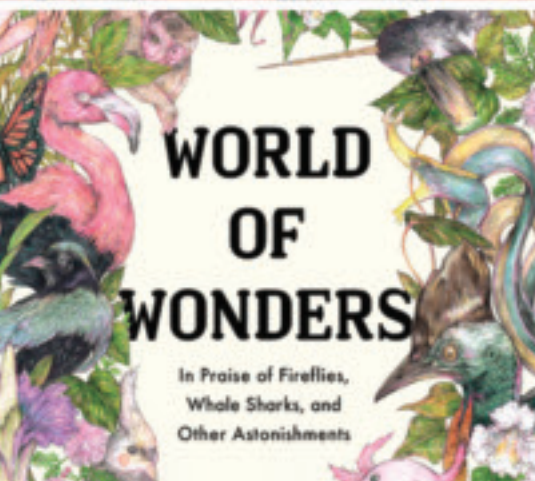
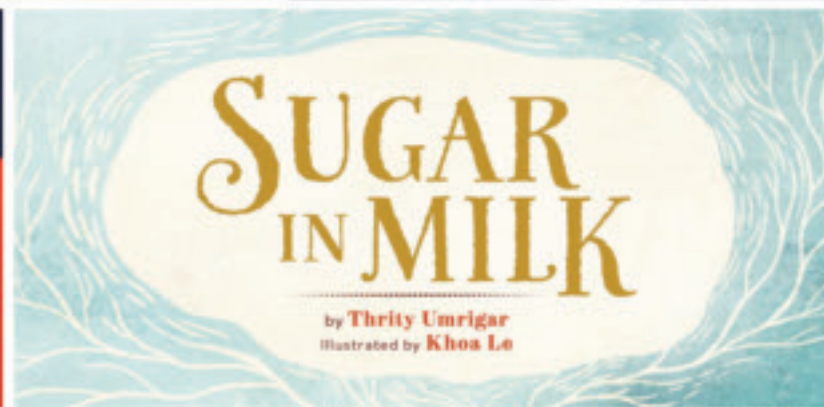
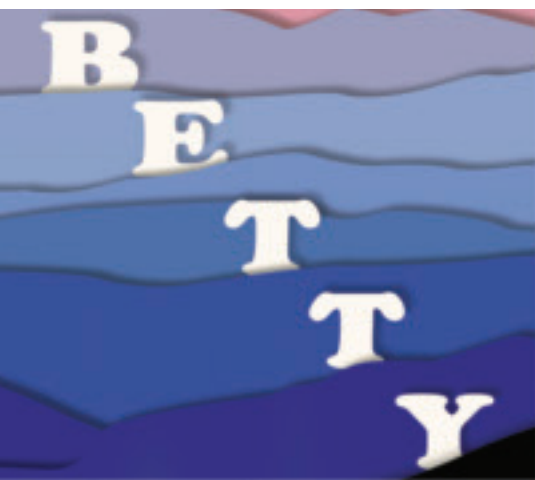


OHIOana QUARTERLY

FALL 2021 | VOL. 64 NO. 4



Collecting, Preserving, and Celebrating Ohio Literature

Contents

FEATURES

- 4 2021 Ohioana Awards**
- 10 “Moultrie” & “Hollow Honey Locust”
by Hagan Faye Whiteleather**
2021 Walter Rumsey Marvin Grant Winner
- 13 The Ohio Literary Trail Expands!**
- 14 Special Review: *Colorization*
by Wil Haygood**

BOOKS

- 16 Book List**

OHIOana QUARTERLY

FALL 2021

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From the Director

Dear Friends,



February 1, 1942: a headline in the *Columbus Dispatch* announces, “Ohioana Library Award to Be Offered to Authors of State.” The accompanying article reveals that a committee of judges is being formed, headed by Pulitzer Prize-winning novelist Louis Bromfield, with the goal of selecting the first Ohioana Book Award winner by October of that year.

That was the first story ever about what has since become one of the most prestigious state literary prizes in America, and the second oldest. (Only the California Book Awards are older.) It’s an award that nearly every major Ohio writer of the past eighty years has won, in every literary genre from novels to nonfiction, poetry to picture books.

From 1942 through 2020, Ohioana has honored 459 books. On October 14, we added seven new titles to that distinguished roster. Over the next few pages, you’ll meet this year’s stellar winners of the Ohioana Book Awards. Additionally, we’re pleased to introduce the 2021 recipient of the Walter Rumsey Marvin Grant, our special prize for emerging Ohio writers under thirty who have not yet published a book.

Books-to-movies is a popular theme at Ohioana, and in this issue, we feature a review of a new book about movies, and an important topic: race in Hollywood. It’s *Colorization: One Hundred Years of Black Films in a White World* by three-time Ohioana Book Award-winning biographer and historian Wil Haygood.

A year ago in this issue—as we were in some of the darkest days of the pandemic—I declared myself to be (in the words of the Rodgers and Hammerstein song from *South Pacific*) “a cockeyed optimist.” I still am. We look forward to the day when we can once again host live, in-person events. Until then, Ohioana continues to serve the public, and doing so in ways that keep everyone safe.

None of it would be possible without your friendship and support—it *truly makes a difference*. As another remarkable year winds down, we wish you and yours all the best through the holiday season, and especially a happy, prosperous, and healthy 2022. *Thank you.*

A handwritten signature in black ink, appearing to read 'David Weaver'.

David Weaver
Executive Director

ON THE COVER

This issue’s cover, designed by Kathryn Powers, celebrates the 80th anniversary of the Ohioana Book Awards. To learn more about this year’s award winners, see the article on the next page.

Celebrating the 80th Anniversary Ohioana Book Awards

This year marks a milestone for the Ohioana Book Awards—their 80th anniversary. First given in 1942, the awards recognize outstanding books by Ohioans or about Ohio and are the second oldest state literary prizes in the nation. Nearly every major Ohio writer of the past eighty years has been honored with an Ohioana Book Award. Juried awards are given in six categories: Fiction, Nonfiction, Poetry, Juvenile Literature, Middle Grade/Young Adult Literature, and About Ohio or an Ohioan. A seventh prize, the Readers' Choice Award, is selected from among all the finalists by readers in an online poll.

FICTION

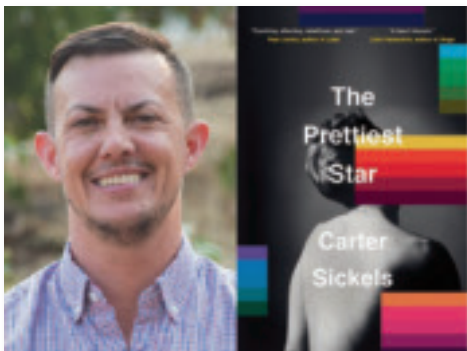


Photo by Amie LeeKing

Carter Sickels, *The Prettiest Star*, Hub City Press

Carter Sickels is the author of the novel *The Evening Hour*. He is the recipient of the 2013 Lambda Literary Emerging Writer Award and has been awarded scholarships to Bread Loaf Writers' Conference, the Sewanee Writers' Conference, Virginia Center for the Creative Arts, and the MacDowell Colony. His essays and fiction have appeared in various publications including *Guernica*, *Bellevue Literary Review*, and *BuzzFeed*, and

he is the editor of *Untangling the Knot: Queer Voices on Marriage, Relationships, & Identity*. Sickels is assistant professor of English at Eastern Kentucky University, where he teaches in the Bluegrass Writers Studio Low-Residency M.F.A. program.

