

BEFORE COLUMBUS FOUNDATION
PRESENTS THE

AMERICAN
BOOK AWARDS
2004



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
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BEFORE COLUMBUS FOUNDATION PRESENTS

THE WINNERS OF THE

AMERICAN BOOK AWARDS 2004

Diana Abu-Jaber
Crescent
(W.W. Norton)

David Cole
Enemy Aliens
(New Press)

Charisse Jones and Kumea Shorter-Gooden, Ph.D.
Shifting: The Double Lives of Black Women in America
(HarperCollins)

Kristin Lattany
Breaking Away
(One World/Ballantine)

A. Robert Lee
*Multicultural American Literature:
Comparative Black, Native, Latino/a, and Asian American Fictions*
(University Press of Mississippi)

Diane Sher Lutovich
What I Stole
(Sixteen Rivers Press)

Ruth Ozeki
All Over Creation
(Viking)

Renato Rosaldo
Prayer to Spider Woman / Rezo a la Mujer Araña
(Gobierno del Estado de Coahuila, Instituto Coahuilensed de Cultura)

Scott Saul
Freedom Is, Freedom Ain't: Jazz and the Making of The Sixties
(Harvard University Press)

Michael Walsh
And All the Saints
(Warner Books)

CRESCENT

Thirty-nine-year-old Sirine, never married, lives with a devoted Iraqi-immigrant uncle and an adoring dog named King Babar. She works as a chef in a Lebanese restaurant, her passions aroused only by the preparation of food—until an unbearably handsome Arabic literature professor starts dropping by for a little home cooking. Falling in love brings Sirene’s whole heart to a boil—stirring up memories of her parents and questions about her identity as an Arab American.

Praised by critics from *The New Yorker* to *USA Today* for her first novel, *Arabian Jazz* (“an oracular tale that unfurls like gossamer”), Diana Abu-Jaber weaves with spellbinding magic a multidimensional love story set in the Arab-American community of Los Angeles. Written in a lush, lyrical style and infused with the flavors and scents of Middle Eastern food, and spiced with history and fable, *Crescent* is a sensuous love story and a gripping tale of risk and commitment.

“Abu-Jaber’s voluptuous prose features insights into the Arab-American community that are wisely, warmly depicted.”
—*San Francisco Chronicle*

“Abu-Jaber’s language is miraculous....It is not possible to stop reading.”
—*Booklist* starred review

“A story that unfolds beautifully, as lightly and naturally as a roll of silk.”
—*The Nation*

“A powerful story about the loneliness of exile and the limits of love. An impressive second outing by Abu-Jaber.”
—*Kirkus Reviews*

“Exquisite...Readers stuffed on headlines but still hungering for something relevant will enjoy this rich meal.”
—*Christian Science Monitor*

“Gorgeously written and deeply imagined, this novel is both a fable and a plea—a book that weaves a hypnotic, lasting spell.”
—*Book Magazine*, Beth Kephart

“Abu-Jaber is a high-spirited, magnificently graceful storyteller, a poet of deliciously fluted fiction, character, and culture.”
—Naomi Shihab Nye, author of *19 Varieties of Gazelle*

“[A] beautifully imagined and timely novel.”
—*Publishers Weekly*

“Wise, spirited, and evocative, this work offers an ardent look at the human side of political cant.”
—*Library Journal*

“Romantic, whimsical and wonderful in every way, being both sensuous and smart. I want to hang out all day at Nadia’s Cafe.”
—Whitney Otto, author of *How to Make an American Quilt*

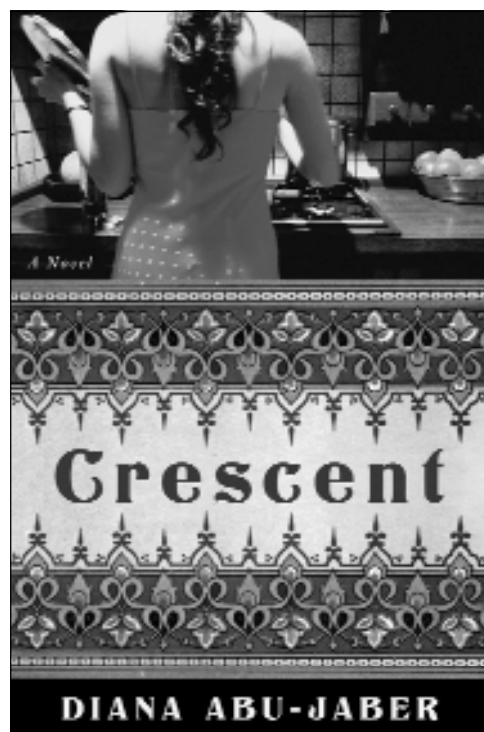
“It is a story about how to cook and how to eat, and how to live in the new country. And, like all good novels, it is about how to tell a story.”
—Sigrid Nunez, author of *For Rouenna*

W.W. Norton
www.wwnorton.com



DIANA ABU-JABER

Diana Abu-Jaber lives in Florida and teaches at the University of Miami. She is also the author of *Arabian Jazz*.



