

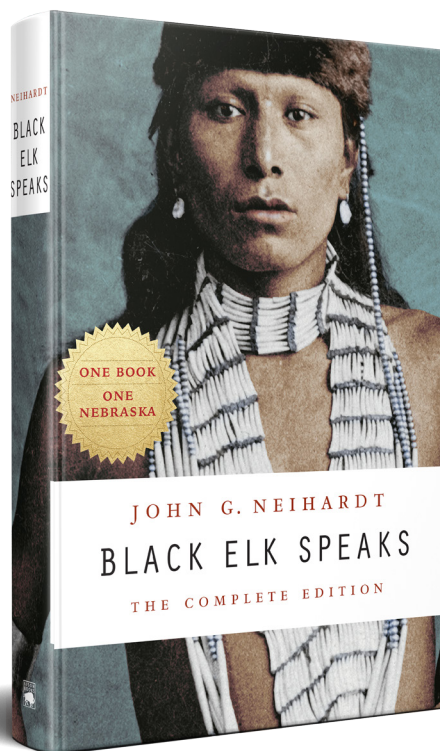


University of Nebraska
Press Newsletter

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Black Elk Speaks Named 2017 One Book One Nebraska



The University of Nebraska Press is honored that its signature publication, *Black Elk Speaks*, has been chosen as the One Book One Nebraska selection for the state's sesquicentennial year.

The Nebraska Center for the Book chose this classic by John G. Neihardt in part because, as they say:

"*Black Elk Speaks*, the story of the Oglala Lakota visionary and healer Nicholas Black Elk (1863–1950) and his people during the momentous twilight years of the nineteenth century, offers readers much more than a precious glimpse of a vanished time. Black Elk's searing visions of the unity of humanity and Earth, conveyed by John G. Neihardt (1881–1973), have made this book a classic that crosses multiple genres. Whether appre-

ciated as the poignant tale of a Lakota life, as a history of a Native nation, or as an enduring spiritual testament, *Black Elk Speaks* is unforgettable."

As of this writing, UNP has sold more than 938,000 copies of *Black Elk Speaks* in all of the Press's editions combined. We've always said we're planning a big splash when we hit one million—and that's not very far away—so be on the lookout for that. With the book being named the One Book One Nebraska selection this year, we'll have an even greater chance of reaching that goal sooner rather than later.

If you've never read *Black Elk Speaks* or if it's been awhile, why not consider buying a spanking new copy (we have added some significant new material in our latest edition) or making it your book club selection sometime this year?

One Book One Nebraska is sponsored by the Nebraska Center for the Book, Humanities Nebraska, the University of Nebraska Press, the John G. Neihardt Foundation, and the Nebraska Library Commission. The Nebraska Center for the Book is housed at and supported by the Nebraska Library Commission and brings together the state's readers, writers, booksellers, librarians, publishers, printers, educators, and scholars to build the community of the book, supporting programs to celebrate and stimulate public interest in books, reading, and the written word.

ONE BOOK
ONE
NEBRASKA

Behind the Book

With RAÚL GALLEGOS, author of *Crude Nation: How Oil Riches Ruined Venezuela*, and ALICIA CHRISTENSEN, UNP acquisitions editor

RAÚL GALLEGOS:

The idea for *Crude Nation* finally came to me in early 2014 after I wrote a very controversial article for Bloomberg titled “Let’s Watch Venezuela Destroy Itself” (<https://tinyurl.com/j449jo8>). The piece explored why airlines were no longer flying to Venezuela and why car makers in that country could no longer make cars. By then I had followed Venezuela’s dysfunctional politics for roughly ten years, including a five-year stint as a Caracas-based correspondent for the *Wall Street Journal*. I had very strong opinions about where the country was headed, and I had thought about writing a book for a long time. I realized that it was easier to think of the book as a long, well-written article.

Venezuela was run by demagogues elected by a population angry and frustrated with the way politics worked. Voters wanted to “change the system,” and they did in the worst way possible. A radical leftist, anti-capitalist government took control. It systematically destroyed businesses by forcing them to sell their goods below cost, jailing their executives with trumped up charges, and sometimes taking over entire companies without paying compensation to owners, all of it done under the banner of helping the poor. On top of that, inflation was out of control, the currency was worthless, and the government spent money like a drunken sailor while saving none of the oil wealth.

There are a few lessons we can all learn from Venezuela:

Giving a blank check to political novices who promise radical change overnight is a bad idea. That’s because you really don’t know what you’re going to get. The lesson I learned in Venezuela is that political, economic, and social change comes slowly. That can no doubt be painful to people, especially those who are suffering the side effects of a globalized world, corruption, and weak government institutions. But there are no shortcuts to a better society, and Venezuela is a clear example.

Countries and citizens need to think of the future and save their wealth no matter how rich they are. Splurging natural resource wealth now cheats future generations of money they could invest and use to improve infrastructure, schools, and health later on. Fiscal restraint



is good. That's another lesson that is hard for people to understand, especially in a poor country. Venezuela only lived for the moment.

Be suspicious when politicians dismiss experts as elitists. Yes, some experts are elitists, but experts know things, hence the word *expert*. Any politician who promises to succeed by ignoring those who know about economics and business, because he or she knows better, is lying. The late president Hugo Chavez convinced many Venezuelans that economics was a falsehood, that Venezuela could print money at will with no negative consequences, and that inflation was an invention of the rich to hurt the poor. Venezuela now struggles with the highest inflation in the world.

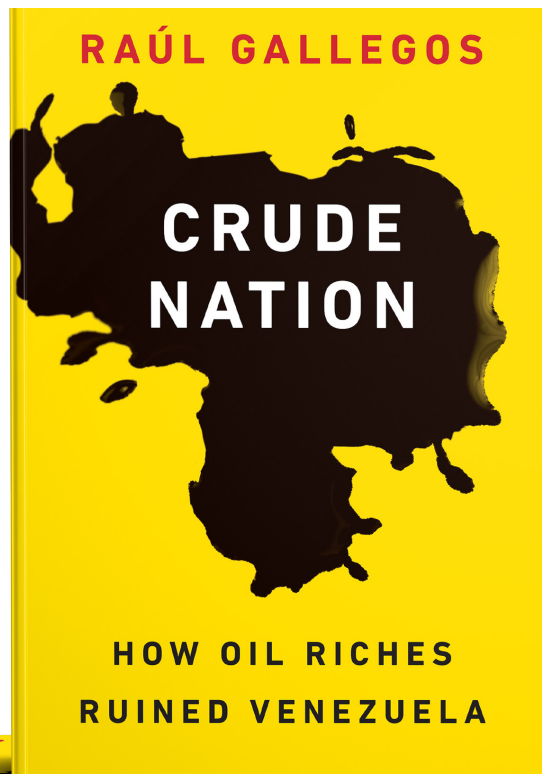
Beware of politicians who gain strength by dividing people. In Venezuela Chavez built a movement out of pitting the rich against the poor. This strategy divided and destroyed that society.

Finally, beware of politicians who use half-truths and outright lies to prevail. And beware of the society that finds nothing wrong with that. That suggests a damaged, resentful population that no longer cares what politicians say and is desperate for any leadership. Venezuela is a nation where the government makes up facts. The regime has also felt emboldened to shutter independent media outlets and coerce and bully others to toe the official line.

History is full of examples of how demagogues in industrialized countries have brought ruin to their nations. Those of us accustomed to living in a society of laws cannot assume it won't happen to us. To avoid Venezuela's fate people must learn to embrace their differences, help each other, and never shrug their shoulders when a segment of the population is left behind.

