

BEFORE COLUMBUS FOUNDATION  
PRESENTS THE

AMERICAN  
BOOK AWARDS  
2005





# THE AMERICAN BOOK AWARDS

America was intended to be a place where freedom from discrimination was the means by which equality was achieved. Today, American culture is the most diverse ever on the face of this earth. Recognizing literary excellence demands a panoramic perspective. A narrow view strictly to the mainstream ignores all the tributaries that feed it. American literature is not one tradition but all traditions. From those who have been here for thousands of years to the most recent immigrants, we are all contributing to American culture. We are all being translated into a new language. Everyone should know by now that Columbus did not “discover” America. Rather, we are all still discovering America—and we must continue to do so.

The Before Columbus Foundation was founded in 1976 as a nonprofit educational and service organization dedicated to the promotion and dissemination of contemporary American multicultural literature. The goals of BCF are to provide recognition and a wider audience for the wealth of cultural and ethnic diversity that constitutes American writing. BCF has always employed the term “multicultural” not as a description of an aspect of American literature, but as a definition of *all* American literature. BCF believes that the ingredients of America’s so-called “melting pot” are not only distinct, but integral to the unique constitution of American Culture—the whole comprises the parts.

In 1978, the Board of Directors of BCF (authors, editors, and publishers representing the multicultural diversity of American Literature) decided that one of its programs should be a book award that would, for the first time, respect and honor excellence in American literature without restriction or bias with regard to race, sex, creed, cultural origin, size of press or ad budget, or even genre. There would be no requirements, restrictions, limitations, or second places. There would be no categories (i.e., no “best” novel or only one “best” of anything). The winners would not be selected by any set quota for diversity (nor would “mainstream white anglo male” authors be excluded), because diversity happens naturally. Finally, there would be no losers, only winners. The only criteria would be outstanding contribution to American literature in the opinion of the judges.

All winners are accorded equal standing. Their publishers are also to be honored for both their commitment to quality and their willingness to take the risks that accompany publishing outstanding books and authors that may not prove “cost-effective” in the short run. There are special Award designations (such as Lifetime Achievement) for contributions to American literature beyond a recently published book. The American Book Awards Program is not associated with any industry group or trade organization. The American Book Awards offer no cash prize nor do they require any financial commitments from the authors or their publishers. The Award winners are nominated and selected by a panel of writers and editors who also represent the diversity of American literary culture.

American Book Awards  
**Before Columbus Foundation**  
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BEFORE COLUMBUS FOUNDATION PRESENTS

THE WINNERS OF THE  
**AMERICAN BOOK AWARDS 2005**

**Bernard W. Bell**

*The Contemporary African American Novel:  
Its Folk Roots and Modern Literary Branches*  
(University of Massachusetts Press)

**Cecelie Berry**

*Rise Up Singing: Black Women Writers on Motherhood*  
(Doubleday)

**Jeff Chang**

*Can't Stop Won't Stop: A History of the Hip-Hop Generation*  
(St. Martin's Press)

**Julie Chibbaro**

*Redemption* (Atheneum)

**Richard A. Clarke**

*Against All Enemies: Inside America's War on Terror* (Free Press)

**Alisha S. Drabek and Karen R. Adams**

*The Red Cedar of Afognak, A Driftwood Journey*  
(produced by Native Village of Afognak, based on a story by John P. Pestrikoff, illustrated by **Gloria N. Selby**)

**Ralph M. Flores**

*The Horse in the Kitchen: Stories of a Mexican-American Family*  
(University of New Mexico Press)

**Hiroshi Kashiwagi**

*Swimming in the American: A Memoir and Selected Writings*  
(Asian American Curriculum Project—AACP)

**Robert F. Kennedy, Jr.**

*Crimes Against Nature* (Harper Collins)

**Don Lee**

*Country of Origin* (W.W. Norton)

**Lamont B. Steptoe**

*A Long Movie of Shadows* (Whirlwind Press)

**Don West**

*No Lonesome Road: Selected Prose and Poems*  
edited by **Jeff Biggers** and **George Brosi** (University of Illinois Press)

*Journalism Award:*

**Bill Berkowitz**

# THE CONTEMPORARY AFRICAN AMERICAN NOVEL

## Its Folk Roots and Modern Literary Branches

In 1987, Bernard W. Bell published *The Afro-American Novel and Its Tradition*, a comprehensive interpretive history of more than 150 novels written by African Americans from 1853 to 1983. The book won the Distinguished Scholarship Award of the College Language Association and was reprinted five times. Now Bell has produced a new volume that serves as a sequel and companion to the earlier work, expanding the coverage to 2001. Bell also refines and extends his interpretive model for reading texts by African American writers, a model based on the vernacular forms of expression of his childhood, the literary theories of Ralph Ellison, and the writings on double-consciousness of W.E.B. Du Bois.

The book begins with a personal essay in which Bell traces the evolution of his thinking about sociohistorical and sociocultural approaches to literature. He goes on to apply these approaches to the work of hundreds of black novelists whose work has been published since 1853. His primary focus, however, is on some forty novels and romances published between 1983 and 2001, including works by Gayl Jones, Toni Cade Bambara, Toni Morrison, Paule Marshall, Albert Murray, Gloria Naylor, Al Young, David Bradley, Leon Forrest, and Charles Johnson, as well as the neo-Black Aesthetic novelists Nathaniel Mackey, Trey Ellis, Percival L. Everett, and Colson Whitehead.

In acknowledging the diversity of the tradition of the novel, Bell also examines the science fiction of Samuel Delany and Octavia Butler, the gay novels of E. Lynn Harris, Larry Duplechan, and Randall Kenan, and the detective narratives of Barbara Neely and Walter Mosley. The result is a book of impressive scope and accomplishment—an essential work for any serious student of African American literature.

*“Professor Bell presents us with another groundbreaking study of the ‘social’ work performed by African American literature. Ranging over subjects including African heritage, masculinity, femininity, and personhood, the arts, and religious and political identities, The Contemporary African American Novel shows us how African American life has always found nuanced expression through African American literary forms. This is a major achievement by a major scholar.”*  
—Henry Louis Gates, Jr., Harvard University

*“A masterful performance, tremendously impressive as a work of literary criticism and theory, historical scholarship, and cultural study....It will become, without question, the standard work in the field, a stimulating source of critical insight and a valuable reference tool—one that everyone who writes about or teaches African American literature will need (and will be eager!) to own.”*  
—William E. Cain, Wellesley College

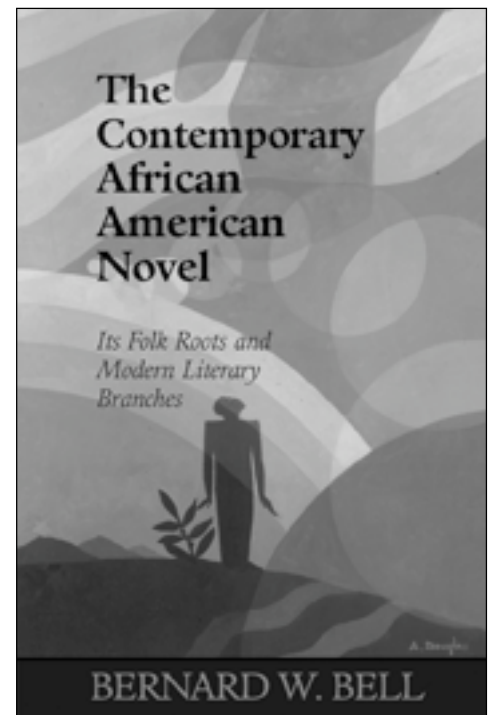
*“Bell’s brilliant new work is a history of the novel that demonstrates the intellectual breadth of that tradition....Evident throughout is the author’s meticulous thoroughness in clear and precise language that makes it a text no serious student of African American fiction can avoid.”*  
—Nellie Y. McKay, University of Wisconsin, Madison

*“Absolutely essential to the teaching of African American literature...Bell is a rare scholar whose knowledge of authors, works, historical movements, social history, folk formations, and subgenres of fiction is strikingly impressive.”*  
—Trudier Harris, University of North Carolina at Chapel Hill



## BERNARD W. BELL

Bernard W. Bell is professor of English at Pennsylvania State University. He is co-editor of *W.E.B. Du Bois on Race and Culture: Philosophy, Politics, and Poetics* (1996), co-editor of *Call and Response: The Riverside Anthology of the African American Literary Tradition* (1998), and editor of *Clarence Major and His Art: Portraits of an African American Postmodernist* (2001).