ENEMY ALIENS

Since September 11th, the United States government has detained more than 1,200 people in connection with its investigation of that day's attacks, not a single one of whom has been charged with any crime. In *Enemy Aliens*, award-winning author and Georgetown law professor David Cole argues that such steps represent a dangerous sacrifice of the liberty of immigrants for the purported security of the majority. He argues that we have relied on a double standard, imposing measures on foreigners that we would not tolerate if they were applied more broadly to us all. While the trade-offs are politically easy (the twenty million noncitizens living among us can't vote, after all), historical precedents such as the internment of Japanese citizens in World War II and the harassment of immigrants in the McCarthy witch hunts show that acceptance of such treatment for outsiders often paves the way for similar measures against American citizens.

Coming on the heels of his multi-award-winning *No Equal Justice*, which exposed race and class-based double standards in the criminal justice system, *Enemy Aliens* brings Cole's keen intelligence, constitutional acumen, and personal litigation experience to bear on this deeply troubling issue.

"Bold . . . Breathtaking . . . A challenging, multilayered analysis of how the disconnect between constitutional theory and legal practice has infected today's justice system. . . . Thorough, well written, and persuasive."

—Katheryn K. Russell, *The Washington Post Book World*

"A powerful indictment of the criminal justice system . . . Persuasive . . . Theoretically sound and immensely practical."

—*The Christian Science Monitor*

"Cole, who has litigated civil liberties cases on behalf of resident aliens, argues that denying foreigners rights within our legal system usually ends with citizens being stripped of those same rights. Cole documents how this process has already started and discusses provisions of the Patriot Act that he believes will allow for even further government encroachment on our freedom. He also provides detailed historical examples of the government's record of persecuting opposition voices in the name of security against a foreign menace. He argues for the moral and pragmatic importance of avoiding a double standard and according foreigners the same rights as citizens."

—*Publishers Weekly*

"One only hopes that Cole's superb book somehow finds its way into the Supreme Court's inner sanctum."

—Craig Aaron, *In These Times*

"Argues that what the government does to foreigners today paves the way for what happens to the rest of us tomorrow."

—Seth Stern, *Legal Times*

"The most convincing view that I have read of the legal/bureaucratic threats that now face immigrants and visitors to America."

—Anthony Lewis, *New York Review of Books*

"David Cole's lucid, reasoned writing is a forceful antidote to the current round of xenophobic zeal."

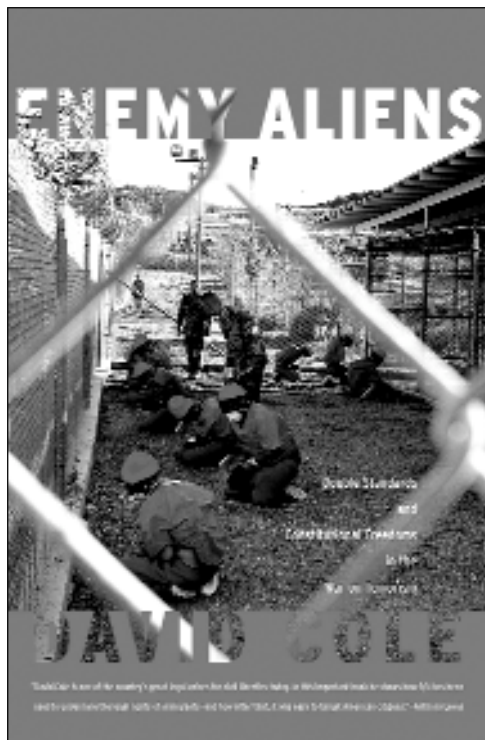
—Kareem Fahim, *Village Voice*

New Press
www.thenewpress.com



DAVID COLE

David Cole is a professor at Georgetown University Law Center and a volunteer staff attorney at the Center for Constitutional Rights. He is also legal affairs correspondent for *The Nation*, a commentator on National Public Radio's "All Things Considered," author of *No Equal Justice*, and co-author of *Terrorism and the Constitution* (both from The New Press). He was named one of the top forty-five public-sector lawyers under forty-five by *The American Lawyer*.



SHIFTING

The Double Lives of Black Women in America

Based on the African American Women's Voices Project, *Shifting* reveals that a large number of African American women feel pressure to compromise their true selves as they navigate America's racial and gender bigotry. Black women "shift" by altering the expectations they have for themselves or their outer appearance. They modify their speech. They shift "White" as they head to work in the morning and "Black" as they come back home each night. They shift inward, internalizing the searing pain of the negative stereotypes that they encounter daily. And sometimes they shift by fighting back.

With deeply moving interviews, poignantly revealed on each page, *Shifting* is a much-needed, clear, and comprehensive portrait of the reality of African American women's lives today.

"Shifting is a thorough examination of the complex and nuanced lives of today's American Black woman, beautifully written and solidly researched. Jones and Shorter-Gooden are wise, warm, and candid. This is an important and powerful book for all of us."

—Mary Pipher, Ph.D., author of *Reviving Ophelia*

"A deeply moving, intimate, and important book about the emotional costs for Black women in white America."

—Harriet Lerner, author of *The Dance of Anger*

"Always moving, at times haunting, and often inspirational, Shifting provides a richly textured look at the lives of Black women."

—Bebe Moore Campbell, author of *What You Owe Me*

"Searing...as I read Shifting... I wanted to rip out chapters and send them to nearly everyone I know."

—Gwen Ifill, *Washington Week*

"Meaningful and poignant...this well researched and beautifully written book is a must read."

