



Minnesota Historical Society Press

**NEW TITLES**

Fall 2024



The Minnesota Historical Society Press is a leading publisher of the history and culture of Minnesota and the Upper Midwest. The Press advances research, supports education, serves the local community, and expands the reputation of the MNHS through the publication of books and e-products, the *Minnesota History* journal, and the free, digital encyclopedia MNopedia.

# RED STAINED

The Life of Hilda Simms

JOKEDA "JOJO" BELL

Hilda Simms emerged as an actress at a time when segregation was deeply entrenched in Hollywood and on Broadway. Black performers were mostly relegated to bit parts, stereotyped characters, or comic-relief roles—if they were hired at all. After joining Harlem's American Negro Theatre in 1943, Simms became immersed in a vibrant community of African American performers, writers, and other artists. Over the next two decades, she helped to chart a path for Black actors who wanted to be considered serious dramatists and tell stories that spoke to the true experience of African Americans.

Simms was born and raised in Minneapolis and after studying at Hampton Institute (now University, a historically Black college/university) moved to New York City to find success in acting, including with the American Negro Theatre and their noteworthy production of *Anna Lucasta* on Broadway. Initially, however, she struggled to land roles in which she could be taken seriously as a dramatic actress. Increasingly, she spoke openly about civil rights, and when she made sympathetic comments about the anti-racist policies of the Soviet Union, she gained the attention of the



AVAILABLE SEPTEMBER

BIOGRAPHY & AUTOBIOGRAPHY / ART & MUSIC,  
224 PAGES, 6 × 9, 10 B&W IMAGES, NOTES,  
BIBLIOGRAPHY, INDEX  
PAPERBACK, \$22.95, ISBN: 978-1-68134-252-8  
E-BOOK, \$9.99, ISBN: 978-1-68134-253-5

US Department of Justice. Her passport was revoked, forcing her to cancel plans to perform for American troops stationed in Europe. Effectively blacklisted from Hollywood during the McCarthy era, it marked a temporary setback in her promising acting career, but she managed to carry on with film, television, and stage roles through the 1950s and '60s, including a noteworthy performance in the 1953

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**Jokeda "JoJo" Bell** is the Executive Director and the Director of Exhibitions and Programming for the African American Interpretive Center of Minnesota (AAICM). She is also a PhD student in the history department at the University of Minnesota. She lives in Maple Grove, Minnesota.

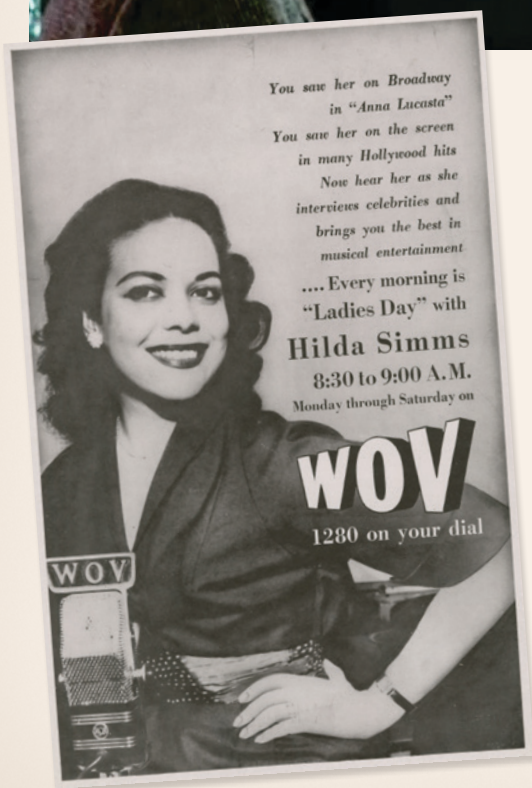
Hollywood movie *The Joe Louis Story* and a role on the early 1960s nighttime soap opera *The Nurses*.

*Red Stained: The Life of Hilda Simms* weaves primary research with a narrative style to tell the true story of Hilda Simms in the context of a nation gripped in the

Cold War and a burgeoning civil rights movement. This first full biography of her life and career examines Simms's rise to fame, her drive to be a respected dramatic actress, and her efforts to create equal opportunities for people of color on stage, on the screen, and behind the camera.



