



2021 National Black
Writers Conference
Biennial Symposium

THEY CRIED **I AM:**

The Life and Work of
Paule Marshall and
John A. Williams,
Unsung Black
Literary Voices

Saturday, March 27, 2021
Medgar Evers College, CUNY
11:00 AM - 7:00 PM ET
PRESENTED ON ZOOM



Paule Marshall



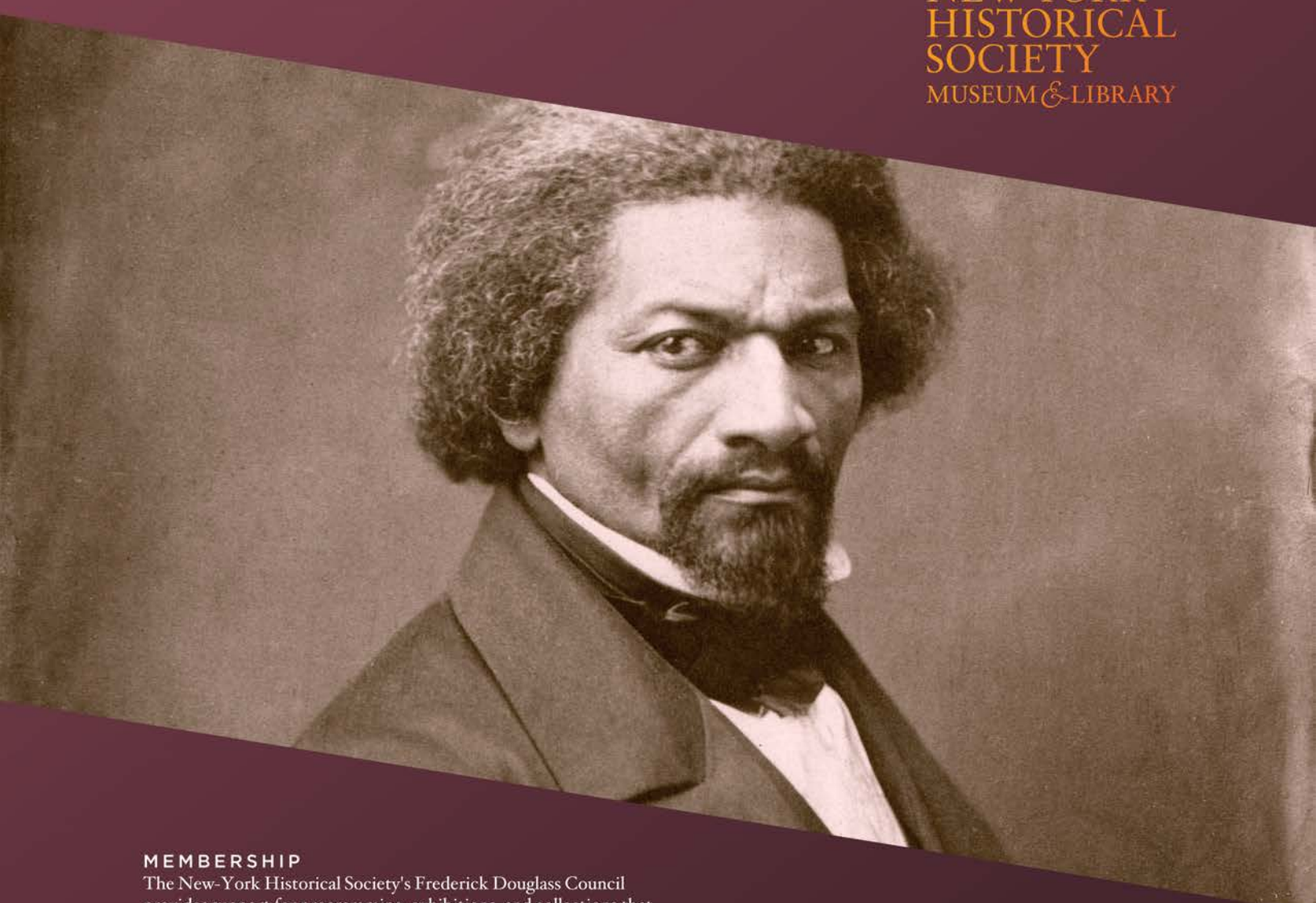
John A. Williams



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Dear National Black Writers Conference (NBWC) Biennial Symposium Attendees:

On Behalf of the Center for Black Literature at Medgar Evers College of the City University of New York, I welcome you to the **2021 NBWC Biennial Symposium, *They Cried I Am: The Life and Work of Paule Marshall and John A. Williams, Unsung Black Literary Voices***. As we reflect on this historical and political moment in our nation, we are witnesses to Black writers creating texts that reflect the lingering effects of racism, alternative perspectives on history, and the complexity of the Black experience in America. Our nation is very aware of the need to read more broadly, more diversely, and more deeply. Writers who are our documentarians, storytellers, and witnesses of history represent the soul of a nation and use their creativity to weave stories that reflect the human experience in all of its myriad forms. We ensure the place of Black writers in the literary canon by saying their names, including them in the curriculum of our schools and colleges, and celebrating them at conferences, symposia, forums, and gatherings.

This Symposium, *They Cried I Am*, brings the work and life of Paule Marshall and John A. Williams alive and gives them a voice in 2021. Our nation more than ever needs to become more informed about the significant contributions of these Black writers. Both writers penned novels, short stories, and essays that represent the racialized experiences of Blacks in America and in doing so issued a call to America: “*I Am*.” Their texts explore the impact of politics and social justice on the Black experience in the African diaspora with a particular focus on America and the Caribbean. They make readers aware of the importance of culture, memory, tradition, and politics in shaping the self and one’s cultural identity. They also offer a way to heal from fractured selves and families. However, although their work made a significant contribution to American literature, and many of our significant writers and scholars are aware of their work, there is a plethora of adult and student readers and writers who do not know them. They remain among the “unsung” sheroes and heroes to far too many people.

We pay tribute to these “unsung writers” by bringing together an array of writers, scholars, and actors, many of whom knew Paule Marshall and John A. Williams. We are also pleased that the family of these esteemed writers have joined us. You will hear participants of roundtables reflecting on their life and work, listen to presentations of their work from scholars who have studied their texts, listen to a dramatic reading of their work, and listen to a musical performance in celebration of their life and work.

We encourage you to support the legacy of Paule Marshall and John A. Williams and our participating writers and speakers by purchasing their books at our online Conference bookstore: AALBC, www.aalbc.com.

Lastly, as we celebrate this Symposium, we ask you to remember our visionary founder of the NBWC, John Oliver Killens. Killens was committed to bringing Black writers together on an annual basis and engaging in thought-provoking and intellectually stimulating conversations on the state of the literature and art forms produced by Black Writers Conferences at each of the institutions where he was writer-in-residence. These included Howard University, Fisk University, and Medgar Evers College, CUNY. Moreover, he was committed to ensuring that the public, community residents, and emerging writers had direct access to literary giants of the time.

Thank you for helping to make this Symposium a success and an historic event.

Sincerely,

Dr. Brenda M. Greene, Professor
Director of the National Black Writers Conference
Founder and Executive Director, Center for Black Literature

The Community Council For Medgar Evers College, Inc.

Salutes

*The Center for Black Literature
at Medgar Evers College, CUNY*

upon the occasion of the

**National Black Writers Conference
2021 Biennial Symposium**

as they celebrate the lives and works of authors

Paule Marshall and John G. Williams

We send thanks to CBL for 16 years of exposing
the community to both celebrated and
Unsung Black Literary Voices.

50 years of Service to the College and the Community



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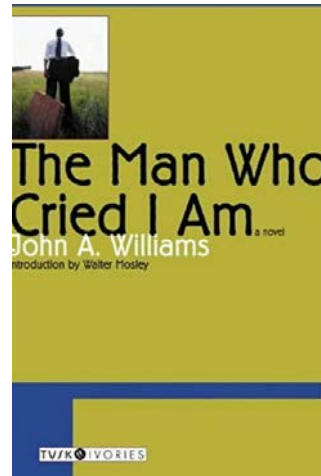
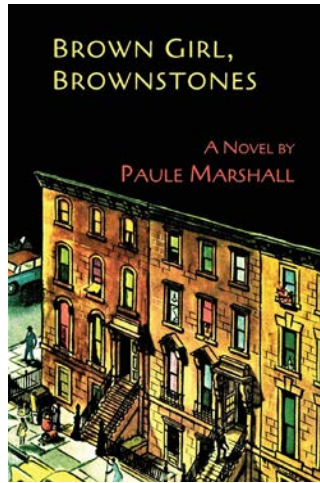
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2021 National Black Writers Conference Biennial Symposium
“They Cried I Am: The Life and Work of Paule Marshall and John A. Williams,
Unsung Black Literary Voices”