# RISE UP SINGING

## Black Women Writers on Motherhood

From a dazzling array of well-known African American women, short fiction, poems, and personal essays that describe with warmth and humor their experiences as mothers and as daughters.

A sparkling anthology devoted to exploring the lives of African American mothers, *Rise Up Singing* presents the stories and reflections of such beloved and respected artists, journalists, and authors as Alice Walker, Faith Ringgold, Marita Golden, Martha Southgate, Tananarive Due, Maya Angelou, Gwendolyn Brooks, Deborah Roberts, Rita Dove, and others. It features original and previously published writings, organized by editor Cecelie Berry by themes—mothering, work, family, children, community, and love—that illuminate the multiple roles of black mothers at home, in the neighborhood, and in the world as a whole.

*Rise Up Singing* brings together the perspectives of women of different ages, backgrounds, and accomplishments. What shines through in their writings are the hopes shared by all mothers. As Marian Wright Edelman writes in the Foreword: “The mothers writing in this anthology speak in a range of voices. They are joyful, stressed, grateful, ambivalent, determined, disappointed, and, in bad ways and good, overwhelmed. But over and over again...we see mothers struggling with the push: striving to give their children their best and to make sure the world gives their children its best, hard as that fight may be.”

*“Journalist Berry assembles a choir of voices, both prominent and subtle, to share a lyric rhapsody detailing the triumphs and trials of black motherhood... Always inspirational, this anthology should resonate with both mothers and children.”*

—Publishers Weekly

*“The 2000 Million Mom March provided inspiration for this collection of poems, essays, and short stories examining the complexities of motherhood as experienced by black women, overlaid with the complications of race. The book is organized into four sections that focus on themes of the iconic image of the matriarch in black culture, the sweetness of everyday life as mothers, the disappointments of motherhood, and the symbiotic relationship between mother and child...This is an inspiring collection that celebrates motherhood without sentimentality.”*

—Vanessa Bush, Booklist

*“Exquisite.”*

—Chicago Tribune

*“[A] moving collection...Their hopes and fears are those of every mother, making this book rewarding reading for all.”*

—Chattanooga Times Free Press

*“It’s an ideal book for any mother to snuggle up with to connect with mothering stories...Some stories in Rise Up Singing will make you smile; others might make you cry. But whatever the emotion, an underlying powerful and meaningful message is within each story.”*

—CelebratingChildren.com

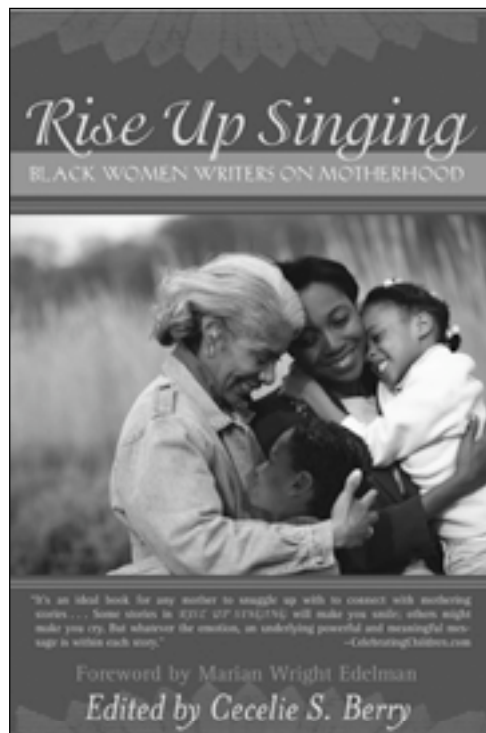
**Doubleday**  
www.randomhouse.com/doubleday



C. JUNIPER PIERCE

## CECELIE BERRY

Cecelie Berry is a graduate of Harvard Law School and a journalist. Her personal essays have been published in *The New York Times*, *The Washington Post*, *Newsweek*, *Newsday*, *New Jersey Monthly*, and on Salon.com.



# CAN'T STOP WON'T STOP

## A History of the Hip-Hop Generation

Forged in the fires of the Bronx and Kingston, Jamaica, hip-hop became the Esperanto of youth rebellion and a generation-defining movement. In a post-civil rights era defined by deindustrialization and globalization, hip-hop crystallized a multiracial, polycultural generation's worldview, and transformed American politics and culture. But that epic story has never been told with this kind of breadth, insight, and style.

Based on original interviews with DJs, b-boys, rappers, graffiti writers, activists, and gang members, with unforgettable portraits of many of hip-hop's forebears, founders, and mavericks, including DJ Kool Herc, Afrika Bambaataa, Chuck D, and Ice Cube, *Can't Stop Won't Stop* chronicles the events, the ideas, the music, and the art that marked the hip-hop generation's rise from the ashes of the 60s into the new millennium. Here is a powerful cultural and social history of the end of the American century, and a provocative look into the new world that the hip-hop generation created.

*"Jeff Chang's social and cultural history of the roots and rise of hip-hop culture is, hands down, the richest synthesis of the historical pressure points that inspired a creative rebellion from burnt-out war-zones of the Bronx that's inspired a global culture of resistance, defiance, and celebration."*  
—David Meltzer

*Flow without the ego, intellectualism without Ivory Tower disdain, and, finally, history with heart and passion and fire: Jeff Chang's Can't Stop Won't Stop manages to go from wide-lens overview to pinpoint accuracy in covering the biggest cultural-political movement of our time. A true accomplishment."*

—Farai Chideya, author of *Trust and The Color of Our Future*

*"Jeff Chang is a master alchemist, spinning narrative gold from a weave of sociology, history, political theory, and old fashioned boom-bap... Can't Stop Won't Stop is one of the best books yet written on the shifting, tumultuous history of hip-hop culture and the generation of adherents it spat onto the American and global landscape. It is a tour-de-force."*

—Selwyn Seyfu Hinds, author of *Gunshots In My Cook-Up: Bits of Hip-Hop Caribbean Life*

*"One of our most insightful commentators on urban music takes a panoramic survey of hip-hop's entirety... Authoritative, incisive, and entertaining, Can't Stop Won't Stop is a massive achievement."*

—Simon Reynolds, author of *Rip It Up And Start Again: Postpunk 1978-84 and Generation Ecstasy*

*"Don't be misled; this is not just another rap book... inflammatory, illuminating, and anything but myopic, the scope of Chang's work is awe-inspiring."*

—DJ Shadow, hip-hop artist, *Endtroducing* and *The Private Press*

*"Jeff Chang backspins the uninterrogated truisms that plague so much hip hop scholarship... Can't Stop Won't Stop is a fluid, incisive analysis built from the ground up, with plenty of funky breakdowns."*

—Adam Mansbach, author of *Angry White Boy* and *Shackling Water*

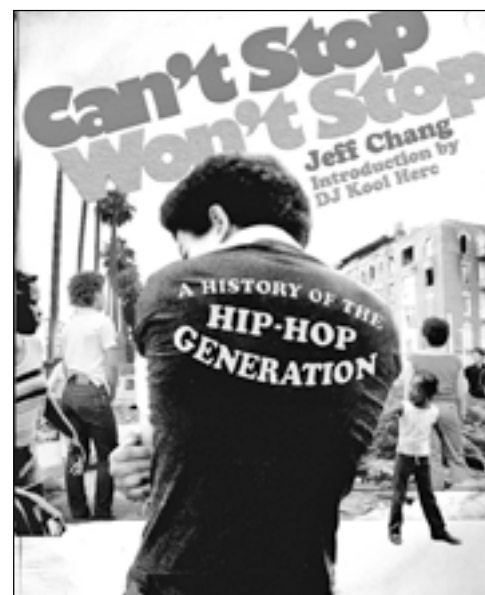
*"From the intellectual roots of Black cultural and political movements to the emergence of hip-hop activism, Can't Stop Won't Stop is the most comprehensive book out on hip-hop."* —Henry Chalfant, co-producer *Style Wars*, co-author of *Subway Art*

St. Martin's Press  
www.stmartins.com



## JEFF CHANG

Jeff Chang has been a hip-hop journalist for over a decade and has written for *The San Francisco Bay Guardian*, *The Village Voice*, *Vibe*, *The Nation*, *URB*, *Rap Pages*, *Spin*, and *Mother Jones*. He was a founding editor of *Colorlines Magazine*, Senior Editor at Russell Simmons' 360hiphop.com, and co-founder of the influential hip-hop label, SoleSides, now Quannum Projects. He serves as a board member or advisor for several organizations working in youth and community organizing, media, culture, the arts, and hip-hop activism. Born of Chinese and Native Hawaiian ancestry and raised in Hawai'i, he currently lives in California with his family.