ALICIA CHRISTENSEN:

At first blush, a book about the economics of a South American country doesn't sound like something with widespread appeal. After reading Gallegos's proposal, however, I was thrilled to acquire the project. Gallegos writes lucidly about complicated economic issues, and he provides eye-popping examples of an upside-down world where every financial rule you and I live by is obsolete, ill-advised, or even illegal. Furthermore, the journalistic instinct that Gallegos applies to the book—ferreting out sources who face real consequences for telling the truth about the country—brings to light a narrative the government actively tries to suppress. Through the entertaining and shocking stories in *Crude Nation*, Gallegos shows the crucial responsibility of a free press to work toward the greater good in the face of a controlling, obfuscating regime whose citizens suffer the consequences of its foolhardy policies. I'm proud to have a small part in publishing Gallegos's amazing book and lucky to have worked with an author of such talent and integrity.



DIRECTOR'S VIEW

By Donna A. Shear,
UNP director

The University of Nebraska Press is the West and the Great Plains. That's who we are. It's true that, as the largest university press between Chicago and California, our book publishing program is and must be far more comprehensive than one or two regions—but still, you could say we feel at home on the range (and the prairie). Whether it's our outstanding collection of scholarly and general interest books on American Indians, or the exciting new series we're producing with the Center for Great Plains Studies called Discover the Great Plains, or the series The Papers of William F. "Buffalo Bill" Cody, for which we've partnered with the Buffalo Bill Historical Center—we're known as *the* publisher of all things American West. That view was confirmed recently with the announcement that UNP will receive the Western Writers of America's Lariat Award in recognition of our fine publishing about the West.

For the Nebraska sesquicentennial this year, Virginia Driving Hawk Sneve's book *Standing Bear of the Ponca* will be given to every fifth grader in the state. And *Black Elk Speaks*, perhaps our signature publication, has been named the 2017 One Book One Nebraska selection (see article on page 1).

New books this spring continue to enhance our reputation as one of the finest publishers of the American West. We've got the latest in the Discover the Great Plains series—*Great Plains Geology* by R. F. Diffendal Jr., a wonderful ac-



count of all the distinct geologic sites of the plains. We've got a fascinating biography, *Ellen Browning Scripps: New Money and American Philanthropy* by Molly McClain. Scripps was a newspaperwoman, feminist, suffragist, abolitionist, and social reformer who grew up in rural poverty on the Illinois prairie but went from rags to riches. With her brother, E. W. Scripps, she built America's largest chain of newspapers.

This spring we inaugurate a new series, New Visions in Native American and Indigenous Studies, with its first title, *Blood Will Tell* by Katherine Ellinghaus, a book about assimilation policy. Our Native American scholarship also includes a book about Kiowa belief and ritual, one about Ute land religion, another about American Indian schools and art education, and more. We are so proud to be the home of such enriching scholarship about the indigenous peoples of America.

We continue to search for, commission, and publish the finest scholarship about the West so that we can proudly maintain what *The Atlantic* has described as, "The most important collection of books on western and American Indian history."

UNP Welcomes Industry Veteran Mark Heineke as Marketing Manager

The University of Nebraska Press is pleased to welcome its new marketing manager, Mark Heineke, a veteran of book publishing with more than a dozen years in university press and museum publishing, most recently at the publications division of the J. Paul Getty Trust.

“This is a dream come true for us at the Press,” said director Donna Shear. “I’ve known Mark for more than fifteen years. He is respected throughout the university press community as someone who is thoughtful, intelligent, and hardworking. We are delighted he has chosen to bring his expertise here.”

Heineke is a graduate of the University of Michigan and holds a master’s degree in English from George Washington University, where he was a Willa Cather scholar. Early in his career he worked at bookstores in Chicago. He joined the University of Chicago Press as promotions manager and moved up the ranks, working in a variety of capacities until being named associate marketing director, a position he held for several years. He then joined Northern Illinois University Press as editor in chief, serving in that role until becoming sales and marketing manager at Getty.

“The University of Nebraska Press has long been an active leader in scholarly communications and a crown jewel in the rich and diverse array of cultural organizations throughout the Great Plains,” Heineke said. “I am thrilled to be a part of the staff and look forward to marketing the books in a way that reflects the highest ideals of the university and the Press’s well-earned reputation for innovation and excellence.”



WHY I WRITE

BY FLEDA BROWN

The inside of my head has always been a bit crazy. Thoughts falling all over each other: nice, neat, organized ones, and the others wild, foaming at the mouth. In this way I am like almost everyone else. Like many others, also, my childhood was ripe for turning from the present situation toward anything more rewarding. My brain-damaged brother had awful seizures, my father was unpredictable, my mother unhappy. The difference, I guess, is that I have always been determined to find words for things. And also to edge the words up as close to the indescribable as I can get. When they manage to come really close, these feel like the good poems.

I came by this honestly. My father loves words. He's ninety-eight now, and he still bangs out page after single-spaced page on his old manual typewriter, all about the economy, religion, how he's managed to fix his clock, his constipation, whatever randomly occurs to him, in no particular order. He loves to recite poems: "The Highwayman," "Jabberwocky," "Invictus," "The Boy Stood on the Burning Deck," and on and on—he belonged to a choral poetry-recitation group in high school, back when the ability to say poems aloud was part of what it meant to be cultured. He loves to look up words: the dictionary was the most-used book in our house, pulled out at least twice a day.

I could have become a journalist, an essayist, a novelist, or a banker, I guess, with the same credentials. But it was the sound of the words I was listening to—not the drumbeat rhythms of my father's poems but a more subtle music. I think when the love of words strikes the longing of the heart for what can only be intuited—we could call it the Divine—poetry is the result. It's not necessarily fancy poems full of abstractions, but the ordinary things, properly loved, properly seen, that begin to crack open and let us in on their secrets.

There I was, a child in a pew of the First Christian Church, held breathless by the language of the King

James Bible, words that tried to say what can't be said, what can only be revealed in songs and stories. It's that—what can't be said—that I fell in love with. I mean seriously in love, romantically in love, passionately in love. I have never gotten over it.

I took the first and only undergraduate creative writing course offered at the University of Arkansas. In that class, taught by a woman who smoked English Ovals and made me long to emulate her arty coolness, I poured out the poems and labored through the stories. My sheaf of poems was runner-up for the poetry award on Honors Day.

I wrote my PhD dissertation on the decidedly unpoetic novels of William Dean Howells because certain teachers had impressed me. I am sure that the tedious work of typing, day by day, long passages of pedestrian prose, of being forced into logical and organized research, of making notes, chapter after



chapter, drove me to write better poetry. I was training myself in diligence at the same time I was rebelling against it.

I think what it was like then. I'd write the poem long-hand, then type it on my Selectric—I was a poor typist back then. I'd think of a revision, type a revised line, cut it out, and paste it over the old one. By the time I was satisfied, the poor thing was a ragged heap of cut-and-pastes. I would type a final version. I would make a mistake. I'd type it again.