11:15 AM - 12:40 PM	<p>ROUNDTABLE: Reflections on the Life and Work of Paule Marshall and John A. Williams</p> <p>The speakers on this panel will offer personal perspectives and reflections on Marshall and Williams, who were major contributors to the canons of African American and Caribbean literature.</p> <p>Speakers: Edwidge Danticat, Evan Marshall, Ishmael Reed, Linda Villarosa, and Keith Gilyard. Moderated by Jamia Wilson.</p>
1:00 PM - 2:30 PM	<p>SCHOLARSHIP ON THE WORKS OF PAULE MARSHALL AND JOHN A. WILLIAMS</p> <p>This panel of academics and writers will place the works of Paule Marshall and John A. Williams in a scholarly context.</p> <p>Speakers: Carol Boyce-Davies and Maryemma Graham</p>
2:45 PM - 3:30 PM	<p>DRAMATIC PRESENTATIONS</p> <p>Writers and performers Liza Jessie Peterson and Michael Anthony Green will present dramatic readings from selected works of Paule Marshall and John A. Williams.</p>
3:45 PM - 5:15 PM	<p>KEYNOTE ADDRESS: “We Cried I Am’: Paule Marshall and John A. Williams; Why the Works of Paule Marshall and John A. Williams Matter”</p> <p>The discussion between literary writers and scholars will focus on how the themes in the works of Paule Marshall and John A. Williams relate to today’s social and political environment.</p> <p>Speakers: Lawrence P. Jackson and Mary Helen Washington Moderated by Keith Gilyard.</p>
5:30 PM - 6:00 PM	<p>PRESENTATION OF AWARDS FOR PAULE MARSHALL AND JOHN A WILLIAMS Remarks by Family Members of Marshall and Williams.</p>
6:15 PM	<p>MUSICAL TRIBUTE BY TULIVU-DONNA CUMBERBATCH AND SEASONED ELEGANCE</p>
	<p>*program is subject to change</p>



PAULE MARSHALL

1929-2019

Paule Marshall, who died August 12, 2019, at age 90, played an indispensable role in the shaping of twentieth- and twenty-first century African American and African diaspora literary canons and in making Black women central to those traditions. Writer Alice Walker described Marshall as a writer “unequaled in intelligence, vision, craft, by anyone of her generation.” Marshall’s 1959 novel *Brown Girl, Brownstones* is hailed in the *Norton Anthology of African American Literature* as “the novel that most Black feminist critics consider to be the beginning of contemporary African American women’s writings.” In all of her fiction, Marshall produced Black women figures that are creative, daring, and intelligent, traveling the world in search of an expansive sense of Black identity and community. Marshall’s published work spans five decades: *Brown Girl, Brownstones*, (1959); *Soul Clap Hands and Sing*, (1961); *The Chosen Place, The Timeless People*, (1969); *Reena and Other Stories*, (1983); *Praisesong for the Widow*, (1983); *Daughters*, (1991); *The Fisher King*, (2000); and she published a memoir, *Triangular Road*, in 2009.

She was born Valenza Pauline Burke in Brooklyn in 1929, the daughter of Barbadian immigrants, Adriana and Samuel Burke. A brilliant student, Marshall graduated as salutatorian of her

high school class at Brooklyn’s Bushwick High School. In 1946, she was accepted at Hunter College but left in 1948 when she fell ill with tuberculosis. After her recovery, she enrolled at Brooklyn College, graduating cum laude and Phi Beta Kappa in 1952. Thinking that her name Pauline would discourage her job prospects in journalism, she changed her name to *Paule*, with a silent “e,” always insisting that her name be pronounced “Paule—like a man.” After college, she worked at *Our World* magazine with editor John P. Davis, who sent her to South America and the Caribbean to represent the magazine. She married sociologist Dr. Kenneth Marshall in 1950. They had a son Evan Keith in 1959 and were divorced in 1963. She married Haitian businessman Nourry Menard in 1970 and lived for part of each year in Haiti. They were divorced in 1985.