—William Pollack, Ph.D., author of *Real Boys*

"The poignant individual portraits provide a glimpse into the lives of black women in the church, in their families, at work, in personal relationships, as the women behind the statistics speak with their own voices about the personal cost of the need for 'shifting.'"

—Booklist

"Stress is a common theme...the authors found good news... 'We're learning that we don't have to lose ourselves.'"

—Essence

"The book makes a real contribution, as men and women of all races will find it an illuminating if sometimes shocking record of life between two 'isms.'"

—Publishers Weekly

HarperCollins
www.harpercollins.com



EVAN COHEN



BARBARA DUNEZ

CHARISSE JONES

Charisse Jones is a national correspondent for *USA Today*. A former staff writer for the *New York Times* and the *Los Angeles Times*, she has been a commentator for National Public Radio and is a contributing writer for *Essence* magazine.

KUMEA SHORTER-GOODEN, Ph.D.

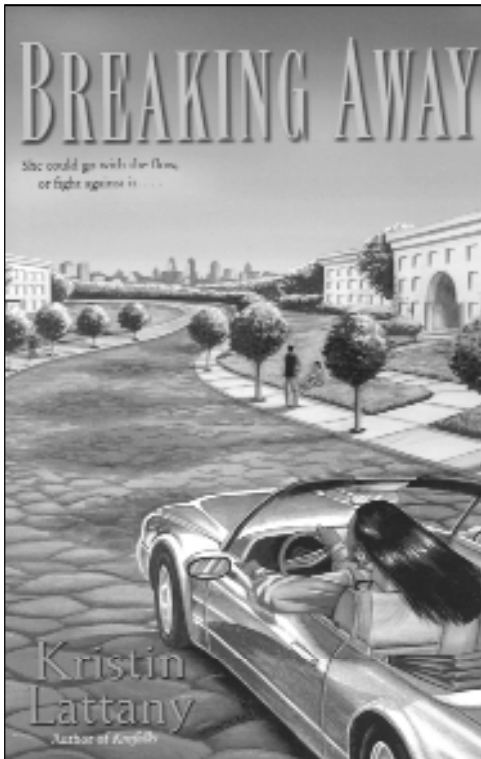
Kumea Shorter-Gooden, Ph.D., is a licensed psychologist in private practice and a professor at the California School of Professional Psychology of Alliant International University, Los Angeles.





KRISTIN LATTANY

Kristin Lattany is the author of *Do Unto Others*, *Kinfolks*, *Guests in the Promised Land*, which was nominated for a National Book Award, *The Landlord*, which became a motion picture, and a bestselling young adult novel, *The Soul Brothers & Sister Lou*. She received the Moonstone Black Writing Celebration Lifetime Achievement Award. She lives in New Jersey.



BREAKING AWAY

Bethesda Barnes has reached a point in life where she at last feels comfortable. She loves her family, despite a stormy relationship with her mother. For romance, there's Lloyd Bounds, a devoted postal clerk. Although, cards on the table, Beth wouldn't mind a ring. Ask Beth what part of her life is truly fulfilling and she just might answer "my beautiful career."

After landing a plum teaching position at an Ivy League college, Dr. Barnes focuses her energies on her students, even the obnoxious ones, encouraging them all to "always strive for more." Though driven and dedicated, Beth is fairly detached from her faculty colleagues, well aware that she is one of the only black faces in a sea of white. Despite the disparity, she loves her job and pursues it with gusto. Until an incident on campus rocks her world—and forces her to confront society's uglier side.

Late one night, four African American sorority sisters are called vile names and assailed with garbage. The students decide to charge the boys with assault and racial insensitivity for violating the university's harassment code. They ask Beth to be their faculty advisor for the case.

When Beth accepts, she walks into a racially charged firestorm of heated protest and dangerous threats. It turns out that one of the boys is a skinhead who seems to have sympathizers in high places. When the case goes national, even the editorial boards of presumably liberal newspapers criticize the victims and their cause. Though some of girls drop out of the case, and her personal life is blindsided by tragedy, Beth perseveres with the cause, believing some things are worth fighting for...especially in the name of justice.

A powerful novel that boldly takes on large, important themes while telling an intimate story of a courageous woman, *Breaking Away* is Kristin Lattany's most persuasive and searing novel to date.

"Lattany's provocative narrative plunges spirited characters into explosive social situations, posing timely questions about the state of race relations on campus."

—Publishers Weekly

"Breaking Away is based loosely on the real life 'water buffalo' controversy, a racial firestorm that erupted at the prestigious University of Pennsylvania in the early 1990s. Lattany sets a blazing fire of words under the initial kernel of truth from that incident, and the resulting explosion begets a bona fide page-turner that sizzles with excitement...With great care and skill, Lattany manages to tackle complex issues with refreshing artistry and humor. Through the keen use of intriguing story lines, incalculable plot twists, and well-developed characters, Lattany sets the stage for an unforgettable novel that is both engrossing and entertaining."

