

Pee Rouge A Cajun Red Riding Hood

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In this Cajun version of "Little Red Riding Hood", the big bad gator is no match for a sharp young girl and her quick-thinking cat. Full-color illustrations.

With each generation and with each passing day, we grow closer to losing a key part of our nation’s unique heritage—the Cajun French language. Unless a concerted effort is made to preserve the language, this rich and vibrant culture will soon be relegated to the back pages of history. Cajun Vocabulation is one such labor of love—one man’s attempt to preserve the unique heritage of his South Louisiana home. Cajun Vocabulation is a dictionary and pronunciation guide for one of the major dialects of Cajun French. Author Gordon J. Voisin interviewed more than one hundred native speakers in order to create this unique cultural artifact. He not only presents the basics of the language; he does so without sacrificing any of the zest and humor for which Cajuns are famous. The words are written phonetically, so even those with little knowledge of Cajun French will quickly learn to approximate its unique sound. Engage with a vital and colorful part of American heritage with Cajun Vocabulation.

When her grand-mère comes down wit' de flu, this Cajun Little Red knows what she has to do. With her witty cat, Tejean, she sets off in a pirogue to bring Grand-mère some gumbo. Who should she meet upon the way, but that big ol' swamp gator, Claude! Mean ol' Claude may want to gobble up Petite Rouge, but she and Tejean have a better idea. Before long, they have Claude running back to the bayou where he belongs!

FAITH DEVLIN: A poor, outcast child in Prescott, Louisiana, she'd always adored the town's golden boy from afar. But he called her white trash that sultry Southern night when his rich, respected father disappeared, along with her pretty Mom. Now Faith wanted to hate Gray Rouillard...not to feel a powerful surge of desire. But she couldn't quench her passion, any more than she could hide the truth about the past she had waited so long to unravel. GRAY ROUILLARD: Even when he raised hell, he did it with style. Reckless, charming, and backed by Rouillard money, Gray controlled the town of Prescott -- and Devlin was a name he never wanted to hear again. But when he gazed at Faith Devlin, all he saw was a swirl of tangled sheets and her silken flesh beneath him. To care for her was impossible, unthinkable...because Gray Rouillard planned to use all his power to ruin her.

New diversity style guide helps journalists write with authority and accuracy about a complex, multicultural world A companion to the online resource of the same name, The Diversity Style Guide raises the consciousness of journalists who strive to be accurate. Based on studies, news reports and style guides, as well as interviews with more than 50 journalists and experts, it offers the best, most up-to-date advice on writing about underrepresented and often misrepresented groups. Addressing such thorny questions as whether the words Black and White should be capitalized when referring to race and which pronouns to use for people who don't identify as male or female, the book helps readers navigate the minefield of names, terms, labels and colloquialisms that come with living in a diverse society. The Diversity Style Guide comes in two parts. Part One offers enlightening chapters on Why is Diversity So Important; Implicit Bias; Black Americans; Native People; Hispanics and Latinos; Asian Americans and Pacific Islanders; Arab Americans and Muslim Americans; Immigrants and Immigration; Gender Identity and Sexual Orientation; People with Disabilities; Gender Equality in the News Media; Mental Illness, Substance Abuse and Suicide; and Diversity and Inclusion in a Changing Industry. Part Two includes Diversity and Inclusion Activities and an A-Z Guide with more than 500 terms. This guide: Helps journalists, journalism students, and other media writers better understand the context behind hot-button words so they can report with confidence and sensitivity Explores the subtle and not-so-subtle ways that certain words can alienate a source or infuriate a reader Provides writers with an understanding that diversity in journalism is about accuracy and truth, not "political correctness." Brings together guidance from more than 20 organizations and style guides into a single handy reference book The Diversity Style Guide is first and foremost a guide for journalists, but it is also an important resource for journalism and writing instructors, as well as other media professionals. In addition, it will appeal to those in other fields looking to make informed choices in their word usage and their personal interactions.

Music of Louisiana was at the heart of rock-and-roll in the 1950s. Most fans know that Jerry Lee Lewis, one of the icons, sprang out of Ferriday, Louisiana, in the middle of delta country and that along with Carl Perkins and Elvis Presley he was one of the very first of these "white boys playing black music." The genre was profoundly influenced by New Orleans, a launch pad for major careers, such as Little Richard's and Fats Domino's. The untold "rest of the story" is the story of swamp pop, a form of Louisiana music more recognized by its practitioners and their hits than by a definition. What is it? What true rock enthusiasts don't know some of its most important artists? Dale and Grace ("I'm leaving It Up to You"), Phil Phillips ("Sea of Love"), Joe Barry ("I'm a Fool to Care"), Cooke and the Cupcakes ("Mathilda"), Jimmy Clanton ("Just a Dream), Johnny Preston ("Runnin' Bear"), Rod Bernard ("This Should Go on Forever"), and Bobby Charles ("Later, Alligator")? There were many others just as important within the region. Drawing on more than fifty interviews with swamp pop musicians in South Louisiana and East Texas, Swamp Pop: Cajun and Creole Rhythm and Blues finds the roots of this often overlooked, sometimes derided sister genre of the wildly popular Cajun and zydeco music. In this first book to be devoted entirely to swamp pop, Shane K. Bernard uncovers the history of this hybrid form invented in the 1950s by teenage Cajuns and black Creoles. They put aside the fiddle and accordion of their parents' traditional French music to learn the electric guitar and bass, saxophone, upright piano, and modern drumming trap sets of big-city rhythm-and-blues. Their new sound interwove country-and-western and rhythm-and-blues with the exciting elements of their rural Cajun and Creole heritage. In the 1950s and 1960s American juke boxes and music charts were studded with swamp pop favorites.