In the 1960s, Marshall, along with Lorraine Hansberry, Alice Childress, and Sarah E. Wright, was a member of the panel on “The Negro Woman and American Literature,” which began the groundbreaking work of critiquing and challenging stereotypes about Black women. As a member of the Association of Artists for Freedom, she explicitly endorsed Black nationalist rhetoric, calling for “the rise through revolutionary struggle of the darker peoples of the world.” Embracing her identity as a writer of the African diaspora, Marshall defined herself as “West Indian, by heritage,” and “solidly Afro-American by birth,” and always placed her characters and her readers in diasporan worlds. She lived and wrote for a time in Barbados, Grenada, and Haiti. As she traveled back and forth across oceans, from the United States to the West Indies to

Africa, Marshall was always politically active—from the civil rights movement and Black nationalist movements in the U.S., to West Indian independence movements, and the anti-apartheid movement in South Africa. Whether her fiction is set in the U.S. or in the Caribbean, Marshall stages the personal struggles of her characters against the oppressive hierarchies of gender, race, sexuality, and colonialism.

Paule Marshall was awarded a Guggenheim in 1961; the John Dos Passos Award for Literature in 1989; a MacArthur Fellowship in 1992; the Anisfield-Wolf Lifetime Achievement Award in 2010; and the Virginia Commonwealth University Distinguished Artist/Scholar Award in 1994. In 2017, she was given a lifetime achievement award in Barbados for her work and activism there. Marshall taught creative writing at Columbia University, University of California, Berkeley, Yale University, and Virginia Commonwealth University. In her position as Helen Gould Sheppard Chair of Literature and Culture at New York University from 1995 until 2009, she established The New Generation Series in order to showcase younger Black writers from the U.S., Africa, and the Caribbean. — *Biography by Mary Helen Washington*

Paule Marshall Photograph:
Courtesy of Mary Helen Washington





John Alfred Williams was born in Jackson, Miss., and raised in Syracuse, N.Y. He joined the U.S. Navy in 1943, serving as Pharmacist's Mate in the South Pacific, and later graduated from Syracuse University with a degree in English and Journalism in 1950. Married with two sons, he worked at various jobs in Syracuse to make ends meet. Between separation and divorce, Williams moved to Los Angeles to work in insurance and television publicity before returning East. He then worked for a vanity press in Manhattan where he met Lorrain Isaac, who became his second wife and mother of his third son. After working in radio and in journalism assignments abroad, he published his first novel, *The Angry Ones* (1960), a.k.a. *One for New York*.

Williams is best-known for *The Man Who Cried I Am* (1967), a novel about a dying African American writer in Europe who learns of a government plot to eliminate Black unrest in America. Other novels include *Night Song* (1961), *Sissie* (1963), *Sons of Darkness*, *Sons of Light* (1969), *Captain Blackman* (1972), *Mothersill and the Foxes* (1975), *The Junior Bachelor Society* (1976), *Click Song* (1982), *The Berhama Account* (1985), *Jacob's Ladder* (1987), and *Clifford's Blues* (1999). Williams also wrote numerous short stories, a play, a volume of poetry, and the libretto to the opera *Vanqui* (1999).

JOHN ALFRED WILLIAMS

1925-2015

Williams also wrote *The King God Didn't Save* (1970), a controversial analysis of the government agencies and media apparatus surrounding Rev. Dr. Martin Luther King, Jr. Other notables in non-fiction include *The Most Native of Sons: A Biography of Richard Wright* (1970) for young adults, and *If I Stop, I'll Die: The Comedy and Tragedy of Richard Pryor* (1991), co-written with his son Dennis. Williams also authored the children's book *Africa, Her History, Lands, & People* (1963) and the American travelogue, *This Is My Country Too* (1965). He co-edited the contemporary writing collections *Amistad 1 and 2* and *Dear Chester, Dear John* (2008), a collection of letters between himself and Chester Himes. Williams also published articles in *The Nation*, *Holiday*, *Newsweek*, *Ebony* and *Jet*, and more.

Williams' accomplishments were recognized by numerous awards, including Syracuse University's Centennial Medal for Outstanding Achievement (1970), the Richard Wright—Jacques Roumain Award (1973), a National Endowment for the Arts grant (1977), a New Jersey State Council on the Arts Award (1985), and the Before Columbus Foundation's American Book Award (1983 and 1998). Williams also received honorary degrees from several universities, including the University of Rochester (2003).

Williams taught at a variety of institutions, including LaGuardia Community College, Boston University, and NYU. In 1994, he retired from Rutgers University—Newark, where he had taught since 1979, earning the Lindback Award for Distinguished Teaching (1982) and being named Paul

Robeson Distinguished Professor of English (1990). In the early 2000s, he was diagnosed with Alzheimer's disease, which led to hospitalization at a Veterans Administration facility in Paramus, NJ, where he died in 2015.

