

They Can T Kill Us Until They Kill Us

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A Little Devil in America Hanif Abdurraqib 2022-03-08 NATIONAL BOOK AWARD FINALIST • A sweeping, genre-bending “masterpiece” (Minneapolis Star Tribune) exploring Black art, music, and culture in all their glory and complexity—from Soul Train, Aretha Franklin, and James Brown to The Fresh Prince of Bel-Air, Whitney Houston, and Beyoncé ONE OF THE TEN BEST BOOKS OF THE YEAR: Chicago Tribune, The Philadelphia Inquirer, The Dallas Morning News, Publishers Weekly “Gorgeous essays that reveal the resilience, heartbreak, and joy within Black performance.”—Brit Bennett, #1 New York Times bestselling author of *The Vanishing Half* “I was a devil in other countries, and I was a little devil in America, too.” Inspired by these few words, spoken by Josephine Baker at the 1963 March on Washington, MacArthur “Genius Grant” Fellow and bestselling author Hanif Abdurraqib has written a profound and lasting reflection on how Black performance is inextricably woven into the fabric of American culture. Each moment in every performance he examines—whether it’s the twenty-seven seconds in “Gimme Shelter” in which Merry Clayton wails the words “rape, murder,” a schoolyard fistfight, a dance marathon, or the instant in a game of spades right after the cards are dealt—has layers of resonance in Black and white cultures, the politics of American empire, and Abdurraqib’s own personal history of love, grief, and performance. Touching on Michael Jackson, Patti LaBelle, Billy Dee Williams, the Wu-Tan Clan, Dave Chappelle, and more, Abdurraqib writes prose brimming with jubilation and pain. With care and

generosity, he explains the poignancy of performances big and small, each one feeling intensely familiar and vital, both timeless and desperately urgent. Filled with sharp insight, humor, and heart, *A Little Devil in America* exalts the Black performance that unfolds in specific moments in time and space—from midcentury Paris to the moon, and back down again to a cramped living room in Columbus, Ohio.

WINNER OF THE ANDREW CARNEGIE MEDAL AND THE GORDON BURN PRIZE • FINALIST FOR THE NATIONAL BOOK CRITICS CIRCLE AWARD AND THE PEN/DIAMONSTEIN-SPIELVOGEL AWARD ONE OF THE BEST BOOKS OF THE YEAR: *The New York Times Book Review*, *Time*, *The Boston Globe*, NPR, *Rolling Stone*, *Esquire*, BuzzFeed, Thrillist, *She Reads*, BookRiot, BookPage, *Electric Lit*, *The Rumpus*, LitHub, *Library Journal*, *Booklist*

Lolita in the Afterlife Jenny Minton Quigley 2021-03-16 A vibrant collection of sharp and essential modern pieces on Vladimir Nabokov's perennially provocative book—with original contributions from a stellar cast of prominent twenty-first century writers. In 1958, Vladimir Nabokov's *Lolita* was published in the United States to immediate controversy and bestsellerdom. More than sixty years later, this phenomenal novel generates as much buzz as it did when originally published. Central to countless issues at the forefront of our national discourse—art and politics, race and whiteness, gender and power, sexual trauma—*Lolita* lives on, in an afterlife as blinding as a supernova. *Lolita in the Afterlife* is edited by the daughter of *Lolita*'s original publisher in America. WITH CONTRIBUTIONS BY Robin Givhan • Aleksandar Hemon • Jim Shepard • Emily Mortimer • Laura Lippman • Erika L. Sánchez • Sarah Weinman • Andre Dubus III • Mary Gaitskill • Zainab Salbi • Christina Baker Kline • Ian Frazier • Cheryl Strayed • Sloane Crosley • Victor LaValle • Jill Kargman • Lila Azam Zanganeh • Roxane Gay • Claire Dederer • Jessica Shattuck • Stacy Schiff • Susan Choi • Kate Elizabeth Russell • Tom Bissell • Kira Von Eichel • Bindu Bansinath • Dani Shapiro • Alexander Chee • Lauren Groff • Morgan Jerkins

Lord of the Flies William Golding 2003-12-16 Golding's iconic 1954 novel, now with a new foreword by Lois Lowry, remains one of the greatest books ever written for young adults and an unforgettable classic for readers of any age. This edition includes a new *Suggestions for Further Reading* by Jennifer Buehler. At the dawn of the next world war, a plane crashes on an uncharted island, stranding a group of schoolboys. At first, with no adult supervision, their freedom is something to celebrate. This far from

civilization they can do anything they want. Anything. But as order collapses, as strange howls echo in the night, as terror begins its reign, the hope of adventure seems as far removed from reality as the hope of being rescued.

It Ends with Us Colleen Hoover 2020-07-28 In this “brave and heartbreaking novel that digs its claws into you and doesn’t let go, long after you’ve finished it” (Anna Todd, New York Times bestselling author) from the #1 New York Times bestselling author of *All Your Perfects*, a workaholic with a too-good-to-be-true romance can’t stop thinking about her first love. Lily hasn’t always had it easy, but that’s never stopped her from working hard for the life she wants. She’s come a long way from the small town where she grew up—she graduated from college, moved to Boston, and started her own business. And when she feels a spark with a gorgeous neurosurgeon named Ryle Kincaid, everything in Lily’s life seems too good to be true. Ryle is assertive, stubborn, maybe even a little arrogant. He’s also sensitive, brilliant, and has a total soft spot for Lily. And the way he looks in scrubs certainly doesn’t hurt. Lily can’t get him out of her head. But Ryle’s complete aversion to relationships is disturbing. Even as Lily finds herself becoming the exception to his “no dating” rule, she can’t help but wonder what made him that way in the first place. As questions about her new relationship overwhelm her, so do thoughts of Atlas Corrigan—her first love and a link to the past she left behind. He was her kindred spirit, her protector. When Atlas suddenly reappears, everything Lily has built with Ryle is threatened. An honest, evocative, and tender novel, *It Ends with Us* is “a glorious and touching read, a forever keeper. The kind of book that gets handed down” (USA TODAY).

