

Towelhead

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.

Pastor John Wilson has quite an agenda set for the small desert town of Liberty. He hopes to assert his influence on the local public school district. He desires to change the way a local tradition, the Goat-Roping Contest, is celebrated. He also wants to keep the local desert safe from terrorists in search of uranium and so he organizes parishioners to keep a vigilant watch for suspicious activity. The good pastor's ambitions could impact the lives of even those outside of his flock if he has his way. Patrick, James, and Sawyer are boys who live in Liberty. Patrick was sent to live with his uncle, who is a teacher in Liberty, because he got into too much trouble in the city and was too much for his mother to handle. Almost immediately he and a classmate, James, find themselves in a lot of trouble with their teacher and with the school counselor, who just happens to be a member of Pastor Wilson's church. Sawyer's mother recently joined Pastor Wilson's congregation and he is anxious that her recently acquired religious fervor could spell the end of all the fun in his life. All three boys hope to participate in the upcoming annual Goat-Roping Contest, but they fear that Pastor

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Wilson might keep them from enjoying the event. Will Pastor Wilson win this small town culture war or will the boys be able to enjoy all that Liberty has to offer? Join friends Sawyer, James, and Patrick, along with several other friends, as they live through and are impacted by this political battle quietly unfolding around them.

It's a Tuesday morning in Brooklyn---a perfect September day. Wendy is heading to school, eager to make plans with her best friend, worried about how she looks, mad at her mother for not letting her visit her father in California, impatient with her little brother and with the almost too-loving concern of her jazz musician stepfather. She's out the door to catch the bus. An hour later comes the news: A plane has crashed into the World Trade Center---her mother's office building. Through the eyes of thirteen-year-old Wendy, we gain entrance to the world rarely shown by those who documented the events of that one terrible day: a family's slow and terrible realization that Wendy's mother has died, and their struggle to go on with their lives in the face of such a crushing loss. Absent for years, Wendy's real father shows up without warning. He takes her back with him to California, where she re-invents her life: Wendy now lives more or less on her own in a one-room apartment with a TV set and not much else. Wendy's new circle now includes her father's cactus-grower girlfriend, newly reconnected with the son she gave up for adoption twenty years before; a sad and tender bookstore owner who introduces her to the voice of Anne Frank and to his autistic son; and a homeless skateboarder, on a mission to find his long-lost brother.

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Over the winter and spring that follow, Wendy moves between the alternately painful and reassuring memories of her mother and the revelations that come with growing to know her real father for the first time. Pulled between her old life in Brooklyn and a new one 3,000 miles away, our heroine is faced with a world where the usual rules no longer apply but eventually discovers a strength and capacity for compassion and survival that she never knew she possessed. At the core of the story is Wendy's deep connection with her little brother, back in New York, who is grieving the loss of their mother without her. This is a story about the ties of siblings, about children who lose their parents, parents who lose their children, and the unexpected ways they sometimes find one another again. Set against the backdrop of global and personal tragedy, and written in a style alternately wry and heartbreaking, *The Usual Rules* is an unexpectedly hopeful story of healing and forgiveness that will offer readers, young and old alike, a picture of how, out of the rubble, a family rebuilds its life.

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.

Combining trenchant philosophy with lyrical memoir, *Afropessimism* is an unparalleled account of Blackness. Why does race seem to color almost every feature of our moral and political universe? Why does a perpetual cycle of slavery—in all its political, intellectual, and cultural forms—continue to define the Black experience? And why is anti-Black violence such a predominant feature not only in the United States but around the world? These are just some of the compelling questions that animate *Afropessimism*, Frank B. Wilderson III's seminal work on the philosophy of Blackness. Combining precise philosophy with a torrent of memories, Wilderson presents the tenets of an increasingly prominent intellectual movement that sees Blackness through the lens of perpetual slavery. Drawing on works of philosophy, literature, film, and critical theory, he shows that the social construct of slavery, as seen through pervasive anti-Black subjugation and violence, is hardly a relic of the past but the very engine that powers our civilization, and that without this master-slave dynamic, the calculus bolstering world civilization would collapse. Unlike any other disenfranchised group, Wilderson argues, Blacks alone will remain essentially slaves in the larger Human world, where they can never be truly regarded as Human beings, where, "at every scale of abstraction, violence saturates Black life." And while *Afropessimism* delivers a formidable philosophical account of being Black, it is also interwoven with dramatic set pieces, autobiographical stories that juxtapose Wilderson's seemingly idyllic upbringing

