

# St. Louis Literary Calendar



## Events in November

All events are free unless otherwise indicated. Author events are followed by signings. All phone numbers take 314 prefix unless indicated.

### Wednesday, November 1

WU Assembly Series presents a lecture by groundbreaking feminist author **Bell Hooks**, "Self-Determination: Where Do We Begin?" 11am, Graham Chapel, WU Danforth Campus, 935-4620.

LBB presents Kentucky Treasure and author of *The Compassionate Community: 10 Values to Unite America*, **Jonathan Miller**, 7pm, 399 N. Euclid, 367-6731.

LBB presents correspondent for the *Washington Post* **Anthony Shadid**, to discuss *Night Draws Near: Iraq's People in the Shadow of America's War*, 7pm, 5007 Waterman Blvd., 367-6731.

### Friday, November 3

LBB presents author **Cheree Berry**, to read from *Hoorah for the Bra: A Perky Peek at the History of the Brassiere*, 7pm, Des Lee Gallery, 1627 Washington, 367-6731.

**St. Charles Community College** hosts open-mic night, 7pm, Social Science Building, Multi-purpose Room, 4601 Mid Rivers Mall Drive, 636-922-8407.

### Saturday, November 4

St. Louis Writers Guild and B&N present author **Valerie Vogrin**, speaking about "Finishing Lines: How and When to End Your Story", 10am, 9618 Watson Road, 821-3823.

### Monday, November 6

St. Louis Jewish Book Festival presents the author of *Sweet and Low*, **Rich Cohen**, 12noon, #2 Millstone Campus Drive, 442-2399, lunch reservation required, \$12.

**Myla Goldberg**, author of *Wickett's Remedy* will be at the St. Louis Jewish Book Festival 1pm, #2 Millstone Campus Drive, 442-2399, \$12.

Baseball's **Ron Blomberg** joins the St. Louis Jewish Book Festival to discuss his book, *Designated Hebrew*, 7:30pm, #2 Millstone Campus Drive, 442-2399, \$12.

### Tuesday, November 7

The St. Louis Jewish Book Festival hosts a women's lit panel, including **Lyn Isenberg**, author of *The Funeral Planner*, **Loraine Despres**, author of *The Bad Behavior of Belle Cantrell*, and **Laura Zigman**, author of *Piece of Work*, 12noon, #2 Millstone Campus Drive, 442-2399, \$12, lunch reservation required.

Author of *The Boy in the Striped Pajamas*, **John Boyne**, will be at the Jewish Book Festival, 1pm, #2 Millstone Campus Drive, 442-2399, \$12.

**Webster Groves Public Library** book discussion group will meet to discuss *On Beauty* by Zadie Smith, 6pm, 301 East Lockwood Ave., 961-3784.

LBB presents mystery writer **John Lutz**, to read from his latest thriller, *Chill of the Night*, 7pm, 399 N. Euclid, 367-6731.

Southern Illinois University-Edwardsville presents storytelling by author and screenwriter **Garrison Keillor**. \$24 general, \$12 student 7:30pm, Meridian Ballroom, Morris University Center, SIUE, Edwardsville, IL. 618-650-2774, <http://artsandissues.com>

### Wednesday, November 8

WU Assembly Series presents **David Rieff**, author of *A Bed for the Night*, 11am, Graham Chapel, WU Danforth Campus, 935-4620.

St. Louis Jewish Book Festival presents **Dr. Bernie Siegel**, author of *Love, Magic and Mudpies: Raising Your Kids to Feel Loved, Be Kind, and Make a Difference*, 1:30pm, #2 Millstone Campus Drive, 442-2399, \$15.

### Thursday, November 9

The St. Louis Jewish Book Festival presents author **Bob Greene**, *AND YOU KNOW WHO SHOULD BE GLAD: A True Story of Lifelong Friendship*, 10:30am, #2 Millstone Campus Drive, 442-2399, \$12.

SLPL Schlafly Branch presents author **Derek McCulloch** and illustrator **Shepherd Hendrix** of Image Comics, who will discuss and sign the legendary *Stagger Lee*, 7pm, 225 N. Euclid, 367-4120.

LBB presents **Tom Schlafly**, who will read from his memoir, *A New Religion in Mecca: Memoir of a Renegade Brewery in St. Louis*, 7pm, 399 N. Euclid, 367-6731.