I'll Tell You in Person Chloe Caldwell 2016-09-12 Praise for Chloe Caldwell: "I read it a couple of months ago in one can't-put-it-down-even-though-it's-the-middle-of-the-night sitting. It's as intense and interesting and clear-hearted as they come."—Cheryl Strayed "I'll read anything Chloe Caldwell writes. She's a rare bird: fearless, dark, prolific, unpretentious, and truly honest."—Elisa Albert "Nothing's sexier than first love and first intimacies, and Caldwell's brave autobiographical tale twists the trope into a powerful story about unexpectedly falling in love with a woman and the discoveries, sexual and otherwise, that ensue."—Time Out New York "The essays in this collection are as exuberant as they are sad. Her storytelling is as vulnerable as it is bombastic. These essays roll in gangsta, but wear freshly picked daisies in their

hair."—Rookie Magazine Flailing in jobs, failing at love, getting addicted and un-addicted to people, food, and drugs—I'll Tell You in Person is a disarmingly frank account of attempts at adulthood and all the less than perfect ways we get there. Caldwell has an unsparing knack for looking within and reporting back what's really there, rather than what she'd like you to see. Chloe Caldwell is the author of the novella Women, and the essay collection Legs Get Led Astray. Her work has appeared in the Sun, Salon, VICE, Hobart, Nylon, the Rumpus, Men's Health, and LENNY, among others. She teaches personal essay and memoir writing in New York City and lives in Hudson.

The Hare Melanie Finn 2021-01-26 "This resilient heroine embodies the evolution of feminism in a male-dominant society, making this a poignant story for our time." —Emily Park, Booklist starred review "Daring and unputdownable." —Jenny Hollander, Marie Claire The Hare is an affecting portrait of Rosie Monroe, of her resilience and personal transformation under the pin of the male gaze. Raised to be obedient by a stern grandmother in a blue-collar town in Massachusetts, Rosie accepts a scholarship to art school in New York City in the 1980s. One morning at a museum, she meets a worldly man twenty years her senior, with access to the upper crust of New England society. Bennett is dashing, knows that “polo” refers only to ponies, teaches her which direction to spoon soup, and tells of exotic escapades with Truman Capote and Hunter S. Thompson. Soon, Rosie is living with him on a swanky estate on Connecticut’s Gold Coast, naively in sway to his moral ambivalence. A daughter — Miranda — is born, just as his current con goes awry forcing them to abscond in the middle of the night to the untamed wilderness of northern Vermont. Almost immediately, Bennett abandons them in an uninsulated cabin without a car or cash for weeks at a time, so he can tend a teaching job that may or may not exist at an elite college. Rosie is forced to care for her young daughter alone, and to tackle the stubborn intricacies of the wood stove, snowshoe into town, hunt for wild game, and forage in the forest. As Rosie and Miranda’s life gradually begins to normalize, Bennett’s schemes turn malevolent, and Rosie must at last confront his twisted deceptions. Her actions have far-reaching and perilous consequences. An astounding new literary thriller from a celebrated author at the height of her storytelling prowess, The Hare bravely considers a woman’s inherent sense of obligation – sexual and emotional – to the male hierarchy, and deserves to be part of our conversation as we reckon with #MeToo and the Brett Kavanaugh Supreme Court confirmation hearing. Rosie Monroe emerges as an authentic, tarnished feminist heroine. "With The Hare, Melanie Finn

has written a powerful story of female perseverance, strength, and resilience. This book has rare qualities: beautiful writing while being absolutely unputdownable, and I will be pressing it into the hands of every reader I know." —Claire Fuller, author of *Bitter Orange*, *Our Endless Numbered Days*, and *Swimming Lessons*

Here She Comes Now Jeff Gordinier 2021-02-09 Whether it was Patti Smith's angry moan, Nina Simone's guttural growl, or Dolly Parton's towering hair and sweet voice, women have been a musical force to be reckoned with. In *Here She Comes Now*, today's biggest and brightest writers tackle their favorite female musicians and the effect they've had on their own lives. From Rosie Schaap writing about Sandy Denny to Susan Choi writing about Stevie Nicks to Elissa Schappell writing about Kim Gordon, *Here She Comes Now* thoughtfully and lovingly discusses the extreme badassery of the women who break through all the barriers to truly rock.

Vintage Sadness Hanif Willis-Abdurraqib 2017-06-13 There is music for dancing & for grieving, for sexting & responding to a snarky rejection letter. In his follow-up to the acclaimed *The Crown Ain't Worth Much*, Hanif Willis-Abdurraqib channels Ginuwine, Prince, and Carly Rae Jepsen to artfully reflect on intimacy, friendship, and becoming an adult. *Vintage Sadness* further cements Willis-Abdurraqib as one of the most important voices of our generation and proves that each life has its own tender soundtrack.

The Fuck Up Arthur Nersesian 2009-11-24 Arthur Nersesian's underground literary treasure is an unforgettable slice of gritty New York City life. This is the darkly hilarious odyssey of an anonymous slacker. He's a perennial couch-surfer, an aspiring writer searching for himself in spite of himself, and he's just trying to survive. But life has other things in store for the fuck-up. From being dumped by his girlfriend to getting fired for asking for a raise, from falling into a robbery to posing as a gay man to keep his job at a porno theater, the fuck-up's tragi-comedy is perfectly realized by Arthur Nersesian, who manages to create humor and suspense out of urban desperation. "Read it and howl," says Bruce Benderson (author of *User*), "and be glad it didn't happen to you."