Williams asserted not only Black cultural specificity and the radical demands of Black Power, but also that African American literature transcended racial difference. He criticized "the ghettoization of Black writers," insisting that they be reviewed and taught alongside non-black writers. James DeJongh called him "arguably the finest Afro-American novelist of his generation." Exceptional productivity, undeniable storytelling skills, and compelling affirmations of the humanity and diversity of Black people made John A. Williams a figure to be emulated by African American writers of subsequent generations as well.

—*Biography by Jeffrey Allen Tucker, March 2021*

Jeffrey Allen Tucker is Associate Professor in the Department of English at the University of Rochester. He is author of *A Sense of Wonder: Samuel R. Delany, Race, Identity, & Difference* (Wesleyan, 2004), editor of *Conversations with John A. Williams* (Mississippi, 2018), and co-editor of *Race Consciousness: African American Studies for the New Century* (NYU, 1997).

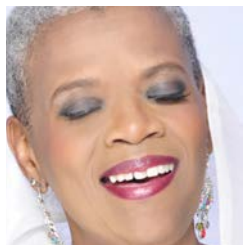
John A. Williams Photograph:
by Jeff Goldberg / University of Rochester.



CAROLE BOYCE-DAVIES is the Frank H. T. Rhodes Professor of Humane Letters and professor of Africana Studies and English at Cornell University. She is the author of the prize-winning *Left of Karl Marx: The Political Life of Black Communist Claudia Jones* (2008); the

classic *Black Women, Writing and Identity: Migrations of the Subject* (1994); *Caribbean Spaces: Escape Routes from Twilight Zones* (2013) on the internalization of Caribbean culture. A member of the scientific committee for UNESCO's updated *General History of Africa*, she edited the epistemological forum on "Global Blackness" for the African diaspora volume and is a member of the Scientific Committee of the African Humanities Forum (based in Mali). Her current research project is a contracted manuscript titled *Alternative Presidents: Black Women and Political Leadership* (2021). She is a past president of the Caribbean Studies Association, which organized under her leadership the first CSA Conference in Haiti in 2016.

Photograph by Jean Willy Gerdes



TULIVU-DONNA CUMBERBATCH is a native of Brooklyn, New York. She is the daughter of the great baritone saxophonist Harold Cumberbatch. He named her Donna Lynn after Miles Davis's composition "Donna Lee," made famous by Charlie Parker. Tulivu is a

name taken from Tanzania, which translates to peaceful, tranquil, and serene. She has worked extensively with trumpeter Hannibal Lokumbe (formally Hannibal Peterson) as the featured vocalist and has performed two of his symphonies: "Children of the Fire" and "Flames of South Africa." She currently works with her own trio, Seasoned Elegance, and the Harlem Renaissance Orchestra. Ms. Cumberbatch has won numerous awards for her outstanding performances in the entertainment field, including awards from the New York City Parks and Recreation Department, the Fresh Fruit Festival, and the Central Brooklyn Jazz Consortium. The new recording, *Peace, Love and Blessings*, is a single co-written and produced with musician Elliot Baron.



EDWIDGE DANTICAT is the author of several books, including *Breath, Eyes, Memory*, *Krik? Krak!*, *The Farming of Bones*, *The Dew Breaker*, and *Everything Inside: Stories*. She is the editor of *The Butterfly's Way: Voices from the Haitian Diaspora in the United States*, and *Haiti Noir and Haiti Noir 2*. She has written seven books for young adults and children, as well as a travel narrative, *After the Dance*:

A Walk Through Carnival in Jacmel. Her memoir *Brother, I'm Dying* was a National Book Award finalist in 2007 and a National Book Critics Circle Award winner for autobiography. She is a two-time winner of The Story Prize, a 2009 MacArthur Fellow, and winner of the 2018 Neustadt Prize for Literature.



WALLACE L. FORD II teaches in the Department of Public Administration at Medgar Evers College, CUNY. Professor Ford's highly trafficked Point of View contemporary commentary blog

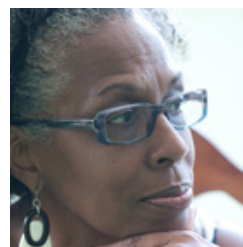
www.thewallaceford.com is now read in more than 60 countries. He is also a

frequent commentator on political issues on television and radio. Ford has lectured and spoken at conferences throughout the United States and at various venues throughout the world. Ford has also published two novels, *The Pride* (2005) and *What You Sow* (2007), and he is a regular contributor to *Black Renaissance Noir*. Ford is a graduate of Dartmouth College and Harvard Law School.



