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# Behind the Book

## A Q&A with Lise Funderburg, editor of *Apple, Tree: Writers on Their Parents*

"In some way or another, most of us come to realize that we are, more or less and for better or worse, chips off the parental block. That fact alone is not what prompted me to commission the essays that fill this book. Instead I was intrigued by what came *after* the sidewalk-borne shock of recognition: the curiosity and amusement and compassion and insight, palpable evi-



PHOTO BY GIORGIA FANELLI

dence that relationships continue to evolve as we make our way through life. . . . I decided to ask people—interesting people, people who think deeply and write beautifully and come at life from multiple directions—to consider that space between the apple and the tree, to make meaning of it."

—**LISE FUNDERBURG**,  
in the introduction to  
*Apple, Tree*

**UNP:**

Your introduction gives readers this collection's origin story: one day, suddenly struck by your unthinking act of tossing a coffee cup in a sidewalk trash can, you contemplate a previously unexamined behavior of yours and trace it to your father. "*Look at that, I said to myself, I just broke a rule I didn't know I followed.*" This epiphany and the reflections it prompts gives you the idea for *Apple, Tree*.

**LF:**

I was stunned to discover that deeply embedded proscription against drinking in public. The more I thought about it, given all I had learned as an adult about my father's childhood under the strictures of Jim Crow, the more I understood my father's knee-jerk responses to the world, responses that had previously been mystifying, given how differ-

ent my world was from his. Reflecting on that one sidewalk moment prompted me to see my father's parenting style in a new light.

Then there's a second part to the book's origin story, beyond that moment of throwing out the iced coffee, which is that I am, constitutionally speaking, allergic to over-sentimentalization. I'm deeply interested in universal human experiences, but in a kind of anti-Hallmark way that embraces shadow and light, and which allows irreducible differences to coexist with connection.

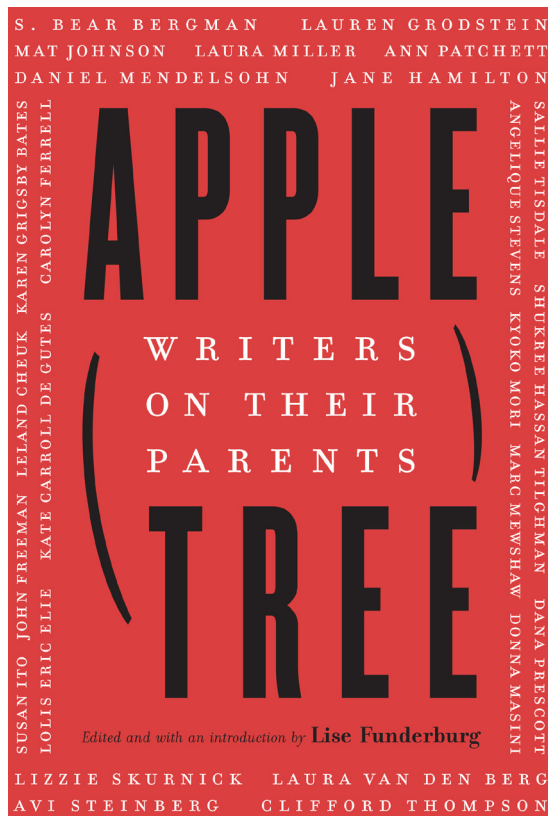
The idea for this book merged my personal experience with a driving curiosity about how deeply similar moments can reverberate for people. I wanted to see how a bunch of great writers and thinkers would weigh in on the topic, expecting that they would respond with wisdom, art, and delight—which they did.

**UNP:**

Though coming up with a great theme—especially one with a fantastic title—can be difficult, editors of compiled volumes often get less credit and respect than they should. Many people don't understand how much work it is to put together an edited volume, but more than that, most don't realize that such work includes intellectual labor and requires creative vision.

**LF:**

Between the first vision of this work and its result was about a year and a half of gloriously dwelling in the intellectual labor and creative vision you mention. Because I was determined to commission all original work, I spent a lot of time refining the articulation of the brief I presented to writers. I also felt



***“I’m deeply interested  
in universal human  
experiences, but in a  
kind of anti-Hallmark  
way that embraces  
shadow and light . . . ”***

it was important to strike a balance between cohesion and variation in the works included. Who would want to read a collection of essays that all had the same tone or point of view? Conversely, what would be the point of a random assortment that only coincidentally mentioned parents?

On top of *what* I was asking writers to do was the question of *who* I was asking. I had my sphere of personal connections: writers I’d edited from my years at magazines, writers I’d met through panels and conferences, and of course, dear friends who were writers. I also asked writers I didn’t know whose work I loved, and I asked writers I admire for suggestions of writers whose work was new to me. I tried to conceptualize a meaningful, dimensional notion of diversity in recruiting my contributors, which kept reminding me of the old Battleship board game (my first introduction to holding two ideas in my head at one time). I approached this goal of diversity multiple ways, one of which was to intentionally include essayists with varied demographics, but then *not* require them to include those aspects of their identities in their works. One of my contributors once referred to such a requirement as tantamount to asking writers

to “perform a burlesque” of their identities. I was going for a prismatic meditation, not a sideshow.

This intentionally anti-algorithmic hodge-podge of contributors asks a certain pliancy of readers, a willingness to approach the overall work without requiring a common perspective from piece to piece. Will audiences find it disconcerting or invigorating? The latter, I hope.

**UNP:**

Would you agree that the editor’s role is undervalued, somewhat dismissed as a collator of other people’s work?

**LF:**

Now I have the Rodney Dangerfield line, “I get no respect,” stuck in my head.

Actually, I’ve felt tremendously valued by my contributors. One thing I promised was careful and respectful editorial attention, which I can confidently attest to having given all twenty-five of them. As a writer, I know that this matters.

So yes, I’m definitely backgrounded in *Apple, Tree*, but that makes sense to me. I’m present in the introduction, a little, and I’m a low-level hum underneath all of it, but this project was about a conversation with multiple voices, and that’s how it should come across to readers.

An upside of being in the background is that it’s felt so much easier to promote this book than one of just my work. I suffer, as many writers do, from being marketing-challenged when it comes to my own writing, but I have

no problem touting the great work of other people. I have found first-serial homes for more than half the essays in *Apple, Tree*, and I'm pretty zealous in contributing to the promotional side of the project.

**UNP:**

This isn't your first time at the helm of a collection, so you either enjoy the gig or are a glutton for punishment. How did your experience with *Black, White, Other* come into play?

**LF:**

It's funny that I never thought of *Black, White, Other* as a collection before now. Of course it is, in a way, but as an oral history it's a distinct form and asks for a different kind of editorial intervention. That was more of a social history and ethnography project. A smaller, radio version of it had been my master's thesis in journalism school, and the book deal happened right on the heels of that. What did carry over, I will say, was a profound appreciation for the organizing power of a spreadsheet.

**UNP:**

What were the highlights of editing *Apple, Tree* and what were some things that proved to be difficult?

*"To me, a writer expresses love for a subject by being true to it . . ."*

**LF:**

Editing has an aspect of midwifery about it, particularly in how significantly you can support and alter a writer's experience and in how amazing it feels to be the wingman on someone else's creative endeavor. I felt fortunate to witness all of those creative processes.

As for challenges, there were moments—especially with the writers I'd never met and whose body of work leaves me awestruck—that I had to fight off my own self-created intimidation. *Who am I to question that word choice, that narrative trajectory, that sentence structure?* But *not* asking those questions would have done everyone a disservice. So I'd give myself a talking-to and then just go do my job.

**UNP:**

Your introduction includes contributor John Freeman's point that when writing about family, "Love is in clarity, not sentiment." Can you talk a bit about what that means to you as a writer of creative nonfiction?

**LF:**

To me, a writer expresses love for a subject by being true to it—by seeing it as clearly as possible, from as many angles as possible, and then figuring out where it fits in the constellation of the human experience.

When I read work that's treacly, it hits a false note. Life is never so simple, so tidy. If we paint portraits of loved ones that leave out blemishes and misdeeds in an effort to protect their reputations, haven't we, on some level, denied them the dignity of their wholeness? The impetus for such distortions might be loving—perhaps—but I think it's actually a greater, more profound rendering of love if a portrait encompasses all of who they are.



“If we paint portraits of loved ones that leave out blemishes . . . haven't we, on some level, denied them the dignity of their wholeness?”

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**LISE FUNDERBURG** is a writer, editor, and a lecturer in creative writing at the University of Pennsylvania. Funderburg's collection of oral histories, *Black, White, Other: Biracial Americans Talk about Race and Identity*, has become a core text in the study of American multiracial identity in college courses around the world. Her latest book is *Pig Candy: Taking My Father South, Taking My Father Home*. Her work has appeared in the *New York Times*, the *Washington Post*, the *Philadelphia Inquirer*, *National Geographic*, *Salon* and the *Nation*.

■ ■ ■

Complete list of contributors in *Apple, Tree: Writers on Their Parents*:

Karen Grigsby Bates  
S. Bear Bergman  
Leland Cheuk  
Kate Carroll de Gutes  
Lolis Eric Elie  
Carolyn Ferrell  
John Freeman  
Lauren Grodstein  
Jane Hamilton  
Susan Ito  
Mat Johnson  
Donna Masini  
Daniel Mendelsohn  
Marc Mewshaw  
Laura Miller  
Kyoko Mori  
Ann Patchett  
Dana Prescott  
Lizzie Skurnick  
Avi Steinberg  
Angelique Stevens  
Clifford Thompson  
Shukree Hassan Tilghman  
Sallie Tisdale  
Laura van den Berg

# Why I Write

BY TIMOTHY J. HILLEGONDS



1.

I am a drug addict and an alcoholic.  
I am a criminal and a high school dropout.  
I am a man who fathered a daughter when  
he was nineteen and then moved a thousand  
miles away from her.

2.

In his 1946 essay, “Why I Write,” George Orwell asserts: “I write ... because there is some lie that I want to expose, some fact to which I want to draw attention ...”

So I begin again.

3.

I am a drug addict and an alcoholic who is  
fourteen years sober.  
I am a criminal and high school dropout with  
a G.E.D. and a master’s degree.  
I am a man who fathered a daughter when  
he was nineteen and then moved a thousand  
miles away from her.

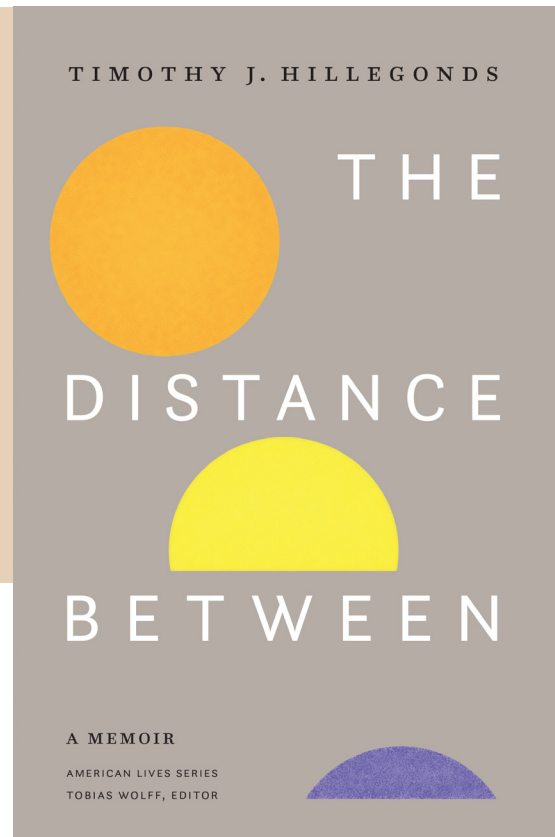
4.

I write because I am all of these things.  
I write because I am none of these things.  
I write because there is some lie that I want  
to expose, some fact to which I want to draw  
attention.

So I begin again.

5.

I am a man.  
I am a man who fathered a daughter when he  
was nineteen.  
I am a man who fathered a daughter when  
he was nineteen and then moved a thousand  
miles away from her, a man who then spent a  
decade and a half making his way back to her,  
a man who was confused about what it meant  
to be a man, to be a father, to be accountable.



6.

Orwell also proposes that there are four great motives for writing, which he contends exist in varying degrees in every writer. Notably, he asserts that writers possess “the desire to see things as they are.”

7.

I write to see things as they are.  
I write to see things as they were.  
I write to see things as they could be.

I write to recover.

To reconcile.

To reckon.

I write to establish the intersection between who I was and who I am, to locate the coordinates of the crossroads, to find the street corner where these two personas meet.

8.

I write to be present.  
To disappear.  
To have existed.

I write to live into the fullness of my humanity, to grapple with the mistakes and the triumphs, and the peace and the violence and the love, and the delicate, sometimes-hidden place where love used to be, the place my rage sometimes still inhabits.

9.

Finally, Orwell contends that writers write out of a “desire to share an experience which one feels is valuable and ought not to be missed.”

10.

And so I write because this experience, by which I mean this *life*, feels valuable and like it ought not to be missed.

And I write because this life happened, and because it’s still happening, and because it feels as if it needs to be unpacked, and unknotted, and unhurried.

And I write because this act of consideration, this act of reflection, this tactile and deliberate act of writing, brings to focus a life that for so long felt like it had none.

And so perhaps that, above all else, is why I write: to bring focus. To bring clarity. To concenter all the things that used to be with all the things that are.

So I begin again.

10.5

I write because I am a drug addict and an alcoholic who is fourteen years sober.

I write because I am a criminal and high school dropout with a G.E.D. and a master’s degree.

I write because I am a man who fathered a daughter when he was nineteen and then moved a thousand miles away from her, a man who then spent a decade and a half making his way back to her, a man who was confused about what it meant to be a man, to be a father, to be accountable, but also a man who’s never stopped trying to lessen the distance between.

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**TIMOTHY J. HILLEGONDS** has published work in the *Los Angeles Review of Books*, the *Rumpus*, *Brevity*, and other publications. He lives in Chicago with his wife and serves as contributing editor for *Slag Glass City*, a digital journal of the urban essay arts. His new book in UNP’s American Lives series is *The Distance Between: A Memoir*.



# Director's View

BY DONNA A. SHEAR, UNP DIRECTOR



One of the challenges in publishing books is to be able to give readers not only *what* they want but also *how* they want it. To that end, here at the University of Nebraska Press, we have tried to make all of our books available in physical form (hardcover and paperback), in ebook form (Kindle, Nook, and all other readers), and in PDF form for scholars through the major library aggregators (EBSCO, ProQuest, Project MUSE, and JSTOR). In fact, we're pleased to announce that, thanks to a generous donation from the Friends of UNP, we've converted nearly 300 UNP, Potomac, and JPS backlist titles to ebook format and have just now completed making ebooks for fifteen backlist titles from The Backwaters Press, the poetry publisher we acquired last spring.

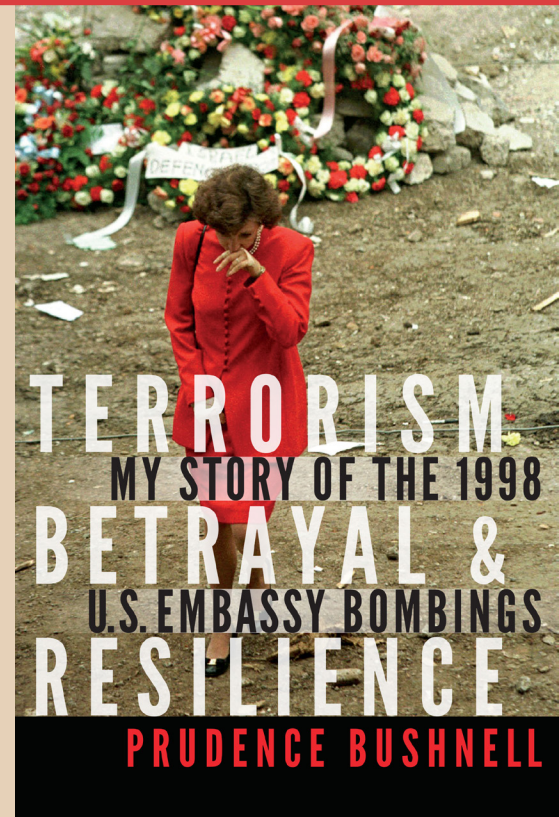
In recent years, though, the audiobook has become a format very much desired by readers. As technology to access audiobooks has morphed from clunky CDs to streaming through your phone or car radio, the popularity of audiobooks has soared. The Press is working hard to respond to that consumer demand. Because of the expenses incurred while producing an audiobook (narrator, production studio, etc.), our first preference is to try to license the book's audio rights to an outside producer and seller such as Audible, Tandoor, Redwood, or one of the other audiobook companies. We have found tremendous success in licensing our backlist titles this way. In a few other cases, our authors themselves have undertaken to narrate and produce the audiobook versions of their books.



If we are confident that a book has an audio audience but we're unable to license it, we've embarked on a limited program enabling us to produce our own audiobooks. We've been fortunate to partner with the UNL College of Journalism and Mass Communications here on campus and have already produced one audiobook, *Terrorism, Betrayal, and Resistance: My Story of the 1998 U.S. Embassy Bombings* by Prudence Bushnell, the U.S. Ambassador to Kenya. Published under our Potomac Books imprint in 2018, the newly available audiobook version is narrated by the CJMC's own Kaci Richter.