—Tonya Marie Evans, *QBR*, *The Black Book Review*, www.QBR.com

One World/Ballantine
www.randomhouse.com

MULTICULTURAL AMERICAN LITERATURE

Comparative Black, Native, Latino/a, and Asian American Fictions

In the United States, Ishmael Reed, Leslie Marmon Silko, Ralph Ellison, N. Scott Momaday, Toni Morrison, Rudolfo Anaya, Sandra Cisneros, Maxine Hong Kingston, and Jessica Hagedorn are among the notable writers of color who have emerged since World War II. Although definitely individual and widely diverse, they are all-American in their collective mixture of African American, Native American, Asian American, and Hispanic strains. The work of each, although distinct, has not remained in cultural isolation but has enriched the inclusive literary treasury of the United States.

This comprehensive, timely study by a British scholar closely examines their fiction and autobiographical writings in cultural perspective. It analyzes the ways politics and popular tradition have influenced their work and the ways these ethnic authors address and question such matters as whiteness, autobiography, geography, and the forms of prose.

Other books have explored the variety of ethnic traditions in American literature, but this is the first to consider them in comparative terms in a single volume. In focusing on these writers and their place in the context of American history and contemporary popular culture, *Multicultural American Literature* underlines the reality that it is multicultural writing that has revolutionized recent American literary history.

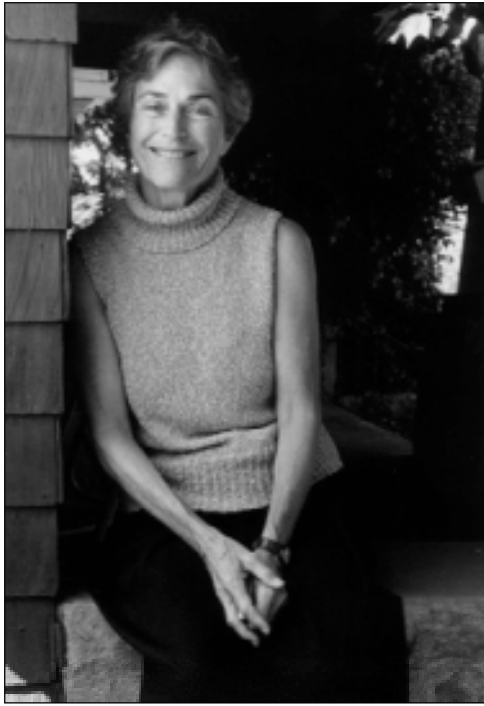
For those wishing clear and accurate perspective on the national literature of the present day, this informative book analyzes the spectrum and provides an exact and faithful view of its multicultural character.



A. ROBERT LEE

A. Robert Lee, a professor of American literature at Nihon University in Tokyo, is the author of *Designs of Blackness: Mappings in the Literature and Culture of Afro-America* and, with Gerald Vizenor, *Postindian Conversations*.





WHAT I STOLE

“There is a haunting quality to this collection of poems by Diane Sher Lutovich. She writes of elemental things like love and loss with passion and eloquence. The collection, dedicated to ‘those who want to keep the past present,’ evokes remembered experience in tones that are deeply personal, conversational, and at the same time, lyrical. I am moved by the truthfulness and timelessness of the poetry, and by Lutovich’s musical lines ‘written on the fading stars.’ Her imagery is exquisite.”

—Jane Katz, author of *Messengers of the Wind: Native American Women Tell Their Life Stories*

“With fabulous images originating from an especially sharp eye, Diane Sher Lutovich bares her longings and losses. She is frank, sensual, and wry. She goes everywhere: wilderness, museum, zoo, bar mitzvah, love bed, grave. A thief myself, I understand why she stole: her hunger and defiance.”

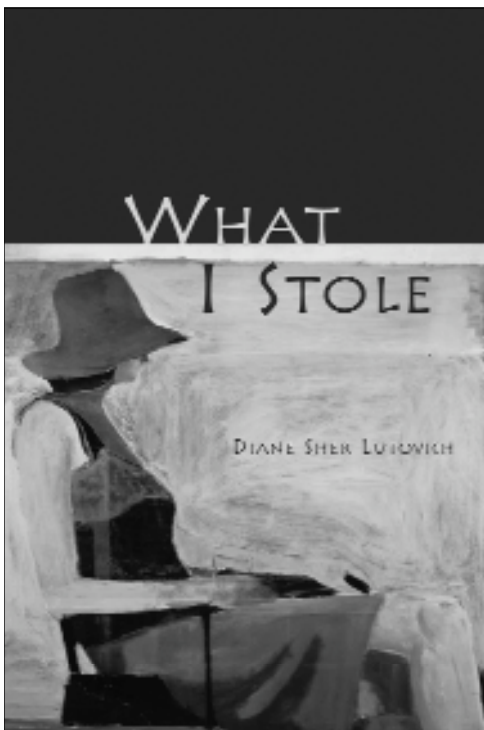
—Phyllis Koestenbaum, author of *Doris Day and Kitschy Melodies*

“Diane Sher Lutovich’s collection of poetry combines the senses with intellect, creating a sensual kaleidoscope of imagery and sensation...She has a unique voice that is both creative and practical. From the admiration and sadness of watching an elderly couple in ‘An Authentic Existence’ to the healing power of baking bread in ‘The Importance of Having Something Rise When Everything Else Falls,’ she has the power to grasp the reader’s heart and nurture it at the same time. The latter poem ends: ‘Later, it emerged from the oven, warm, / redolent with proof that feelings / can transform, that there is something / a solitary woman can do / when there’s nothing to do.’...Through her skillful orchestration of words and imagery in tight, lyrical rhythm, the reader finishes with the sense of the whole person rather than disparate fragments. The collection flows beautifully from poem to poem, building like a symphony... guiding the reader on a graceful journey.”

