against yellow dildos, navigating immigration issues, finding love in a time of elections, crying with children separated from their parents at the border, charting the landscape of frugal/hoarder elders during the pandemic, witnessing COVID-inspired anti–Asian American violence while reflecting on the death of Vincent Chin, teaching her sixteen-year-old son to drive after the deaths of Trayvon Martin and George Floyd, and trusting the power of writing herself into existence. Within these lyric essays, some of which are accompanied by artwork and art installations, Wang finds the courage and hope to speak out for herself and for an entire generation of Asian American women.

A notable work in the landscape of Asian American literature as well as Midwest and Michigan-based literature, You Cannot Resist Me When My Hair Is in Braids features a clear and powerful voice that brings all people together in these political and pandemic times.

Frances Kai-Hwa Wang is an award-winning poet, essayist, journalist, scholar, and activist focused on issues of Asian America, race, justice, and the arts.

March 2022, 5.5x8.5, 118 pages, 17 black-and-white images
WORLDWIDE RIGHTS AVAILABLE

OF RELATED INTEREST

ASIAN AMERICANS IN MICHIGAN
Voices from the Midwest
Edited by Sook Wilkinson and Victor Jew
With a Foreword by Frank H. Wu and an Afterword by Bich Minh Nguyen
RAISING BEAN
Essays on Laughing and Living

W. S. Penn

Essays from a Native American grandfather to help navigate life’s difficult experiences.

Offered in the oral traditions of the Nez Perce, Native American writer W. S. Penn records the conversations he held with his granddaughter, lovingly referred to as "Bean," as he guided her toward adulthood while confronting society's interest in possessions, fairness, and status. Drawing on his own family history and Native mythology, Penn charts a way through life where each endeavor is a journey—an opportunity to love, to learn, or to interact—rather than the means to a prize at the end.

Divided into five parts, Penn addresses topics such as the power of words, race and identity, school, and how to be. In the essay “In the Nick of Names,” Penn takes an amused look at the words we use for people and how their power, real or imagined, can alter our perception of an entire group. “To Have and On Hold” is an essay about wanting to assimilate into a group but at the risk of losing a good bit of yourself. “A Harvest Moon” is a humorous anecdote about a Native grandfather visiting his granddaughter’s classroom and the absurdities of being a professional Indian. “Not Nobody” uses “Be All that You Can Be Week” at Bean’s school to reveal the lessons and advantages of being a “nobody.” In “From Paper to Person,” Penn imagines the joy that may come to Bean when she spends time with her Paper People—three-foot-tall drawings, mounted on stiff cardboard—and as she grows into a young woman like her mom, able to say she is a person who is happy with what she has and not sorry for what she doesn’t.

Comical and engaging, the essays in Raising Bean will appeal to readers of all backgrounds and interests, especially those with a curiosity in language, perception, humor, and the ways in which Native people guide their families and friends with stories.

W. S. Penn is a mixed-blood Native American (Nez Perce) who taught creative writing for forty-five years. He is the author of Killing Time with Strangers, Feathering Custer, and several other works. He has won many literary awards including the North American Indian Prose Award and a Critic’s Choice Award.

June 2022, 5.5x8.5, 232 pages
Worldwide Rights Available

OF RELATED INTEREST

BLACK INDIAN
A Memoir by Shonda Buchanan
Poems that underscore how we commune with those long loved and long gone.

In *Far Company*, we hear Cindy Hunter Morgan thinking about the many ways we carry the natural world inside of us as a kind of embedded cartography. Many of these poems commune not only with lost ancestors but also past poets. We hear conversations with Emily Dickinson, James Wright, Walt Whitman, and W. S. Merwin. These poets, who are part of Hunter Morgan’s poetic lineage, are beloved figures in the far company she keeps, but the poems she writes are distinctively hers. Poet Larissa Szporluk remarked, “The poems in this collection are quiet and deceptively simple. My first response was to be amazed by a seeming innocence in delivery—straightforward, picturesque, and compassionate—that then matured like a crystal into something precious and masterful. We are left with the whole forest having met all the trees one by one. There is so much respect in this collection—respect for natural processes that include intergenerational relationships, shared territories, and myths.”

The poems in *Far Company* reveal a mind and a heart negotiating both self and world with compassion and invention. They are cinematic in the way they navigate loss, memory, dislocation, hope, and love—abstractions evoked in deeply specific and nuanced ways. There is the drone that flies over Hunter Morgan’s grandparents’ farm before the house burns and the stag-handled knife in a pocket, its single blade “folded inside like a secret” on a train in Greece. But this collection is full of quieter cinema, too—a grandfather bending to cinch the girth of a horse, days “green / with snap peas and wild tendrils,” and “raindrops beading like sweat / on the lips of snapdragons.” The root of this book is Hunter Morgan’s love for family and her love for the land her family has shared.