in mid-century Minneapolis with the abject racism he later encounters—whether in late 1960s Berkeley or in apartheid South Africa, where he joins forces with the African National Congress. Afropessimism provides no restorative solution to the hatred that abounds; rather, Wilderson believes that acknowledging these historical and social conditions will result in personal enlightenment about the reality of our inherently racialized existence. Radical in conception, remarkably poignant, and with soaring flights of lyrical prose, *Afropessimism* reverberates with wisdom and painful clarity in the fractured world we inhabit. It positions Wilderson as a paradigmatic thinker and as a twenty-first-century inheritor of many of the African American literary traditions established in centuries past.

"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 trouble...big 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 sittu. But Mariam's strict sittu 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.

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Alicia Erians *Towelhead* är en högaktuell bok om trettonåriga Jasiras sexuella uppvaknande i det tidiga nittioalets USA. Medan landet förbereder sitt första krig mot Saddam, Gulfkriget, blir Jasiras mamma svartsjuk på det intresse som pojkvännen visar dottern och hon skickas till sin libanesiske pappa i Texas. Jasira vantrivs med pappans strikta och motsägelsefulla regler och oförmögen att handskas med sin ensamhet och kropp söker hon uppmärksamhet på alla ställen hon kan, något den medelålders grannen Mr Vuoso utnyttjar. Alicia Erian bor i Brooklyn, New York, och skriver i *Zoetrope* och *Nerve*. *Towelhead* är hennes första roman. Hennes debutbok, novellsamlingen *Kärlekens brutala språk*, utkom på *Modernista* 2004. Pressröster: »Jag blir inte deprimerad, bara mer och mer fascinerad av det alltmer obehagliga, mästerligt iscensatta kammarspelet. Utan att bli spekulativ, lolitisk, lyckas Erian, rentav med skönhet, gestalta Jasiras hemliga guldåder, trots övergreppen« Örjan Abrahamsson, *VI* »Det är äckligt, snuskigt, politiskt inkorrekt och inkonsekvent. Allt som händer i mellanrummen är liksom poängen. Jag fattar inte hur Erian gör det, men det är bra.« Rebecka Åhlund, *Borås Tidning*

A bittersweet, darkly comic novel from a lyrical new voice, *Love Will Tear Us Apart* tells the story of six childhood friends reunited at a wedding where secrets are revealed, hearts are broken, and new meaning is given to the phrase "You can't go home again." High school sweethearts Lea and Dan are 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. As an awkward night wears on, and getting wasted is the only way to make it through, a killer soundtrack—from Madonna to Nirvana, the Geto Boys to the Grateful Dead—takes us back to the first cracks in their friendships, their shaky transitions into adulthood, and the few moments of love and connection that have defined them through the years. By turns a Nick Hornby–esque ode to the way music shapes our memories and an elegy to lost youth in the manner of Bret Easton Ellis, *Love Will Tear Us Apart* doesn't aim to capture some supposed "voice of a new generation" but rather tells the story of a generation more comfortable with letting music speak on its behalf.

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)

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.

FBI special agent Max Carter is on the hunt – he'll stop at nothing to catch a kidnapper with a taste for danger and a need for revenge. Fans of Lee Child and David Baldacci will be gripped by this heart-racing thriller from bestselling author Ed James. As Senator Christopher Holliday walks through the halls of the US Federal Building in Seattle, his phone beeps with an alert. Frustrated by the interruption, he takes a quick glance and is horrified by the image on the screen – his two children, Brandon and Avery, unconscious. The message simply reads: Meet me or they die. The race is on to find the children and leading the investigation is Special Agent Max Carter from the FBI's Child Abduction Rapid Deployment team. He will stop at nothing to find children stolen from their families – after all, he was once one of those taken children, so he knows exactly what's at stake. Rushing to the Senator's home in Washington State, Carter faces a wall of police cruisers and blacked-out SUVs. Megan Holliday, the senator's wife, was ambushed by a man with a gun as she returned home from taking her kids out for ice cream. Bound and drugged, the attacker left her unconscious on the doorstep before messaging her husband. When Senator Holliday flees the federal building, but fails to show up at home, Carter grows suspicious. The busy politician has vanished without telling anyone what he's up to. If Carter knows one thing, it's that Holliday has something to hide. And he just