The New Optimism Cyrus W. Coolidge 1905

What Doesn't Kill You Tessa Miller 2021-02-02 "Should be read by anyone with a body. . . . Relentlessly researched and undeniably smart." –The New York Times Named one of BuzzFeed's "Best Books of 2021" What Doesn't Kill You is the riveting account of a young journalist's awakening to chronic illness, weaving together personal story and reporting to shed light on living with an ailment forever. Tessa Miller was an ambitious twentysomething writer in New York City when, on a random fall day, her stomach began to seize up. At first, she toughed it out through searing pain, taking sick days from work, unable to leave the bathroom or her bed. But when it became undeniable that something was seriously wrong, Miller gave in to family pressure and went to the hospital—beginning a years-long nightmare of procedures, misdiagnoses, and life-threatening infections. Once she was finally correctly diagnosed with Crohn's disease, Miller faced another battle: accepting that she will never get better. Today, an astonishing three in five adults in the United States suffer from a chronic disease—a percentage expected to rise post-Covid. Whether the illness is arthritis, asthma, Crohn's, diabetes, endometriosis, multiple sclerosis, ulcerative colitis, or any other incurable illness, and whether the sufferer is a colleague, a loved one, or you, these diseases have an impact on just about every one of us. Yet there remains an air of shame and isolation about the topic of chronic sickness. Millions must endure these disorders not only physically but also emotionally, balancing the stress of relationships and work amid the ever-present threat of health complications. Miller segues seamlessly from her dramatic personal experiences into a frank look at the cultural realities (medical, occupational, social) inherent in receiving a lifetime diagnosis. She offers hard-earned wisdom, solidarity, and an ultimately surprising promise of joy for those trying to make sense of it all.

I Couldn't Even Imagine That They Would Kill Us John Gibler 2017-11-14 Chosen as a Best Book of 2017 by Publishers Weekly! Harrowing personal narratives describing how Mexican authorities disappeared, killed, and injured scores of students and others in a still-unsolved crime. "Journalist Gibler's investigative prowess yields a book that uses a chorus of voices—eyewitness accounts of the students and others at the scene—to add depth and clarity to the Sept. 26, 2014, massacre of students in the city of Iguala, Mexico, that left six people dead, 40 wounded, and 43 students missing who have yet to be seen since. It's an unforgettable reconstruction of a national tragedy."—Publishers Weekly, Best of 2017, Nonfiction "After nine months of intensive research for a book on the case of the forty-three, Gibler decided that

'what needs to be shared, urgently, are both the words and the storytelling of the people who lived through the attacks.' . . . The testimonies in *I Couldn't Even Imagine That They Would Kill Us* offer stunning evidence again and again that members of the army, as well as local and state police, helped carry out the attack."—The New York Review of Books " . . . valuable oral history . . ."—London Review of Books "In Mexico, John Gibler's book has been recognized as a journalistic masterpiece, an instant classic, and the most powerful indictment available of the devastating state crime committed against the 43 disappeared Ayotzinapa students in Iguala. This meticulous, choral recreation of the events of that night is brilliantly vivid and alive, it will terrify and inspire you and shatter your heart."—Francisco Goldman, writer for *The New Yorker*, author of *The Interior Circuit: A Mexico City Chronicle* On September 26, 2014, police in Iguala, Mexico attacked five busloads of students and a soccer team, killing six people and abducting forty-three students—now known as the Iguala 43—who have not been seen since. In a coordinated cover-up of the government's role in the massacre and forced disappearance, Mexican authorities tampered with evidence, tortured detainees, and thwarted international investigations. Within days of the atrocities, John Gibler traveled to the region and began reporting from the scene. Here he weaves the stories of survivors, eyewitnesses, and the parents of the disappeared into a tour de force of journalism, a heartbreaking account of events that reads with the momentum of a novel. A vital counter-narrative to state violence and impunity, the stories also offer a testament of hope from people who continue to demand accountability and justice. John Gibler lives and writes in Mexico. He is the author of *Torn from the World*, *Mexico Unconquered: Chronicles of Power and Revolt*, *To Die in Mexico: Dispatches From Inside the Drug War*, *20 poemas para ser leídos en una balacera*, *Tzompaxtle: La fuga de un guerrillero*. His work on Ayotzinapa has been published in *California Sunday Magazine*, featured on NPR's "All Things Considered," and praised by *The New Yorker*.

The Best American Nonrequired Reading 2018 Sheila Heti 2018-10-02 Author Sheila Heti works with a group of high school students to select the year's best new fiction, journalism, poetry, essays, and comics aimed at readers age fifteen and up.

Stubborn Archivist Yara Rodrigues Fowler 2019-07-16 Shortlisted for the Sunday Times Young Writer of the Year Award * Longlisted for the Dylan Thomas Prize * Longlisted for the Desmond Elliott Prize "I read

Stubborn Archivist in a ravenous gulp. It's stunning: so articulate about what it means to live between two languages and countries, tenderly unraveling the knots of unbelonging." —Olivia Laing, author of *The Lonely City* and *Crudo* For fans of *Chemistry* and *Normal People*: A mesmerizing and witty debut novel about a young woman growing up between two disparate cultures, and the singular identity she finds along the way But where are you really from? When your mother considers another country home, it's hard to know where you belong. When the people you live among can't pronounce your name, it's hard to know exactly who you are. And when your body no longer feels like your own, it's hard to understand your place in the world. In *Stubborn Archivist*, a young British Brazilian woman from South London navigates growing up between two cultures and into a fuller understanding of her body, relying on signposts such as history, family conversation, and the eyes of the women who have shaped her—her mother, grandmother, and aunt. Our stubborn archivist takes us through first love and loss, losing and finding home, trauma and healing, and various awakenings of sexuality and identity. Shot through the novel are the narrator's trips to Brazil, sometimes alone, often with family, where she accesses a different side of herself—one, she begins to realize, that is as much of who she is as anything else. A hypnotic and bold debut, *Stubborn Archivist* is as singular as its narrator; a novel you won't soon forget.