Hilda Simms opposite Van Heflin in *Black Widow*, 1954. Courtesy JoJo Bell



"*Anna Lucasta*, Hilda Moses Simms," by J. Theodore Johnson, 1944, pastel on cardboard, Minneapolis Institute of Art

Advertisement for morning radio program *Ladies Day*, hosted by Hilda Simms, on WOV, New York City, circa 1954. Schomburg Center for Research in Black Culture



**FROM THE BOOK . . .**

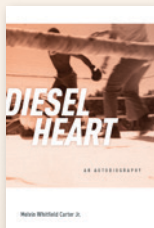
On that summer day in Harlem, Madison Square Garden was packed with over twenty thousand men and women hungry to hear speeches from activists on the front lines of the fight against social injustice. The crowd was also treated to Langston Hughes's *For This We Fight*—a play featuring hundreds of Black Harlem actors and artists, including Hilda. The narrative centered on the story of “Private Henry Jackson, who returns home after basic training and must explain to his son why he has to go to war. He tells his son a brief history from Crispus Attucks to the present of how African Americans had always been on the side of freedom.” At the climax of the play, Paul Robeson gave a thunderous performance and sang three songs, including “Old Man River,” the song that made him an international superstar.

The rally and play proved to be pivotal for Hilda. They were her introduction to the world of Black creative Harlem, and they placed her among artists like Robeson and Hughes, who both held the same anti-racist, anti-poverty views Hilda was developing in New York. Moreover, for this brief moment, Hilda was in Robeson's orbit, and that may have grabbed the attention of the FBI—the agency that kept tabs on Robeson and any “Communist sympathizers” in his social circle after 1945. The play also marked Hilda's entry into the Harlem theater scene. The American Negro Theatre, Hilda's next stop in New York, would launch her into stardom.

*This first-ever book-length biography of Black actress, activist, and Minneapolis native Hilda Simms chronicles her impressive career on stage and screen, including accusations of un-Americanism during the McCarthy era and her successful efforts to eventually overcome blacklisting.*

**ALSO OF INTEREST****A Choice of Weapons**

Gordon Parks, Foreword by Wing Young Huie  
PAPERBACK, \$18.95, ISBN: 978-0-87351-769-0

**Diesel Heart: An Autobiography**

Melvin Whitfield Carter Jr.  
PAPERBACK, \$17.95, ISBN: 978-1-68134-125-5  
**E-BOOK**, \$13.99, ISBN: 978-1-68134-126-2

# THEY WOULD NOT BE MOVED

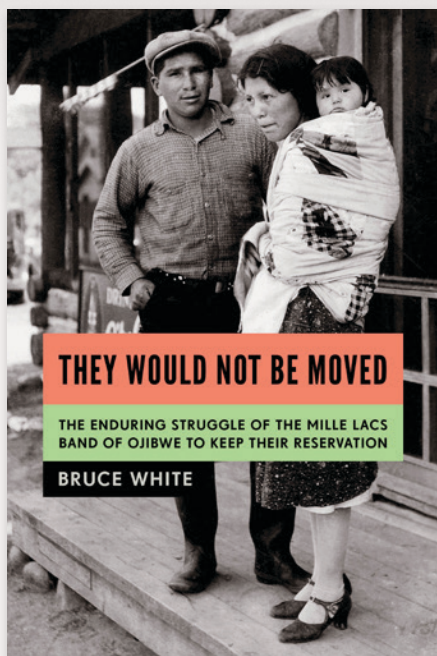
The Enduring Struggle of the Mille Lacs Band of Ojibwe to Keep Their Reservation

**BRUCE WHITE**

Foreword by Melanie Benjamin

The Mille Lacs Band of Ojibwe, known as “the nonremoveable band,” remained steadfast in the face of challenges to the Treaty of 1855, which granted them 61,000 acres of land along the south shore of Lake Mille Lacs for their use indefinitely. Soon Euro-American entrepreneurs encroached on these rights and encouraged Ojibwe families to move elsewhere, but Mille Lacs band members held firm. *They Would Not Be Moved* traces the history of a people defending their rights through decades of opposition to their sovereignty and their stewardship. Loggers and settlers claimed parcels, taking advantage of lax governmental oversight. But historical maps, contemporary newspaper accounts, and congressional declarations make clear the reservation was never dissolved.

Bruce White opens this essential history with oral traditions of the people at home on the land. He interprets treaty negotiations to outline how each side understood the signed agreements. Local newspapers show that some nearby com-



**AVAILABLE OCTOBER**

SOCIAL SCIENCE / NATIVE AMERICAN STUDIES,  
348 PAGES, 6 × 9, 3 B&W ILLUSTRATIONS, 2 MAPS,  
11 TABLES, NOTES, BIBLIOGRAPHY, INDEX  
PAPERBACK, \$29.95, ISBN: 978-1-68134-296-2  
E-BOOK, \$9.99, ISBN: 978-1-68134-297-9

munities supported the Mille Lacs people, and family narratives relate the challenges and successes of those who stayed to defend their rights. In our contemporary Land Back era, as readers process information from daily news feeds, this deeply researched history provides necessary context. Ultimately, the story of the Mille Lacs Reservation is one of triumph—of courage and survival and successful resistance.

**Bruce White** is the author of *We Are at Home: Pictures of Ojibwe People* and coauthor of *Mni Sota Makoce: The Land of the Dakota*, winner of a Minnesota Book Award.