**University City Great Books Discussion Group** will discuss *The Antheap* by Doris Lessing, 7pm, Trinity Presbyterian Church, 6800 Waterman Ave., 994-7914.

St. Louis Writers Guild and B&N host author **Ridley Pearson**, author of "Stranger Than Fiction", 7pm, 8871 Ladue Rd., 821-3823.

### Friday, November 10

St. Louis Jewish Book Festival hosts "Missouri's Own Program" including authors **Scott Rubin**, **Maria Szapszewicz**, **Greg Maracek**, **Myron Holtzman**, and moderator KMOX's **Charles Brennan**, 1pm, #2 Millstone Campus Drive, 442-2399, \$12.

## Saturday, November 11

The **Writer's Society of Jefferson County** meets at 9:30am, Conference Rooms C & D at Jefferson Memorial Hospital, 61S, Festus, 636-479-6471.

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The Society of Children's Book Writers and Illustrators Conference presents editor **Abigail Samoun**, author **Vicki Grove**, illustrator **Debi Pickler**, and a panel of librarians and bookstore owners. St. Charles Community College, 636-922-8233, for more information visit <http://www.geocities.com/scbwimo/>

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## Monday, November 13

St. Louis Jewish Book Festival presents **Lynn Sherr**, author of *OUTSIDE THE BOX: A Memoir*, 1pm, #2 Millstone Campus Drive, 442-2399, \$15.

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Danforth Lecture Series presents **Roy Vagelos**, author of *Medicine, Science and Merck*, who will discuss "The Social Responsibility of Business," 4pm, Graham Chapel, WU Danforth Campus, 935-4620.

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LBB presents popular memoirist **Michael Perry** as he discusses *Truck: A Love Story*, 7pm, 399 N. Euclid, 367-6731.

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St. Louis Jewish Book Festival presents actor and author of *Just One More Thing*, **Peter Falk**, 7:30pm, #2 Millstone Campus Drive, 442-2399, \$20.

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## Tuesday, November 14

St. Louis Jewish Book Festival presents author of *The Way Home*, **Ernestine Bradley**, 10:30am, #2 Millstone Campus Drive, 442-2399, \$12.

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WU Department of Music Lecture Series presents **Dan Morgenstern** with "The Great Jazz Schism", Music Classroom Building, 4pm, Room 102, WU Danforth Campus.

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**St. Louis Writers Guild** hosts open mic night, 7pm, Wired Coffee, 3860 S. Lindbergh, 821-3823, register in advance, for more information visit [www.stlwritersguild.com](http://www.stlwritersguild.com).

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**WU Foreign Literature Book Discussion Group** will discuss *The Rings of Saturn* by W. G. Sebald (England), 7:30pm, lower level of West Campus Building, 7425 Forsyth, 727-6118.

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**Michael Weisskopf**, reporter and author of *Blood Brothers: Among the Soldiers of Ward 57* joins the St. Louis Jewish Book Festival, 7:30pm, #2 Millstone Campus Drive, 442-2399, \$12.

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## Wednesday, November 15

St. Louis Jewish Book Festival welcomes author **Dara Horn**, author of *The World To Come*, 10:30am, #2 Millstone Campus Drive, 442-2399, \$12.

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**Rabbi David Aaron** speaks at the St. Louis Jewish Book Festival about his book, *Inviting God In*, 1pm, #2 Millstone Campus Drive, 442-2399, \$12.

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St. Louis Jewish Book Festival hosts **Jeffrey Goldberg**, author of *Prisoners: A Muslim & A Jew across the Middle East Divide*, 8pm, at Temple Israel, 1 Rabbi Alvan D Rubin Dr., 442-2399, \$12.

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## Thursday, November 16

Forest Park Community College's **Forest Park Book Club** will discuss *Homecoming* by Cynthia Voigt, 12:30pm, Main Library, L-105, 5600 Oakland, 644-9100.

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Author of *Among the Missing, You Remind Me of Me and Fitting Ends*, **Dan Chaon**, will read from and sign his work, 1:30pm, Webster University Pearson House, 8260 Big Bend, 961-2660 x 7874

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## Saturday, November 18

**Writer's Society of Jefferson County** will meet at 9:30am, Conference Rooms C & D, Jefferson Memorial Hospital, Highway 61S, 636-479-6471.

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**Mystery Lover's Book Club** and **SLPL Carondelet Branch** will be discussing *Indemnity Only* by Sara Paretsky, 10am, 6800 Michigan, 752-9224.

