

Mumbo Jumbo Ishmael Reed

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Mumbo Jumbo

A Novel *Open Road Media*

Ishmael Reed's inspired fable of the ragtime era, in which a social movement threatens to suppress the spread of black culture—hailed by Harold Bloom as one of the five hundred greatest books of the Western canon In 1920s America, a plague is spreading fast. From New Orleans to Chicago to New York, the “Jes Grew” epidemic makes people desperate to dance, overturning social norms in the process. Anyone is vulnerable and when they catch it, they'll bump and grind into a frenzy. Working to combat the Jes Grew infection are the puritanical Atonists, a group bent on cultivating a “Talking Android,” an African American who will infiltrate the unruly black communities and help crush the outbreak. But PaPa LaBas, a houngan voodoo priest, is determined to keep his ancient culture—including a key spiritual text—alive. Spanning a dizzying host of genres, from cinema to academia to mythology, Mumbo Jumbo is a lively ride through a key decade of American history. In addition to ragtime, blues, and jazz, Reed's allegory draws on the Harlem Renaissance, the Back to Africa movement, and America's occupation of Haiti. His style throughout is as avant-garde and vibrant as the music at its center. This ebook features an illustrated biography of Ishmael Reed including rare images of the author.

Mumbo Jumbo *Simon and Schuster*

The Classic Freewheeling Look at Race Relations Through the Ages Mumbo Jumbo is Ishmael Reed's brilliantly satiric deconstruction of Western civilization, a racy and uproarious commentary on our society. In it, Reed, one of our preeminent African-American authors, mixes portraits of historical figures and fictional characters with sound bites on subjects ranging from ragtime to Greek philosophy. Cited by literary critic Harold Bloom as one of the five hundred most significant books in the Western canon, Mumbo Jumbo is a trenchant and often biting look at black-white relations throughout history, from a keen observer of our culture.

Mumbo Jumbo *Penguin UK*

Ishmael Reed's inspired comic fable of the ragtime era - hailed by Harold Bloom as one of the five hundred greatest books of the Western canon America, 1920s. A plague is spreading, and it's spreading fast, from New Orleans to Chicago to New York. It's an epidemic of freedom, joy and self-expression, being spread by Black artists, that makes anyone who catches it desperate to dance, sing, laugh and jive. It's the outbreak of Jazz, Ragtime and Blues onto the world scene; the spirit of Blackness overtaking America and the world. And it's threatening to dismantle the whole social order. Working to root out the plague by any means possible - even murder - are the members of The Wallflower Order, an international conspiracy dedicated to puritanism and control. But, deep in the heart of Harlem, private eye and Vodun priest Papa LaBas is determined to defend his flourishing ancient culture against their insidious plans. And so, he finds himself locked in a race against the Order to find an ancient Egyptian text which might just be the key to keeping the virus of freedom alive. Caustic, badass, comic, Mumbo Jumbo is an exuberant explosion of magic, conspiracies, music and myth. It's a novel of outrage, intrigue, and wonder - an anarchic spiritual classic, and a satire for our times.

Mumbo Jumbo

Flight to Canada *Simon and Schuster*

A comically surreal, biting ironic account of the Civil War as seen by three runaway slaves illuminates the political consciences of both blacks and whites through a mixture of history, fantasy, and today's political realities. Reprint.

The Last Days of Louisiana Red *Dalkey Archive Press*

"The Last Days of Louisiana Red blends paradox, hyperbole, understatement and signifyin' so expertly you can almost hear a droll black voice telling the tales as you read it." *The New Republic*

Yellow Back Radio Broke-down *Dalkey Archive Press*

"Folks. This here is the story of the Loop Garoo Kid. A cowboy so bad he made a working posse of spells phone in sick. A bullwhacker so unfeeling he left the print of winged mice on hides of crawling women. A desperado so onery he made the Pope cry and the most powerful of cattlemen shed his head to the Executioner's swine." And so begins the HooDoo Western by Ishmael Reed, author of *Mumbo Jumbo* and one of America's most innovative and celebrated writers. Reed demolishes white American history and folklore as well as Christian myth in this masterful satire of contemporary American life. In addition to the black, satanic Loop Garoo Kid, *Yellow Back Radio Broke-Down* features Drag Gibson (a rich, slovenly cattleman), Mustache Sal (his nymphomaniac mail-order bride), Thomas Jefferson and many others in a hilarious parody of the old Western.