These poems map a journey to many places, inward and outward, and engage with the natural world and the built world, moving between both of those environments in ways that acknowledge the complexities of such crossings. Often melancholic but never sentimental, this collection belongs with any reader who seeks out literature in the organic world.


**May 2022**, 6x9, 72 pages  
**Worldwide Rights Available**

**OF RELATED INTEREST**

*WHEN OUR FATHERS RETURN TO US AS BIRDS*  
Poems by Peter Markus  
FEAR AND OTHER STORIES

Chana Blankshteyn
Translated by Anita Norich

Translation of Chana Blankshteyn’s stories depicting the tumultuous interwar years in Europe.

Fear and Other Stories is a translation from Yiddish to English of the collected stories of Chana Blankshteyn (1860?–1939), a woman who may be almost entirely forgotten now but was widely admired during her long and productive life. The mere existence of these stories is itself a remarkable feat as the collection was published in July 1939, just before the Nazis invaded Poland and two weeks before Blankshteyn’s death. Anita Norich’s introduction argues that antisemitism is palpable, as is the threat of war and its aftermath. What could it have felt like to live under these conditions? How might a woman who was a feminist, a Jew, and an activist understand the recent past of war and revolution through which she had lived and also confront the horror that was beginning to unfold?

The nine stories in this volume take place primarily in Vilna, as well as various parts of Europe. As if presaging what was to come, World War I and Russian civil wars are the backdrops to these stories, as Jews and non-Jews find themselves under German occupation or caught up in the revolutionary fervor that promised them much and took away almost everything. The young women in Blankshteyn’s stories insist on their independence, on equality with their lovers, and on meaningful work. Like the men in the stories, they study, work, and yearn for love. The situations in which these characters find themselves may be unfamiliar to a contemporary reader, but their reactions to the turmoil, the frighteningly changing times, and the desire for love and self-expression are deeply resonant with today’s audience. The history may be specific, but the emotions are universal. Blankshteyn’s stories are both a view of the final gasp of Eastern European Jewish culture and a compelling modern perspective on the broader world. Students and scholars of history and culture, women’s literature, and translation studies will wonder how they’ve gone this long without reading Blankshteyn’s work.

Anita Norich is Collegiate Professor Emerita of English and Judaic Studies at the University of Michigan.

May 2022, 5.5x8.5, 138 pages
WORLDWIDE RIGHTS AVAILABLE

OF RELATED INTEREST

LONDON YIDDISHTOWN
East End Jewish Life in Yiddish Sketch and Story, 1930–1950
Selected Works of Katie Brown, A. M. Kaizer, and I. A. Lisky
Translated with Introductions and Commentary by Vivi Lachs

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HAWAII FIVE-O

Brian Faucette

A lively examination of the classic 1960s American crime show.

Hawaii Five-O, created by Leonard Freeman in 1968, is an American police procedural drama series that was produced by CBS Productions and aired for twelve seasons. Author Brian Faucette discusses the show's importance by looking at how it framed questions around the security and economy of the Hawaiian Islands in connection with law enforcement, the diversity of its population, the presence of the US military, and the influx of tourists.

Faucette begins by discussing how the show both conformed to and adapted within the TV landscape of the late 1960s and how those changes helped make it the longest-running cop show in American TV history until it was surpassed by Law and Order. Faucette argues that it was Freeman's commitment to filming on location in Hawaii that ensured the show would tackle issues pertinent to the islands and reflect the diversity of its people, culture, and experiences, while helping to establish a viable film and TV industry in Hawaii. Faucette explains how a dedication to placing the show in political and social context of the late 1960s and 1970s (i.e., questions around policing, Nixon’s call for “law and order,” the US military’s investment and involvement in the Vietnam War, issues of racial equality) rooted it in reality and sparked conversation around these issues. Another key element of the show's success is its connection to issues of tourism and the idea that TV can create a form of “tourism” from the safety of the home. Faucette concludes with discussion of how Hawaii Five-O led to the development of other shows, as well as attempts to reboot the show in the 1990s and in 2010.

Faucette makes a strong argument for the series as a distinctive artifact of a time in US history that witnessed profound changes in culture, politics, and economics, one that will excite not only scholars and students of television and media studies but any die-hard fan of gripping police procedurals.

Brian Faucette teaches film and English composition courses at Caldwell Community College and Technical Institute. He is the co-author of Cop Shows: A Critical History of Police Dramas.