—Devon Ellington, *New Pages.com*

DIANE SHER LUTOVICH

Diane Sher Lutovich, a writer and teacher of writing, was a native of Hibbing, Minnesota. She passed away on June 2, 2004, after having fought a long and tenacious battle with cancer. Her poetry has received several awards and has appeared in a number of reviews and anthologies. She is the author of *Nobody’s Child: How Older Women Say Good-bye to Their Mothers*, published by Baywood Press.



Sixteen Rivers Press
www.sixteenrivers.com

ALL OVER CREATION

Meet Yumi Fuller. A Japanese American prodigal daughter, Yumi—aka Yummy—is returning home to the Idaho potato farm she ran away from twenty-five years earlier. Then a freewheeling hippie chick, Yumi is now a (semi) responsible parent and a professor with a side gig selling lava lots in Hawaii. But can she possibly be prepared to face her dying father, Alzheimer’s-devastated mother, and Cass, the best friend she left behind? Not to mention a former lover whose agribusiness client has banished him to Idaho—where he lands in the small-town community he once offended and in Yumi’s life. As she grapples with her conflicted past and uncertain future, Yumi collides with the Seeds of Resistance, an eco-activist group with a knack for causing trouble wherever it plants itself.

With her signature wit and uncanny ability to evoke the pathos and humor of life’s conundrums, Ozeki spins a timeless tale of birth and death, family and friendship. *All Over Creation* is the emotionally resonant and utterly unique story of an ordinary woman just trying to make sense of it all as the unceasing cycle of all creation continues around her.

“Ruth Ozeki is a writer of great passion and purpose. She fearlessly tackles big issues, stirs up revolutions, and unveils truths with keen insight and humor that touches our hearts and opens our minds.”

—Gail Tsukiyama, author of *The Samurai’s Garden*

“All Over Creation is a wholly original novel of amazing richness, a tapestry of zany characters who follow their own hearts and passions. With a natural storyteller’s ability to communicate both the hilarious and profound, Ozeki writes about love and sex, bioengineering and social responsibility, deftly communicating her uncanny feel for the texture of contemporary American life.”

—Paula Sharp, author of *Crows Over a Wheatfield*

“Buzzes and blooms with the cross-pollination of races and subcultures, death and birth, betrayal and reconciliation, comedy and tragedy.”

—Los Angeles Times Book Review

“Ozeki’s characters are utterly charming, and she writes with sensitivity and inventiveness about the complexities of love and nature, deftly humanizing the thorny issues raised by biotechnology with humor and panache in a tale rich in suspense and pathos.”

—Donna Seaman, Booklist

“Ruth Ozeki is bent on taking the novel into corners of American culture no one else has thought to look, but where she finds us in all our transcultural and technological weirdness. With a combination of humor and pathos that is all her own, All Over Creation brings the American pastoral forward into the age of agribusiness and genetic engineering. The result is a smart and compelling novel about a world we don’t realize we live in.”

—Michael Pollan, author of *The Botany of Desire*

“All Over Creation opens wider with every plot twist as it moves from tenderness to comedy to sobering truth and the whole world in the eye of one family’s storm. This is Edward Abbey’s Monkey Wrench Gang updated by thirty years, with modern environmental challenges on the map and women in the front seat, driving the story. Hooray, Ruth Ozeki rides again.”

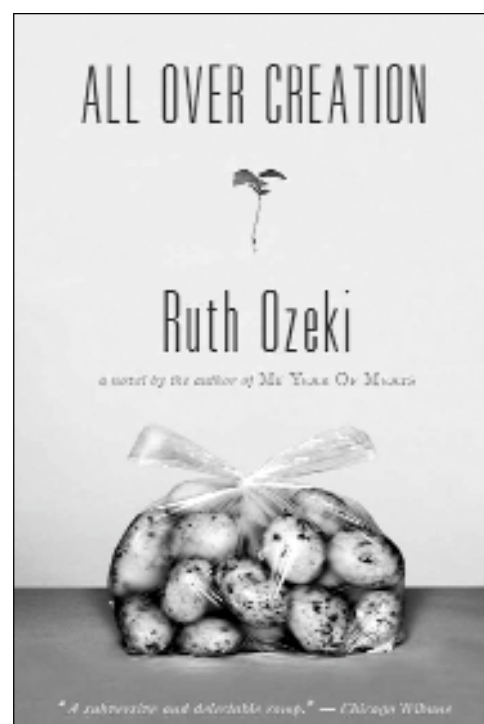
—Barbara Kingsolver, author of *The Poisonwood Bible*

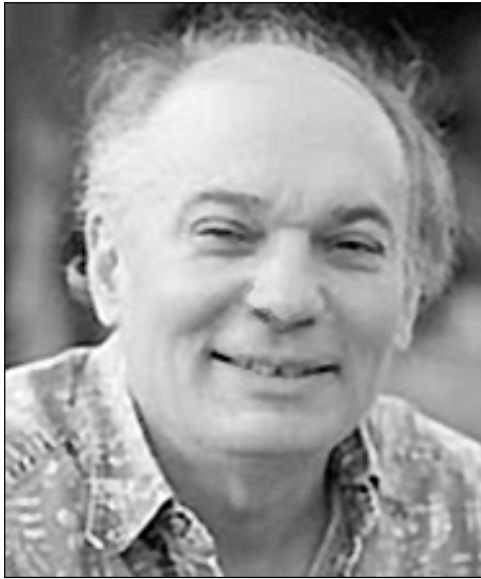
Viking
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RUTH OZEKI