NeoHooDoo

Art for a Forgotten Faith *Menil Foundation*

This title examines the work of 35 artists, including Jimmie Durham, David Hammons, José Bedia, Rebecca Belmore and James Lee Byars, who began using ritualistic practices during the 1970s and 1980s as a way of reinterpreting aspects of their cultural heritage.

Mumbo Jumbo *Minimum Fax*

Brillante ed eccentrico, *Mumbo Jumbo* è un'elegia e una rivendicazione della cultura africana in tutte le sue manifestazioni e latitudini, dalla mitologia egizia al Voodoo, al blues e al dixieland. È una fiera rivendicazione del ruolo africano nella storia della cultura occidentale, dall'antichità a oggi. È anche un trattato di controstoria degli Stati Uniti, un hard-boiled mistico che si svolge ad Harlem negli anni Venti - l'epoca della Black Renaissance - e ha come protagonista un detective animista, Papa LaBas, aiutato nell'indagine da Black Herman, mago e illusionista, alle prese con un'epidemia di Jes Grew, virus diffuso tramite il jazz che spinge i bianchi a ballare fino allo sfinimento. Sullo sfondo, la guerra sporca degli Stati Uniti contro Haiti. L'intera civiltà moderna viene analizzata attraverso un capovolgimento di prospettiva, in cui la storia incrocia l'allucinarsi della verità. *Mumbo Jumbo*, che torna ai lettori dopo una lunghissima assenza, è un giallo Voodoo, un libro di black fantasy, una satira: un'opera di puro genio che diverte, sorprende e stupisce, e probabilmente uno dei più clamorosi libri di culto di sempre. Con una nota di Elémire Zolla

Reckless Eyeballing *Dalkey Archive Press*

Masochism is out and feminism is in, Jews are out and Germans are in, race is out and gender is in, and everyone's fighting (and rewriting) for a piece of the pie. Jewish director Jim Minsk disappears during a trip to the South. Black playwright Ian Ball writes the all-female play *Reckless Eyeballing* in hopes of getting off the "sex-list." Preeminent playwright Jack Brashford, claiming the Jews stole all his black material, decides to write about

Armenians. In the background, an unknown assailant dubbed the "Flower Phantom" runs loose through the city shaving heads of prominent black feminists (to the secret delight of black men). In this hilarious, devastating, but also deeply sympathetic novel, Ishmael Reed turns characters on the backs, sides, tops and bottoms to expose the multiple hypocrisies at the heart of American culture.

Conversations with Ishmael Reed *Univ. Press of Mississippi*

As a fiercely independent thinker, Ishmael Reed, author of *Mumbo Jumbo*, *Flight to Canada*, *Reckless Eyeballing*, and other works of fiction, nonfiction, and poetry, is often in conflict with the culture that appears to have a compulsive need to cage its artists and intellectuals in worn-out clichés and labels. As a writer who experiments in many forms and genres, and one who embraces postmodernism rather than protest and naturalism, Reed defies popular conceptions of what American writers, particularly black American male writers, should be or do. In this collection of candid interviews, Reed discusses how critics, especially from the northeastern establishment have consistently marginalized African American writers by placing them in the "either-or thing of Christianity and Communism." As he does in his writing, Reed uses invective, satire, and humor to show how those people judging American literature "have made no attempt to understand recent American writing." Bruce Dick is a professor English and African American studies at Appalachian State University. Amritjit Singh is a professor of English at Rhode Island College and co-editor of *Postcolonial Theory and the United States*, published by University Press of Mississippi in 2000.