© LAURA ZAM PHOTO OF JULIE CHIBBARO USED WITH PERMISSION OF SIMON & SCHUSTER, INC.

## JULIE CHIBBARO

Julie Chibbaro has had a lifelong obsession with history and the origins of the world's cultures. She has lived and worked in Mexico, the Czech Republic, and Canada, and currently resides in her hometown of New York City. *Redemption* is her first novel. [www.juliechibbaro.com](http://www.juliechibbaro.com)

# REDEMPTION

Twelve-year-old Lily has not seen her father for over eight months. He was taken from her and her mother one night by the baron's men against his will to be part of an English colony in the New World. Lily and her mother are in danger—the baron's men say they no longer have any right to their land. They also face persecution for being followers of Frere Lanther, a man who has been excommunicated by the church. Their one chance at safety and freedom is to take passage on the next ship out to the New World.

The voyage is harrowing and reveals painful secrets that strip Lily of her innocence. Lily must reach deep into herself and tap into strength she never knew she had if she is to survive.

Set against the backdrop of Old World religious persecution and New World colonization, *Redemption* is a gorgeously written saga of faith, family, growth, and love—and marks the impressive debut of a major new talent.

*“Julie Chibbaro’s novel of pre-Colonial America imagines how mysterious and terrifying the New World must have been, especially to people who did not choose of their own free will to explore it. Chibbaro’s view of the New World as a harsh place is persuasive, and the clash of Old and New World cultures is painted with a great deal of subtlety. The violence of Chibbaro’s story is the fire in which a new American character is forged, one that revels in the annihilation of old European class distinctions, that embraces the communal yet warlike spirit of the native people, and that accepts as its family all those who are tough enough to adapt to the New World.”*  
—Sonja Bolle, *Newsday*

*“Chibbaro’s debut explores the early settling of America, with Europe’s transition from Renaissance to Reformation as the backdrop. Chibbaro writes colorfully, and the monstrous baron, religious dissenters, the Atlantic crossing, and the early meetings of Europeans and northeast woodlands Indians, well before Jamestown in 1607, offer a fascinating look at a little-known side of American history.”*

—Kirkus

*“Multilayered Redemption is truly unique. Lily’s story is a harrowing physical and spiritual quest laden with mystery, filled with unexpected plot twists. The tale is harsh, violent and gruesome—not for anyone wanting to view history through a rosy haze. Yet the book is also vibrant, riveting and beautifully written. Lily herself is a believable, sympathetic character surviving devastation after devastation. If you love history, you’ll enjoy this powerful piece of historical fiction. If you snoozed through history class (as I did), you’ll love Redemption for a fascinating read that may even turn you...into a history buff.”*

—Terry Miller Shannon, *Teenreads*



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**Atheneum**  
[www.simonsays.com](http://www.simonsays.com)



# AGAINST ALL ENEMIES

## Inside America's War on Terror

No one has more authority to make that claim than Richard Clarke, the former counterterrorism czar for both Bill Clinton and George W. Bush. The one person who knows more about Usama bin Laden and al Qaeda than anyone else in this country, he has devoted two decades of his professional life to combating terrorism. Richard Clarke served seven presidents and worked inside the White House for George H.W. Bush, Bill Clinton, and George W. Bush until he resigned in March 2003. He knows, better than anyone, the hidden successes and failures of the Clinton years. He knows, better than anyone, why we failed to prevent 9/11. He knows, better than anyone, how President Bush reacted to the attack and what happened behind the scenes in the days that followed. He knows whether or not Iraq presented a terrorist threat to the United States and whether there were hidden costs to the invasion of that country.

Most disturbing of all are Clarke's revelations about the Bush administration's lack of interest in al Qaeda prior to September 11. From the moment the Bush team took office and decided to retain Clarke in his post as the counterterrorism czar, Clarke tried to persuade them to take al Qaeda as seriously as had Bill Clinton. For months, he was denied the opportunity even to make his case to Bush. He encountered key officials who gave the impression that they had never heard of al Qaeda; who focused incessantly on Iraq; who even advocated long-discredited conspiracy theories about Saddam's involvement in previous attacks on the United States.

Clarke was the nation's crisis manager on 9/11, running the Situation Room—a scene described here for the first time—and then watched in dismay at what followed. After ignoring existing plans to attack al Qaeda when he first took office, George Bush made disastrous decisions when he finally did pay attention. Coming from a man known as one of the hard-liners against terrorists, *Against All Enemies* is both a powerful history of our two-decades-long confrontation with terrorism and a searing indictment of the current administration.

*"Against All Enemies is too good to be ignored...It is a rarity among Washington-insider memoirs—it's a thumping good read."*

—The New York Times Book Review

*"A highly readable, often exciting, and authoritative account of America's most dangerous immediate problem, how to deal with terrorism and al-Qaeda. It is also the story of one man's efforts to make the complex bureaucracy of the federal government respond to undefined but devastating threats as well as to unforeseen emergencies. It is an important book."*

—The New York Review of Books

*"Fascinating and highly detailed...gripping...The book is far more a roadmap of an ongoing war than a political potboiler. And it's unlikely we've heard the last from Clarke, which should keep top Administration officials in a state of high anxiety."*

—Business Week

Free Press

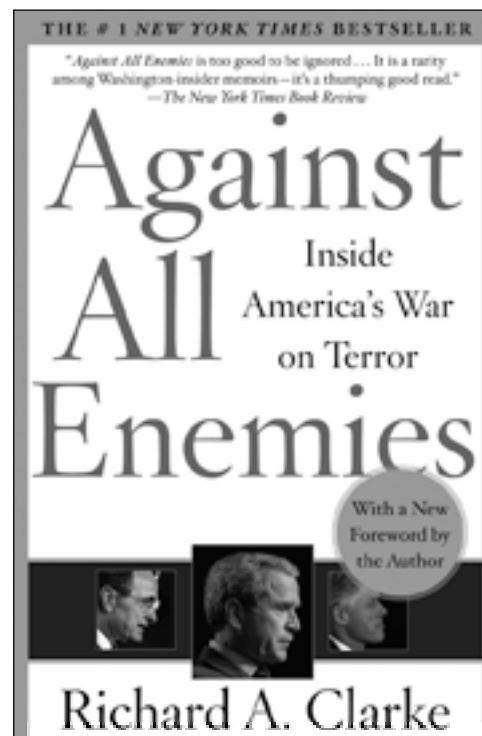
www.simonsays.com



AP/CORRIS

## RICHARD A. CLARKE

Richard Clarke was appointed by President Clinton as the first National Coordinator for Security, Infrastructure Protection, and Counterterrorism in May 1998 and continued in that position under George W. Bush. Until March 2003, he was a career member of the Senior Executive Service, having begun his federal service in 1973 in the Office of the Secretary of Defense, as an analyst on nuclear weapons and European security issues. In the Reagan administration, Mr. Clarke was the Deputy Assistant Secretary of State for Intelligence. In the first Bush administration, he was the Assistant Secretary of State for Politico-Military Affairs.