**Melanie Benjamin** served as the chief executive of the Mille Lacs Band of Ojibwe for over two decades.

## FROM THE BOOK . . .

Endaso-giizhig (also Ayndusokeshig), the son of Monzomonay, spoke about the promises Henry Rice made to remove the early settlers on the reservation. However,

Instead of moving them off they came onto the reservation in big swarms, like mosquitoes and settled there after the treaty was signed. . . . When you got a mosquito bite on your finger it only sting[s] you a little while but these white people when they came there and took possession of all our property, our little gardens, even our blueberry patches; we could not pick our blueberries there, they drove us out of our rice fields, we could not get our rice, they would not let us pick our rice there. . . .

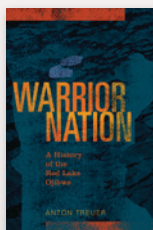
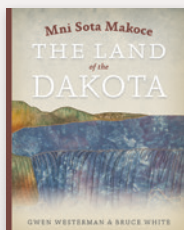
For myself I know that I had a little house built there and a little garden. I was driven twice out of my little house, they did the same thing to all the Mille Lac Chipewewas there. Even they went so far, in our little villages, they came around and drove us away but when we didn't go they would take our household stuff and set it on fire and drove us away and scattered us all over.

Endaso-giizhig complained that no allotments had been given after the 1889 Nelson Act: "We have been waiting for ex-Senator Rice to fulfill his promises. We are waiting for what ex-Senator Rice promised to be fulfilled, what he promised."



A map of the northern part of Mille Lacs County, from the 1874 A. T. Andreas *Illustrated Historical Atlas of the State of Minnesota*, shows the Mille Lacs Indian Reservation.

ALSO OF INTEREST



**Mni Sota Makoce: The Land of the Dakota**  
Gwen Westerman and Bruce White  
PAPERBACK, \$25.95, ISBN: 978-0-87351-869-7  
E-BOOK, \$16.99, ISBN: 978-0-87351-883-3

**Warrior Nation: A History of the Red Lake Ojibwe**  
Anton Treuer  
PAPERBACK, \$24.95, ISBN: 978-0-87351-963-2  
E-BOOK, \$14.99, ISBN: 978-0-87351-968-7

## REWIND

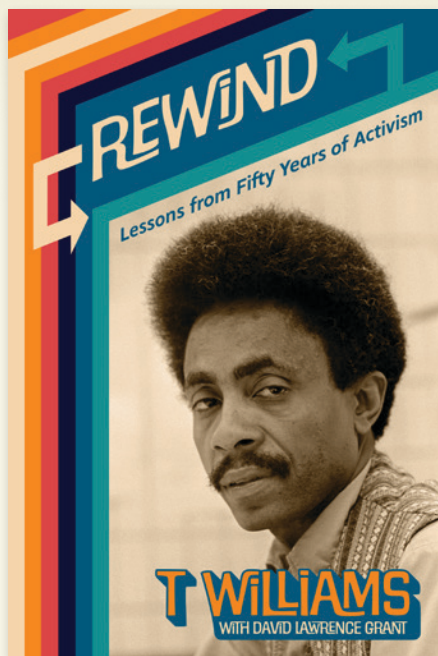
### Lessons from Fifty Years of Activism

**T WILLIAMS**

With David Lawrence Grant

From the protests on Minneapolis's north side in the 1960s to the murder of George Floyd in south Minneapolis in 2020, and at many noteworthy events in between and beyond, T Williams was there. This powerful memoir, a walk through six decades of Minnesota history from a Black perspective, revives an important national discussion around race and policing that flared in Minneapolis in 2020.

Theartrice ("T") Williams and his family moved to Minneapolis in 1965. Shaped by his Mississippi boyhood, his military service, and his master's degree in social work, Williams quickly became a leader in the Minneapolis Black community. Within months, he was named executive director of the Phyllis Wheatley Community Center. After the violence on Plymouth Avenue in 1968, he helped form the Minneapolis Urban Coalition, a remarkable collaboration among community, corporate, and political leaders to address issues of race and poverty. When protestors occupied the University of Minnesota Twin Cities campus in 1969, Williams helped negotiate a resolution. In 1972 Minnesota's governor appointed



#### AVAILABLE OCTOBER

ACTIVISM & SOCIAL JUSTICE, 240 PAGES,  
6 × 9, 20 B&W IMAGES  
PAPERBACK, \$22.95, ISBN: 978-1-68134-292-4  
E-BOOK, \$9.99, ISBN: 978-1-68134-293-1

Williams to be the first corrections ombudsman in the country. In his first year, Williams mediated the release of a hostage at Stillwater prison.