The Haunting of Lin-Manuel Miranda *Simon and Schuster*

"That's a lot of horse hockey, Hamilton." Described by the *New York Times* as "classic activist theater" and "a cross between 'A Christmas Carol' and a trial at The Hague's International Criminal Court." "In this, his latest work, the protean Ishmael Reed--the legendary artist and prolific writer--continues to burnish his already sterling reputation by dismantling the 'Creation Myth' of the founding of the U.S., as represented in the incredibly profitable play and musical, *Hamilton*. Reed, a verbal acrobat of global renown, demonstrates here why he is widely considered to be the leading intellectual in the U.S. today." -Gerald Horne, author of *The Counter-Revolution of 1776: Slave Resistance and the Origins of the USA* This powerful play, originally produced at the Nuyorican Poets Café, comprehensively dismantles the phenomenon of Lin-Manuel Miranda and *Hamilton*. Reed uses the musical's crimes against history to insist on a radical, cleareyed way of looking at our past and our selves. Both durable and timely, this goes beyond mere corrective - it is a meticulously researched rebuttal, an absorbing drama, and brilliant rallying cry for justice. The perfect tie-in to both the success of and backlash to *Hamilton*, it is the major voice in contrast to the recent movie. It captures both the earnest engagement that fans of the musical desire, as well as the exhausted disbelief of those who can't stand it. Teachers, students and fans of drama, literature, and history will find much to love. It is written by one of America's most respected and original writers, who is eagerly promoting it, and who is long overdue for a renaissance.

Lionel Lancet and the Right Vibe

When Art Lancet dies, his lazy grandson Lionel is named the heir to his estate. Lionel, who spends his days smoking weed and watching atheists on YouTube, expects wealth from his inheritance and a guarantee that his life will be work-free. Instead, he inherits a foundation mired in legal trouble and a job at the Hotel Bellehaven, a seaside resort managed by a failed

film producer who verbally abuses him in front of guests. With lawsuits looming, Lionel reluctantly faces the almost insurmountable obstacle of working for a living. To make matters worse, a famous actress takes an interest in him and tests his atheism with her spiritual bent. Lionel worries that he'll be stuck with a beautiful celebrity at a luxurious hotel forever until he begins to suspect that there might be a conspiracy to kill him in a ritual sacrifice. Blending noir and psychedelia, *Lionel Lancet and the Right Vibe* is a satire of self-aggrandizing spirituality, cultural appropriation, and dark money in right-wing politics.

Conjure; Selected Poems, 1963-1970

Black Writers, White Publishers

Marketplace Politics in Twentieth-century African American Literature *Univ. Press of Mississippi*

Jean Toomer's "Cane" was advertised as "a book about Negroes by a Negro," despite his request not to promote the book along such racial lines. Nella Larsen switched the title of her second novel from "Nig" to "Passing," because an editor felt the original title "might be too inflammatory." In order to publish his first novel as a Book-of-the-Month Club main selection Richard Wright deleted a scene in "Native Son" depicting Bigger Thomas masturbating. Toni Morrison changed the last word of "Beloved" at her editor's request and switched the title of "Paradise" from "War" to allay her publisher's marketing concerns. Although many editors place demands on their authors, these examples invite special scholarly attention given the power imbalance between white editors and publishers and African American authors. "Black Writers, White Publishers: Marketplace Politics in Twentieth-Century African American Literature" examines the complex negotiations behind the production of African American literature. In chapters on Larsen's "Passing," Ishmael Reed's "Mumbo Jumbo," Gwendolyn Brooks's "Children Coming Home," Morrison's "Oprah's Book Club" selections, and Ralph Ellison's "Juneteenth," John K. Young presents the first book-length application of editorial theory to African American literature. Focusing on the manuscripts, drafts, book covers, colophons, and advertisements that trace book production, Young expands upon the concept of socialized authorship and demonstrates how the study of publishing history and practice and African American literary criticism enrich each other. John K. Young is an associate professor of English at Marshall University. His work has appeared in journals such as "College English," "African American Review," and "Critique."