Respect the Mic Peter Kahn 2022-02-01 An expansive, moving poetry anthology, representing 20 years of poetry from students and alumni of Chicago's Oak Park River Forest High School Spoken Word Club. "Poets I know sometimes joke that the poetry club at Oak Park River Forest High School is the best MFA program in the Chicagoland area. Like all great jokes, this one is dead serious." -Eve L. Ewing, award-winning poet, playwright, scholar, and sociologist For Chicago's Oak Park and River Forest High School's Spoken Word Club, there is one phrase that reigns supreme: Respect the Mic. It's been the club's call to arms since its inception in 1999. As its founder Peter Kahn says, "It's a call of pride and history and tradition and hope." This vivid new collection of poetry and prose -- curated by award-winning and bestselling poets Hanif Abdurraqib, Franny Choi, Peter Kahn, and Dan "Sully" Sullivan -- illuminates just that, uplifting the incredible legacy this community has cultivated. Among the dozens of current students and alumni, *Respect the Mic* features work by NBA champion Iman Shumpert, National Youth Poet Laureate Kara Jackson, National Youth Poet Laureate Kara Jackson, National Student Poet Natalie Richardson, comedian Langston Kerman, and more. In its pages, you hear the sprawling echoes of

students, siblings, lovers, new parents, athletes, entertainers, scientists, and more --all sharing a deep appreciation for the power of storytelling. A celebration of the past, a balm for the present, and a blueprint for the future, *Respect the Mic* offers a tender, intimate portrait of American life, and conveys how in a world increasingly defined by separation, poetry has the capacity to bind us together.

Hiding in Plain Sight Nuruddin Farah 2015-09-22 "Adopting her niece and nephew when her half-brother is murdered in Mogadishu, Somalia, half-Somali photographer Bella disciplines her free-spirited nature and reevaluates her options when the children's mother resurfaces."-- Provided by publisher.

Not Quite Snow White Ashley Franklin 2020-07-07 A picture book for magical yet imperfect children everywhere, written by debut author Ashley Franklin and perfect for fans of such titles as Matthew A. Cherry's *Hair Love*, Grace Byers's *I Am Enough*, and Lupita Nyong'o's *Sulwe*. Tameika is a girl who belongs on the stage. She loves to act, sing, and dance—and she's pretty good at it, too. So when her school announces their *Snow White* musical, Tameika auditions for the lead princess role. But the other kids think she's "not quite" right to play the role. They whisper, they snicker, and they glare. Will Tameika let their harsh words be her final curtain call? *Not Quite Snow White* is a delightful and inspiring picture book that highlights the importance of self-confidence while taking an earnest look at what happens when that confidence is shaken or lost. Tameika encourages us all to let our magic shine.

Summary of Hanif Abdurraqib's They Can't Kill Us Until They Kill Us Everest Media

2022-07-24T22:59:00Z Please note: This is a companion version & not the original book. Sample Book Insights: #1 There are days when we are forced to be from every other place in America. I still go to watch fireworks, or I still go to watch the brief burst of brightness glow on the faces of black children, some of whom have made it downtown, miles away from the forgotten corners of the city. #2 2016 was a year of hope, but not in the way that it is often packaged as an antithesis to what is burning. It was a brief breath to take in something that didn't taste of whatever was holding you under. #3 Chance the Rapper is always smiling, or seems like he always could be on the verge of smiling. He is mostly teeth, and carries an expressive nature that pushes and pulls his brow in various directions while he raps or speaks, but his mouth is always pushing the edges of a smile. #4 I went to Chicago in late May of 2016. I found myself

crammed into a seat on a school bus driving through the city to an undisclosed location. Chance carried me there, strictly on the promise of something spectacular. It was the first time in years that an artist made me believe in their capacity for the unbelievable.

They Can't Kill Us All Wesley Lowery 2016-11-15 LA Times winner for The Christopher Isherwood Prize for Autobiographical Prose A New York Times bestseller A New York Times Editors' Choice A Featured Title in The New York Times Book Review's "Paperback Row" A Bustle "17 Books About Race Every White Person Should Read" "Essential reading."--Junot Diaz "Electric...so well reported, so plainly told and so evidently the work of a man who has not grown a callus on his heart."--Dwight Garner, New York Times, "A Top Ten Book of 2016" "I'd recommend everyone to read this book because it's not just statistics, it's not just the information, but it's the connective tissue that shows the human story behind it." - - Trevor Noah, The Daily Show A deeply reported book that brings alive the quest for justice in the deaths of Michael Brown, Tamir Rice, and Freddie Gray, offering both unparalleled insight into the reality of police violence in America and an intimate, moving portrait of those working to end it Conducting hundreds of interviews during the course of over one year reporting on the ground, Washington Post writer Wesley Lowery traveled from Ferguson, Missouri, to Cleveland, Ohio; Charleston, South Carolina; and Baltimore, Maryland; and then back to Ferguson to uncover life inside the most heavily policed, if otherwise neglected, corners of America today. In an effort to grasp the magnitude of the repose to Michael Brown's death and understand the scale of the problem police violence represents, Lowery speaks to Brown's family and the families of other victims other victims' families as well as local activists. By posing the question, "What does the loss of any one life mean to the rest of the nation?" Lowery examines the cumulative effect of decades of racially biased policing in segregated neighborhoods with failing schools, crumbling infrastructure and too few jobs. Studded with moments of joy, and tragedy, *They Can't Kill Us All* offers a historically informed look at the standoff between the police and those they are sworn to protect, showing that civil unrest is just one tool of resistance in the broader struggle for justice. As Lowery brings vividly to life, the protests against police killings are also about the black community's long history on the receiving end of perceived and actual acts of injustice and discrimination. *They Can't Kill Us All* grapples with a persistent if also largely unexamined aspect of the otherwise transformative presidency of Barack Obama: the failure to deliver tangible security and opportunity to those Americans most in need

of both.

What Doesn't Kill Us David Housewright 2021-05-25 In David Housewright's next novel featuring the beloved Rushmore McKenzie What Doesn't Kill Us—McKenzie has been shot and lies in a coma while the police and his friends desperately try to find out what he was doing and who tried to kill him. Rushmore McKenzie, former St. Paul police detective and unexpected millionaire, does the occasional, unofficial private detective work—mostly favors for friends. He's faced kidnapers, domestic terrorists, art thieves, among others, and had a hand in solving some of the most perplexing mysteries of the Twin Cities. But this time, his prodigious luck and intuition may have finally failed him: He was shot in the back by an unknown assailant and lies in a coma. His childhood friend, Lt. Bobby Dunston of the St. Paul Police Department, assigns his best detective to the case while other figures—on both sides of the law—pursue the truth. What was McKenzie investigating, what did he learn that so threatened someone that they tried to kill him? What do a sketchy bar in the wrong part of town, the area's prominent tech millionaire family, drug dealers, investment bankers, and a mysterious woman who left an unknown package for McKenzie all have in common? As time slowly begins to run out, the answer to those questions might be what stands between life and death.

