

BEFORE COLUMBUS FOUNDATION  
PRESENTS THE

A M E R I C A N  
B O O K A W A R D S  
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# 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.

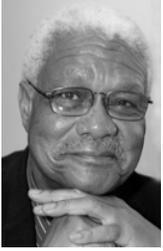
All winners are accorded equal standing. Their publishers are also to be honored for both their commitment to quality and their willingness to take the risks that accompany publishing outstanding books and authors that may not prove “cost-effective” in the short run. There are special Award designations (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.

2008 Board of Directors: Wajahat Ali • alta • Rudolfo Anaya • Marie Anderson  
• Victor Hernandez Cruz • Justin Desmangles • Lawrence Di Stasi • Juan Felipe Herrera  
• Ishmael Hope • Joesph Lease • Kim McMillon • David Meltzer • Simon Ortiz  
• Ishmael Reed • Gundars Strads • Joyce Carol Thomas • Kathryn Trueblood • Shawn Wong

Deceased boardmembers: Bob Callahan and Andrew Hope

# 2008 AMERICAN BOOK AWARDS PROGRAM

Hosted by California Poet Laureate Al Young (May 15, 2005 – October 9, 2008)



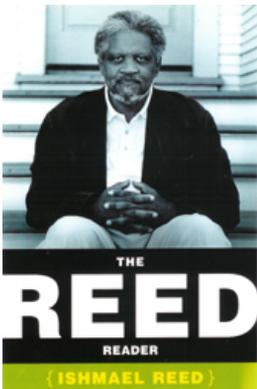
Poet and novelist **Al Young** has written more than 20 books, including his most recent *Something About The Blues*, a massive collection of blues and jazz driven poetry. The collection is also packaged with an exciting audio CD. Since 1990, he has taught poetry and fiction writing at colleges and universities and lectured widely across the country and overseas. Among his numerous honors and awards are fellowships from the National Endowment for the Arts and the Guggenheim Foundation, a Wallace Stegner Fellowship, a Fulbright Fellowship, the American Book Award, the Pushcart Prize and the PEN/USA Award.

**Musical Tribute** to Two Before Columbus Board members, Bob Callahan and Andy Hope, and American Book Award winner Danny Cassidy

*Hewlett*, by Turlough O'Carolan and *Maggie Brown's Favorite Single Jig*, attributed to Turlough O'Carolan, played by Carla Blank, Violin  
*In A Sentimental Mood* by Duke Ellington played by Carla Blank, Violin, and Ishmael Reed, Piano

**Carla Blank** is a writer, editor, dramaturg and director. She authored and edited the 20th century timeline reference *Rediscovering America* (Three Rivers Press, 2003), which carries the imprimatur of Before Columbus Foundation. With Jody Roberts, she co-authored an anthology of performing arts techniques and styles, *Live OnStage!* (Dale Seymour Publications, a Pearson Education imprint, 1997, 2000), widely referenced in school districts throughout the U.S. and Canada. With Ishmael Reed, she edited the anthology, *Powwow: Charting the Fault Lines in the American Experience, Short Fiction From Then to Now*, forthcoming in January 2009 from Da Capo Press. She is presently working with director and designer Robert Wilson to create *Kool*, a performance portrait inspired by legendary Japanese choreographer Suzushi Hanayagi, a long time collaborator and dear friend of both artists. *Kool* will premiere at the Peter B. Lewis Theater at the Solomon R. Guggenheim Museum April 17, 2009.

Carla Blank began her studies on the violin as a child, in Pittsburgh, Pennsylvania, with Mihail Stolarevsky, and currently studies with Rachel Durling in Berkeley. In 2007, she made her recording debut as a violinist with The Ishmael Reed Quintet, on the CD *For All We Know*, available through cdbaby, iTunes and Amazon.com.



**Ishmael Reed's** most recent award is 2008 Blues Song Writer of the Year from the West Coast Blues Hall of Fame for his blues *The Prophet of Doom* recorded by Grammy winner, Cassandra Wilson.

THE WINNERS OF THE  
American Book Award 2008

Moustafa Bayoumi, *How Does It Feel to Be a Problem? Being Young and Arab in America* (The Penguin Press)

Douglas A. Blackmon, *Slavery by Another Name: The Re-Enslavement of Black Americans from the Civil War to World War II* (Doubleday)

Jonathan Curiel, *Al' America: Travels Through America's Arab and Islamic Roots* (The New Press)

Nora Marks Dauenhauer, Richard Dauenhauer, and Lydia T. Black, *Anooshi Lingit Aani Ka/Russians in Tlingit America: The Battles of Sitka, 1802 And 1804* (University of Washington Press)

Maria Mazziotti Gillan, *All That Lies Between Us* (Guernica Editions Inc.)

Nikki Giovanni, *The Collected Poetry of Nikki Giovanni: 1968-1998* (HarperCollins)

C.S. Giscombe, *Prairie Style* (Dalkey Archive Press)

Angela Jackson, *Where I Must Go: A Novel* (TriQuarterly)

L. Luis Lopez, *Each Moth I Sing* (Farolito Press)

Tom Lutz, *Doing Nothing: A History of Loafers, Loungers, Slackers, and Bums in America* (Farrar, Straus and Giroux)

Fae Myenne Ng, *Steer Toward Rock* (Hyperion)

Yuko Taniguchi, *The Ocean in the Closet* (Coffee House Press)

Lorenzo Thomas, Aldon Lynn Nielsen, editor, *Don't Deny My Name: Words and Music and the Black Intellectual Tradition* (University of Michigan Press)

Frank B. Wilderson III, *Incognegro: A Memoir of Exile and Apartheid* (South End Press)

