

## I Am Not Sidney Poitier

“A truly funny sendup of the corrupt politics of academe, the publishing industry and politics, as well as a subtle but biting critique of racial ideology.” —Publishers Weekly This “hilarious high-concept satire” (Publishers Weekly), by the PEN/Faulkner finalist and acclaimed author of *Telephone* and *Erasure*, is a fictitious and satirical chronicle of South Carolina Senator Strom Thurmond’s desire to pen a history of African-Americans—his and his aides’ belief being that he has done as much, or more, than any American to shape that history. An epistolary novel, *The History* follows the letters of loose cannon Congressional office workers, insane interns at a large New York publishing house and disturbed publishing executives, along with homicidal rival editors, kindly family friends, and an aspiring author named Septic. Strom Thurmond appears charming and open, mad and sure of his place in American history. “Outrageously funny . . . it could become a cult classic.” —Library Journal “I think Percival Everett is a genius. I’ve been a fan since his first novel . . . He’s a brilliant writer and so damn smart I envy him.” —Terry McMillan, New York Times bestselling author of *It’s Not All Downhill from Here* “God bless Percival Everett, whose dozens of idiosyncratic books demonstrate a majestic indifference to literary trends, the market or his

critics."?The Wall Street Journal

"Anything we take for granted, Mr. Everett means to show us, may turn out to be a lie." —Wall Street

Journal \* Finalist for the Los Angeles Times Book

Prize \* Finalist for the PEN / Faulkner Award for

Fiction \* A story inside a story inside a story. A man

visits his aging father in a nursing home, where his

father writes the novel he imagines his son would

write. Or is it the novel that the son imagines his

father would imagine, if he were to imagine the kind

of novel the son would write? Let's simplify: a woman

seeks an apprenticeship with a painter, claiming to

be his long-lost daughter. A contractor-for-hire

named Murphy can't distinguish between the two

brothers who employ him. And in Murphy's troubled

dreams, Nat Turner imagines the life of William

Styron. These narratives twist together with

anecdotes from the nursing home, each building on

the other until they crest in a wild, outlandish

excursion of the inmates led by the father. Anchoring

these shifting plotlines is a running commentary

between father and son that sheds doubt on the

truthfulness of each story. Because, after all, what

narrator can we ever trust? Not only is Percival

Everett by Virgil Russell a powerful, compassionate

meditation on old age and its humiliations, it is an

ingenious culmination of Everett's recurring

preoccupations. All of his prior work, his

metaphysical and philosophical inquiries, his

investigations into the nature of narrative, have led to this masterful book. Percival Everett has never been more cunning, more brilliant and subversive, than he is in this, his most important and elusive novel to date.

A new collection of stories set in the West from "one of the most gifted and versatile of contemporary writers" (NPR) Percival Everett's long-awaited new collection of stories, his first since 2004's *Damned If I Do*, finds him traversing the West with characteristic restlessness. A deaf Native American girl wanders off into the desert and is found untouched in a den of rattlesnakes. A young boy copes with the death of his sister by angling for an unnaturally large trout in the creek where she drowned. An old woman rides her horse into a mountain snowstorm and sees a long-dead beloved dog. For the plainspoken men and women of these stories—fathers and daughters, sheriffs and veterinarians—small events trigger sudden shifts in which the ordinary becomes unfamiliar. A harmless comment about how to ride a horse changes the course of a relationship, a snakebite gives rise to hallucinations, and the hunt for a missing man reveals his uncanny resemblance to an actor. *Half an Inch of Water* tears through the fabric of the everyday to examine what lies beneath the surface of these lives. In the hands of master storyteller Everett, the act of questioning leads to vistas more strange and unsettling than could ever

have been expected.

The unlikely narrator through this tale of misadventures is one Curt Marder: gambler, drinker, cheat, and would-be womanizer. It's 1871, and he's lost his farm, his wife, and his dog to a band of marauding hooligans. With nothing to live on but a desire to recover what is rightfully his, Marder is forced to enlist the help of the best tracker in the West: a black man named Bubba.

Blackness Is Burning

Montaro Caine

The Measure of a Man

Sidney Poitier

Watershed

Unlocking the Past in Fiction and Nonfiction

*The bestselling author and American icon offers lessons from his own remarkable life in the form of letters to his great-granddaughter The author of The Measure of a Man and one of the most revered actors in the history of Hollywood offers a book that features inspirational advice and personal stories from his extraordinary life. Written in the form of extended letters to his new great-granddaughter, Sidney Poitier offers perspective and wisdom gained from his memories of being a boy in the Bahamas; breaking the race barrier in theater and film during the Civil Rights Era; achieving stardom and success in Hollywood; and as a diplomat and humanitarian. In his role as father, grandfather, and great-grandfather, Poitier shares his experience of the most important passages in life.*