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**Tellebration** at Union Avenue Christian Church with silent auction and storytelling, 3-5pm, 997-2376.

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## Sunday, November 19

UCPL presents critic **Marjorie Stelmach**, Director of Howard Nemerov Writing Scholars Program at Washington University, to comment on presubmitted poems, 1:30pm, 6701 Delmar, 973-0616. Poems must be submitted Monday prior to the program.

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## Monday, November 20

*River Styx* presents poets **Lee Ann Roripaugh** and **Joel Friederich**, 7:30pm, Duff's Restaurant, 392 N. Euclid, 361-0522, \$5 admission.

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## Sunday, November 26

The **BookClub** will have their 370th discussion on *The Stranger* by Albert Camus. For time and venue, 636-451-3232.

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## Tuesday, November 28

Poetry at the Point presents **Jennifer Tappenden** and **Angela Barnes**, 7:30pm, The Focal Point, 2720 Sutton Blvd., 781-4200.

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## Thursday, November 30

**SLPL Schlafly Branch** will read and discuss *Gilead* by Marilynne Robinson, 7pm, 225 N. Euclid, 367-4120.

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**University City Great Books Discussion Group** will discuss *A Voyage to the Country of the Houyhnhms* by Jonathan Swift, 7pm, Trinity Presbyterian Church, 6800 Waterman Ave., 994-7914.

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WU Fall Reading Series presents **Susan Wheeler**, reading from her work *Ledger and Bag 'o' Diamonds*, 8pm, WU Danforth Campus, Hurst Lounge, Duncker 201, 935-7130.

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# St. Louis Literary Calendar

## Notices

Washington University Libraries in conjunction with the rebroadcast of *Eyes on the Prize I and II: Documenting the Civil Rights Movement*, the landmark documentary, presents an exhibition that focuses on the creation of *Eyes on the Prize*, from producer Henry Hampton's early efforts to its highly successful broadcast on PBS twenty years ago, and the influence the series still has today. Materials from the Libraries' Film and Media Archive, including scripts, transcripts, photos, and books, will be on view. September 8 - December 21, WU Danforth Campus, Grand Staircase Lobby, Olin Library, Level 1, 935-5400.

St. Louis Writers Guild presents **The James Nash Memorial Short Story Contest** open for submissions beginning October 1. Visit [www.stlwritersguild.org](http://www.stlwritersguild.org) for more information. Entries must be postmarked by November 10, 2006, \$15 per manuscript.

**St. Louis Public Library**, in partnership with The Magic House, begins their all-new interactive exhibit, **Once Upon a Time...Exploring the World of Fairy Tales**. Geared toward children ages 3-10, this FREE, hands-on experience will be open from October 2nd through December. There will be a ribbon cutting ceremony at 10 a.m. on the 2nd! St. Louis Public Library, Central branch: 1301 Olive St. Mon.: 10am-9pm Tues.-Fri.: 10am-

6pm Sat.: 9am-5pm, 539-0382 for more information. Special Sunday hours, November 5, 1-5pm.

**St. Charles Community College's** literary magazine *Mid Rivers Reviews* is accepting poetry and short fiction submissions October 1—January 31, for details visit [www.stchas.edu/midrivers](http://www.stchas.edu/midrivers).

The NSN **National Storytelling Conference** will be held July 11-15, 2007, in St. Louis. Call 997-3474 for additional information.

**Poets & Writers' 2007 Writers Exchange Contest** for unpublished Missouri poets and fiction writers is accepting submissions, for details go to [www.pw.org](http://www.pw.org), **Deadline: December 1, 2006.**

## Abbreviations

B&N: Barnes & Noble; LBB: Left Bank Books; SLCL: St. Louis County Library; SLPL: St. Louis Public Library; SCCCL: St. Charles City County Library; UCPL: University City Public Library; WU: Washington University, WGPL: Webster Groves Public Library.

Check the online calendar at [cenhum.artsci.wustl.edu](http://cenhum.artsci.wustl.edu) for more events and additional details. To advertise, send event details to [litalcal@artsci.wustl.edu](mailto:litalcal@artsci.wustl.edu), or call 935-5576.

