

## Towelhead

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### The Gospel of Satan

For this Bison Books edition, James Welch, the acclaimed author of *Winter in the Blood* (1986) and other novels, introduces Mildred Walker's vivid heroine, Ellen Webb, who lives in the dryland wheat country of central Montana during the early 1940s. He writes, "It is a story about growing up, becoming a woman, mentally, emotionally, spiritually, within the space of a year and a half. But what a year and a half it is!" Welch offers a brief biography of Walker, who wrote nine of her thirteen novels while living in Montana.

### Goodbye, Vietnam

Ryan Knighton's humorous and perceptive tales of fatherhood take us inside an unusual new family, one bound by its father's particular darkness and light. *C'mon Papa* is Ryan Knighton's heartbreaking and hilarious voyage through the first year of fatherhood. Becoming a father is a stressful, daunting rite of passage to be sure, but for a blind father, the fears are unimaginably heightened. Ryan will have to find novel ways to adapt to nearly every aspect of parenting: the most basic skills are nearly impossible to contemplate, let alone master. And how will Ryan get to know this pre-verbal bundle of coos and burps when he can't see her smile, or look into her eyes for hints of the person to come? But this is no pity party, and Ryan has no time for sentimentality. Tackling these hurdles with grace and humour, Ryan is determined to do his part - and this is where the fun starts. From holding his daughter as she wails into the night to their first nerve-wracking walk to the cafe, no activity between father and daughter is without its pitfalls. In his struggle to "see" Tess, Ryan reimagines the relationship between father and child during that first chaotic year. From the Hardcover edition.

### True Detectives

Don't panic - I'm Islamic! Amal is a 16-year-old Melbourne teen with all the usual obsessions about boys, chocolate and Cosmo magazine. She's also a Muslim, struggling to honour the Islamic faith in a society that doesn't understand it. The story of her decision to "shawl up" is funny, surprising and touching by turns.

## House Rules

Alicia Erian's characters are brave, disarming, affectionate, and deeply flawed. They inhabit the not-so-very-wide space between a good intention and a bad outcome. In "Alcatraz," we meet a middle-school spelling champion who spends her afternoons taking baths with the boy next door. In "Almonds and Cherries," a young woman turns an unexpectedly arousing bra-shopping experience into a short film, with ramifications for everyone around her. In "On the Occasion of My Ruination," a college-bound student plots to lose her virginity to a pizza parlor waiter. The Brutal Language of Love challenges traditional notions of right and wrong with what has become Erian's signature -- an aching stylish humor and a deep understanding of the brutal truth about human nature. These surprising, provocative, and deeply resonant stories marked the emergence of a major talent

## Kill Anything That Moves

The New York Times bestselling novel about a young man practicing magic in the real world, now an original series on SYFY "The Magicians is to Harry Potter as a shot of Irish whiskey is to a glass of weak tea. . . . Hogwarts was never like this." —George R.R. Martin "Sad, hilarious, beautiful, and essential to anyone who cares about modern fantasy." —Joe Hill "A very knowing and wonderful take on the wizard school genre." —John Green "The Magicians may just be the most subversive, gripping and enchanting fantasy novel I've read this century." —Cory Doctorow "This gripping novel draws on the conventions of contemporary and classic fantasy novels in order to upend them . . . an unexpectedly moving coming-of-age story." —The New Yorker "The best urban fantasy in years." —A.V. Club Quentin Coldwater is brilliant but miserable. A high school math genius, he's secretly fascinated with a series of children's fantasy novels set in a magical land called Fillory, and real life is disappointing by comparison. When Quentin is unexpectedly admitted to an elite, secret college of magic, it looks like his wildest dreams have come true. But his newfound powers lead him down a rabbit hole of hedonism and disillusionment, and ultimately to the dark secret behind the story of Fillory. The land of his childhood fantasies turns out to be much darker and more dangerous than he ever could have imagined. . . . The prequel to the New York Times bestselling book The Magician King and the #1 bestseller The Magician's Land, The Magicians is one of the most daring and inventive works of literary fantasy in years. No one who has escaped into the worlds of Narnia and Harry Potter should miss this breathtaking return to the landscape of the imagination.