The Dictionary of Louisiana French (DLF) provides the richest inventory of French vocabulary in Louisiana and reflects precisely the speech of the period from 1930 to the present. This dictionary describes the current usage of French-speaking peoples in the five broad regions of South Louisiana: the coastal marshes, the banks of the Mississippi River, the central area, the north, and the western prairie. Data were collected during interviews from at least five persons in each of twenty-four areas in these regions. In addition to the data collected from fieldwork, the dictionary contains material compiled from existing lexical inventories, from texts published after 1930, and from archival recordings. The new authoritative resource, the DLF not only contains the largest number of words and expressions but also provides the most complete information available for each entry. Entries include the word in the conventional French spelling, the pronunciation (including attested variants), the part of speech classification, the English equivalent, and the word's use in common phrases. The DLF features a wealth of illustrative examples derived from fieldwork and textual sources and identification of the parish where the entry was collected or the source from which it was compiled. An English-to-Louisiana French index enables readers to find out how particular notions would be expressed in la Louisiane .

For the past three decades, many history professors have allowed their biases to distort the way America's past is taught. These intellectuals have searched for instances of racism, sexism, and bigotry in our history while downplaying the greatness of America's patriots and the achievements of "dead white men." As a result, more emphasis is placed on Harriet Tubman than on George Washington; more about the internment of Japanese Americans during World War II than about D-Day or Iwo jima; more on the dangers we faced from Joseph McCarthy than those we faced from Josef Stalin. A Patriot's History of the United States corrects those doctrinaire biases. In this groundbreaking book, America's discovery, founding, and development are reexamined with an appreciation for the elements of public virtue, personal liberty, and private property that make this nation uniquely successful. This book offers a long-overdue acknowledgment of America's true and proud history.

For Dave Robicheaux, there is no easy passage home. New Orleans, and the memories of his life in the Big Easy, will always haunt him. So to return there -- as he does in Last Car to Elysian Fields -- means visiting old ghosts, exposing old wounds, opening himself up to new, yet familiar, dangers. When Robicheaux, now a police officer based in the somewhat quieter Louisiana town of New Iberia, learns that an old friend, Father Jimmie Dolan, a Catholic priest always at the center of controversy, has been the victim of a particularly brutal assault, he knows he has to return to New Orleans to investigate, if only unofficially. What he doesn't realize is that in doing so he is inviting into his life -- and into the lives of those around him -- an ancestral evil that could destroy them all. The investigation begins innocently enough. Assisted by good friend and P.I. Clete Purcel, Robicheaux confronts the man they believe to be responsible for Dolan's beating, a drug dealer and porno star named Gunner Ardoin. The confrontation, however, turns into a standoff as Clete ends up in jail and Robicheaux receives an ominous warning to keep out of New Orleans' affairs. Meanwhile, back in New Iberia, more trouble is brewing: Three local teenage girls are killed in a drunk-driving accident, the driver being the seventeen-year-old daughter of a prominent physician. Robicheaux traces the source of the liquor to one of New Iberia's "daiquiri windows," places that sell mixed drinks from drive-by windows. When the owner of the drive-through operation is brutally murdered, Robicheaux immediately suspects the grief-crazed father of the dead teen driver. But his assumption is challenged when the murder weapon turns up belonging to someone else. The trouble continues when Father Jimmie asks Robicheaux to help investigate the presence of a toxic landfill near St. James Parish in New Orleans, which in turn leads to a search for the truth behind the disappearance many years before of a legendary blues musician and composer. Tying together all these seemingly disparate threads of crime is a maniacal killer named Max Coll, a brutal, brilliant, and deeply haunted hit man sent to New Orleans to finish the job on Father Dolan. Once Coll shows up, it becomes clear that Dave Robicheaux will be forced to ignore the warning to stay out of New Orleans, and he soon finds himself drawn deeper into a viper's nest of sordid secrets and escalating violence that sets him up for a confrontation that echoes down the lonely corridors of his own unresolved past. A masterful exploration of the troubled side of human nature and the darkest corners of the heart, and filled with the kinds of unforgettable characters that are the hallmarks of his novels, Last Car to Elysian Fields is James Lee Burke in top form in the kind of lush, atmospheric thriller that his fans have come to expect from the master of crime fiction.

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