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# the figure in the carpet

One Civilized Reader Is Worth a Thousand Boneheads

Published by The Center for the Humanities at Washington University

## An Army of Black-Ink Letters

The Center for the Humanities is pleased to announce the fifth annual Faculty Book Celebration, which will be held on Monday, November 27, 2006 at 4:00 p.m. in Graham Chapel. Immediately following will be a book signing in Holmes Lounge where faculty books published in the last five years will be displayed. Last year we celebrated books representing the collected recent scholarship of nearly one hundred WU faculty members and we look forward to even more this year.

We also look forward to the inaugural awarding of the Washington University International Humanities Prize, given to a distinguished scholar, writer, or artist whose career merits special recognition for excellence and courage. Our first recipient is Turkish novelist Orhan Pamuk. Mr. Pamuk's books have been translated into more than forty languages, and he is the winner of the 2006 Nobel Prize in Literature. Although his writings have won him much national and international recognition, his statements on the Armenian Genocide of 1915 and the more recent massacre of thirty thousand Kurds have brought criminal charges against him for defaming the Turkish state. The source of these charges, which were later dropped on a technicality, were two interviews Pamuk gave in 2005 where he insisted that it was time for the Turkish nation to talk about the past. In many of Pamuk's novels, it is the past that speaks to the present. His message is delivered, to quote a phrase Pamuk uses, in "an army of black-ink letters" that challenge readers, no matter where they come from, to rethink the current crisis between the West and Islam.

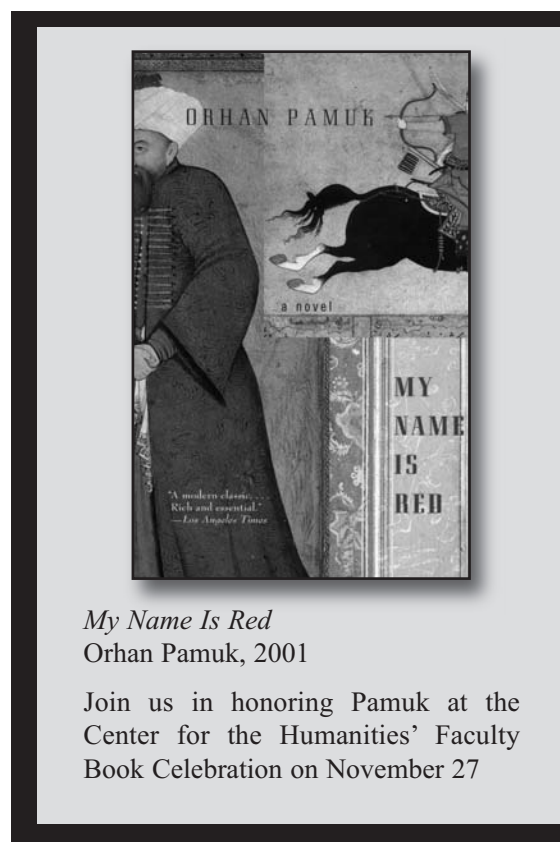
I was introduced to Pamuk's writing quite by accident back in October 2002. I attended a book signing for Qui Xiaolong's *A Loyal Character Dancer* at Big Sleep Books, and while I talked with several other fans of Xiaolong's work, my husband wandered off among the stacks of new paperback



Dr. Jian Leng

### editor's notes

Visit our blog site at <http://cenhum.artsci.wustl.edu/Blog.html>.



*My Name Is Red*  
Orhan Pamuk, 2001

Join us in honoring Pamuk at the Center for the Humanities' Faculty Book Celebration on November 27

books. This is dangerous because he is a recovering "bookaholic." But he returned with just a single book this time. When I asked him why he picked this one, he said, "how can you not like a book that begins with the narrator saying that he's a corpse." I found that a strange reason to buy a book and an odd way to start a story. Usually an author works hard to have the reader like, or at least identify with, the narrator. A quick glance at the table of contents, however, showed that each chapter of the book was written in a different voice: a dozen different human characters, as well as a dog, a tree, a horse, a gold coin, several irritable corpses, and the color red.