February 2022, 5x7, 128 pages, 26 black-and-white images
TV Milestones Series
WORLDWIDE RIGHTS AVAILABLE

OF RELATED INTEREST

HOMICIDE: LIFE ON THE STREET
Lisa Doris Alexander
THE AMERICANS

Linda Mizejewski

Explores The Americans as a groundbreaking series that brilliantly merged the spy genre and domestic melodrama.

Based on the actual KGB strategy of planting “illegals” into American life during the Cold War, The Americans (FX 2013–2018) focuses on Philip and Elizabeth Jennings (Matthew Rhys and Kerri Russell), Soviet spies posing as middlebrow travel agents in the Virginia suburbs. Groundbreaking and unsettling, The Americans spins its stories of espionage, violence, and politics around narratives of marriage, romance, bromance, and family. Exploring the series’ bold merger of the spy genre and domestic melodrama, author Linda Mizejewski focuses on the characters and relationships that made this series memorable: the extraordinary women who defy the femme fatale stereotype of the spy genre, the conflicted men, and perhaps most shockingly, the children who are both victims and provocateurs.

Do viewers of this Cold War thriller root for “the good guys”—the American agents in pursuit of the Jennngses—or for the Jennngses themselves, the attractive couple whose personal stories compel us even as they plot the takedown of the United States? Mizejewski argues for the importance of The Americans’ portrayal of 1980s suburban life as a microcosm of the moral complexities of citizenship and national identity.

Drawing on television studies and feminist media theory, this book examines the series’ seamless loop of espionage violence and family melodrama, as well as its savvy uses of 1980s pop culture and music. Far from invoking nostalgia, the replication of the 1980s “look” invokes uncertainties about how, exactly, we should see Reagan’s America and the Cold War. Yet the appeal of this series rests on solid footing in the American-ism it both critiques and espouses. Mizejewski examines The Americans’ struggles with this ambiguity and with the contradictions of identity, gender, marriage, and the meanings of home.

Everyone from scholars and students of television and media studies, genre studies, gender and sexuality studies, and popular culture, to superfans who can’t believe the show is over will revel in this highly approachable and fun read.

Linda Mizejewski is an Arts and Sciences Distinguished Professor of Women’s, Gender, and Sexuality Studies at Ohio State University. She has published five monographs and two anthologies on women in popular culture, most recently Our Blessed Rebel Queen: Essays on Carrie Fisher and Princess Leia (Wayne State University Press, 2021), co-edited with Tanya D. Zuk.

March 2022, 5x7, 128 pages, 20 black-and-white images
TV Milestones Series
Worldwide Rights Available

OF RELATED INTEREST

BREAKING BAD
Christopher Sharrett
THE OUTER LIMITS

Joanne Morreale

Provides a history and criticism of an important disrupting force in early science-fiction television programming.

Joanne Morreale highlights the differences of The Outer Limits (ABC 1963–65) from typical programs on the air in the 1960s. Morreale argues that the show provides insight into changes in the television industry as writers turned to genre fiction—in this case, a hybrid of science fiction and horror—to provide veiled social commentary. The show illustrates the tension between networks who wanted mainstream entertainment and the independent writer-producers, Leslie Stevens and Joseph Stefano, who wanted to use the medium to challenge viewers.

In five chapters, The Outer Limits makes a case for the show's deployment of gothic melodrama and science fiction tropes, unique televisual characteristics, and creative adaptation of many cultural sources to interrogate the relationship between humans and technology in a way that continues to influence contemporary debate in such shows as Star Trek, The X-Files, and Black Mirror. Underlying the arguments is the eerie notion of The Outer Limits as a disruptive force on television at the time, purposely making audiences uncomfortable. For example, in its iconic opening credit sequence a disembodied “Control Voice” claims to be taking over the television as images mimic signal interference. Other themes convey Cold War paranoia, ambivalence about the Kennedy era “New Frontier,” and anxiety about the burgeoning military-industrial-governmental complex. The book points out that The Outer Limits presaged what came to be known as “quality” television. While most episodes followed the lowbrow tradition of televised science fiction by adapting previously published stories and films, the series elevated the genre by rearticulating it through themes and images drawn from myth, literature, and the art film.

The Outer Limits is lucid yet accessible, well researched and argued, with enlightening discussions of specific episodes even as it gives attention to broader television history and theory. It will be of special interest to scholars and students of television and media studies, as well as fans of science fiction.

Joanne Morreale is associate professor of media studies at Northeastern University. She is the author of The Dick Van Dyke Show (Wayne State University Press, 2015), The Donna Reed Show (Wayne State University Press, 2012), and an edited anthology, Critiquing the Sitcom: A Reader.

