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# I Am Not Sidney Poitier Percival Everett

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## I Am Not Sidney Poitier Doubleday UK

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.

My Lesbian Husband Harper Collins

Graywolf reissues one of its most successful essay

collections with two new essays and a new foreword by Charles Baxter As much a rumination on the state of literature as a technical manual for aspiring writers, *Burning Down the House* has been enjoyed by readers and taught in classrooms for more than a decade. Readers are rewarded with thoughtful analysis, humorous one-liners, and plenty of brushfires that continue burning long after the book is closed.

*Crying at the Movies* Graywolf Press  
*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

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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.

**Life Beyond Measure** Graywolf Press

*I Am Not Sidney Poitier* Graywolf Press

*Swimming Swimmers* Swimming Graywolf Press

The first Graywolf Press African Fiction Prize winner, a story of a girl 's fantastical sea voyage to rescue her father *The House of Rust* is an enchanting novel about a Hadhrami girl in Mombasa. When her fisherman father goes missing, Aisha takes to the sea on a magical boat made of a skeleton to rescue him. She is guided by a talking scholar 's cat (and soon crows, goats, and other animals all have their say, too). On this journey Aisha meets three terrifying sea monsters. After she survives a final confrontation with Baba wa Papa, the father of all sharks, she rescues her own father, and hopes that life will return to normal. But at home, things only grow stranger. *Khadija Abdalla Bajaber 's* debut is a magical realist coming-of-age tale told through the lens of the Swahili and diasporic Hadhrami culture in Mombasa, Kenya. Richly descriptive and written with an imaginative hand and sharp eye for unusual detail, *The House of Rust* is a memorable novel by a thrilling new voice.

*Crazy Funny Simon* and Schuster

A collection of poems that celebrates family, love, and the author's cultural heroes

[A History of the African-American People \(Proposed\)](#) by Strom Thurmond Akashic Books

*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.

*Half-Hazard* Graywolf Press

“ 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

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ideology. ” —Publishers Weekly This “ hilarious views on femininity and motherhood with the high-concept satire ” (Publishers Weekly), by the prevailing social attitudes of the turn-of-the-century American South. It is one of the earliest American novels that focuses on women's issues without condescension. It is also widely seen as a landmark work of early feminism, generating a mixed reaction from contemporary readers and critics. The novel's blend of realistic narrative, incisive social commentary, and psychological complexity makes *The Awakening* a precursor of American modernist literature; it prefigures the works of American novelists such as William Faulkner and Ernest Hemingway and echoes the works of contemporaries such as Edith Wharton and Henry James. It can also be considered among the first Southern works in a tradition that would culminate with the modern masterpieces of Faulkner, Flannery O'Connor, Eudora Welty, Katherine Anne Porter, and Tennessee Williams. The novel opens with the Pontellier family—L é once, a New Orleans businessman of Louisiana Creole heritage; his wife Edna; and their two sons, Etienne and Raoul—vacationing on Grand Isle at a resort on the Gulf of Mexico managed by Madame Lebrun and her two sons, Robert and Victor. Edna spends most of her time with her close friend Ad è le Ratignolle, who cheerily and boisterously reminds Edna of her duties as a wife and mother. At Grand Isle, Edna eventually forms a connection with Robert Lebrun, a charming, earnest young man who actively seeks Edna's attention and affections. When they fall in love, Robert senses the doomed nature of such a relationship and flees to Mexico under the guise of pursuing a nameless business venture. The narrative focus moves to Edna's shifting emotions as she reconciles her maternal duties with her desire for social freedom and to be with Robert. When summer vacation ends, the Pontelliers return to New Orleans. Edna gradually reassesses her priorities and takes a more active role in her own happiness. She starts to isolate herself from New Orleans society and to withdraw from some of the duties traditionally associated with motherhood. L é once eventually talks to a

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

Black Spot Books

*The Awakening* shocked turn-of-the-century readers with its forthright treatment of sex and suicide. Departing from literary convention, Kate Chopin failed to condemn her heroine's desire for an affair with the son of a Louisiana resort owner, whom she meets on vacation. The power of sensuality, the delusion of ecstatic love, and the solitude that accompanies the trappings of middle- and upper-class life are the themes of this now-classic novel. As Kaye Gibbons points out in her Introduction, Chopin "was writing American realism before most Americans could bear to hear that they were living it." Set in New Orleans and on the Louisiana Gulf coast at the end of the 19th century, the plot centers on Edna Pontellier and her struggle between her increasingly unorthodox

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doctor about diagnosing his wife, fearing she is losing her mental faculties. The doctor advises L é once to let her be and assures him that things will return to normal. When L é once prepares to travel to New York City on business, he sends the boys to his mother. Left home alone for an extended period gives Edna physical and emotional room to breathe and reflect on various aspects of her life. While her husband is still away, she moves out of their home and into a small bungalow nearby and begins a dalliance with Alc é e Arobin, a persistent suitor with a reputation for being free with his affections. Edna is shown as a sexual being for the first time in the novel, but the affair proves awkward and emotionally fraught. Edna also reaches out to Mademoiselle Reisz, a gifted pianist whose playing is renowned but who maintains a generally hermetic existence. Her playing had moved Edna profoundly earlier in the novel, representing what Edna was starting to long for: independence. Mademoiselle Reisz focuses her life on music and herself instead of on society's expectations, acting as a foil to Ad è le Ratignolle, who encourages Edna to conform. Reisz is in contact with Robert while he is in Mexico, receiving letters from him regularly. Edna begs her to reveal their contents, which she does, proving to Edna that Robert is thinking about her. Eventually, Robert returns to New Orleans. At first aloof (and finding excuses not to be near Edna), he eventually confesses his passionate love for her. He admits that the business trip to Mexico was an excuse to escape a relationship that would never work. Edna is called away to help Ad è le with a difficult childbirth. Ad è le pleads with Edna to think of what she would be turning her back on if she did not behave appropriately. When Edna returns home, she finds a note from Robert stating that he has left forever, as he loves her too much to shame her by engaging in a relationship with a married woman. In devastated shock, Edna rushes back to Grand Isle, where she had first met Robert Lebrun...