*Powerful, affecting essays on mental illness, winner of the Graywolf Press Nonfiction Prize and a Whiting Award An intimate, moving book written with the immediacy and directness of one who still struggles with the effects of mental and chronic illness, The Collected Schizophrenias cuts right to the core. Schizophrenia is not a single unifying diagnosis, and Esmé Weijun Wang writes not just to her fellow members of the “collected schizophrenias” but to those who wish to understand it as well. Opening with the journey toward her diagnosis of schizoaffective disorder, Wang discusses the medical community’s own disagreement about labels and procedures for diagnosing those with mental illness, and then follows an arc that examines the manifestations of schizophrenia in her life. In essays that range from using fashion to present as high-functioning to the depths of a rare form of psychosis, and from the failures of the higher education system and the dangers of institutionalization to the complexity of compounding factors such as PTSD and Lyme disease, Wang’s analytical eye, honed as a former lab researcher at Stanford, allows her to balance research with personal narrative. An essay collection of undeniable power, The Collected Schizophrenias dispels misconceptions and provides insight into a condition long misunderstood. Blackness Is Burning is one of the first books to examine the ways race and psychological rhetoric collided in the public and popular culture of the civil rights era. In analyzing a range of media forms, including Sidney Poitier’s popular films, black mother and daughter family melodramas, Bill Cosby’s comedy routine and cartoon Fat Albert, pulpy black*

*pimp narratives, and several aspects of post-civil rights black/American culture, TreaAndrea M. Russworm identifies and problematizes the many ways in which psychoanalytic culture has functioned as a governing racial ideology that is built around a flawed understanding of trying to “recognize” the racial other as human. The main argument of Blackness Is Burning is that humanizing, or trying to represent in narrative and popular culture that #BlackLivesMatter, has long been barely attainable and impossible to sustain cultural agenda. But Blackness Is Burning makes two additional interdisciplinary interventions: the book makes a historical and temporal intervention because Russworm is committed to showing the relationship between civil rights discourses on theories of recognition and how we continue to represent and talk about race today. The book also makes a formal intervention since the chapter-length case studies take seemingly banal popular forms seriously. She argues that the popular forms and disreputable works are integral parts of our shared cultural knowledge. Blackness Is Burning’s interdisciplinary reach is what makes it a vital component to nearly any scholar’s library, particularly those with an interest in African American popular culture, film and media studies, or psychoanalytic theory.*

*"I have no wish to play the pontificating fool, pretending that I've suddenly come up with the answers to all life's questions. Quite that contrary, I began this book as an exploration, an exercise in self-questioning. In other words, I wanted to find out, as I looked back at a long and complicated life, with many twists and turns, how well I've done at measuring up*

*to the values I myself have set." —Sidney Poitier In this luminous memoir, a true American icon looks back on his celebrated life and career. His body of work is arguably the most morally significant in cinematic history, and the power and influence of that work are indicative of the character of the man behind the many storied roles. Sidney Poitier here explores these elements of character and personal values to take his own measure—as a man, as a husband and a father, and as an actor. Poitier credits his parents and his childhood on tiny Cat Island in the Bahamas for equipping him with the unflinching sense of right and wrong and of self-worth that he has never surrendered and that have dramatically shaped his world. "In the kind of place where I grew up," recalls Poitier, "what's coming at you is the sound of the sea and the smell of the wind and momma's voice and the voice of your dad and the craziness of your brothers and sisters...and that's it." Without television, radio, and material distractions to obscure what matters most, he could enjoy the simple things, endure the long commitments, and find true meaning in his life. Poitier was uncompromising as he pursued a personal and public life that would honor his upbringing and the invaluable legacy of his parents. Just a few years after his introduction to indoor plumbing and the automobile, Poitier broke racial barrier after racial barrier to launch a pioneering acting career. Committed to the notion that what one does for a living articulates to who one is, Poitier played only forceful and affecting characters who said something positive, useful, and lasting about the human condition. Here is Poitier's own introspective look at*

*what has informed his performances and his life. Poitier explores the nature of sacrifice and commitment, pride and humility, rage and forgiveness, and paying the price for artistic integrity. What emerges is a picture of a man in the face of limits—his own and the world's. A triumph of the spirit, The Measure of a Man captures the essential Poitier.*

*The Collected Schizophrenias*

*Lanny*

*The Collector of Leftover Souls*

*The Trees*

*Life Beyond Measure*

*Shyness and Dignity*

*Percival Everett's Erasure is a blistering satire about race and writing Thelonious "Monk" Ellison's writing career has bottomed out: his latest manuscript has been rejected by seventeen publishers, which stings all the more because his previous novels have been "critically acclaimed." He seethes on the sidelines of the literary establishment as he watches the meteoric success of We's Lives in Da Ghetto, a first novel by a woman who once visited "some relatives in Harlem for a couple of days." Meanwhile, Monk struggles with real family tragedies—his aged mother is fast succumbing to Alzheimer's, and he still grapples with the reverberations of his father's suicide seven years before. In his rage and despair, Monk dashes off a novel meant to be an indictment of Juanita Mae Jenkins's bestseller. He doesn't intend for My Pafology to be published, let alone taken seriously, but it is—under the pseudonym Stagg R. Leigh—and soon it becomes the Next Big Thing. How Monk*