**Lifetime Achievement Award:**

J.J. Phillips

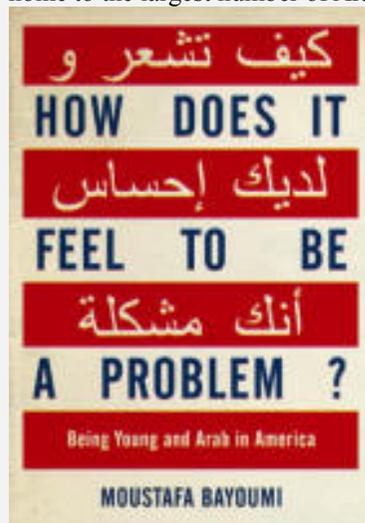
Author of *Mojo Hand: An Orphic Tale*

2007	Kumea Shorter-Gooden	W.S. Penn	E. Donald Two-Rivers	1996
Daniel Cassidy	Kristin Lattany	Cheri Register	Luis Alberto Urrea	Sherman Alexie
Michael Eric Dyson	A. Robert Lee	Chris Ware	Brian Ward	Stephanie Cowell
Rigoberto Gonzalez	Diane Sher Lutovich	Carolyne Wright	Chiori Santiago	Chitra Banerjee
Reyna Grande	Ruth Ozeki	Malcolm Margolin	Judith Lowry	Divakaruni
Ernestine Hayes	Renato Rosaldo	Ted Joans	Bobby Byrd	Maria Espinosa
Patricia Klindienst	Scott Saul	Tillie Olsen	Lee Byrd	William Gass
Gary Panter	Michael Walsh	Philip Whalen	Robert Hawley	Kimiko Hahn
Jeffrey F.L. Partridge			Lawrence Ferlinghetti	E.J. Miller Laino
Judith Roche	2003	2000		Chang-rae Lee
Kali Vanbaale	Kevin Baker	Esther G. Belin	1998	James W. Loewen
	Debra Magpie Earling	Jon Eckels	Jim Barnes	Glenn C. Loury
2006	Daniel Ellsberg	Emil Guillermo	Sandra Benítez	Agate Nesaule
MacKenzie Bezos	Rick Heide	Elva Treviño Hart	Allison Adelle Hedge	Joe Sacco
Matt Briggs	Igor Krupnik	Michael Lally	Coke	Ron Sakolsky
David P. Díaz	Willis Walunga	Michael Patrick	Angela Y. Davis	Fred Wei-han Ho
Darryl Dickson-Carr	Vera Metcalf	MacDonald	Don DeLillo	Arthur Sze
Thomas J. Ferraro	Lars Krutak	Andrés Montoya	Scott DeVeaux	Robert Viscusi
Tim Z. Hernandez	Alejandro Murguía	Kate Moses	Nora Okja Keller	Paul Owen Lewis
Josh Kun	Jack Newfield	Camille Peri	Thomas Lynch	Niall O'Dowd
P. Lewis	Joseph Papaleo	Janisse Ray	Brenda Marie Osbey	Alexander Taylor
Peter Metcalfe	Eric Porter	David A.J Richards	Nancy Rawles	Judith Doyle
Kevin J. Mullen	Jewell Parker Rhodes	John Russell Rickford	John A. Williams	Herb Caen
Doris Seale	Rachel Simon	Russell John Rickford	Douglas Messerli	Janice Mirikitani
and Beverly Slapin, editors	Velma Wallis	Rahna Reiko Rizzuto	Paul Metcalf	
Matthew Shenoda	Max Rodriguez	Allan J. Ryan	Vivian Gussin Paley	1995
Carlton T. Spiller		Leroy TeCube	LaVonne Brown Ruoff	Thomas Avena
Chris Hamilton-Emerly	2002	Helen Thomas		Herb Boyd
Jay Wright	Aaron A. Abeyta	David Toop	1997	Robert L. Allen
	Susanne Antonetta	Lois-Ann Yamanaka	Alurista	Denise Chávez
2005	Rilla Askew	Jack E. White	Dorothy Barresi	John Egerton
Bernard W. Bell	Tananarive Due	Ronald Sukenick	William M. Banks	Gordon Henry, Jr.
Cecelie Berry	Gloria Frym	Frank Chin	Derrick Bell	Joyce Ann Joyce
Jeff Chang	Dana Gioia	Robert Creeley	Thulani Davis	Li-Young Lee
Julie Chibbaro	LeAnne Howe		Tom De Haven	Sandra Haldeman
Richard A. Clarke	Alex Kuo	1999	Martín Espada	Martz
Alisha S. Drabek	Michael N. Nagler	Edwidge Danticat	Montserrat Fontes	Marnie Mueller
Karen R. Adams	Donald Phelps	Trey Ellis	Guillermo Gómez-Peña	Peter Quinn
Gloria N. Selby	Al Young	Lauro Flores	Noel Ignatiev	Linda Raymond
Ralph M. Flores	Jessel Miller	Gary Gach	John Garvey	Abraham Rodriguez, Jr.
Hiroshi Kashiwagi	Lerone Bennett, Jr.	Nelson George	Brenda Knight	Tricia Rose
Robert F. Kennedy, Jr.	Jack Hirschman	James D. Houston	Shirley Geok-lin Lim	John Ross
Don Lee		Anna Linzer	Sunaina Maira	Marianna De Marco
Lamont B. Steptoe	2001	Jerry Lipka	Rajini Srikanth	Torgovnick
Don West	Amanda J. Cobb	Gerald V. Mohatt	Louis Owens	Lawrence Yep
Jeff Biggers	Andrea Dworkin	the Ciulistet Group	Michele Wood	Jean and Mou-Sien
George Brosi	Diana García	Alice McDermott	Toyomi Igus	Tseng
Bill Berkowitz	Sandra M. Gilbert	Speer Morgan	Allan Kornblum	Gwendolyn Brooks
	Chalmers Johnson	Gloria Naylor	Bruce Anderson	James T. Farrell
2004	Russell Charles Leong	Josip Novakovich	Marc Gerald	Jack Conroy
Diana Abu-Jaber	Janet McAdams	Judith Roche	Samuel Blumenfeld	Richard Wright
David Cole	Elizabeth Nunez	Meg McHutchison	Jack D. Forbes	Nelson Algren
Charisse Jones	W.S. Penn	Gioia Timpanelli		Frederica de Laguna

1994	Norma Field	Adrienne Kennedy	Egyirba High	Robert Duncan	Kaye Boyle
Miguel Algarin	Stephen Fox	Shirley Geok-lin Lim	Thomas Parkinson	Louise Erdrich	
Bob Holman	Keith Gilyard	Mayumi Tsutakawa	Ronald Sukenick	Peter Irons	1982
Eric Drooker	Donna J. Haraway	Margarita Donnelly	Gerald Vizenor	Angela Jackson	Russell Banks
Paul Gilroy	Peter Kalifornsky	Hualing Nieh	Opal Whiteley	Ron Jones	Lorna Dee Cervantes
Rose Glickman	Verlyn Klinkenborg	Itabari Njeri	Benjamin Hoff	Colleen J. McElroy	Frank Chin
Janet Campbell	Benjamin Alire Sáenz	John Norton	Steve Allen	Jiro Nakano	Tato Laviera
Hale	Sandra Scofield	Arnold Rampersad	Jayne Meadows	Kay Nakano	E.L. Mayo
Lawson Fusao Inada	Art Spiegelman	Lloyd A. Thompson	David Zaslow	William Dandasan	Duane Niatum
Graciela Limón	Lucy Thompson	John C. Walter	Kathleen Bullock	Maureen Owen	Hilton Obenzinger
Jill Nelson	Sheila Hamanaka	Elizabeth Woody	Lawson Inada	Sonia Sanchez	Leroy Quintana
Gregory J. Reed	John Gill	James O. Freedman	Patti McCoy	Mary Sarton	Jerome Rothenberg
Giuse Rimaneli	Elaine Gill	John Crawford	James Spady	Gary Soto	Ronald Tanaka
Ronald Takaki	Harvey Kurtzman	Allen Ginsberg		John Kuo Wei Tchen	Joyce Carol Thomas
Tino Villanueva		Sonia Sanchez	1987	Julia Vinograd	Al Young
Virginia Kroll	1991		Ai	John Oliver Killens	Him Mark Lai
Katherine Roundtree	Lucia Berlin	1989	Lucia Chiavola	Joe Flaherty	Genny Lim
Joyce Jenkins	Thomas Centolella	Isabel Allende	Birnbaum		Judy Yung
Edward W. Said	Mary Crow Dog	Frank Chin	Dorothy Bryant	1984	Chester Himes
Joseph Mitchell	Richard Erdoes	J. California Cooper	Ana Castillo	Amiri Baraka	
	Nora Marks Dauenhauer	Emory Elliott	Septima Clark	Amina Baraka	1981
1993	Richard Dauenhauer	Charles Fanning	Cynthia Stokes Brown	Mei-mei Berssenbrugge	Helen Adams
Francisco X. Alarcón	Jessica Hagedorn	Eduardo Galeano	Gary Giddins	Cecil Brown	Miguel Algarin
Jack Beatty	Joy Harjo	Henry L. Gates, Jr.	Juan Felipe Herrera	Joseph Bruchac	alta
Asake Bomani	bell hooks	Josephine Gattuso	Etheridge Knight	Jesus Colon	Toni Cade Bambara
Belvie Rooks	Deborah Keenan	Hendin	Michael Mayo	William Kennedy	Peter Blue Cloud
Nelson George	Roseann Lloyd	William Hohri	Daniel McGuire	Maurice Kenny	Rose Drachler
Denise Giardina	Meridel Le Sueur	Carolyn Lau	Terry McMillan	Venkatesh Kulkarni	Susan Howe
Diane Glancy	D.H. Melhem	Audre Lorde	Harvey Pekar	Paule Marshall	Robert Kelly
Gerald Graff	The Mill Hunk Herald	Leslie Scalapino	John Wieners	Ruthanne Lum	Alan Lau
Christopher Mogil	R. Baxter Miller	Jennifer Stone	James Welch	McCunn	Lionel Mitchell
Anne Slepian	Alejandro Murguía	Shuntaro Tanikawa	Cyn Zarco	You-shan Tang	Nicholasa Mohr
Peter Woodrow	Charley Trujillo	Askia Muhammed	Charles Blockson	Ellen Lai-shan Yeung	Ben Santos
Katherine Peter	Karen Tei Yamashita	Touré	Dennis Clark	Thomas McGrath	Frank Stanford
Leroy Quintana	John Edgar Wideman	Alma Luz Villanueva		Miné Okubo	Larry Neal
Eugene Redmond	Bruce Wright	Amiri Baraka	1986	Howard Schwartz	
Ninotchka Rosca	Haki R. Madhubuti	Ed Dorn	Miguel Algarin	Gary Snyder	1980
Cornel West	Ernesto Cardenal	Nicolás Kannellos	Helen Barolini	Josephine Miles	Rudolfo Anaya
Naomi Long Madgett			Natasha Borovsky		Mei-mei Berssenbrugge
Scott Walker	1990	1988	Raymond Federman	1983	Jayne Cortez
Ray Gonzalez	Paula Gunn Allen	Jimmy Santiago Baca	Linda Hogan	Nash Candelaria	Ed Dorn
Margaret Walker	Martin Bernal	Daisy Bates	Susan Howe	Barbara Christian	Milton Murayama
	Michelle T. Clinton	Allison Blakely	Jeff Hannusch	Judy Grahn	Leslie Silko
1992	Sesshu Foster	David Halberstam	Cherrie Moraga	Peter Guralnick	Quincy Troupe
Raymond Andrews	Naomi Quíñonez	Marlon Hom	Gloria Anzaldua	Jessica Hagedorn	Douglas Woolf
Peter Bacho	Miles Davis	Salvatore La Puma	Toshio Mori	James D. Houston	
William B. Branch	Quincy Troupe	Wing Tek Lum	Anna Lee Walters	Joy Kogawa	
A'Lelia Perry Bundles	James M. Freeman	Toni Morrison	Terence Winch	Cecilia Liang	
José Antonio Burciaga	Daniela Gioseffi	Charles Olson	Michael Feingold	Sean O'Tuama	
Fritjof Capra	José Emilio Gonzalez	George Butterick	Hisaye Yamamoto	Thomas Kinsella	
David Steindl-Rast	Barbara Grizzuti	Edward Sanders		Harriet Rohmer	
Thomas Matus	Harrison	Kesho Scott	1985	John A. Williams	
Steven Carter	Sergei Kan	Cherry Muhanji	Sandra Cisneros	Evangelina Vigil	