Ishmael Reed

The Plays *Dalkey Archive Press*

An anthology of the Otto-winning writer's plays offers insight into his use of historical, political, and social satire, in a collection that includes such works as "Body Parts," "Mother Hubbard," and "The Preacher and the Rapper." Original.

What We Lose

A Novel *Penguin*

A National Book Foundation 5 Under 35 Honoree NBCC John Leonard First Book Prize Finalist Aspen Words Literary Prize Finalist Named a Best Book of the Year by Vogue, NPR, Elle, Esquire, BuzzFeed, San Francisco Chronicle, Cosmopolitan, The Huffington Post, The A.V. Club, The Root, Harper's Bazaar, Paste, Bustle, Kirkus Reviews, Electric Literature, LitHub, New York Post, Los Angeles Review of Books, and Bust "The debut novel of the

year." —Vogue "Like so many stories of the black diaspora, *What We Lose* is an examination of haunting." —Doreen St. Félix, *The New Yorker* "Raw and ravishing, this novel pulses with vulnerability and shimmering anger." —Nicole Dennis-Benn, *O, the Oprah Magazine* "Stunning. . . . Powerfully moving and beautifully wrought, *What We Lose* reflects on family, love, loss, race, womanhood, and the places we feel home." —Buzzfeed "Remember this name: Zinzi Clemmons. Long may she thrill us with exquisite works like *What We Lose*. . . . The book is a remarkable journey." —Essence From an author of rare, haunting power, a stunning novel about a young African-American woman coming of age—a deeply felt meditation on race, sex, family, and country Raised in Pennsylvania, Thandi views the world of her mother's childhood in Johannesburg as both impossibly distant and ever present. She is an outsider wherever she goes, caught between being black and white, American and not. She tries to connect these dislocated pieces of her life, and as her mother succumbs to cancer, Thandi searches for an anchor—someone, or something, to love. In arresting and unsettling prose, we watch Thandi's life unfold, from losing her mother and learning to live without the person who has most profoundly shaped her existence, to her own encounters with romance and unexpected motherhood. Through exquisite and emotional vignettes, Clemmons creates a stunning portrayal of what it means to choose to live, after loss. An elegiac distillation, at once intellectual and visceral, of a young woman's understanding of absence and identity that spans continents and decades, *What We Lose* heralds the arrival of a virtuosic new voice in fiction.

Mumbo Jumbo

S'il est un livre auquel s'applique le terme de "carnavalesque", c'est bien celui-ci. Car le personnage principal de ce polar délirant est l'âme de la danse/musique noire américaine. Née au début du siècle à la Nouvelle-Orléans, changeant de nom selon les époques - ragtime, blues, jazz, boogie, soul, funk, hip-hop-, elle s'incarne ici sous les traits d'un homme nommé PaPa LaBas. A la fois sorcier et détective, militant et grand initié, agitateur et héritier des traditions magiques de l'Afrique animiste, PaPa LaBas engage la lutte contre les extrémistes blancs de l'Ordre de la Fleur de muraille et les grands maîtres de la Voie atoniste, qui voient dans la musique noire une menace pour la civilisation. Mêlant constamment réel et surréal, action et érudition, accumulant les digressions - sur Malcom X, le vaudou ou le culte d'Osiris dans l'Egypte pharaonique-, *Mumbo Jumbo* est un roman étourdissant où la "rage de vivre" éclate à chaque page.

The Reed Reader

One of the nation's premier African American writers serves up a trenchant, witty, politically charged, satirical collection of stories, poems, and essays.

Half-Resurrection Blues *Penguin*

First in the ghostly urban fantasy series by New York Times bestselling author Daniel José Older "Because I'm an inbetweener—and the only one anyone knows of at that—the dead turn to me when something is askew between them and the living. Usually, it's something mundane like a suicide gone wrong or someone revived that shouldn'ta been." Carlos Delacruz is one of the New York Council of the Dead's most unusual agents—an inbetweener, partially resurrected from a death he barely recalls suffering, after a life that's missing from his memory. He thinks he is one of a kind—until he encounters other entities walking the fine line between life and death. One inbetweener is a sorcerer. He's summoned a horde of implikengs capable of eliminating spirits, and they're spreading through the city like a plague.