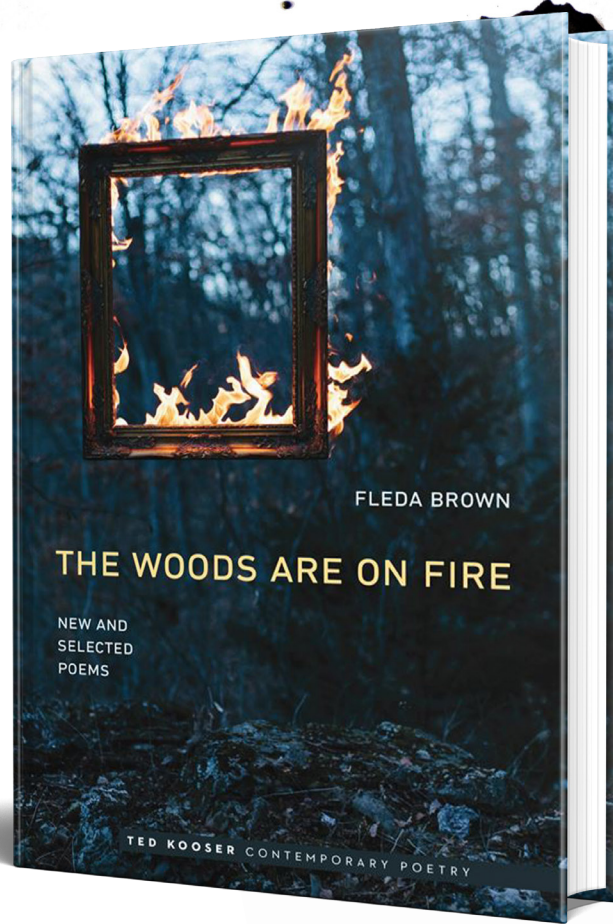
Eventually I had enough poems to think of a book. The editor at a university press called me. They liked my manuscript, "Fishing With Blood." They were considering accepting it, but she wondered if I might want to change the title, since it felt a bit off-putting. Oh yes, I would change my name, my religion, my nationality, and my race if needed. I said I'd think about a new title, but I called her back later to say I couldn't come up with a better one, so we agreed that I'd write an explanation for the name on the back cover.

Back cover! A miracle.

This is the point when the lights get soft, and you might think that from here on it's pretty much wine and roses. Suffice to say, each book and each poem has been starting from scratch. I am always afraid the last poem was a miracle that can never be repeated, and indeed, it can never be repeated. The next one has to be pulled from thin air. There must be a combination of utter humility and faith in what surely is available in me somehow to do the work.

The older I get, the more there is in me to use, the richer the poems seem to be. That gives me great pleasure. I honor and revere poetry. Shelley said that "poets are the unacknowledged legislators of mankind," and I get that, more and more. We think our rational, surface minds are in charge, but all the while the unseen rivers are carrying us in one direction or the other. Poetry, at its best, can go there. It can open the channels so that the unseen rivers can be "seen" in some way. Their course can be changed. Or they can be widened.

In the early days, I met Donald Hall, who invited me to send him poems. I had been doing that for a while when *Fishing With Blood* was accepted. I wrote to him, wild with joy. He wrote back with congratulations but added, "Remember that the poem is the



thing. You can win prizes, you can win the Nobel Prize, for that matter, and always want more. If you set your sights on wanting the next thing, your poems will suffer. Pay attention to the poems only."

Actually, there's no choice. Every poem insists on full attention. I've spent—what?—half my life sitting in front of the blank page with terror and joy.

FLEDA BROWN is professor emerita at the University of Delaware and is a faculty member of the Rainier Writing Workshop at Pacific Lutheran University in Tacoma, Washington. She served as Delaware's poet laureate from 2001 to 2007 and is the author of nine poetry books, the newest of which is *The Woods Are On Fire* (Nebraska 2017), and two memoirs, including *Driving with Dvořák* (Nebraska 2010). Her work has twice appeared in *The Best American Poetry* and has won numerous awards, including a Pushcart Prize and the Felix Pollak Prize.

Your friend is your needs answered.

—KHALIL GIBRAN

DEPENDING ON THE KINDNESS OF FRIENDS



FRIENDS OF THE
UNIVERSITY OF
NEBRASKA PRESS

Perhaps these sentiments are a little trite, but it's hard to do a good job describing what a friend is. And it's even harder when you're referring to not one but a group of people who "cherish one another's hopes" and answer your needs. But that's exactly how we

feel about the Friends of the Press, about 125 people who contribute annually—in amounts big and small—because they want to answer our needs and because they cherish our hopes.

Over the years, Friends has helped in large ways such as underwriting our program to convert our backlist into ebooks, supporting Press personnel development initiatives, and paying for celebrations during our 75th anniversary year. It's also pitched in for small things like replacing the refrigerator in the staff kitchen when our old one recently stopped working. But the main support that the Press gets from Friends is in the form of contributions easing the costs of publishing books.

Each year, Friends underwrites four or five books, usually choosing titles that are regional or significant to the Press or the state of Nebraska in some way. Recently, these books have included *Lonesome Dreamer: The Life of John G. Neihardt* by Timothy G. Anderson, *The Solace of Stones: Finding a Way through Wilderness* by Julie Riddle, *The Mayans Among Us: Migrant Women and Meatpacking on the Great Plains* by Ann L. Sittig and Martha Florinda González, *The Turtle's Beating Heart: One Family's Story of Lenape Survival* by Denise Low, *Stories from Afield: Adventures with Wild Things in Wild Places* by Bruce L. Smith, *Ellen Browning Scripps: New Money and American Philanthropy* by Molly McClain, and *Beautifully Grotesque Fish of the American West* by Mark Spitzer.

We're pleased to announce that the Friends book in the fall will be the new edition of one of the Press's iconic works—*A Pictographic History of the Oglala Sioux*. This incredible book has been out of print for decades due to the expense of printing it.

Originally published in 1967, this remarkable pictographic history consists of more than four hundred drawings and script notations made by Amos Bad Heart Bull, an Oglala Lakota from the Pine Ridge Reservation, between 1890 and 1913, when he died.

Friends...they cherish one another's hopes.
They are kind to one another's dreams.
—HENRY DAVID THOREAU

Mari Sandoz said this about the book: “The most important single publishing venture of the Great Plains. It is the fullest picture history in existence, with the greatest detail and artistry.”

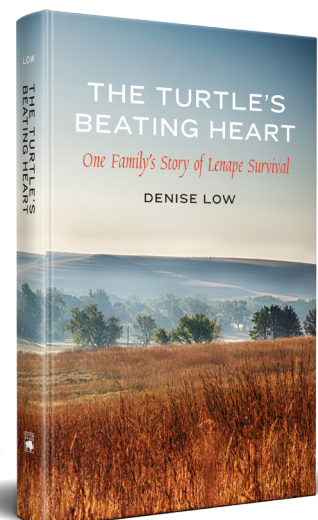
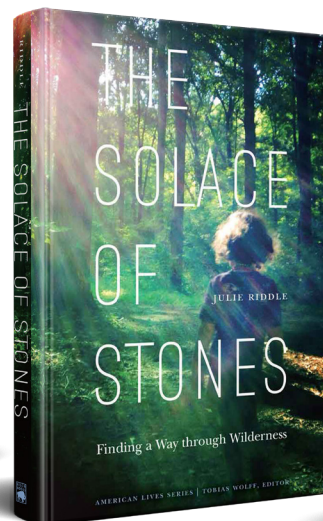
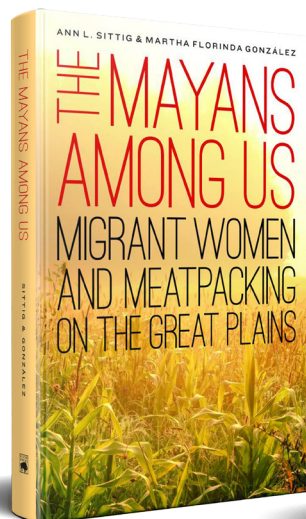
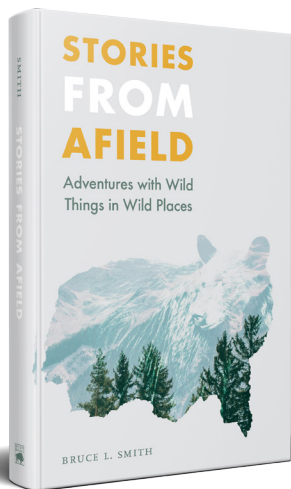
The 50th Anniversary edition provides a new glimpse into Bad Heart Bull’s drawings through digital scans of the original plates. New and returning readers will enjoy new introductions by historians Candace Greene and Emily Levine; crisp images and notations; and additional pages that previously appeared only in a limited number of copies of the first edition. A generous contribution by Friends makes it possible for the Press to publish this signature volume once again.