In *The Prettiest Star*, Brian Jackson returns to his small Appalachian hometown and the family who rejected him. The story is told in a chorus of voices: Brian's mother, Sharon; his fourteen-year-old sister, Jess, as she grapples with her brother's mysterious return; and the video diaries Brian makes to document his final summer. *The Prettiest Star* offers an urgent portrait of a family in the center of a national crisis to tell a unique story about the politics and fragility of the body, and to explore the bounds of family and redemption.

NONFICTION



Photo by Caroline Beffa

Aimee Nezhukumatathil, *World of Wonders*, Milkweed Editions

Aimee Nezhukumatathil is the author of *World of Wonders*, an illustrated essay collection published by Milkweed Editions in September 2020, as well as four books of poetry, including, most recently, *Oceanic*, winner of the Mississippi Institute of Arts and Letters Award. Other awards for her writing include fellowships and grants from the Guggenheim Foundation, National Endowment for the Arts, Mississippi Arts Council, and MacDowell Colony. Her writing appears in *Poetry*, the *New York Times Magazine*, *ESPN*, and *Tin House*. She serves as poetry faculty for the Writing Workshops in Greece and is professor of English and creative writing in the University of Mississippi's M.F.A. program.

As a child, Nezhukumatathil called many places home: the grounds of a Kansas mental institution, where her Filipina mother was a doctor; the open skies and tall mountains of Arizona, where she hiked with her Indian father; and the chillier climes of western New York and Ohio. But no matter where she was transplanted—no matter how awkward the fit or forbidding the landscape—she was able to turn to our world's fierce and funny creatures for guidance. The axolotl teaches us to smile, even in the face of unkindness; the touch-me-not plant shows us how to shake off unwanted advances; the narwhal demonstrates how to survive in hostile environments. Even in the strange and the unlovely, Nezhukumatathil finds beauty and kinship. For it is this way with wonder: it requires that we are curious enough to look past the distractions in order to fully appreciate the world's gifts.

ABOUT OHIO OR AN OHIOAN



Photo by Carole M. Genshaft

Carole M. Genshaft, *Raggin' On*, Ohio University Press/Swallow Press

Carole M. Genshaft is curator-at-large at the Columbus Museum of Art and enjoyed a close relationship with MacArthur Fellow Aminah Robinson beginning in the late 1980s. Since Robinson's death in 2015, she has supervised the organization and documentation of the artist's estate, which was left to the museum. She has curated and co-curated many exhibitions about Robinson's life and work including *Symphonic Poem*, a retrospective of the artist's work that travelled nationally in 2006. In 2018, she organized *Kindred Spirits*, an exhibition about the relationship between Robinson and her friend and mentor, folk artist Elijah Pierce. In addition to contributing articles about Robinson to many publications, Genshaft has written *Aminah's World*, a children's book about Robinson's life and art.

Raggin' On is the accompaniment to a landmark exhibition of Robinson's work, which revolved around her family and community, African American history, travel, and the stories her elders told her. This catalog invites readers to enter Robinson's house and engage with the art and journals the museum's staff members have documented since 2015. Robinson embraced the concept of *raggin' on*: the idea that her work will endure perpetually because each new person that encounters it will add new meaning. This exhibition's title reflects the hope that the perspectives of visitors and readers will ensure Robinson's work never ends.

POETRY



Photo by Clancy McGilligan

Marianne Chan, *All Heathens*, Sarabande Books

Marianne Chan is the author of *All Heathens*, which was the winner of the 2021 GLCA New Writers Award in Poetry. Her poems have appeared in *New England Review*, *Kenyon Review*, *Michigan Quarterly Review*, *The Cincinnati Review*, *West Branch*, *The Rumpus*, and elsewhere. Between 2017-2019, she served as poetry editor for *Split Lip Magazine*. She lives in Cincinnati with her partner, Clancy, and her cat, Bella. She is currently pursuing a Ph.D. in English and creative writing at the University of Cincinnati and serves as the assistant poetry editor at Acre Books.

All Heathens is a declaration of ownership—of bodies, of histories, of time. Revisiting Magellan’s voyage around the world, Chan navigates her Filipino heritage by grappling with notions of diaspora, circumnavigation, and discovery. Whether rewriting the origin story of Eve (“I always imagined that the serpent had the legs of a seductive woman in black nylons”) or ruminating on what-should-have-been-said “when the man at the party said he wanted to own a Filipino,” Chan paints wry, witty renderings of anecdotal and folkloric histories, while both preserving and unveiling a self that dares any other to try and claim it.

MIDDLE GRADE/YOUNG ADULT LITERATURE



Photo by Braxton Black

Jacqueline Woodson, *Before the Ever After*, Nancy Paulsen Books

Jacqueline Woodson is the author of dozens of award-winning books for young adults, middle graders, and children. She has received numerous honors and awards for her many books including a 2020 MacArthur Fellowship, the 2020 Hans Christian Andersen Award, the 2018 Astrid Lindgren Memorial Award, and the 2018 Children’s Literature Legacy Award. She was the 2018-2019 National Ambassador for Young People’s Literature, and in 2015, she was named the Young People’s Poet Laureate by the Poetry Foundation. She is a four-time Newbery Honor winner, a four-time National Book Award finalist, and a three-time winner of both the Coretta Scott King Award and Ohioana Book Awards. Born in Columbus, Ohio, Jacqueline grew up in Greenville, South Carolina, and Brooklyn, New York, and graduated from college with a B.A. in English. She currently lives in New York with her family.

Before the Ever After explores how a family moves forward when their glory days have passed. ZJ’s dad is a charming and talented former pro football star, as beloved to the neighborhood kids he plays with as he is to his millions of adoring fans. But lately life at ZJ’s house is anything but charming. His dad is having trouble remembering things and seems to be angry all the time. ZJ’s mom explains it’s because of all the head injuries his dad sustained during his career, but it doesn’t make the sting any less real when ZJ’s father forgets his name. As ZJ contemplates his new reality, he has to figure out how to hold on tight to family traditions while wondering what their past amounts to if his father can’t remember it. And most importantly, can those happy feelings ever be reclaimed when they are all aching for the past?

JUVENILE LITERATURE



Photo by Abigail Best

Thrity Umrigar, *Sugar in Milk* (illustrated by Khoa Le), Hachette Book Group

Thrity Umrigar has written numerous best-selling novels including *Bombay Time*, *The World We Found*, *The Secrets Between Us*, and the forthcoming *Honor*; the memoir, *First Darling of the Morning*; and three picture books for kids—*When I Carried You in My Belly*, *Binny's Diwali*, and *Sugar in Milk*. She is a Distinguished University Professor of English at Case Western Reserve University in Cleveland. Born in Bombay, India, Umrigar came to the United States when she was twenty-one. She is the winner of the Cleveland Arts Prize, a Lambda Literary award, and the Seth Rosenberg prize, and was a recipient of a Nieman Fellowship to Harvard. Umrigar lives outside Cleveland, Ohio.

Sugar in Milk tells the story of a young immigrant girl who joins her aunt and uncle in a country that is unfamiliar to her. She struggles with loneliness and a fierce longing for the culture and familiarity of home, until one day, her aunt takes her on a walk, begins to tell her an old myth, and a story within the story begins.

A long time ago, a group of refugees arrived on a foreign shore. The local king met them, determined to refuse their request for refuge. But there was a language barrier, so the king filled a glass with milk and pointed to it as a way of saying that the land was full. The leader of the refugees dissolved sugar in the glass of milk. His message was clear: Like sugar in milk, our presence in your country will sweeten your lives. The king embraced the refugee, welcoming him and his people. This folktale was a part of Umrigar's Zoroastrian upbringing as a Parsi child in India, but resonates for children of all backgrounds.