Impossible Owls Brian Phillips 2018-10-02 NEW YORK TIMES BESTSELLER. SEMI-FINALIST FOR THE PEN/DIAMONSTEIN-SPIELVOGEL AWARD FOR ART OF THE ESSAY. One of Amazon, BuzzFeed, ELLE, Electric Literature and Pop Sugar's Best Books of 2018. Named one of the Best Books of October and Fall by Amazon, BuzzFeed, TIME, Vulture, The Millions and Vol. 1 Brooklyn. "Hilarious, nimble, and thoroughly illuminating." —Colson Whitehead, author of *The Underground Railroad* A globe-spanning, ambitious book of essays from one of the most enthralling storytellers in narrative nonfiction In his highly anticipated debut essay collection, *Impossible Owls*, Brian Phillips demonstrates why he's one of the most iconoclastic journalists of the digital age, beloved for his ambitious, off-kilter, meticulously reported essays that read like novels. The eight essays assembled here—five from Phillips's Grantland and MTV days, and three new pieces—go beyond simply chronicling some of the modern world's most uncanny, unbelievable, and spectacular oddities (though they do that, too). Researched for months and even years on end, they explore the interconnectedness of the globalized world, the consequences of history, the power of myth,

and the ways people attempt to find meaning. He searches for tigers in India, and uncovers a multigenerational mystery involving an oil tycoon and his niece turned stepdaughter turned wife in the Oklahoma town where he grew up. Through each adventure, Phillips's remarkable voice becomes a character itself—full of verve, rich with offhanded humor, and revealing unexpected vulnerability. Dogged, self-aware, and radiating a contagious enthusiasm for his subjects, Phillips is an exhilarating guide to the confusion and wonder of the world today. If John Jeremiah Sullivan's *Pulphed* was the last great collection of New Journalism from the print era, *Impossible Owls* is the first of the digital age.

The Crown Ain't Worth Much Hanif Abdurraqib 2017-05-15 *The Crown Ain't Worth Much*, Hanif Willis-Abdurraqib's first full-length collection, is a sharp and vulnerable portrayal of city life in the United States. A regular columnist for MTV.com, Abdurraqib brings his interest in pop culture to these poems, analyzing race, gender, family, and the love that finally holds us together even as it threatens to break us. Terrance Hayes writes that Abdurraqib "bridges the bravado and bling of praise with the blood and tears of elegy." The poems in this collection are challenging and accessible at once, as they seek to render real human voices in moments of tragedy and celebration.

salt slow Julia Armfield 2019-10-08 Shortlisted for the Sunday Times Young Writer of the Year Award From *White Review* Short Story Prize winner Julia Armfield, a brilliant, provocative debut story collection for fans of Carmen Maria Machado and Kelly Link. In her electrifying debut, Julia Armfield explores women's experiences in contemporary society, mapped through their bodies. As urban dwellers' sleeps become disassociated from them, like Peter Pan's shadow, a city turns insomniac. A teenager entering puberty finds her body transforming in ways very different than her classmates'. As a popular band gathers momentum, the fangirls following their tour turn into something monstrous. After their parents remarry, two step-sisters, one a girl and one a wolf, develop a dangerously close bond. And in an apocalyptic landscape, a pregnant woman begins to realize that the creature in her belly is not what she expected. Blending elements of horror, science fiction, mythology, and feminism, *salt slow* is an utterly original collection of short stories that are sure to dazzle and shock, heralding the arrival of a daring new voice.

The First Collection of Criticism by a Living Female Rock Critic Jessica Hopper 2021-07-06 "Jessica Hopper's criticism is a trenchant and necessary counterpoint not just on music, but on our culture at large." —Annie Clark, *St. Vincent* An acclaimed, career-spanning collection from a fiercely feminist and revered contemporary rock critic, reissued with new material Throughout her career, spanning more than two decades, Jessica Hopper, a revered and pioneering music critic, has examined women recording and producing music, in all genres, through an intersectional feminist lens. *The First Collection of Criticism by a Living Female Rock Critic* features oral histories of bands like Hole and Sleater Kinney, interviews with the women editors of 1970s-era *Rolling Stone*, and intimate conversations with iconic musicians such as Björk, Robyn, and Lido Pimienta. Hopper journeys through the truths of Riot Grrrl's empowering insurgence; decamps to Gary, Indiana, on the eve of Michael Jackson's death; explodes the grunge-era mythologies of Nirvana and Courtney Love; and examines the rise of emo. The collection also includes profiles and reviews of some of the most-loved, and most-loathed, women artists making music today: Fiona Apple, Kacey Musgraves, M.I.A., Miley Cyrus, Lana Del Rey. In order for the music industry to change, Hopper writes, we need "the continual presence of radicalized women . . . being encouraged and given reasons to stay, rather than diminished by the music which glues our communities together." *The First Collection of Criticism by a Living Female Rock Critic*—published to acclaim in 2015, and reissued now with new material and an introduction by Samantha Irby—is a rallying cry for women-centered history and storytelling, and a groundbreaking, obsessive, razor-sharp panorama of music writing crafted by one of the most influential critics of her generation.

What Doesn't Kill Us Scott Carney 2017-01-03 Our ancestors crossed deserts, mountains, and oceans without even a whisper of what anyone today might consider modern technology. Those feats of endurance now seem impossible in an age where we take comfort for granted. But what if we could regain some of our lost evolutionary strength by simulating the environmental conditions of our ancestors? Investigative journalist and anthropologist Scott Carney takes up the challenge to find out: Can we hack our bodies and use the environment to stimulate our inner biology? Helping him in his search for the answers is Dutch fitness guru Wim Hof, whose ability to control his body temperature in extreme cold has sparked a whirlwind of scientific study. Carney also enlists input from an Army scientist, a world-famous surfer, the founders of an obstacle course race movement, and ordinary people who have documented

how they have cured autoimmune diseases, lost weight, and reversed diabetes. In the process, he chronicles his own transformational journey as he pushes his body and mind to the edge of endurance, a quest that culminates in a record-bending, 28-hour climb to the snowy peak of Mt. Kilimanjaro wearing nothing but a pair of running shorts and sneakers. An ambitious blend of investigative reporting and participatory journalism, *What Doesn't Kill Us* explores the true connection between the mind and the body and reveals the science that allows us to push past our perceived limitations.