They've already taken out some of NYCOD's finest, leaving Carlos desperate to stop their master before he opens up the entrada to the Underworld—which would destroy the balance between the living and the dead. But in uncovering this man's identity, Carlos confronts the truth of his own life—and death....

New and Collected Poems, 1964-2006 *Da Capo Press*

Culled from four decades of writing, a volume of multicultural poetry offers insight into the MacArthur fellow's spiritual and political beliefs as well as his journeys throughout America, Japan, Africa, and other regions, in an anthology that includes pieces on such topics as war, prejudice, and George W. Bush.

Cross-Cultural Visions in African American Literature

West Meets East *Springer*

The most influential East-West artistic, cultural, and literary exchange that has taken place in modern and postmodern times was the reading and writing of haiku. Here, esteemed contributors investigate the impact of Eastern philosophy and religion on African American writers such as Richard Wright, Ralph Ellison, and Toni Morrison, offering a fresh field of literary inquiry.

The Terrible Twos *Dalkey Archive Press*

The Terrible Twos is a wickedly funny, sharp-edged fictional assault on all those sulky, spoiled naysayers needing instant gratification -- Americans. Ishmael Reed's sixth novel depicts a zany, bizarre, and all-too believable future where mankind's fate depends upon St. Nicholas and a Risto rasta dwarf named Black Peter, who together wreak mischievous havoc on Wall Street and in the Oval Office. This offbeat, on-target social critique makes marvelous fun of everything that is American, from commercialism to Congress, Santa Claus to religions cults.

Conjugating Hindi *American Literature*

California is still the world's biggest hideout. The only thing more western is the Pacific Ocean, where, if the Big One happens, California might find a home at the bottom. One of those hiding out is Peter Bowman, a former army brat, and lecturer at Woodrow Wilson Community College, who is being hunted for a quality most men would crave. But for Bowman, nicknamed Boa, it has become burdensome. When an opportunity comes, he has to choose between becoming financially solvent or exposing himself to his pursuers. Along the way, he runs into some memorable characters both in reality and in his dreams, including Ishmael Reed. In Ishmael Reed's *Conjugating Hindi*, stories, histories and myths of different cultures are mixed and sampled. Modern issues like gentrification addressed. It is the closest that a fiction writer has gotten to the hip-hop form on the page. Once again, Ishmael Reed has pioneered a new form. If his first novel, *The Free-Lance Pallbearers*, was an early Afro-Futurist novel, Mumbo Jumbo recognized as "a graphic novel before we used the term" (according to Pulitzer Prize-winning critic Margo Jefferson), *Yellow Back Radio Broke Down* Blazing Saddles's "important precursor," *Flight To Canada* his "Neo Slave Narrative," a concept that he coined-*Conjugating Hindi* is his global novel. One that crosses all borders.

Literature and Culture of the Chicago Renaissance

Postmodern and Postcolonial Development *Routledge*

The Chicago Renaissance has long been considered a less important literary movement than the Harlem Renaissance. While the Harlem Renaissance began and flourished during the 1920s,

but faded during the 1930s, the Chicago Renaissance originated between 1890 and 1910, gathered momentum in the 1930s, and paved the way for the postmodern and postcolonial developments in American Literature. To portray Chicago as a modern, spacious, cosmopolitan city, the writers of the Chicago Renaissance developed a new style of writing based on a distinct cultural aesthetic that reflected ethnically diverse sentiments and aspirations. Whereas the Harlem Renaissance was dominated by African American writers, the Chicago Renaissance originated from the interactions between African and European American writers. Much like modern jazz, writings in the movement became a hybrid, cross-cultural product of black and white Americans. The second period of the movement developed at two stages. In the first stage, the older generation of African American writers continued to deal with racial issues. In the second stage, African American writers sought solutions to racism by comparing American culture with other cultures. The younger generation of African American writers, such as Ishmael Reed, Charles Johnson, and Colson Whitehead, followed their predecessors and explored Confucianism, Buddhist Ontology, and Zen. This volume features essays by both veteran African Americanists and upcoming young critics. It is highlighted by essays from scholars located around the globe, such as Toru Kiuchi of Japan, Yupei Zhou of China, Mamoun Alzoubi of Jordan, and Babacar M'Baye of Senegal. It will be invaluable reading for students of Americanists at all levels.