(from Wikipedia)

The Fugitives Macmillan

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.

Subdivision Harper Collins

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.

Re: F (gesture) Open Road Media

"In *My Lesbian Husband*, Barrie Jean Borich asks a fascinating question: do the names we give our relationships change their meanings? Each chapter entertains an aspect of this question with prose that is spirited, artful, anything but pat. Here is an author who takes neither love nor the power of language for granted, and her book is as provocative and lively as the love it evokes. An extraordinary performance by a writer who renews our wonder at the complexity of human connection."—Bernard Cooper "Barrie Jean Borich wins my respect with her ingenious and original description of feelings which, for many, need translating into a familiar language. She writes about her lover and their life together with a rare deftness, clarity, and antic sense of humor, never strident or defensive, rather self-confident and as if she herself were curious to discover what she is thinking about their relationship."—Rosellen Brown

Montaro Caine ReadHowYouWant.com

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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.

Wait Till You See Me Dance Graywolf Press

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.

Machine Graywolf Press

"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.

I AM NOT SIDNEY POITIER Wayne State University Press

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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.

Walking on Cowrie Shells Graywolf Press

A “boisterous and high-spirited debut” (Kirkus starred review) “that enthralls the reader through their every twist and turn” (Publishers Weekly starred review), named one of the Most Anticipated Books for Brittle Paper, *The Millions*, and *The Rumpus*, penned by a finalist for the AKO Caine Prize. In her powerful, genre-bending debut story collection, Nana Nkweti's virtuosity is on full display as she mixes deft realism with clever inversions of genre. In the Caine Prize finalist story “It Takes a Village, Some Say,” Nkweti skewers racial prejudice and the practice of international adoption, delivering a sly tale about a teenage girl who leverages her adoptive parents to fast-track her fortunes. In “The Devil Is a Liar,” a pregnant pastor's wife struggles with the collision of western Christianity and her mother's traditional Cameroonian belief system as she worries about her unborn child. In other stories, Nkweti vaults past realism, upending genre expectations in a satirical romp about a jaded PR professional trying to spin a zombie outbreak in West Africa, and in a mermaid tale about a Mami Wata who forgoes her power by remaining faithful to a fisherman she loves.

*The House of Rust* Graywolf Press

“Deb Olin Unferth’s stories are so smart, fast, full of heart, and distinctive in voice—each an intense little thought-system going out earnestly in search of strange new truths. What an important and exciting talent.” —George Saunders For more than ten years, Deb Olin Unferth has been publishing startlingly askew, wickedly comic, cutting-edge fiction in magazines such as *Granta*, *Harper’s Magazine*, *McSweeney’s*, *NOON*, and *The Paris Review*. Her stories are revered by some of the best American writers of our day, but until now there has been no stand-alone collection of her short fiction. *Wait Till You See Me Dance* consists of several extraordinary longer stories as well as a selection of intoxicating very short stories. In the chilling “The First Full Thought of Her Life,” a shooter gets in position while a young girl climbs a sand dune. In “Voltaire Night,” students compete to tell a story about the worst thing that ever happened to them. In “Stay Where You Are,” two oblivious travelers in Central America are kidnapped by a gunman they assume to be an insurgent—but the gunman has his own problems. An Unferth story lures you in with a voice that seems amiable and lighthearted, but it swerves in sudden and surprising ways that reveal, in terrifying clarity, the rage, despair, and profound mournfulness that have taken up residence at the heart of the American dream. These stories often take place in an exaggerated or heightened reality, a quality that is reminiscent of the work of Donald Barthelme, Lorrie Moore, and George Saunders, but in Unferth’s unforgettable collection she carves out territory that is entirely her own.

*Sidney Poitier* Graywolf Press

*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

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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?"

The Measure of a Man Graywolf Press

This schoolroom drama that inspired the classic Sydney Poitier film is “ a microcosm of the racial issues . . . A dramatic picture of discrimination ” (Kirkus Reviews). With opportunities for black men limited in post – World War II London, Rick Braithwaite, a former Royal Air Force pilot and Cambridge-educated engineer, accepts a teaching position that puts him in charge of a class of angry, unmotivated, bigoted white teenagers whom the system has mostly abandoned. When his efforts to reach these troubled students are met with threats, suspicion, and derision, Braithwaite takes a radical new approach. He will treat his students as people poised to enter the adult world. He will teach them to respect themselves and to call him “ Sir. ” He will open up vistas before them that they never knew existed. And over the course of a remarkable year, he will touch the lives of his students in extraordinary ways, even as they in turn, unexpectedly and profoundly, touch his. Based on actual events in the author ’ s life, To Sir, With Love is a powerfully moving story that celebrates courage, commitment, and vision, and is the inspiration for the classic film starring Sidney Poitier.