Based on the success of this project, Professor Richter decided to offer, for the first time ever at UNL, a pop-up class in audiobook narration. She used several UNP titles in the curriculum, and we look forward to those books becoming available to our reading—listening—public soon.

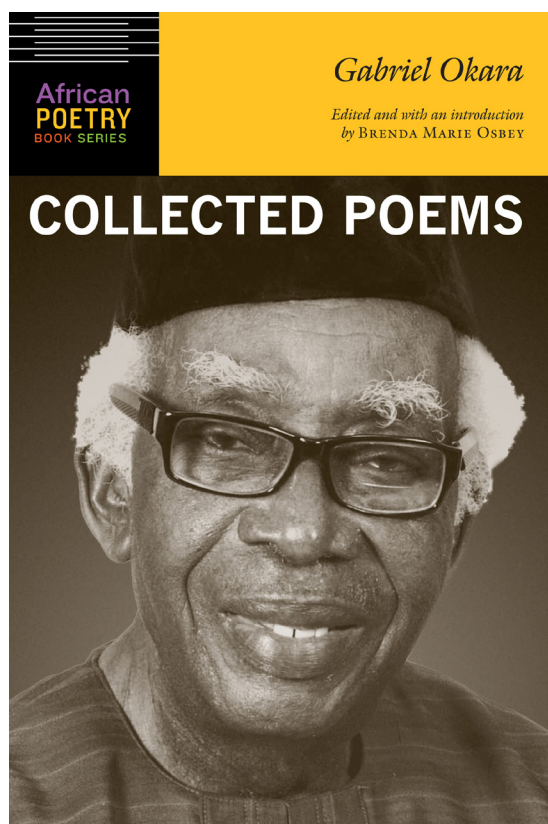
However we get it accomplished, we're glad we can offer a variety of formats for our books, all designed to help authors and scholars discover, read, search, or listen to our vast catalog of fine books.



# In Memoriam

## Gabriel Okara

1921–2019



Gabriel Okara was born in Bumoundi, Bayelsa State, in the Niger Delta in 1921 and educated at Government College Umuahia in Nigeria and Northwestern University in Evanston, Illinois. Okara, a prize-winning author whose literary career spanned six decades, is rightly hailed as the elder statesman of Nigerian literature. The first Modernist poet of anglophone Africa, he was best known for *The Fisherman's Invocation* (1978), *The Dreamer, His Vision* (2005), and for his early experimental novel, *The Voice* (1964). In 2016 UNP published *Gabriel Okara: Collected Poems* in our African Poetry Book Series. The collection is at once both a treasure for those long in search of a single authoritative edition of Okara's work and a timely introduction for readers new to the work of one of Africa's most revered poets.

## Long-time PAB Member Tom Gannon Brings His Vast and Eclectic Interests to Service on the Board

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**I**n Tom Gannon's seventeen years at the University of Nebraska-Lincoln, where he is currently an Associate Professor in the Department of English, he's been a member of UNP's Press Advisory Board for nearly half of them.

"I thought UNP would ask me to leave, but it doesn't," he said. And he's glad. "I find reading the peer reviews exciting," he says—and he means it. "I love the wide range of topics dealt with in the humanities; I love the various series; and I especially love the Native American stuff."

Tom himself is part Lakota and part Irish. He likens his heritage to his disparate interests: British Romanticism and Native American literature, which he brought together in his book published by the University of Nebraska Press in 2009, *Skylark Meets Meadowlark: Reimagining the Bird in British Romantic and Contemporary Native American Literature*. Oh, and that's his third area of interest: birding. "I should have been an ornithologist," he laments.

From a hard scrabble youth spent in Rapid City, South Dakota, Tom went on to college, earning bachelor's and master's degrees at the University of South Dakota. Years later, after stints playing in a bar band and working at



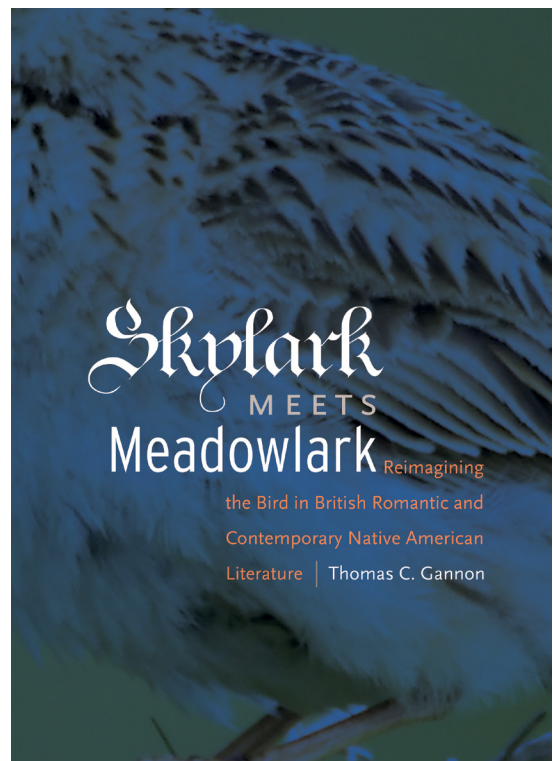
other jobs, he returned to school to earn his PhD at the University of Iowa. As a young person, like so many people from impoverished backgrounds, he read and read and read. "I made a list of a thousand great books I should read and I read them. It was the best education I could have had."

Tom expresses his exuberance for his job, as well as his service on PAB. "I plan to teach and to bird until I drop dead," he joked—but he wasn't really joking. On PAB, he is known for his attention to detail—it's clear that he reads each proposed project's editorial report and its accompanying peer reviews carefully and closely. He is complimentary of the Press's acquiring editors, citing the high-quality proj-

ects each brings forth for PAB approval. (All scholarly projects require a minimum of two peer reviews and approval by PAB to progress to contract.)

Tom's UNP book *Skylark Meets Meadowlark* is a native rereading of both British Romanticism and mainstream Euro-American ecocriticism. He's currently at work on a second book, which is a much more intimate examination of family relationships, using his encounters with birds as a launching point to discuss not only his personal background but the racial politics of the Great Plains. It is tentatively titled *Feathers of Time: Confessions of a Cross-Blood Birder*.

UNP is appreciative of Tom's long-time service to PAB and his important contributions to the scholarly conversation, and has absolutely no plans to ask him to leave.





## UNP Author Margaret Jacobs Joins American Academy of Arts and Sciences

**U**NP author and UNL professor Margaret D. Jacobs continues to pile up “firsts” for the university.

After being named Nebraska’s inaugural Carnegie Fellow in April 2018, the Chancellor’s Professor of History earned membership in the American Academy of Arts and Sciences. Jacobs’s selection was a first for a female faculty member at the University of Nebraska, and marked the second time a Husker professor earned the honor. She was among more than 200 new members announced by the academy in April 2019.

“It is incredibly humbling to be included in the American Academy of Arts and Sciences,” Jacobs said. “So many of the academy members—present and past—are people who I look up to and have admired during my career. To be in their company is a surprise and a real honor.”

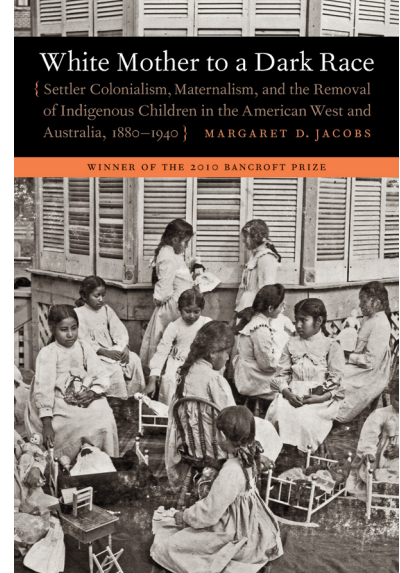
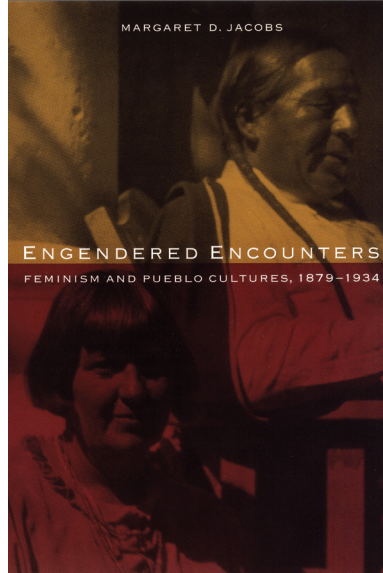
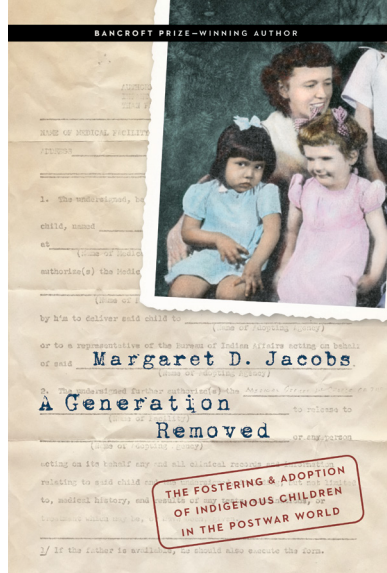
Founded in 1780 by John Adams, John Hancock, and others, the American Academy of Arts and Sciences is one of the country’s oldest learned societies and independent policy research centers. “While the work of this class

includes areas never imagined in 1780—such as cultural studies, cybersecurity, disease ecology, nanotechnology, paleoclimatology and superconductivity—the members of the class of 2019 embody the founders’ vision of cultivating knowledge that advances, in their words, a ‘free, virtuous and independent people,’” said Nancy C. Andrews, chair of the academy’s board of directors.

A faculty member at Nebraska since 2004, Jacobs studies the history of the American West with a focus on women and gender, as well as







children and family. Jacobs has published 35 articles and three books. Her UNP book *White Mother to a Dark Race: Settler Colonialism, Maternalism, and the Removal of Indigenous Children in the American West and Australia, 1880-1940* won the 2010 Bancroft Prize from Columbia University. She is also the author of *A Generation Removed: The Fostering and Adoption of Indigenous Children in the Postwar World*, published by UNP in 2014, and *Engendered Encounters: Feminism and Pueblo Cultures, 1879-1934* published by UNP in 1999. She has also served as chair of UNP's Press Advisory Board.

In the last 20 years, Jacobs has studied the removal of indigenous children from their families during the settlement of America's West. Many of her books and articles center on government policies from 1890 to 1940 that demanded indigenous children be separated from their families and sent to distant boarding schools and other institutions.

In her most recent work through the Carnegie Fellowship, Jacobs is researching how nations—particularly the United States—can

confront and take responsibility for human rights abuses against indigenous peoples. The project, titled "Does the United States Need a Truth and Reconciliation Commission?," started as a book, but has grown to include an upcoming podcast and documentary. She is working on the project with Kevin Abourezk, a journalist and freelance writer.

Jacobs is also co-director of the Genoa Indian School Digital Reconciliation Project and has been director of the women's and gender studies program at the University of Nebraska-Lincoln. From 2015 to 2016 she served as the Pitt Professor of American History and Institutions at Cambridge University.

Jacobs was inducted into the American Academy of Arts and Sciences during an October 12, 2018, ceremony in Cambridge, Massachusetts. Other members of the class of 2019 include former First Lady Michelle Obama, gender theorist Judith Butler, *The Atlantic* journalist James M. Fallows, and Cisco Systems leader Charles H. Robbins.



## Bilingual Issue of *JLTS* Contextualizes Responses to Hiroshima and Fukushima, Expands Readership

The most recent issue of the *Journal of Literature and Trauma Studies* (*JLTS*), entitled *Literature and Trauma after Hiroshima: A Japanese-English Bilingual Issue*, presents unique challenges and benefits for its editors, the Journals: Management and Publishing Solutions (J:MaPs) department here at UNP, and ultimately its readership. In the interview that follows, journal editors David Miller and Lucia Aiello explain the importance of offering reflections on trauma responses to Hiroshima in a bilingual issue and the way such reflections contribute to renewed conversations around nuclear power in Japan in the aftermath of the 2011 Fukushima nuclear power plant disaster.

### UNP:

What prompted you to devote an entire issue to Hiroshima?

### *JLTS*:

The initial impulse to produce an issue entirely dedicated to the air war conducted by the Allies on mainland Japan came from an encounter with Japanese scholars working on trauma. These scholars were interested in the journal's interdisciplinary approach to trauma, history, and literature. In our discussions,

it became clear that in both Japan and the anglophone West, resistances remain to a full critical exploration of the traumas following the atomic-bomb and fire-bomb campaigns of World War II.



While there have been many historical, critical, and literary studies of the carpet bombings of the major German cities during WWII, there are no studies—at least in the field of literary criticism and trauma studies—of similar range and depth of the bombings of Hiroshima and Nagasaki. *JLTS* receives articles on a wide range of traumatic events and subjects (e.g. the Algerian Civil War, the attempted genocide in Rwanda, partition of India, the Chinese revolutionary

Civil War, the Holocaust), but we had not yet received any potential contributions on the atomic bombings of Japan. There may be several reasons for this absence. Some are historical—Japan was an occupied country immediately after the war. Other reasons may be linguistic or cultural.

Moreover, when our circulation numbers revealed that the journal was being read and taught by departments in the Far East, the Pacific, and

the Middle East, the circumstances prompted us to undertake this project to fully encounter Japanese forms of expression of post-Hiroshima trauma—from poetry to manga.

**UNP:**

Why did you decide to make this a bilingual issue when the journal usually is published only in English?

**JLTS:**

The trauma of a catastrophe is best expressed in its survivors' native language and brings with it a further reflection on the nature of trauma inflicted on the language itself. For a subscriber who does not read Japanese, a bilingual issue mediates between the apparent strangeness and familiarity of the particular trauma while abolishing a sense of distance without demanding assimilation.

As *JLTS* has increased its readership internationally, the linguistic and cultural profile of the regular subscriber has expanded to include English speakers working in non-anglophone institutions, and the journal has raised the interest of non-English speakers. Well-known Japanese scholars in the field felt that a bilingual issue would appeal to a wider circle of readers, and we were confident that this issue would reach major academic departments, students, and readers in Japan if it were bilingual.

**UNP:**

What challenges did a bilingual issue present?

**JLTS:**

The challenges were entirely practical in nature. It was necessary to communicate with the Japanese guest editor and translator at all

times. The project supervisor and copyeditor at UNP were key to the successful completion of the project.

**UNP:**

What advice would you offer other journal editors considering a bilingual project?

**JLTS:**

It is crucial that the choice of a bilingual issue is necessitated by the subject. The value of a close collaboration with a guest editor and scholar working in the other language cannot be overstated.

**UNP:**

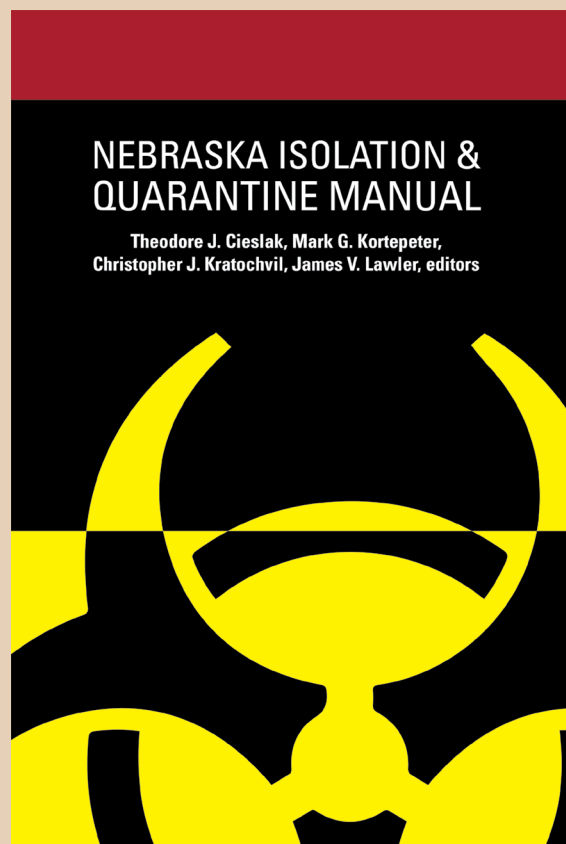
What about the process of producing or sharing the issue was most meaningful to you?

**JLTS:**

One of the most meaningful elements has been the response to the issue across both languages. The aftermath of the Fukushima disaster has reawakened a series of reflections on the status, condition, and history of nuclear power in Japan and on its devastating point of entry into the country [through the A-bombs]. We are pleased that the journal has contributed to the debate—at least in academic circles—on the ongoing question of nuclear power proliferation in Japan.



## UNP Partners with UNMC



UNP is committed to work that extends the University of Nebraska's mission of teaching, research, and service. A recent intercampus project with the University of Nebraska Medical Center is an example of how contributing to that mission has the potential to impact the lives of people across Nebraska and beyond.

The University of Nebraska Medical Center has gained international recognition for its expertise in the control and management of highly infectious diseases, with a good deal of public attention given to its work during the 2014 Ebola outbreak in west Africa. The University of Nebraska Press has experience with short-format and quick-turn-around publications through its Journals: Management and Publishing Solutions (J:MaPs) division and uses that experience to offer publishing services for projects that do not fit traditional publication models. These two groups and their respective skill sets came together for the publication of the *Nebraska Isolation & Quarantine Manual*, released this summer for distribution by UNMC.