Mixing It Up

Taking on the Media Bullies and Other Reflection: Easyread Comfort Edition *ReadHowYouWant.com*

In this latest collection of essays, culled from the pages of the New York Times, Playboy, CounterPunch, and elsewhere, MacArthur fellow Ishmael Reed is at his most probing and fearless. Reed tackles subjects ranging from Oakland, eugenics, and domestic violence to the way gentrification is causing us to lose Black Harlem; and from the media portrayals of Michael Jackson and Kobe Bryant to a profile of legendary jazz saxophonist Sonny Rollins. The collection also includes his landmark essay in the Baltimore Sun, in which he was the first writer to label Bill Clinton a "black" president. In this important and stunning collection, one of America's most forceful and ever-surprising commentators paints a complex portrait of the media and its place in American culture.

The Intuitionist

A Novel Anchor

This debut novel by the two time Pulitzer Prize-winning author of *The Underground Railroad* and *The Nickel Boys* wowed critics and readers everywhere and marked the debut of an important American writer. Nominated as one of America's best-loved novels by PBS's *The Great American Read* it is a time of calamity in a major metropolitan city's Department of Elevator Inspectors, and Lila Mae Watson, the first black female elevator inspector in the history of the department, is at the center of it. There are two warring factions within the department: the Empiricists, who work by the book and dutifully check for striations on the winch cable and such; and the Intuitionists, who are simply able to enter the elevator cab in question, meditate, and intuit any defects. Lila Mae is an Intuitionist and, it just so happens, has the highest accuracy rate in the entire department. But when an elevator in a new city building goes into total freefall on Lila Mae's watch, chaos ensues. It's an election year in the Elevator Guild, and the good-old-boy Empiricists would love nothing more than to assign the blame to an Intuitionist. But Lila Mae is never wrong. The

sudden appearance of excerpts from the lost notebooks of Intuitionism's founder, James Fulton, has also caused quite a stir. The notebooks describe Fulton's work on the "black box," a perfect elevator that could reinvent the city as radically as the first passenger elevator did when patented by Elisha Otis in the nineteenth century. When Lila Mae goes underground to investigate the crash, she becomes involved in the search for the portions of the notebooks that are still missing and uncovers a secret that will change her life forever. Look for Colson Whitehead's bestselling new novel, *Harlem Shuffle*!

Mumbo Jumbo Gumbo Works

The Kaleidoscopic Fiction of Ishmael Reed

Textuality in Ishmael Reed's Mumbo Jumbo

How Mumbo-Jumbo Conquered the World

A Short History of Modern Delusions *PublicAffairs*

In 1979 two events occurred that would shape the next twenty-five years. In America and Britain, an era of weary consensus was displaced by the arrival of a political marriage of fiery idealists: Ronald Reagan and Margaret Thatcher transformed politics with a combination of breezy charm and assertive "Victorian values." In Iran, the fundamentalist cleric Ayatollah Ruhollah Khomeini set out to restore a regime that had last existed almost 1,300 years ago. Between them they succeeded in bringing the twentieth century to a premature close. By 1989, Francis Fukuyama was declaring that we had now reached the End of History. What colonized the space recently vacated by notions of history, progress and reason? Cults, quackery, gurus, irrational panics, moral confusion and an epidemic of idiocy, the proof of which was to be found in every state, every work-place, and every library. In *Idiot Proof*, columnist Francis Wheen brilliantly evokes the key personalities of the post-political era—including Princess Diana and Deepak Chopra, Osama bin Laden and Nancy Reagan's astrologer—while lamenting the extraordinary rise in superstition, relativism and emotional hysteria over the past quarter of a century. In turn comic, indignant, outraged and just plain baffled by the idiocy of it all, *Idiot Proof* is a masterful depiction of the daftness of our times and a plea that we might just think a little more and believe a little less.