READERS' CHOICE



Photo by Kimberly Kaufman

Tiffany McDaniel, *Betty*, Alfred A. Knopf

Tiffany McDaniel is an Ohio-born poet and visual artist whose writing is inspired by the rolling hills and buckeye woods of the land she knows. Her debut novel, *The Summer That Melted Everything*, won the *Guardian's* Not the Booker Prize and the Ohioana Readers' Choice Award. She is the author of *Betty*, an international bestseller with accolades from the Friends of American Writers Chicago, the Society of Midland Authors, and Nautilus Book Award, among others.

Born in a bathtub in 1954 to a white mother and a Cherokee father, Betty Carpenter is the sixth of eight siblings. The world they inhabit in the rural town of Breathed, Ohio, is one of poverty and violence—both from outside the family and, devastatingly, from within. But despite the hardships she faces, Betty is resilient. Her curiosity about the natural world, her fierce love for her sisters, and her father's brilliant stories are kindling for the fire of her own imagination. In the face of all to which she bears witness, Betty discovers an escape: she begins to write. Inspired by generations of her family, McDaniel sets out to free the past by delivering this heartbreaking yet magical story.

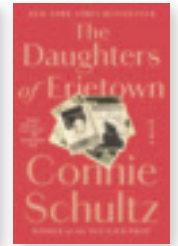
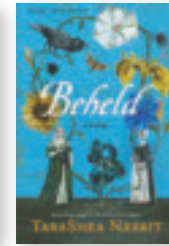
Congratulations also to the 2021 Ohioana Book Award Finalists! These books have appeared on numerous bestseller lists, and the writers have won many prestigious literary awards. All have made an impact on the literary life of Ohio, and we are proud to support their work. Look for these titles at your local library or bookstore.

FICTION

Lee Martin, *Yours, Jean*

TaraShea Nesbit, *Beheld*

Connie Schultz, *The Daughters of Erietown*



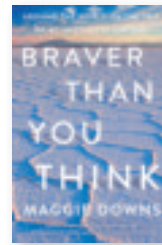
NONFICTION

Maggie Downs, *Braver Than You Think: Around the World on the Trip of My (Mother's) Lifetime*

Saeed Jones, *How We Fight for Our Lives: A Memoir*

Brad Ricca, *Olive the Lionheart: Lost Love, Imperial Spies, and One Woman's Journey into the Heart of Africa*

Paul M. Sutter, *How to Die in Space: A Journey Through Dangerous Astrophysical Phenomena*



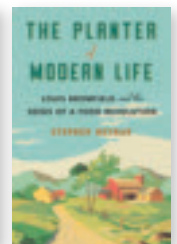
ABOUT OHIO OR AN OHIOAN

Darf Backderf, *Kent State: Four Dead in Ohio*

David Giffels, *Barnstorming Ohio: To Understand America*

Eliese Colette Goldbach, *Rust: A Memoir of Steel and Grit*

Stephen Heyman, *The Planter of Modern Life: Louis Bromfield and the Seeds of a Food Revolution*



POETRY

Ali Black, *If It Heals At All*

Ross Gay, *Be Holding: A Poem*

Paula J. Lambert, *How to See the World: Poems*

Amit Majmudar, *What He Did in Solitary: Poems*



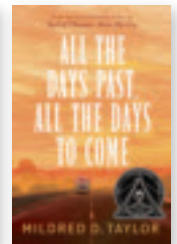
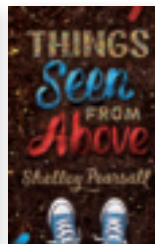
MIDDLE GRADE/YOUNG ADULT LITERATURE

Sharon Creech, *One Time*

Shelley Pearsall, *Things Seen from Above*

Justin A. Reynolds, *Early Departures*

Mildred D. Taylor, *All the Days Past, All the Days to Come*



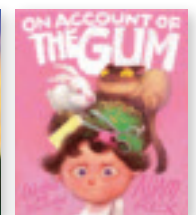
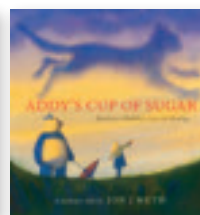
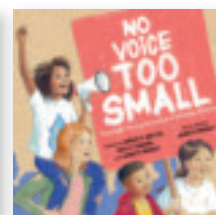
JUVENILE LITERATURE

Rita Lorraine Hubbard. Illus. by Oge Mora, *The Oldest Student: How Mary Walker Learned to Read*

Lindsay H. Metcalf, Keila V. Dawson, and Jeanette Bradley, eds. Illus. by Jeanette Bradley, *No Voice Too Small: Fourteen Young Americans Making History*

Jon J. Muth, *Addy's Cup of Sugar: Based on a Buddhist Story of Healing*

Adam Rex, *On Account of the Gum*



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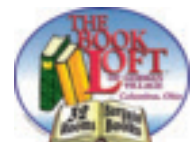
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“Moultrie” and “Hollow Honey Locust”

Essays by Hagan Faye Whiteleather, 2021 Walter Rumsey Marvin Grant Winner

Moultrie

Isolated in northeastern Ohio, bordered by State Route 172 and the NEXUS pipeline, a small cemetery rests under the broad limbs of maple trees. In spring, many of the oldest graves bloom with phlox and sharp green yucca plants that sit evergreen. My Aunt Shirley calls them Spanish Swords. The plants themselves are nearly as old as the village in which they grow, rooted in honor of all those who laid down their lives and their own swords in the Civil War. The graves that most closely perimeter Moultrie Chapel are nearly all flanked by those green blades. When I was younger, I'd lie in the grass and imagine their sharp tips livening when necessary to protect that small bit of land. I never did imagine that pain could come from beneath our soil.

In 1852, at the edge of the Cleveland and Pittsburgh Railway in Columbiana County, a post office called Moultrie was established. One year later, the village of Moultrie was laid out. A little land was set aside upon which three small churches were built. The structures were simple log cabins that served as meeting places for the settlers. They could and were used by anyone: the German Reform, Lutherans, Presbyterians . . . whom all else, my Aunt Shirley wasn't entirely sure. Those original cabins, now a long time gone, were all leveled by 1873, and twenty years later, Moultrie Chapel was built. Surrounding it lay only the graves of the settlers and the grasses for the dead to come. The chapel was intended for religious and social meetings, but the inhabitants mostly used the space to bury people. Moultrie Chapel still sits today, in slight disrepair—squat, white, and lovely—with wavy glass windows and ten-foot doors.

In 1944, the Moultrie Post Office closed its doors, and with it, much of the village scattered. What was left of the land was divided and plowed into fields. Today only a few lots remain for residences, one of them my Aunt Shirley's. Two years following the post office's closing, my grandmother married my grandfather. She spent their honeymoon circling the gravel loop that surrounds

the graves because my grandfather told her he wouldn't stay married to a woman who couldn't drive a car. Her first time around, she wrecked, or as she put it, *got tangled in the tombstones*, and even after she learned to steer straight, she was never all that keen on driving.

That same year, the steeple blew clean off the roof during a powerful fall storm. The bronze bell, which is said to have rung as it fell, somehow remained intact and was removed for safekeeping until the steeple could be repaired, though it never was. Junior Summers, one of the township's caretakers, was the only one who knew where they had stored it. Recently, while contemplating the new restorations that must be made to the chapel, Aunt Shirley lamented the loss of the bell, saying, *he's dead and gone, and though we can go visit Junior to ask, I doubt he'll answer.*

In the 1960s, Junior Summers, and a handful of other handy men who tended to the needs of the township, repaired the chapel, putting up new walls where large chunks of white plaster had fallen to the slanted floors and mending wooden window ledges eaten away by rain and time. They were marginal repairs, but enough to keep the chapel standing. Aside from the yearly Memorial Day service, and the occasional burial, that sprucing was the most activity Moultrie had seen in decades, until the spring and summer of 2018.