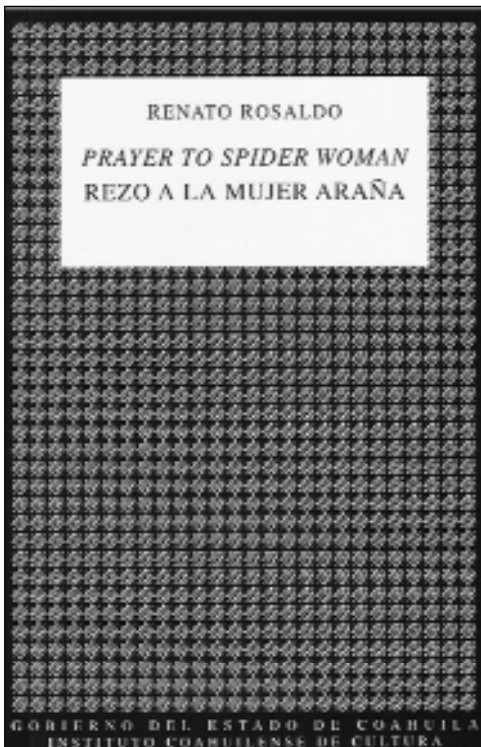
Ruth Ozeki, author of the award-winning novel *My Year of Meats*, worked for more than a decade in television and film. Her documentary and dramatic films have been shown on PBS, at the Sundance Film Festival, and at colleges and universities across the country. She divides her time between New York City and British Columbia, where she lives with her husband and raises exotic chickens.





RENATO ROSALDO

Renato Rosaldo was Professor of Cultural and Social Anthropology at Stanford University and now teaches at New York University. He has served as President of the American Ethnological Society, Director of the Stanford Center for Chicano Research, and Chair of the Department of Anthropology. His books include *Ilongot Headhunting, 1883-1974* and *Culture and Truth*.



PRAYER TO SPIDER WOMAN / REZO A LA MUJER ARAÑA

Reading Renato Rosaldo's first collection of poems, *Prayer to Spider Woman / Rezo a la mujer araña*, I cross the barrio in Logan heights, San Diego, back in the fifties with a finger sliced by barbed wire, on my knees, find a spider hole with its vast webs, curl them around my wound, then walk away, healed. This is the art of the spider-work, her writing, her system of inscrutable solutions. Rosaldo has studied the spider and indeed these forty-eight pieces webbed in three thematic arcs take us into a silky labyrinth woven by a careful technician; weavings that provide beneficial meditations.

Already a cultural beacon as an anthropologist and literary critic, Rosaldo makes his debut as a poet appear effortless. He presents us a well-designed web-voice; the web-writing is expansive and precise; we leap from one genre to another, from one tonality to another, from report to seance, from memoir to dream. And we cross ages and epochs in the writer's life as well as in Chicano-Latino poetics.

We spiral through terrains and time cycles—Mexico, Chicago, New Orleans, Mayan villages, the Philippines; cultural and historical icons collide, dissolve, and interpenetrate each other: Charlie Chaplin, Christopher Columbus, and Our Lady of the Serpent Skirt, Coatlicue, the Aztec Goddess of Death, Rebirth and Fertility. Death, dream, cultural and aural slippage insist on blurring our boundaries and perceptions, between story and poem, medical chart and vision, memory and desire. Rosaldo takes inner-travel cues from Dante and lyric harmonies from Lorca and escorts us to the realm of liminal separations and interconnections.

Rosaldo's web is taught with amazements, yet the text does not fall into intellectual machinations; here we sense a living voice, tender, open, wounded, tremulous, caught in the wondrous and painful waves of mist, "inward cocoons," rage, "succulent bites," "boyish wickedness," and prayer.

Rosaldo's first collection, with companion poems translated into Spanish, is the best I have seen in decades—a masterpiece. *Prayer to Spider Woman* also weaves a delicate new bridge between Mexico and the United States being published by the State of Coahuila and the Coahuila Institute of Culture. Perhaps, as in Manuel Puig's novel, *The Kiss of the Spider Woman*, two imprisoned voices speak to each other, one of them in rapture, the other in detachment; the detached one, the listener-reader little by little, enters into the web, then both are consumed by the combustion of unexpected forces of radical perception, then released, together, healed.

—Juan Felipe Herrera, *Speechless*, poetix.com

FREEDOM IS, FREEDOM AIN'T

Jazz and the Making of The Sixties

In the long decade between the mid-fifties and the late sixties, jazz was changing more than its sound. The age of Max Roach's *Freedom Now Suite*, John Coltrane's *A Love Supreme*, and Charles Mingus's *The Black Saint and the Sinner Lady* was a time when jazz became both newly militant and newly seductive, its example powerfully shaping the social dramas of the Civil Rights movement, the Black Power movement, and the counterculture. *Freedom Is, Freedom Ain't* is the first book to tell the broader story of this period in jazz—and American—history.