The book was Pamuk's *My Name Is Red* (2001). As soon as he finished it, my husband pushed it into

my hands and insisted I read it. I found it difficult to follow. I kept rereading sections, trying to get a single story out of the multiple voices of the narrators. The novel is set in the late sixteenth century during the reign of Sultan Murat III, a patron of the miniaturists who form the core of this story. By this time, the Ottomans' confidence in their empire had begun to be threatened by the power of the West. Their defeat at Lepanto had taken place only a few years earlier, and they were also deeply affected by the cultural vitality and seductiveness of the West. The influence of the Renaissance was already being felt in the East, especially the portraiture of Frankish artists. Working at the commission of Pashas and Sultans, the miniaturists had traditionally painted scenes of battles and conquests, royal coronations and festivities, epic poems, and love fables in a narrowly prescribed manner. Faces and tree leaves were not depicted as representations of reality but treated merely as design and ornamentation. There was no use of perspective; the vantage point was much the way Allah would see the world. Portraiture was prohibited as a form of idolatry. In fact, the very idea of distinguishing the sitter within a landscape represented in perspective is an affront to Islam. As the reader knows only too well, with the Renaissance the historical tide turned away from the arts of the East and began a long-running cultural clash that echoes in the headlines to this very day.

The book opens with the riveting narrative of a murdered miniaturist: "I am nothing but a corpse now, a body at the bottom of a well...." The artist was killed by one of his fellow miniaturists. He and three other artists had been commissioned by the Sultan to work on a secret book using the new Frankish methods. The book is a secret because it is both radical and blasphemous, and was to include a portrait of the Sultan himself. The book is dangerous because the community is in the grips of an Islamic fundamentalist cleric who attributes the catastrophes afflicting Istanbul to believers who had strayed from the path of the Prophet and were disregarding the strictures of the Koran. If all this sounds familiar, that is because it is. But it is also a bridge that Pamuk builds with black-ink letters between past and present, East and West.

I hope I have tempted you to read one of Orhan Pamuk's wonderful books, and that you will join us in honoring him at the Center for the Humanities' Faculty Book Celebration on November 27.

This event is free and open to the public. However, due to the appearance of Mr. Pamuk, seating will be limited. Please RSVP at 935-5576 or [cenhum@artsci.wustl.edu](mailto:cenhum@artsci.wustl.edu).

Jian Leng  
Associate Director  
The Center for the Humanities

*The Mind of Bill James: How a Complete Outsider Changed Baseball*

By Scott Gray

Doubleday, 2006, 229 pages, no index

A few years ago, probably either 2002 or 2003, sports historian Michael MacCambridge, author of *The Franchise: A History of Sports Illustrated Magazine* (1997) and *America's Game: The Epic Story of How Pro Football Captured a Nation* (2004), took me a Royals game in Kansas City, his hometown. There, we met sportscaster and author Bob Costas and his son, and baseball writer Bill James, born in Holton, Kansas, and who, as Scott Gray puts it in *The Mind of Bill James*, "grew up rooting for the hapless Kansas City A's," the team that played in Kansas City before the Royals were invented in 1969 after the A's, in their long pilgrimage from East Coast to West Coast—the team began in Philadelphia—wound up in Oakland. James spent a lot of years rooting for the Royals, after the A's left town and took their championships with them.

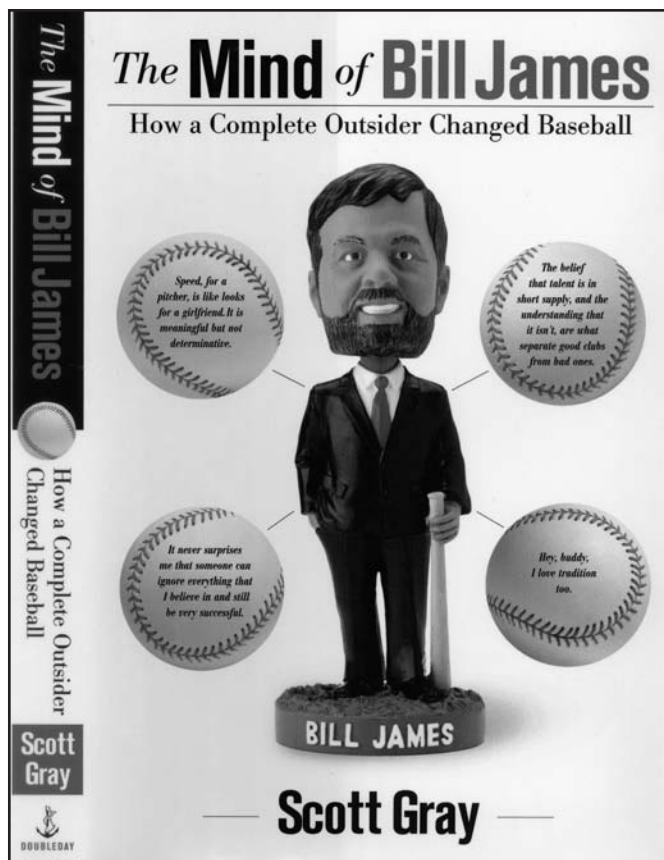
I don't remember anything about the game—if the Royals won or against whom they were playing. We all talked a great deal about baseball and only half paid attention to the game before us. I do remember that outfielder Carlos Beltran was still playing in Kansas City, which is why the game could not have occurred later than the summer of 2003. He was traded to Houston in the mid-summer of 2004. It was a hot day and Costas's son wanted his father to "call" the game, which he did for a time. Our seats were decent but nothing special. As it was a day game on an especially sunny day, it was fortunate we were in the shade. Royals Stadium is a beautiful park. I was impressed with it very much at the time, thinking it a considerable improvement over the concrete bowl called Busch Stadium, whose one distinguishing virtue was Casey Stengel's observation before the 1966 All-Star Game that it "holds the heat well." Having been a season ticket holder for several years and once attending fifty games in one season, I can attest to the truth of Stengel's remark. I thought the Busch Stadium of 1966, now deceased, was the most airless place in existence, short of being in outer space.