How Dare We! Write

A Multicultural Creative Writing Discourse *Loving Healing Press*

How Dare We! Write: a multicultural creative writing discourse offers a much needed corrective to the usual dry and uninspired creative writing pedagogy. The collection asks us to consider questions, such as "What does it mean to work through resistance from supposed mentors, to face rejection from publishers and classmates, and to stand against traditions that silence you?" and "How can writers and teachers even begin to make diversity matter in meaningful ways on the page, in the classroom, and on our bookshelves?" *How Dare We! Write* is an inspiring collection of intellectually rigorous lyric essays and innovative writing exercises; it opens up a path for inquiry, reflection, understanding, and creativity that is ultimately healing. The testimonies provide a hard won context for their innovative paired writing experiments that are, by their very nature, generative. --Cherise A. Pollard, PhD, Professor of English, West Chester University of Pennsylvania So-called "creative writing" classes are highly politicized spaces, but no

one says so; to acknowledge this obvious fact would be to up-end the aesthetics, cultural politics (ideology) and economics on which most educational institutions are founded. How Dare We! Write, a brilliant interventive anthology of essays, breaks this silence. -- Maria Damon, Pratt Institute of Art; co-editor of *Poetry and Cultural Studies: A Reader* How Dare We! Write a collection of brave voices calling out to writers of color everywhere: no matter how lonely, you are not alone; you are one in a sea of change, swimming against the currents. -- Kao Kalia Yang, author of *The Latecomer: A Hmong Family Memoir*, and *The Song Poet*, a 2017 Minnesota Book Award winner *How Dare We! Write* is a much needed collection of essays from writers of color that reminds us that our stories need to be told, from addressing academic gatekeepers, embracing our identities, the effects of the oppressor's tongue on our psyche and to the personal narratives that help us understand who we are. ---Rodrigo Sanchez-Chavarria, writer, spoken word poet/performer and contributing author to *A Good Time for the Truth: Race in Minnesota* Learn more at <http://blog.SherryQuanLee.com> From Modern History Press www.ModernHistoryPress.com

The Complete Muhammad Ali

Including material and photographs not included in most of the 100 other books about the champion, Ishmael Reed's *The Complete Muhammad Ali* is more than just a biography—it is a fascinating portrait of the 20th century and the beginning of the 21st. An honest, balanced portrayal of Ali, the book includes voices that have been omitted from other books. It charts Ali's evolution from Black Nationalism to a universalism, but does not discount the Nation of Islam and Black Nationalism's important influence on his intellectual development. Filipino American author Emil Guillermo speaks about how "The Thrilla' In Manila" brought the Philippines into the 20th century. Fans of Muhammad Ali, boxing fans, and those interested in modern African American history and the Nation of Islam will be fascinated by this biography by an accomplished American author.

Mumbo Jumbo

Noor Penguin

From Africanfuturist luminary Okorafor comes a new science fiction novel of intense action and thoughtful rumination on biotechnology, destiny, and humanity in a near-future Nigeria. Anwuli Okwudili prefers to be called AO. To her, these initials have always stood for Artificial Organism. AO has never really felt...natural, and that's putting it lightly. Her parents spent most of the days before she was born praying for her peaceful passing because even in-utero she was "wrong". But she lived. Then came the car accident years later that disabled her even further. Yet instead of viewing her strange body the way the world views it, as freakish, unnatural, even the work of the devil, AO embraces all that she is: A woman with a ton of major and necessary body augmentations. And then one day she goes to her local market and everything goes wrong. Once on the run, she meets a Fulani herdsman named DNA and the race against time across the deserts of Northern Nigeria begins. In a world where all things are streamed, everyone is watching the "reckoning of the murderess and the terrorist" and the "saga of the wicked woman and mad man" unfold. This fast-paced, relentless journey of tribe, destiny, body, and the wonderland of technology revels in the fact that the future sometimes isn't so predictable. Expect the unaccepted.