# How Does It Feel to Be a Problem?: Being Young and Arab in America

Arab and Muslim Americans are the new, largely undiscussed “problem” of American society, their lives no better understood than those of African Americans a century ago. Under the cover of the terrorist attacks, the wars in Afghanistan and Iraq, and the explosion of political violence around the world, a fundamental misunderstanding of the Arab and Muslim American communities has been allowed to fester and even to define the lives of the seven twentysomething men and women whom we meet in this book. Their names are Rami, Sami, Akram, Lina, Yasmin, Omar, and Rasha, and they all live in Brooklyn, New York, which is home to the largest number of Arab Americans in the United States.



We meet Sami, an Arab American Christian, who navigates the minefield of associations the public has of Arabs as well as the expectations that Muslim Arab Americans have of him as a marine who fought in the Iraq war. And Rasha, who, along with her parents, sister, and brothers, was detained by the FBI in a New Jersey jail in early 2002. Without explanation, she and her family were released several months later. As drama of all kinds swirls around them, these young men and women strive for the very things the majority of young adults desire: opportunity, marriage, happiness, and the chance to fulfill their potential. But what they have now are lives that are less certain, and more difficult, than they ever could have imagined: workplace discrimination, warfare in their countries of origin, government surveillance, the disappearance of friends or family, threats of vigilante violence, and a host of other problems that thrive in the age of terror.

And yet *How Does It Feel to Be a Problem?* takes the raw material of their struggle and weaves it into an unforgettable, and very American, story of promise and hope. In prose that is at once blunt and lyrical, Moustafa Bayoumi allows us to see the world as these men and women do, revealing a set of characters and a place that indelibly change the way we see the turbulent past and yet still hopeful future of this country.

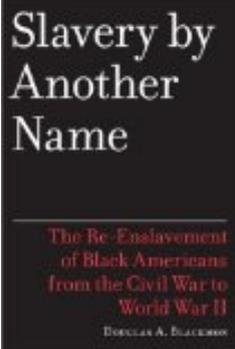
**Moustafa Bayoumi** is an associate professor of English at Brooklyn College, the City University of New York. Born in Zürich, Switzerland and raised in Kingston, Canada, he completed his Ph.D. in English and comparative literature at Columbia University, where he studied with the renowned Palestinian professor Edward Said. He is co-editor of *The Edward Said Reader* and has published academic essays in *Transition*, *Interventions*, *The Yale Journal of Criticism*, *Amerasia*, *Arab Studies Quarterly*, *The Journal of Asian American Studies*, and other places. His writings have also appeared in *The Nation*, *The London Review of Books*, *New York Magazine*, *The Village Voice*, and elsewhere.



In December 2005, he published an essay, “Disco Inferno,” about the American military’s use of music as a method of torture. Originally appearing in *The Nation*, the essay was later included in the collection *Best Music Writing 2006*. He is the recipient of distinguished teaching awards from both Columbia University and Brooklyn College, and he served on the National Council of the American Studies Association from 2003 to 2006. He is also an editor for *Middle East Report* and an occasional columnist for the Progressive Media Project, an initiative of *The Progressive* magazine, through which his op-eds appear in newspapers across the United States. He lives in Brooklyn.

# Slavery by Another Name: The Re-Enslavement of Black Americans from the Civil War to World War II

In **SLAVERY BY ANOTHER NAME: The Re-Enslavement of Black Americans from the Civil War to World War II**, Wall Street Journal Atlanta Bureau Chief Douglas A. Blackmon brings to light one of the most shameful chapters in American history – an “Age of Neoslavery” that thrived from the aftermath of the Civil War to the dawn of World War II. A groundbreaking historical work of research, **SLAVERY BY ANOTHER NAME** asks a provocative question: What would be revealed if American corporations were examined through the same sharp lens of historical confrontation as were German corporations and Swiss banks that relied on Jewish slave labor and robbed victims of the Holocaust their fortunes? In 2000, Blackmon embarked on this quest after discovering an unmarked African American burial ground on land owned and operated by U.S. Steel at the height of its supremacy in American commerce. African Americans nearby confirmed that most of the cemetery’s inhabitants had been inmates of the labor camp that operated for three decades on the hilltop above the graveyard. **SLAVERY BY ANOTHER NAME** unearths the lost stories of slaves and their descendants who journeyed into freedom after the Emancipation Proclamation and then back into the shadow of involuntary servitude.



Under laws enacted specifically to intimidate blacks, tens of thousands of African Americans were arbitrarily arrested, hit with outrageous fines, and charged for the costs of their own arrests. The charges were violations of laws specifically written to intimidate African Americans: changing employers without permission, vagrancy, riding freight cars without a ticket, engaging in sexual activity or ‘loud talk’ with white women. The timing and scale of surges in arrests appeared more attuned to the rises and dips in the need for cheap labor than any demonstrable acts of crime. With no means to pay these ostensible “debts,” prisoners were sold as forced laborers to coal mines, lumber camps, brickyards, railroads, quarries, and farm plantations. Thousands of other African Americans were simply seized by southern landowners and compelled into years of involuntary servitude.

Government officials leased falsely imprisoned blacks to small-town entrepreneurs, provincial farmers, and dozens of corporations – including U.S. Steel – looking for cheap and abundant labor. Armies of “free” black men labored without compensation, were repeatedly bought and sold, and were forced through beatings and physical torture to do the bidding of white masters for decades after the official abolition of American slavery.

The neoslavery system exploited legal loopholes and federal policies that discouraged prosecution of whites for continuing to hold black workers against their wills. As it poured millions of dollars into southern government treasuries -- the states where more than 75% of the African American population in the U.S. then lived -- the new slavery also became a key instrument in the terrorization of African Americans seeking full participation in the U.S. political system. Revenues from the neo-slavery poured the equivalent of tens of millions of dollars into the treasuries of Alabama, Mississippi, Louisiana, Georgia, Florida, Texas, North Carolina, and South Carolina



Based on a vast record of original documents and personal narratives, **SLAVERY BY ANOTHER NAME** reveals the stories of not only the aforementioned slaves and their descendants, but also those who fought unsuccessfully against the re-emergence of human labor trafficking, the modern companies that profited most from neoslavery, and the system’s final demise in the 1940s, partly due to fears of enemy propaganda about American racial abuse at the beginning of World War II.