In today’s world, where people have so many priorities for their charitable contributions, we know that many perhaps don’t consider

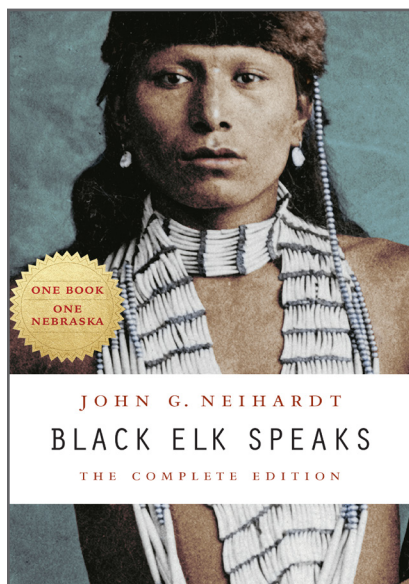
the importance of books like *A Pictographic History of the Oglala Sioux* or the other significant but not commercially viable works that the Press publishes each year. But in fact, maintaining, preserving, and publishing works of enduring value—as the Press’s mission states—is vital to a free society.

A statement issued by the Association of American University Presses in conjunction with the Association of Research Libraries makes this important point: “The work we do—particularly the books we publish and collect—illuminates the past and sheds new light on current conversations.”

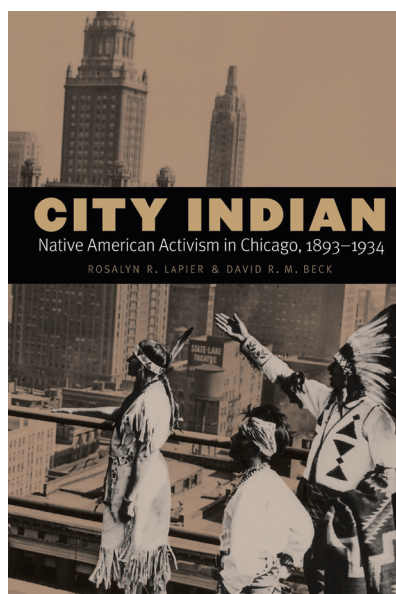
Consider being a part of this exciting group of people who are kind to our dreams and cherish our hopes. For information on how you can become a Friend of the University of Nebraska Press, see page 22.



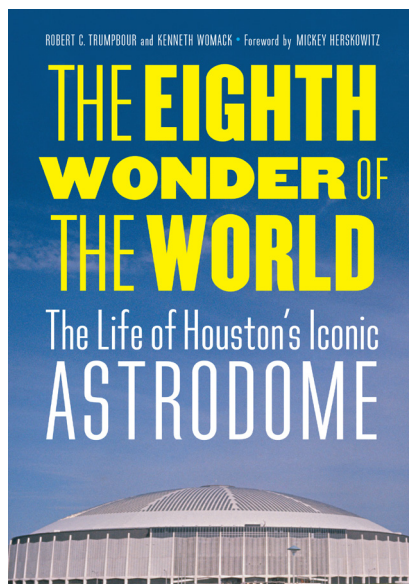
Awards



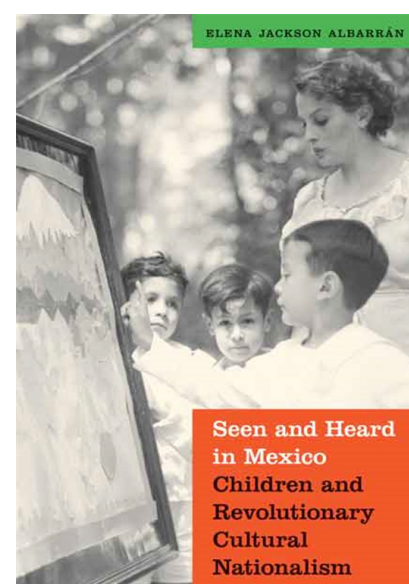
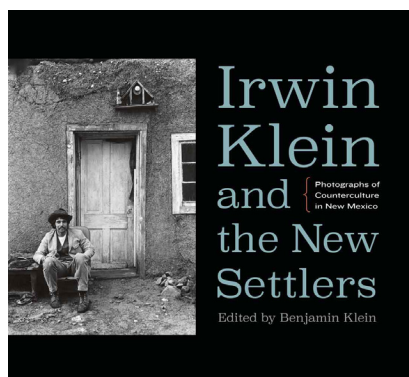
Black Elk Speaks by John G. Neihardt was chosen as the 2017 One Book One Nebraska selection.



City Indian: Native American Activism in Chicago, 1893-1934 by Rosalyn R. LaPier and David R. M. Beck won the Western History Association's Robert G. Athearn Award.

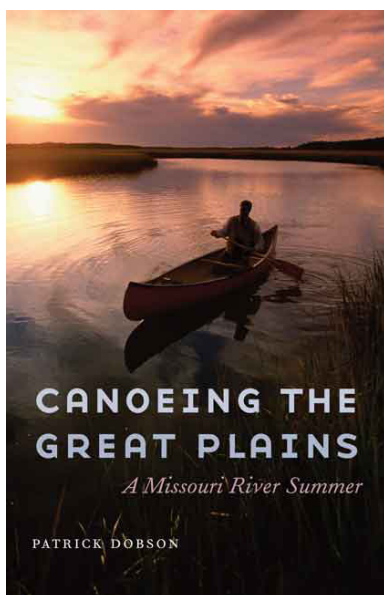


The Eighth Wonder of the World: The Life of Houston's Iconic Astrodome by Robert C. Trumbour and Kenneth Womack won the 2017 Dr. Harold and Dorothy Seymour Medal from the Society for American Baseball Research. The Seymour Medal honors the best book of baseball history or biography published during the preceding calendar year.



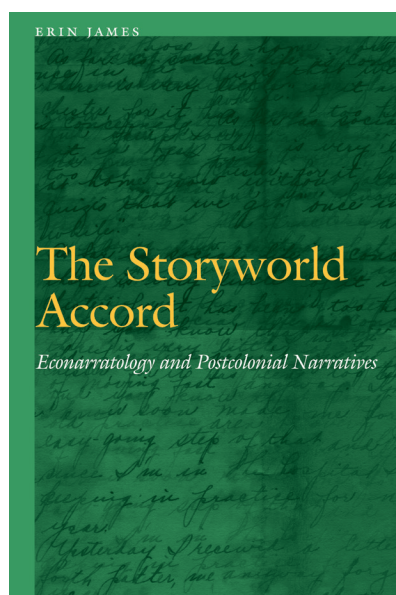
Seen and Heard in Mexico: Children and Revolutionary Cultural Nationalism by Elena Jackson Albarrán won the Maria Elena Martinez Prize. The Conference on Latin American History awards the prize annually to the most significant work on the history of Mexico published during the previous year.

Irwin Klein and the New Settlers: Photographs of Counterculture in New Mexico edited by Benjamin Klein won a Southwest Book Award from the Border Regional Library Association.