In this stirring and instructive memoir, Williams reflects on his life in the decades before George Floyd's murder and the years after, drawing on his long experience. *Rewind* is the capstone of a remarkable fifty years of activism.

**T Williams** is an independent consultant specializing in questions of social and distributive justice, with particular emphasis on issues affecting minority populations.

**David Lawrence Grant** has written drama for the stage, film, and television, as well as fiction and memoir. They both live in Minneapolis.



## FROM THE BOOK . . .

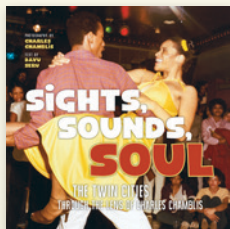
I was having breakfast when my phone rang and a frantic-sounding Bruce McManus, Stillwater prison warden, wanted to know how quickly I could get to the prison. “Why?” I asked. He told me that the three escapees who were confined in segregation were holding a correctional officer hostage. They were threatening to kill the officer and set the segregation unit on fire unless their unspecified demands were met; the prisoners had asked to see the ombudsman. I told him I would come right away, but it could take me up to forty-five minutes to get there.

I made the twenty-six-mile trip in thirty minutes, continually asking myself the question, *What am I supposed to do when I get there?* This was not Hollywood—this was for real, and I had no plans to become a hero. . . .

Finally, I arrived at the prison and rushed into the warden’s office. There with the warden was the deputy commissioner of corrections. We decided that the warden would not be in the group that went back to talk with the prisoners because he was too volatile, and his mere presence could escalate the situation. As we proceeded through the prison gates, I was startled by what I saw: dozens of correctional officers, armed with double action shotguns, tear gas canisters, and gas masks, who were anxious to go into action. I could feel the tension in the air, and the place was ripe for disaster.



## ALSO OF INTEREST



**Sights, Sounds, Soul: The Twin Cities Through the Lens of Charles Chamblis**  
Photography by Charles Chamblis,  
Text by Davu Seru  
HARDCOVER, \$29.95, ISBN: 978-1-68134-064-7

**The Scott Collection: Minnesota's Black Community in the '50s, '60s, and '70s**  
Walter R. Scott Sr., Foreword by  
William D. Green  
PAPERBACK, \$29.95, ISBN: 978-1-68134-060-9

# MUUS VS. MUUS

The Scandal That Shook  
Norwegian America

**BODIL STENSETH**

Edited by Kari Lie Dorer

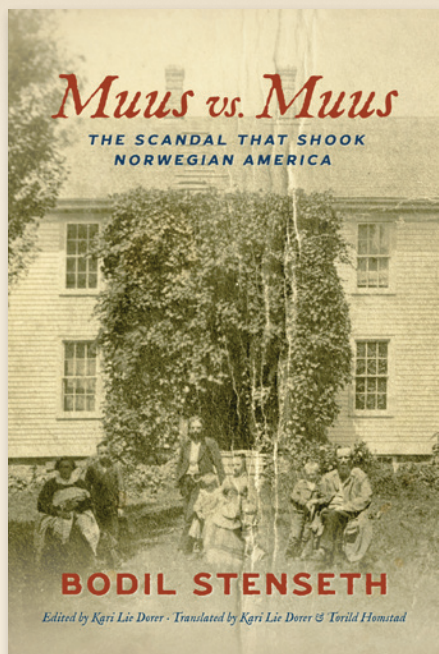
Translated by Kari Lie Dorer  
and Torild Homstad

Oline Muus was many things: a Norwegian immigrant, a pastor's wife, a mother, and a valued member of her rural Minnesota congregation. But when she sued her husband to recoup her inheritance, she gained notoriety throughout Norwegian America and beyond.

In the eyes of the Norwegian Synod she had erred by not bringing her complaint to the congregation first, and by refusing to defer completely to her husband. In her new home of America, the law regarding inheritance was on her side and the campaign of rights for women was gaining ground. Yet in her own congregation Oline Muus was literally not allowed to speak.

The other half of the couple, Pastor Bernt Muus, was acclaimed for his fiery sermons and his tireless recruitment efforts among the faithful, yet also known for his abrasiveness and overweening confidence.

This riveting story looks beyond the case of *Muus v. Muus* to contextualize the arrival of Norwegians in Minnesota, conflicts among various Lutheran con-



**AVAILABLE SEPTEMBER**

MINNESOTA HISTORY, 392 PAGES, 6 × 9,  
23 B&W PHOTOS, NOTES, BIBLIOGRAPHY, INDEX  
PAPERBACK, \$29.95, ISBN: 978-1-68134-298-6  
E-BOOK, \$9.99, ISBN: 978-1-68134-299-3

ferences, and questions of Americanization—introducing readers to compelling characters and the challenges that come from intertwined lives and conflicting worldviews.

*Muus vs. Muus* is the American edition of a volume originally published in Norway. Newly translated, this gripping narrative captures a pivotal moment in American history.