The story's central figures are jazz musicians like Coltrane and Mingus, who rewrote the conventions governing improvisation and composition as they sought to infuse jazz with that gritty exuberance known as "soul." Scott Saul describes how these and other jazz musicians of the period engaged in a complex cultural balancing act: utopian and skeptical, race-affirming and cosmopolitan, they tried to create an art that would make uplift into something forceful, undeniable in its conviction, and experimental in its search for new possibilities. *Freedom Is, Freedom Ain't* considers these musicians and their allies as a cultural front of the Civil Rights movement, a constellation of artists and intellectuals whose ideas of freedom pushed against a cold-war consensus that stressed rational administration and collective security. Capturing the social resonance of the music's marriage of discipline and play, the book conveys the artistic and historical significance of the jazz culture at the start, and the heart, of the sixties.

"With an incredible gift for helping you hear the surprising sounds he studies, Scott Saul brilliantly shows how the new music of hard bop in the 1950s and 60s amounted to a new stance toward the world—a kind of 'direct action' in musical form whose liberatory charisma tore through the U.S. cultural and social caste system. A truly great work of U.S. cultural studies."

—Eric Lott, author of *Love and Theft: Blackface Minstrelsy and the American Working Class*

"The prose is clear, supple, and witty. It is always engaging, even entertaining; and Saul shifts effortlessly between serious musical analysis and historical narration, presenting both with a deft touch."

—David Lionel Smith, author of *Civil Rites*

"Scott Saul begins with the belief that a nation's history can be found in its art, and he demonstrates that a country's principles and struggles can truly be felt in its art. Freedom Is, Freedom Ain't offers more than simply a thoroughly-drawn thesis, it is also a story of the ideas and visionaries—a diverse cast of thinkers and dreamers and activists—who shook up American politics and culture. We've been living in the after-shock ever since—whether we know it or not—and Scott Saul explores the rubble. He delves and reveals, finding the roots of today's pop culture issues in the boldest principles and performances of the past. It's a fascinating account, plus Saul's sense of cultural justice presents an inspiring lesson to future historians and art-lovers."

—Armond White, author of *Rebel for the Hell of It: The Life of Tupac Shakur* and *The Resistance: Ten Years of Pop Culture that Shook the World*

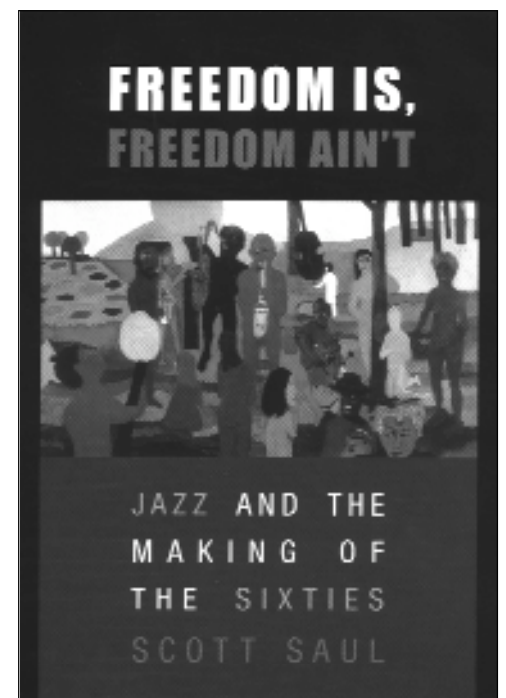
"Saul bravely goes where no historian has gone before in tying musicological specifics to larger political points."

—Will Friedwald, *New York Sun*



SCOTT SAUL

Scott Saul is an Assistant Professor of English at the University of California at Berkeley.



AND ALL THE SAINTS

A century ago one man rose from New York's violent Hell's Kitchen to rule the empire of Prohibition New York: Owen "Owney" Madden, the most feared and influential Irish crime figure of the twentieth century. From Broadway to Tammany Hall to Hollywood, Owney Madden changed the way Americans drank, talked, walked, dressed—and saw themselves. Michael Walsh has created a fictional memoir that brings to life in Madden's own memorable voice the sights and sounds, and the passion and violence, of one of history's most memorable gangsters.

He ran booze and became a leading beer brewer during Prohibition. Together with his friends Frank Costello, Lucky Luciano, and Meyer Lansky, he was one of the ruling council of gangsters that formed the original "Crime Commission." Madden emerged to define the pure essence of a mobster. Ruthless and hot-tempered, he was also fiercely protective of his family and determined never to let the cold hand of hunger again come near his mother, brother, or beloved sister, May. As a kid from the slums he dedicated his life to crime, killing his first victim when he was still a teenager; but as a man he was as suave as he was brutal. He founded the swankiest joint of its time, the Cotton Club, where he hired Duke Ellington. He produced Mae West's Broadway shows and used his influence to give childhood friend George Raft his big break in Hollywood. His control of the fight racket gave Joe Louis a shot at the heavyweight title. This was crime's heyday, and Madden took full advantage, buying—and selling out—politicians as easily as he bought bathtub gin and prizefights. Based on years of research that uncovered Madden's hitherto unknown ledger books and personal papers, *And All the Saints* invites you to enter a world of rum-runners and rubouts, mugs and molls, café society and glamorous speakeasies...a time when Packards sped from coppers down Manhattan streets as New York's toughest tough guy made the city his own.