April 2021, 5x7, 144 pages, 20 black-and-white images
TV Milestones Series
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OF RELATED INTEREST

THE TWILIGHT ZONE
Barry Keith Grant

Detroit’s Wayne State University Law School
Future Leaders in the Legal Community

Alan Schenk

Account of the critical role students played in the history of an urban public law school.

Most histories of law schools focus on the notable deans and professors, and the changes in curricula over time. In *Detroit’s Wayne State University Law School: Future Leaders in the Legal Community*, Alan Schenk highlights the students and their influence on the school’s development, character, and employment opportunities.

*Detroit’s Wayne State University Law School* begins by placing the school in historical context. Public law schools in major American cities were rare in the 1920s. WSU Law School started as a night-only school on the brink of the Great Depression. It was administered by the Detroit Board of Education’s Colleges of the City of Detroit and was minimally funded out of student tuition and fees. From its opening days, the school admitted students who had the required college credits, without regard to their gender, race, or ethnic backgrounds, when many law schools restricted or denied admission to women, people of color, and Jewish applicants. The school maintained its steadfast commitment to a racially and gender-diverse student body, though it endured significant challenges along the way. Denied employment at selective law firms and relegated to providing basic legal services, WSU law students pressed the school to expand the curriculum and establish programs that provided them with the credentials afforded graduates from elite law schools. It took the persistence of the students and a persuasive dean to change the conversation about the quality of the graduates and for law firms representing the largest corporations and wealthiest individuals to start hiring WSU graduates who now heavily populate those firms. In the twenty-first century, the school gained strength in international legal studies and established two law centers that reflect the institution’s longstanding commitment to public interest and civil rights.

While much of the material was gathered from university and law school archives, valuable information was derived from the author’s recorded interviews with alumni, deans, and professors. This book will strike the hearts of WSU law school students and alumni, as well as those interested in urban legal education and history.

Alan Schenk is a distinguished professor at Wayne State University Law School and is a member of the university’s Academy of Scholars.

April 2022, 6x9, 256 pages, 56 black-and-white images

Great Lakes Books Series

Worldwide Rights Available

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**OF RELATED INTEREST**

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.

**WOMAN UP**
Invoking Feminism in Quality Television

Julia Havas

Critically analyzes the discursive relationship between cultural value and popular feminism in American television.

While American television has long relied on a strategic foregrounding of feminist politics to promote certain programing’s cultural value, *Woman Up: Invoking Feminism in Quality Television* is the first sustained critical analysis of the twenty-first-century resurgence of this tradition. In *Woman Up*, Julia Havas’s central argument is that postmillennial “feminist quality television” springs from a rhetorical subversion of the (much-debated) masculine-coded “quality television” culture on the one hand and the dominance of postfeminist popular culture on the other.

Postmillennial quality television culture promotes the idea of aesthetic-generic hierarchies among different types of scripted programming. Its development has facilitated evaluative academic analyses of television texts based on aesthetic merit, producing a corpus of scholarship devoted to pinpointing where value resides in shows considered worthy of discussion. Other strands of television scholarship have criticized this approach for sidestepping the gendered and classed processes of canonization informing the phenomenon. *Woman Up* intervenes in this debate by reevaluating such approaches and insisting that rather than further fostering or critiquing already prominent processes of canonization, there is a need to interrogate the cultural forces underlying them. Via detailed analyses of four TV programs emerging in the early period of the “feminist quality TV” trend—*30 Rock* (2006–13), *Parks and Recreation* (2009–15), *The Good Wife* (2009–16), and *Orange Is the New Black* (2013–19)—*Woman Up* demonstrates that such series mediate their cultural significance by combining formal aesthetic exceptionalism and a politicized rhetoric around a “problematic” postfeminism, thus linking ideals of political and aesthetic value.

*Woman Up* will most appeal to students and scholars of cinema and media studies, feminist media studies, television studies, and cultural studies.

Julia Havas is lecturer in media at De Montfort University, Leicester. She has published in the journals *Television and New Media* and *Animation Studies* and contributed chapters to the anthologies *Hysterical! Women in American Comedy* and *Binge-watching and Contemporary Television Research*. Her research focuses on Anglo-American television, the gender and race politics of popular media, streaming culture, Hungarian film and TV, and the transcultural travel of media.

March 2022, 6x9, 282 pages, 20 black-and-white images

Contemporary Approaches to Film and Media Series

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**OF RELATED INTEREST**

**AFTER “HAPPILY EVER AFTER”**
Romantic Comedy in the Post-Romantic Age
Edited by Maria San Filippo

AMERICAN TELEVISION DURING A TELEVISION PRESIDENCY

Edited by Karen McNally

Explores the ways television documents, satirizes, and critiques the political era of the Trump presidency.