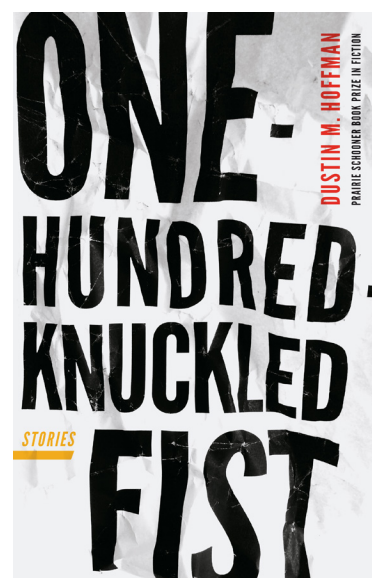
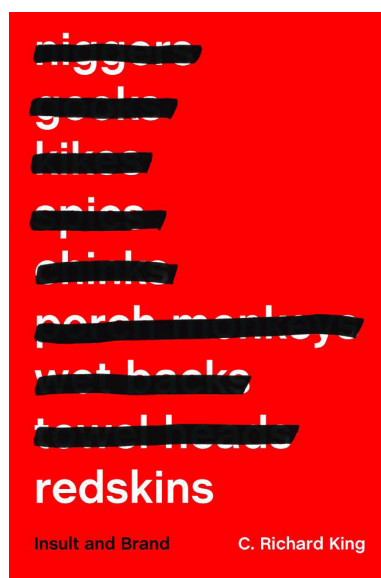
Canoeing the Great Plains: A Missouri River Summer

by Patrick Dobson won the 2016 Thorpe Menn Literary Excellence Award given by the American Association of University Women, Kansas City branch. The book also won the 2016 High Plains Book Award in the category of Creative Nonfiction from the Billings Public Library.

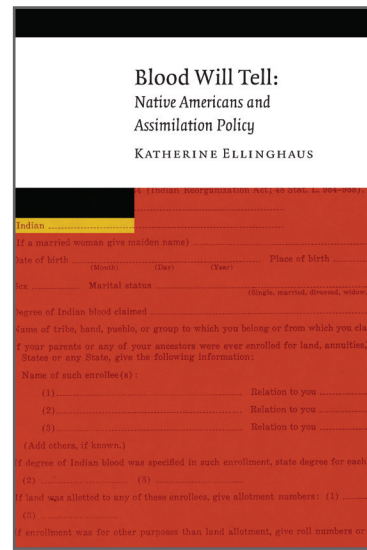
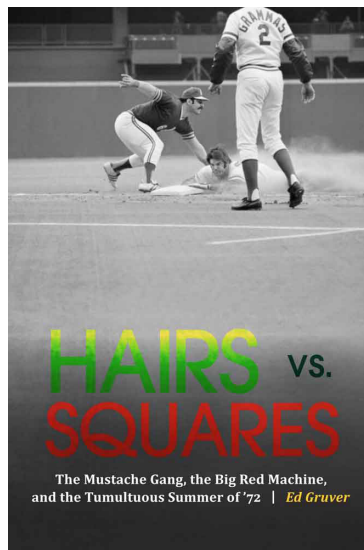
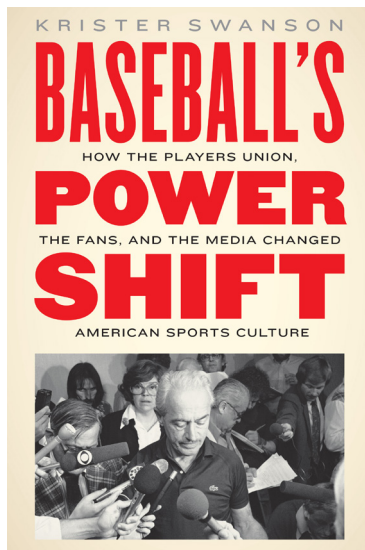


The Storyworld Accord: Econarratology and Postcolonial Narratives

by Erin James received the Barbara Perkins and George Perkins Prize from the International Society for the Study of Narrative. This annual award is presented to the book that makes the most significant contribution to the study of narrative.



Two UNP books were selected for excellence in design at the 2017 Association of American University Presses Book, Jacket, and Journal Show. **Redskins: Insult and Brand** by C. Richard King won in both the Trade Typographic category and the Jackets and Covers category. **One-Hundred-Knuckled Fist** by Dustin M. Hoffman also made the Jackets and Covers list.



The Baseball Caucus of the Special Libraries Association named six finalists for its 2016 Readers' Choice Award. Two of these six are UNP books: **Baseball's Power Shift: How the Players Union, the Fans, and the Media Changed American Sports Culture** by Krister Swanson and **Hairs vs Squares: The Mustache Gang, the Big Red Machine, and the Tumultuous Summer of '72** by Ed Gruver.

UNP author Katherine Ellinghaus won the Jensen-Miller Award (given for the best article in the field of women and gender in the North American West) for her article "A Little Home for Myself and Child": The Women of the Quapaw Agency and the Policy of Competency," *Pacific Historical Review* 84, no. 3 (August 2015). It is an excerpt from her forthcoming UNP book **Blood Will Tell: Native Americans and Assimilation Policy**.

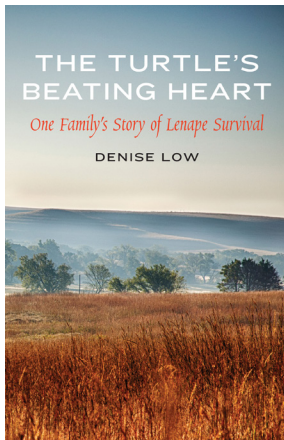


My Wife Wants You to Know I'm Happily Married by Joey Franklin was a nonfiction finalist in the 2016 Utah Book Awards.



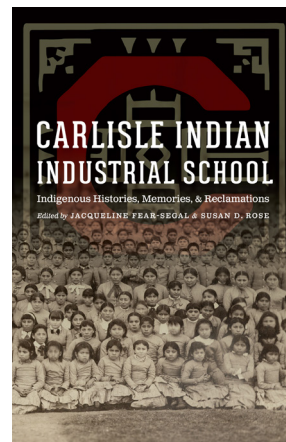
Cannibal by Safiya Sinclair was longlisted for the 2016 PEN Open Book Award, which is given annually to an exceptional book-length work of literature by an author of color. *Cannibal* was also one of twelve books longlisted for the £30,000 International Dylan Thomas Prize in partnership with Swansea University. The Dylan Thomas Prize is awarded for the best published literary work in the English language written by an author aged thirty-nine or under.

Select Reviews

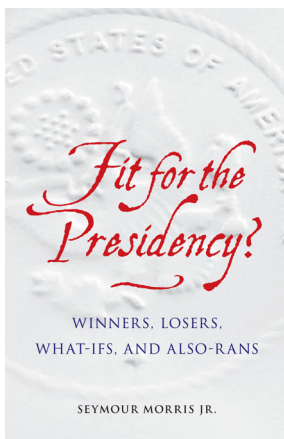


The Turtle's Beating Heart: One Family's Story of Lenape Survival

by DENISE LOW
 "An engagingly written mix of research, reportage, and memoir, infused with the passion of discovery."—*Kirkus*



Carlisle Indian Industrial School: Indigenous Histories, Memories, and Reclamations
 edited by JACQUELINE FEAR-SEGAL and SUSAN D. ROSE
 "Anyone interested in the story of the American Indian should read this book."—*Philadelphia Inquirer*

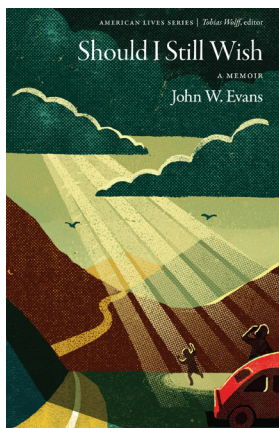


Fit for the Presidency? Winners, Losers, What-Ifs, and Also-Rans

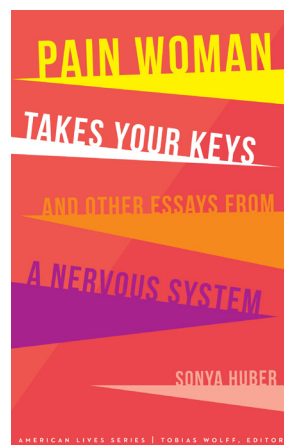
by SEYMOUR MORRIS JR.
 "Enjoyable reading."—*Wall Street Journal*
 "Timely, amusing, and occasionally eye-opening."—*Kirkus*
 "[An] exceptionally extensive and open-minded analysis."—*Publishers Weekly*