*deals with the personal and professional fallout galvanizes this audacious, hysterical, and quietly devastating novel. A rediscovered classic of politics, murder, espionage, for the first time in paperback On a windswept landscape somewhere north of Denver, Robert Hawks, a feisty and dangerously curious hydrologist, finds himself enmeshed in a fight over Native American treaty rights. What begins for Robert as a peaceful fishing interlude ends in murder and the disclosure of government secrets. Introduced by Sherman Alexie, who has taken a film option on the novel, this important novel is published in paperback for the first time. Not Sidney Poitier is an amiable young man in an absurd country. The sudden death of his mother orphans him at age eleven, leaving him with an unfortunate name, an uncanny resemblance to the famous actor, and, perhaps more fortunate, a staggering number of shares in the Turner Broadcasting Corporation. Percival Everett's hilarious new novel follows Not Sidney's tumultuous life, as the social hierarchy scrambles to balance his skin color with his fabulous wealth. Maturing under the less-than watchful eye of his adopted foster father, Ted Turner, Not gets arrested in rural Georgia for driving while black, sparks a dinner table explosion at the home of his manipulative girlfriend, and sleuths a murder case in Smut Eye, Alabama, all while navigating the recurrent communication problem: "What's your name?" a kid would ask. "Not Sidney," I would say. "Okay, then what is it?"*

*For the first eighteen years of his career, Percival Everett (b. 1956) managed to fly under the radar of the literary*

*establishment. He followed his artistic vision down a variety of unconventional paths, including his preference for releasing his books through independent publishers. But with the publication of his novel erasure in 2001, his literary talent could no longer be kept under wraps. The author of more than twenty-five books, Everett has established himself as one of America's--and arguably the world's--premier twenty-first-century fiction writers. Among his many honors since 2000 are Hurston/Wright Legacy Awards for erasure and I Am Not Sidney Poitier (2009) and three prominent awards for his 2005 novel Wounded--the PEN Center USA Literary Award for Fiction, France's Prix Lucioles des Libraires, and Italy's Premio Vallombrosa Gregor von Rezzori Prize. Interviews collected in this volume--several of which appear in print or in English translation for the first time--display Everett's abundant wit as well as the independence of thought that has led to his work's being described as "characteristically uncharacteristic." At one moment he speaks with great sophistication about the fact that African American authors are forced to overcome constraining expectations about their subject matter that white writers are not. And in the next he talks about training mules or quips about "Jim Crow," a pet bird Everett had on his ranch outside Los Angeles. Everett discusses race and gender, his ecological interests, the real and mythic American West, the eclectic nature of his work, the craft of writing, language and linguistic theory, and much more.*

*The Water Cure*  
*Telephone*

*I Am Not Sidney Poitier*

*A History of the African-American People (Proposed) by Strom Thurmond*

*Conversations with Percival Everett*

*The Colour of Memory*

An epic story of the American wheat harvest, the politics of food, and the culture of the Great Plains For over one hundred years, the Mockett family has owned a seven-thousand-acre wheat farm in the panhandle of Nebraska, where Marie Mutsuki Mockett's father was raised.

Mockett, who grew up in bohemian Carmel, California, with her father and her Japanese mother, knew little about farming when she inherited this land. Her father had all but forsworn it. In *American Harvest*, Mockett

accompanies a group of evangelical Christian wheat harvesters through the heartland at the invitation of Eric Wolgemuth, the conservative farmer who has cut her family's fields for decades. As Mockett follows

Wolgemuth's crew on the trail of ripening wheat from Texas to Idaho, they contemplate what Wolgemuth refers to as "the divide," inadvertently peeling back layers of the American story to expose its contradictions and unhealed wounds. She joins the crew in the fields, attends church, and struggles to adapt to the rhythms of rural life, all the while continually reminded of her own status as a person who signals "not white," but who people she encounters can't quite categorize. *American Harvest* is an extraordinary evocation of the land and a thoughtful exploration of ingrained beliefs, from evangelical

