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From the moment Laura Rivers steps foot into Englewood High, she notices the stares—and they aren't the typical once-overs every pretty new girl endures. The students seem confused and...spooked. Whispers echoing through the halls confirm that something is seriously off. "That new girl looks just like her," they say. It turns out Laura has a doppelgänger, and it isn't just anyone—it's Sarah Castro-Tanner, the girl who killed herself by jumping into the Navasink River one year ago. Laura is determined not to let the gossip ruin her chances of making a fresh start. Thanks to her charming personality and California tan, she catches the eye of Englewood's undisputed golden boy, Charlie Sanders, and it's only a matter of time before they make their relationship official. But something is making Charlie and his friends paranoid—and Laura soon discovers it has to do with Sarah Castro-Tanner. What really happened to Sarah? Why is Charlie unraveling? And how does Laura Rivers fit into it all? After all, she's the dead ringer for a dead girl. Praise for *Dead Ringer*: "Rosen crafts a wild ride that keeps you guessing with every chapter. While the twists and turns are dynamite, it's the deep and original characters that will truly capture your mind and heart with their singular voice. A triumphant debut." —Jillian Lauren, *New York Times* best-selling author of *Some Girls: My Life in a Harem and Everything You Ever Wanted* "Thriller lovers won't be able to put down Jessie Rosen's fantastic debut, *Dead Ringer*. Twisty and creepy (in the best way!), it's a page turner from start to finish. I'm anxiously waiting for the next book!" —Jeanne Leitenberg, writer for ABC Family's *Chasing Life* "Don't be fooled by the picture-perfect teens who roam the halls of Englewood High; beneath the surface lurk dark secrets and shocking truths that Jessie Rosen reveals with the delicious, slow-burn timing of a maestro. *Dead Ringer* reminded me of the Christopher Pike novels I devoured as a teen, in the very best way. This book will leave you with chills." —Una LaMarche, author of *Five Summers, Like No Other, Don't Fail Me Now, and Unabrow: Misadventures of a Late Bloomer* "Jessie Rosen's *Dead Ringer* reminds me of a Hitchcock movie transferred to high school. As the book tangles through its different points of view, I bit my nails, tensely wondering which character to trust as I discovered the next twists waiting on the next page. Buy this book if you want to feel like that (and you do)." —David Iserson, author of *Firecracker* "Jessie Rosen has masterfully crafted this story about manipulation, obsession, and lies, and just when you think you're starting to figure it out, something happens to turn it all upside down. I raced toward the end but hated when it was over." —Lucy Keating, author of *Dreamology*

This novel is structured after Africa's oldest narrative, the Isis-Osiris myth cycle. Traveling to Africa on a search for lifework and love, Ast, an African American scholar, gets immersed in history as living continuity. In a pillaged society where slaveraiders' heirs masquerade as aid donors, and colonies are disguised as nations, Ast still finds her home in a quiet community working to bring the continent's people together. The love of friends focused on the making of an African future absorbs her pained consciousness of a world dstroyed.

"This intimate, moving, and timely collection of essays points the way to a world in which the burden of grief is shared, and pain is reconfigured into a powerful force for social change and collective healing." —Astra Taylor, author *The People's Platform* "A primary message here is that from tears comes the resolve for the struggle ahead." —Ron Jacobs, author of *Daydream Sunset* "Rebellious Mourning uncovers the destruction of life that capitalist development leaves in its trail. But it is also witness to the power of grief as a catalyst to collective resistance." —Silvia Federici, author of *Caliban and the Witch* We can bear almost anything when it is worked through collectively. Grief is generally thought of as something personal and insular, but when we publicly share loss and pain, we lessen the power of the forces that debilitate us, while at the same time building the humane social practices that alleviate suffering and improve quality of life for everyone. Addressing tragedies from Fukushima to Palestine, incarceration to eviction, AIDS crises to border crossings, and racism to rape, the intimate yet tenacious writing in this volume shows that mourning can pry open spaces of contestation and reconstruction, empathy and solidarity. With contributions from Claudia Rankine, Sarah Schulman, David Wojnarowicz, Leanne Betasamosake Simpson, David Gilbert, and nineteen others. Cindy Milstein is the author of *Anarchism and Its Aspirations*, co-author of *Paths toward Utopia: Graphic Explorations of Everyday Anarchism*, and editor of the anthology *Taking Sides: Revolutionary Solidarity and the Poverty of Liberalism*.