[What Doesn't Kill Us Makes Us](#) Mike Mariani 2022-08-30 “A bold and intricate exploration of catastrophe as not just a transformative experience or a test case for resilience, but something that completely reinvents us—a reincarnation.”—Robert Kolker, #1 New York Times bestselling author of *Hidden Valley Road* “A masterpiece—a book that truly captures what it means to be changed by tragedy, and a necessary salve for our troubled times.”—Ed Yong, New York Times bestselling author of *An Immense World* and *I Contain Multitudes* “What doesn't kill us makes us stronger,” the adage—adapted from Nietzsche's famous maxim—goes. But how much truth is there to that ubiquitous, inexhaustible saying? Tracing the lives of six people who have experienced profoundly life-changing events, journalist Mike Mariani explores the nuances and largely uncharted territory of what happens after one's life is severed into a before and after. If what doesn't kill us does not necessarily make us stronger, he asks, what does it make us? When his own life was transformed by the onset of a chronic illness, Mariani turned inward, changing his bustling, exuberant lifestyle into something more contemplative and deliberate. In this ambitious work of narrative reporting, he uses his own experience, as well as lessons from psychology, literature, mythology, and religion, to tell the stories of people living what he describes as “afterlives.” His subjects' harrowing episodes range from a paralyzing car crash to a personality-altering traumatic brain injury to an accidental homicide that resulted in a sentence of life imprisonment. Their “afterlives,” Mariani argues, have compelled them to supercharge their identities, narrowing and deepening their focus to find a sense of meaning—whether through academia or religion or ministering to others—in lives sundered by tragedy. Only then can these people truly reinvent themselves, testifying to their own unseen multitudes and the valiant mutability of the human spirit. Delving into lives we rarely see in such meticulous detail—lives filled with struggle, loss, perseverance, transformation, and triumph—Mariani leads us into some of the darkest corners of human existence, only to reveal our endless capacity for kindling new light.

What Might Kill Us M. N. Forgy 2016-10-24 Brotherhood is what Bull bleeds and all that he knows. Being the king of The Devil's Dust and surrounded by easy women was his everyday... until having his heart broke rooted him to the bottom of a whiskey bottle. Heartbroken, and drowning in lost memories he's unsure of the direction of his life, when the answer - consisting of a terrified Mexican girl- nearly knocks him off his feet. Determined to get his act together and rectify his club, he rides to Texas for answers, only to be confronted with the emotional ghosts he isn't ready to deal with. He sees Anahi, and he wants her. But she may come with more baggage than Bull is ready for. Anahi used to be prim and proper. She used to wear dresses and keep up appearances to impress people she didn't know. I guess you could say she was a fucking lady. But that was when she lived in Mexico with her parents. Before her uncle turned on her. Before, the only man she ever loved, her step-brother, betrayed her. Before she was forced to be a drug mule for the Cartel. Evening gowns a lost memory, expensive heels traded for boots, and a nine millimeter in her hand instead of a limited edition purse. Anahi sets aside everything she's ever known including the fairytale stories her mother told her about America. She's angry, determined, and looking for a way out.

Crowd Surfing with God Adrienne Novy 2018-08-21 Crowd Surfing With God is a coming of age journey through poems: a story of self-acceptance that discusses growing up with a rare genetic disorder & mental illness, family & being in a multifaith household, pop culture, & the acts of playing & listening to music bringing you closer to yourself & to healing. "Crowd Surfing With God is a book of consistent breaking and re-fixing. I love most how the book pulls at the edges of all of Adrienne Novy's many parts, stepping outside the binaries of love, loss, identity, genre, and all manner of things holy. There is sharp language, and palpable imagery, yes. But what works best about the book is how it grabs a reader by each arm, dragging them into many new directions, where something new and impossibly bright is waiting to be discovered." --Hanif Abdurraqib, author of *The Crown Ain't Worth Much* and *They Can't Kill Us Until They Kill Us* "All of us cry and yet still the next day arrives, whether we like it or not, but it presents itself with an invitation to move forward in life. Strength lives within vulnerability. This book is a prime example of just that. It's inspiring to anyone who has felt like a bit of a misfit, a black sheep, or a burden. It's a gift to be able to share our stories and rise above, so I hope that it is well received and keeps on inspiring others to live through our pain. Those who get to read this can find relation and comfort in the most

sincere manner and are lucky to have stumbled upon such an eye opening book. Thank you, Adrienne." -- Caitin Stickels, model, actress, and singer featured in Allure, Cosmopolitan, Daily Mail, V Magazine, and more "Throughout this book, Adrienne asks the reader to not only reveal their softness, but revel in it. This book is a dance party, a late night confession, and a victory anthem to belt in the car. It invites us to praise the music that saved us and the people we sing along with. Holy is our survival. Fierce is our living. Let us celebrate what created us by not destroying us, and sing the chorus one more time." --Bianca Phipps, author of *White River Happiness*