skepticism of evolution to cosmopolitan assumptions about food production and farming. With exquisite lyricism and humanity, this astonishing book attempts to reconcile competing versions of our national story. A spellbinding novel about transience and mortality, by one of the most original voices in American literature *The Silk Road* begins on a mat in yoga class, deep within a labyrinth on a settlement somewhere in the icy north, under the canny guidance of Jee Moon. When someone fails to arise from corpse pose, the Astronomer, the Archivist, the Botanist, the Keeper, the Topologist, the Geographer, the Iceman, and the Cook remember the paths that brought them there—paths on which they still seem to be traveling. *The Silk Road* also begins in rivalrous skirmishing for favor, in the protected Eden of childhood, and it ends in the harrowing democracy of mortality, in sickness and loss and death. Kathryn Davis's sleight of hand brings the past, present, and future forward into brilliant coexistence; in an endlessly shifting landscape, her characters make their way through ruptures, grief, and apocalypse, from existence to nonexistence, from embodiment to pure spirit. Since the beginning of her extraordinary career, Davis has been fascinated by journeys. Her books have been shaped around road trips, walking tours, hegyiras, exiles: and now, in this triumphant novel, a pilgrimage. *The Silk Road* is her most explicitly allegorical novel and also her most profound vehicle; supple and mesmerizing, the journey here is not undertaken by a single protagonist but by a

community of separate souls—a family, a yoga class, a generation. Its revelations are ravishing and desolating. NATIONAL BESTSELLER — NEW YORK TIMES EDITORS’ CHOICE — An enduring account of joy and sorrow from one of the great writers of our time, The New Yorker’s Kathryn Schulz, winner of the Pulitzer Prize — I will stake my reputation on you being blown away by *Lost & Found*. It is brilliant and profound and charming, all at once. — Anne Lamott, author of *Dusk, Night, Dawn* and *Bird by Bird* ONE OF THE MOST ANTICIPATED BOOKS OF 2022 — Oprah Daily, The Washington Post, Vogue, Los Angeles Times, The Philadelphia Inquirer, BuzzFeed, Esquire, Chicago Review of Books, Town & Country, Electric Lit, The Millions, Lambda Literary, The Rumpus, Lit Hub, The Week, Kirkus Reviews Eighteen months before Kathryn Schulz’s beloved father died, she met the woman she would marry. In *Lost & Found*, she weaves the stories of those relationships into a brilliant exploration of how all our lives are shaped by loss and discovery—from the maddening disappearance of everyday objects to the sweeping devastations of war, pandemic, and natural disaster; from finding new planets to falling in love. Three very different American families form the heart of *Lost & Found*: the one that made Schulz’s father, a charming, brilliant, absentminded Jewish refugee; the one that made her partner, an equally brilliant farmer’s daughter and devout Christian; and the one she herself makes through marriage. But Schulz is also attentive to other, more universal kinds of conjunction: how private

happiness can coexist with global catastrophe, how we get irritated with those we adore, how love and loss are themselves unavoidably inseparable. The resulting book is part memoir, part guidebook to living in a world that is simultaneously full of wonder and joy and wretchedness and suffering—a world that always demands both our gratitude and our grief. A staff writer at *The New Yorker* and winner of the Pulitzer Prize, Kathryn Schulz writes with curiosity, tenderness, erudition, and wit about our finite yet infinitely complicated lives. Crafted with the emotional clarity of C. S. Lewis and the intellectual force of Susan Sontag, *Lost & Found* is an uncommon book about common experiences.

Craig Suder, third baseman for the Seattle Mariners, is in a terrible slump. He's batting below .200 at the plate, and even worse in bed with his wife; and he secretly fears he's inherited his mother's insanity. Ordered to take a midseason rest, Suder instead takes his record of Charlie Parker's "Ornithology," his record player, and his new saxophone and flees, negotiating his way through madcap adventures and flashbacks to childhood ("If you folks believed more strongly in God, maybe you wouldn't be colored"). Pursued by a raging dope dealer, saddled with a mishandled elephant and an abused little white girl, he manages in the end to fly free, both transcending and inspired by the pull of so much life.

Assumption

A Novel

So Much Blue

## Stories

### I AM NOT SIDNEY POITIER

#### The Fugitives

*The first novel, in revised form, from "possibly the best living writer in Britain" (The Daily Telegraph) In The Colour of Memory, six friends plot a nomadic course through their mid-twenties as they scratch out an existence in near-destitute conditions in 1980s South London. They while away their hours drinking cheap beer, landing jobs and quickly squandering them, smoking weed, dodging muggings, listening to Coltrane, finding and losing a facsimile of love, collecting unemployment, and discussing politics in the way of the besotted young—as if they were employed only by the lives they chose. In his vivid evocation of council flats and pubs, of a life lived in the teeth of romantic ideals, Geoff Dyer provides a shockingly relevant snapshot of a different Lost Generation.*