## Sons and Other Flammable Objects

"When Mai's family discovers that Vietnam government soldiers will soon apprehend her father and grandmother, the family slips away in the night. They trudge through the swamps of the Mekong Delta toward the sea. The gut-wrenching trip to Hong Kong is just another step toward a new life, which the family eventually finds. Whelan's characters are distinctive, and her story is riveting, haunting, and memorable, reflecting the human virtues of determination, hope, love, and courage in the face of the most devastating of circumstances and injustices."--Booklist.

## **West of the Jordan**

Alan Ball: Conversations features interviews that span Alan Ball's entire career and include detailed observations and insights into his Academy Award-winning film *American Beauty* and Emmy Award-winning television shows *Six Feet Under* and *True Blood*. Ball began his career as a playwright in New York, and his work soon caught the attention of Hollywood television producers. After writing for the sitcoms *Grace Under Fire* and *Cybill*, Ball turned his attention to the screenplay that would become *American Beauty*. The critical success of this film opened up exciting possibilities for him in the realm of television. He created the critically acclaimed show *Six Feet Under*, and after the series finale, he decided to explore the issue of American bigotry toward the Middle East in his 2007 play *All That I Will Ever Be* and the film *Towelhead*, which he adapted and directed in the same year. Ball returned to television once again with the series *True Blood*—an adaptation of the humorous, entertaining, and erotic world of Charlaine Harris's vampire novels. In 2012 Ball announced that he would step down as executive producer of *True Blood*, in part, to produce both a new television series and his latest screenplay, *What's the Matter with Margie?*

## **Mere Mortals**

A German Jewish girl whose life is destroyed by the atrocities of World War II . . . her uncle, who undermines the sureties of his own life in order to fight for Israeli statehood . . . the Jews of a 15th-century Italian ghetto . . . Othello, newly arrived in Venice . . . a young Ethiopian Jewish woman resettled in Israel. These are the extraordinary people who inhabit Caryl Phillips' eloquent and moving new novel, and whose stories are connected by circumstance, spirit, and blood across the centuries. From the Hardcover edition.

## **Dear Mr. President**

In the global imagination, Paris is the city's glamorous center, ignoring the Muslim residents in its outskirts except in moments of spectacular crisis such as terrorist attacks or riots. But colonial immigrants and their French offspring have been a significant presence in the Parisian landscape since the 1940s. Expanding the narrow script of what and who is Paris, Laila Amine explores the novels, films, and street art of Maghrebis, Franco-Arabs, and African Americans in the City of Light, including fiction by Charef, Chraïbi, Sebbar, Baldwin, Smith, and Wright, and such films as *La haine*, *Made in France*, *Chouchou*, and *A Son*. Spanning the decades from the post-World War II era to the present day, Amine demonstrates that the postcolonial other is both peripheral to and intimately entangled with all the ideals so famously evoked by the French capital—romance, modernity, equality, and liberty. In their work, postcolonial writers and artists have juxtaposed these ideals with colonial tropes of intimacy (the interracial couple, the harem, the Arab queer) to expose their hidden violence. Amine highlights the intrusion of race in everyday life in a nation where, officially, it does not exist.

## **Love Will Tear Us Apart**

A great writer's sweeping story of men and women struggling to reclaim their lives in the aftermath of world conflict *The Great Fire* is Shirley Hazzard's first novel since *The Transit of Venus*, which won the National Book Critics Circle Award in 1981. The conflagration of her title is the Second World War. In war-torn Asia and stricken Europe, men and women, still young but veterans of harsh experience, must reinvent their lives and expectations, and learn, from their past, to dream again. Some will fulfill their destinies, others will falter. At the center of the story, Aldred Leith, a brave and brilliant soldier, finds that survival and worldly achievement are not enough. Helen Driscoll, a young girl living in occupied Japan and tending her dying brother, falls in love, and in the process discovers herself. In the looming shadow of world enmities resumed, and of Asia's coming centrality in world affairs, a man and a woman seek to recover self-reliance, balance, and tenderness, struggling to reclaim their humanity. *The Great Fire* is the winner of the 2003 National Book Award for Fiction.

### **Out of Nowhere**

Getting called a “towel head” inspires high school senior Asha Jamison with a great money-making idea: selling T-shirts promoting the Latte Rebellion, a club that raises awareness of mixed-race students. When their “cause” goes viral, Asha’s life spirals out of control.