**Bodil Stenseth** writes about Norwegian and Western cultural history from Oslo.

**Kari Lie Dorer** holds the King Olav V Endowed Chair of Scandinavian-American Studies at St. Olaf College. **Torild Homstad** has taught Norwegian at the University of Minnesota and St. Olaf College.

## FROM THE BOOK . . .

*February 18, 1880*

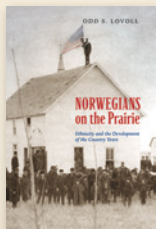
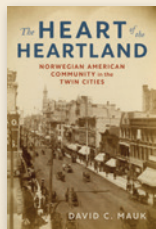
From the morning onward, spectators had streamed in through the church's front door to secure seats. Long before the meeting actually began, the great church on the prairie was packed full. It didn't seem to matter that they woke up to falling snow and difficult driving conditions, or that it was a weekday. No one wanted to miss this meeting. Nearly a thousand people arrived, many of them curious outsiders, newspaper reporters and others who otherwise never attended Holden Church.

Newspapers had already written about the case for a long time—both in America and in Norway. On this day, three Norwegian Lutheran Church congregations in Goodhue County, Minnesota, were to meet in an open congregational meeting to discuss the marriage between their pastor Bernt Julius Muus and Oline Muus. One of the most prominent leaders of the Norwegian American community in Minnesota and founder of St. Olaf College, Pastor Muus spoke with authority. He had been active in religious debates for two decades. The pastor's wife, Oline Muus, was among the leading women of the rural community, a role model for the entire congregation. Now embarrassing and personal details from the couple's life together were to be discussed thoroughly, in public. What had really happened between the spouses? Could Pastor Muus continue as Holden's pastor even after charges were now brought against him? And would Mrs. Muus be put under church discipline as a result of her unruly behavior? The spectacle would be more entertaining than going to the theater.



*This book is a copublication with the Norwegian-American Historical Association.*

ALSO OF INTEREST



### The Heart of the Heartland: Norwegian American Community in the Twin Cities

David C. Mauk

PAPERBACK, \$29.95, ISBN: 978-1-68134-236-8

E-BOOK, \$12.99, ISBN: 978-1-68134-237-5

### Norwegians on the Prairie: Ethnicity and the Development of the Country Town

Odd S. Lovoll, Foreword by Todd Nichol

PAPERBACK, \$24.95, ISBN: 978-0-87351-603-7

E-BOOK, \$17.99, ISBN: 978-0-87351-803-1



# SO COLD!

**STORY BY JOHN COY**  
**ILLUSTRATIONS BY CHRIS PARK**

*Embrace the cold with this engaging children's book about a father and son who perform science experiments using household objects outside on a frigid day.*

When the temperature drops far below freezing, many people plan to stay warm and cozy inside. But when it's "so cold" that everyday things behave in unusual ways, it is worth the effort to get outside and play!

*I put on my snow pants, boots, coat, and gloves and pull down my hat, making a mask that leaves holes only for my mouth and eyes.*

*"You look like a superhero." Dad helps me with my scarf and picks up the nail and block of wood for our test.*

*"I need a good name." I think for a second. "Call me Freezeman!" I raise my fist.*

*"Forward, Freezeman!" Dad opens the front door and the cold rushes in.*

In this vibrantly illustrated children's story, a boy and his father dress in layer after layer before braving the cold. Together the two experiment: What happens when boiling water is flung into



**AVAILABLE NOVEMBER**

CHILDREN'S PICTURE BOOKS, AGES 3-7,  
32 PAGES, 10 × 10, FULLY ILLUSTRATED  
HARDCOVER, \$17.95, ISBN: 978-1-68134-294-8

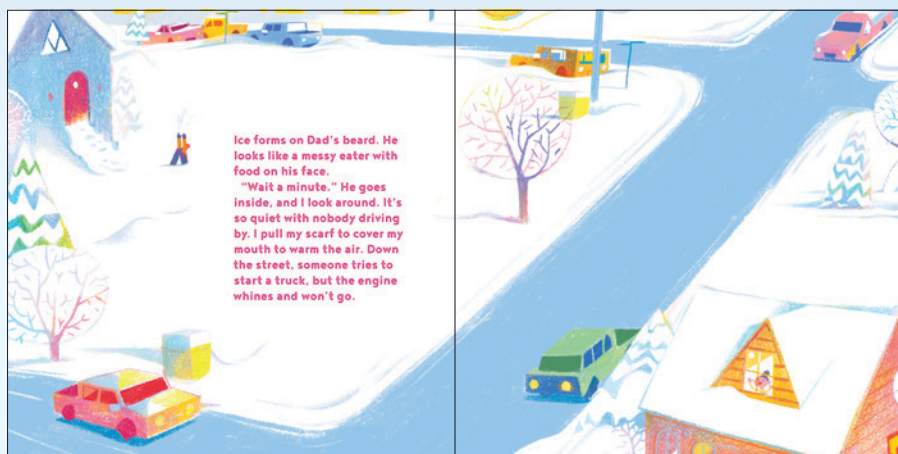
the air? Or when maple syrup is poured on clean snow? A helium balloon that floats inside the house changes dramatically in the freezing air. These and other discoveries await explorers bold enough to venture out on a bright and chilly day. Back inside the son declares: "so cold is so fun!"