# Al' America: Travels Through America's Arab and Islamic Roots

*In 1960, a Pittsburgh couple hosting a visiting Muslim student from Pakistan took him to what they assumed was an Islamic mosque—but it turned out to be the headquarters of the Shriners' Pittsburgh chapter.*

—FROM *AL' AMERICA*

Four out of ten Americans say they dislike Muslims, according to a Gallup poll. “Muslims,” a blogger wrote on the Web site Free Republic, “don’t belong in America.” In a lively, funny, and revealing riposte to these sentiments, journalist Jonathan Curiel offers a fascinating tour through the little-known Islamic past, and present, of American culture.

**AL' AMERICA**  
Travels Through America's  
Arab and Islamic Roots



JONATHAN CURIEL

From highbrow to pop, from lighthearted to profound, *Al' America* reveals the Islamic and Arab influences before our eyes, under our noses, and ringing in our ears. Curiel demonstrates that many of America's most celebrated places—including the Alamo in San Antonio, the French Quarter of New Orleans, and the Citadel in Charleston, South Carolina—retain vestiges of Arab and Islamic culture. Likewise, some of America's most recognizable music—the Delta Blues, the surf sounds of Dick Dale, the rock and psychedelia of Jim Morrison and the Doors—is indebted to Arab music. And some of America's leading historical figures, from Ralph Waldo Emerson to Elvis Presley, relied on Arab or Muslim culture for intellectual sustenance.

Part travelogue, part cultural history, *Al' America* confirms a continuous pattern of give-and-take between America and the Arab-Muslim world.

## **Publishers Weekly:**

“Curiel’s cultural odyssey moves swiftly and engagingly across time and geography, as he excavates everything from the ‘Moorish’ architecture of New Orleans and the Alamo to the stories of the Arab and Muslim victims among the 9/11 World Trade Center dead. His research and focused interviews with leading scholars and musicians yield many surprises and leave little doubt about a crucial historical connection too easily forgotten in facile appeals to American identity.”

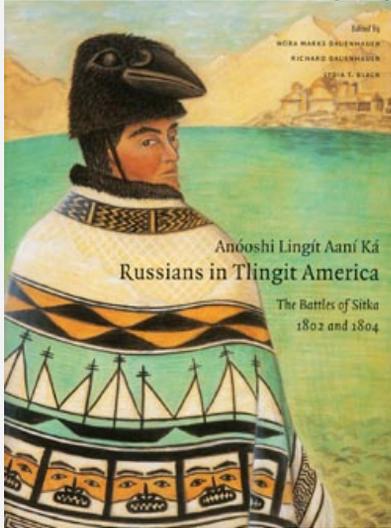
**Jonathan Curiel** is a staff writer with the San Francisco Chronicle, Jonathan Curiel was a Reuters Foundation fellow at Oxford University in England from October of 2005 to April of 2006. Jonathan's journalism on Arabs and Muslims has been honored by Columbia University and he has taught as a Fulbright scholar at Pakistan's Punjab University. He has written freelance stories for the Wall Street Journal, the Christian Science Monitor, Columbia Journalism Review, Salon, and Los Angeles Times. Besides the United States, Curiel has reported from Iran, Pakistan, Syria, Lebanon, Jordan, Japan, Morocco and Mali. He has interviewed and profiled a wide range of people at the highest levels of international affairs and world arts, including Benazir Bhutto, Condoleezza Rice, Jimmy Carter, and Michael Moore, among others.



Photo by Justine Cudel

## Anooshi Lingit Aani Ká, *Russians in Tlingit America: The Battles of Sitka, 1802 and 1804*

The Battles of Sitka (1802 and 1804) were seminal events in the history of the Tlingit people, the multicultural history of Alaska, and, ultimately, in the history of America. Anooshi Lingit Aani Ka / *Russians in Tlingit America* covers the period from the first arrival of European and American fur traders in Tlingit territory to the establishment of a permanent Russian presence in the Pacific Northwest, presenting transcriptions and English translations of Tlingit oral traditions recorded almost fifty years ago and translations of newly available Russian historical documents. Although independent in origin and transmission, these accounts support one another to a remarkable degree on the main historical points. The Tlingit-Russian conflict is usually presented as a confrontation between "whites," with superior arms, and brave but outnumbered and poorly armed natives. Nothing could be further from the truth.



The Tlingits saw themselves as victors even as they formally ceded to the Russians the site of their village and fort, now known as Sitka. Setting aside ancient rules of story ownership, a new generation of Tlingit clan leaders have decided to publish the stories told by their ancestors so that the Tlingit point of view would be known and succeeding generations would not forget their people's history. Including Russian historical documents, travellers' accounts of informal interactions between the formerly warring parties after the battles, and Dr. W. Schuhmacher's work on the role played by British and American skippers, Anooshi Lingit Aani Ka inquires into and provides some answers to the fundamental question, who owns history? Photographs of objects now in Russian and American museums - from the favorite battle hammer of Tlingit war chief Katlian to the metal ceremonial hat Baranov commissioned for the peace ceremony - enrich the book, along with portraits of key historical figures and eighteenth- and early nineteenth-century charts of Tlingit territory. Also included is the journal of Dmitrii Tarkhanov, a gazetteer, glossary, Tlingit and Russian name lists, and an index.



**Nora Marks Dauenhauer** was born (1927) in Juneau, Alaska, and was raised in Juneau and Hoonah, as well as on the family fishing boat and in seasonal subsistence sites around Icy Straits, Glacier Bay, and Cape Spencer. Her first language

is Tlingit; she began to learn English when entering school at the age of eight. She has a B.A. in Anthropology (Alaska Methodist University 1976) and is internationally recognized for her fieldwork, transcription, translation, and explication of Tlingit oral literature. Her creative writing has been widely published and anthologized. Her Raven plays have been performed in several venues internationally, including the Kennedy Center in Washington, D.C. In 1980 she was named Humanist of the Year by the Alaska Humanities Forum. In 1989 she received an Alaska Governor's Award for the Arts, and in 1991 she was a winner of the Before Columbus Foundation's American Book Award. From 1983 to 1997 she was Principal Researcher in Language and Cultural Studies at Sealaska Heritage Foundation in Juneau. In December 2004 she received the 2005 Community Spirit Award from First People's Fund of Rapid City, SD. She is married to Richard Dauenhauer, writer and former poet laureate of Alaska, with whom she has co-authored and co-edited several editions of Tlingit language and folklore material. She has 4 children, 13 grandchildren, and 8 great grandchildren. She lives in Juneau, where she is semi-retired but still continues with research, writing, consulting, and volunteer work with schools and community.

**Richard Dauenhauer**, born (1942) and raised in Syracuse, NY, has lived in Alaska since 1969. In 1980 he was named Humanist of the Year by the Alaska Humanities Forum. From 1981 to 1988 he served as the 7th Poet Laureate of Alaska, succeeding Sheila Nickerson and John Haines in that position. He is among the poets laureate featured in the April/May 1985 issue of *Coda*. In 1989 he received an Alaska State Governor's Award for the Arts. In 1991 he was a winner of an American Book Award from the Before Columbus Foundation. He is widely recognized as a translator, and several hundred of his translations of poetry from German, Russian, Classical Greek, Swedish, Finnish, and other languages have appeared in a range of journals and little magazines since 1963. He holds degrees in Slavic Languages, German, and Comparative Literature. Since coming to Alaska, much of his professional work has focused on applied folklore and linguistics in the study, materials development, and teacher training of and for Alaska Native languages and oral literature. He has taught at Alaska Methodist University and Alaska Pacific University in Anchorage, and part time at the University of Alaska Southeast in Juneau. From August 1983 to March 1997 he was Director of Language and Cultural Studies at Sealaska Heritage Foundation, Juneau, until that program was "downsized" and "outsourced." In 2003 he was rehired at Sealaska Heritage Institute as a linguist. In August 2005 he accepted the position as President's Professor of Alaska Native Languages and Culture at the University of Alaska Southeast. He is married to Nora Marks Dauenhauer, widely published and anthologized Native American writer, transcriber and translator of Tlingit oral literature. He lives in Juneau and works as a free-lance writer and consultant in addition to his teaching.