### **Postcolonial Paris**

First published in 1993, *The Virgin Suicides* announced the arrival of a major new American novelist. In a quiet suburb of Detroit, the five Lisbon sisters—beautiful, eccentric, and obsessively watched by the neighborhood boys—commit suicide one by one over the course of a single year. As the boys observe them from afar, transfixed, they piece together the mystery of the family’s fatal melancholy, in this hypnotic and unforgettable novel of adolescent love, disquiet, and death. Jeffrey Eugenides evokes the emotions of youth with haunting sensitivity and dark humor and creates a coming-of-age story unlike any of our time. Adapted into a critically acclaimed film by Sofia Coppola, *The Virgin Suicides* is a modern classic, a lyrical and timeless tale of sex and suicide that transforms and mythologizes suburban middle-American life.

### **Towelhead**

THE STORIES: Act One: In *FOREPLAY OR: THE ART OF THE FUGUE*, we find Chuck, a self-styled Don Juan, and his girlfriend on a date at the miniature golf course. When they move to the second hole, a slightly older Chuck II appears with another date.  
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### **Looking for Palestine**

### **New Body Politics**

Performing community service for pulling a foolish prank against a rival high

school, soccer star Tom tutors a Somali refugee with soccer dreams of his own. By the author of Brett McCarthy: *Work in Progress*, which was an ALA-YALSA Best Book for Young Adults.

### **Winter Wheat**

"The next best young adult novel."—Huffington Post *Mariam Just Wants to Fit In*. That's not easy when she's the only Egyptian at her high school and her parents are super traditional. So when she sneaks into a party that gets busted, Mariam knows she's in troublebig trouble. Convinced she needs more discipline and to reconnect with her roots, Mariam's parents send her to Cairo to stay with her grandmother, her sattu. But Marian's strict sattu and the country of her heritage are nothing like she imagined, challenging everything Mariam once believed. As Mariam searches for the courage to be true to herself, a teen named Asmaa calls on the people of Egypt to protest their president. The country is on the brink of revolution—and now, in her own way, so is Mariam.

### **The Bridge to Take When Things Get Serious**

It's as big as the Empire State Building, a massive floating fortress at the throbbing heart of a U.S. Navy Carrier Battle Group. Its supersonic aircraft can level entire cities at a stroke. Its surveillance gear can track every target within thousands of square miles--in the air, on the surface, and under the sea. Its crew of six thousand works night and day to keep this awesome military machine at peak performance. It's a Nimitz-Class nuclear carrier, the most powerful weapons system on the planet. Nothing can touch it. So when the first stunned messages say only that the Thomas Jefferson has disappeared, the Navy reacts with disbelief. But as her battered escorts report in, the truth becomes inescapable: a Nimitz-Class carrier has been claimed by nuclear catastrophe--the mightiest military unit on earth, vaporized without warning by an accidental detonation of unimaginable power. No other explanation is possible. But as Navy maverick Bill Baldrige begins to investigate the disaster that claimed his idolized brother's life, another chilling alternative begins to emerge from the high-tech web of fleeting sonar contacts and elusive radar blips. It points to a rogue submarine commanded by a world-class undersea warrior with the steely nerve and cunning of a master spy. Suddenly it's up to Bill Baldrige to track down this shadowy nuclear terrorist, who has already turned America's ultimate weapon into the biggest sitting duck in history--and who still has another nuclear-tipped torpedo in his tubes. He's already proved he has the icy ruthlessness to incinerate six thousand sailors without a qualm. What will he do for an encore? In these pages the modern military springs to life, from the Pentagon's tense conferences to the screaming flight deck of a giant carrier to the silent conning tower of an attack sub on full alert. But as Bill Baldrige races against time to pursue the nation's most deadly enemy, we are forced to ask ourselves serious real-life questions: Have defense budget cuts jeopardized our national security? Are we prepared to defend ourselves against naval terrorist? How safe are we? *Nimitz Class* is a world-class techno-thriller with a plot as riveting as *Hunt for Red October*--and an explosive twist out of tomorrow's headlines. Today it's a novel. Tomorrow it might be the news.