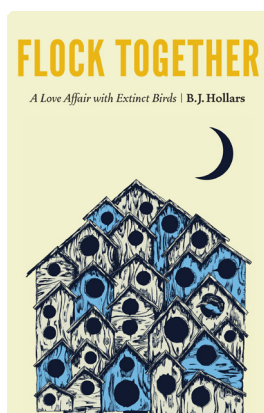
Crude Nation: How Oil Riches Ruined Venezuela
 by RAÚL GALLEGOS
 "Superbly reported."—*Wall Street Journal*
 "A timely, important book."—*Publishers Weekly*



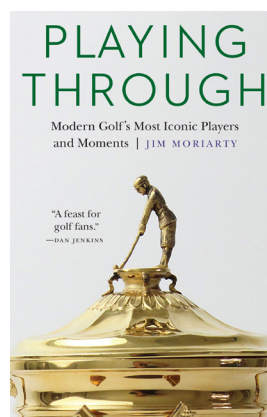
Should I Still Wish: A Memoir
 by JOHN W. EVANS
 "Evans' poignant, authentically disjointed account offers candid insight into the baffling interplay of love, loss, and the balm of memory."—*Kirkus*



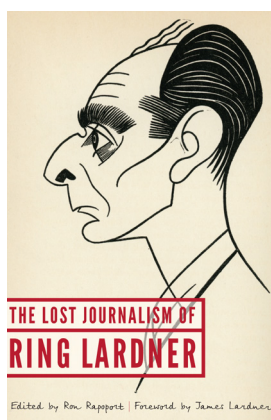
Pain Woman Takes Your Keys, and Other Essays from a Nervous System
 by SONYA HUBER
 "Frank, thoughtful reflections that should resonate with the 47 percent of Americans reported to be living with chronic pain."—*Kirkus*



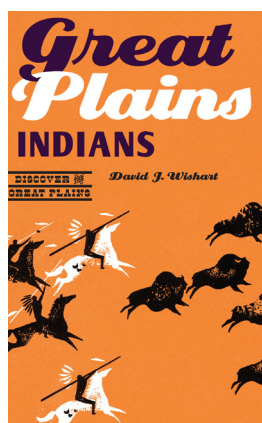
Flock Together: A Love Affair with Extinct Birds
by B.J. HOLLARS
“An insightful memoir.”
—Kirkus



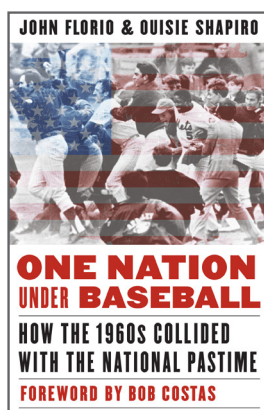
Playing Through: Modern Golf's Most Iconic Players and Moments
by JIM MORIARTY
“[A] thoughtful, stylish collection.”—Booklist
“Moriarty pens insightful looks at the big names—Tiger Woods, Phil Mickelson, Greg Norman, Nick Faldo—and the events that made golf history.”—Bob Gillespie, *The State*



The Lost Journalism of Ring Lardner edited by RON RAPOPORT
“It’s good to have the lost treasure of Ring Lardner the journalist back with us again. At long last.”—Patrick T. Reardon, *Chicago Tribune*

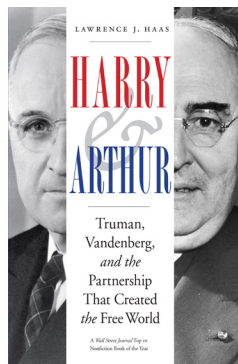


Great Plains Indians
by DAVID J. WISHART
“[Wishart’s] clear and succinct overview of Plains culture and history will enlighten the casual reader.”—Publishers Weekly

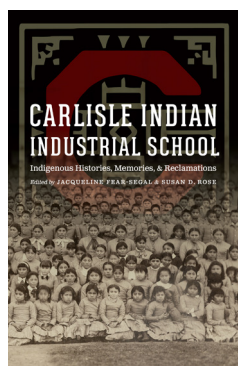


One Nation Under Baseball: How the 1960s Collided with the National Pastime
by JOHN FLORIO and OUISIE SHAPIRO
“Careful, pointed writing shows us that professional sports should not be viewed in isolation from the society in which they function.”—Kirkus

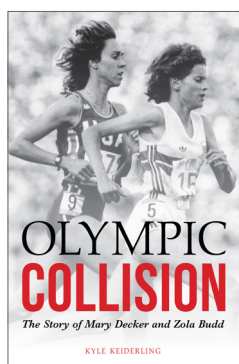
Select Media Highlights



The Wall Street Journal named **Harry and Arthur: Truman, Vandenberg, and the Partnership That Created the Free World** by Lawrence J. Haas to its list of the “Top 10 Nonfiction Books of 2016.”

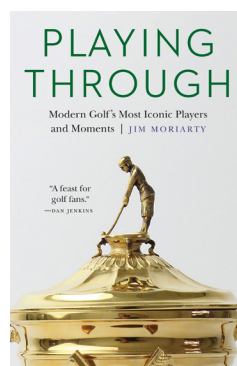
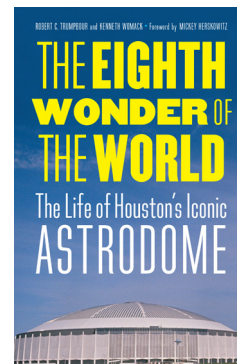
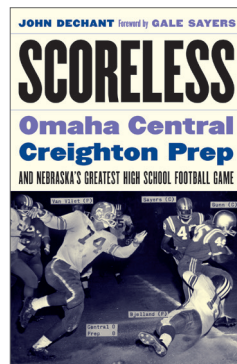


The Philadelphia Inquirer featured **Carlisle Indian Industrial School: Indigenous Histories, Memories, and Reclamations** edited by Jacqueline Fear-Segal and Susan D. Rose on its “Best Books of 2016” list.



The November 30, 2016, edition of the *Christian Science Monitor* featured “12 sports books to cap off 2016,” and three of these belong to UNP. They are **Phog: The Most Influential Man in Basketball** by Scott Morrow Johnson; **Olympic Collision: The Story of Mary Decker and Zola Budd** by Kyle Keiderling; and **The Baron and the Bear: Rupp’s Runts, Haskins’s Miners, and the Season That Changed Basketball Forever** by David Kingsley Snell.

The Buffalo News (NY) named **Olympic Collision: The Story of Mary Decker and Zola Budd** by Kyle Keiderling as one of its “Best Sports Books for 2016.”

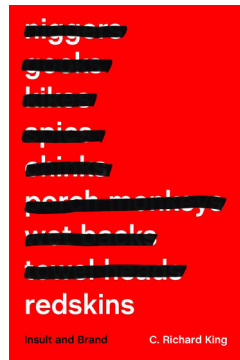


The *Christian Science Monitor*'s October 5, 2016, edition highlighted “12 really good new sports books” and included four UNP selections. They are **Scoreless: Omaha Central, Creighton Prep, and Nebraska's Greatest High School Football Game** by John Dechant; **The Eighth Wonder of the World: The Life of Houston's Iconic Astrodome** by Robert C. Trumpbour and Kenneth Womack; **Playing Through: Modern Golf's Most Iconic Players and Moments** by Jim Moriarty; and **Fight for Old DC: George Preston Marshall, the Integration of the Washington Redskins, and the Rise of a New NFL** by Andrew O'Toole.