After years of contracts and negotiations, and my Aunt Shirley's adamant refusal to sign away her rights, DTE Energy began digging the NEXUS pipeline. Composed of 256 miles, the pipeline pumps 1.5 billion cubic feet of natural gas per day from Ohio to an already existing line in Michigan. It arcs just beyond the cemetery and my Aunt Shirley's home, close enough to be seen from her sunporch window, and close enough to cause her daily concern. For most of that summer, we watched as the ground parted and pale green tubes snaked their way through the township and beyond—silent and underfoot. For four months, I drove slowly along beside it, watching the pipeline grow and spread as it transected every piece of land I hold dear.

In the fall of that same year, we cut open the ground of Moultrie to lay my father to rest after fewer than two years treating his cancer. During which time, his body was opened and sewn back together around foreign pieces. The brown patch of his newly filled grave matches the long strip of ground still not grown over from the summer excavation and insertion of the pipeline. For the first time in my life, the soil of my home lacks a permanence I never realized it once held.

Hollow Honey Locust

Under my feet, the gravel warms with the rising sun. I move slowly, skirting the line between scraggly grass and the dusty gravel path. I came to water the geraniums. In the heat of the summer, Aunt Shirley left Ohio for Texas. She's to be gone for a few weeks, leaving the geraniums and hostas and tombstones in my care. I hoped that the earth might be damp; instead, solid soil lies beneath my feet. The night before, a storm kept me up, but the sky held nothing but lightning and thunder and wind—never letting down any rain. An empty five-gallon bucket bounces off my leg as I leave the path for the hill.

It's foreign to think of a cemetery as fruitful, but it's even stranger to see it so barren, like the ghosts of graves to come. Most of the grounds are smattered with a claustrophobia of headstones, but nearly half an acre blankly waits at the top left corner of the cemetery. When my grandfather died, a year before I was born, my family decided it would be prudent to buy the plots neighboring his, so we could lie dead the same way we lived, surrounded by one another. We've only recently started to fill them.

Our land lies fallow and green under the shade of a honey locust that is older than the stones that surround it. Honey locusts are tall and broad and, more than anything, considered dirty. When I was younger, I would spend a good many of my summer days pressing my back against its enduring trunk, unpeeling my wax paper-wrapped sandwiches to share my crumbs with the deceased. I had a soft spot for honey locusts even before I found my sitting tree. For most of my childhood, before my Uncle Glenn felled them all, honey locusts lined the gravel lane to my grandmother's farmhouse.

My great-grandfather planted them, and my grandfather endured the annoyance of the honey locust's debris in exchange for its durability. Honey locust trees are often coated in furrowed bark and blade-like jiggers, making them a daunting climb. On listless summer days, my cousins and I would pelt each other with the large, green banana-shaped seedpods that littered the farm's road. Beyond our entertainment, the trees provided wood ideal for fence posts. The further our land spread, the more fields we acquired, the fewer locusts stood. After felling them, they would be split and reassembled as fencing, standing on the edges of the road again in a different form. The summer my front teeth were growing back in, I watched my dad, who moved at his own strangely precise speed, pull away the rotten remains of fence posts and replace them with new green-tinted poles. Honey locust wood fades from green to gold after it's cut, but lasts the span of a human lifetime, if not longer. I felt small next to them. They were mostly my height—I can recall wondering which one of us would outlive the other.

In the cemetery, my sitting tree stands there, its thin, fingernail-like leaves lank and unmoving. As my bucket and I make our way around the tree to the water well, I stop, stiller than the leaves above me. The largest of the branches broke away from the trunk and lies over a fallen tombstone. A straight yellow-white line splits the base of the tree. The broken branch skinned the trunk in one long strip, and the remains of the bark lay curled at the base like an apple peel. I can't stop holding my breath.

It isn't just that the tree has been struck and broken, or that my great-grandfather's tombstone has been leveled. It's the emptiness. The tree, tall and timeless, has been struck by lightning, revealing the core of the trunk—moldering and hollow. My lungs itch and refuse to fill.

Earlier in the summer, my father had a sarcoma tumor removed from his inner thigh. Before the surgery, he told us that he wasn't *ready to go to Moultrie* just yet. That phrase became code for something none of us really wanted to say. Following the procedure, his color returned, his appetite somewhat revived, and he was finally able to stand on his own again. For the first few weeks, the incision looked clean, almost healthy—until

it didn't. The infections started, and then the swelling, and then the realization that despite the months and the multiple surgeries, his leg wasn't going to heal. When the tumor was removed, it left a hollow between the muscles above his bone. The gap in his thigh remained too large for his body to mend, so the doctors decided to fill his leg with foam inserts and attach a Wound VAC to suck away the still unnamed fluid that pooled in the cavity. Every three days, the foam was replaced and the wound measured. When his nurse came to the house, I helped her peel away the plastic and the tape that kept his skin together. Once removed, my dad laid still as she measured the same distance as three days before, and three days before, and three days before, eyes to the ceiling, his thigh splayed open like a shelled-out pea pod—void to the bone.

It's coming on winter, and the cancer has since spread to his chest. Now, his lungs feel the heft of each breath. Sometimes, when his voice catches on the phone, and

he exhales a significant amount of air, it sounds damp. When this happens, I picture sooty cotton balls lining his lungs, and for a brief moment, I imagine him not there, no longer at the other end, no longer here at all. Now, when he says that he isn't *ready to go to Moultrie*, his tone is no longer defiant. He just sounds scared.

Even as a child, I felt comfort in knowing where I'd end up. Each time I stand over my plot, I feel fine with the fate of my bones, but I can't seem to reconcile my father to Moultrie. It's getting colder, and should he die, the ground will not be ready to be broken. Some days I take superstitious comfort in that, thinking it couldn't possibly happen before the thaw. Other times, I agonize over the possibility of him waiting, icy and unresponsive, somewhere I don't have access to. Somewhere he's never before been. Somewhere martian and chrome-plated. His body pumped full of preserving chemicals more potent than the chemotherapy he lamented. I'm not ready to be broken open and made hollow with the loss of him.

A writer, editor, and professor based in Northeast Ohio, Hagan Faye Whiteleather studied English and psychology at Kent State University and holds an M.F.A. in creative writing and environment with a Teaching Excellence degree distinction from Iowa State University. During her education, she served as editor-in-chief of KSU's literary arts journal, *Luna Negra*, and as nonfiction editor for ISU's *Flyway: Journal of Writing & Environment*. Her in-progress memoir, *Tangled in the Roots*, explores the grounds and graves of Moultrie Chapel Cemetery, grief, familial ties, and end-of-life care. When she isn't reading, writing, or out walking, she's teaching creative and critical writing at her alma mater, Kent State.



The Ohio Literary Trail Expands!

The Ohioana Library is excited to announce that its Ohio Literary Trail has added seven new sites honoring Ohio literary greats. Introduced in 2020, the Ohio Literary Trail connects readers and Ohio writers and shines a spotlight on Ohio's unique role in shaping culture and literature worldwide.

Among the notable Ohioans honored with new sites are the first Black woman to win the Nobel Prize in literature, the journalist and travel writer who introduced the world to Lawrence of Arabia, the greatest female humorist of the past sixty years, a science fiction writer and screenwriter who wrote the script for *The Empire Strikes Back*, and the Union general who won the Civil War and penned the most acclaimed memoir of any American president.

The sites are physical places tourists can visit year-round, such as museums, permanent library displays, historical homes, and Ohio Historical Markers. The new additions to the Ohio Literary Trail include:

Northeast Ohio Region: Lorain County, Toni Morrison Historical Marker. Morrison, winner of many awards including the Nobel Prize, was born in Lorain in 1931 and died in August 2019. The Carnegie Center is the former Lorain Public Library where Morrison worked as a youth.