## **The Virgin Suicides**

### **Huge**

The Fourth Edition of *Racism, Sexism, and the Media* examines how different race, ethnic, and gender groups fit into the fabric of America; how the media influence and shape everyone's perception of how they fit; and how the media and advertisers are continuously adapting their communications to effectively reach these groups. The authors explore how the rise of class/group-focused communication, resulting from the convergence of new media technologies and continued demographic segmentation of audiences, has led media outlets and advertisers to see women and people of color as influential key audiences and target markets, as well as a source of stereotypes, which may lead to media insensitivity and may help perpetuate social inequity. The Fourth Edition includes updated content on topics covered in the previous editions, and new material on: women of color, including an integrated assessment of their media experiences; new material on Muslim, Arab, and Asian groups; new technologies; and social media use and their impact

### **Nimitz Class**

The Arab American author uses a graphic novel format to provide a fictional account of his childhood experiences in the United States.

### **While He Was Away**

One year—he'll be gone for one year and then we'll be together again and everything will be back to the way it should be. The day David left, I felt like my heart was breaking. Sure, any long-distance relationship is tough, but David was going to war—to fight, to protect, to put his life in danger. We can get through this, though. We'll talk, we'll email, we won't let anything come between us. I can be on army girlfriend for one year. But will my sweet, soulful, funny David be the same person when he comes home? Will I? And what if he doesn't come home at all? "A tender and honest examination of love, longing, and loyalty in the face of modern war."—Laura Ruby, author of *Bad Apple* "While He Was Away is a wonderful love story with writing that is skillful and true."—Amy Timberlake, author of *That Girl Lucy Moon*

### **Rebels by Accident**

The Iranian-American author's award-winning debut examines an immigrant's coming of age with "punchy conversation, vivid detail [and] sharp humor" (*The New York Times Book Review*). Growing up in the United States, Xerxes Adam's understanding of his Iranian heritage vacillates from typical teenage embarrassment to something so tragic it can barely be spoken. His father, Darius, is obsessed with his own exile, and fantasizes about a nonexistent daughter he can relate to better than his living son. His mother changes her name and tries to make friends. But neither of them helps Xerxes make sense of the terrifying, violent last

moments in a homeland he barely remembers. As Xerxes grows up and moves to New York City, his major goal in life is to completely separate from his parents. But after the attacks of September 11th change New York forever, and Xerxes meets a beautiful half-Iranian girl on the roof of his building, he begins to realize that his heritage will never let him go. Winner of the California Book Award Silver Medal in First Fiction, *Sons and Other Flammable Objects* is a sweeping, lyrical tale of suffering, redemption, and the role of memory in making peace with our worlds. A New York Times Book Review Editor's Choice

### **Broken Glass Park**

Life hasn't been easy for Eugene "Huge" Smalls. Sure, his IQ is off the charts, but that doesn't help much when you're growing up in the 1980s in a dreary New Jersey town where your bad reputation precedes you, the public school system's written you off as a lost cause, and even your own family seems out to get you. But it's not all bad. Raymond Chandler and Dashiell Hammett have taught Huge everything he needs to know about being a hard-boiled detective . . . and he's just been hired to solve his first case. What he doesn't realize is that his search for the truth will change everything for him. From the Trade Paperback edition.

### **The Book Review Digest**

An inspiring, tell-all look at the indie film business from one of the industry's most passionate producers, *Hope for Film* captures the rebellious punk spirit of the indie film boom in 1990s New York City, its collapse two decades later and its current moment of technology-fueled regeneration. Ted Hope, whose films have garnered 12 Oscar nominations, draws from his own personal experiences working on the early films of Ang Lee, Eddie Burns, Hal Hartley, Michel Gondry, Nicole Holofcener, Todd Solondz and other indie mavericks, relating those decisions that brought him success as well as the occasional failure. Whether navigating negotiations with Harvey Weinstein over final cuts or clashing with high-powered CAA agents over their clients, Hope offers behind-the-scenes stories from the wild and often heated world of low-budget cinema—where art and commerce collide. As mediator between these two opposing interests, Hope offers his unique perspective on how to make movies while keeping your integrity intact and how to create a sustainable business enterprise out of that art while staying true to yourself. Against a backdrop of seismic changes in the indie-film industry, from corporate co-option to the rise of social media, *Hope for Film* provides not only an entertaining and intimate ride through the ups and downs of the business of art-house movies over the last 25 years, but also hope for its future.