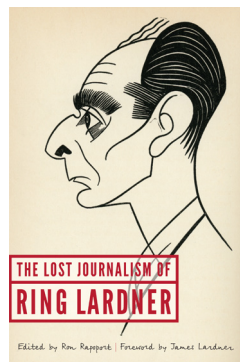




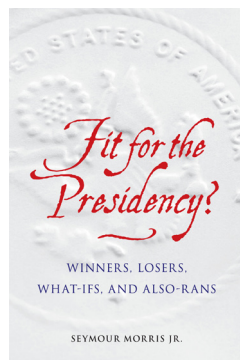
The *New Yorker* included **Cannibal** by Safiya Sinclair in its contributors' list of "The Books We Loved in 2016." The book appeared on the American Library Association's Reference and User Services Association's "2016 Notable Books" list. *Electric Literature* featured its cover, designed by Nathan Putens, as one of its "16 Most Beautiful Book Covers of 2016." And one of the poems in the book, "A Bell, Still Unrung," was the American Academy of Poets' "Poem a Day" selection for December 15, 2016.



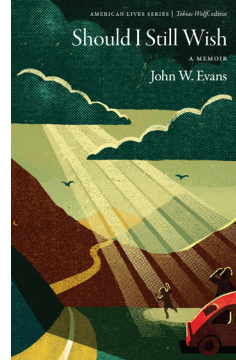
Contributors to the *Progressive* listed **Redskins: Insult and Brand** by C. Richard King as one of their "Favorite Books of 2016."



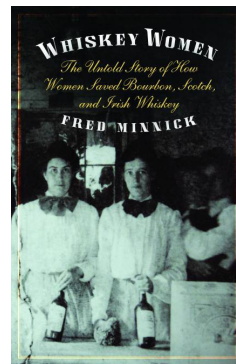
NPR's Scott Simon interviewed Ron Rapoport about his book **The Lost Journalism of Ring Lardner** on the December 31, 2106, *Weekend Edition Saturday*.



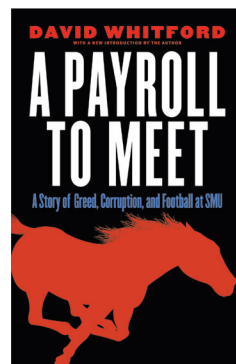
The January 29, 2017, edition of the *New York Post* named **Fit for the Presidency? Winners, Losers, What-Ifs, and Also-Rans** by Seymour Morris Jr. as one of its "must-read" books for the week.



Poets & Writers named John W. Evans's book **Should I Still Wish: A Memoir** in its list of "New and Noteworthy Books" published in January and February 2017.

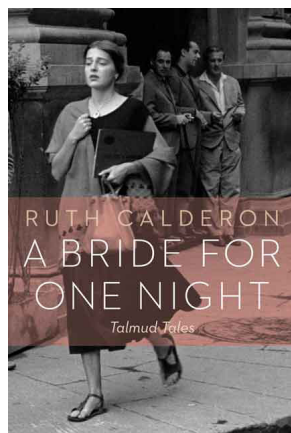
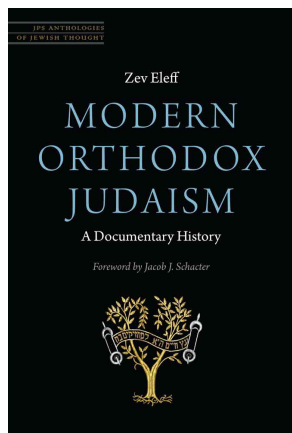


Fred Minnick, author of **Whiskey Women: The Untold Story of How Women Saved Bourbon, Scotch, and Irish Whiskey**, was one of several featured writers in the *New York Times*' December 30, 2016, article "A Golden Age for American Whiskey Writers."



The January 6, 2017, edition of the *Wall Street Journal* highlighted **A Payroll to Meet: A Story of Greed, Corruption, and Football at SMU** by David Whitford in Cait Murphy's article "Five Best" books about poor sports.

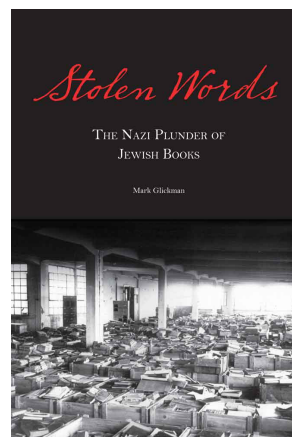
Select JPS Awards, Reviews, and Media Highlights



Modern Orthodox Judaism: A Documentary History by Zev Eleff was named the finalist for the 2016 National Jewish Book Award in the category of Modern Jewish Thought and Experience.

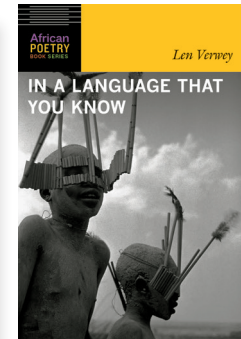
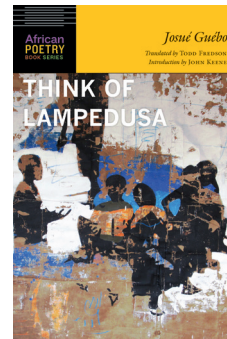
The Jewish Book Council selected **A Bride for One Night: Talmud Tales** by Ruth Calderon for its Book Club in 2016.

Stolen Words: The Nazi Plunder of Jewish Books by Mark Glickman
 “Fascinating and eminently readable.”
 —Reform Judaism



Two articles in the November 4, 2016, issue of *Publishers Weekly* highlighted **Justice for All: How the Jewish Bible Revolutionized Ethics** by Jeremiah Unterman. One article discussed new justice-themed books, and the other explored new works in biblical studies.