Northeast Ohio Region: Cuyahoga County. Hart Crane Memorial Park features a tribute sculpture by Ohio artist Gene Kangas honoring American poet Hart Crane (1899-1932), who is considered one of the greatest poets of the twentieth century.

Northeast Ohio Region: Trumbull County, Kinsman/Leigh Brackett Historical Marker. Born in California, Brackett lived in Kinsman about twenty years. The science fiction writer who perfected the subgenre of "space opera" was nominated for a Hugo Award for *The Long Tomorrow* (1955).

Southwest Ohio Region: Montgomery County, University of Dayton campus. The Erma Bombeck Historical Marker is on the campus where the celebrated columnist and author graduated in 1949. She became a household name in the 1970s and '80s.

Southwest Ohio Region: Clermont County, Point Pleasant and Brown County, Georgetown. Two-term eighteenth president of the United States and victorious military commander of the Union Army, Ulysses S. Grant, worked tirelessly to complete his autobiography before his death. It became one of the most acclaimed memoirs of the nineteenth century.

Southwest Ohio Region: Darke County, Garst Museum in Greenville. Lowell Thomas' restored Victorian home and the museum collection honor the TV and Cinerama producer and author. His travels with T. E. Lawrence led to Thomas' book *With Lawrence in Arabia* and the movie *Lawrence of Arabia*.

Southeast Ohio Region: Jefferson County, Steubenville. Andrew Carnegie (1835-1919) and the Carnegie Library of Steubenville Historical Marker in front of the Public Library of Steubenville and Jefferson County honors Ohio's first Carnegie Library, which was approved for funding in June 1899.

The Ohio Literary Trail can be accessed on the Ohioana Library website at www.ohioana.org.



Members of Toni Morrison's family in front of her historical marker in Lorain. (Photo by Cheri Campbell)

Colorization: One Hundred Years of Black Films in a White World

A Review by Peter Niehoff

Until very recently, there has existed within film history a large void when it came to discussions of race in Hollywood. Just as much as the filmmakers and films themselves, studies on African Americans' impact in the film industry have been ignored or left to the high echelons of academia. Wil Haygood seeks to correct that with his new book, *Colorization: One Hundred Years of Black Films in a White World*. It is well known that Tinseltown has always been great at manufacturing its image, and more often than not, that image ignored African Americans (among others). But in the midst of #OscarsSoWhite and *Moonlight* (2016) winning the Academy Award for Best Picture, Haygood offers an honest and timely history for anyone with an interest in film and culture.

A good film history should meld together the social, cultural, and aesthetic contexts with the goal to illustrate the real-world impacts that film has always made. Haygood unquestionably achieves this. He critiques and breaks down films such as Oscar Micheaux's *The Homesteader* (1919)—which was a direct rebuttal to D. W. Griffith's racist *Birth of a Nation* (1915)—along with *Gone With The Wind* (1939), *A Raisin in the Sun*

(1961), *Superfly* (1972), *Do the Right Thing* (1989), *Selma* (2014), and many others. Haygood then delves deeper to discuss the underlying history that influenced these films, from slavery and the Civil War to Reconstruction, the Harlem Renaissance, the Great Depression, segregation, the postwar Civil Rights Movement, and all the way up to Barak Obama's presidency and the murder of George Floyd. *Colorization* explores the entire sweep of a rich history. It is a very well-researched book that includes interviews by the author with President of the Academy of Motion Picture Arts and Sciences Cheryl Boone Isaacs, Louis Gossett, Jr., and award-winning director Steve McQueen, to name a few. Haygood deftly illustrates the struggles and hard-fought successes Black Americans have faced in their long fight to garner authentic film depictions of their lived American experience.

Haygood writes with immediacy and urgency as he seeks to give due recognition to Black filmmakers, writers, actors and actresses, producers, and crew who have strained to have their stories told when Hollywood at first refused, and often watered down, their significance. We learn about the entrepreneurship and ambition of Oscar Micheaux, the first major African American to direct feature films. Micheaux got his start as a Pullman porter, then bought his own farm in South Dakota, and ultimately self-published and financed his own novels and films. Hattie McDaniel, the first African American to win an Oscar with her role in *Gone with the Wind*, is introduced through her father, Henry, who was born into slavery in 1838 and fought for the Union during the Civil War. Sidney Poitier—the first Black man to win an Oscar for Best Actor—and Harry Belafonte's activism during the 1963 March on Washington helped to bring national attention to the Civil Rights Movement. Through trailblazers like Richard Roundtree, Billy Dee Williams, James Edwards, and Diana Ross, we are shown the struggle countless actors and actresses faced when they sought to get beyond the stifling, stereotypical roles Hollywood fit them into to depict meaningful and authentic stories on the silver screen.



"I Can't Breathe." The *Selma* cast made a defiant statement on the steps of the New York Public Library. (Photo credit: Ray Tamarra/GC Images, 2014)

Ohio features prominently in this history: Fannie Hurst, from Hamilton, authored the novel *Imitation of Life* about the friendship between two women, one White and one Black. The novel was filmed two separate times; the one in 1959 starring Lana Turner brought a supporting Oscar nomination for Black actress Juanita Moore. Author Harriet Beecher Stowe, who lived in Cincinnati for almost two decades, passed away the same year cinema was invented in 1896, but her book, *Uncle Tom's Cabin*, was made into nine separate silent films between 1903-1927. Ron O'Neal from the famous *Superfly* (1972) and the Dandridge sisters were from Cleveland. The iconic Pam Grier spent part of her early childhood in Ohio, while revolutionary director Melvin Van Peebles graduated from Ohio Wesleyan in 1953. The Freedom Riders got their start in Oxford before their fateful trip south. And of course, Jim Brown left his Hall of Fame career with the Cleveland Browns for Hollywood.

Colorization really covers more than a hundred years. It is about the longer history of America's struggles with race as seen through the mighty camera lenses of Hollywood. Many of the stories that made it to the big screen were based on people, events, and novels that predated cinema. For example, the life and autobiography of Solomon Northup (1808-1863) was turned into *12 Years a Slave* one hundred and fifty years after his death in 2013; and *Uncle Tom's Cabin*—published in 1852 and filmed countless times—captured truths of the Black experience in America that were still potent as the film industry and the country struggled with race throughout the twentieth and early twenty-first centuries. Indeed, those historical threads are present today when camera phones frequently capture racial injustices for the world to see, such as what occurred to Ahmaud Arbery and George Floyd, among countless others. Haygood reminds us that the camera and screen are tools that capture and reflect everything, echoing Hollywood's, and therefore the country's, racial dynamics that are there for all to see.

Peter Niehoff, Ph.D., teaches film and television history at the University of Cincinnati. Along with Ohioana, he also sits on the board of the Mercantile Library in Cincinnati.



Colorization: One Hundred Years of Black Films in a White World by Wil Haygood.
New York: Knopf, 2021.

This unprecedented history of Black cinema examines 100 years of Black movies—from *Gone with the Wind* to Blaxploitation films to *Black Panther*—using the struggles and triumphs of the artists, and the films themselves, as a prism to explore Black culture, civil rights, and racism in America. From the acclaimed author of *The Butler* and *Showdown*.

Book List

The following books were added to Ohioana's collection between June and September 2021. Look for them at your local library or bookstore!