### **The Brutal Language of Love**

A compelling, at times horrifying work that is impossible to put down, *House Rules* will stand beside *Running With Scissors* and *The Glass Castle* as a memoir that cracks open the shell of a desperately dysfunctional family with impressive grace and humour. Rachel Sontag grew up the daughter of a well-liked doctor in an upper middle class suburb of Chicago. The view from outside couldn't have been more perfect. But within the walls of the family home, Rachel's life was controlled and

indeed terrorized by her father's serious depression. In prose that is both precise and rich, Rachel's childhood experience unfolds in a chronological recounting that shows how her father became more and more disturbed as Rachel grew up. A visceral and wrenching exploration of the impact of a damaged psyche on those nearest to him, *House Rules* will keep you reading even when you most wish you could look away. In the middle of the night, Dad sent Mom to wake me. In my pajamas, I sat across from them in the living room. I was sure Grandma had died and I remember deciding to stay strong when Dad told me. "What did you say to her?" he asked. His elbows rested in his lap. "What do you mean?" "You spent a good half hour alone in that hospital room. What did you talk about?" "I don't know, Dad" "What do you mean, you don't know? You know. You know exactly what you talked to her about." "You talked about me, Rachel." "No. I didn't." "To my own mother?" . . . I wondered how he'd been with Mom, how she'd missed the signs. He couldn't have just turned crazy all of a sudden. I wondered if his own father had infected him with anger. But mostly, I wanted to know what he saw in me that caused him to break up inside. Was it in my being born or in my growing up? --from *House Rules*

### **Hope for Film**

This is a revelatory first novel by a woman who is both an Arab and an American. Through the narratives of four cousins at the brink of maturity, Halaby immerses readers in the lives, friendships, and loves of girls struggling with national, ethnic, and sexual identities.

### **Sarah Conley**

Her 70-year-old, cancer-stricken mother kills snakes with a broom. Her best friend believes in psychics and the Virgin Mary. Her new neighbor steals her CDs and her aunt sneaks cheese curls into the house. After seven years in New York, Lori Jakiela gives up her job as an international flight attendant and her dreams of becoming a writer, and returns home to Pittsburgh to take care of her dying mother. A loving but befuddled daughter, Jakiela stumbles to find her new life while sleeping in her childhood bed and teaching writing to students who hate to read. Unexpected love, expected loss, the struggle to find our own families, *THE BRIDGE TO TAKE WHEN THINGS GET SERIOUS* is the story of mothers and daughters, the debts we pay, and the new lives we build for ourselves when we least expect them.

### **Racism, Sexism, and the Media**

Everybody's Gulf War Syndrome is a little bit different. Or so believes Larry, who returns home from Desert Storm to find his hair gone and his bones rapidly disintegrating. Then there's Lance Corporal James Laverne of the US Marines, who grows a third ear in Kuwait. And in the audaciously comic novella "Notes from a Bunker Along Highway 8," a Green Beret deserts his team after seeing a vision of George Washington, only to find a new calling—administering aid to wounded Iraqi civilians; he's hindered only by the furtive nature of his mission and an unruly band of chimpanzees. Together these narratives form a bracing amalgamation of devastating humor and brilliant cultural observation, in which Gabe Hudson



fearlessly explores the darker implications of American military power.

### **The Nature of Blood**

“Emotionally resonant and deeply characterized.” —School Library Journal (starred review) From the author of *You’ll Miss Me When I’m Gone* comes a stunning contemporary novel, perfect for fans of *Five Feet Apart*, that examines the complicated aftermath of unrequited love between best friends. Aspiring choreographer Sophie Orenstein would do anything for Peter Rosenthal-Porter, who’s been on the kidney transplant list as long as she’s known him. Peter, a gifted pianist, is everything to Sophie: best friend, musical collaborator, secret crush. When she learns she’s a match, donating a kidney is an easy, obvious choice. She can’t help wondering if after the transplant, he’ll love her back the way she’s always wanted. But Peter’s life post-transplant isn’t what either of them expected. Though he once had feelings for Sophie, too, he’s now drawn to Chase, the guitarist in a band that happens to be looking for a keyboardist. And while neglected parts of Sophie’s world are calling to her—dance opportunities, new friends, a sister and niece she barely knows—she longs for a now-distant Peter more than ever, growing increasingly bitter he doesn’t seem to feel the same connection. Peter fears he’ll forever be indebted to her. Sophie isn’t sure who she is without him. Then one heartbreaking night twists their relationship into something neither of them recognizes, leading them to question their past, their future, and whether their friendship is even worth fighting for.