*A baffling triptych of murder mysteries by the author of I Am Not Sidney Poitier Ogden Walker, deputy sheriff of a small New Mexico town, is on the trail of an old woman's murderer. But at the crime scene, his are the only footprints leading up to and away from her door. Something is amiss, and even his mother knows it. As other cases pile up, Ogden gives chase, pursuing flimsy leads for even flimsier reasons. His hunt leads him from the seamier side of Denver to a hippie commune as he seeks the puzzling solution. In Assumption, his follow-up to the wickedly funny I Am Not Sidney Poitier, Percival Everett is in top form as*

*he once again upends our expectations about characters, plot, race, and meaning. A wild ride to the heart of a baffling mystery, Assumption is a literary thriller like no other.*

*Time Out Chicago, Top 10 Book of 2005 Winner of the 2006 PEN USA Literary Award for Fiction Training horses is dangerous—a head-to-head confrontation with 1,000 pounds of muscle and little sense takes courage, but more important, patience and smarts. It is these same qualities that allow John and his uncle Gus to live in the beautiful high desert of Wyoming. A black horse trainer is a curiosity, at the very least, but a familiar curiosity in these parts. It is the brutal murder of a young gay man, however, that pushes this small community to the teetering edge of intolerance. Highly praised for his storytelling and ability to address the toughest issues of our time with humor, grace, and originality, Wounded by Percival Everett offers a brilliant novel that explores the alarming consequences of hatred in a divided America.*

*A new high point for a master novelist, an emotionally charged reckoning with art, marriage, and the past Kevin Pace is working on a painting that he won't allow anyone to see: not his children; not his best friend, Richard; not even his wife, Linda. The painting is a canvas of twelve feet by twenty-one feet (and three inches) that is covered entirely in shades of blue. It may be his masterpiece or it may not; he doesn't know or, more accurately, doesn't care. What Kevin does care about are the events of the past. Ten years ago he had an affair with a young watercolorist in Paris. Kevin*

*relates this event with a dispassionate air, even a bit of puzzlement. It's not clear to him why he had the affair, but he can't let it go. In the more distant past of the late seventies, Kevin and Richard traveled to El Salvador on the verge of war to retrieve Richard's drug-dealing brother, who had gone missing without explanation. As the events of the past intersect with the present, Kevin struggles to justify the sacrifices he's made for his art and the secrets he's kept from his wife. So Much Blue features Percival Everett at his best, and his deadpan humor and insightful commentary about the artistic life culminate in a brilliantly readable new novel.*

*God's Country*

*A Spiritual Autobiography*

*Man, Actor, Icon*

*The Silk Road*

*In Times of Fading Light*

*Suder*

***In their growing involvement with one another, each becomes a pawn in the other's game. As we weave among these characters, learning about their lives and motivations, and uncovering the conflicts and contradictions between their stories, we realize that the storyteller is not the only one with secrets to conceal that all three are fugitives of one kind or another. All the Sorrentino touches that have thrilled admirers are here: sparkling dialogue, satirical wit, attention to the details of everyday life, dizzyingly inventive prose but it is the deeply imagined interior lives of its all too human main characters that set this novel apart. Moving, funny, tense, and mysterious, The Fugitives is a love story, a ghost***

*story, and a crime thriller.*

*Moving with her family from war-torn Beirut to America, Marianna misses her home country despite her family's opinions and struggles with her sister Alaine, whose depression in the old country has transformed into contentment.*

*"One of five winners of the 1996 National Poetry Series (chosen by Deborah Digges) Mary Leader's poetry sets out to collect signatures left by the nooks and crannies of history: recipe cards, a self-starved man's last will, a schoolteacher's ditty. "An astonishing gift". -- Allen Grossman*

*Half-Hazard is the Winner of the Emily Dickinson First Book Award from the Poetry Foundation for a debut by an American poet over forty. Half-Hazard is a book of near misses, would-be tragedies, and luck. As Kristen Tracy writes in the title poem, "Dangers here. Perils there. It'll go how it goes." The collection follows her wide curiosity, from growing up in a small Mormon farming community to her exodus into the forbidden world, where she finds snakes, car accidents, adulterers, meteors, and death-marked mice. These wry, observant narratives are accompanied by a ringing lyricism, and Tracy's knack for noticing what's so funny about trouble and her natural impulse to want to put all the broken things back together. Full of wrong turns, false loves, quashed beliefs, and a menagerie of animals, Half-Hazard introduces a vibrant new voice in American poetry, one of resilience, faith, and joy.*

*Pym: A Novel*

*Percival Everett by Virgil Russell*

*The Bullet Collection*

*Civil Rights, Popular Culture, and the Problem of Recognition*

***Damned If I Do  
The Art of History***

A first novel by the Presidential Medal of Freedom-winning actor and author of *Life Beyond Measure* follows the experiences of a corporate CEO who, two decades after discovering a coin made of materials not known on Earth, finds his views on faith, race and the meaning of life challenged by a wrenching battle for ownership of the coin.