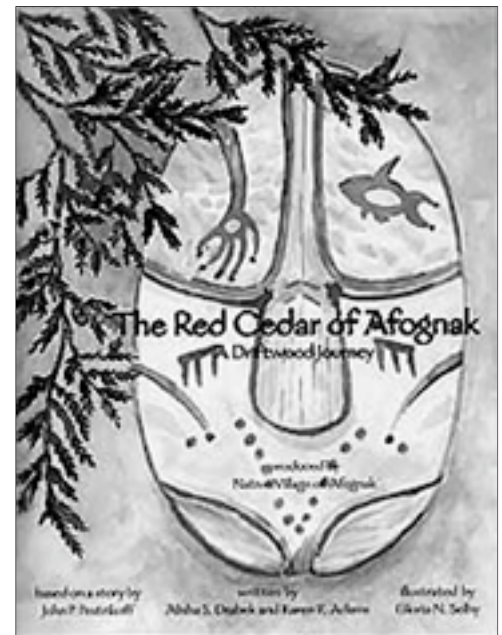
# THE RED CEDAR OF AFOGNAK

## A Driftwood Journey

*The Red Cedar of Afognak* is a children’s book about a grandfather and his grandsons trying to solve the mystery of the giant cedar log that has come to rest on their island, where red cedar trees don’t grow. It is based on a story often told by Afognak Elder J.P. Pestrikoff about the giant log he used to see as a child on Afognak Island.

Written with cultural insight by Native Village of Afognak tribal member Alisha Drabek and dendrologist Karen Adams, and beautifully illustrated with original water colors by Gloria Selby, also a Native Village of Afognak tribal member, “Red Cedar of Afognak” is a great educational tool. It teaches about Alutiiq history, language, and culture, and it introduces children to the role of the environment in Alutiiq culture.

(With funding from the Administration for Native Americans, the Native Village of Afognak also has developed a classroom curriculum to go with the book.)



## ALISHA S. DRABEK

Alisha S. Drabek is an Associate Professor of English at Kodiak College who was born and raised in Kodiak. A former Tribal Administrator for the Native Village of Afognak, she has returned to her home island to work with other Alutiiq people to preserve and honor the Alutiiq culture and heritage.

## KAREN R. ADAMS

Karen R. Adams has a Ph.D. in ecology from the University of Arizona. She has been a full-time archaeologist in the American Southwest for more than 30 years and has published extensively on the ancient plant record.

## GLORIA N. SELBY

A lifelong Alaskan, Gloria N. Selby is an Alutiiq artist who was born in Kodiak, Alaska, and raised in Afognak Village until the 1964 earthquake and tsunami. The island continues to have a strong impact on her artwork.

Native Village of Afognak  
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Kodiak, AK 99615  
907-486-6357  
fax:907-486-6529.  
www.afognak.org

# THE HORSE IN THE KITCHEN

## Stories of a Mexican-American Family

Born in 1908, two years before the start of the Mexican Revolution, Rafael lives in the village of San Cristóbal, in northern Sonora, Mexico, where his father, the village comisario, owns a bar, pool hall, and grocery store. This is a ranching town where vaqueros are heroes, and horses and bulls, as well as coyotes and rattlesnakes, provide thrills and teach lessons that Rafael and his brothers will never forget. The boy's earliest memories are of mounted revolutionaries riding through town and commandeering horses for Pancho Villa's campesino army. When his parents lose their life savings in the revolution, the family crosses the border to Arizona. Life in the north is a struggle, and young Rafael must put aside his dreams of education and work with his brothers picking lettuce wherever laborers are needed.

*"A heart-warming story of one family's struggles, survival, and eventual triumph. This immigration saga fits in the tradition of Barrio Boy and Y no se lo trago la tierra. So readable you can't put it down. It captures the history of the turbulent times."*

—Rudolfo Anaya, author of *Bless Me, Ultima*

*"Ralph M. Flores's The Horse in the Kitchen: Stories of a Mexican-American Family is an entertaining and inspirational work of fiction based on the life of the author's father who moves with his family from Mexico to Arizona to escape the social upheaval of the Mexican Revolution. It is a heartfelt tribute to his father whose life in Mexico and the United States is marked by courage, wisdom, hard work, love, and integrity—values characteristic of many immigrants."*

—Francisco Jiménez, author of *The Circuit*

*"Flores has written an enchanting book about his family's life in a small town in northern Mexico, the hardships of the Mexican Revolution and the family's immigration to Arizona in 1918."*

—*The Santa Fe New Mexican*

*"In an absorbing style, the author guides the reader first into Mexico during the Revolution, then into the U.S., describing the journey of a fictitious family with care and affection...His tales are enchanting, evocative, and humorous."*

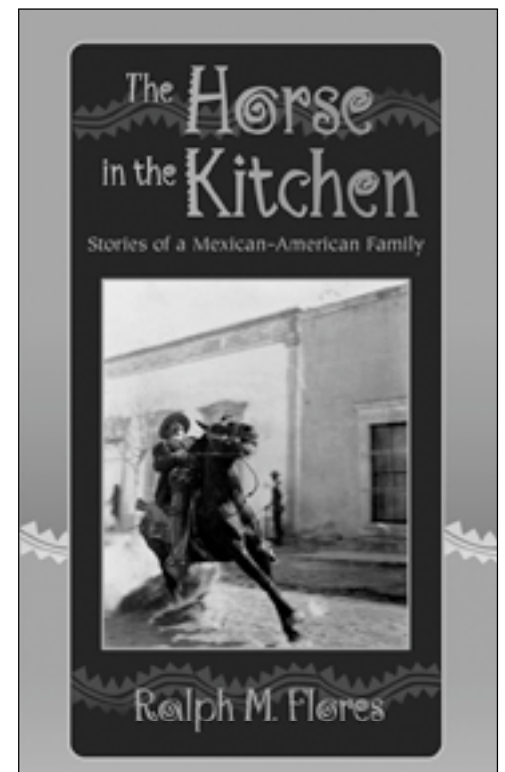
—*The Historical Novels Review*

University of New Mexico Press  
www.unmpress.com



## RALPH M. FLORES

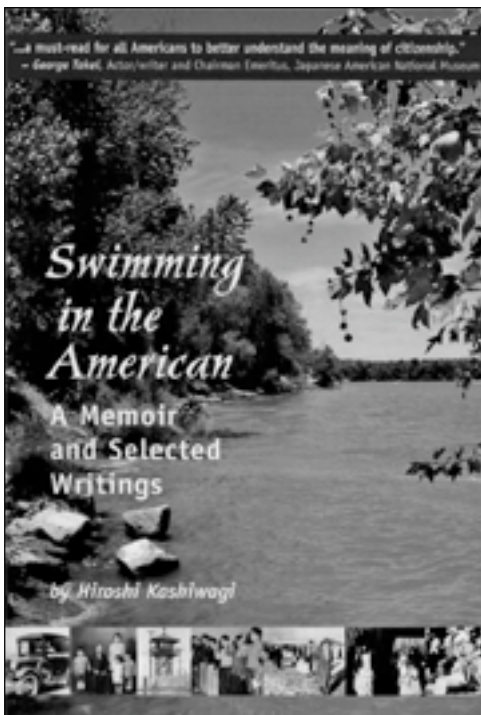
Ralph M. Flores teaches at Albuquerque's Technical Vocational Institute; he lives in Tomé, New Mexico.





## HIROSHI KASHIWAGI

Hiroshi Kashiwagi has had a remarkable life. He has been a librarian, an actor, a playwright, and writer. He lives with his wife Sadako in Northern California.