became Carter's prime suspect. What readers are saying about Tell Me Lies: 'Wow, what a book – revenge, corruption, death and politics... Loved it.' NetGalley reviewer, 5 stars 'Brilliant from start to finish and I loved it... so many twists it kept me turning the pages way past my bedtime! This book knocks it out of the park on every level and I can't wait for the next one.' NetGalley reviewer, 5 stars 'Excellent... I could not put this book down.' Robin Loves Reading 'Fast-paced and enthralling... A page-turner impossible to put down.' Goodreads reviewer, 5 stars 'The action comes thick and fast as the storyline moves at a rapid pace.' Goodreads reviewer, 5 stars 'Twists and turns, corruption, greed, revenge, danger, cover-ups, web of lies all kept my attention. I loved this book.' Goodreads reviewer, 5 stars 'Mystery and intrigue, double dealing and corruption at the highest levels of US Government. Loved it.' Goodreads reviewer, 5 stars 'I can't wait for the next one in the series.' Goodreads reviewer, 5 stars 'Fast-paced and full of twists... I had no idea where it was going to end and that's what I love most about reading.' Goodreads reviewer, 5 stars 'Exhilarating and high octane read with plenty of twists and turns.' Goodreads reviewer 'A potent mix of emotion, surprising reveals and twists... There is plenty going on and the action barely allows you a moment to compose yourself when another shocking twist takes you completely by surprise. It's a thrill-a-minute and

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I couldn't contain my excitement... This is one fast-paced thrill ride crime readers won't want to miss. Goodreads reviewer 'High action political thriller. A good American thriller, on a par with some of the bigger names in the business!!' Stardust Book Reviews 'Unique and gripping... This book takes you on a wild ride inside the mind of a diabolical killer. Eye opening twists keep you engrossed in the story for hours on end.' Goodreads reviewer

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

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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.

“Spare and haunting tales that ask ordinary questions about that extraordinary emotion: love.”—Chicago Tribune The novella and five stories that make up this collection reveal the lives of immigrant families haunted by lost loves: a ghost seduces a young girl into a flooded river; a mother commands a daughter to avenge her father’s death; and in the title novella, a woman speaks from beyond the grave about her tragic marriage to an exiled musician whose own disappointments nearly destroyed their two daughters.

Another glorious season in the Hamptons is threatened by two things, the abrasive Congressman Buzzy Portofino and the ongoing construction of a private

house so enormous that the local residents become more alarmed about it daily. Reprint.

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.

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. Explores how suburban space and the body are racialized in American film. This book is the first anthology to explore the connection between race and the suburbs in American cinema from the end of World War II to the present. It builds upon the explosion of interest in the suburbs in film, television, and fiction in the last fifteen years, concentrating exclusively on the relationship of race to the built environment. Suburb films began as a cycle in response to both America's changing urban geography and the re-segregation of its domestic spaces in the postwar era, which excluded African Americans, Asian Americans, and Latinx from the suburbs while buttressing whiteness. By defying traditional categories and chronologies in cinema studies, the contributors explore the myriad ways suburban spaces and racialized bodies in film mediate each other. *Race and the Suburbs in American Film* is a stimulating resource for considering the manner in which race is foundational to architecture and urban geography, which is reflected, promoted, and challenged in cinematic representations. Merrill Schleier is Professor Emeritus of Art and Architectural History and Film Studies at the University of the Pacific. They are the author of *Skyscraper Cinema: Architecture*

and Gender in American Film.

Meet *The Saving Graces*, Four Of The Best Friends A Woman Can Ever Have. For ten years, Emma, Rudy, Lee, and Isabel have shared a deep affection that has helped them deal with the ebb and flow of expectations and disappointments common to us all. Calling themselves the Saving Graces, the quartet is united by understanding, honesty, and acceptance—a connection that has grown stronger as the years go by . . . Though these sisters of the heart and soul have seen it all, talked through it all, Emma, Rudy, Lee, and Isabel will not be prepared for a crisis of astounding proportions that will put their love and courage to the ultimate test. 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. From the concert stage to the dressing room, from the recording studio to the digital realm, SPIN surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of SPIN pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next, SPIN is your monthly VIP pass to all that rocks.