NONFICTION

Boggs, Joseph. ***Prohibition's Proving Ground: Cops, Cars, & Rumrunners in the Toledo-Detroit-Windsor Corridor***. Toledo: The University of Toledo Press, 2020. *Prohibition's Proving Ground* examines the tumultuous dry years in this trans-border region through its thriving motorcar culture. In the 1910s, local automobile factories churned out affordable vehicles that put many Toledo-Detroit-Windsor corridor residents on wheels for the first time, just as a wave of prohibitionist sentiment swept the area. State, provincial, and federal dry laws soon took effect in Ontario, Michigan, and Ohio, and native rumrunners fully utilized the area's robust automobile culture to exploit weaknesses in prohibition legislation and enforcement. Ultimately, the noble experiment failed on the TDW corridor. Its failure can be partly attributed to controversial policing practices that angered area motorists suspected of bootlegging. Local sheriffs, troopers, and dry agents could not stem the tide of motorized professional smugglers who increasingly perpetrated brutal crimes in the region's rural roadways and city streets.

Brouillette, Adam, ed. ***In Between Everywhere: An Exhibition in Print of Central Ohio Artists***.

Columbus: Blockfort Gallery and Studios, 2019.

In Between Everywhere is an exhibition-in-print featuring forty-two central Ohio artists curated by Adam Brouillette of Blockfort Gallery. The artists chosen for the book represent a variety of styles and mediums. It is intended to be an introduction to the consistency of vision and the quality of work found in the central Ohio art scene.

Engelking, Jennifer Boresz. ***Hidden History of Lake County, Ohio***. Charleston: The History Press, 2021. Striking natural beauty draws many visitors to Lake County, but the area also has a rich and captivating history. Willoughbeach Amusement Park arose where one of the worst shipwrecks in Great Lakes history occurred years before. Secret passageways and tunnels helped slaves escape to freedom. Native son and Tuskegee Airman Earl R. Lane earned the Distinguished Flying Cross. Marge Hurlburt, a service pilot during World War II, set an international women's flight speed record. And Amy Kaukonen, one of the nation's first female mayors, personally raided suspected bootleggers during Prohibition. Author Jennifer Boresz Engelking uncovers the history behind some of Lake County's most well-known people and landmarks and reveals stories lost to time.

Greenwald, Marilyn S., and Yun Li. ***Eunice Hunton Carter: A Lifelong Fight for Social Justice***. New York: Empire State Editions, 2021. Eunice Hunton Carter rose to public prominence in 1936 as both the

only woman and the only person of color on Thomas Dewey's famous gangbuster team that prosecuted mobster Lucky Luciano. But little has been told about Carter's life before and after the trial. In this definitive biography, authors Marilyn S. Greenwald and Yun Li tell the story of this unknown but critical pioneer in the struggle for racial and gender equality in the twentieth century. Carter worked harder than most men because of her race and gender, and Greenwald and Li reflect on her lifelong commitment to her adopted home of Harlem, where she was viewed as a role model, arts patron, community organizer, and, later, as a legal advisor to the United Nations, the National Council of Negro Women, and several other national and global organizations. Using transcripts, letters, and other primary and secondary sources from several archives in the United States and Canada, the authors paint a vibrant portrait of Carter and her inspirational, multi-decade career working in an environment of bias, segregation, and patriarchy in Depression-era America.

Hagedorn, Ann. ***Sleeper Agent: The Atomic Spy in America Who Got Away***. New York: Simon & Schuster, 2021.

George Koval was born in Iowa. In 1932, his parents, Russian Jews who had emigrated because of anti-Semitism, decided to return home to live out their socialist ideals. George, who was as committed to socialism as they were, went with them. It was there that he was recruited by the Soviet Army as a spy and returned to the U.S. in

1940. A gifted science student, he enrolled at Columbia University where he met scientists soon to join the Manhattan Project, America's atom bomb program. After being drafted into the U.S. Army, George used his scientific background and connections to secure an assignment at a site where plutonium and uranium were produced to fuel the atom bomb. There, and later in a second top-secret location, he had full access to all facilities and passed on highly sensitive information to Moscow. While there were hundreds of spies in the U.S. during World War II, Koval was the only Soviet military spy with security clearances in the atomic bomb project. The ultimate sleeper agent, he was an all-American boy who had played baseball, loved Walt Whitman's poetry, and mingled freely with fellow Americans—all while providing the enemy with classified intelligence.

Hunter, Bob. ***Road to Wapatomica: A Modern Search for the Old Northwest***. Columbus: Colloden Books, 2021.

Looking for history on our streets and street corners, in our parks, and even in our backyards, Bob Hunter sets out on a journey across the Midwest in search of memorable moments from the days of the Old Northwest. Forts, trails, trading posts, Native American villages, battlefields, gravesites, and landmarks (both remembered and forgotten) are all on his radar—as are places where acts of heroism, murder, butchery, and even massacre took place. He tackles the job with humor, curiosity, and skepticism, tries to separate legend from fact, and introduces readers to the people he encounters along the way.

Long, Tedd. ***Forgotten Visitors: Northwest Ohio's Notable Guests***.

Toledo: The University of Toledo Press, 2020.

Taking readers from the Northwest Indian War to post-industrial Toledo in the early twenty-first century, Tedd Long traces the stories of famous and not-so-famous visitors to Northwest Ohio, uncovering surprising details along the way. Long goes beyond the simple questions of who, where, and when as he keenly explores the alluring backstories and subplots of the local stopovers to help readers appreciate the history of the Maumee Valley, as well as the fascinating stories behind the forgotten visits of famous people.

Markowicz, Philip. ***Losing God in Translation: A Study of the Hebrew Bible***.

Toledo: The University of Toledo Press, 2020.

Rarely does a translation surpass the quality of the original work. But what if a translation creates and perpetuates a flawed understanding of the original? After a lifetime of study and reflection, Philip Markowicz contends that poor translations of the Hebrew Bible have caused this venerable text to be misinterpreted. Drawing on insights from traditional Jewish texts, philosophy, and science, Markowicz stridently reads lost meaning back into the biblical text and makes a compelling case for reviving the study of the Hebrew Bible—in Hebrew.

O'Connor, Mary. ***Free Rose Light: Stories Around South Street***.

Akron: The University of Akron Press, 2021.

Free Rose Light is the wide-ranging story of the people and community of South Street Ministries in

Akron, Ohio, told in the style of the ministry—improvisational, risky, and present. As much as this is the story of South Street through O'Connor's experience of the organization, it is also an invitation to the reader by example. There is no set of conclusions or directions provided in this work, save for one: don't let anyone define your story. You claim your own story.

Szor, Judy Harris. ***Sam Szor: Toledo's Mr. Music***.

Toledo: The University of Toledo Press, 2020.

Born in the Szor family home on Bakewell Street in East Toledo's Birmingham neighborhood, Sam Szor started playing the saxophone and clarinet in the fourth grade. He would go on to play in the Toledo Young People's Symphony Orchestra and the Paul Mabie band before graduating from Waite High School and heading to the University of Michigan. After graduating with a degree in music education, Sam returned to the Glass City where he taught at Woodward and Waite High Schools and The University of Toledo. In addition to a thirty-two-year career as a music educator, Sam was also the director of Music Under the Stars for nearly sixty years and conductor of the Toledo Choral Society for fifty-four years. He also played bassoon for the Toledo Symphony Orchestra and was the conductor of the Perrysburg Symphony Orchestra for twenty years.

Tramer, Elliot. Photos by Art Weber.

Richness and Rarity: The Natural History of Lucas County.

Toledo: The University of Toledo Press, 2020.

Lavishly illustrated with more than 125 photos by Art Weber, this hard

cover book also features contributed essays and photos by other local experts on Lucas County including meteorologist Ross Ellet, geologists Mark Camp and Tim Fisher, aquatic biologist Tom Bridgeman, herpetologist Kent Bekker, OSU Extension Agent Amy Stone, TNA members Eric Durbin, Jan Dixon, and Rick Nirschl, along with many others.