The manual is intended as a practical guide for local public health officials, emergency management personnel, and health care providers looking to implement evidence-based best practices in the event of an infectious disease outbreak. It was edited by Theodore J. Cieslak, MD, associate director of UNMC's Center for Biosecurity, Biopreparedness, and Emerging Infectious Diseases, and medical co-director of the Nebraska Biocontainment Unit; Mark G. Kortepeter, MD, professor of epidemiology in the UNMC College of Public Health; Christopher J. Kratochvil, MD, Associate Vice Chancellor for Clinical Research and professor of psychiatry and pediatrics at UNMC; and James V. Lawler, MD, director of International Programs and Innovation at UNMC's Global Center for Health Security and associate professor of internal medicine.



## Newest Imprint Enhances UNP's Poetry Offerings

The University of Nebraska Press welcomes its newest imprint, The Backwaters Press. Founded in 1997, The Backwaters Press has aspired to publish some of America's finest poets and writers. When founder Greg Kosmicki was looking for a new home for Backwaters, he wanted to make certain its mission would continue to be served. We at UNP are delighted to take over The Backwaters Press and to continue publishing poetry under the Backwaters imprint.



### The Backwaters Press

The Backwaters Press is perhaps best known for its poetry award, the Backwaters Prize, which began in 1998. UNP is thrilled to continue the prize's tradition. The Backwaters Prize has been host to a number of distinguished judges, including Kwame Dawes, Philip Levine, and Ted Kooser, and receiving the prize has helped launch the careers of many budding poets. The winner is presented with a \$2,500 cash award and has their book published by the University of Nebraska Press in the Backwaters Prize in Poetry series.

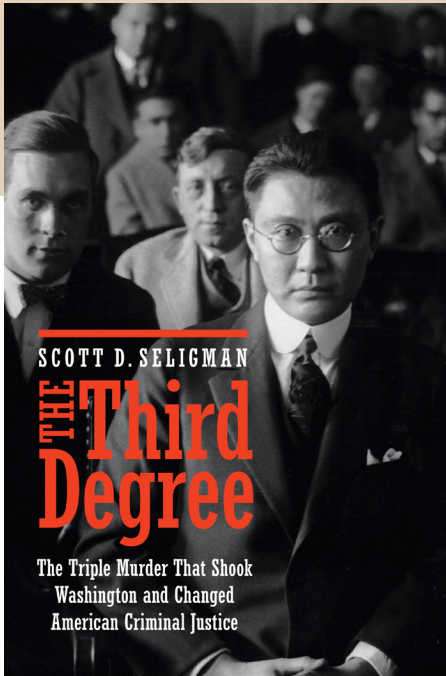
The winner of the 2018 Backwaters Prize was John Sibley Williams, whose book *Skin Memory* will publish this month (November 2019) at UNP under the Backwaters imprint. This year we asked Grace Bauer, the Aaron Douglas Professor of English at the University of Nebraska-Lincoln, to be our judge. We're pleased to announce that Professor Bauer has chosen Jennifer Sweeney of Redlands, California, and her collection of poetry, *Foxlogic, Fireweed*, as the 2019 Backwaters Prize winner. UNP will publish *Foxlogic, Fireweed* under the Backwaters imprint in September 2020. The 2019 honorable mention is Indigo Moor of Sacramento, California. His poetry collection, *Everybody's Jonesin' for Something*, will be published by UNP under the Backwaters imprint in March 2021.

In addition to taking over The Backwaters Press and continuing to award and publish the prize winner, UNP is happy to announce that we have recently digitized much of the Backwaters catalog of previously published titles. These works are now available in ebook format, thereby able to reach a new audience of poetry enthusiasts. The Backwaters Press and UNP look forward to many years of collaboration in the field of poetry.

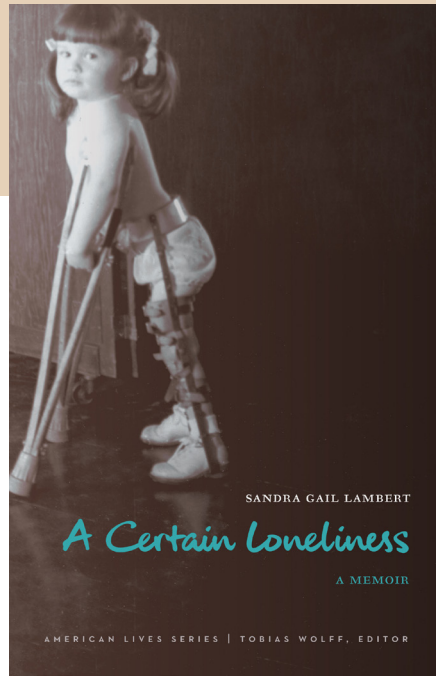




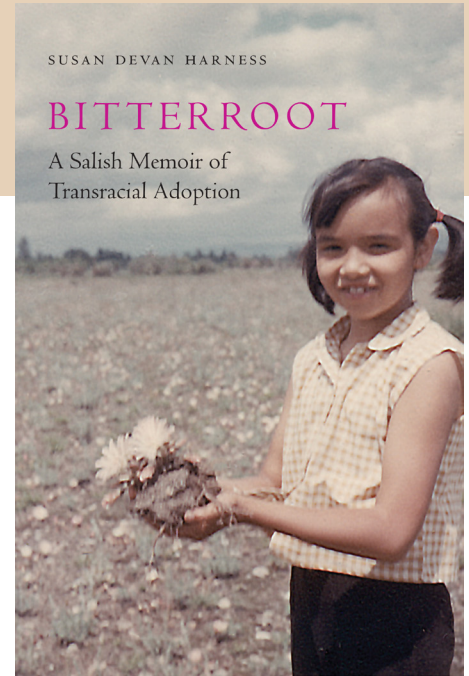
# Awards



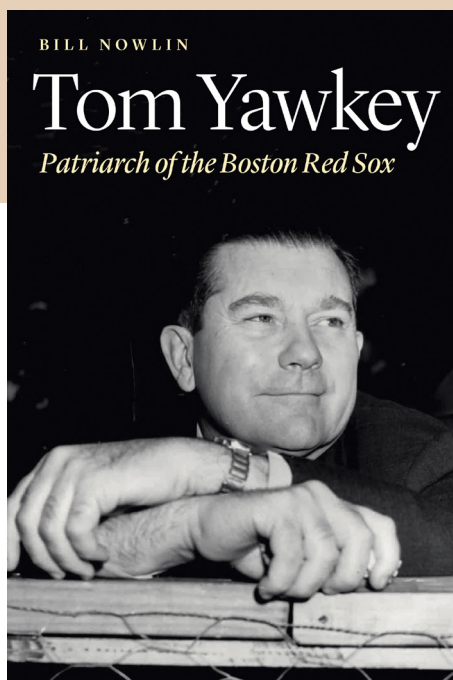
***The Third Degree: The Triple Murder That Shook Washington and Changed American Criminal Justice*** by Scott D. Seligman won the Gold medal in the U.S. History category of the 2019 Independent Publisher Book Awards. The book also received honorable mention in the History category of the 2018–2019 Reader Views Literary Awards.



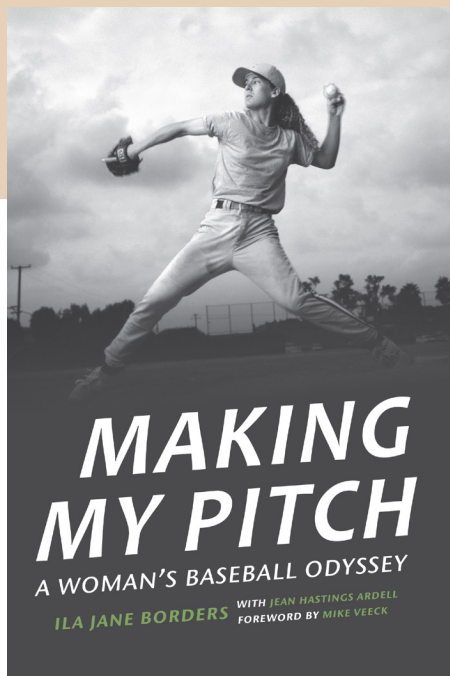
***A Certain Loneliness: A Memoir*** by Sandra Gail Lambert was a finalist for Lambda Literary's 2019 Lammys in the category of Lesbian Memoir/Biography. The book was also a finalist for the 2019 Krause Essay Prize, awarded each year to the work that best exemplifies the art of essaying.



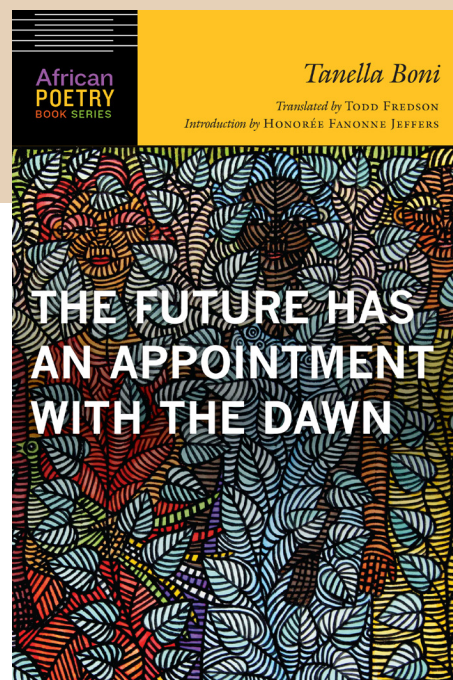
***Bitterroot: A Salish Memoir of Transracial Adoption*** by Susan Devan Harness was a finalist for the 2019 Colorado Book Awards in the Creative Nonfiction category. The book is also a finalist for the 2019 High Plains Book Awards in three categories: Creative Nonfiction, Indigenous Writer, and Woman Writer.



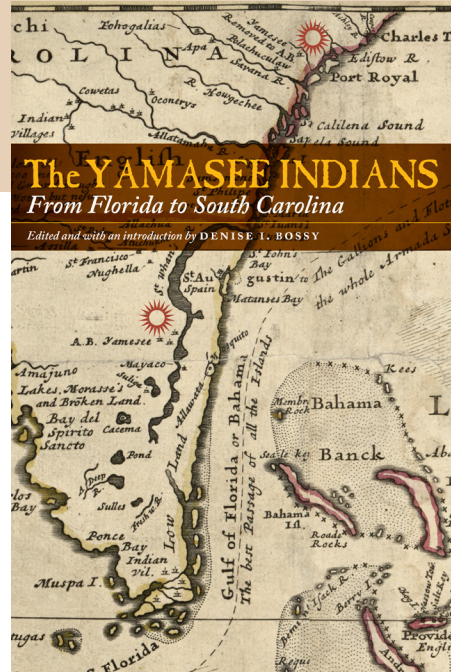
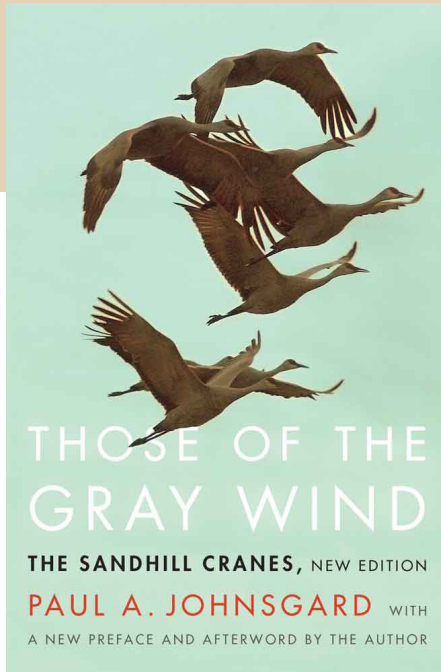
*Tom Yawkey: Patriarch of the Boston Red Sox* by Bill Nowlin won a 2019 Society for American Baseball Research (SABR) Baseball Research Award. Additionally, Ila Jane Borders was a nominee for SABR's 2019 Doro-



thy Seymour Mills Lifetime Achievement Award. Borders is author, along with Jean Hastings Ardellis, of *Making My Pitch: A Woman's Baseball Odyssey*.

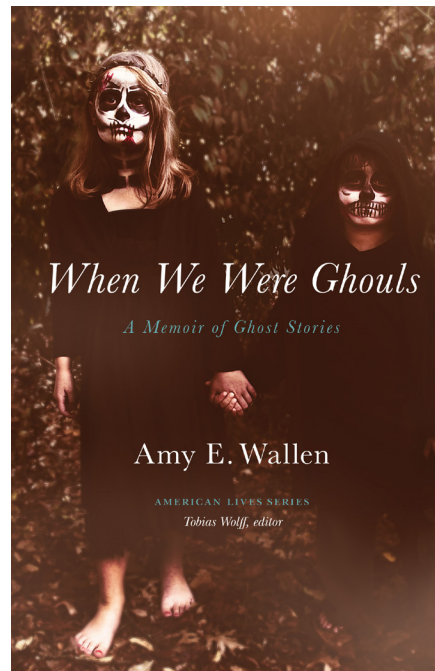
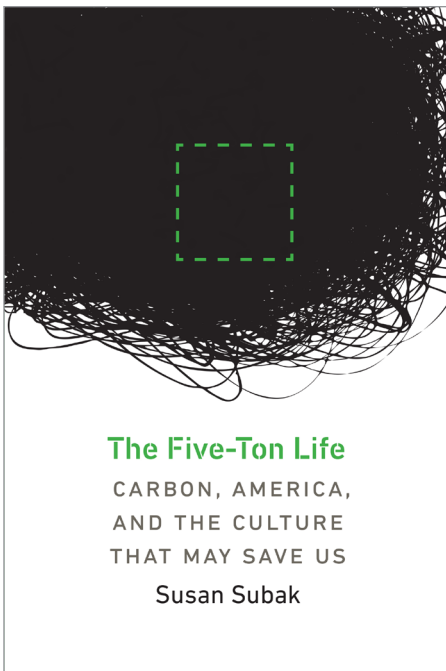


*The Future Has an Appointment with the Dawn* by Tanella Boni, translated by Todd Fredson, was named a finalist in Poetry for the 2019 Best Translated Book Awards. The book was also longlisted for the 2019 National Translation Awards (NTA) in Poetry and Prose.



Writer, artist, NU emeritus professor, and UNP author **Paul Johnsgard** won an Artistic Achievement Award for Literary Arts in the 2019 Mayor's Arts Awards (Lincoln, Nebraska).

*The Yamasee Indians: From Florida to South Carolina* edited and with an introduction by Denise I. Bossy won the 2019 William L. Proctor Award from the Historic St. Augustine Research Institute.

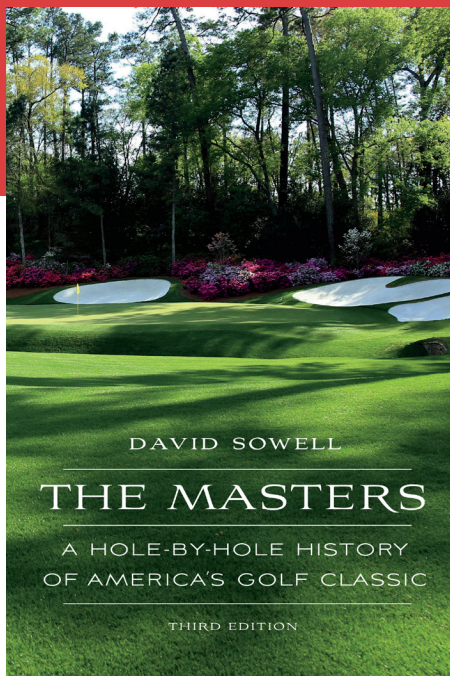


*The Five-Ton Life: Carbon, America, and the Culture That May Save Us* by Susan Subak won the 2018 Nautilus Book Award, Silver, for Green Living/Sustainability.

*When We Were Ghouls: A Memoir of Ghost Stories* by Amy E. Wallen was a finalist for the San Diego Book Awards in the Published Memoir category.