### **Does My Head Look Big in This?**

Sent to live with her strict Lebanese father in Texas upon the outbreak of the Gulf War, Arab-American teen Jasira endures racial taunts from her new classmates and enters into a dangerously exploitative relationship with a bigoted Army reservist. Reissue. 75,000 first printing. (A Warner Independent film, directed by Alan Ball, releasing August 2008, starring Aaron Eckhart, Toni Collette, & Maria Bello) (General Fiction)

### **Alan Ball**

High school sweethearts Lea and Dan are finally getting married--and no one's surprised. After all, they're both perfect--so perfect that their "friends" can't help but be reminded how screwed up they are in comparison, in this novel of growing up and moving on.

### **The Latte Rebellion**

From National Book Award Winner Ellen Gilchrist, a pillar of Southern literature hailed by the *Washington Post* as “a national treasure,” comes a poignant novel about contemporary living and the sacrifices we make through the various stages of our life. “Gilchrist keeps you in the palm of her hand when she tells a story.” —Kirkus Review Sarah Conley is a successful journalist and writer, having pursued her career path with tenacious passion. When her best friend Eugenie falls deathly ill, Sarah flies to Nashville for a final visit. While there, Sarah’s love for Jack,

Eugenie's husband, is rekindled, and it's apparent he feels the same. He follows her to Paris, where she's traveling to write a screenplay, and she becomes caught between her two wants. Will Sarah have to decide between the needs of her career and the needs of her heart? "The quirky cadences of Gilchrist's prose and her witty dialogue are present here in abundance." -Publishers Weekly

### **The Long Haul: A Trucker's Tales of Life on the Road**

"There's nothing semi about Finn Murphy's trucking tales of The Long Haul."—Sloane Crosley, *Vanity Fair* More than thirty years ago, Finn Murphy dropped out of college to become a long-haul trucker. Since then he's covered more than a million miles as a mover, packing, loading, hauling people's belongings all over America. In *The Long Haul*, Murphy recounts with wit, candor, and charm the America he has seen change over the decades and the poignant, funny, and often haunting stories of the people he encounters on the job.

### **Guantanamo Boy**

A frank and entertaining memoir, from the daughter of Edward Said, about growing up second-generation Arab American and struggling with that identity. The daughter of a prominent Palestinian father and a sophisticated Lebanese mother, Najla Said grew up in New York City, confused and conflicted about her cultural background and identity. Said knew that her parents identified deeply with their homelands, but growing up in a Manhattan world that was defined largely by class and conformity, she felt unsure about who she was supposed to be, and was often in denial of the differences she sensed between her family and those around her. The fact that her father was the famous intellectual and outspoken Palestinian advocate Edward Said only made things more complicated. She may have been born a Palestinian Lebanese American, but in Said's mind she grew up first as a WASP, having been baptized Episcopalian in Boston and attending the wealthy Upper East Side girls' school Chapin, then as a teenage Jew, essentially denying her true roots, even to herself—until, ultimately, the psychological toll of all this self-hatred began to threaten her health. As she grew older, making increased visits to Palestine and Beirut, Said's worldview shifted. The attacks on the World Trade Center, and some of the ways in which Americans responded, finally made it impossible for Said to continue to pick and choose her identity, forcing her to see herself and her passions more clearly. Today, she has become an important voice for second-generation Arab Americans nationwide.