# SWIMMING IN THE AMERICAN

## A Memoir and Selected Writings

“This book is about my life, from my birth to the present. The format is essentially chronological covering my childhood years of the twenties, the Great Depression years of the thirties, the World War II years of the forties, and the postwar years to the present. However, it is not a straight narrative because it is a collection of vignettes that highlight certain events and moments of my life. These pieces were originally written at different points in my life, covering timely events or recollecting events of the past. So the chronology is sometimes blurred, the time jumping back and forth like flashbacks within a flashback. Through this ‘cinematic’ method I hope to achieve a kind of impressionistic whole of my life story. Included also are poems which add a different perspective. Life wasn’t always grim; there was some levity that leavened the days.”

—Hiroshi Kashiwagi

*“Japanese American literature just got a little deeper with the publication of Hiroshi Kashiwagi’s Swimming in the American...Kashiwagi has written a memoir of a No-No Boy...I hope that Japanese America deserves the good writing, the quality of verifiable fact, and the daring of AACP’s publishing venture.”*

—Frank Chin, author & playwright, *Born in the USA*,  
*Chicken Coop Chinaman*, and Donald Duk

*“Hiroshi Kashiwagi’s Swimming in the American is quite a bit more than its modest subtitle would suggest... The main narrative tells of [...] the shameful internment of Japanese Americans; of the development and distillation of a Japanese-American sensibility in the man and the writer; and ultimately the journey of the human soul...[But it is] as much about Mr. Kashiwagi’s lifelong passion: reading, writing, and acting. This is a long and diverse life, well lived, well reflected upon, and above all, well and enthrallingly told.”*

—John Philbrook, Librarian, San Francisco Public Library

*“This interesting mixture of literary genres is a reflection of a life in America, the high and low, the joys and pains, but a clear-eyed spirit that never gave up... [Kashiwagi’s] writings illustrate the meaning and significance of cultural pluralism in America. I recommend it as a genuine ‘live in’ account of a Japanese American.”*

—James Hirabayashi, Emeritus Professor of Anthropology and Ethnic Studies,  
San Francisco State University and Senior Program Advisor,  
Japanese American National Museum, Los Angeles

Asian American Curriculum Project, Inc. (AAP)  
[www.asianamericanbooks.com](http://www.asianamericanbooks.com)



# CRIMES AGAINST NATURE

## How George W. Bush and His Corporate Pals Are Plundering the Country and Hijacking Our Democracy

In this powerful and far-reaching indictment of George W. Bush's White House, Robert F. Kennedy, Jr., the country's most prominent environmental attorney, charges that this administration has taken corporate cronyism to such unprecedented heights that it now threatens our health, our national security, and democracy as we know it. In a headlong pursuit of private profit and personal power, Kennedy writes, George Bush and his administration have eviscerated the laws that have protected our nation's air, water, public lands, and wildlife for the past thirty years, enriching the president's political contributors while lowering the quality of life for the rest of us.

Kennedy lifts the veil on how the administration has orchestrated these roll-backs almost entirely outside of public scrutiny—and in tandem with the very industries that our laws are meant to regulate, the country's most notorious polluters. He writes of how it has deceived the public by manipulating and suppressing scientific data, intimidated enforcement officials and other civil servants, and masked its agenda with Orwellian doublespeak. He reports on how the White House doles out lavish subsidies and tax breaks to the energy barons while excusing industry from providing adequate security at the more than 15,000 chemical and nuclear facilities that are prime targets for terrorist attacks. Kennedy reveals an administration whose policies have “squandered our Treasury, entangled us in foreign wars, diminished our international prestige, made us a target for terrorist attacks, and increased our reliance on petty Middle Eastern dictators who despise democracy and are hated by their own people.”

*Crimes Against Nature* is ultimately about the corrosive effect of corporate corruption on our core American values—free-market capitalism and democracy. It is about an administration, the author argues, that has sacrificed respect for the law, public health, scientific integrity, and long-term economic vitality on the altar of corporate greed. It is a book for both Democrats and Republicans, people like the traditionally conservative farmers and fishermen Kennedy represents in lawsuits against polluters. “Without exception,” he writes, “these people see the current administration as the greatest threat not just to their livelihoods but to their values, their sense of community, and their idea of what it means to be American.”

*“Kennedy makes a passionate case for more effective environmental controls and wraps it up with a practical vision of a free-market future ‘in which businesses pay all the costs of bringing their products to market,’ including the costs of environmental safeguards.”*

—Publishers Weekly

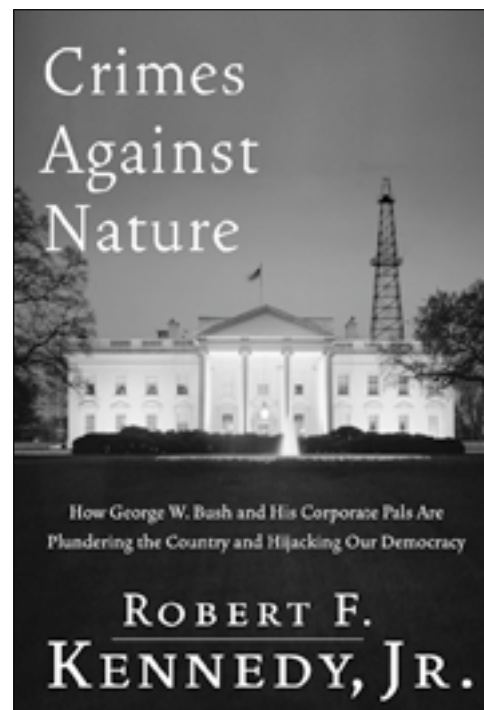
HarperCollins  
www.harpercollins.com



GREGORY PACE/CORBIS SYGMA

## ROBERT F. KENNEDY, JR.

Robert F. Kennedy, Jr., is senior attorney for the Natural Resources Defense Council, chief prosecuting attorney for Riverkeeper, and president of Waterkeeper Alliance. He is also a clinical professor and supervising attorney at the Environmental Litigation Clinic at Pace University School of Law. A former assistant district attorney for New York City, he is the coauthor of *The Riverkeepers: Two Activists Fight to Reclaim Our Environment as a Basic Human Right*.



# COUNTRY OF ORIGIN

Lisa Countryman vanishes in Tokyo in 1980, but no one seems to be in a particular hurry to find her. The Amerasian embassy official assigned to her case, Tom Hurley, can't be bothered, entangled as he is in an unsavory love affair with the wife of a CIA officer. The neurotic Japanese cop in charge of the investigation, Kenzo Ota, is equally preoccupied—ridiculed by his peers, demeaned by his superiors, his life a lonely shambles. Worse, it appears Lisa disappeared into the shadow-world of Tokyo's sex trade, where a bewildering and often comical variety of clubs cater to every imaginable male fantasy.

The mystery of her disappearance is intertwined with the mystery of her origins as an *ainoko*, or half-breed. For Lisa, who is half African American and half Asian, alienation and belonging, love and hate, are bound up with race. All the characters' loyalties are divided—between their countries of origin and their adoptive nationalities, between their society's traditions and their own sense of justice—as they yearn to find where they truly belong.

Written with understated elegance and peppered with humor, *Country of Origin* is a literary exploration of the meaning of identity and belonging that unfolds with a pace and daring worthy of its dramatic setting.