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

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.

Fans of the riveting mystery in Courtney Summers's *Sadie* and the themes of race and religion in Samira Ahmed's *Internment* will be captivated by this exploration of the intersection of Islamaphobia and white supremacy as an American Muslim teen is forced to confront hatred and hidden danger when she is framed for a terrorist act she did not commit. Salma Bakkioui has always loved living in her suburban cul-de-sac, with her best friend Mariam next door, and her boyfriend Amir nearby. Then things start to change. Friends start to distance themselves. Mariam's family moves when her father's patients no longer want a Muslim chiropractor. Even trusted teachers look the other way when hostile students threaten Salma at school. After a terrorist bombing nearby, Islamaphobia tightens its grip around Salma and her family. Shockingly, she and

Amir find themselves with few allies as they come under suspicion for the bombing. As Salma starts to investigate who is framing them, she uncovers a deadly secret conspiracy with suspicious ties to her new neighbors--but no one believes her. Salma must use her coding talent, wits, and faith to expose the truth and protect the only home she's ever known--before it's too late.

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.

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.

Comprising seven different chapters, the collection *Men in Color* attempts to analyze, and revisit, the representation of ethnic masculinities, both white and non-white, in and through contemporary U.S. literature and cinema. If most of the existing studies on masculinity and race have centered on one specific model of racialized masculinities, *Men in Color* attempts to provide an introductory perspective on different racialized masculinities simultaneously, including African American, Asian American, Chicano, Arab American, and also white masculinity, which is analyzed as another ethnic and gendered construct, rather than as a paradigm of normalcy and "universality." By exploring several ethnic masculinities in relation to each other, the present volume aims to highlight both the differences and the similarities between different patterns of masculinity, showing how, even as gender is inflected by race, certain aspects or features of masculinity remain unchanged across the ethnic board. Ultimately, the volume as a whole illustrates both the changing nature of masculinities as well as the recurrence of certain stereotypes, such as the hypersexualization and/or the feminization of ethnic males, which recur in and across several ethnicities. The constant

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tension and intersection between gender and race is the subject of this book, which hopes to contribute some notes and reflections on ethnic masculinities to the much more complex and larger discussion about gender and racial identities in our increasingly multicultural and globalized 21st-century world.

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

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*

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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?*

Exploring the works of such best-selling authors as Rabih Alameddine, Mohja Kahf, Laila Halaby, Diana Abu-Jaber, Alicia Erian, and Randa Jarrar, Salaita highlights the development of each author’s writing and how each has influenced Arab American fiction. He examines common themes including the Israel-Palestine conflict, the Lebanese Civil War of 1975–90, the representation and practice of Islam in the United States, social issues such as gender and national identity in Arab cultures, and the various identities that come with being Arab American. Combining the accessibility of a primer with in-depth critical analysis, *Modern Arab American Fiction* is suitable for a

broad audience, those unfamiliar with the subject area, as well as scholars of the literature.

In the grimy hell of Brighton Beach, a stripper needs smarts to survive. In the waning years of the Soviet Union, only the very young or very old are allowed to immigrate to the United States. Places like Brooklyn's Brighton Beach—or, as residents call it, "Little Odessa"—are flooded with teenage strivers eager to shake their accents and take what America has to offer. Kate Piro is as ambitious as they come, but her pluck only gets her as far as Times Square's Starlight Club, where she dances naked under the stage name M. Anita Supreme. After being assaulted by a drunken Nigerian diplomat, Kate meets a kindly cop who falls hard for the headstrong stripper. He wants to save her—or at least sleep with her—but Kate doesn't need his help. She's determined to get out of Brighton Beach, even though every man she meets drags her deeper into a cesspit of sleaze, vice, and murder.

The extraordinarily popular Sharon McCone, the female private eye who showed Sara Paretsky, Sue Grafton, and company how it's done, takes on a deadly missing persons case. Sharon McCone's flight instructor Matty confides that her boyfriend, John Seabrook, is missing and asks Sharon to find him. Shortly afterwards, Matty is killed in an "accidental" plane crash. More determined than ever, Sharon discovers that, a decade ago, Seabrook was placed in the Federal Witness Protection Program after testifying against a man who has been missing for the last 10 years. Following sinister

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leads, Sharon travels to a frozen wilderness -- and comes face-to-face with Matty's killer.