An astonishing new novel of loss and grief from “one of our culture’s preeminent novelists” (Los Angeles Times) Zach Wells is a perpetually dissatisfied geologist-slash-paleobiologist. Expert in a very narrow area—the geological history of a cave forty-four meters above the Colorado River in the Grand Canyon—he is a laconic man who plays chess with his daughter, trades puns with his wife while she does yoga, and dodges committee work at the college where he teaches. After a field trip to the desert yields nothing more than a colleague with a tenure problem and a student with an unwelcome crush on him, Wells returns home to find his world crumbling. His daughter has lost her edge at chess, she has developed mysterious eye problems, and her memory has lost its grasp. Powerless in the face of his daughter’s slow deterioration, he finds a mysterious note asking for help tucked into the pocket of a jacket he’s ordered off eBay. Desperate for someone to save, he sets off to New Mexico in secret on a quixotic rescue mission. A deeply affecting story about the lengths to which loss and grief will drive us, *Telephone* is a Percival Everett novel we should have seen coming all along, one

## Read Free I Am Not Sidney Poitier

that will shake you to the core as it asks questions about the power of narrative to save.

In paperback for the first time, the much-beloved satirical novel *The New York Times* praised as "both a treatise and a romp" *Baby Ralph* has ways to pass the time in his crib—but they don't include staring at a mobile. Aided by his mother, he reads voraciously: "All of Swift, all of Sterne, *Invisible Man*, Baldwin, Joyce, Balzac, Auden, Roethke," along with a generous helping of philosophy, semiotics, and trashy thrillers. He's also fond of writing poems and stories (in crayon). But Ralph has limits. He's mute by choice and can't drive, so in his own estimation he's not a genius. Unfortunately for him, everyone else disagrees. His psychiatrist kidnaps him for testing, and once his brilliance is quantified (IQ: 475), a Pentagon officer also abducts him. Diabolically funny and lacerating in its critique of poststructuralism, *Glyph* has the feverish plot of a thriller and the philosophical depth of a text by Roland Barthes. If anyone can map the wilds of literary theory, it's Ralph, one of Percival Everett's most enduring creations.

*I Am Not Sidney Poitier* A Novel Graywolf Press

Lost & Found

*Glyph*

Half-Hazard

Poems

A Memoir

God, Country, and Farming in the Heartland

"THE SHARPEST AND MOST UNUSUAL STORY I

READ LAST YEAR . . . [Mat] Johnson's satirical vision

roves as freely as Kurt Vonnegut's and is colored with

the same sort of passionate humanitarianism.”—Maud Newton, New York Times Magazine NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Washington Post • Vanity Fair • Houston Chronicle • The Seattle Times • Salon • National Post • The A.V. Club Recently canned professor of American literature Chris Jaynes has just made a startling discovery: the manuscript of a crude slave narrative that confirms the reality of Edgar Allan Poe’s strange and only novel, *The Narrative of Arthur Gordon Pym of Nantucket*.

Determined to seek out Tsalal, the remote island of pure and utter blackness that Poe describes, Jaynes convenes an all-black crew of six to follow Pym’s trail to the South Pole, armed with little but the firsthand account from which Poe derived his seafaring tale, a bag of bones, and a stash of Little Debbie snack cakes. Thus begins an epic journey by an unlikely band of adventurers under the permafrost of Antarctica, beneath the surface of American history, and behind one of literature’s great mysteries. “Outrageously entertaining [Pym] brilliantly re-imagines and extends Edgar Allan Poe’s enigmatic and unsettling *Narrative of Arthur Gordon Pym of Nantucket*. . . . Part social satire, part meditation on race in America, part metafiction and, just as important, a rollicking fantasy adventure . . . reminiscent of Philip Roth in its seemingly effortless blend of the serious, comic and fantastic.”—Michael Dirda, *The Washington Post* “Blisteringly funny.”—Laura Miller, *Salon* “Relentlessly

entertaining.”—The New York Times Book Review  
“Imagine Kurt Vonnegut having a beer with Ralph Ellison and Jules Verne.”—Vanity Fair “Screamingly funny . . . Reading Pym is like opening a big can of whoop-ass and then marveling—gleefully—at all the mayhem that ensues.”—Houston Chronicle

An uncanny literary thriller addressing the painful legacy of lynching in the US, by the author of Telephone Percival Everett’s *The Trees* is a page-turner that opens with a series of brutal murders in the rural town of Money, Mississippi. When a pair of detectives from the Mississippi Bureau of Investigation arrive, they meet expected resistance from the local sheriff, his deputy, coroner, and a string of racist White townsfolk. The murders present a puzzle, for at each crime scene there is a second dead body: that of a man who resembles Emmett Till. The detectives suspect that these are killings of retribution, but soon discover that eerily similar murders are taking place all over the country. Something truly strange is afoot. As the bodies pile up, the MBI detectives seek answers from a local root doctor who has been documenting every lynching in the country for years, uncovering a history that refuses to be buried. In this bold, provocative book, Everett takes direct aim at racism and police violence, and does so in a fast-paced style that ensures the reader can’t look away. *The Trees* is an enormously powerful novel of lasting importance from an author with his finger on America’s pulse.