### **Our Year of Maybe**

In the increasingly multi-racial and multi-ethnic American landscape of the present, understanding and bridging dynamic cross-cultural conversations about social and political concerns becomes a complicated humanistic project. How do everyday embodied experiences transform from being anecdotal to having social and political significance? What can the experience of corporeality offer social and political discourse? And, how does that discourse change when those bodies belong to Arab Americans and African Americans? Therí A. Pickens discusses a range of literary, cultural, and archival material where narratives emphasize

embodied experience to examine how these experiences constitute Arab Americans and African Americans as social and political subjects. Pickens argues that Arab American and African American narratives rely on the body's fragility, rather than its exceptional strength or emotion, to create urgent social and political critiques. The creators of these narratives find potential in mundane experiences such as breathing, touch, illness, pain, and death. Each chapter in this book focuses on one of these everyday embodied experiences and examines how authors mobilize that fragility to create social and political commentary. Pickens discusses how the authors' focus on quotidian experiences complicates their critiques of the nation state, domestic and international politics, exile, cultural mores, and the medical establishment. *New Body Politics* participates in a vibrant interdisciplinary conversation about cross-ethnic studies, American literature, and Arab American literature. Using intercultural analysis, Pickens explores issues of the body and representation that will be relevant to fields as varied as Political Science, African American Studies, Arab American Studies, and Disability Studies.

### **C'mon Papa**

Khalid, a fifteen-year-old Muslim boy from Rochdale, is abducted from Pakistan while on holiday with his family. He is taken to Guantanamo Bay and held without charge, where his hopes and dreams are crushed under the cruellest of circumstances. An innocent denied his freedom at a time when Western boys are finding theirs, Khalid tries and fails to understand what's happening to him and cannot fail to be a changed young man.

### **The Great Fire**

17-year-old Sascha Naimann lives in Berlin's Russian ghetto with her two younger siblings and, until recently, her mother. She is precocious, independent, street-wise, and, since her stepfather murdered her mother several months ago, an orphan. Unlike most of her companions, she doesn't dream of escaping from the tough housing project where they live. Sascha's dreams are different: she longs to write a novel about her beautiful but nave mother and kill her stepfather. Sacha's story, candid and self confident, relates her struggle.

### **World Literature Today**

#### **The Magicians**

Based on classified documents and first-person interviews, a controversial history of the Vietnam War argues that American acts of violence against millions of Vietnamese civilians were a pervasive and systematic part of the war and that soldiers were deliberately trained and ordered to conduct hate-based slaughter campaigns.

#### **Arab in America**

In Jonathan Kellerman's gripping novels, the city of Los Angeles is as much a living,

breathing character as the heroes and villains who roam its labyrinthine streets. Sunny on the surface but shadowy beneath, this world of privilege and pleasure has a dark core and a dangerous edge. In *True Detectives*, Kellerman skillfully brings his renowned gifts for breathless suspense and sharp psychological insight to a tale that resonates on every level and satisfies at every turn. Bound by blood but divided by troubles as old as Cain and Abel, Moses Reed and Aaron Fox were first introduced in Kellerman's bestselling *Bones*. They are sons of the same strong-willed mother, and their respective fathers were cops, partners, and friends. Their turbulent family history has set them at odds, despite their shared calling. Moses—part Boy Scout, part bulldog, man of few words—is a no-frills LAPD detective. Aaron, sharp dresser and smooth operator, is an ex-cop turned high-end private eye. Usually they go their separate ways. But the disappearance of Caitlin Frostig isn't usual. For Moses, it's an ice-cold mystery he just can't outrun, even with the help of psychologist Alex Delaware and detective Milo Sturgis. For Aaron, it's a billable-hours bonanza from his most lucrative client. Like it or not, Moses and Aaron are in this one together—and the rivalry that rules them won't let either man quit till the case is cracked. A straight-arrow, straight-A student from Malibu, Caitlin has only two men in her life: her sullen single father and her wholesome college sweetheart, who even the battling brothers agree seems too downright upright to be true. Reluctantly tag-teaming in a desperate search for fresh leads, Moses and Aaron zero in on Caitlin's white knight as their primary "person of interest," hoping that, like most people in L.A., he has a secret side. But they uncover more than just a secret as they descend into the sinister, seamy side of the City of Angels after dark, populated by a Hollywood Babylon cast of the glamorous and the damned: a millionaire movie director turned hatemongering eccentric; a desperate Beverly Hills housewife looking for an exit from the fast lane; a heartthrob actor being eaten alive by personal demons; a hooker who's probably seen it all . . . and might just know too much. And at the center, a dead young woman whose downward spiral and brutal end loom over Moses and Aaron like an omen of what may come to be if the dark end of the street claims another lost soul.

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