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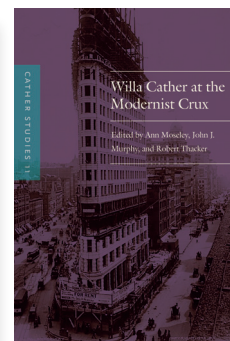
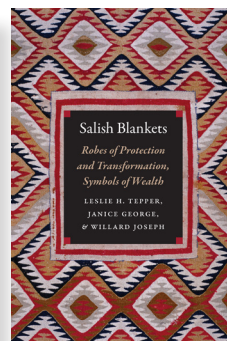
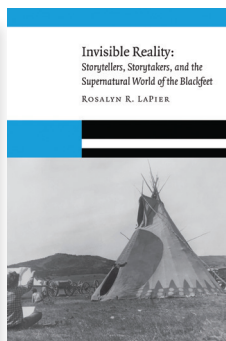
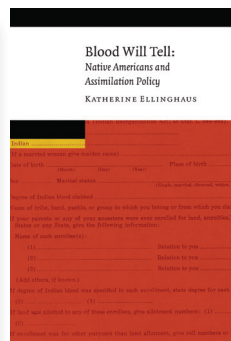
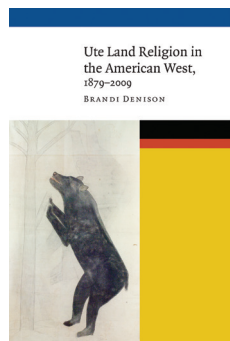
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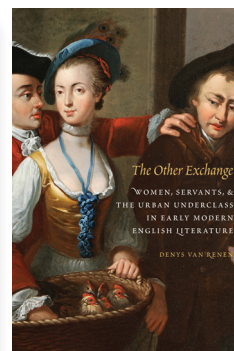
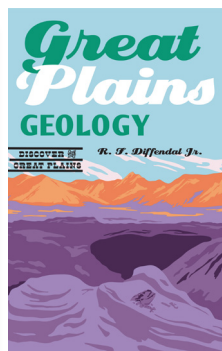
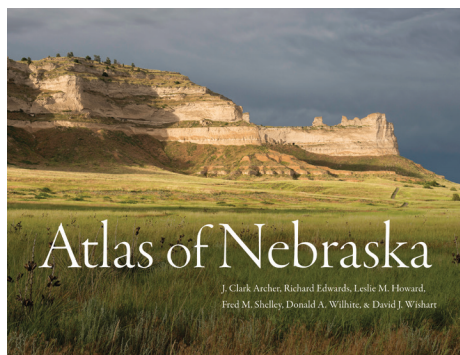
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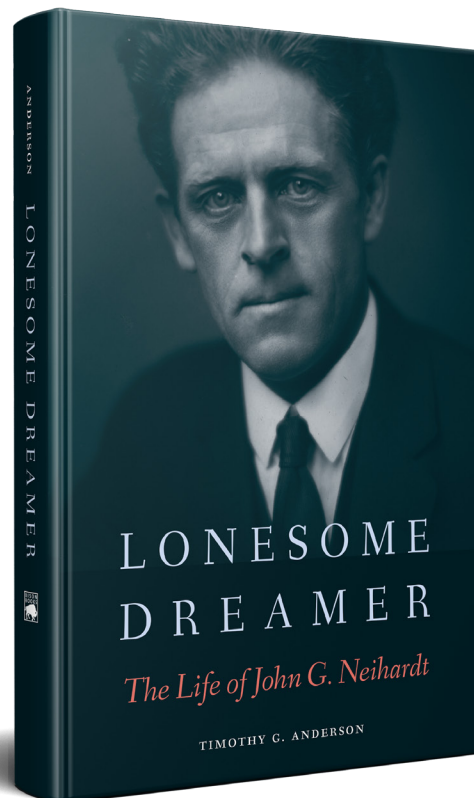
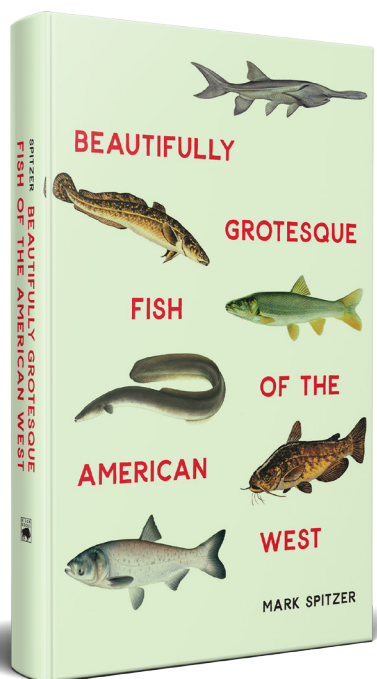
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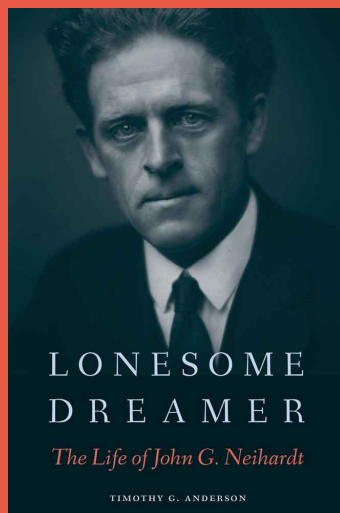
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(Top) Ted Kooser graced us with his presence on Valentine's Day. We all know Ted's a true doll—but we promise you he was here in person as well!

(Bottom) Author Mark Spitzer signs copies of his new book, *Beautifully Grotesque Fish of the American West*, at the 2017 annual meeting of the Association of Writers & Writing Programs. The bright smile next to him belongs to UNP's publicist Tayler Lord.

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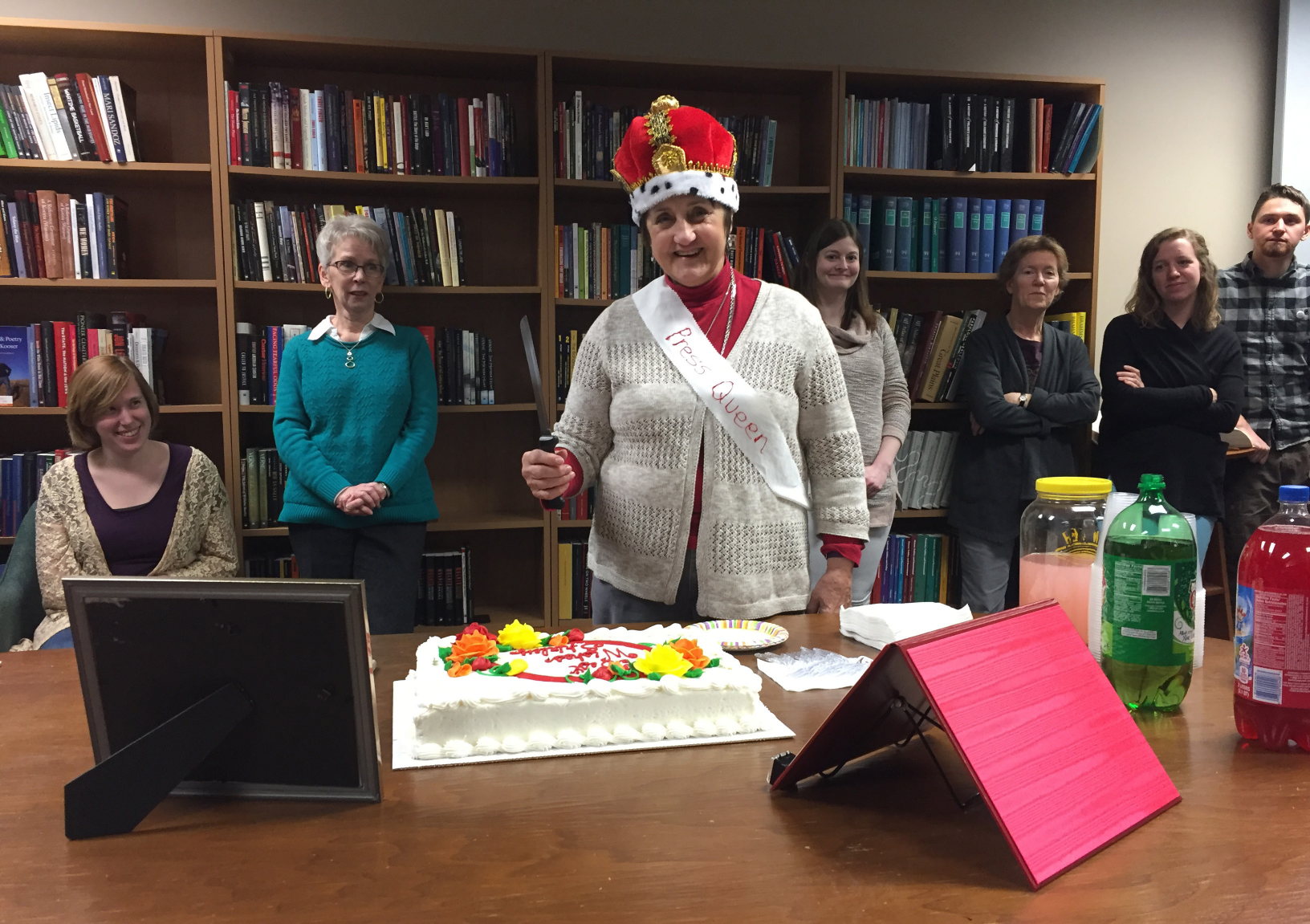
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We bid farewell to our longtime compositor Shirley Thornton, who retired at the end of 2016. We'll miss her positive attitude and big smile. We made her Queen for a Day in honor of her retirement.

etc.