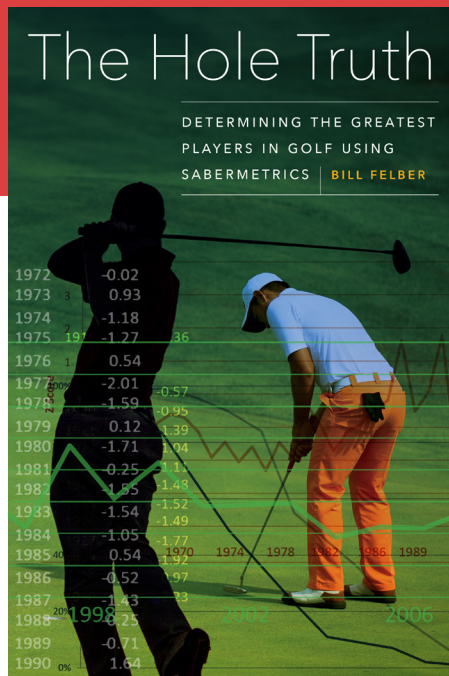


# Select Reviews



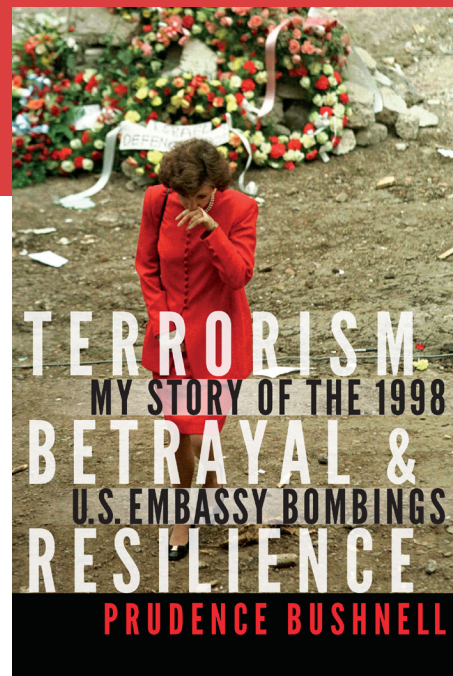
***The Masters: A Hole-by-Hole History of America's Golf Classic, Third Edition* by David Sowell**

"It is often said that the real Masters doesn't begin until the back nine on Sunday. Mr. Sowell's nuanced descriptions of those holes make it clear why the chase on Sunday afternoons is so often thrilling."—John Paul Newport, *Wall Street Journal*



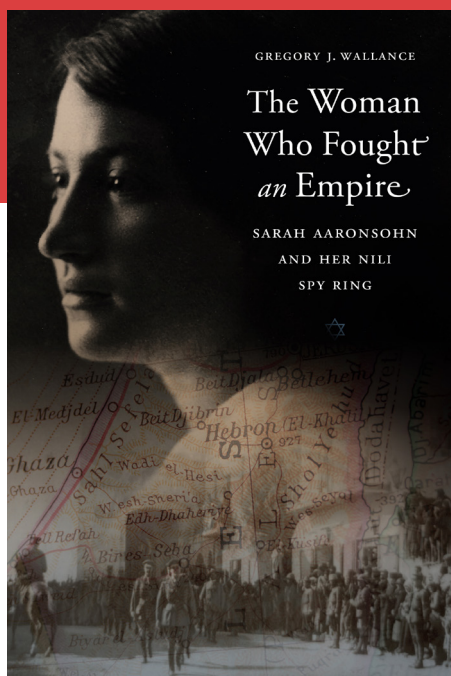
***The Hole Truth: Determining the Greatest Players in Golf Using Sabermetrics* by Bill Felber**

"*The Hole Truth* is proof that there is indeed truth in numbers, whether you want to believe in them or not."  
—Pat Ralph, *Golf*



***Terrorism, Betrayal, and Resilience: My Story of the 1998 U.S. Embassy Bombings* by Prudence Bushnell**

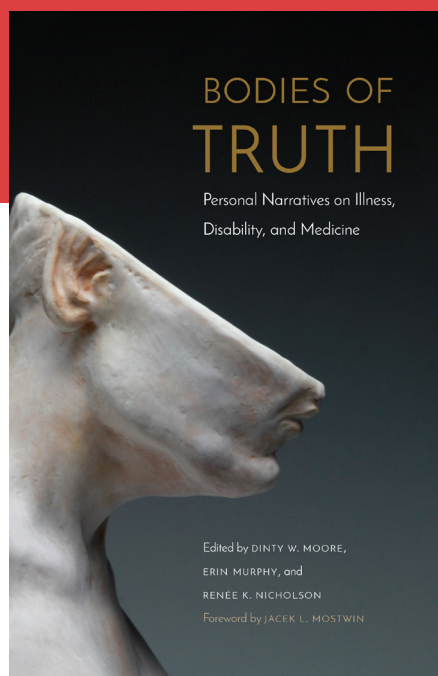
"The American people must place increased priority on diplomacy and the personnel who represent them abroad in order to achieve improved counterterrorism outcomes and to ensure diplomatic safety. Ambassador Bushnell's book provides an impassioned reminder of that reality."  
—Frances Duffy, *American Diplomacy*



***The Woman Who Fought an Empire:*  
Sarah Aaronsohn and Her Nili  
Spy Ring** by Gregory J. Wallance

“A sweeping tale of international intrigue and complex family dynamics, set against the backdrop of the early twentieth-century Middle East.”

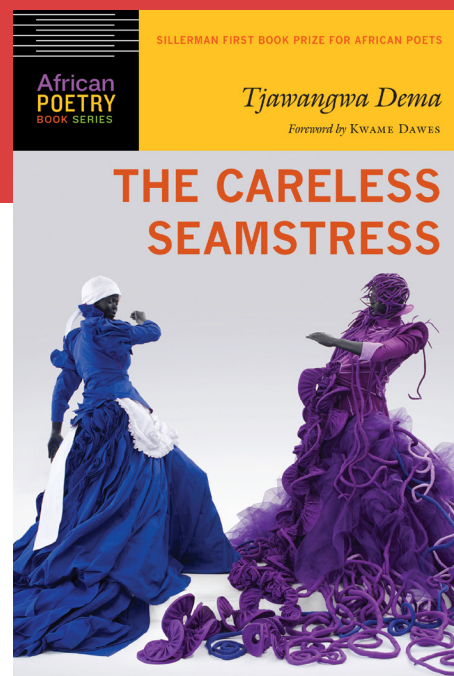
—Jewish Book Council



***Bodies of Truth: Personal  
Narratives on Illness, Disability,  
and Medicine*** edited by Dinty  
W. Moore, Erin Murphy,  
and Renée K. Nicholson

“Those seeking a fuller picture of what it’s like living with disease or disability, as well as educators looking for teachable essays for a medical humanities class or writing group, will find this work outstanding.”

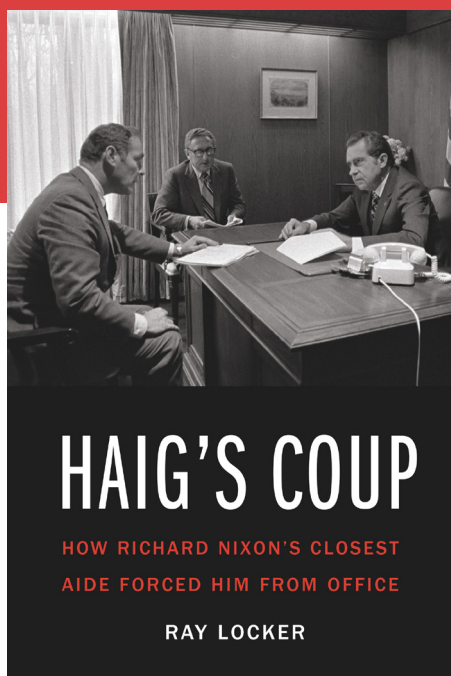
—*Library Journal*



***The Careless Seamstress***  
by Tjawangwa Dema

“With a natural approach to the physicality of her characters’ lives and struggles, Botswanan poet Tjawangwa Dema uses her work to explore large questions of gender, identity and labor. The pieces in *The Careless Seamstress* live at the intersection of these themes, showing how one moment or action brilliantly encapsulates the whole.”—Noah Cruickshank, *Shelf Awareness*, starred review

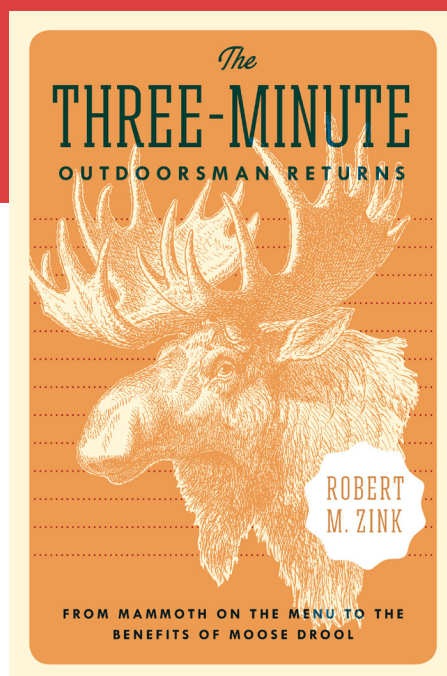




***Haig's Coup: How Richard Nixon's Closest Aide Forced Him from Office* by Ray Locker**

"A useful historical document on the seemingly evergreen topic of the Nixon White House."—*Kirkus*

"*Haig's Coup* bears witness to Vice President Spiro Agnew's comment that Alexander Haig was the 'de facto president' of the Watergate era. It will have a special place on the shelves of those interested in American politics and history."—Joe Taylor, *Foreword Reviews*



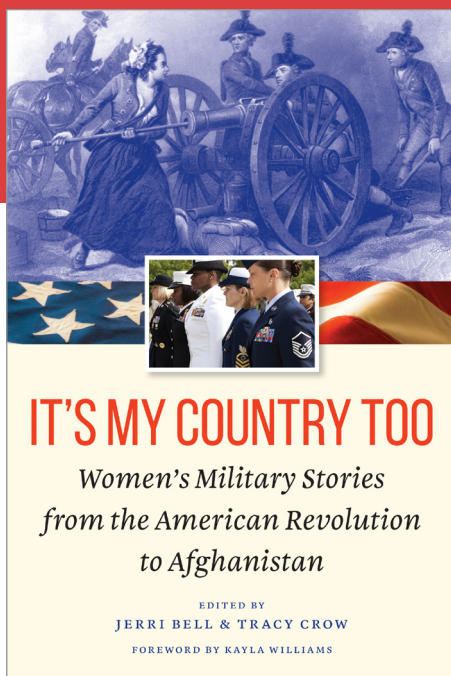
***The Three-Minute Outdoorsman Returns: From Mammoth on the Menu to the Benefits of Moose Drool* by Robert M. Zink**

"Have you ever gone out of your way to study a dead fish floating in one of Minnesota's 10,000-plus lakes? Have you ever thought about how a well-manicured lawn could affect water quality and game and fish populations? Have you ever considered the relative benefits of moose drool? (We're not talking about the popular brand of beer.) If such intellectual curiosities rarely, if ever, cross your mind, fear not. Robert Zink has you covered."—Tori J. McCormick, *Star Tribune*



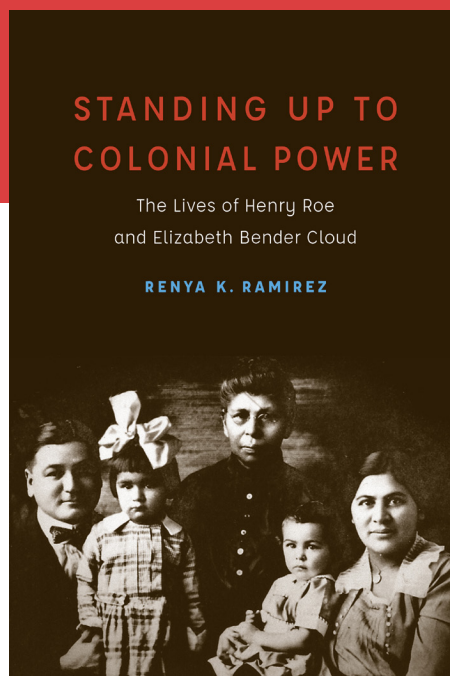
***War Flower: My Life after Iraq* by Brooke King**

"*War Flower* is full of such frank emotion and explicit intimacy, the story of an Iraq veteran whose perspective is alternately chilling and charming." —J. Ford Huffman, *Military Times*



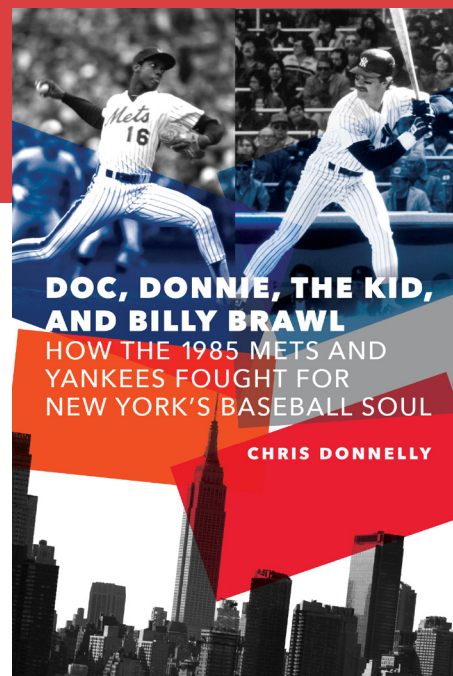
***It's My Country Too: Women's Military Stories from the American Revolution to Afghanistan*** edited by Jerri Bell and Tracy Crow

"Even those already familiar with military history will enjoy learning the details and politics behind the formation of female units. . . . This book should be required reading for women in the military and those who seek to understand them."—Megan Moyette, *Army History*



***Standing Up to Colonial Power: The Lives of Henry Roe and Elizabeth Bender Cloud*** by Renya K. Ramirez

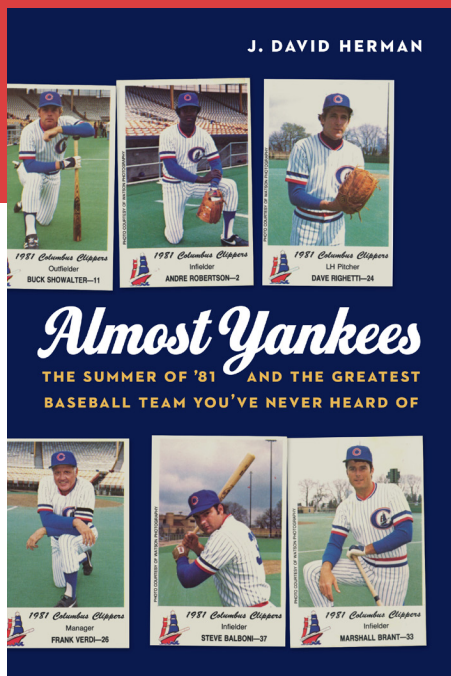
"Ramirez pulls from archives and personal letters to give us a full picture of her grandparents' activist work, including the contradictions, at a time when Indian activism was virtually unheard of."—Mark Anthony Rolo, *Progressive*



***Doc, Donnie, the Kid, and Billy Brawl: How the 1985 Mets and Yankees Fought for New York's Baseball Soul*** by Chris Donnelly

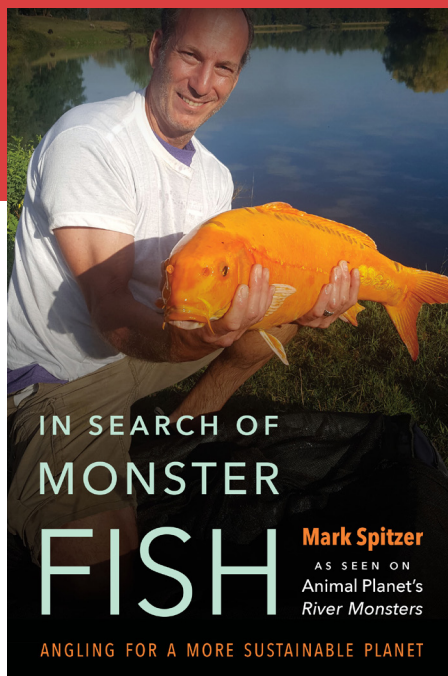
"Terrific baseball read of the week: *Doc, Donnie, the Kid and Billy Brawl*, [is] a really fun look back at the summer of 1985 when the Mets and the Yankees flirted for the very first time with giving us a Subway Series. Fine work by Chris Donnelly." —Mike Vaccaro, *New York Post*

"Although many readers already know the outcome of the 1985 season, Donnelly does a good job of building suspense. A solid choice for both Mets and Yankees fans."—*Kirkus*



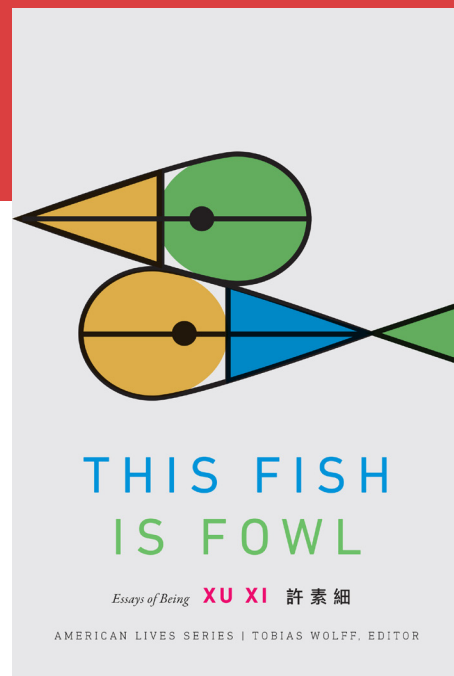
***Almost Yankees: The Summer of '81 and the Greatest Baseball Team You've Never Heard Of* by J. David Herman**

"Herman . . . recalls the magical season in this part memoir, mostly baseball history destined to become a baseball classic. . . . Using interviews, books, newspapers, and a range of other primary sources, Herman weaves a fascinating saga filled with humorous and tragic events of the era and is at his best recalling off the field stories. . . . A lively grand slam that will win over all sports fans, and anyone interested in a story well told."  
—Boyd Childress, *Library Journal*