# All That Lies Between Us

MARIA MAZZIOTTI GILLAN

ALL THAT LIES  
BETWEEN US



GUERNICA

*All That Lies Between Us* is constructed in the form of a memoir. These poems take on an emotional tone as the author details the story of her life. The collection is populated by her memories of childhood, courtships and marriage, family illness, children, and grandchildren. At its core is a woman struggling to deal with all the complexities of love and the difficulties of achieving compassion and tenderness in the face of adversity. Brave, honest, and beautiful, these poems shed new light on what it means to be human.

"These poems are powerful in their honesty, their passion and their grief. They take us deep into the labyrinth of our humanity and—in the face of loss and death—show us the paradox of love in the center of our being." —Diane di Prima, poet and author, *Memoirs of a Beatnik*

**Maria Mazziotti Gillan** is the Founder and the Executive Director of the Poetry Center at Passaic County Community College in Paterson, NJ. She is also the Director of the Creative Writing Program / The Binghamton Center for Writers, and a Professor of Poetry at Binghamton University-State University of New York. She has published eleven books of poetry, including *The Weather of Old Seasons* (Cross-Cultural Communications), *Where I Come From, Things My Mother Told Me, Italian Women in Black Dresses* and her latest book, *All That Lies Between Us*, (all by Guernica Editions). She is co-editor with her daughter Jennifer of four anthologies: *Unsettling America, Identity Lessons, and Growing Up Ethnic in America* (Penguin/Putnam) and *Italian-American Writers on New Jersey* (Rutgers). She is the editor of the *Paterson Literary Review*. Her work has appeared in *Prairie Schooner, New Letters, The New York Times, Poetry Ireland, Connecticut Review, The Los Angeles Review, The Christian Science Monitor, LIPS*, and *Rattle*, as well as in numerous other journals and anthologies.

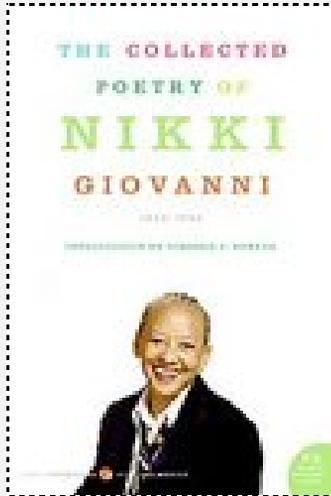


Ms. Gillan has won the 2008 Chancellor's Award for Scholarship and Creative Endeavor from Binghamton University, the 2008 Sheila Motton Award, Primo Nazionale Belmoro, the First Annual John Fante and Pietro di Donato Award, the Aniello Lauri Award, the May Sarton Award, the Fearing Houghton Award, New Jersey State Council on the Arts Fellowships in Poetry, and the American Literary Translators Association Award through a grant from the National Endowment for the Arts. She was nominated for the *Los Angeles Times* Book Award, 2008, the Pulitzer Prize and the Pushcart Prize. She has also received the New Jersey Governor's Award for Literary Outreach and The Dare to Imagine Award from Very Special Arts.

Her poems have been read by Garrison Keillor on *The Writer's Almanac*. She has been interviewed and read her poems on National Public Radio's (NPR) "All Things Considered", "the Brian Lehrer Show", "the Poet and the Poem", "the Leonard Lopate Show", as well as "in honor of National Poetry Month", "The Charles Osgood Show" on CBS-Radio, also on Pacifica Radio, and Voice of America. She has also been featured on several PBS-TV (Public Broadcasting System) programs. Her books have been chosen as Editor's Choice by Booklist, New York Public library Book List, and one of the American Library Association's Outstanding Books for Lifelong Learners. Her poems are included on state and national tests in North Carolina, Tennessee, Minnesota, Texas, and Italy. She has read her poems numerous times at universities, festivals, and poetry centers throughout the USA and in Italy, France, Yugoslavia, Finland, Wales, and Ireland.

The Maria Mazziotti Gillan Collection of her papers is housed at the Binghamton University Libraries.

# The Collected Poetry of Nikki Giovanni: 1968-1998



For the first time ever, the complete poetry collection spanning three decades from Nikki Giovanni, renowned poet and one of America's national treasures.

When her poems first emerged during the Black Arts Movement in the 1960s, Nikki Giovanni immediately took her place among the most celebrated, controversial, and influential poets of the era. Now, more than thirty years later, Giovanni still stands as one of the most commanding, luminous voices to grace America's political and poetic landscape.

The first of its kind, this omnibus collection covers Nikki Giovanni's complete work of poetry from three decades, 1968-1998. *The Collected Poetry of Nikki Giovanni* contains Giovanni's first seven volumes of poetry: *Black Feeling Black Talk*, *Black Judgement*, *Re: Creation*, *My House*, *The Women and the Men*, *Cotton Candy on a Rainy Day*, and *Those Who Ride the Night Winds*. Arranged chronologically with a biographical timeline and introduction, a new afterword from the author, title and first-line indexes, and extensive notes to the poems, this collection is the testimony of a life's work -- from one of America's most beloved daughters and powerful poets.

Known for their iconic revolutionary phrases, *Black Feeling Black Talk* (1968), *Black Judgement* (1968), and *Re: Creation* (1970) are heralded as being among the most important volumes of contemporary poetry. *My House* (1972) marks a new dimension in tone and philosophy -- it signifies a new self-confidence and maturity as Giovanni artfully connects the private and the public, the personal and the political. In *The Women and the Men* (1975), Giovanni displays her compassion for the people, things, and places she has encountered -- she reverses the ordinary and is in search of the extraordinary. *Cotton Candy on a Rainy Day* (1978) is one of the most poignant and introspective. These poems chronicle the drastic change that took place during the 1970s -- in both the consciousness of the nation and in the soul of the poet -- when the dreams of the Civil Rights era seemed to have evaporated. *Those Who Ride the Night Winds* (1983) is devoted to "the day trippers and midnight cowboys," the ones who have devoted their lives to pushing the limits of the human condition and shattering the constraints of the status quo.

Each volume reflects the changes Giovanni has endured as a Black woman, lover, mother, teacher, and poet. A timeless classic, *The Collected Poetry of Nikki Giovanni* is the evocation of a nation's past and present -- intensely personal and fiercely political -- from one of our most compassionate, vibrant observers.

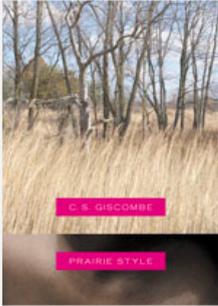
Nikki Giovanni is a world-renowned poet, writer, commentator, activist, and educator. Over the past thirty years, her outspokenness, in her writing and in lectures, has brought the eyes of the world upon her. One of the most widely-read American poets, she prides herself on being "a Black American, a daughter, a mother, a professor of English." Giovanni remains as determined and committed as ever to the fight for civil rights and equality. Always insisting on presenting the truth as she sees it, she has maintained a prominent place as a strong voice of the Black community. Her focus is on the individual, specifically, on the power one has to make a difference in oneself, and thus, in the lives of others.



Giovanni's honors and awards have been steady and plentiful throughout her career. The recipient of some twenty-five honorary degrees, she has been named Woman of the Year by *Mademoiselle Magazine*, *The Ladies Home Journal*, and *Ebony Magazine*. She was tapped for the Ohio Women's Hall of Fame and named an Outstanding Woman of Tennessee. Giovanni has also received Governor's Awards from both Tennessee and Virginia. She was the first recipient of the Rosa L. Parks Woman of Courage Award, and she has also been awarded the Langston Hughes Medal for poetry. She is an honorary member of Delta Sigma Theta Sorority and has received Life Membership and Scroll from The National Council of Negro Women. A member of PEN, she was honored for her life and career by The History Makers. She has received the keys to more than two dozen cities. A scientist who admires her work even named a new species of bat he discovered for her!