FICTION

Campbell, Tom Harley. *Satan's Choir: A John Burke Mystery*. Ithaca: Cayuga Lake Books, 2021. When the battered remains of a priest are discovered at the bottom of a lake, Dayton homicide detective John Burke is mystified. Who would murder a priest? Why were the initial inquiries abandoned so long ago when the man went missing? As he investigates the case, Burke's search for a suspect leads him down a dark rabbit hole of intrigue and into his own mysterious past.

Flower, Amanda. *Marriage Can Be Mischief: An Amish Matchmaker Mystery*. New York: Kensington Books, 2021. Millie is happy that her childhood friend, Uriah Schrock, has returned to Harvest after decades away. He was sweet on Millie in their school days, but she only had eyes for her future husband. Now, there's a new spark between them, so Millie is concerned when Uriah doesn't show up at the Harvest concert series—or for his job as the village square's groundskeeper. Perhaps Millie has been involved in too many murder investigations, but she has a sinking feeling. And when she and her best friend, Lois, find Uriah with the

police, it seems she's right. A film crew is in Harvest to make a movie about a forty-year-old unsolved murder. A skeleton has been found at the bottom of a ravine—and Uriah is certain it's his sister, Galilee. Right before Uriah left Ohio, Galilee had disappeared, and her harsh husband, Samuel, was found fatally stabbed with a knitting needle. The sheriff declared that Galilee killed him and ran away. Uriah never believed the theory, and he's come back to Harvest hoping, *Gott* willing, that Millie will help him stitch together the truth.

MacGregor, Scott. Ilus. by Gary Dumm. *Fire on the Water*. New York: Abrams Comic Arts, 2021. This original graphic novel imagines the lives of blue-collar workers involved in the real-life Lake Erie tunnel disaster of 1916 in Cleveland. Author Scott MacGregor and illustrator Gary Dumm tell the intersecting stories of a brilliant African American inventor, Ben Beltran (based on the real-life Garrett Morgan, Sr.), desperate immigrants tunneling beneath Lake Erie, and corrupt overseers who risk countless lives for profit. As historical fiction, *Fire on the Water* sheds light not only on one of America's earliest man-made ecological disasters, but also on racism and the economic disparity between classes in the Midwest at the turn of the century.

Montgomery, Jess. *The Stills (Kinship #3)*. New York: Minotaur Books, 2021. Ohio, 1927: Moonshining is a way of life in rural Bronwyn County, and even the otherwise upstanding Sheriff Lily Ross has been known to turn a blind eye when it comes

to stills in the area. But when thirteen-year-old Zebediah Harkins almost dies after drinking tainted moonshine, Lily knows that someone has gone too far, and—with the help of organizer and moonshiner Marvena Whitcomb—is determined to find out who. But then, Lily's nemesis, the businessman George Vogel, reappears in town with his new wife, Fiona. Along with them is also her former brother-in-law Luther Ross, now an agent for the newly formed Bureau of Prohibition. To Lily, it seems too much of a coincidence that they should arrive now. As fall turns to winter, a blizzard closes in. Lily starts to peel back the layers of deception shrouding the town of Kinship, but soon she discovers that many around her seem to be betraying those they hold dear—and that Fiona too may have an agenda of her own.

Schraeder, E. F. *Ghastly Tales of Gaiety & Greed: Unauthorized & Haunted Cedar Point*. Los Angeles: Omnium Gatherum, 2020. Coasters, carousels, an old cemetery, and a sprawling hotel on a stormy lakeside. Visit this haunted tour of scrapbook memories where legendary summers intersect with history and rumor. Told in vignettes that weave stories, newspaper clippings, postcards, and images, *Ghastly Tales* weaves the tales of four families through the decades at a lakeside resort and amusement park where everyone eventually returns.

Welsh-Huggins, Andrew. *An Empty Grave*. Athens: Swallow Press, 2021. In 1979, a high-profile burglar shot a cop, was apprehended, and then disappeared without ever being prosecuted. Forty years later, after

the wounded cop's suicide, his son, Preston Campbell, is convinced there's been a cover-up that allowed his father's attacker to go free. At first, private investigator Andy Hayes dismisses Campbell's outlandish conspiracy theories. But when a mysterious Cold War connection to the burglar emerges, the investigation heats up, and Hayes discovers a series of deaths that seem to be connected, one way or another, to the missing criminal. Nothing seems to add up, though, and Hayes finds himself hurtling headlong down a decades-old path of deadly secrets. In the midst of cracking the cold case, Hayes has another mystery to solve closer to home: What's been troubling his younger son, Joe, and why is his ex-wife so eager to have the boy out of her house? Further complicating matters, Hayes learns that another private eye, the captivating but inscrutable Hillary Quinne, is also on the trail of the vanished burglar and needs Hayes' help. As their professional and personal lives blur, Hayes wonders what he's gotten himself into, and whether he really wants out.

POETRY

Brady, Philip. *The Elsewhere: Poems & Poetics*. Frankfort: Broadstone Books, 2021. In a new arrangement of three books of poetry, a verse memoir, a poetic prose memoir, and essay collections on poetics—as well as new poems—*The Elsewhere* re-scores a life alert to the workings of line and sentence upon eye, heart, breath, and the world.

Brennan, Matthew. *Snow in New York: New and Selected Poems*. Beaumont: Lamar University Literary Press, 2021. Matthew Brennan's *Snow in New York* is his sixth full collection of poetry, bringing together his best poems written during the last forty years. Whether in free verse, blank verse, or rhyme, Brennan's poems betray close attention to form while evoking the senses through concrete images, and the imagination through vivid figurative language. His subjects cover family, love, and memory, as well as art, history, and landscape. Whether in personal lyrics or in dramatic monologues, Brennan speaks directly, musically, and emotionally. Besides selections from *Seeing in the Dark*, *The Music of Exile*, *The Sea-Crossing of Saint Brendan*, *The House with the Mansard Roof*, and *One Life*, this book includes more than twenty new poems.

Fuller, Jane Ann. *Half-Life*. Russell: Sheila-Na-Gig Editions, 2021. Fuller's *Half-Life* spans the many years it takes to come to terms with the suicide of a husband and its traumatic effect on the children: drug abuse, rape, unflinching self-analysis, survivor's guilt—the loss is hardly manageable. The poems look to the self but also outward, to the bird feeder and garden, to the paintings of the masters, to Greek mythology, to the music of a fiddle teacher, and to the dangerous beauty of southeastern Ohio's sandstone cliffs. In the face of death, the poems ask, *What do the living know?* They know immense grief; how brutal and dark our human natures can be; and that healing requires engagement with the physical world.

Horvath, Brooke. *At Times: New & Selected Poems*. New York: Seven Stories Press, 2020.

Brooke Horvath is always intimate, never rhetorical or bland. This is poetry not just for the sake of poetry, but poetry as a way of life—of engaging with the world. Like the works of Alan Dugan or Galway Kinnell, these are poems of the everyday and, when read slantwise, of what lies beyond. The whole collection, in fact, is imbued with the wily double meaning of the final couplet from “What in the World Were We Thinking Of?”—“It was a day when nothing happened / that we will find worth remembering.”

MIDDLE GRADE & YOUNG ADULT

Bailey, Kristin. *Into the Nightfell Wood*. New York: Katherine Tegen Books, 2018.