***In Search of Monster Fish: Angling for a More Sustainable Planet* by Mark Spitzer**

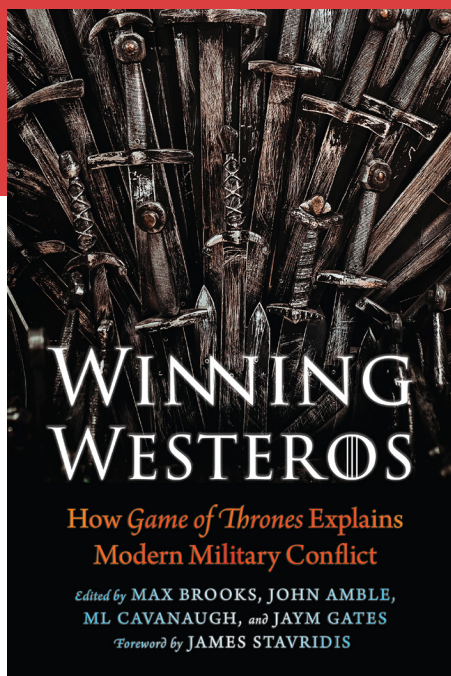
"It's the juxtaposition of Spitzer's thoughtful and adventurous sides that sets his book apart, making for a powerful mixture of entertaining wildlife jaunt and moving environmental advocacy."—*Publishers Weekly*



***This Fish Is Fowl: Essays of Being* by Xu Xi 許素細**

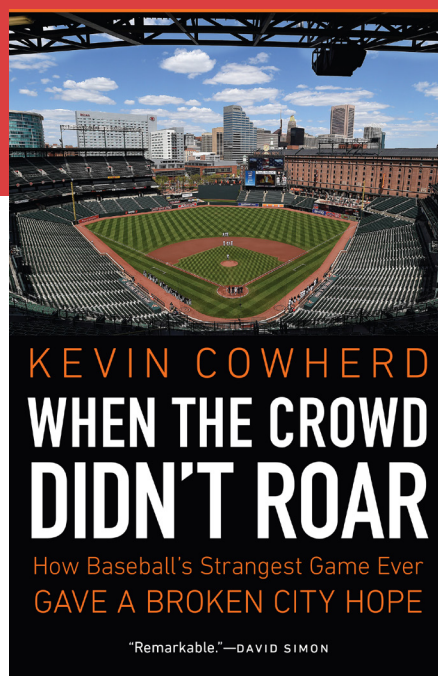
"A whirlwind, wise introduction to the complicated joys of multiculturalism, *This Fish Is Fowl* is intensely personal yet fully engaged with the world, celebrating our differences as well as our shared universal experiences."  
—*Foreword Reviews*, starred review





***Winning Westeros: How Game of Thrones Explains Modern Military Conflict*** edited by Max Brooks, John Amble, ML Cavanaugh, and Jaym Gates

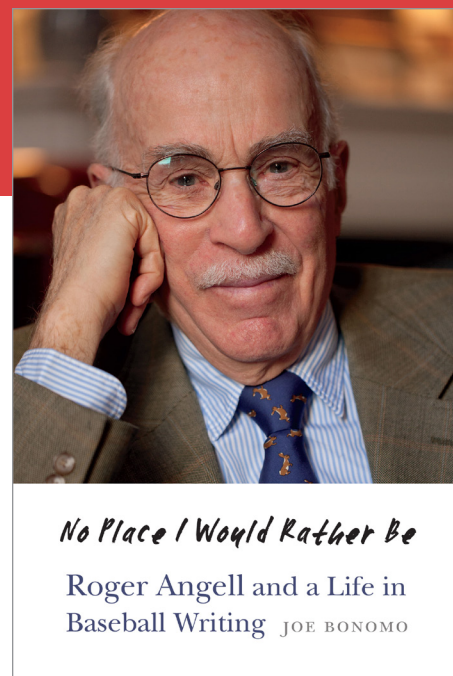
“*Winning Westeros* gives fans of *Game of Thrones* and aspiring military minds alike an inspiring and entertaining means of understanding the many facets of modern warfare. It is a book as captivating and enthralling as *Game of Thrones* itself.”—John Allen, *Veterans Today*



***When the Crowd Didn't Roar: How Baseball's Strangest Game Ever Gave a Broken City Hope*** by Kevin Cowherd

“Cowherd’s book elucidates a chilling collision of race and sport from recent history.”—John Swansburg, *New York Times Book Review*

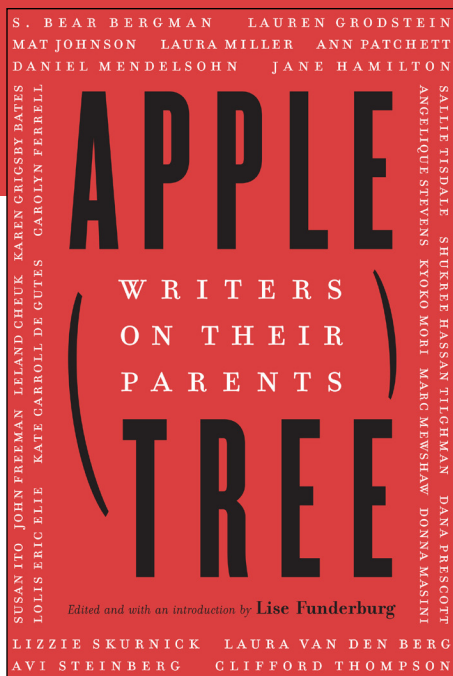
“A compassionate, objectively rendered examination of a frightening case of police brutality.”  
—Wes Lukowsky, *Booklist*



***No Place I Would Rather Be: Roger Angell and a Life in Baseball Writing*** by Joe Bonomo

“Of the recent books I have read about baseball, Joe Bonomo’s book chronicling the career of Roger Angell, *No Place I Would Rather Be*, is one of the best, not only for Bonomo’s considerable writing skills, but also for his compelling portrayal of Angell’s erudition and unique focus on the ‘lesser and sweeter moments’ of the sport he loves.”—Jill Brennan O’Brien, *America*





***Apple, Tree: Writers on Their Parents*** edited by Lise Funderburg

“These essays, in addition to being resonant in their own right, will also move readers to recollect stories of their own parents.”—*Publishers Weekly*, starred review

“Funderberg, who has explored her own parents and background in her memoir *Pig Candy: Taking My Father South, Taking My Father Home*, here gathers pieces from writers about a trait they’ve inherited from a moth-

er or father. Ann Patchett, Daniel Mendelsohn and Laura van den Berg, among others, meditate on how attributes both physical and spiritual tie us to and distance us from our elders.”—Bethanne Patrick, *Washington Post*

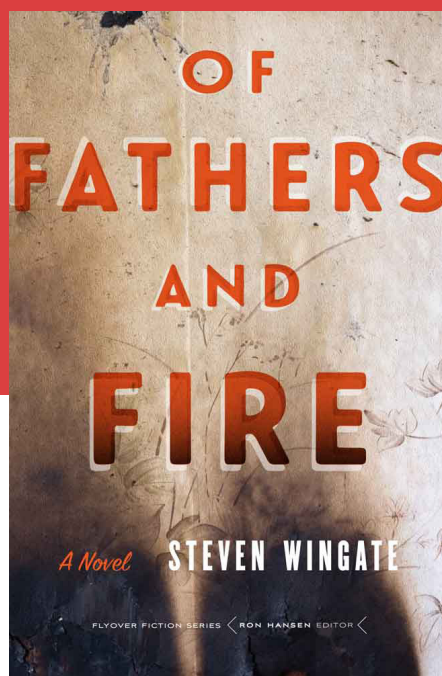
“Undoubtedly, parents influence us more deeply and irrevocably than any other people in our lives. The apple, after all, doesn’t fall very far from the tree. This topic is given its rich and thoughtful due in *Apple, Tree: Writers on Their Parents*, an engrossing anthology of twenty-five delightfully diverse personal essays.”—Laurie Hertz, *Star Tribune*



***Three Seconds in Munich***  
THE CONTROVERSIAL  
1972 OLYMPIC  
BASKETBALL FINAL  
DAVID A. F. SWEET

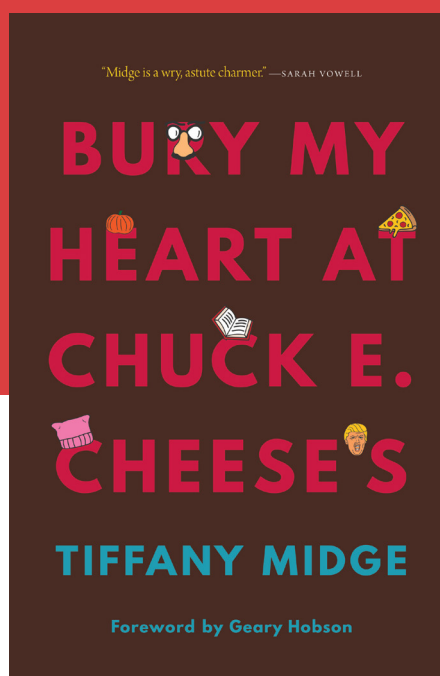
***Three Seconds in Munich: The Controversial 1972 Olympic Basketball Final*** by David A. F. Sweet

“Sportswriter Sweet. . . presents this clear-eyed account of the scandalous end to the 1972 Olympic men’s basketball final. . . . Sweet’s excellent reporting sheds light on a controversial, nearly forgotten Olympic decision.”—*Publishers Weekly*



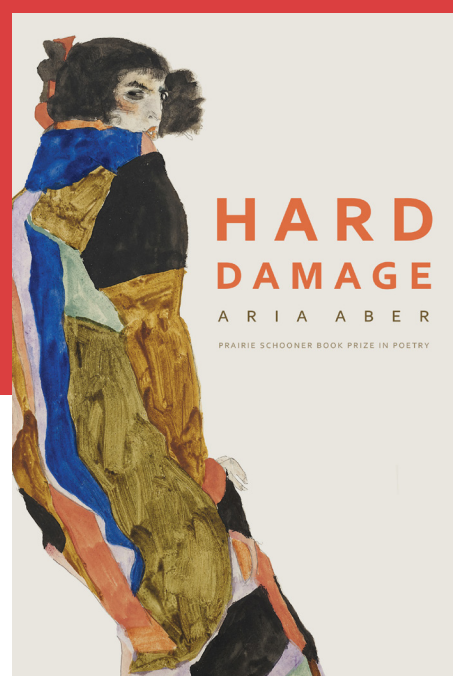
***Of Fathers and Fire: A Novel* by Steven Wingate**

“Wingate writes fearlessly about the good, the bad, and the ugly in people and life in rural America. He is unafraid in his exploration of religion and the role it plays, for better and worse, in the lives of people searching for meaning.”—Shelly Weinstein, *Shelf Awareness*



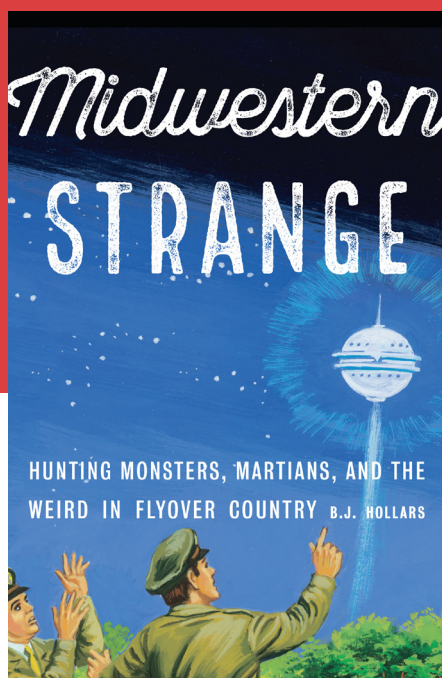
***Bury My Heart at Chuck E. Cheese's* by Tiffany Midge**

“If you’re wondering why the presence of Andrew Jackson’s portrait in the Oval Office is offensive, this is your book.”—*Kirkus*



***Hard Damage* by Aria Aber**

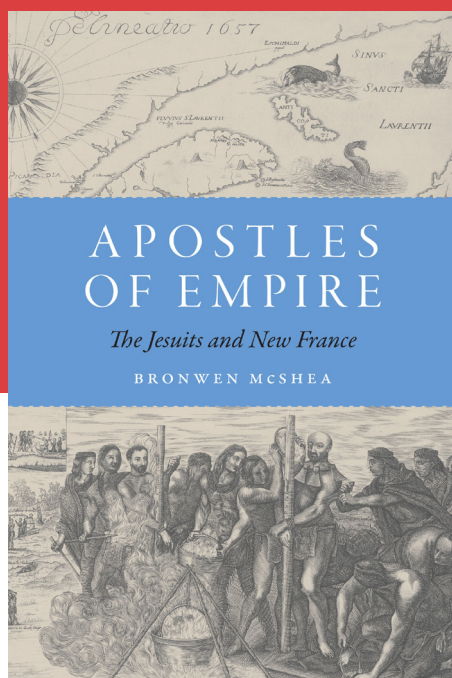
“Winner of the *Prairie Schooner* Book Prize, Aber’s ruminative lyrical debut tracks the movements of a twice-emigrated poet in poems that are personal and confessional.”  
—*Publishers Weekly*



***Midwestern Strange: Hunting Monsters, Martians, and the Weird in Flyover Country* by B.J. Hollars**

“From Bigfoot to Area 51 to the Jersey Devil, the United States boasts plenty of legendary unsolved mysteries, and the Midwest has had its share of odd occurrences. B.J. Hollars takes a look at a few of these in the entertaining and informative travelogue *Midwestern Strange*.”

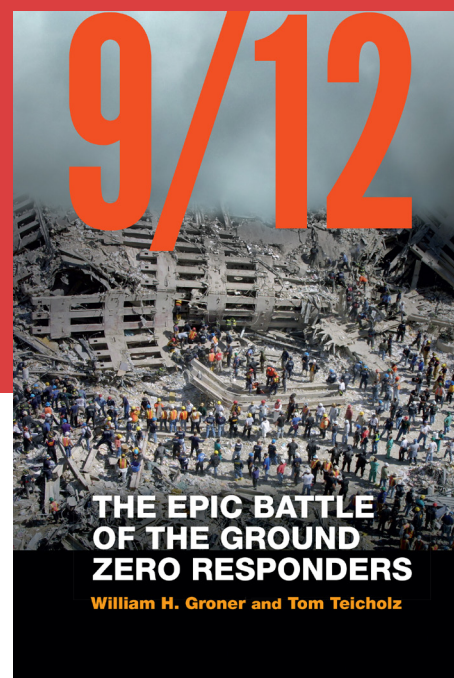
—Jeff Fleischer, *Foreword Reviews*



***Apostles of Empire: The Jesuits and New France* by Bronwen McShea**

“[A] triumph of the historian’s art.”

—*America Magazine*



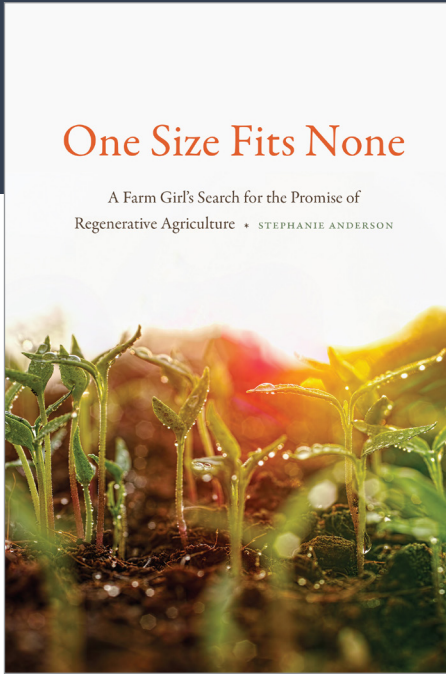
***9/12: The Epic Battle of the Ground Zero Responders* by William H. Groner and Tom Teicholz**

“9/12 tells two stories in parallel. One story—the ordeal of the first responders who put their lives at risk at Ground Zero—is driven by its inherent drama. The other story—their struggle for justice in a bundle of lawsuits that were called the World Trade Center Disaster Site Litigation—is necessarily more complex, but it is no less stirring. Groner and Teicholz write with both clarity and compassion about both the human struggle and the legal struggle.”

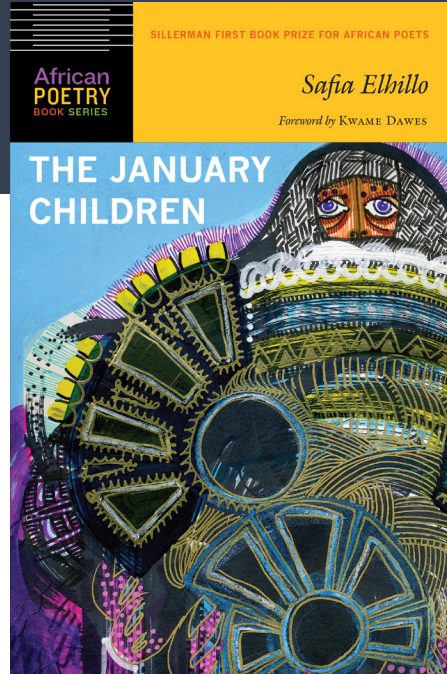
—*Jewish Journal*



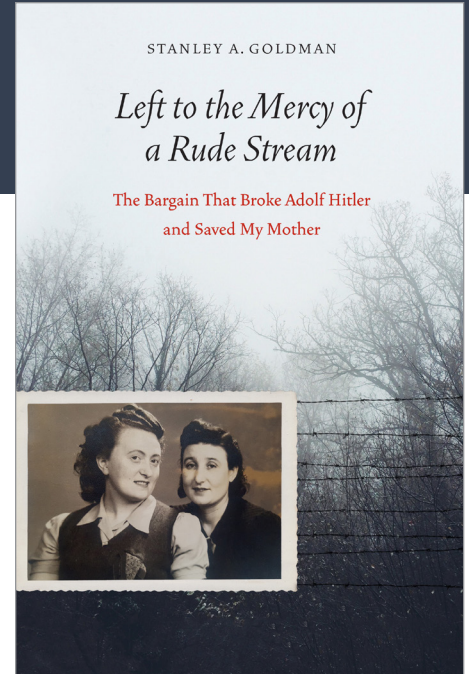
# Select Media Highlights



The February 11, 2019, edition of *The Conversation* carries a lengthy essay about regenerative agriculture by Stephanie Anderson, author of *One Size Fits None: A Farm Girl's Search for the Promise of Regenerative Agriculture*.