The author of some 30 books for both adults and children, Nikki Giovanni is a University Distinguished Professor at Virginia Tech in Blacksburg, Virginia.

# Prairie Style



*Prairie Style* is about the breakdown of location and voice. It lays out a landscape of habitations (Frank Lloyd Wright's designs for "servantless families," fox dens in an embankment, the two-mile long face of Chicago's Robert Taylor public housing project, etc.) and crosses and recrosses the line between poetry and prose. The book is an acknowledgement of the "terrible frankness" of color, pleasure's distance, and the similarity of equivoication and argument. *Prairie Style* is the turn inland. "Inland, one needs something more racial, say bigger, than mountains."

"C. S. Giscombe makes evident a genius of attention to all the determinants of any one of us, our particulars, our people. He traces with consummate art the passage of time through his own accumulating presence, his points of origin and return." --Robert Creeley

"Giscombe's concise poems—which are always essentially unpredictable—have an odd and vivid beauty. They move in intricately woven patterns (like the candid language of risky dreams), from the emotional depths of the most private places to places post-personal yet not quite public. And they make this journey with elegance, eloquence, wit, knife-sharp observations, and tenderness." --Clarence Major

"[A] major figure in contemporary African American letters." --Henry Louis

C. S. Giscombe is the author of several books of poetry, including *Giscome Road* and *Here*, both of which are available from Dalkey Archive Press. He has also published a memoir entitled *Into and Out of Dislocation*. He is the editor of *Mixed Blood*, a poetry journal, and teaches at the University of California at Berkeley.



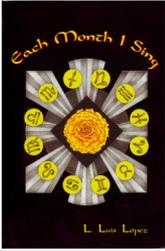
# Where I Must Go



Lyrical, penetrating, and highly charged, the novel *Where I Must Go* displays a delicately tuned sense of difference and belonging. Poet Angela Jackson brings her superb sense of language and of human possibility to the story of young Magdalena Grace, whose narration takes readers through both privilege and privation at the time of the American civil rights movement. The novel moves from the privileged yet racially exclusive atmosphere of the fictional Eden University to the black neighborhoods of a Midwestern city and to ancestral Mississippi. Magdalena's story includes a wide range of characters - black and white, male and female, favored with opportunity or denied it, the young in love and elders wise with hope. With and through each other, they struggle to understand the history they are living and making. With dazzling perceptiveness, Jackson's narrator Magdalena tells of the complex interactions of people around her who embody the personal and the political at a crucial moment in their own lives and in the making of America.

**Angela Jackson** was born in Greenville, Mississippi, raised on Chicago's South Side, and educated at Northwestern University and the University of Chicago. Her *Dark Legs and Silk Kisses: The Beatitudes of the Spinners*, winner of the 1993 Chicago Sun-Times Book of the Year Award in Poetry and the 1994 Carl Sandberg Award for Poetry, and her selected poems, *And All These Roads Be Luminous*, are both published by TriQuarterly Books/Northwestern.

## Each Month | Sing



Each Month I Sing is a book of poetry based on the twelve months of the year. There are twelve poems for each month, the first six having to do with the name of the month, the flower of the month, the gem of the month, the zodiac sign it enters under, a famous writer born that month, and a famous painter born that month. The other six have to do with the author's experiences for that month. Various types of poetry are included in the text.

L. Luis Lopez received his Ph.D. in Medieval English Literature from the University of New Mexico. He received his M.A. from St. John's College in Santa Fe, New Mexico in Liberal Arts, and his B.A. in Secondary Education from Spring Hill College in Mobile, Alabama.

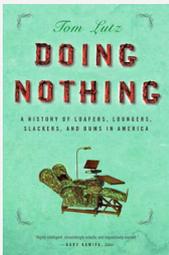
Dr. Lopez has received two NEH fellowships, one to study lyric poetry with Dr. Helen Vendler at Harvard, Summer 1983, and a second to study the literature of innocent suffering with Dr. Terrence Tilley (Duke University) at St. Michael's College in Vermont.

Dr. Lopez is in his 44th year of teaching, having taught high school in Tampa, Florida, in Albuquerque, New Mexico, and in Grand Junction, Colorado. He taught in the Academic Honors Program at the University of New Mexico and has been teaching Mythology, Latin, Ancient Greek, and the usual English writing courses at Mesa State College in Grand Junction, Colorado, where he has, until recently, served as Director of the Academic Honors Program.



Dr. Lopez has published two books of poetry, *Musings of a Barrio Sack Boy* and *A Painting of Sand*. He has had poetry published in a number of literary magazines and journals including *The Americas Review*. He has six poems in *Geography of Hope* published by Conundrum Press. He also has one play, *Día de Visitaciones*, which has had runs in Albuquerque and San Antonio. Lopez writes in English, Spanish, and Spanglish (a blend of English and Spanish spoken in many communities in the Southwest).

## Doing Nothing: A History of Loafers, Loungers, Slackers, and Bums in America



Couch potatoes, goof-offs, freeloaders, good-for-nothings, loafers, and loungers: ever since the Industrial Revolution, when the work ethic as we know it was formed, there has been a chorus of slackers ridiculing and lampooning the pretensions of hardworking respectability. Whenever the world of labor changes in significant ways, the pulpits, politicians, and pedagogues ring with exhortations of the value of work, and the slackers answer with a strenuous call of their own: "To do nothing," as Oscar Wilde said, "is the most difficult thing in the world."

Moving with verve and wit through a series of case studies that illuminate the changing place of leisure in the American republic, *Doing Nothing* revises the way we understand slackers and work itself.

### From Publishers Weekly

Lutz eases readers into this sparkling cultural history of stylish American torpor with an anecdote about his 18-year-old son, Cody, moving into his house and bivouacking on the couch—perhaps indefinitely. Lutz himself spent a decade before college "wandering here and abroad," so his intense anger at Cody surprised him—and inspired him to write this book about the crashing fault lines between Anglo-America's vaunted Calvinist work ethic and its skulking, shrugging love of idling. An English professor who admits to being personally caught between these warring impulses, Lutz (*Crying*) has a gimlet eye for the ironies of modern loafing: that the "flaming youth" of the 1920s were intensely industrious; that our most celebrated slackers (Jack Kerouac, Richard Linklater) have been closet workaholics; that our most outspoken Puritans (Benjamin Franklin, George W. Bush) have been notorious layabouts. Lutz's diligent research on a range of lazy and slovenly subjects, from French flâneurs to New York bohos, ultimately leads him to side with the bums. Flying in the face of yuppie values and critics of the welfare state, his "slacker ethic" emerges over the course of this history as both a necessary corrective to—and an inevitable outgrowth of—the 80-hour work week.

"Highly intelligent, stimulatingly eclectic, and impressively learned." —Gary Kamiya, *Salon*

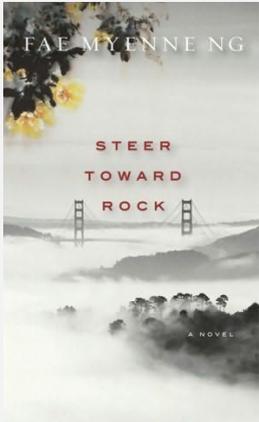
"Enjoyable and interesting . . . As much about the nature of work as it is about trying to avoid it." —Matthew Price, *Los Angeles Times*

"Incredibly engaging and offbeat meditation . . . A deliciously wild ride." —Elaine Margolin, *The Denver Post*

Tom Lutz's previous books include *Crying: A Natural and Cultural History of Tears*; *American Nervousness, 1903: An Anecdotal History*; and *Cosmopolitan Vistas*. He lives in Los Angeles and Iowa City.