"Here is the Irish Godfather in gangland's Golden Age, brought to life by Michael Walsh, a brilliant storyteller with a deep, instinctive feeling for the textures of American history, for its sometimes brutal and hilarious cast of characters, and for the wilder ironies of becoming a success in America."

—Lance Morrow, author of *Heart: A Memoir*

"Crackling...gritty...colorful...Walsh will keep you turning the pages...brings to life a dark yet fascinating episode of Irish-American history." —Irish Review

"A compelling novel in the guise of the autobiography of Irish gangster Owen ('Owney') Madden... By putting the story in Madden's voice, Walsh is able to offer an interesting perspective on this way of life." —Booklist

"As a glimpse into an age now ended, And All The Saints is a riveting work of historical drama...But this isn't even the best part of the work. The book's premiere distinction is the language in which it is written... Walsh gives his narrator a certain raw, energetic eloquence, allowing him to speak in machine gun sentences that jitterbug along and then fold over onto themselves like gorgeous Celtic knots...And All The Saints will keep you on your toes through every one of its nearly 400 pages." —Wigglefish.com

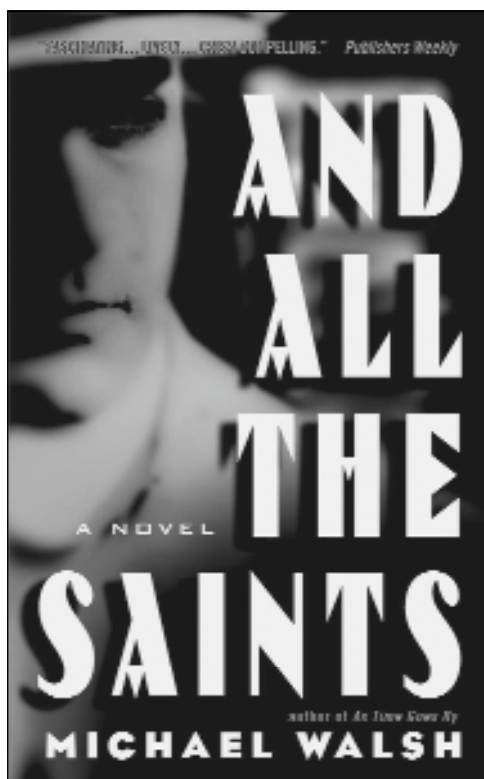
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CHRISTOPHER NAVIN

MICHAEL WALSH

Michael Walsh is the author of several works of nonfiction as well as two previous novels, *As Time Goes By* and *Exchange Alley*. He spent over seven years researching *And All the Saints*, first in New York and then in Hot Springs, Arkansas. He lives in Lakeville, Connecticut.



PREVIOUS WINNERS OF THE AMERICAN BOOK AWARD

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		1995		1988	1984	
		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 Alex Conroy Richard Wright Nelson Algren Frederica de Laguna	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 R. Baxter Miller Alejandro Murguía Charley Trujillo Karen Tei Yamashita John Edgar Wideman Bruce Wright Haki R. Madhubuti Ernesto Cardenal	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		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
2002	1998				1983	
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	Jim Barnes Sandra Benítez Allison Adelle Hedge Coke Angela Y. Davis Don DeLillo Scott DeVaux Nora Okja Keller Thomas Lynch Brenda Marie Osbey Nancy Rawles John A. Williams Douglas Messerli Paul Metcalf Vivian Gussin Paley LaVonne Brown Ruoff	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		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	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	
2001	1997		1990		1982	
Amanda J. Cobb Andrea Dworkin Diana García Sandra M. Gilbert Chalmers Johnson Russell Charles Leong Janet McAdams Elizabeth Nunez W.S. Penn Cheri Register Chris Ware Carolyn Wright Malcolm Margolin Ted Joans Tillie Olsen Philip Whalen	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	Francisco X. Alarcón 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	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		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	
2000	1996				1981	
Esther G. Belin Jon Eckels Emil Guillermo Elva Treviño Hart Michael Lally Michael Patrick MacDon-ald 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 TeCubé Helen Thomas David Toop Lois-Ann Yamanaka Jack E. White Ronald Sukenick Frank Chin Robert Creeley	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 Nesaulé Joe Sacco Ron Sakolsky Fred Wei-han Ho Arthur Sze Robert Viscusi Paul Owen Lewis Niall O'Dowd		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	Miguel Algarin Helen Barolini Natasha Borovsky Raymond Federman Linda Hogan Susan Howe Jeff Hannusch Cherrie Moraga Gloria Anzaldúa Toshio Mori Anna Lee Walters Terence Winch Michael Feingold Hisaye Yamamoto	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	
1999				1985	1980	
Edwidge Danticat Trey Ellis Lauro Flores Gary Gach		Raymond Andrews Peter Bacho William B. Branch A'Lelia Perry Bundles José Antonio Burciaga Fritjof Capra David Steindl-Rast Thomas Matus Steven Carter		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	Rudolfo Anaya Mei-mei Berssenbrugge Jayne Cortez Ed Dorn Milton Murayama Leslie Silko Quincy Troupe Douglas Woolf	