This playful narrative by John Coy celebrates curiosity and exploration, while Chris Park's brilliant artwork illuminates a winter landscape that is anything but bleak. An author's note explains the science behind the various experiments, leaving just one question: with all these amazing activities to undertake with a favorite adult when it's "so cold," why would any child prefer to stay inside?

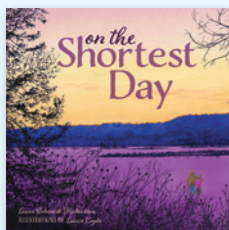
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Award-winning writer **John Coy** is the author of numerous books for children and teens, including *My Mighty Journey: A Waterfall's Story*. Minnesota artist **Chris Park** coauthored and illustrated *Little Sock* and its sequel, *Little Sock Makes a Friend*.





ALSO OF INTEREST



**My Mighty Journey: A Waterfall's Story**  
John Coy, Illustrations by Gaylord Schanille  
HARDCOVER, \$18.95, ISBN: 978-1-68134-008-1

**On the Shortest Day**  
Laura Sulentic Fredrickson,  
Illustrations by Laurie Caple  
HARDCOVER, \$17.95, ISBN: 978-1-68134-169-9

# THE MOONS

WRITTEN BY CHAN POLING  
ILLUSTRATED BY LUCY MICHELL

*This tender tale about the power of song reminds us to treasure magical friendships that come along once in a blue moon.*

Written by musician Chan Poling (the Suburbs, the New Standards) and illustrated by songwriter and performer Lucy Michell (Little Fevers), this gorgeous picture book celebrates the nonconformist in everyone. Equally comfortable on a collector's coffee table or a child's well-loved bookshelf, *The Moons* will delight old and young readers alike.

When Lucy and her mom move from the city to a new home in the country, life is very different. In the city, Lucy had lots of friends; in the country, she is alone—until one day, when a song leads her to an unexpected friendship.

*One evening, Lucy couldn't sleep with all the quiet, so she sang a song to the night sky.*

*"Once in a blue moon, you meet a friend . . .," she sang.*

*It was a very pretty song. Lucy sang it soft but clear. The song floated up, up, up . . .*

*Up to the night sky.*

*Up to where the Moons lived.*



## AVAILABLE AUGUST

CHILDREN'S PICTURE BOOKS, AGES 3-7,  
32 PAGES, 10 × 10, FULLY ILLUSTRATED  
HARDCOVER, \$17.95, ISBN: 978-1-68134-295-5

Lucy understands that the expression “once in a blue moon” means something rare and precious. And for Lucy, a friend is indeed rare and precious. But she is in luck, because one of the Moons is Blue Moon—and Blue is also looking for a friend.

Enjoy the latest collaboration from the team who brought us *Jack and the Ghost*. This magical volume shares a universal story of childhood innocence and imagination. Vibrant illustrations show nature providing comfort in the midst of personal transition. For anyone experiencing loss or simply going through a change of circumstances, *The Moons* imparts wisdom with surprising lyricism.

Award-winning songwriter, composer, performer, and author **Chan Poling** is a member of the alternative rock band the Suburbs. Illustrator, songwriter, and musician **Lucy Michell** fronts the pop rock band Little Fevers.

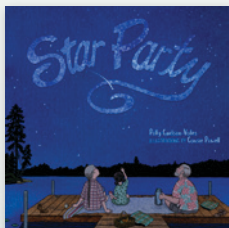


For the first few weeks, Lucy played by herself in the big yard. She played hide-and-seek among the bedsheets that hung from the laundry poles, blowing in the breeze.



"Hello," said Blue.  
Lucy jumped and looked up, wiping the tears from her eyes. "Wh—Who are you?" she asked.  
"I'm Blue. I heard your song. It's a very pretty song."  
Lucy wasn't sure what to say. She looked at Blue with wide eyes.  
"I like sad songs too," said Blue.