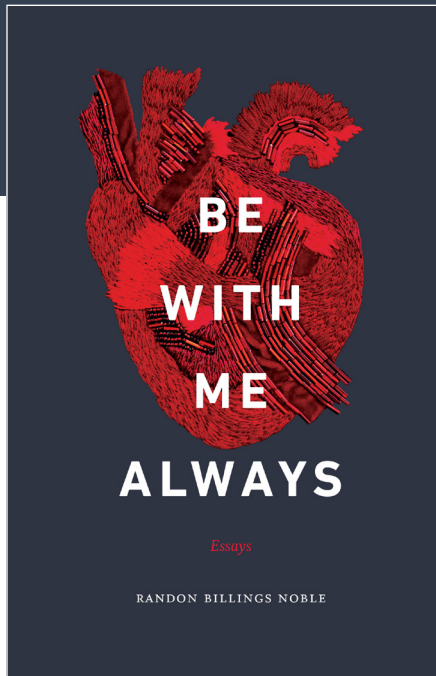


Poets.org reprinted “1000” from Safia Elhillo’s collection *The January Children* as its Poem of the Day on February 13, 2019.

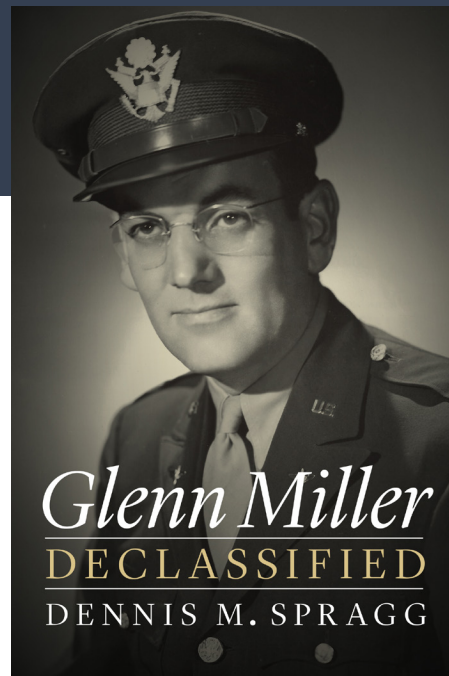


The February 23, 2019, edition of the *Los Angeles Daily News* included a feature story about *Left to the Mercy of a Rude Stream: The Bargain That Broke Adolf Hitler and Saved My Mother* by Stanley A. Goldman.

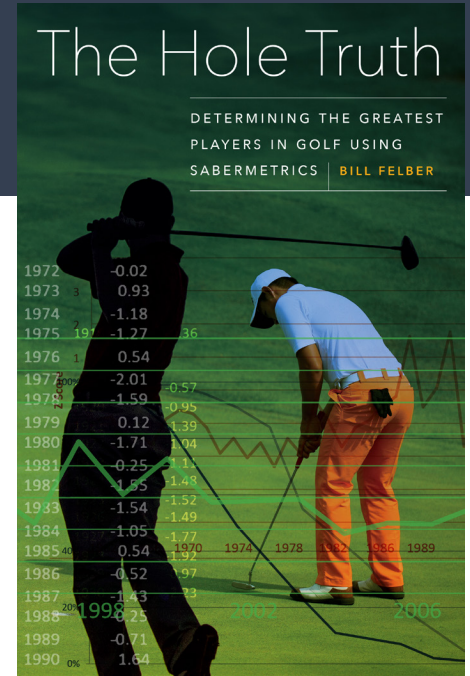




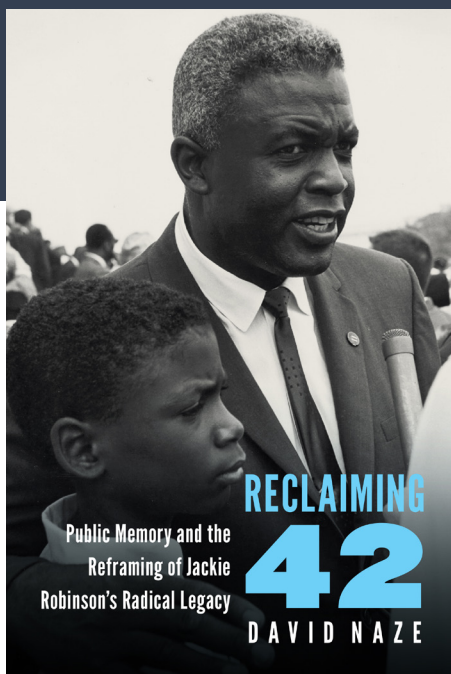
The March/April 2019 issue of *Poets & Writers* included *Be with Me Always: Essays* by Randon Billings Noble as one of several titles highlighted in its feature “Page One,” which offers the first lines of a dozen recently released books.



On March 27, 2019, Fox News’s “Then and Now” included a lengthy story about Glenn Miller that featured Dennis Spragg speaking out amid reports that the bandleader’s doomed plane may have been found after it disappeared in 1944. Spragg, who represents the family and estate of Glenn Miller, is the author of *Glenn Miller Declassified*.



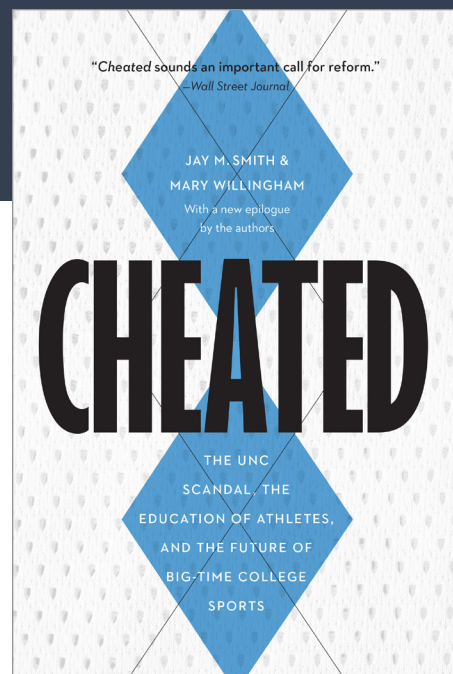
On March 31, 2019, The Golf Channel’s program “Morning Drive” featured Bill Felber discussing his in-depth research and “Z-score,” which ranks Tiger Woods as the fourth best golfer of all time. Felber is the author of *The Hole Truth: Determining the Greatest Players in Golf Using Sabermetrics*.



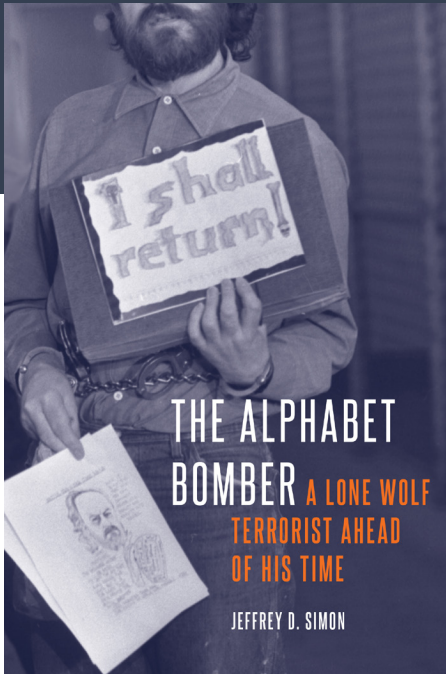
The March 31, 2019, edition of the *Los Angeles Times* highlighted nine new baseball books for spring, including *Reclaiming 42: Public Memory and the Reframing of Jackie Robinson's Radical Legacy* by David Naze.



John Sibley Williams, author of *Skin Memory*, was the literary figure interviewed for the “Reading With” feature in the April 3, 2019, edition of *Shelf Awareness*.



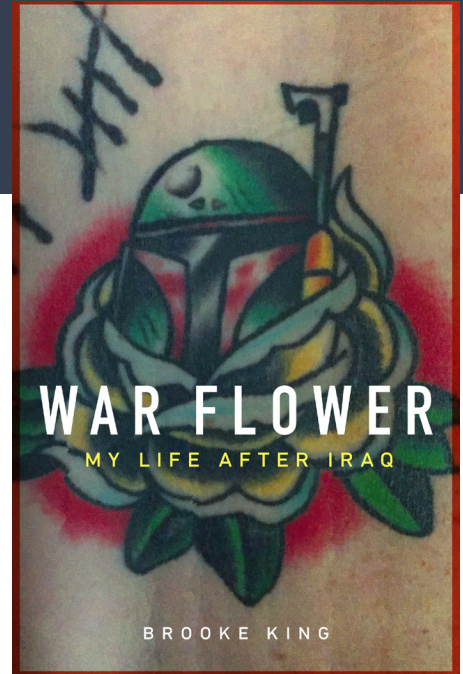
The April 4, 2019, edition of the *New York Times* carried a story about historian Jay M. Smith and a course he teaches at UNC: “Big-Time College Sports and the Rights of Athletes, 1874 to the Present.” Smith is the author, with Mary Willingham, of *Cheated: The UNC Scandal, the Education of Athletes, and the Future of Big-Time College Sports*.



The April 4, 2019, edition of the *New York Post* included a lengthy examination of *The Alphabet Bomber: A Lone Wolf Terrorist Ahead of His Time* by Jeffrey D. Simon. The article, written by Larry Getlen, was entitled “How threat-spewing Alphabet Bomber taught cops to hunt down lone wolves.”

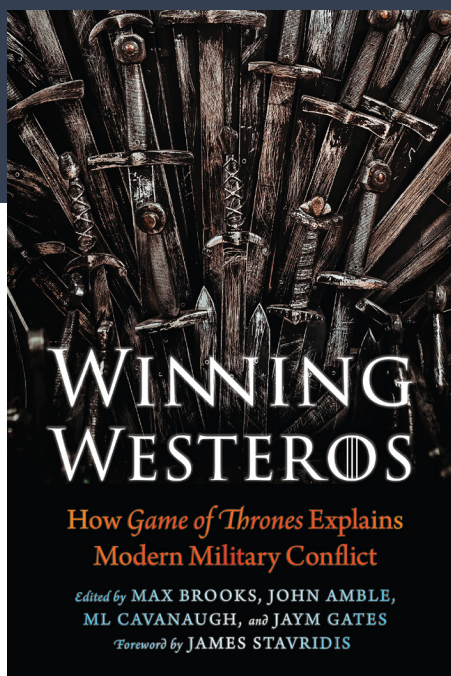


“Only a Game” on WBUR (Boston) aired a segment on April 6, 2019, featuring *The Baron and the Bear: Rupp's Runts, Haskins's Miners, and the Season That Changed Basketball Forever* by David Kingsley Snell.



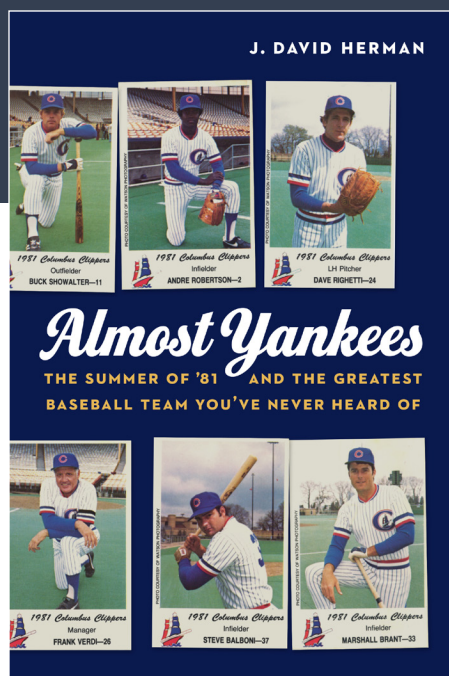
The April 13, 2019, issue of *Foreign Policy* featured an article by Teresa Fazio entitled “Writing Women at War: A slate of new releases reexamine gender in conflict.” One of four books discussed was *War Flower: My Life after Iraq* by Brooke King.



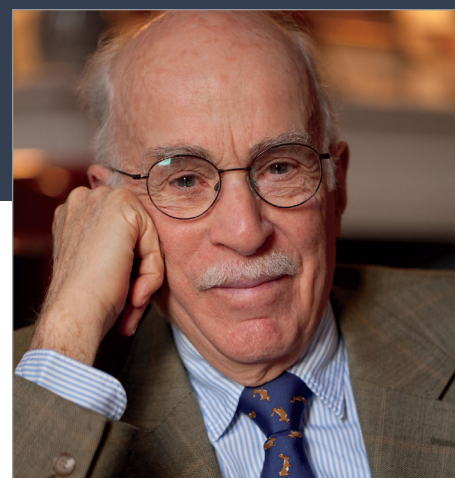


The April 13, 2019, edition of *Daily Beast* included an excerpt from *Winning Westeros: How Game of Thrones Explains Modern Military Conflict* edited by Max Brooks, John Amble, ML Cavanaugh, and Jaym Gates.

The June 1, 2019, *PW Show Daily* highlighted *Winning Westeros* as one of its “must-see picks for panels at Book-Con today.”



The April 18, 2019, edition of *MiLB.com* included a feature article about *Almost Yankees: The Summer of '81 and the Greatest Baseball Team You've Never Heard Of* by J. David Herman.

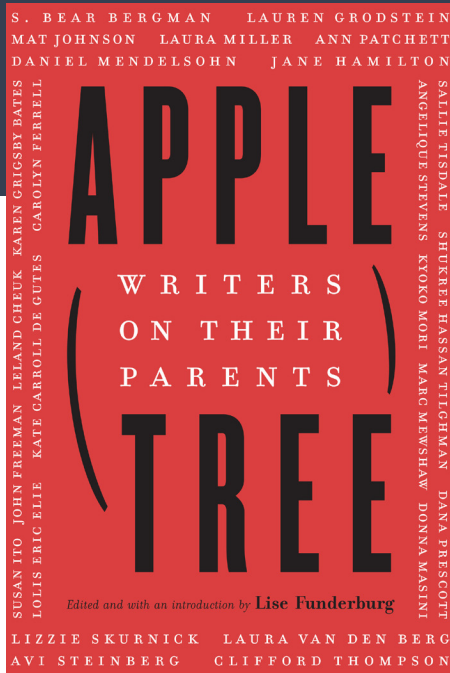


*No Place I Would Rather Be*

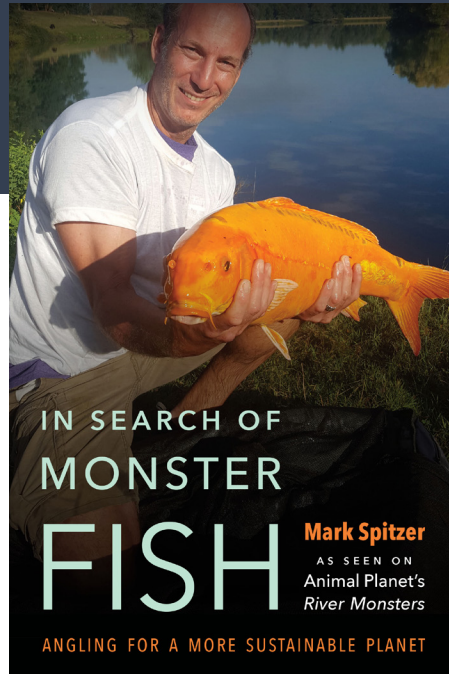
Roger Angell and a Life in  
Baseball Writing JOE BONOMO

The *New York Post* named *No Place I Would Rather Be: Roger Angell and a Life in Baseball Writing* by Joe Bonomo as one of its “best books of the week” on April 27, 2019.