In American Television during a Television Presidency, Karen McNally and contributors critically examine the various ways in which television became transfixed by the Trump presidency and the broader political, social, and cultural climate. This book is the first to fully address the relationship between TV and a presidency consistently conducted with television in mind.

The sixteen chapters cover everything from the political theater of televised impeachment hearings to the potent narratives of fictional drama and the stinging critiques of comedy, as they consider the wide-ranging ways in which television engages with the shifting political culture that emerged during this period. Approaching television both historically and in the contemporary moment, the contributors—an international group of scholars from a variety of academic disciplines—illuminate the indelible links that exist between television, American politics, and the nation’s broader culture. As it interrogates a presidency played out through the lens of the TV camera and reviews a medium immersing itself in a compelling and inescapable subject, American Television during a Television Presidency sets out to explore what defines the television of the Trump era as a distinctive time in TV history. From inequalities to resistance, and from fandom to historical memory, this book opens up new territory in which to critically analyze television's complex relationship with Donald Trump, his presidency, and the political culture of this unsettled and simultaneously groundbreak ing era.

Undergraduate and graduate students and scholars of film and television studies, comedy studies, and cultural studies will value this strong collection.

Karen McNally is reader in American Film, Television and Cultural History at London Metropolitan University. She is the author and editor of five books, including The Stardom Film: Creating the Hollywood Fairy Tale.


April 2022, 6x9, 336 pages
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OF RELATED INTEREST

JUSTICE ON DEMAND
True Crime in the Digital Streaming Era
Tanya Horek
ISBN 978-0-8143-4720-1, $84.99 Hardcover
MOTHERS OF INVENTION
Film, Media, and Caregiving Labor

Edited by So Mayer and Corinn Columpar

Examines the role that parenting, as a theme and practice, plays in film and media cultures.

Mothers of Invention: Film, Media, and Caregiving Labor constructs a feminist genealogy that foregrounds the relationship between acts of production on the one hand and reproduction on the other. In this interdisciplinary collection, editors So Mayer and Corinn Columpar bring together film and media studies with parenting studies to stake out a field, or at least a conversation, that is thick with historical and theoretical dimension and invested in cultural and methodological plurality.

In four sections and sixteen contributions, the manuscript reflects on how caregiving shapes the work of filmmakers, how parenting is portrayed on screen, and how media contributes to radical new forms of care and expansive definitions of mothering. Featuring an exciting array of approaches—including textual analysis, industry studies, ethnographic research, production histories, and personal reflection—Mothers of Invention is a multifaceted collection of feminist work that draws on the methods of both the humanities and the social sciences, as well as the insights borne of both scholarship and lived experience. Grounding this inquiry is analysis of a broad range of texts with global reach—from the films Bashu, The Little Stranger (Bahram Beyzai, 1989), Prevenge (Alice Lowe, 2016), and A Deal with the Universe (Jason Barker, 2018) to the television series Top of the Lake (2013–2017) and Jane the Virgin (2014–2019), among others—as well as discussion of the creative practices, be they related to production, pedagogy, curation, or critique, employed by a wide variety of film and media artists and/or scholars.

Mothers of Invention demonstrates how the discourse of parenting and caregiving allows the discipline to expand its discursive frameworks to address, and redress, current theoretical, political, and social debates about the interlinked futures of work and the world. This collection belongs on the bookshelves of students and scholars of cinema and media studies, feminist and queer media studies, labor studies, filmmaking and production, and cultural studies.

So Mayer is a writer, bookseller, film curator, and organizer. Corinn Columpar is associate professor of cinema studies at the University of Toronto.

Contributors: Susan Berridge, Maria Cabrera, Elinor Cleghorn, Corinn Columpar, Tamsyn Dent, Kristy Guevara-Flannagan, Alice Haylett Bryan, Jules Arita Koostachin, Irene Lusztig, So Mayer, Kristi McKim, Missy Molloy, Tessa Ashlin Nunn, Claire Perkins, Elissa Rashkin, Rashna Wadia Richards, Sara Saljoughi

April 2022, 6x9, 368 pages, 33 black-and-white images

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OF RELATED INTEREST

RESETTING THE SCENE
Classical Hollywood Revisited
Edited by Philippa Gates and Katherine Spring
ISBN 978-0-8143-4780-5, $94.99 Hardcover
MORE THAN PARCELs
Wartime Aid for Jews in Nazi-Era Camps and Ghettos

Edited by Jan Láníček and Jan Lambertz

Essays mapping the history of relief parcels sent to Jewish prisoners during World War II.

