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**Review of *Sorrows and Songs: One Lifetime–Many Lives*. Janice Wood Wetzel. Reviewed by Marilyn S. Paul.**

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the author argued, the best strategy to help undocumented immigrants is "not talking about them" and remaining "silent on the fact that undocumented immigrants are among the key beneficiaries" (pp. 164-165). By adopting these strategies, immigrant-serving nonprofits continue to play an important role in shaping current discourse on the common image of disadvantaged immigrants and greatly enhance their civic integration through the enactment, implementation and enforcement of related ordinances.

A significant body of literature exists on the integration of immigrants, yet most of it reflects an approach that is focused on immigrant groups, or a macro-level approach mainly focused on policies and political and institutional structures. This book is unique in employing an approach that emphasizes the mediating role of immigrant-serving nonprofits, and in offering three typical case studies that demonstrate how nonprofits can function to bridge the gap between immigrants and legislative officials. The author seems to downplay the conflicts among nonprofits, labor unions and city officials in the process of collaboration. This book perhaps places excessive emphasis on the successful cases. Perhaps another chapter could have at least briefly discussed cases of unsuccessful advocacy strategies that nonprofits have adopted. In that way, the reader would be able to grasp more clearly the larger picture of nonprofit advocacy activities. Nonetheless, this book is a must read for those who are interested in immigrant rights and the process of integration of immigrants into the larger social environment.

*Sizhe Liu, University of Hawaii at Manoa*

Janice Wood Wetzel, *Sorrows and Songs: One Lifetime—Many Lives*. Fullarton Press (2015), 255 pages, \$14.95 (paperback).

I was intrigued to learn of Jan Wetzel's memoir, *Sorrows and Songs*, as I have long considered Wetzel, former Dean and Professor Emeritus of my MSW and PhD alma mater, a revered mentor. I suspected *Sorrows and Songs* would offer a unique contribution to understanding the human condition, and most surely, in its chronicling of her life journey through

the decades and the social movements that defined them, it does. Consistent with Wetzel's scholarship, her memoir uses a psychosocial context for understanding and treating depression in women. *Sorrows and Songs* begins in the early 1900s, the time of Wetzel's parents' lives, and moves through the decades that framed her own life, providing a deeply nuanced appreciation of the sociological and relational gifts and tragedies that shaped Wetzel's character and ultimately built her resilience. It also offers a broad-stroke view of how resolve can be realized within the lives and personal impacts of family of origin, for better and for worse.

Part I is replete with the writer's cherished relational and attachment memories of the "songs" of her early childhood years: her father's nighttime storytelling; cherished father-daughter beach outings; and her mother's tender loving care when she was sick. It is also packed with the ravage "sorrows" of mental illness and alcoholism, secrecy, and domestic violence; her mother's repetitive black-outs; physical abuse behind closed doors; and a pervasive sense of alienation which resulted from living in a home that was defined as "ordinary" but could more realistically be deemed a "house of cards."

In Part II, sorrows emerge in the patterns of intergenerational transmission depicted in a relational dynamic, defined largely by the domination, power and exploitation that colored Wetzel's twenty-year marriage. Through the decades of the 50s and 60s, Wetzel's honest accounts of her battle with depression, portrayed within the context of the deleterious effects of sexism and patriarchy, present a birds-eye view of the mental health system at the time. Wetzel's subsequent entry into the workforce and her return to school, both in the 1960s, exemplify the songs that emerged out of the civil rights movement—renewed hope and new possibilities. Throughout her narrative of these decades, her poignant personal illustrations of a painful and often gut-wrenching struggle parallel the emergence of the women's movement of the 1960s.

As Wetzel charts her life through the 70s and 80s, she claims it could be that the women's movement validated her and saved her life. But again, her songs are juxtaposed with sorrows, as she rises through the ranks as a social work scholar and educator, while simultaneously struggling for

genuineness and meaning in areas of intimacy and connection. As the 1980s bleed into the 90s and beyond, the reader journeys with Wetzel as she recalls her movement into global social work, her discoveries and accomplishments, both in her position as the International Association of Schools of Social Work representative to the United Nations, and in her study of women's issues and social service programs abroad.

Wetzel remarks that her daughter marveled that she was the only woman she knew who looked forward to getting older, and as the reader arrives at the end of the memoir and Wetzel's entry into her ninth decade of life, there is a sense that with this stage comes relief from the struggle and a genuine and general sense of wholeness and peace. Perhaps Wetzel intuitively knew at a young age that this late stage of life would bring at last many more songs—of work, travel, photography, rich friendships and close family ties—and far fewer of life's sorrows.

Wetzel's personal history demonstrates a resilience that is a thought provoking read for anyone interested in the human condition. It is a useful literary tool for social work education, particularly as a resource for teaching human behavior for social work practice. Reflecting transcendent wisdom, insight and self-awareness, *Sorrows and Songs* exemplifies the struggle for women's rights in America through the twentieth century.

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