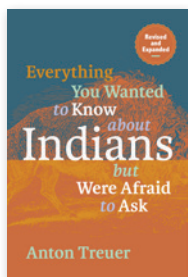
ALSO OF INTEREST



**Star Party**  
Polly Carlson-Voiles,  
Illustrations by Consie Powell  
HARDCOVER, \$17.95, ISBN: 978-1-68134-259-7

**The Big Leaf Leap**  
Molly Beth Griffin,  
Illustrations by Meleck Davis  
HARDCOVER, \$17.95, ISBN: 978-1-68134-203-0





## EVERYTHING YOU WANTED TO KNOW ABOUT INDIANS BUT WERE AFRAID TO ASK

Revised and Expanded

**Anton Treuer**

PAPERBACK, \$22.95, ISBN: 978-1-68134-246-7

**E-BOOK**, \$12.99, ISBN: 978-1-68134-247-4



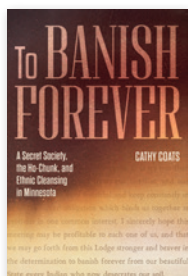
## IN THE BEGINNING, THE SUN

The Dakota Legend of Creation

**Charles Alexander Eastman (Ohiyesa)**  
Edited by Gail Johnsen and Sydney Beane

PAPERBACK, \$17.95, ISBN: 978-1-68134-233-7

**E-BOOK**, \$9.99, ISBN: 978-1-68134-245-0



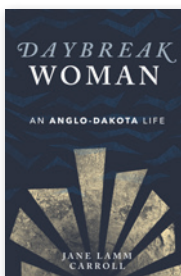
## TO BANISH FOREVER

A Secret Society, the Ho-Chunk, and Ethnic Cleansing in Minnesota

**Cathy Coats**

PAPERBACK, \$19.95, ISBN: 978-1-68134-255-9

**E-BOOK**, \$9.99, ISBN: 978-1-68134-256-6



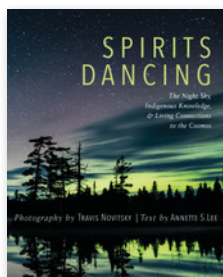
## DAYBREAK WOMAN

An Anglo-Dakota Life

**Jane Lamm Carroll**

PAPERBACK, \$18.95, ISBN: 978-1-68134-166-8

**E-BOOK**, \$13.99, ISBN: 978-1-68134-167-5

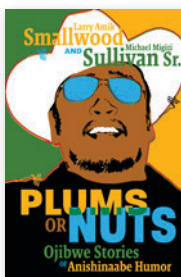


## SPIRITS DANCING

The Night Sky, Indigenous Knowledge, and Living Connections to the Cosmos

**Travis Novitsky, Annette S. Lee**

PAPERBACK, \$19.95, ISBN: 978-1-68134-112-5



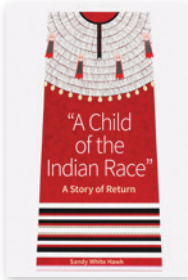
## PLUMS OR NUTS

Ojibwe Stories of Anishinaabe Humor  
(Bilingual edition)

**Larry Amik Smallwood and Michael Migizi Sullivan Sr.**

PAPERBACK, \$18.95, ISBN: 978-1-68134-266-5





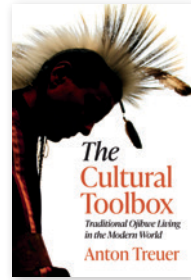
## **"A CHILD OF THE INDIAN RACE"**

A Story of Return

**Sandy White Hawk**

PAPERBACK, \$18.95, ISBN: 978-1-68134-241-2

**E-BOOK**, \$9.99, ISBN: 978-1-68134-242-9



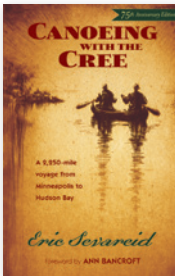
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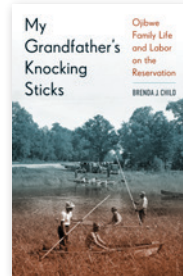
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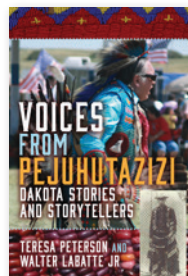
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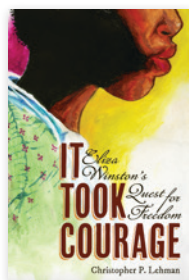
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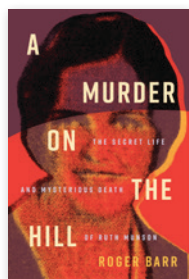
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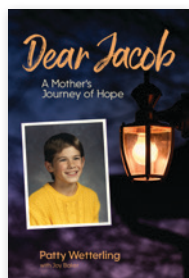
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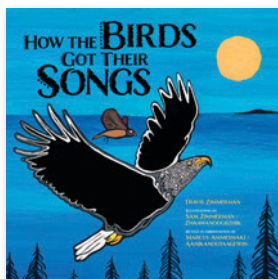
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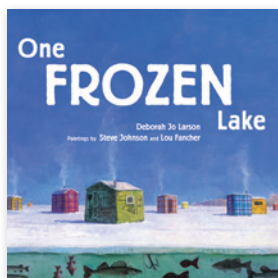