Born and raised in New York City, **KEITH GILYARD** began publishing his work in the early 1970s when he was participating in writing workshops at the Langston Hughes Library & Cultural Center in Queens. Gilyard is the author or editor of 25 books, including *True to*

the Language Game: African American Discourses, Cultural Politics, and Pedagogy, Routledge (2011) and *John Oliver Killens: A Life of Black Literary Activism*, University of Georgia Press (2010). He is a two-time recipient of an American Book Award and served on the faculties of Medgar Evers College, CUNY, where helped to launch the National Black Writers Conference, and Syracuse University. He is currently the Edwin Erle Sparks Professor of English and African American Studies at Penn State.

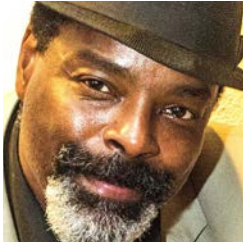


MARYEMMA GRAHAM is University Distinguished Professor in English at the University of Kansas and in 2020 she received the Chancellor's Club Teaching Award. In 1983, she founded The Project on the History of Black Writing [<https://hbw.ku.edu/>], the longest-running

documentary and literary archival/recovery project focusing on collaborative research, scholarship, and digital humanities. She has published 12 books in the U.S. and internationally, including *Mobile and Entangled Americas*, *Au delà du visible ordinaire / Beyond the Ordinary Visible: Essays on Toni Morrison*, and *The Cambridge History of African American Literature*. Graham's



biography *The House Where My Soul Lives: The Life of Margaret Walker* is forthcoming from Oxford University Press.



MICHAEL ANTHONY GREEN has received critical praise for his ongoing portrayal of Dr. King in Jeff Stetson's *The Meeting at the Schomburg Center*, national and tristate area venues. Outstanding credits include *Esther Armah's Savior* (Dwyer Cultural Center), *Blues for an Alabama Sky* (Our Place Theatre), *A Lesson Before Dying* (New Repertory Theatre), *The Blacks* (Classical Theatre of Harlem), *Blues Train* (National Black Theatre), and *Camp Logan* (Victoria Five Theatre). As producer/director of Shades of Truth Theatre for the past 16 years, Green is committed to presenting a positive theater that is provocative, educational, and entertaining. He has written and produced *Whistle in Mississippi: The Lynching of Emmett Till*, *MLK: If He Had Sneezed*, and *Barbara Jordan: I Dared to Be Me* in collaboration with Voza Rivers/ New Heritage Theatre Group. He also collaborated with Voza Rivers to produce Celeste Bedford Walker's *Black Wall Street*, *Camp Logan*, and *The Meeting* at various venues and institutions in New York and the tristate area.



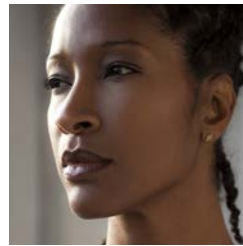
DR. BRENDA M. GREENE is Professor of English, Founder and Executive Director of the Center for Black Literature, and Director of the National Black Writers Conference at Medgar Evers College of the City University of New York. Professor

Greene's research and scholarly work include composition, African American literature, and multicultural literature. She is editor of *The African Presence and Influence on the Cultures of the Americas* (Cambridge Scholars Publishing, 2010) and co-editor of *Resistance and Transformation: Conversations with Black Writers* (Morton Books, 2010), and *Rethinking American Literature* (National Council of Teachers of English, 1997). Dr. Greene is host of *Writers on Writing*, a weekly radio show, which airs on WNYE, 91.5 FM.



LAWRENCE P. JACKSON is the author of the award-winning books *Chester B. Himes: A Biography* (W.W. Norton, 2017), *The Indignant Generation: A Narrative History of African American Writers and Critics* (Princeton, 2010), *My Father's Name: A Black Virginia Family after the Civil War* (Chicago, 2012), and *Ralph Ellison: Emergence of*

Genius, 1913-1952 (Wiley, 2002). Harper's Magazine and Best American Essays have published his criticism and non-fiction. Professor Jackson earned a PhD in English and American literature at Stanford University and has held fellowships from the Guggenheim Foundation, the National Humanities Center, and the William J. Fulbright program. He began his teaching career at Howard University in 1997 and he is now Bloomberg Distinguished Professor of English and History at Johns Hopkins University, where he directs the Billie Holiday Project for Liberation Arts. His next book is *Job's Labyrinth* (Graywolf, 2022) and *Clint Eastwood's Lost Cause: Race in the American Western* (JHU Press).