# Steer Toward Rock



Fae Myenne Ng's first novel in fifteen years, **STEER TOWARD ROCK**, reveals the cruel cultural legacy of a little-known chapter of American history with dire implications for our own time. The United States government introduced the Chinese Confession Program in 1956 in an effort to expose illegal immigrants. Ng explores the Program's lasting effect on Chinese America's attitudes toward love and sexuality through Jack Moon Szeto, a McCarthy-era San Francisco butcher who chooses love over the law.

The Program sought to prevent the spread of Communism by identifying men who had entered the country illegally since the Chinese Exclusion Act of 1882. Ng writes from personal experience—her father was one of the 13,895 who confessed—about how it fractured families by stripping them of their ability to trust one another. Her narrative is divided into five sections, echoing *Bao*, the Chinese conception of a complex balance of obligation in social relationships. *Report* is Jack Moon Szeto's telling of his story; *Respond* is the consequence of his telling; *Requite* is the repayment of his telling; *Return* is the completion of his telling; *Release*, the final section, is his daughter Veda's telling. With each section, Ng burrows deeper into the community's festering wounds.

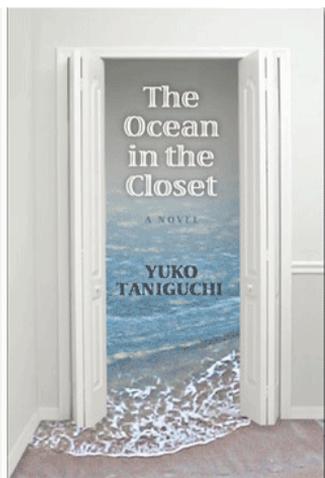
Critics often describe Ng's writing as equal parts beauty and grit. As with this description of the butcher's trade, the gorgeous language of **STEER TOWARD ROCK** exposes hard truths that lie beneath everyday life: "I read meat. I moved my fingers through marbled flesh like a vulture's beak, I fanned muscle from tendon and found by feel the soft flank that was gold. I angled my knife tip under the head of a vein and yanked it out like coarse thread. I glided blade along bone so that flesh peeled away like petals of magnolia."

A wrenching story of unrequited love, **STEER TOWARD ROCK** encompasses the wide scope of Chinese immigrant experience: the stranglehold of the past, the insularity of the present community, the simultaneous urges to escape and to return, and despite all, the hope and idealism that propels new generations forward.

"Combining elements of gangster noir, romance, grumpy-old-man comedy, and family drama, Ng finds a fresh and exciting way to tell a familiar story." —*Elle*

**Fae Myenne Ng** is the author of the national bestseller *Bone*, a finalist for the PEN/Faulkner Award. Her short stories have been widely anthologized, and she has received the Rome Prize from the American Academy of Arts and Letters, a grant from the Lannan Foundation, and the Lila Wallace-Reader's Digest Writers' Award. She lives in Northern California and New York City.

# The Ocean in the Closet



"Yuko Taniguchi's writing is remarkable for its music and vision. In the sounds of ice breaking in the river, silkworms eating mulberry leaves in the night, and Mahler played on the double bass, her characters hear the music of human suffering and redemption. . . . *The Ocean in the Closet* is a compelling and moving novel."-Kyoko Mori

In sunny California, the Vietnam War may have just ended, but nine-year-old Helen Johnson's world is beginning to crumble. Her father, a former POW and Vietnam veteran, has become increasingly distant; her mother, a Japanese adoptee, is struggling with mental illness; and her six-year-old brother is too young to understand what's happening. Determined to find out more about her mother's past and with boldness that belies her timid self-image, Helen writes to her great-uncle Hideo in Japan, beginning a journey that will take her across the ocean and through the imperial legacies of both countries.

As Hideo and his wife recount the stories of his family's silk business in Hiroshima, their experiences in China and Japan during and after World War II, and the fate of his sister Ume, Helen's grandmother, they discover that although their lives have been darkened by war, their future can be healed by tending their shared roots. In this beautiful debut novel, Yuko Taniguchi creates a moving story of hope and redemption, of tragedy and resilience, and of the secrets, burdens, and ultimate strength that lie in a young girl's heart.

## Publishers Weekly

Helen Johnson, the nine-year-old narrator of Taniguchi's slight debut novel, shoulders the burden of her war-scarred family's sadness. Watching Saigon's evacuation on television, Helen's parents are already suffering from post-traumatic depression: her deeply depressed mother was born in Japan after World War II, the child of a Caucasian soldier and a Japanese woman, while her father is haunted by his tour of duty in Vietnam. When her mother is institutionalized, Helen and her brother are sent to live with their uncle, Steve. A few conversations with Steve give Helen the courage to contact her mother's Japanese uncle, Hideo, in an attempt to understand her mother's past. Though Taniguchi divides narrative duties between Helen and Hideo, their voices are largely indistinct, and their need for connection forced. Very little actually happens, and most metaphors—like the ocean of the title—are flogged into uselessness. A more astute narrator might have risen to the challenge, but Helen is too naïve—even for her age—to carry it off.

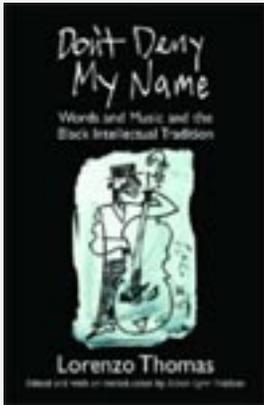
**Yuko Taniguchi**, author of the critically acclaimed book of poetry *Foreign Wife Elegy*, was born in Yokohama, Japan, in 1975. At the age of fifteen, she came to the United States and attended high school in Maryland, obtaining her collegiate degrees in Minnesota, where she continues to make her home.

Visit her website at [www.yukotaniguchi.com](http://www.yukotaniguchi.com).



PHOTO OF: Yuko Taniguchi  
AUTHOR OF: *The Ocean in the Closet*  
PHOTOGRAPHER CREDIT: Sandra Wenzel Schaumleffel  
PUBLISHER: Coffee House Press

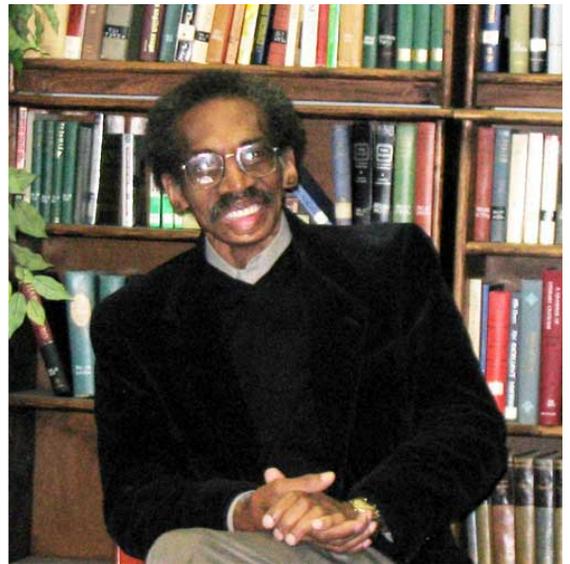
# Don't Deny My Name: Words and Music and the Black Intellectual Tradition



Black musical forms profoundly influenced the work of American poet and leading literary figure Lorenzo Thomas, and he wrote about them with keen insight--and obvious pleasure. This book, begun by Thomas before his death in 2005, collects more than a dozen of his savvy yet engagingly personal essays that probe the links between African American music, literature, and popular culture, from the Harlem Renaissance to the present.

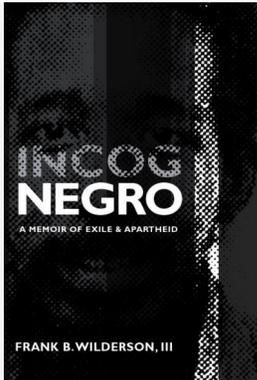
*Don't Deny My Name* (which takes its title from a blues song by Jelly Roll Morton) begins by laying out the case that the blues is a body of literature that captured the experience of African American migrants to the urban North and newer territories to the West. The essays that follow collectively provide a tour of the movement through classic jazz, bop, and the explosions of the free jazz era, followed by a section on R&B and soul. The penultimate essay is a meditation on rap music that attempts to bring together the extremes of emotion that hip hop elicits, and the collection ends with an unfinished preface to the volume.