More than Parcels: Wartime Aid for Jews in Nazi-Era Camps and Ghettos edited by Jan Láníček and Jan Lambertz explores the horrors of the Holocaust by focusing on the systematic starvation of Jewish civilians confined to Nazi ghettos and camps. The modest relief parcel, often weighing no more than a few pounds and containing food, medicine, and clothing, could extend the lives and health of prisoners. For Jews in occupied Europe, receiving packages simultaneously provided critical emotional sustenance in the face of despair and grief.

Placing these parcels front and center in a history of World War II challenges several myths about Nazi rule and Allied responses. First, the traffic in relief parcels and remittances shows that the walls of Nazi detention sites and the wartime borders separating Axis Europe from the outside world were not hermetically sealed, even for Jewish prisoners. Aid shipments were often damaged or stolen, but they continued to be sent throughout the war. Second, the flow of relief parcels—and prisoner requests for them—contributed to information about the lethal nature of Nazi detention sites. Aid requests and parcel receipts became one means of transmitting news about the location, living conditions, and fate of Jewish prisoners to families, humanitarians, and Jewish advocacy groups scattered across the globe. Third, the contributors to More than Parcels reveal that tens of thousands of individuals, along with religious communities and philanthropies, mobilized parcel relief for Jews trapped in Europe. Recent histories of wartime rescue have focused on a handful of courageous activists who hid or led Jews to safety under perilous conditions. The parallel story of relief shipments is no less important.

The astonishing accounts offered in More than Parcels add texture and depth to the story of organized Jewish responses to wartime persecution that will be of interest to students and scholars of Holocaust studies and modern Jewish history, as well as members of professional associations with a focus on humanitarianism and human rights.

Jan Lambertz is a historian and Applied Researcher at the Mandel Center for Advanced Holocaust Studies of the U.S. Holocaust Memorial Museum. Jan Láníček is Senior Lecturer in Modern European and Jewish history at the University of New South Wales in Sydney.

Contributors: Eliyana R. Adler, Laurie A. Drake, Rebecca Erbelding, Silvia Goldbaum, Tarabini Fracapane, Stefan Cristian Ionescu, Alicja Jarkowska, Jan Lambertz, Jan Láníček, Anne Lepper, Katarzyna Person, Pontus Rudberg, Gerald J. Steinacher

June 2022, 6x9, 368 pages, 20 black-and-white images
Worldwide Rights Available
SEPHER YOSIPPON
A Tenth-Century History of Ancient Israel

Introduced and Translated by Steven B. Bowman

The seminal medieval history of the Second Commonwealth period of ancient Jewish history.

Sepher Yosippon was written in Hebrew by a medieval historian and noted by modern scholars for its eloquent style. This is the first known chronicle of Jewish history and legend—from Adam to the destruction of the Second Temple—since the canonical histories written by Flavius Josephus in Greek and later translated by Christian scholars into Latin.

Sepher Yosippon has been cited and referred to by scholars, poets, and authors as the authentic source for ancient Israel for over a millennium, until overshadowed by the twentieth-century Hebrew translations of Josephus. It is based on Pseudo Hegesippus’s fourth-century anti-Jewish summary of Josephus’s Jewish War. However, the anonymous author (a.k.a. Joseph ben Gurion Hacohen) also consulted with the Latin versions of Josephus’s works available to him. At the same time, he included a wealth of Second Temple literature as well as Roman and Christian sources. This book contains Steven Bowman’s translation of the complete text of David Flusser’s standard Hebrew edition of Sepher Yosippon, which includes the later medieval interpolations referring to Jesus. The present English edition also contains the translator’s introduction as well as a preface by the fifteenth-century publisher of the book.

The anonymous author of this text remains unique for his approach to history, his use of sources, and his almost secular attitude, which challenges the modern picture of medieval Jews living in a religious age. In his influential novel, A Guest for the Night, the Nobel Laureate author Shmuel Yosef Agnon emphasized the importance of Sepher Yosippon as a valuable reading to understand human nature. Bowman’s translation of Flusser’s notes, as well as his own scholarship, offers a well-wrought story for scholars and students interested in Jewish legend and history in the medieval period, Jewish studies, medieval literature, and folklore studies.

Steven B. Bowman is emeritus professor of Judaic studies at the University of Cincinnati. He is author of The Jews of Byzantium 1204–1453, Jewish Resistance in Wartime Greece, and The Agony of Greek Jewry 1941–1945, and has edited and published a series of Holocaust memoirs.