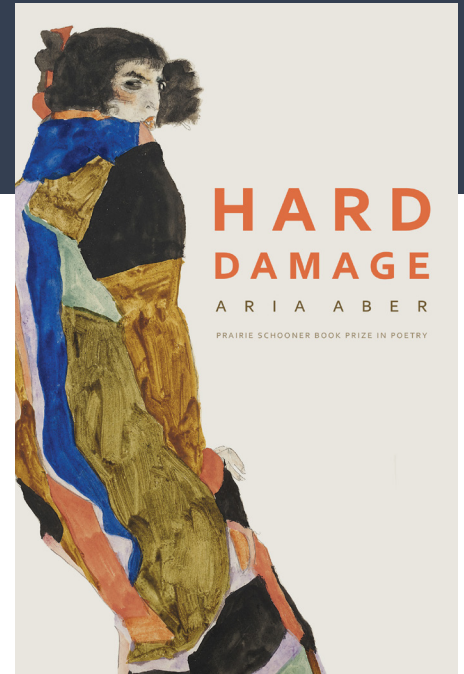




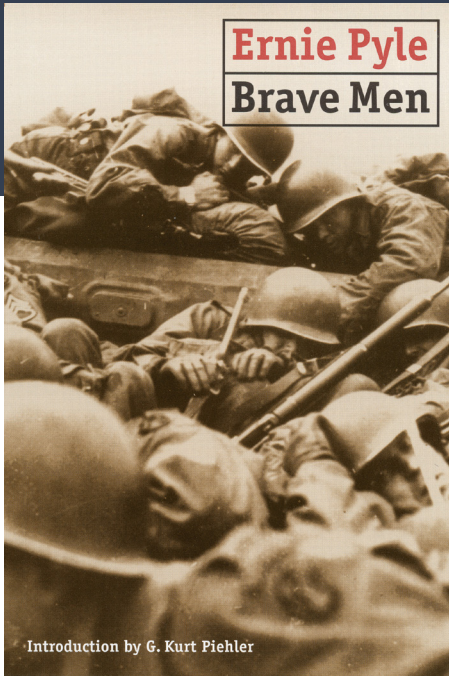
The May 10, 2019, edition of the *Washington Post* carried an edited version of the Ann Patchett essay that appears in *Apple, Tree: Writers on Their Parents* edited by Lise Funderburg. Excerpts of several of the book's other essays appeared in various publications throughout the summer and fall. To name a few: Lolis Eric Elie in *Garden & Gun*; Karen G. Bates in *Zora*, and Kyoko Mori in *Longreads*. Additionally, *Apple, Tree* was named one of "The Ten Books to Read in September" by the *Washington Post* on August 26, 2019.



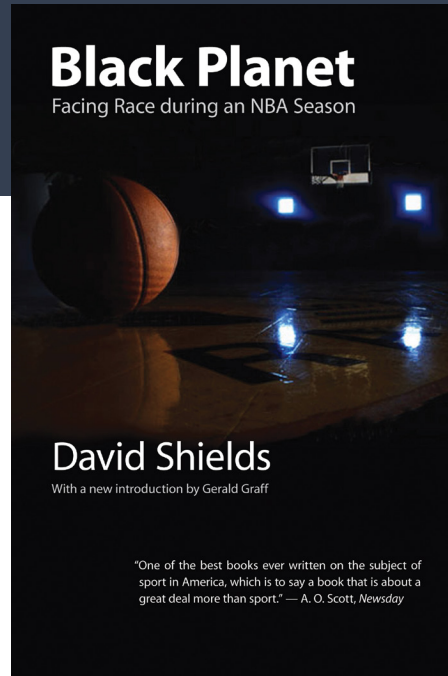
The "Book Trailer of the Day" for Day 1 of BookExpo was *In Search of Monster Fish: Angling for a More Sustainable Planet* by Mark Spitzer.



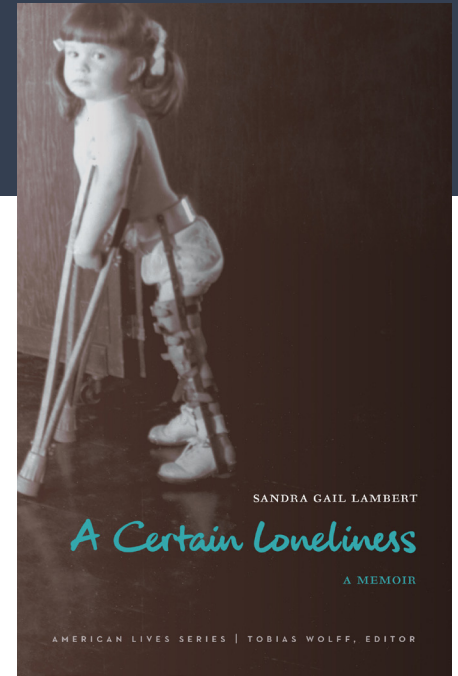
The June 3, 2019, issue of *The New Yorker* featured a poem by Aria Aber from her collection *Hard Damage*.



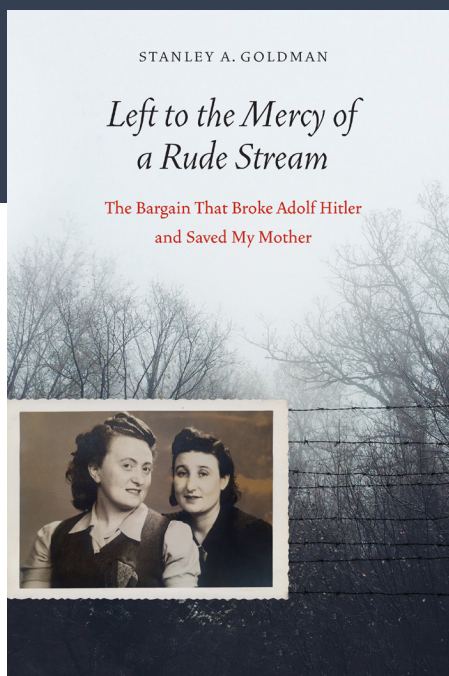
In early June, around the 75<sup>th</sup> anniversary of D-Day, a number of publications including the *New York Times*, *San Francisco Chronicle*, and *Tribune-Star* (Indiana) featured stories about *Brave Men* by Ernie Pyle.



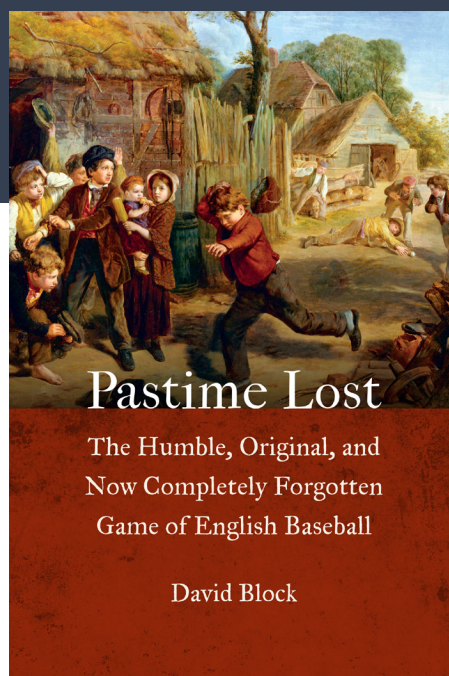
The June 12, 2019, issue of *The New Yorker* reviewed and discussed David Shields's new documentary film "Lynch: A History." The article references Shields' UNP book *Black Planet: Facing Race during an NBA Season*.



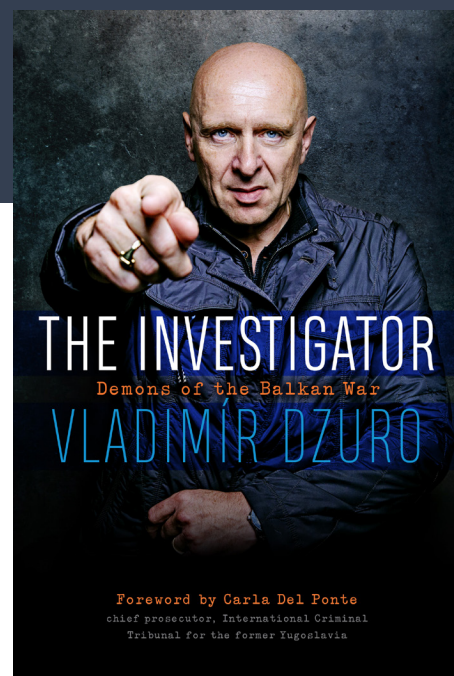
The June 14, 2019, issue of the *Los Angeles Review of Books* includes *A Certain Loneliness: A Memoir* by Sandra Gail Lambert in its feature "Reading the Rainbow: A Pride Reading List." Additionally, Lambert published an opinion essay in the June 20, 2019, edition of the *New York Times* entitled "How to Fall and Get Back Up."



*The Times of Israel* carried a lengthy interview on June 16, 2019, with Stanley A. Goldman about his new book ***Left to the Mercy of a Rude Stream: The Bargain That Broke Adolf Hitler and Saved My Mother.***

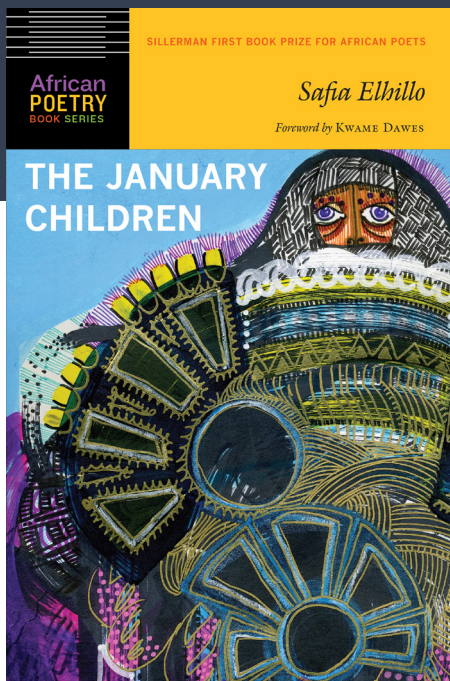


David Block, author of ***Pastime Lost: The Humble, Original, and Now Completely Forgotten Game of English Baseball***, was interviewed for a story in the June 24, 2019, edition of the *New York Times*, entitled “The First Recorded Game of Baseball Was Played ... in England?” The book was also noted on MLB.com on June 23 and in *The Times* (London) as part of news coverage of the Red Sox and Yankees playing MLB’s first regular-season games in Europe on June 28 and 29 at London Stadium.

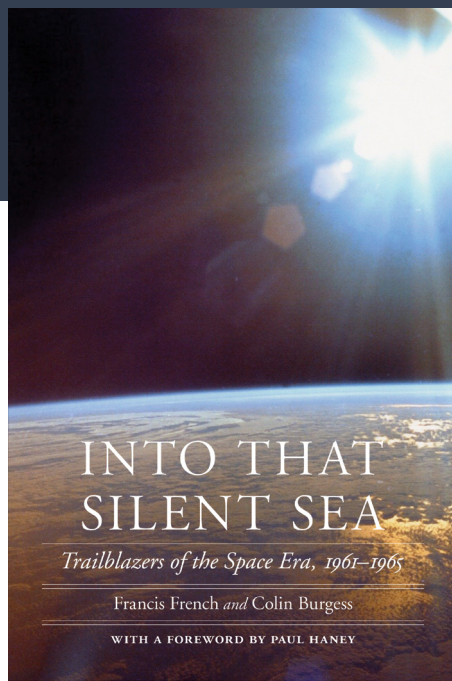


Vladimír Džuro and his book ***The Investigator: Demons of the Balkan War*** were featured on WNYC’s program “Snap Judgement” on June 27, 2019.





Authors David Baldacci and Elizabeth Acevedo stopped by the third hour of NBC's "Today" show in July to share some of their favorite literary works for the summer. Acevedo's pick for the book that is "Best for When You Want to Learn" is *The January Children* by Safia Elhillo.

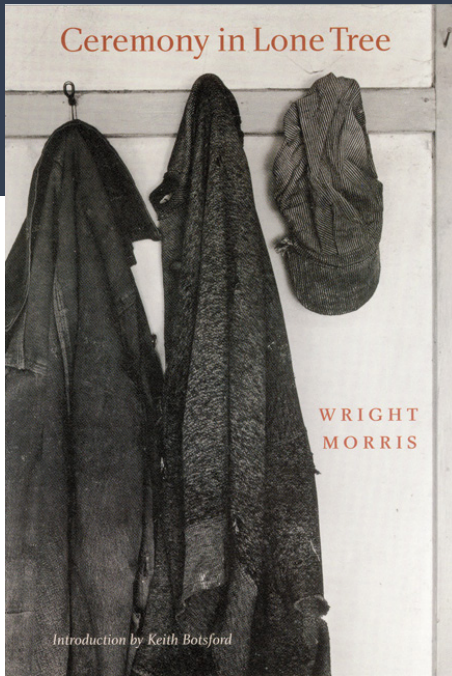


In conjunction with the 50th anniversary of the lunar landings, *The Verge*, a technology news and media network operated by Vox Media, highlighted three books in the "vast canon of Apollo histories that are out there." Two of the three books discussed are UNP titles. Andrew Liptak wrote, "A handful of works stand out in the history of space-flight literature. The first is a pair of books authored by Francis French and Colin Burgess: *Into that Silent Sea*, about NASA's work leading up

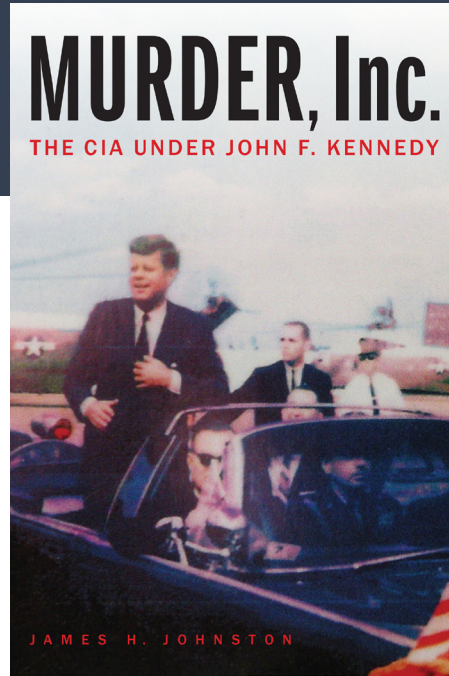


to Apollo, and *In the Shadow of the Moon*, about the Apollo program up to Apollo 11. They're part of the University of Nebraska Press's fantastic Outward Odyssey series, and provide an accessible, in-depth look at how the U.S. reached the moon."

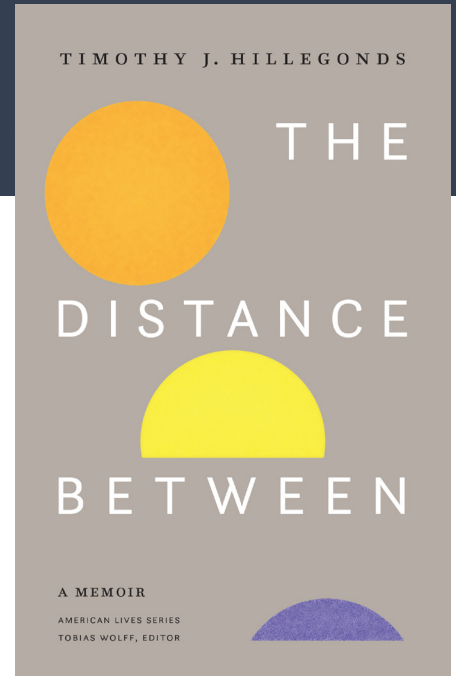




The July 19, 2019, edition of the *New York Times* ran a feature about Wright Morris that called out the work of UNP: “Morris has remained in print all these years, albeit due to the selfless commitment of the University of Nebraska Press and not the bigger houses that used to publish him: Knopf, Harper and Row, and Scribner.”



The August 24, 2019, edition of the *New York Post* carried a lengthy feature about *Murder, Inc.: The CIA under John F. Kennedy* by James H. Johnston.



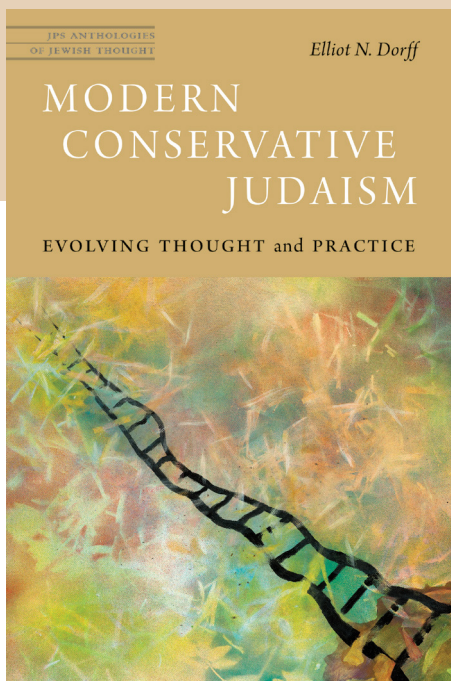
Timothy J. Hillegonds, author of *The Distance Between*, was named one of The Guild Complex’s “30 Writers to Watch 2019.”



**The Backwaters Press**

The July/August 2019 issue of *Poets & Writers* included an article about UNP’s acquisition of The Backwaters Press, a “well-known haven for poets and writers in Nebraska and beyond.”