As Bob Costas, Bill James, and I were all featured as talking heads in Ken Burns's 1994 epic documentary, *Baseball*, it felt a bit like a reunion. I had met James at least twice before, at a big consultants' meeting for the film that took place in Washington, D.C., about two years before the film was finished (we went out for drinks after that meeting with John Thorn, another baseball historian and theorist of the magnitude of James), and then perhaps six or eight months before the film was aired I saw him at a rough-cut screening. I liked him instantly when I first met him: the flat midwestern voice that spoke with such authority, the tides of passion that would roll over him as he vigorously debated some point, the bearded face that was a cross between a college professor and a scruffy tax consultant. He wore his eccentricity better than most. One could sense the kind of prickliness that Gray

describes early in his book that has made editors and publishers wary. James was not an unlikely person to become the sort of celebrity he became: the baseball geek, the stats guy, the man who gave us sabermetrics, the man who made the rage of fantasy baseball possible, the man who gave us *Moneyball*, the new, economical way to evaluate baseball talent and structure baseball teams around on-base percentage and ground ball pitchers. James has the look we imagine a person to have who would have that kind of minute and painstaking interest in such a quantifiable sport: part dissenter, part semi-sociopath. There was another person we met that day that intensified the feeling of a Ken Burns reunion whom I shall mention shortly.

*The Mind of Bill James* is part biography, part anthology (James is quoted at extraordinary length, both from his writings and from interviews), part valentine from a gushing fan who credits James, hired in 2002 as a consultant for the Boston Red Sox by their young general manager Theo Epstein, with helping the Red Sox win the 2004 World Series. As a Cardinals fan, I hardly thought the success of the Red Sox that year was the equivalent of the apocalypse or some life-changing episode of the human race or even of baseball, as people in New England, with their heritage of witch-burning and spectral evidence, seem to think. But Gray, a compiler of *Street and Smith's* sports annuals, is entitled to his goofy glee.

This is not a particularly good book, as it lacks a balanced eye and critical distance to truly assess James as a thinker. But it is a remarkably readable and lively tribute to an important writer who helped all of us who love baseball learn to rethink the game. Much to the book's credit, Gray emphasizes the fact that James is, indeed, a writer, not simply a numbers guy, and a strikingly inci-



sive writer at that. James has a highly analytical mind but it is a mind that works by analogy, just as a poet's does. Some of the excerpts from James's writing here are simply stunning: the analogy between baseball management and military management (James served in the army during the Vietnam War, although he did not see combat); the analogy between psychology and superstition; the analogy between crime detection (James has a passion for crime literature) and baseball. When James's writing is good, it is very, very good.

The other point the book emphasizes is how James saw himself, from the time of publishing the first of his twelve *Baseball Abstracts* in 1977, as an outsider challenging established traditionalists—baseball men—whose sole authority was that they were who they were and whose opinions were not based on evidence but belief. This was not unlike the same challenge that was occurring in some areas of academe during the 1970s and 1980s, just as James was emerging as a cult figure with his *Abstracts* as a form of intellec-

tual and cultural insurgency.