*"Japan seems the perfect carnivalesque, opaque background for people trying to discover or to forget their identities and their personal truths. Don Lee's novel is upsetting, amusing, filled with surprises, and wonderfully well-written."*

—Ann Beattie, author of *Park City*

*"Country of Origin is a remarkable novel, a work of art and a work of entertainment, profoundly enjoyable and deeply resonant. It captures the identity crisis of observer/participant research, while at the same time ambitiously exploring issues of self-invention in the face of parentage, race, and class. It is, I believe, a real achievement."*

—Fred Leebron, author of *Six Figures*

*"Issues of race, class, and national identity drive this clear-eyed story of closure, redemption, and carving out a place in the world. Lee expertly weaves a tiny new pleasure into every page, from fascinating forays into Japanese culture to wry lines in the vein of 'People don't have affairs to get out of their marriages. They have them to prolong them.' As satisfying as it is unsettling, this quiet literary triumph eschews plot pyrotechnics for fully realized, deeply felt characters who bumble and struggle their way toward grace much like the rest of us."*

—Frank Sennett, *Booklist* [Starred Review]

*"Sharply observed, at turns trenchantly funny and heartbreakingly sad."*

—*Publishers Weekly*

W.W. Norton

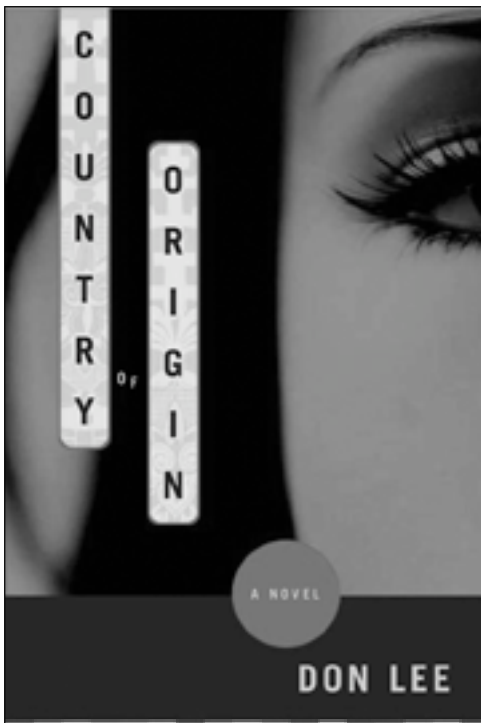
www.wwnorton.com



MICHELLE McDONALD

## DON LEE

Don Lee is the longtime editor of the literary journal *Ploughshares* and the author of the acclaimed story collection *Yellow* (winner of the Sue Kaufman Prize for First Fiction from the American Academy of Arts and Letters). He lives in Cambridge, Massachusetts.





# A LONG MOVIE OF SHADOWS

*“Some of those unfortunate individuals who found themselves used as cannon fodder in one of a series of foolish American wars came back as wounded individuals like in some weird sci-fi movies where an astronaut leaves earth as a normal person only to return as a mutant. We see them in the streets, responding to voices that are not there, selling one-dollar street newspapers in order to buy their daily meals. Lorenzo Thomas, Billy Bang, Yusef Komunyakaa, and Lamont Steptoe returned from the war as artists. Though lacking the movie star appeal of veterans like Senator John Kerry, and ignored by the mainstream, just as black soldiers have been ignored or even slandered, historically, they made their witness through poetry and music that will stand for the ages. Reading Lamont Steptoe recaptures the deep pain of that war. His poems address issues both personal and public; they are informed; they give us pictures and facts about aspects of American history and culture that those in charge would rather be ignored. Sometimes, he sounds like a prosecutor scolding a defendant that the Neo-Con(federate) American government has become before the world; at other times he writes about his mother or his poet hero Etheridge Knight. He tells us why New Orleans, the Holy City, was spared. If he were just a gifted poet that would be enough. We have hundreds of gifted poets whose work crowds over five thousand magazines, at last count. Lamont has helped along the reputations of scores of other writers by selflessly devoting himself to organizing readings both in Philadelphia and elsewhere. He is not only a notable writer, but a good man.”* —Ishmael Reed

*“The broad range of Lamont B. Steptoe’s telescopic concerns, his sharpshooter’s attention to detail—to what matters—a scalpel in the hand of a poet bent on precision, is balanced here within each movie-poem’s shadow and reel with a passion boiling over with pure compassion and rage for the personal and political predicament we find ourselves in. His is an unyielding intelligence that refuses to let itself and, by extension, us (dear reader) off the hook. Steptoe’s passionate conviction is presented to you here as witness not as soul on ice, but a man on fire burning with love and rage, full of fury, signifying all—not missing anything—reaching out with deliberate insistency with arms, with words, as quick, captivating and consuming as flames.”* —Dr. Tony Medina

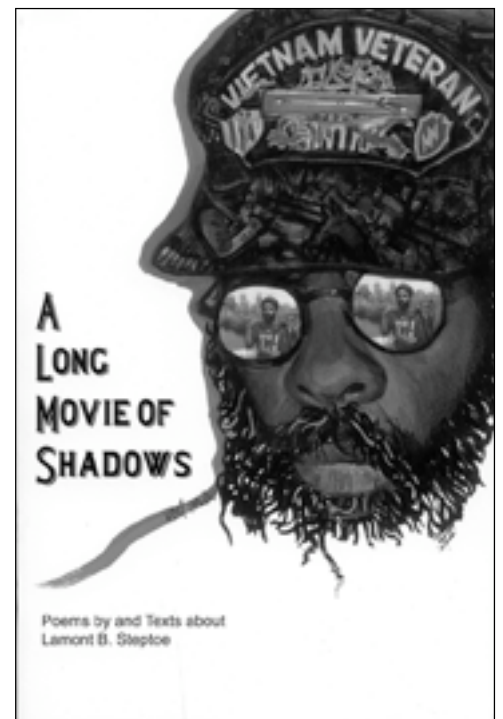
*“Lamont Steptoe’s poems come at you with distinctive directness and authority, and though many of them leave you impressed by their strong, honest and moving voices, they are also memorable because of other aspects of craft, including evocative concreteness and nuanced synesthesia. He is also a sophisticated poet whose manifest artistic capacities in past poems transformed the recurring nightmares of his own Vietnam War post-traumatic-stress-disorder-causing experiences as a ‘tunnel rat’ into a haunting poetic version of the archetypal motif of The Underground Journey as inventive as Amos Tutuola’s Palm Wine Drinkard, Richard Wright’s ‘The Man Who Lived Underground,’ LeRoi Jones’s Dutchman. Yet the spears in most of Steptoe’s poems are as down in upbeat ways as the archival voices of soul-singers like Lou Rawls, Isaac Hayes, and Aretha Franklin. And often very concisely so. For example, at the beginning of his selected poems, A Long Movie of Shadows, his soulful ‘A Great Granddaddy Speaks’ artfully compresses nearly all of his characteristic subjects—history, oppression, ancestry/family, legacies, language art/artists, hope, black music, culture/tradition—into eleven lines.”* —Everett Hoagland

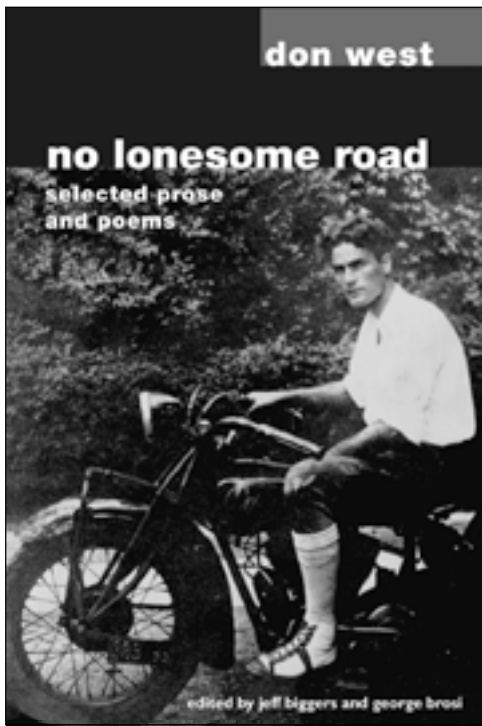
**Whirlwind Press**  
P.O. Box 109  
Camden, NJ 08101-0109



## LAMONT B. STEPTOE

Lamont B. Steptoe was born and raised in Pittsburgh, Pennsylvania. He is the author of ten collections of poetry and the editor of two collections of poems by South African poet, Dennis Brutus. Vietnam Veteran, photographer and founder/publisher of Whirlwind Press, Steptoe is a graduate of Temple University’s School of Communications and Theater, where he majored in Radio, Television and Film.





# NO LONESOME ROAD

## Selected Prose and Poems

This is the first book to celebrate the life and writing of one of the most charismatic Southern leaders of the middle twentieth century, Don West (1906-1992).