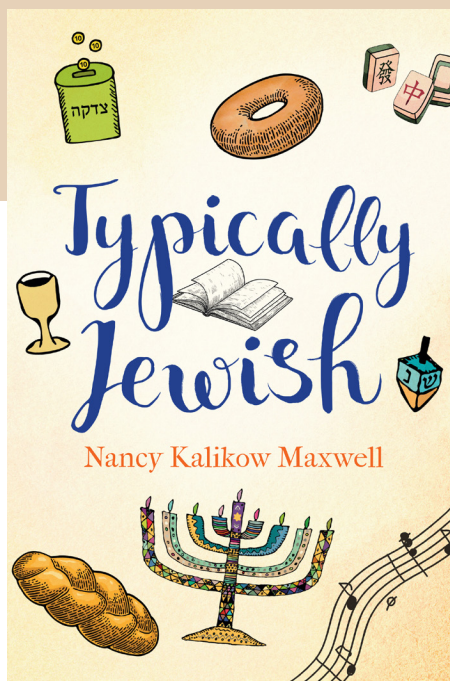
# Select JPS Awards, Reviews, and Media Highlights



## ***Modern Conservative Judaism: Evolving Thought and Practice* by Elliot N. Dorff**

“*Modern Conservative Judaism* offers the background needed to understand and negotiate this process. It serves as a valuable tool for sharing the relevancy and authenticity of Conservative Jewry with the next generation.”—Jonathan Fass, Jewish Book Council

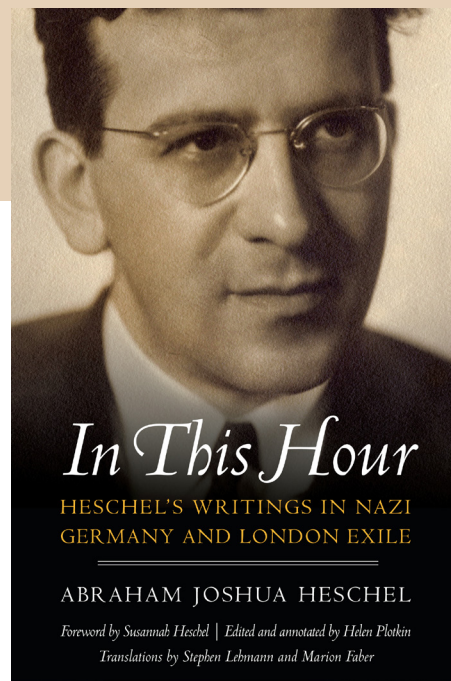
“*Modern Conservative Judaism* deserves to be described as [Elliot] Dorff’s magnum opus.”—Jonathan Kirsch, *Jewish Journal*



## ***Typically Jewish* by Nancy Kalikow Maxwell**

“I can’t imagine a more accessible or fun book for a Jewish book club to discuss than this one.”—Jordana Horn, *Lilith*

“Readers will enjoy learning about how Jews feel, think, act, love, and live. They’ll also schmooze as they use the book’s ‘Typically Jewish, Atypically Fun Discussion Guide.’”  
—*Jewish Book World*

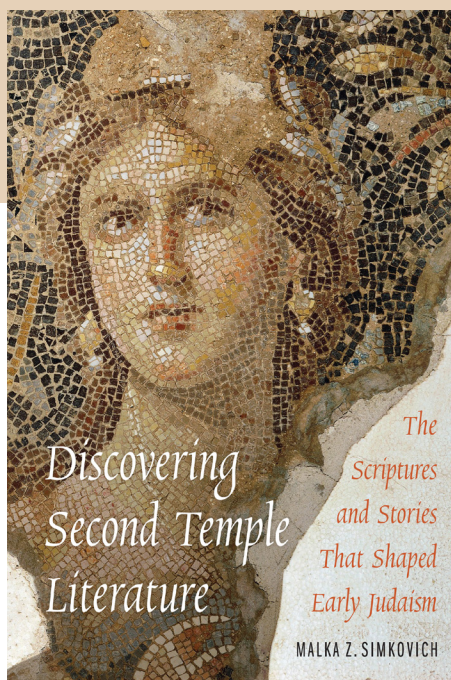


## ***In This Hour: Heschel's Writings in Nazi Germany and London Exile* by Abraham Joshua Heschel, foreword by Susannah Heschel, edited and annotated by Helen Plotkin, translations by Stephen Lehmann and Marion Faber**

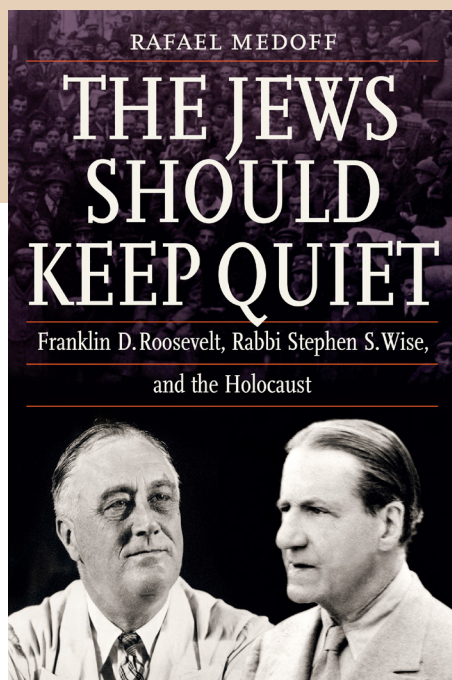
“For readers already deeply familiar with Heschel’s life and work, or curious about his approach to Jewish pedagogy, *In This Hour* usefully displays his early efforts to articulate a spiritual account of Jewish education, and the commentary by Helen Plotkin is consistently illuminating.”  
—Carlin Romano, *Moment Magazine*

*Typically Jewish* and *In This Hour* both appeared on the “Must-read this summer” list from *The Jewish News* (Detroit).

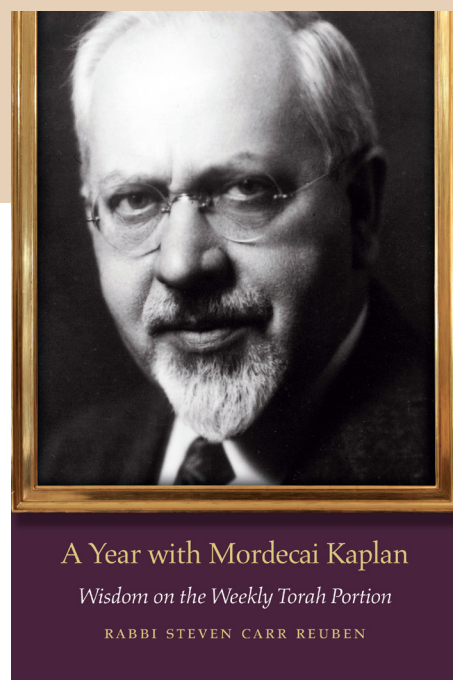




***Discovering Second Temple Literature: The Scriptures and Stories That Shaped Early Judaism*** by Malka Z. Simkovich received the 2018 Honorable Mention award for Judaica Reference from the Association of Jewish Libraries.



Rafael Medoff, author of *The Jews Should Keep Quiet: Franklin D. Roosevelt, Rabbi Stephen S. Wise, and the Holocaust* was quoted extensively in a May 1, 2019 *Washington Post* article entitled “Jews fleeing the Holocaust weren’t welcome in the U.S. Then FDR finally offered a refuge to some.” JPS was featured and this book highlighted in the July 10, 2019, issue of *Publishers Weekly* as part of an article about Jewish publishing.



***A Year with Mordecai Kaplan: Wisdom on the Weekly Torah Portion*** by Rabbi Steven Carr Reuben

“The author . . . [hopes that his work] ‘will stimulate reader contemplation, elicit personal reflections that further illustrate or develop the ideas in this book, and motivate readers to make our tradition’s profound teachings ever more meaningful and impactful in their own lives.’ *A Year with Mordechai Kaplan* does just that, while at the same time sharing the wisdom, passion, and insights that Kaplan can continue to offer us into the next phase of Jewish life.”—Jonathan Fass, Jewish Book Council



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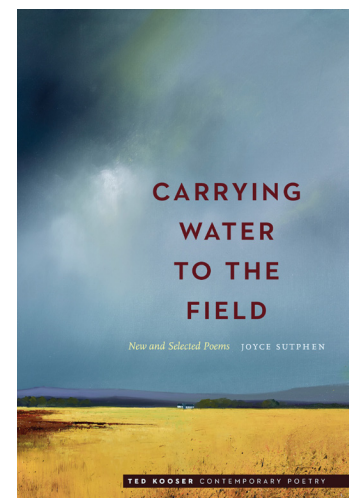
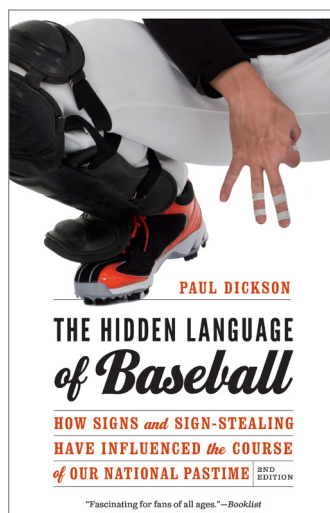
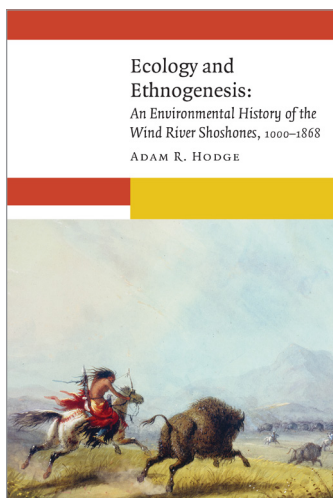
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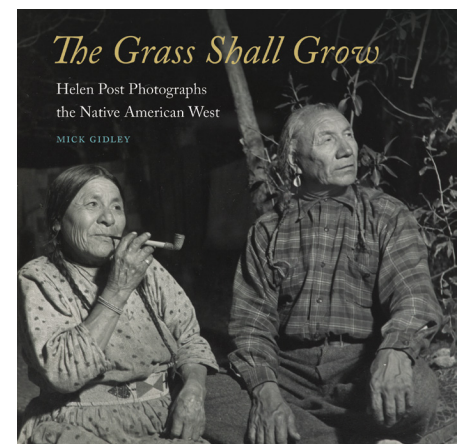
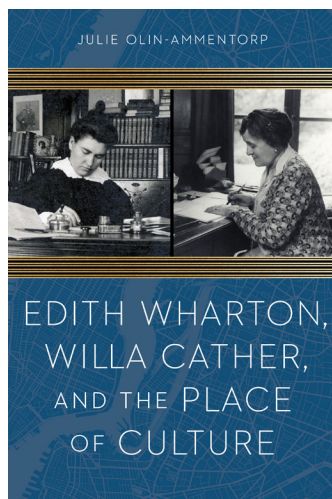
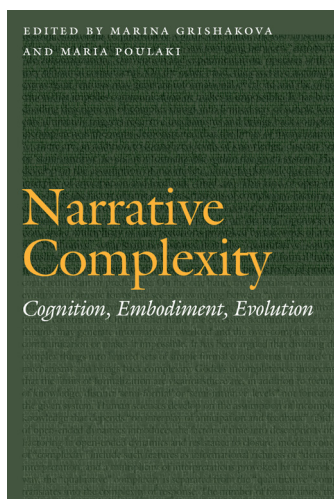


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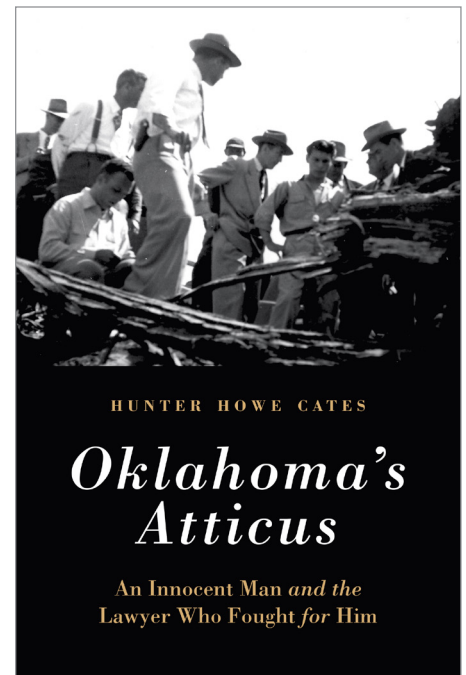
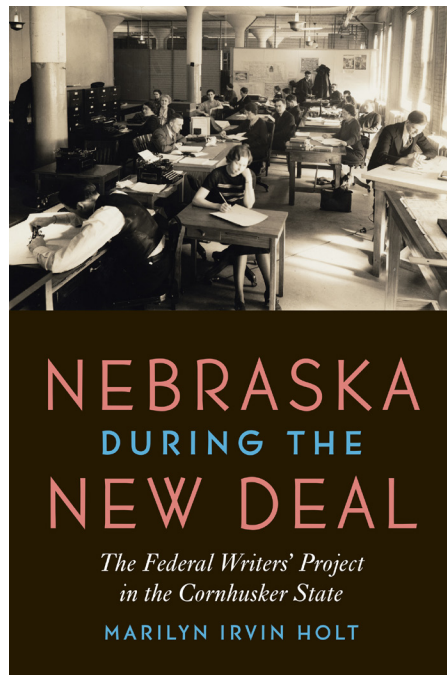
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The Friends of the University of Nebraska Press continues its commitment to support conversion of older unnp titles to electronic format so that readers may enjoy them either in print or as ebooks. Additionally, Friends directly underwrites publication costs of several new books each year. In fall 2019 the Friends group is supporting *Nebraska during the New Deal: The Federal Writers' Project in the Cornhusker State* by Marilyn Irvin Holt and *Oklahoma's Atticus: An Innocent Man and the Lawyer Who Fought for Him* by Hunter Howe Cates.

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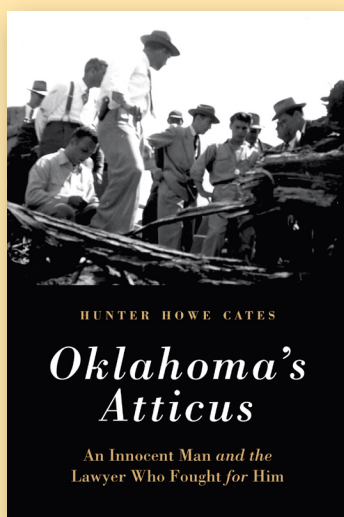
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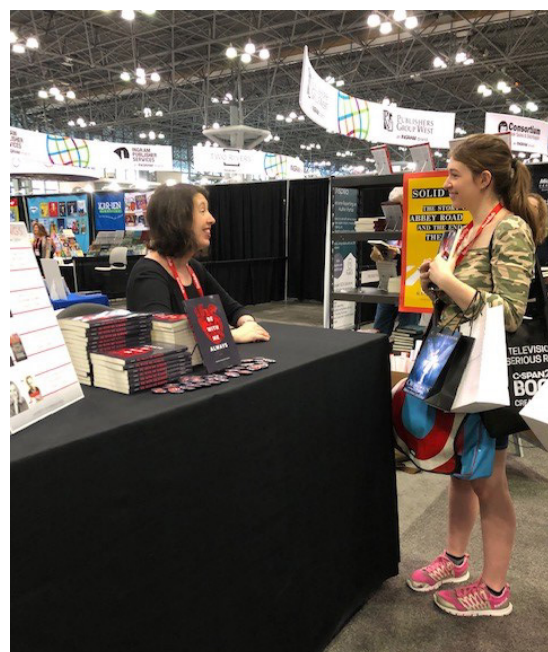
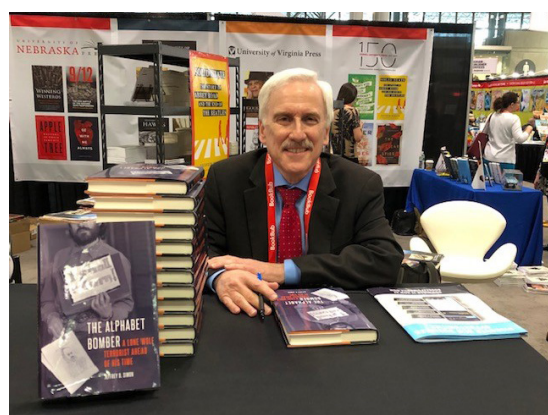
## UNP Adopts Lincoln's Oldest Park

The University of Nebraska Press has adopted Cooper Park! UNP will help clean, preserve, and maintain the park throughout the year. Cooper Park is Lincoln's oldest park, located directly south of Park Middle School and a ten minute walk from the Press offices. Our first cleanup was Friday, August 30. The Press chose this date to help begin the Labor Day weekend on a positive note. It was a cool and overcast morning and we had great employee participation. The Press will have monthly cleanups of the park throughout the year. We're proud to contribute to the Lincoln community by helping keep one of its parks clean.





etc.



Top Left: Max Brooks and Matt Cavanaugh, editors of *Winning Westeros: How Game of Thrones Explains Modern Military Conflict* (shown here with UNP publicity manager Rosemary Sekora) conversed about their book at the 2019 BookExpo Facebook Live studio. As of October 4, their video has been viewed more than 13,000 times. In addition to that special event, UNP hosted numerous authors for book signings at our BookExpo booth. Middle Left: Jeffrey D. Simon signs his book *The Alphabet Bomber: A Lone Wolf Terrorist Ahead of His Time*. Bottom Left: Randon Billings Noble, author of *Be with Me Always: Essays*, talks with an aspiring writer.

Above: Author Kevin Cowherd was invited to Camden Yards multiple times during the Baltimore Orioles' 2019 season to sign his book *When the Crowd Didn't Roar: How Baseball's Strangest Game Ever Gave a Broken City Hope*. Cowherd (shown left) appears here with Harvey Rapp, a fan of both the Orioles and the book.