Take the rise of black studies as an example: it was largely pushed in the academy not by professional academics but outsiders, amateurs, people who were denounced because they lacked scholarly credentials, because they were outsiders. Indeed, much of the transformation that took place in the academy, for better or for worse, with black studies, women's studies, and the like, was largely pushed by outsiders. The creationism movement is the same sort of thing: outsiders against experts. In effect, James was and is a part of a moment in American intellectual life when outsiders began to challenge professionalism as established authority, and this challenge, I think, is deeply rooted in the American character itself and its distrust of its institutions and their claims to self-legitimation:

both the liberal and the conservative feel this way but differently expressed. James was just smarter and more innovative than many of the other people thrown up on the same iconoclastic beach. Gray fails to capture very well this wider context of the James rebellion. If he had, *The Mind of Bill James* would have been an important book for the general reader instead of what it is now: an enjoyable and significant book for the baseball fan.

#### In Memoriam: Buck O'Neil (1911–2006)

On the day Michael MacCambridge and I went to Kansas City to see a Royals game, we, along with Bob Costas, stopped at the Negro Leagues Baseball Museum in Kansas City's historic African American district. Who should be sitting in the lobby, almost as if he were waiting for us, but the great Buck O'Neil? He greeted everyone effusively but sincerely, as he always did. It was a grand moment for us.

I first met O'Neil sometime during the filming of Burns's *Baseball*. I had seen a version of the film before I met him and knew him to be the star, the man who informed our nation about the triumph that was Negro League baseball of the 1930s and 1940s. I don't quite remember but I think it must have been Washington, D.C. because we all went to Baltimore to a crab place to eat and he laughed at my ineptitude with crabs. I told him that when I was a small boy my mother occasionally cooked crabs but that she shelled them for me, sometimes sucking out the meat and giving it to me, as if she were a bird regurgitating for her young in the nest. He called me a "mama's boy" but he was touched by the simple story of maternal devotion and he spoke of his own mother.

I saw him several times over the years after that first meeting. I organized a panel for the 1995 Annual Meeting of the American Studies Association that took place in Pittsburgh and that featured both Ken Burns and Buck O'Neil. (The other members of the panel were writer David Bradley and historian Rob Ruck. It was the best panel I ever put together in my life.) Of course, O'Neil was a big hit with the academics without ever talking about theory or the social construction of this or that. He just talked about his life in baseball and the lives of other black men like himself who tried to maintain their dignity through playing a game they loved, although their love was hardly appreciated and never reciprocated.

When his autobiography, *I Was Right on Time*, was published in 1996, I appeared with him at Library Limited in Clayton as part of a panel that helped to promote the book. When I was placed on the board of the Negro Leagues Museum I would see him at the meetings I was able to make. He was always glad to see me. He always called me Doc.

A black person of my generation cannot help having mixed feelings about the Negro Leagues in particular

and black institutions in general. I do not look at the past with any sense of nostalgia, and I have always been unsure if black institutions were a source of pride or shame. All of them were always lesser versions of the white institutions they imitated. How could they help being that in a world that reminded blacks every day that they were less than whites! But things are never as bad as they seem, and as a boy the black world I knew seemed to care for me to the extent that it could and to the extent that I would let it, which was deeper than I knew at the time.

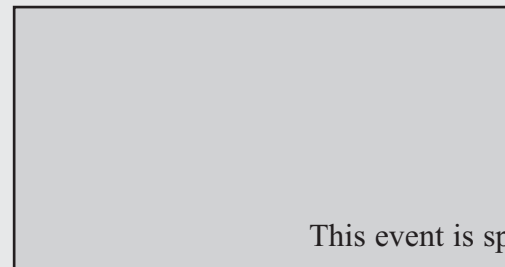
Buck O'Neil, Negro Leagues player and manager, Major League scout, the honorable face of an ugly apartheid past, was everything that made black institutions the ironic, subtle form of pressurized honor they often were. I thought for a time that he almost made it too easy to live with the past. He didn't mean to do that. He only meant that any self-respecting black person should not be self-pitying or want the guilt of whites. I liked that very much in him, this strength to say: racism did not deform my life or my ability to enjoy it.

Many of the teams in the various Negro Leagues were called the Giants. O'Neil was mostly associated with the Kansas City Monarchs. It fits either way. The death of this aristocratic man was the passing of the last Great American Titan.