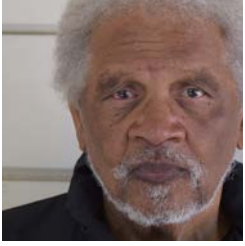


LIZA JESSIE PETERSON is an activist, an actress, playwright, author, and poet. Her critically acclaimed one-woman show, *The Peculiar Patriot*, premiered at the National Black Theater in Harlem, was nominated for a Drama Desk Award, and received a generous grant from Agnes Gund's prestigious Art for Justice Fund. Liza performed *The Peculiar Patriot* in more than 35 penitentiaries across the country. She is the author of *All Day: A Year of Love and Survival Teaching Incarcerated Kids at Rikers Island* (Hachette Publishing, 2017) and was featured in Ava DuVernay's *13th*. www.lizajessiep.com



EVAN MARSHALL moved to London from New York City in 1990 to pursue his dream of becoming an internationally versed yacht designer. Having started his professional career in the mid-1980s at Sparkman Stephens in New York City, Marshall soon began

to feel that European design philosophy and approaches held more interest for him. Following three years of working for a European yacht design office in 1993, he hung his own shingle and established the design office Evan K Marshall; and he hasn't looked back since then. In a career that is now spanned more than 25 years, Marshall has focused on his work efforts on yacht interior and exterior designs as well as residential projects. The company has established a unique reputation by embracing a variety of styles and tastes of which the office continues to pursue as they take on new design challenges.



ISHMAEL REED is the author of novels, plays, poetry, and nonfiction and has received prizes in every category. The University of California at Berkeley's Distinguished Emeritus Awardee for the year 2020, his new poetry collection, *Why the Black Hole Sings the Blues: Poems*

2007-2020, (Dalkey Archive Press) was released in November 2020. Also, in 2020, Archway Editions released Reed's play *The Haunting of Lin-Manuel Miranda*, and Audible released two audiobooks, *The Fool Who Thought Too Much* and *Malcolm and Me*. *The Terrible Fours*, the third novel in Reed's *Terribles* trilogy will be published by Baraka Books in 2021. His online literary magazine, *Konch*, can be found at www.ishmaelreedpub.com; his author's website at www.ishmaelreed.org.

Photograph by Tennessee Reed



LINDA VILLAROSA is the chair of the board of the Feminist Press at CUNY. She is a contributing writer to *The New York Times Magazine*, covering race and public health, and a former executive editor of *Essence Magazine*. In 2017, her *Times Magazine*

cover story "America's Hidden HIV Epidemic" was honored with an Excellence in Journalism Award by The Association of LGBTQ Journalists; that organization inducted her into its Hall of Fame in 2020. Villarosa's 2018 cover story on infant and maternal mortality in Black mothers and babies was nominated for a National Magazine Award. In 2019, she contributed to the Pulitzer Prize-winning "The 1619 Project." Her essay highlighted physiological myths, based on race, that have endured since slavery. Villarosa's April 29, 2020, cover story examined race, health disparities and COVID-19 through the lens of the Zulu Social Club of New Orleans, and her August 2, 2020, article, "The Refinery Next Door," looked at environmental justice in Philadelphia. Villarosa teaches journalism and Black Studies at the City College of New York and is writing the book *Under the Skin: Race, Inequality and the Health of a Nation*, which will be published later this year by Doubleday.



MARY HELEN WASHINGTON is a Distinguished University Professor in the English Department at the University of Maryland, College Park, specializing in twentieth- and twenty-first century African American literature. Her monograph *The Other*

Blacklist: The African American Literary and Cultural Left of the 1950s (Columbia University Press, 2014), which received Honorable Mention in the William Sanders Scarborough Prize competition from The Modern Language Association, is described by cultural critic Robin D. G. Kelley, as "a brilliant work of historical reconstruction and (re)vision." She has edited three groundbreaking collections of African American literature: *Memory of Kin: Stories About Family by Black Writers* (Random House, 1991); *Black-Eyed Susans and Midnight Birds: Stories by and About Black Women*, (Doubleday, 1990); and *Invented Lives: Narratives of Black Women, 1860-1960* (Doubleday/Anchor, 1987). She was president of The American Studies Association from 1996 to 1997 and was awarded the American Studies Association's Carl Bode-Norman Holmes Pearson Prize for lifetime achievement in 2015. Her current project, *Paule—Like A Man: A Biography of Paule Marshall*, will be published by Yale University Press, 2022.