## Read Free I Am Not Sidney Poitier

I Am Not Sidney Poitier is an irresistible comic novel from the master storyteller Percival Everett, and an irreverent take on race, class, and identity in America. I was, in life, to be a gambler, a risk-taker, a swashbuckler, a knight. I accepted, then and there, my place in the world. I was a fighter of windmills. I was a chaser of whales. I was Not Sidney Poitier. Not Sidney Poitier is an amiable young man in an absurd country. The sudden death of his mother orphans him at age eleven, leaving him with an unfortunate name, an uncanny resemblance to the famous actor, and, perhaps more fortunate, a staggering number of shares in the Turner Broadcasting Corporation. Percival Everett's hilarious new novel follows Not Sidney's tumultuous life, as the social hierarchy scrambles to balance his skin color with his fabulous wealth. Maturing under the less than watchful eye of his adopted foster father, Ted Turner, Not gets arrested in rural Georgia for driving while black, sparks a dinnertable explosion at the home of his manipulative girlfriend, and sleuths a murder case in Smut Eye, Alabama, all while navigating the recurrent communication problem: "What's your name?" a kid would ask. "Not Sidney," I would say. "Okay, then what is it?"

An Ibsen scholar falls desperately out of society—publication coinciding with Ibsen's 100th anniversary celebrations. In front of him, twenty-nine young men and women about the age of eighteen who looked at him and returned his greeting. He asked them

to take out their school edition of *The Wild Duck*. He was once more struck by their hostile attitude toward him. But it couldn't be helped, he had a task to perform and was going through with it. It was from them as a group that he sensed that massive dislike sent forth by their bodies. Individually they could be very pleasant, but together, positioned like now, at their desks, they constituted a structural enmity, directed at him and all that he stood for. Elias Rukla begins yet another day under the leaden Oslo sky. At the high school where he teaches, a novel insight into Ibsen's *The Wild Duck* grips him with a passion so intense that he barely notices the disinterest of his students. After the lesson, when a broken umbrella provokes an unpredictable rage, he barely notices the students' intense curiosity. He soon realizes, however, that this day will be the decisive day of his life. With *Shyness and Dignity*, Dag Solstad - praised in Norway as one of the most innovative novelists of his generation - offers an intricate and richly drawn portrait of a man who feels irrevocably alienated from contemporary culture, politics, and, ultimately, humanity.

Half an Inch of Water

American Harvest

Essays

Field Notes on Brazil's Everyday Insurrections

Letters to My Great-Granddaughter

Red Signature

**Longlisted for the 2019 Booker Prize An**

entrancing new novel by the author of the prizewinning *Grief Is the Thing with Feathers* There's a village an hour from London. It's no different from many others today: one pub, one church, redbrick cottages, some public housing, and a few larger houses dotted about. Voices rise up, as they might anywhere, speaking of loving and needing and working and dying and walking the dogs. This village belongs to the people who live in it, to the land and to the land's past. It also belongs to Dead Papa Toothwort, a mythical figure local schoolchildren used to draw as green and leafy, choked by tendrils growing out of his mouth, who awakens after a glorious nap. He is listening to this twenty-first-century village, to its symphony of talk: drunken confessions, gossip traded on the street corner, fretful conversations in living rooms. He is listening, intently, for a mischievous, ethereal boy whose parents have recently made the village their home. Lanny. With Lanny, Max Porter extends the potent and magical space he created in *Grief Is the Thing with Feathers*. This brilliant novel will

ensorcell readers with its anarchic energy, with its bewitching tapestry of fabulism and domestic drama. Lanny is a ringing defense of creativity, spirit, and the generative forces that often seem under assault in the contemporary world, and it solidifies Porter's reputation as one of the most daring and sensitive writers of his generation.