Richard Stern

Veteran American fiction writer, critic, and essayist Richard Stern will read from his recent book, *Almonds to Zooof: Collected Stories* (2005). This book brings together for the first time forty-nine of Stern's best short



This event is sp



Dan Morgenstern

**J**azz brings people together. It's America's gift to the world."

—Dan Morgenstern

The Center for the Humanities and the Department of Music at Washington University are proud to announce that

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# Richard Stern Reads for the Center for the Humanities and the English Department at Washington University

works and novellas—from “Dr. Cahn’s Visit,” which *The New Republic* praised as “the very best short story in the English language,” to classics like “Teeth” and “Wanderers.” The reading, followed by a Q&A session with the audience, will take place on Thursday, November 9 at 8:00 p.m., in the English Department’s Hurst Lounge, Duncker Hall 201. A book signing and reception will follow.

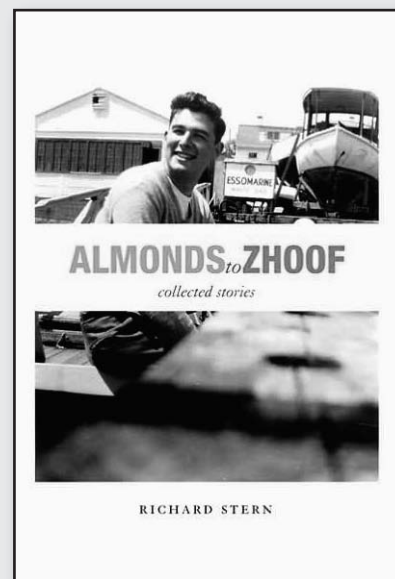
Richard Stern, Helen A. Regenstien Emeritus Professor of English and of the Humanities at the University of Chicago, has been praised as a “writer’s writer.” Over a career of fifty years, his many

books of fiction and nonfiction have won prestigious prizes and have been strongly praised by many prominent writers.

In 1985, Stern received the Medal of Merit for the Novel, awarded to a novelist every six years by the American Academy of Arts and Letters. Among his many other awards the Heartland Award is for the best work of nonfiction, which Stern received for his memoir, *Sistermony*, published in 1995.

*“Stern is a great virtuoso. [I]n an ailing literary culture, we should be grateful for a work like this and a career, too, spanning the American half-century.”*

—*New York Times Book Review*



**THE EVENT IS FREE AND OPEN TO THE PUBLIC.**

**For more information,  
call 935-5576.**

Sponsored by the Center for the Humanities and the Department of English at Washington University.

## Great Jazz Schism

Dan Morgenstern, one of the recipients of the 2007 National Endowment for the Arts Jazz Masters Fellowships, will be on the WU campus November 14 and 15. The NEA Jazz Masters Fellowships are the highest honors that our government bestows upon jazz musicians. These fellowships are given in recognition that this magnificent art form is one of America's greatest gifts to the world.

Director of the Institute of Jazz Studies at Rutgers University since 1976, Dan Morgenstern is a jazz historian and archivist, author, editor, and educator who has been active in the jazz field since 1958. As head of the Institute of Jazz Studies, he is responsible for the largest collection of jazz-related materials anywhere. He was also editor of the periodical

*Metronome*, *Jazz*, *Down Beat*, co-editor of the *Annual Review of Jazz Studies* and the monograph series *Studies in Jazz*, and author of *Jazz People* (DaCapo Press reprint 1993). He has been jazz critic for the *New York Post*, record reviewer for the *Chicago Sun-Times*, and New York correspondent and columnist for England's *Jazz Journal* and Japan's *Swing Journal*.

A prolific annotator of record albums, Morgenstern has won six Grammy Awards for Best Album Notes (1973, 1974, 1976, 1981, 1991, and 1995). He received ASCAP's Deems Taylor Award for *Jazz People* in 1977 and in 2005 for *Living with Jazz*.

### LECTURE: The Great Jazz Schism

As jazz began to be taken seriously,

traditional and progressive schools of thought emerged. The discourse became increasingly abrasive, and as Moldy Figs and Boppers traded blows, the music got bruised.

**Tuesday, 4:00 p.m., November 14,  
Room 102, Music Classroom Building.**

**WORKSHOP: Stieglitz, Satchmo,  
and the Coney Island Stripper:  
Reading Photography and Jazz in the  
Last Days of Metronome** (Benjamin Cawthra)

**Wednesday 1:00 p.m., November  
15, Room 102, Music Classroom  
Building.**