August 2022. 6x9, 432 pages, 37 black-and-white images

Raphael Patai Series in Jewish Folklore and Anthropology

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OF RELATED INTEREST

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

wsupress.wayne.edu
**CANNIBALIZING QUEER**  
Brazilian Cinema from 1970 to 2015

João Nemi Neto

Puts forward a new, provocative history of queer cinema in Brazil.

Through an analysis of contemporary Brazilian cinematic production, *Cannibalizing Queer: Brazilian Cinema from 1970 to 2015* discusses which queer representations are erased and which are acknowledged in the complex processes of cultural translation, adaptation, and “devouring” that defines the Brazilian understanding of sexual dissidents and minorities. João Nemi Neto argues for Brazilian cinema studies to acknowledge the importance of 1920s modernism and of *antropografia*, a conceptual mode of cannibalism, to adopt and extrapolate a perverse form of absorption and raise the stakes on queer theory and postcolonialism, and to demonstrate how they are crucial to the development of a queer tradition in Brazilian cinema.

In five chapters and two “trailers,” Nemi Neto understands the term “queer” through its political dimensions because the films he analyzes represent characters that conform neither to American coming-out politics nor to Brazilian identity politics. Nonetheless, the films are queer precisely because the queer experiences and affection explored in these films do not necessarily insist on identifying characters as a particular sexuality or gender identity. Therefore, attention to characters within a unique cinematic world raises the stakes on several issues that hinge on cinematic form, narrative, and representation. Nemi Neto interviews and examines the work of João Silvério Trevisan and provides readings of films such as *AIDS o furor do sexo explícito* (AIDS the Furor of Explicit Sex, 1986), and *Dzi Croquettes* (2009) to theorize a productive overlap between queer and antropofagia. Moreover, the films analyzed here depict queer alternative representations to both homonormativity and heteronormativity as forms of resistance, at the same time as prejudice and heteronormativity remain present in contemporary Brazilian social practices.

Graduate students and scholars of cinema and media studies, queer studies, Brazilian modernism, and Latin American studies will value what one early reader called “a point of departure for all future research on Brazilian queer cinema.”

**João Nemi Neto** (he/his) is a senior lecturer at Columbia University in the Latin American and Iberian Cultures Department. His research focuses on queer theory, queer pedagogy, Brazilian culture, and visual media.

**February 2022**, 6x9, 180 pages, 23 black-and-white images  
*Queer Screens Series*  
**Worldwide Rights Available**

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**OF RELATED INTEREST**

**QUEER MEXICO**  
Cinema and Television since 2000  
Paul Julian Smith

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.

ISSN: 1556-6153 • E-ISSN: 2327-6819 • Published once per year
Recent contributors include Charles Yu, Lauren Groff, Marina Warner, and Francesca Lia Block.

STORYTELLING, SELF, SOCIETY
An Interdisciplinary Journal of Storytelling Studies
Edited by Joseph Sobol and Jessica Senehi

Storytelling, Self, Society is an interdisciplinary, peer-reviewed journal that publishes scholarship on a wide variety of topics related to oral narrative in performance, as social or cultural discourse, and in a variety of professional and disciplinary contexts.

ISSN: 1550-5340 • E-ISSN: 1932-0280 • Published twice per year
Recent special issue “Storytelling and the COVID-19 Pandemic.”

MARVELS & TALES
Journal of Fairy-Tale Studies
Edited by Cristina Bacchilega and Anne E. Duggan

Marvels & Tales is a peer-reviewed journal that is international and multidisciplinary in orientation. The journal publishes scholarly work dealing with the fairy tale in any of its diverse manifestations and contexts. Marvels & Tales provides a central forum for fairy-tale studies by scholars of literature, folklore, gender studies, children's literature, social and cultural history, anthropology, film studies, ethnic studies, art and music history, and others.

ISSN: 1521-4281 • E-ISSN: 1536-1802 • Published twice per year
Recent special issue “New Directions in d’Aulnoy Studies.” Recent contributors include Shuli Barzilai, Julie L. J. Koehler, Marina Warner, and Jack Zipes.
NARRATIVE CULTURE
Edited by Ulrich Marzolph and Regina F. Bendix

Narrative Culture claims narration as a broad and pervasive human practice, warranting a holistic perspective to grasp its place comparatively across time and space. Inviting contributions that document, discuss, and theorize narrative culture, the journal seeks to offer a platform that integrates approaches spread across numerous disciplines. The field of narrative culture thus outlined is defined by a large variety of forms of popular narratives, including not only oral and written texts, but also narratives in images, three-dimensional art, customs, rituals, drama, dance, music, and so forth.