This action-packed fantasy novel about two siblings and the fractured world they inherit when they are adopted by a grieving queen is the stunning sequel to *The Silver Gate*. Wynn and Elric may now be safe, but adjusting to life in the Between is not without complications. Their adoptive mother, the benevolent Fairy Queen, is haunted by the memory of her child who was kidnapped long ago—and she won't risk letting the same thing happen to Wynn and Elric. But that same grief has been weakening the queen's powers for years, and the protective shield around their kingdom is deteriorating. When Wynn is coerced into the Nightfell Wood by a creature sent to do the Grendel's bidding, Elric knows he must go after her to save her life. What they discover there—about

fear, prejudice, and the true nature of evil—will change the fairy kingdom forever.

Bishop, Jenn. *Things You Can't Say*. New York: Aladdin, 2020.

Nothing is going right this summer for Drew. And after losing his dad unexpectedly three years ago, Drew knows a lot about things not going right. First, it's the new girl, Audrey, taking over everything at the library, Drew's sacred space. Then it's his best friend, Filipe, pulling away from him. But most upsetting is the mysterious man who is suddenly staying with Drew's family. An old friend of Mom's? Drew isn't buying that. With an unlikely ally in Audrey, he's determined to get to the bottom of who this man really is. The thing is, there are some fears—like what if the person you thought was your dad actually *wasn't*—that you can't speak out loud, not to anyone. At least that's what Drew thinks. But then again, first impressions can be deceiving.

Conkling, Winifred. *Ms. Gloria Steinem: A Life*. New York: Feiweil and Friends, 2020.

Documenting everything from her boundary-pushing journalistic career to the foundation of *Ms.* magazine to being awarded the 2013 Presidential Medal of Freedom, Winifred Conkling's *Ms. Gloria Steinem* is a meticulously researched young adult biography that is sure to satisfy even the most voracious of aspiring glass-ceiling smashers.

Reynolds, Justin A. Illus. by Pablo Leon. *Miles Morales: Shock Waves (Original Spider-Man Graphic Novel)*. New York: Graphix, 2021. Miles Morales is a normal kid who happens to juggle school at Brooklyn Visions Academy while

swinging through the streets of Brooklyn as Spider-Man. After a disastrous earthquake strikes his mother's birthplace of Puerto Rico, Miles springs into action to help set up a fundraiser for the devastated island. But when a new student's father goes missing, Miles begins to make connections between the disappearance and a giant corporation sponsoring Miles' fundraiser. Who is behind the disappearance, and how does that relate to Spider-Man?

Wahl, Jan. Illus. by Morgana Wallace. *Hedy & Her Amazing Invention*. Oklahoma City: Penny Candy Books, 2019.

In one of the first books written for children about the amazing life and work of actress and inventor Hedy Lamarr—and one of the final books written by Coretta Scott King Honor and Christopher Medal-winner Jan Wahl—readers will be entranced by all that Lamarr accomplished on and off the big screen. *Hedy & Her Amazing Invention* teaches kids about Lamarr's pioneering scientific work and inspiring courage. This famous Hollywood actress fought against old-fashioned parents, a domineering husband, prejudice, and stereotypes to become an accomplished inventor whose work helped pave the way for many of the communications technologies we enjoy today, from Wi-Fi to GPS to signal-blocking devices. Through collage-work illustrations and accessible text, Wahl and Wallace provide context for Lamarr's most famous invention with fun and ease. Readers will be inspired by this uplifting biography about a fearless twentieth-century woman who knew her worth and was determined to utilize all of her talents to make the world a better place.

JUVENILE

Parsons, Celeste. *Wait Until I Grow Up!* Buchtel: Monday Creek Publishing, 2021.

Mandy is mad! Her mom keeps treating her like a baby. There are so many grown-up things she wants to do. Why should she have to wait? Follow Mandy as she contemplates the reasons why she has to grow up to do all the things she wants to do.

Reinart, Janie. Illus. by Morgan Taylor. *When Water Makes Mud: A Story of Refugee Children*. Stamford: Blue Whale Press, 2021.

When war forces two sisters to flee their home in South Sudan with nothing but the clothes they are wearing, Big Sister strives to help Little Sister smile again at the refugee settlement. But as quickly as Little Sister's smile appears, it disappears; that is, until water makes mud. In the end, Big Sister's artistry and kindness brings hope to their situation. This title is a tribute to the resourcefulness of children who have no toys but continue to play, and is dedicated to the 200,000 refugee children living at the Bidibidi settlement in Uganda. All profits from the sale of the book are being donated to UNICEF.

Rex, Adam. Illus. by Laura Park. *Unstoppable*. San Francisco: Chronicle Books, 2020.

If you could have any superpower, what would it be? Well, what if the answer was: ALL OF THEM! When a bird narrowly escapes the clutches of a hungry cat, a nearby crab admires the bird's ability to fly, while the bird admits a longtime yearning for claws. And, just like that, they team up. Pretty soon, the team includes every animal in the forest who's ever wanted someone else's special trait.

But how will these animals stop humans from destroying the forest for a megamall? It's going to take claws, wings, and Congress together to be truly *Unstoppable!* Laura Park's bright, comic illustrations pair with bestselling author Adam Rex's laugh-out-loud text in this hilarious and insightful picture book about celebrating the ways you're unique and using all your resourcefulness—and just a smidge of politics—to save the day.

Richardson, Chad, and Charles "Dad" Richardson. Illus. by Ashleigh Corrin. ***Family Reunion***. West Concord: Barefoot Books, 2021. In this contemporary #OwnVoices tale, a boy is reluctant to go to his family reunion, which he's sure will be boring. Vivid, poetic language and rich illustrations bring readers along for the boy's emotional journey, as he ultimately finds himself enjoying the large and joyous gathering. This modern, kid's-eye view depiction of a Black American extended family celebrates the importance of kinship and intergenerational ties.

Towne, Charlcie M. Illus. by Amanda Leigh Revell. ***What is an Alpaca? Hmm . . . Cleo Wants to Know***. Ashland: Champion Creek Publishers, 2009. "Hmm" is the sound you make when you are curious or wondering about something; it is also the soft sound alpacas make when they talk to each other. Follow along as Cleo's curiosity and the world of alpacas join together in new friendships and discovery.

Thank You!

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Why I Support Ohioana

I was born and raised in Hong Kong, where my father and grandfather were newspaper publishers and my mother was a journalist who could get the scoop on any story. So when I came to America at eighteen and discovered Cleveland eight years later, the publishing tradition was in my blood. It was natural for me to write an autobiography, becoming an Ohio author. I printed *The Immigrant's Way* in English first, but soon after in Chinese, Korean, and Spanish. English is a second language for most of my audience.

I love the Ohioana Library and its annual Book Awards. Ohioana recognizes all types of Ohio authors, and being foreign-born, I'm especially sensitive to Ohioana's awards and book reviews of works by non-white authors of all sorts of backgrounds. Everyone's heritage must be recognized, and Ohioana does that purposely and sensitively.

It's so important to support literature in Ohio, especially now when everyone's face is glued to their smartphone. I love that I can go to my local library's website and download books, then read them on my phone or tablet. I travel on business frequently, and I love holding a thousand books in my hand. I learn about great authors and books by reading about them in many publications, including the titles featured in the *Ohioana Quarterly*.

As the world reels from surge after surge of COVID-19, we've stopped attending community events, and our community arts organizations' revenues have dried up. Online performances keep the energy alive, but only just. Now is exactly the wrong time not to contribute. Reading has become a lifeline in this time of living in seclusion, and it's exactly this voracious reading that Ohioana caters to. So please join me with support of whatever you can afford to help Ohioana continue to help us experience the rich variety of Ohio authors and books.

Margaret W. Wong, Esq.



Margaret W. Wong, Esq., is an award-winning immigration attorney from Cleveland, Ohio. Her autobiography, *The Immigrant's Way*, has been translated into four languages and has become one of her law firm's primary marketing materials, given to each client and others in the community.

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