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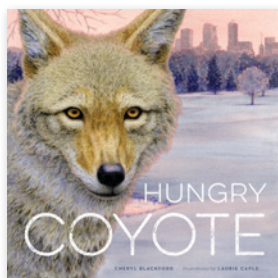


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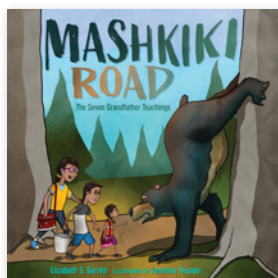


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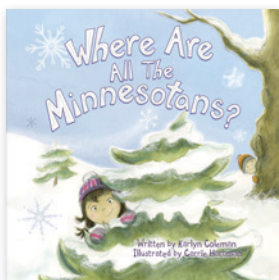


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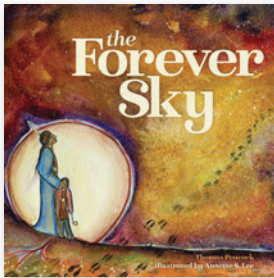


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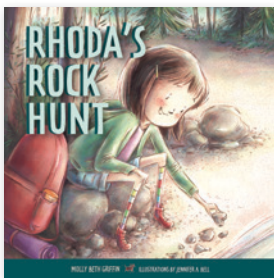


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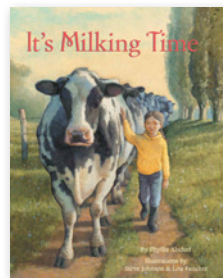


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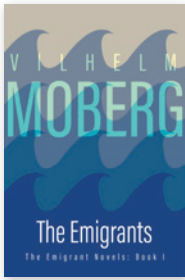


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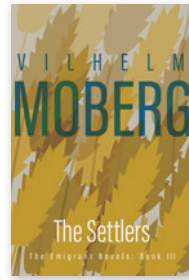


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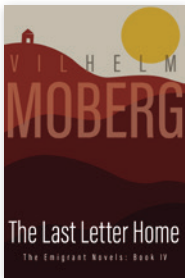


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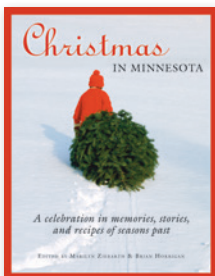


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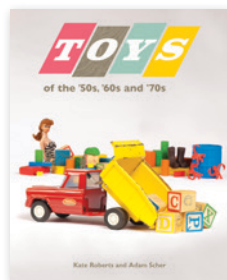


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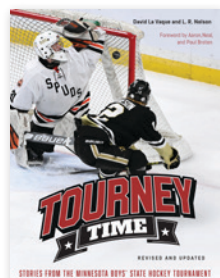


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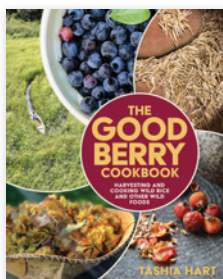


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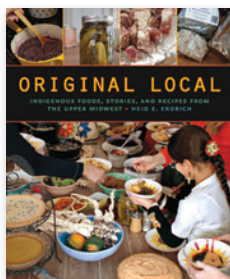


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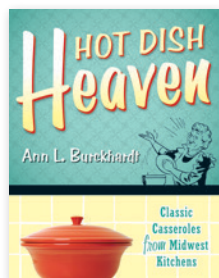


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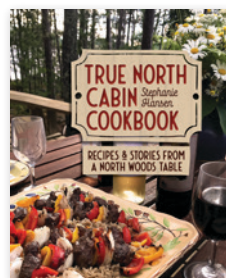


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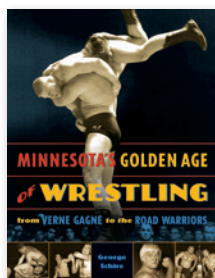
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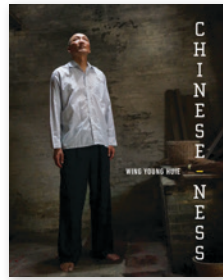
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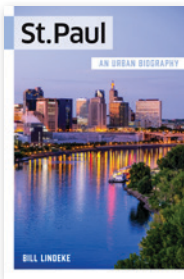


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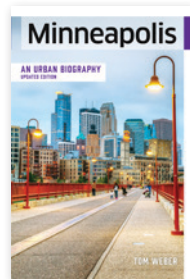
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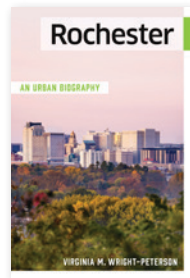
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