Go Ahead in the Rain Hanif Abdurraqib 2019-02-01 A New York Times Best Seller A February IndieNext Pick Named A Most Anticipated Book of 2019 by BuzzFeed, Nylon, The A. V. Club, CBC Books, and The Rumpus. And a Winter's Most Anticipated Book by Vanity Fair and The Week Starred Reviews: Kirkus and Booklist "Warm, immediate and intensely personal."—New York Times How does one pay homage to A Tribe Called Quest? The seminal rap group brought jazz into the genre, resurrecting timeless rhythms to create masterpieces such as *The Low End Theory* and *Midnight Marauders*. Seventeen years after their last album, they resurrected themselves with an intense, socially conscious record, *We Got It from Here . . . Thank You 4 Your Service*, which arrived when fans needed it most, in the aftermath of the 2016 election. Poet and essayist Hanif Abdurraqib digs into the group's history and draws from his own experience to reflect on how its distinctive sound resonated among fans like himself. The result is as ambitious and genre-bending as the rap group itself. Abdurraqib traces the Tribe's creative career, from their early days as part of the Afrocentric rap collective known as the Native Tongues, through their first three classic albums, to their eventual breakup and long hiatus. Their work is placed in the context of the broader rap landscape of the 1990s, one upended by sampling laws that forced a reinvention in production methods, the East Coast–West Coast rivalry that threatened to destroy the genre, and some record labels' shift from focusing on groups to individual MCs. Throughout the narrative Abdurraqib connects the music and cultural history to their street-level impact. Whether he's remembering *The Source* magazine cover announcing the Tribe's 1998 breakup or writing personal letters to the group after bandmate Phife Dawg's death, Abdurraqib seeks the deeper truths of A Tribe Called Quest; truths that—like the low end, the bass—are not simply heard in the head, but felt in the chest.

Sing, Aretha, Sing! Hanif Abdurraqib 2022-02-01 A young Aretha Franklin captivates her community with the song “Respect” during the height of the Civil Rights Movement, in this striking picture book biography that will embolden today’s young readers to sing their own truth. When Aretha Franklin sang, she didn’t just sing...she sparked a movement. As a performer and a civil rights activist, the Queen of Soul used her voice to uplift freedom fighters and the Black community during the height of the 1960s Civil Rights Movement. Her song “Respect” was an anthem of identity, survival, and joy. It gave hope to people trying to make change. And when Aretha sang, the world sang along. With Hanif Abdurraqib’s poetic voice and Ashley Evans’s dynamic illustrations, *Sing, Aretha, Sing!* demonstrates how one brave voice can give new power to a nation, and how the legacy of Aretha Franklin lives on in a world still fighting for freedom.

To Float in the Space Between Terrance Hayes 2018 "A book of lectures by Terrance Hayes."--

I Will Take the Answer Ander Monson 2020-02-04 A moving and wide-ranging collection of essays by the author of *Letter to a Future Lover*. The idea of connection permeates *I Will Take the Answer*, Ander Monson’s fourth book of utterly original and intelligent essays. How is our present connected to our past and future? How do neural connections form memories, and why do we recall them when we do? And how do we connect with one another in meaningful ways across time and space? In the opening essay, which extends across the book in brief subsequent pieces, a trip through a storm sewer in Tucson inspires Monson to trace the city’s relationship to Jared Lee Loughner, the gunman who shot Gabrielle Giffords and killed six bystanders, along with how violence is produced and how we grieve and honor the dead. With the formally inventive “I in River,” he ruminates on water in a waterless city and the structures we use to attempt to contain and control it. Monson also visits the exuberantly nerdy kingdom of a Renaissance Faire, and elaborates on the enduring appeal of sad songs through the lens of March Sadness, an online competition that he cofounded, an engaging riff on the NCAA basketball tournament brackets in which sad songs replace teams. As personal and idiosyncratic as the best mixtape, *I Will Take the Answer* showcases Monson’s deep thinking and broad-ranging interests, his sly wit, his soft spot for heavy metal, and his ability to tunnel deeply into the odd and revealing, sometimes subterranean, worlds of American life.

They Can't Kill Us Until They Kill Us Hanif Abdurraqib 2017-11-14 *2018 "12 best books to give this holiday season" –TODAY Show *Best Books of 2018 –Rolling Stone "A Best Book of 2017" –NPR, BuzzFeed, Paste Magazine, Esquire, Chicago Tribune, Vol. 1 Brooklyn, CBC, Stereogum, National Post, Entropy, Heavy, Book Riot, Chicago Review of Books, The Los Angeles Review, Michigan Daily *American Booksellers Association (ABA) 'December 2017 Indie Next List Great Reads' *Midwest Indie Bestseller In an age of confusion, fear, and loss, Hanif Abdurraqib's is a voice that matters. Whether he's attending a Bruce Springsteen concert the day after visiting Michael Brown's grave, or discussing public displays of affection at a Carly Rae Jepsen show, he writes with a poignancy and magnetism that resonates profoundly. In the wake of the nightclub attacks in Paris, he recalls how he sought refuge as a teenager in music, at shows, and wonders whether the next generation of young Muslims will not be afforded that opportunity now. While discussing the everyday threat to the lives of black Americans, Abdurraqib recounts the first time he was ordered to the ground by police officers: for attempting to enter his own car. In essays that have been published by the New York Times, MTV, and Pitchfork, among others—along with original, previously unreleased essays—Abdurraqib uses music and culture as a lens through which to view our world, so that we might better understand ourselves, and in so doing proves himself a bellwether for our times. "Funny, painful, precise, desperate, and loving throughout. Not a day has sounded the same since I read him." –Greil Marcus, Village Voice

This Is Major Shayla Lawson 2020-06-30 A National Book Critics Circle Finalist in Autobiography * Finalist for a Lambda Literary Award * Named one of the most anticipated books of the year by USA Today, Bitch Magazine, Parade, Salon and Ms. Magazine From a fierce and humorous new voice comes a relevant, insightful, and riveting collection of personal essays on the richness and resilience of black girl culture—for readers of Samantha Irby, Roxane Gay, Morgan Jerkins, and Lindy West. Shayla Lawson is major. You don't know who she is. Yet. But that's okay. She is on a mission to move black girls like herself from best supporting actress to a starring role in the major narrative. Whether she's taking on workplace microaggressions or upending racist stereotypes about her home state of Kentucky, she looks for the side of the story that isn't always told, the places where the voices of black girls haven't been heard. The essays in *This is Major* ask questions like: Why are black women invisible to AI? What is "black girl magic"? Or: Am I one viral tweet away from becoming Twitter famous? And: How much magic does it

take to land a Tinder date? With a unique mix of personal stories, pop culture observations, and insights into politics and history, Lawson sheds light on these questions, as well as the many ways black women and girls have influenced mainstream culture—from their style, to their language, and even their art—and how “major” they really are. Timely, enlightening, and wickedly sharp, *This Is Major* places black women at the center—no longer silenced, no longer the minority.