Autobiography of a Brown Buffalo *Vintage*

Before his mysterious disappearance and probable death in 1971,

Oscar Zeta Acosta was famous as a Robin Hood Chicano lawyer and notorious as the real-life model for Hunter S. Thompson's "Dr. Gonzo," a fat, pugnacious attorney with a gargantuan appetite for food, drugs, and life on the edge. Written with uninhibited candor and manic energy, this book is Acosta's own account of coming of age as a Chicano in the psychedelic sixties, of taking on impossible cases while breaking all the rules of courtroom conduct, and of scrambling headlong in search of a personal and cultural identity. It is a landmark of contemporary Hispanic-American literature, at once ribald, surreal, and unmistakably authentic.

Why the Black Hole Sings the Blues *American Literature*

A new collection of poems from the American author, poet, and playwright Ishmael Reed.

Essayism

On Form, Feeling, and Nonfiction *New York Review of Books*

A compelling ode to the essay form and the great essayists themselves, from Montaigne to Woolf to Sontag. Essayism is a book about essays and essayists, a study of melancholy and depression, a love letter to belle-lettrists, and an account of the indispensable lifelines of reading and writing. Brian Dillon's style incorporates diverse features of the essay. By turns agglomerative, associative, digressive, curious, passionate, and dispassionate, his is a branching book of possibilities, seeking consolation and direction from Michel de Montaigne, Virginia Woolf, Roland Barthes, Theodor Adorno, Walter Benjamin, Georges Perec, Elizabeth Hardwick, and Susan Sontag, to name just a few of his influences. Whether he is writing on origins, aphorisms, coherence, vulnerability, anxiety, or a number of other subjects, his command of language, his erudition, and his own personal history serve not so much to illuminate or magnify the subject as to discover it anew through a kaleidoscopic alignment of attention, thought, and feeling, a dazzling and momentary suspension of disparate elements, again and again.

The Trickster in West Africa

A Study of Mythic Irony and Sacred Delight *Univ of California Press*

The trickster appears in the myths and folktales of nearly every traditional society. Robert Pelton examines Ashanti, Fon, Yoruba, and Dogon trickster-figures in their social and mythical contexts and in light of contemporary thought, exploring the way the trickster links animality and ritual transformation; culture, sex, and laughter; cosmic process and personal history; divination and social change.

Multi-America

Essays on Cultural Wars and Cultural Peace

Brings together a collection of ethnic Amer. to challenge the communications oligopolies that have dominated the discussion of race in the U.S. Provides perspectives from points of view that have been omitted from the discussion of race in America: African Amer., Native Amer., Asian Amer., & Euro-Ethnic, Italian Amer., Irish Amer., etc. Also discusses racism in the gay rights movement, victimization of Asian Amer., & the stereotyping of blacks, Latinos, Asians, Italians, etc., in a media controlled by a few executives. Includes: Amiri Baraka, Haki Madhubuti, Frank Chin, Bharati Mukherjee, Gerald Horne, Barbara Smith, Ana Castillo, & Miguel Algarin.

The Hero And the Blues *Vintage*

In this visionary book, Murray takes an audacious new look at black music and, in the process, succeeds in changing the way one reads literature. Murray's subject is the previously unacknowledged kinship between fiction and the blues. Both, he argues, are virtuoso performances that impart information, wisdom, and moral guidance to their audiences; both place a high value on improvisation; and both fiction and the blues create a delicate balance between the holy and the obscene, essential human values and cosmic absurdity. Encompassing artists from Ernest Hemingway to Duke Ellington, and from Thomas Mann to Richard Wright, *The Hero and the Blues* pays homage to a new black aesthetic.