JAMIA WILSON is a feminist activist, writer, and speaker. She joined Random House as vice president and executive editor in 2021. As the former director of the Feminist Press at the City University of New York and the former VP of programs at the Women's Media Center, Jamia has been

a leading voice on women's rights issues for more than a decade. Her work has appeared in numerous outlets, including *The New York Times*, *The Today Show*, CNN, *Elle*, BBC, *Rookie*, *Refinery 29*, *Glamour*, *Teen Vogue*, and *The Washington Post*. She is the author of *Young, Gifted, and Black* (2018), the introduction and oral history in *Together We Rise: Behind the Scenes at the Protest Heard Around the World* (2018), *Step Into Your Power: 23 Lessons on How to Live Your Best Life* (2019), *Big Ideas for Young Thinkers* (2020), *The ABCs of AOC: Alexandria Ocasio-Cortez from A to Z* (2019), and the co-author of *Roadmap for Revolutionaries: Resistance, Advocacy, and Activism for All* (2018). Learn more at www.jamiawilson.com



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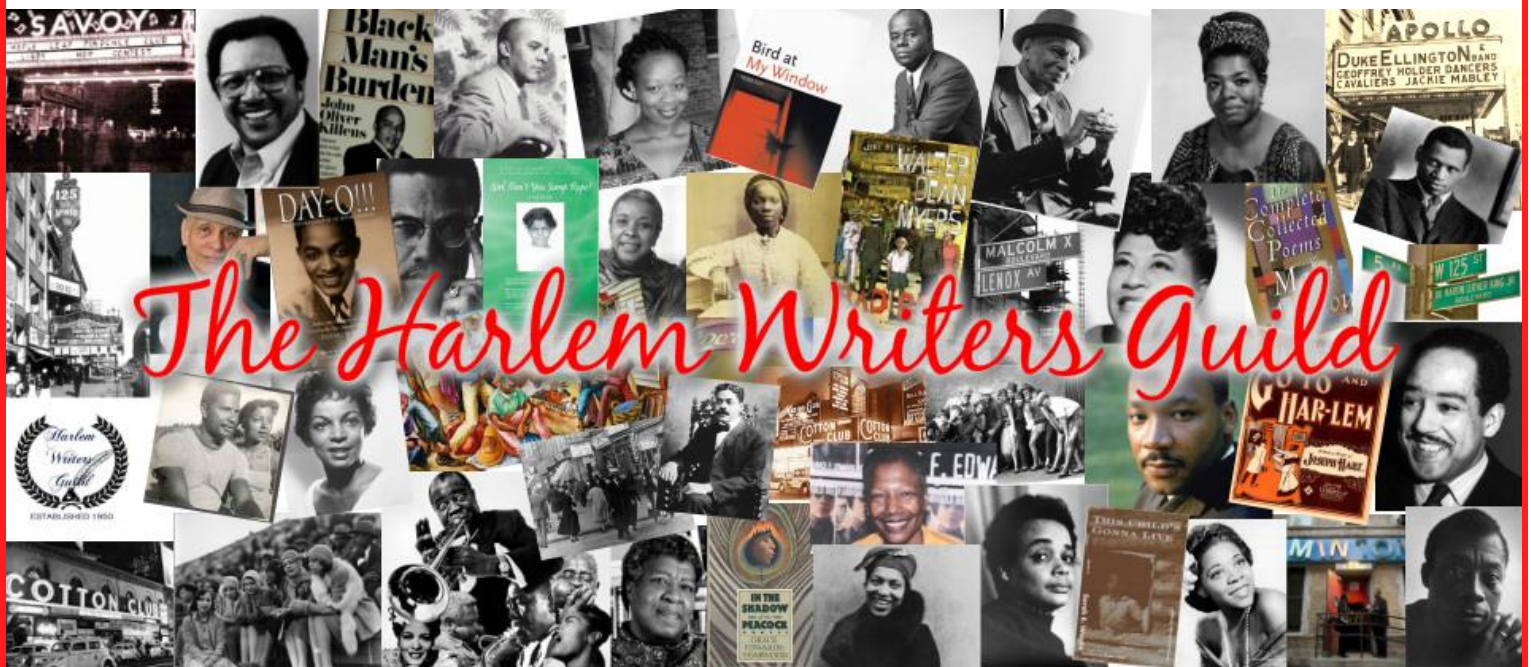
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