They Can't Kill Us Until They Kill Us Hanif Abdurraqib 2019-10-04 A stunning collection of essays using music as a vantage point through which to examine and interrogate the world we live in, culturally and politically. In an age of confusion, fear, and loss, Hanif Abdurraqib's is a voice that matters. Whether he's attending a Bruce Springsteen concert the day after visiting Michael Brown's grave, or discussing public displays of affection at a Carly Rae Jepsen show, he writes with a poignancy and magnetism that resonates profoundly. In the wake of the nightclub attacks in Paris, he recalls how he sought refuge as a teenager in music, at shows, and wonders whether the next generation of young Muslims will not be afforded that opportunity now. While discussing the everyday threat to the lives of black Americans, Abdurraqib recounts the first time he was ordered to the ground by police officers: for attempting to enter his own car. In essays that have been published by the New York Times, MTV, and Pitchfork, among others—along with original, previously unreleased essays—Abdurraqib uses music and culture as a lens through which to view our world, so that we might better understand ourselves, and in so doing proves himself a bellwether for our times.

Frida Kahlo and My Left Leg Emily Rapp Black 2021-06-15 A New York Times-bestselling author's personal examination of how the experiences, art, and disabilities of Frida Kahlo shaped her life as an amputee. At first sight of Frida Kahlo's painting *The Two Fridas*, Emily Rapp Black felt a connection with the artist. An amputee from childhood, Rapp Black grew up with a succession of prosthetic limbs and learned that she had to hide her disability from the world. Kahlo sustained lifelong injuries after a horrific bus crash, and her right leg was eventually amputated. In Kahlo's art, Rapp Black recognized her own life, from the numerous operations to the compulsion to create to silence pain. Here she tells her story of losing her infant son to Tay-Sachs, giving birth to a daughter, and learning to accept her body. She writes of how Frida Kahlo inspired her to find a way forward when all seemed lost. Book cover image: Frida

Kahlo, prosthetic limb. Frida Kahlo & Diego Rivera Archives. Bank of Mexico, Fiduciary in the Diego Rivera and Frida Kahlo Museum Trust.

A Libertarian Walks Into a Bear Matthew Hongoltz-Hetling 2020-09-15 A tiny American town's plans for radical self-government overlooked one hairy detail: no one told the bears. Once upon a time, a group of libertarians got together and hatched the Free Town Project, a plan to take over an American town and completely eliminate its government. In 2004, they set their sights on Grafton, NH, a barely populated settlement with one paved road. When they descended on Grafton, public funding for pretty much everything shrank: the fire department, the library, the schoolhouse. State and federal laws became meek suggestions, scarcely heard in the town's thick wilderness. The anything-goes atmosphere soon caught the attention of Grafton's neighbors: the bears. Freedom-loving citizens ignored hunting laws and regulations on food disposal. They built a tent city in an effort to get off the grid. The bears smelled food and opportunity. *A Libertarian Walks Into a Bear* is the sometimes funny, sometimes terrifying tale of what happens when a government disappears into the woods. Complete with gunplay, adventure, and backstabbing politicians, this is the ultimate story of a quintessential American experiment -- to live free or die, perhaps from a bear.

In Love Amy Bloom 2022-03-08 NEW YORK TIMES BESTSELLER • A powerful memoir of a love that leads two people to find a courageous way to part—and a woman's struggle to go forward in the face of loss—that “enriches the reader's life with urgency and gratitude” (The Washington Post) “A pleasure to read . . . Rarely has a memoir about death been so full of life. . . . Bloom has a talent for mixing the prosaic and profound, the slapstick and the serious.”—USA Today ONE OF THE BEST BOOKS OF THE YEAR: NPR Amy Bloom began to notice changes in her husband, Brian: He retired early from a new job he loved; he withdrew from close friendships; he talked mostly about the past. Suddenly, it seemed there was a glass wall between them, and their long walks and talks stopped. Their world was altered forever when an MRI confirmed what they could no longer ignore: Brian had Alzheimer's disease. Forced to confront the truth of the diagnosis and its impact on the future he had envisioned, Brian was determined to die on his feet, not live on his knees. Supporting each other in their last journey together, Brian and Amy made the unimaginably difficult and painful decision to go to Dignitas, an organization based in

Switzerland that empowers a person to end their own life with dignity and peace. In this heartbreaking and surprising memoir, Bloom sheds light on a part of life we so often shy away from discussing—its ending. Written in Bloom’s captivating, insightful voice and with her trademark wit and candor, *In Love* is an unforgettable portrait of a beautiful marriage, and a boundary-defying love.

A Fortune for Your Disaster Hanif Abdurraqib 2019-09-03 “When an author’s unmitigated brilliance shows up on every page, it’s tempting to skip a description and just say, Read this! Such is the case with this breathlessly powerful, deceptively breezy book of poetry.” –Booklist, Starred Review In his much-anticipated follow-up to *The Crown Ain't Worth Much*, poet, essayist, biographer, and music critic Hanif Abdurraqib has written a book of poems about how one rebuilds oneself after a heartbreak, the kind that renders them a different version of themselves than the one they knew. It’s a book about a mother’s death, and admitting that Michael Jordan pushed off, about forgiveness, and how none of the author’s black friends wanted to listen to “Don’t Stop Believin’.” It’s about wrestling with histories, personal and shared. Abdurraqib uses touchstones from the world outside—from Marvin Gaye to Nikola Tesla to his neighbor’s dogs—to create a mirror, inside of which every angle presents a new possibility.

Wild Hundreds Nate Marshall 2015-09-10 Winner, 2017 Great Lakes Colleges Association New Writers Award (poetry category) Winner, 2016 BCALA Literary Award (poetry category) Winner of the 2014 Agnes Lynch Starrett Poetry Prize Finalist, 2015 NAACP Image Awards (poetry category) *Wild Hundreds* is a long love song to Chicago. The book celebrates the people, culture, and places often left out of the civic discourse and the travel guides. *Wild Hundreds* is a book that displays the beauty of black survival and mourns the tragedy of black death.