ISSN: 2169-0235 • E-ISSN: 2169-0251 • Published twice per year

Recent special issues “Belief Narratives” and “‘Let Me Tell You a Story’: Anthropological Encounters with Narrative.” Recent contributors include Ülo Valk, Barbara Götsch, and Monika Palmberger.

ANTIPODES
A Global Journal of Australian/New Zealand Literature
Edited by Brenda Machosky

Antipodes is the official publication of the American Association of Australasian Literary Studies. The journal welcomes critical essays on any aspect of Australian and New Zealand literature and culture, and comparative studies are especially encouraged. Additionally, Antipodes publishes short fiction, excerpts from novels, drama, and poetry written by Australian and New Zealand authors.

ISSN: 0893-5580 • E-ISSN: 2331-9089 • Published twice per year

Recent special section “Reimagining Australian and Aotearoa/New Zealand Cinema.”

CRITICISM
A Quarterly for Literature and the Arts
Edited by Jaime Goodrich

Criticism provides a forum for current scholarship on literature, media, music, and visual culture. A place for rigorous theoretical and critical debate as well as formal and methodological self-reflexivity and experimentation, Criticism aims to present contemporary thought at its most vital.

ISSN: 0011-1589 • E-ISSN: 1536-0342 • Published four times per year

Recent contributors include Travis Alexander, Harrison Adams, Leah Claire Allen, and Christopher Shirley.
DISCOURSE
Journal for Theoretical Studies in Media and Culture
Edited by Luka Arsenjuk, James Leo Cahill, Carl Good, Timothy Holland, and Sara Saljoughi

Since its founding in 1979, Discourse has been committed to publishing work in the theoretical humanities with an emphasis on the critical study of film, literature, the visual arts, and related audiovisual media. The journal seeks contributions that explore the relations of these and other cultural phenomena to questions of language, philosophy, politics, psychoanalysis, history, and area studies, as well as theories of gender, race, and sexuality.

ISSN: 1522-5321 • E-ISSN: 1536-1810 • Published three times per year


FRAMEWORK
The Journal of Cinema and Media
Edited by Drake Stutesman

Framework is an international, peer-reviewed journal dedicated to theoretical and historical work on the diverse and current trends in media and film scholarship. The journal’s multicultural coverage, interdisciplinary focus, and the high caliber of its writers contributes to important interconnections between regional cinemas, practitioners, academics, critics, and students. Framework is committed to publishing articles from interdisciplinary and global perspectives.

ISSN: 0306-7661 • E-ISSN: 1559-7989 • Published twice per year

Recent special issues and dossiers include “Film for the Future” and responses from the film community to COVID-19. Recent contributors include Michelle Baroody, Maggie Hennefeld, Jonathan Buchsbaum, and Mariano Mestman.

JEWSIH FILM & NEW MEDIA
An International Journal
Edited by Nathan Abrams and Nir Cohen

Jewish Film & New Media provides an outlet for research into any aspect of Jewish film, television, and new media and is unique in its interdisciplinary nature, exploring the rich and diverse cultural heritage across the globe. The journal is distinctive in bringing together a range of cinemas, televisions, films, programs, and other digital material in one volume and in its positioning of the discussions within a range of contexts—the cultural, historical, textual, and many others.

ISSN: 2169-0324 • E-ISSN: 2169-0332 • Published twice per year

Recent special issue “Israel on the Screen: Between Reality and Fantasy.” Recent contributors include Liat Steir-Livny, Ilana Elkad-Lehman, Yaron Peleg, and Eran Kaplan.
HUMAN BIOLOGY
The Official Publication of the American Association of Anthropological Genetics
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.

ISSN: 0018-7143 • E-ISSN: 1534-6617 • Published four times per year

Recent special issues “Changing the Landscape of Identity in Forensic Anthropology,” parts I & II.

MERRILL-PALMER QUARTERLY
Journal of Developmental Psychology
Edited by Gary Ladd

This internationally acclaimed periodical features empirical and theoretical papers on child development and family-child relationships. A high-quality resource for researchers, writers, teachers, and practitioners, the journal contains up-to-date information on advances in developmental theories; research on infants, children, adolescents, and families; summaries and integrations of research; commentaries by experts; and reviews of important new books in development.

ISSN: 0272-930X • E-ISSN: 1535-0266 • Published four times per year

Recent special issue “Peer Nation,” with guest editors Amanda Rose and William Bukowski.

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You’re in the Wrong Place won the 2021 Independent Publisher Book Award Bronze Medal in the category of Great Lakes - Best Regional Fiction.

Getting to the Heart of the Matter won the 2022 Michigan Notable Book Award.

Jewish Cultural Studies won the 2021 National Jewish Book Award in the category of Education and Jewish Identity.