One has to look no further than the audiences hungry for the narratives served up by Downton Abbey or Wolf Hall to know that the lure of the past is as seductive as ever. But incorporating historical events and figures into a shapely narrative is no simple task. The acclaimed novelist Christopher Bram examines how writers as disparate as Gabriel García Márquez, David McCullough, Toni Morrison, Leo Tolstoy, and many others have employed history in their work. Unique among the "Art Of" series, The Art of History engages with both fiction and narrative nonfiction to reveal varied strategies of incorporating and dramatizing historical detail. Bram challenges popular notions about historical

narratives as he examines both successful and flawed passages to illustrate how authors from different genres treat subjects that loom large in American history, such as slavery and the Civil War. And he delves deep into the reasons why War and Peace endures as a classic of historical fiction. Bram's keen insight and close reading of a wide array of authors make The Art of History an essential volume for any lover of historical narrative. An enthrallingly expansive family saga set against the backdrop of the collapse of East German communism, from a major new international voice \* Over 450,000 copies sold in Germany alone \* Rights sold in 20 countries \* Winner of the German Book Prize \* A PW "First Fiction" pick \* In Times of Fading Light begins in September 2001 as Alexander Umnitzer, who has just been diagnosed with terminal cancer, leaves behind his ailing father to fly to Mexico, where his grandparents lived as exiles in the 1940s. The novel then takes us both forward and back in time, creating a panoramic view of the family's history: from Alexander's

grandparents' return to the GDR to build the socialist state, to his father's decade spent in a gulag for criticizing the Soviet regime, to his son's desire to leave the political struggles of the twentieth century in the past. With wisdom, humor, and great empathy, Eugen Ruge draws on his own family history as he masterfully brings to life the tragic intertwining of politics, love, and family under the East German regime.

In the first full biography of actor Sidney Poitier, Aram Goudsouzian analyzes the life and career of a Hollywood legend, from his childhood in the Bahamas to his 2002 Oscar for lifetime achievement. Poitier is a gifted actor, a great American success story, an intriguing personality, and a political symbol; his life and career illuminate America's racial history. In such films as *Lilies of the Field*, *In the Heat of the Night*, and *Guess Who's Coming to Dinner*, Poitier's middle-class, mannered, virtuous screen persona contradicted prevailing film stereotypes of blacks as half-wits, comic servants, or oversexed threats.

His screen image and public support of nonviolent integration assuaged the fears of a broad political center, and by 1968, Poitier was voted America's favorite movie star. Through careful readings of every Poitier film, Goudsouzian shows that Poitier's characters often made sacrifices for the good of whites and rarely displayed sexuality. As the only black leading man during the civil rights era, Poitier chose roles and public positions that negotiated the struggle for dignity. By 1970, times had changed and Poitier was the target of a backlash from film critics and black radicals, as the new heroes of "blaxploitation" movies reversed the Poitier model. In the 1970s, Poitier shifted his considerable talents toward directing, starring in, and producing popular movies that employed many African Americans, both on and off screen. After a long hiatus, he returned to starring roles in the late 1980s. More recently, the film industry has reappraised his career, and Poitier has received numerous honors recognizing his multi-faceted work for

black equality in Hollywood. As this biography affirms, Poitier remains one of American popular culture's foremost symbols of the possibilities for and limits of racial equality.

**Erasure**

**Wounded**

*Longlisted for the National Book Award for Translated Literature Urgent investigative essays covering a wide range of humanity in Brazil, from the Amazon to the favelas Eliane Brum is a star journalist in Brazil, known for her polyphonic writing that gives voice to people often underrepresented in popular literature. Brum's reporting takes her into Brazil's most marginalized communities: she visits the Amazon to understand the practice of indigenous midwives, stays in São Paulo's favelas to witness the joy of a marriage and the tragedy of young men dying due to drugs and guns, and wades through the mud to capture the boom and bust of modern-day gold rushes. Brum is an enormously sensitive and perceptive interlocutor, and as she visits these places she provides intimate glimpses into both everyday and extraordinary lives: a poor father on the way to bury his son, a street performer who eats glass, a woman living out her final 115 days, and a hoarder rescuing the "leftover souls" of the city. The Collector of*

*Leftover Souls* showcases the best of Brum's work from two books, combining short profiles with longer reported pieces. These vibrant missives range across current issues such as the human cost of exploiting natural resources, the Belo Monté Dam's eradication of a way of life for those on the banks of the Xingu River, and the contrast between urban centers and remote villages. Told in the vibrant and idiomatic language of the people Brum writes about, *The Collector of Leftover Souls* is a vital work of investigative journalism from an internationally acclaimed author.

*Damned If I Do* is an exceptional new collection of short stories by Percival Everett, author of the highly praised and wickedly funny novel *Erasure*. People are just naturally hopeful, a term my grandfather used to tell me was more than occasionally interchangeable with stupid. A cop, a cowboy, several fly fishermen, and a reluctant romance novelist inhabit these revealing and often hilarious stories. An old man ends up in a high-speed car chase with the cops after stealing the car that blocks the garbage bin at his apartment building. A stranger gets a job at a sandwich shop and fixes everything in sight: a manual mustard dispenser, a mouthful of crooked teeth, thirty-two parking tickets, and a sexual-identity problem. Percival Everett is a master storyteller who ingeniously addresses issues of race and prejudice by simultaneously satirizing

Read Free I Am Not Sidney Poitier

*and celebrating the human condition.*