*No Lonesome Road* allows Don West to speak for himself. It provides the most comprehensive collection of his poetry ever published, spanning five decades of his literary career. It also includes the first comprehensive and annotated collection of West's nonfiction essays, articles, letters, speeches, and stories, covering his role at the forefront of Southern and Appalachian history, and as a pioneer researcher and writer on the South's little-known legacy of radical activism.

Drawing from both primary and secondary sources, including previously unknown documents, correspondence, interviews, FBI files, and newspaper clippings, the introduction by Jeff Biggers stands as the most thorough, insightful biographical sketch of Don West yet published in any form.

The afterword by George Brosi is a stirring personal tribute to the contributions of West and also serves as a thoughtful reflection on the interactions between the radicals of the 1930s and those of the 1960s.

The best possible introduction to his extraordinary life and work, this annotated selection of Don West's writings will be inspirational reading for anyone interested in Southern history, poetry, religion, or activism.

## DON WEST

Don West was a poet, a pioneer advocate for civil rights, a preacher, a historian, a labor organizer, a folk-music revivalist, an essayist, and an organic farmer. He is perhaps best known as an educator, primarily as co-founder of the Highlander Folk School in Tennessee and founder of the Appalachian South Folklife Center in West Virginia.

*"Don West's passion flames over the Appalachians like some fiery dawn, throwing its red light down into the hollows and across the ridges, burning at the mists and bringing in the morning in a dazzling incandescence and with a roll of drums and a flourish of trumpets....he strums those mysterious universal harmonies that make the language sing."*

—Richard Marius, *Appalachian Journal*

*"[Don West was] a handsome and intense young radical [who] gained near legendary status as a sort of phantom revolutionary who left a trail of radical poems and sermons in his wake...hiding from the law or fleeing on his motorcycle just one jump ahead of the cops."*

—John Egerton, author of *Speak Now Against the Day: The Generation Before the Civil Rights Movement*

## JEFF BIGGERS

Jeff Biggers is a writer and radio correspondent based in Illinois and Italy. He has contributed to NPR, PRI, *The Atlantic*, and other periodicals.



TONY SEARS

## GEORGE BROSI

George Brosi, a long-time associate of Don West, is a bookseller, authority on writings about Appalachia, and the editor of *Appalachian Heritage*. He teaches at Eastern Kentucky University.



University of Illinois Press  
www.press.uillinois.edu

## JOURNALISM AWARD

# BILL BERKOWITZ

His modest copy reads as follows: “Bill Berkowitz is a longtime observer of the conservative movement and a frequent writer for Media Transparency. He documents the strategies, players, institutions, victories, and defeats of the American Right.” He does more than that. He is the Paul Revere of the American left whose job has been to get the left out of Starbucks and self-realization retreats and to awaken progressives, liberals, and everybody-to-the-left-of-center to the personalities and institutions behind what might be the most dangerous drift toward Fascism in our country’s history. Sometimes it seems that he is the only one paying attention to the oligarchy-financed intellectuals and think tanks whose coarse tactics bully and intimidate the left into silence or even acquiescence. How else would we know that the money that attempted to drive even a meek Republicrat like Bill Clinton was behind Ward Connerley whose Proposition 209 has driven blacks women, Southeast Asians, and Hispanics from California higher education. He is relentless. Look at some of his recent topics/targets at Media Transparency: “Immigration politics draws attention of David Horowitz,” “Christian Right’s piece of the ‘Promised Land,’” “Tom Monaghan’s Big Box Church,” “The Family Research Council’s Tony Perkins is a rising star in a crowded universe of evangelical Christian leaders,” “The Resurrection of Charles Colson,” “William Greene’s Right Wing Rapid Response Team,” “Tom DeLay’s Right Arm,” “Team Schiavo’s Deep Pockets,” “Arthur Finkelstein is Hunting Hillary Clinton,” “The Capital Research Center at 20,” “The Corporate/Think Tank Complex.” Most of us merely see the rocks. Bill Berkowitz shines a light on what crawls beneath the rocks. In this day of Barbie journalism, we honor a true journalist who in the tradition of Tom Paine, Frederick Douglass, I.F. Stone, and William Worthy knocks the ten-gallon hat off of political treachery.

—Ishmael Reed

Bill Berkowitz is one of the pioneering figures in contemporary progressive journalism. A leading research director at the legendary Data Center in Oakland, during the Iran Contra Era, Bill contributed to many, if not most, of the breaking critical stories during that period. During that time, it became a common practice for fellow journalists seeking more detail to reinforce their story to simply pick up the phone and “Call Bill.” In recent years, the author of the Conservative Watch column for *Winds of Change*, Bill has become one of the nation’s leading experts on our own home-grown jihad story, America’s dangerous and increasingly more powerful religious right wing. As this subject has moved higher and higher in a priority of immediate significance, Berkowitz has only watched with a smile as a story he is passionate about, and happens to be an expert on, becomes more and more central to the national dialogue. For his various services to the remaining community of possibly still sane people in this country, the Before Columbus Foundation is proud to honor Bill Berkowitz.

—Bob Callahan



EARL RICHARDSON

# PREVIOUS WINNERS OF THE AMERICAN BOOK AWARD

2004	Chris Ware Carolyne Wright Malcolm Margolin Ted Joans Tillie Olsen Philip Whalen	1998	Arthur Sze Robert Viscusi Paul Owen Lewis Niall O'Dowd Alexander Taylor Judith Doyle Herb Caen Janice Mirikitani	Jack Beatty Asake Bomani Belvie Rooks Nelson George Denise Giardina Diane Glancy Gerald Graff Christopher Mogil Anne Slepian Peter Woodrow Katherine Peter Leroy Quintana Eugene Redmond Ninotchka Rosca Cornel West Naomi Long Madgett Scott Walker Ray Gonzalez Margaret Walker	
Diana Abu-Jaber David Cole Charisse Jones Kumea Shorter-Gooden Kristin Lattany A. Robert Lee Diane Sher Lutovich Ruth Ozeki Renato Rosaldo Scott Saul Michael Walsh	2000	Don DeLillo Scott DeVeaux Nora Okja Keller Thomas Lynch Brenda Marie Osbey Nancy Rawles John A. Williams Douglas Messerli Paul Metcalf Vivian Gussin Paley LaVonne Brown Ruoff	1995	Thomas Avena Herb Boyd Robert L. Allen Denise Chávez John Egerton Gordon Henry, Jr. Joyce Ann Joyce Li-Young Lee Sandra Haldeman Martz Marnie Mueller Peter Quinn Linda Raymond Abraham Rodriguez, Jr. Tricia Rose John Ross Marianna De Marco Torgovnick Lawrence Yep Jean and Mou-Sien Tseng Gwendolyn Brooks James T. Farrell Jack Conroy Richard Wright Nelson Algren Frederica de Laguna	
2003	Esther G. Belin Jon Eckels Emil Guillermo Elva Treviño Hart Michael Patrick Michael Patrick MacDonald Andrés Montoya Kate Moses Camille Peri Janisse Ray David A.J Richards John Russell Rickford Russell John Rickford Rahna Reiko Rizzuto Allan J. Ryan Leroy TeCube Helen Thomas David Toop Lois-Ann Yamanaka Jack E. White Ronald Sukenick Frank Chin Robert Creeley	1997	Sandra Haldeman Martz Marnie Mueller Peter Quinn Linda Raymond Abraham Rodriguez, Jr. Tricia Rose John Ross Marianna De Marco Torgovnick Lawrence Yep Jean and Mou-Sien Tseng Gwendolyn Brooks James T. Farrell Jack Conroy Richard Wright Nelson Algren Frederica de Laguna	1992	Raymond Andrews Peter Bacho William B. Branch A'Leia Perry Bundles José Antonio Burciaga Fritjof Capra David Steindl-Rast Thomas Matus Steven Carter Norma Field Stephen Fox Keith Gilyard Donna J. Haraway Peter Kalifornsky Verlyn Klinkenborg Benjamin Alire Sáenz Sandra Scofield Art Spiegelman Lucy Thompson Sheila Hamanaka John Gill Elaine Gill Harvey Kurtzman
Kevin Baker Debra Magpie Earling Daniel Ellsberg Rick Heide Igor Krupnik Willis Walunga Vera Metcalf Lars Krutak Alejandro Murguía Jack Newfield Joseph Papaleo Eric Porter Jewell Parker Rhodes Rachel Simon Velma Wallis Max Rodriguez	1999	Alurista Dorothy Barresi William M. Banks Derrick Bell Thulani Davis Tom De Haven Martín Espada Montserrat Fontes Guillermo Gómez-Peña Noel Ignatiev John Garvey Brenda Knight Shirley Geok-lin Lim Sunaina Maira Rajini Srikanth Louis Owens Michele Wood Toyomi Igus Allan Kornblum Bruce Anderson Marc Gerald Samuel Blumenfeld Jack D. Forbes	1994	Art Spiegelman Lucy Thompson Sheila Hamanaka John Gill Elaine Gill Harvey Kurtzman	
2002	Edwidge Danticat Trey Ellis Lauro Flores Gary Gach Nelson George James D. Houston Anna Linzer Jerry Lipka Gerald V. Mohatt the Ciulistet Group Alice McDermott Speer Morgan Gloria Naylor Josip Novakovich Judith Roche Meg McHutchison Gioia Timpanelli E. Donald Two-Rivers Luis Alberto Urrea Brian Ward Chiori Santiago Judith Lowry Bobby Byrd Lee Byrd Robert Hawley Lawrence Ferlinghetti	1996	Miguel Algarin Bob Holman Eric Drooker Paul Gilroy Rose Glickman Janet Campbell Hale Lawson Fusao Inada Graciela Limón Jill Nelson Gregory J. Reed Giuse Rimanelli Ronald Takaki Tino Villanueva Virginia Kroll Katherine Roundtree Joyce Jenkins Edward W. Said Joseph Mitchell	1991	Lucia Berlin Thomas Centolella Mary Crow Dog Richard Erdoes Nora Marks Dauenhauer Richard Dauenhauer Jessica Hagedorn Joy Harjo bell hooks Deborah Keenan Roseann Lloyd Meridel Le Sueur D.H. Melhem The Mill Hunk Herald
Aaron A. Abeyta Susanne Antonetta Rilla Askew Tananarive Due Gloria Frym Dana Gioia LeAnne Howe Alex Kuo Michael N. Nagler Donald Phelps Al Young Jessel Miller Lerone Bennett, Jr. Jack Hirschman	2001	Sherman Alexie Stephanie Cowell Chitra Banerjee Divakaruni Maria Espinosa William Gass Kimiko Hahn E.J. Miller Laino Chang-rae Lee James W. Loewen Glenn C. Loury Agate Nesaule Joe Sacco Ron Sakolsky Fred Wei-han Ho	1993	Francisco X. Alarcón	
Amanda J. Cobb Andrea Dworkin Diana García Sandra M. Gilbert Chalmers Johnson Russell Charles Leong Janet McAdams Elizabeth Nunez W.S. Penn Cheri Register					