**Lorenzo Thomas** was the author of numerous books of poetry and criticism, including *A Visable Island*, *Fit Music*, *California Songs*, and *Extraordinary Measures: Afrocentric Modernism and Twentieth-Century American Poetry*. He began his career in the 1960s and was an important member of the Black Arts Movement of that era. Aldon Nielsen is George and Barbara Kelly Professor in American Literature at Pennsylvania State University and author of *Black Chant: Languages of African-American Postmodernism and Reading Race in American Poetry*.



**Aldon Lynn Nielsen** (editor) is the George and Barbara Kelly Professor of American Literature in the Pennsylvania State University's Department of English. Nielsen was the first winner of the Larry Neal Award for poetry and has to date published five volumes of verse: *Heat Strings*, *Evacuation Routes*, *Stepping Razor*, *VEXT* and *Mixage*. His poetry was selected by John Ashbery for the *Best American Poems* anthology and has also received two Gertrude Stein Awards for innovation. He has presented poetry readings at many venues, including the Folger Shakespeare Library, U.C. Berkeley, the University of Wisconsin, the University of Iowa and the City Council Chambers of the District of Columbia. His first volume of literary criticism, *Reading Race*, won the SAMLA Studies Prize, a Myers Citation and the Kayden Award for best book in the humanities. Subsequent works of scholarship include *Writing between the Lines*, *C.L.R. James: A Critical Introduction*, *Black Chant* and *Integral Music: Languages of African American Innovation*. *Every Goodbye Ain't Gone*, an anthology of experimental poetry by black American artists co-edited with Lauri Ramey, was the winner of the Josephine Miles Award.

# Incognegro: A Memoir of Exile and Apartheid



In 1995, a South African journalist informed Frank Wilderson, one of only two American members of the African National Congress (ANC), that President Nelson Mandela considered him “a threat to national security.” Wilderson was asked to comment. *Incognegro* is that “comment.” It is also his response to a question posed five years later by a student in a California university classroom: “How come you came back?”

Although Wilderson recollects his turbulent life in South Africa during the furious last gasps of apartheid, *Incognegro* is a quintessentially American story. Wilderson taught at Johannesburg and Soweto universities by day. By night, he helped the ANC coordinate clandestine propaganda, launch psychological warfare, and more. In this mesmerizing memoir, Wilderson’s lyrical prose flows from childhood episodes in the white Minneapolis enclave “integrated” by his family to a rebellious adolescence at the student barricades in Berkeley and under tutelage of the Black Panther Party; from unspeakable dilemmas in the red dust and ruin of South Africa to political battles raging quietly on US campuses and in his intimate life. Readers will find themselves suddenly overtaken by the subtle but resolute force of Wilderson’s biting wit, rare vulnerability, and insistence on bearing witness to history no matter the cost.

A literary tour de force sure to spark fierce debate in both America and South Africa, *Incognegro* retells a story most Americans assume we already know, with a sometimes awful, but ultimately essential clarity about global politics and our own lives.

"Fast-paced, critical, humorous, hilarious at times, *Incognegro* asks provocative questions about post-Apartheid South Africa and post-civil rights America with all the passion, the drama, and the political clarity of a great autobiography. With perspectives from different times and places in the two continents, and with an unerring eye and ear for a telling detail and image, Frank Wilderson brings a novelistic and dramatic imagination to a story of our times. It is a multi-layered narrative of a life molded in struggles for human dignity in America and Africa, at once a gripping story of racial politics and a biography of his soul."

**-Ngũgĩ wa Thiong'o, author of *Wizard of the Crow***

"[G]ripping account of his role in the downfall of South African apartheid.... Wilderson has a distinct, powerful voice and a strong story that shuffles between the indignities of Johannesburg life and his early years in Minneapolis.... Wilderson’s observations about love within and across the color line and cultural divides are as provocative as his politics ... a riveting memoir of apartheid’s last days."

**-Publishers Weekly [starred review]**

"Into the wake of great literature fighting human bondage, Frank Wilderson pours ***Incognegro***. And, like the offerings of Ellison, Fanon, Baldwin and Morrison, this revolutionary love story must be widely read, generously shared, and relentlessly engaged."

**-Joy James, author of *Shadowboxing: Representations of Black Feminist Politics***

"[F]requently beautiful.... Angry and paranoid."

**-Kirkus**

"Radical, defiant, and searingly honest, this memoir about being active in the freedom struggle in the US and in post-apartheid South Africa is bound to spark passionate argument as Wilderson weaves together his personal story with his politics, always critical of those in power."

**-Booklist**

"***Incognegro*** is a compelling work of creative nonfiction, as brutally candid as memoir can be, and as skillfully rendered as the best fiction."

**-ForeWord**

"[Wilderson] melds fluidity, consciousness, and passion into a reading experience that, scarcely to be believed, is to be savored every page of the way."

**-Twin Cities Daily Planet**

"Wow! An incredible piece of history, of Black life domestically and globally, written with brilliance, panache, and delicious wit... [a] great contribution to revolutionary literature."

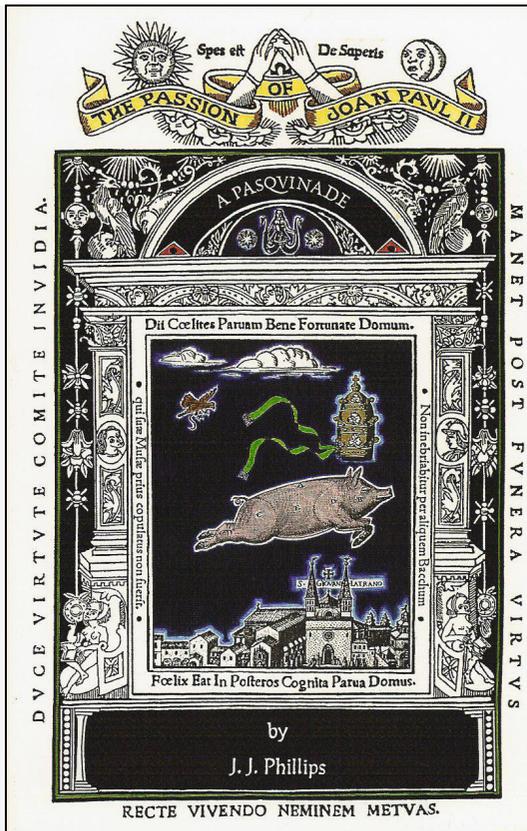
**-Mumia Abu-Jamal, author of *We Want Freedom: A Life in the Black Panther Party***

FRANK B. WILDERSON, III is the award-winning author of *Red, White & Black: Cinema and the Structure of US Antagonisms* (forthcoming, Duke University Press) and the director of *Reparations...Now*, a film in progress. His creative and critical writing has garnered numerous awards, including The Eisner Prize for Creative Achievement of the Highest Order; The Judith Stronach Award for Poetry; The Crothers Short Story Award; The Jerome Foundation Artists and Writers Award; The Loft-McKnight Award for Best Prose in the State of Minnesota; and The Maya Angelou Award for Best Fiction Portraying the Black Experience in America. He teaches African American studies and drama at the University of California, Irvine.



# J.J. Phillips

## 2008 Lifetime Achievement Award



J.J. Phillips startled the literary world with her novel, "Mojo Hand," which was ripped off by the movies as "Black Snake Moan" for which she didn't receive a dime. By combining Blues and Greek legends, "Mojo Hand" has been acknowledged as a Classic, and Ms. Phillips hailed as one of the most erudite of American writers. She followed up with "The Passion of Joan Paul II, A Pasquinade," 1996, which drew raves from Franco La Polla, Professor at the University of Bologna and Italy's foremost film critic. He wrote: "Unthinkable for a Italian writer today-in a country where NO ONE would dare criticize His Holiness...Your work's erudition, on the other hand prevents it from being simply satirical."

J.J. Phillips has studied Arabic and other Semitic languages at the University of California at Berkeley. She has lived in Tunisia and traveled to the Middle East. She resides in Berkeley.