In much of the Muslim world, religion is the central foundation upon which family, community, morality, and identity are built. The inextricable embedment of religion in Muslim culture has forced a new generation of non-believing Muslims to face the heavy costs of abandoning their parents' religion: disowned by their families, marginalized from their communities, imprisoned, or even sentenced to death by their governments. Struggling to reconcile the Muslim society he was living in as a scientist and physician and the religion he was being raised in, Ali A. Rizvi eventually loses his faith.

Discovering that he is not alone, he moves to North America and promises to use his new freedom of speech to represent the voices that are usually quashed before reaching the mainstream media—the Atheist Muslim. In *The Atheist Muslim*, we follow Rizvi as he finds himself caught between two narrative voices he cannot relate to: extreme Islam and anti-Muslim bigotry in a post-9/11 world. *The Atheist Muslim* recounts the journey that allows Rizvi to criticize Islam—as one should be able to criticize any set of ideas—without demonizing his entire people. Emotionally and intellectually compelling, his personal story outlines the challenges of modern Islam and the factors that could help lead it toward a substantive, progressive reformation.

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

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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

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.

Amid the Canary Islands lies the massive crater of the volcano Cumbre Vieja. Scientists

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theorize that one day the volcano will erupt, triggering a series of events that will lead to a tsunami higher than any in recorded history. This mega-tsunami, with waves of more than 150 feet in height, would ravage Europe, Africa, and ultimately the East Coast of the United States, causing immeasurable loss of life and destruction . . . After Professor Paul Landon, the world's most prominent geophysicist, is found with a bullet in his head, it is discovered that Ravi Rashood—America's nemesis and the former SAS officer who is now the head of Hamas—has hatched a diabolical plot against the West: to fire a nuclear-tipped guided cruise missile—Scimitar SL-2, named for the curved sword of the Muslim warrior Saladin—into Cumbre Vieja. United States Admiral Arnold Morgan, the retired National Security Adviser, and the Pentagon know it's not a joke when Rashood, accompanied once again by his wife, the Palestinian Shakira, explodes Mount St. Helens. Morgan knows something even more horrific is to come. But stopping them won't be easy. Rashood and his Hamas crew are deep in the ocean, in an undetectable sub, which he managed to procure from Russia via communist China. Perhaps worse, a new President, a weak-willed liberal in the White House, worries about taking a stand. As the terrorists' deadline approaches, the newly implemented and unseasoned National Security team must consider the unthinkable. They must assume the daunting task of organizing a mass relocation of major population centers along the East Coast to safer ground. Morgan once again finds himself at the center of a desperate cat-and-mouse chase, battling his greatest enemy yet as he races against time to locate the silent underwater marauder and stop Rashood before the unimaginable happens. With his trademark authentic research and grasp of military hardware, geopolitics, and cutting-edge science, Patrick Robinson is at the top of his game with this new tale.

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The sensational first novel from the Man Booker Prize-winning author of *The Luminaries*. Set in the aftermath of a sex scandal at an all-girls' high school, Eleanor Catton's internationally acclaimed award-winning debut is a provocative and darkly funny novel about the elusiveness of truth, the slipperiness of identity, and the emotional compromises we make to belong. When news spreads of a high school teacher's relationship with one of his students, the teenage girls at Abbey Grange are jolted into a new awareness of their own potency and power. Although no one knows the whole truth, the girls have their own ideas about what happened. As they obsessively examine the details of the affair with the curiosity and jealousy native to any adolescent girl, they confide in their saxophone teacher, an enigmatic woman who is only too happy to play both confidante and stage manager to her students. But when the local drama school decides to turn the scandal into a play, the boundaries between fact and fantasy soon break down as dramas both real and imagined begin to unfold. Sharply observed, brilliantly crafted, and infused with a deliciously subversive wit, *The Rehearsal* is at once a vibrant portrait of teenage longing and adult regret, and a shrewd exposé of how we are all performers in life, from one of the most bold and exciting voices in contemporary fiction.

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