R. Baxter Miller  
Alejandro Murguía  
Charley Trujillo  
Karen Tei Yamashita  
John Edgar Wideman  
Bruce Wright  
Haki R. Madhubuti  
Ernesto Cardenal

1990

Paula Gunn Allen  
Martin Bernal  
Michelle T. Clinton  
Sesshu Foster  
Naomi Quiñonez  
Miles Davis  
Quincy Troupe  
James M. Freeman  
Daniela Gioseffi  
José Emilio Gonzalez  
Barbara Grizzuti Harrison  
Sergei Kan  
Adrienne Kennedy  
Shirley Geok-lin Lim  
Mayumi Tsutakawa  
Margarita Donnelly  
Hualing Nieh  
Itabari Njeri  
John Norton  
Arnold Rampersad  
Lloyd A. Thompson  
John C. Walter  
Elizabeth Woody  
James O. Freedman  
John Crawford  
Allen Ginsberg  
Sonia Sanchez

1989

Isabel Allende  
Frank Chin  
J. California Cooper  
Emory Elliott  
Charles Fanning  
Eduardo Galeano  
Henry L. Gates, Jr.  
Josephine Gattuso Hendin  
William Hohri  
Carolyn Lau  
Audre Lorde  
Leslie Scalapino  
Jennifer Stone  
Shuntaro Tanikawa  
Askia Muhammed Touré  
Alma Luz Villanueva  
Amiri Baraka  
Ed Dorn  
Nicolás Kannellos

1988

Jimmy Santiago Baca  
Daisy Bates

Allison Blakely  
David Halberstam  
Marlon Hom  
Salvatore La Puma  
Wing Tek Lum  
Toni Morrison  
Charles Olson  
George Butterick  
Edward Sanders  
Kesho Scott  
Cherry Muhanji  
Egyirba High  
Thomas Parkinson  
Ronald Sukenick  
Gerald Vizenor  
Opal Whiteley  
Benjamin Hoff  
Steve Allen  
Jayne Meadows  
David Zaslow  
Kathleen Bullock  
Lawson Inada  
Patti McCoy  
James Spady

1987

Ai  
Lucia Chiavola Birnbaum  
Dorothy Bryant  
Ana Castillo  
Septima Clark  
Cynthia Stokes Brown  
Gary Giddins  
Juan Felipe Herrera  
Etheridge Knight  
Michael Mayo  
Daniel McGuire  
Terry McMillan  
Harvey Pekar  
John Wieners  
James Welch  
Cyn Zarco  
Charles Blockson  
Dennis Clark

1986

Miguel Algarin  
Helen Barolini  
Natasha Borovsky  
Raymond Federman  
Linda Hogan  
Susan Howe  
Jeff Hannusch  
Cherrie Moraga  
Gloria Anzaldua  
Toshio Mori  
Anna Lee Walters  
Terence Winch  
Michael Feingold  
Hisaye Yamamoto

1985

Sandra Cisneros  
Robert Duncan  
Louise Erdrich  
Peter Irons  
Angela Jackson  
Ron Jones  
Colleen J. McElroy  
Jiro Nakano  
Kay Nakano  
William Oandasan  
Maureen Owen  
Sonia Sanchez  
Mary Sarton  
Gary Soto  
John Kuo Wei Tchen  
Julia Vinograd  
John Oliver Killens  
Joe Flaherty

1984

Amiri Baraka  
Amina Baraka  
Mei-mei Berssenbrugge  
Cecil Brown  
Joseph Bruchac  
Jesus Colon  
William Kennedy  
Maurice Kenny  
Venkatesh Kulkarni  
Paule Marshall  
Ruthanne Lum McCunn  
You-shan Tang  
Ellen Lai-shan Yeung  
Thomas McGrath  
Miné Okubo  
Howard Schwartz  
Gary Snyder  
Josephine Miles

1983

Nash Candelaria  
Barbara Christian  
Judy Grahn  
Peter Guralnick  
Jessica Hagedorn  
James D. Houston  
Joy Kogawa  
Cecilia Liang  
Sean O'Tuama  
Thomas Kinsella  
Harriet Rohmer  
John A. Williams  
Evangelina Vigil  
Kaye Boyle

1982

Russell Banks  
Lorna Dee Cervantes  
Frank Chin  
Tato Laviera

E.L. Mayo  
Duane Niatum  
Hilton Obenzinger  
Leroy Quintana  
Jerome Rothenberg  
Ronald Tanaka  
Joyce Carol Thomas  
Al Young  
Him Mark Lai  
Genny Lim  
Judy Yung  
Chester Himes

1981

Helen Adams  
Miguel Algarin  
alta  
Toni Cade Bambara  
Peter Blue Cloud  
Rose Drachler  
Susan Howe  
Robert Kelly  
Alan Lau  
Lionel Mitchell  
Nicholasa Mohr  
Ben Santos  
Frank Stanford  
Larry Neal

1980

Rudolfo Anaya  
Mei-mei Berssenbrugge  
Jayne Cortez  
Ed Dorn  
Milton Murayama  
Leslie Silko  
Quincy Troupe  
Douglas Woolf