In *The Malay Dilemma*, former prime minister Mahathir Mohamad examines and analyses the make-up of the Malays and the problem of racial harmony in Malaysia. First published in 1970, the book seeks to explain the causes for the 13 May 1969 riots in Kuala Lumpur. Dr Mahathir sets out his view as to why the Malays are economically backward and why they feel they must insist upon immigrants becoming real Malaysians speaking in due course nothing but Malay, as do immigrants to America or Australia speak nothing but the language of what the author calls "the definitive people". He argues that the Malays are the rightful owners of Malaya. He also argues that immigrants are guests until properly absorbed, and that they are not properly absorbed until they have abandoned the language and culture of their past.

Urban sketching is centered on observing and drawing the environment around you, and sharing your drawings with like-minded groups in person and through social media. This book encourages you to get involved by picking up a pen and a sketchbook and trying a range of techniques. It gives advice on composition and how to develop a personal style along with quick exercise ideas in line drawing and demonstrations in colour and paint. Packed with illustrations, this new book is an inspirational handbook that will equip you with the tools and ideas you'll need to embark and thrive on your own unique urban sketching journey. Get hooked on urban sketching, and share your passion for drawing and art with others.

Praised by the *Chicago Sun-Times* for its "furious, indignant power," this story offers a rare, funny, bitter, and feminist look at war. First published in London in 1930, *Not So Quiet... (on the Western Front)* describes a group of British women ambulance drivers on the French front lines during World War I, surviving shell fire, cold, and their punishing commandant, "Mrs. Bitch." The novel takes the guise of an autobiography by Smith, pseudonym for Evadne Price. The novel's power comes from Smith's outrage at the senselessness of war, at her country's complacent patriotism, and her own daily contact with the suffering and the wounded.

Painting and Understanding Abstract Art is a practical book on how to paint abstracts but it also explains how to approach and understand abstract art. It moves the teaching of art from a doing level of painting a certain subject in a particular medium to a thinking level of 'what am I doing when I paint?' and 'what am I trying to say in this painting?' Using practical exercises with explanatory text, John Lowry develops the thinking and doing processes together and leads the reader to a greater understanding and appreciation of this most exciting art genre. Gives advice on moving from figurative painting towards abstraction, and explains the tools to abstraction - simplifying and exaggerating; eliminating curves and straights; changing colours, lines and items; emphasising positive and negative shapes; and using contrast. Includes practical exercises to help develop your own style and understand the techniques of the masters, and offers an overview of the lives and times of artists involved in the stage-by-stage evolution from realism to abstraction. Aimed at beginners and the more experienced, and illustrated with 229 colour illustrations.

Through a process of exhaustive man research he calls "keeping his eyes open," Dick Masterson has compiled a Magnum-size list of the ways men are better than women. It is an infallible compendium of man's greatness, filled with the most egregiously fallacious arguments ever put to words, but with some kind of miraculous, rock-solid man logic dripping like motor oil from every sentence. It is a manifesto more memorable than bullshit like *High Fidelity* or which *Axe* baby powder *Maxim* thinks you should slap on your nuts before clubbing, more chock-full of devastating man quotes than *Oscar Wilde* with two wangs. Most important, it is the only one of its kind. In *Men Are Better Than Women*, Dick Masterson dispenses logic from his man mouth into the eyes of his male readers like some kind of mighty mother man eagle with nutrient-rich word vomit. It's a book that makes you feel like driving a train into a dynamite factory and then tearing a telephone book apart with your bare hands, just because that's the way men have always done it. Masterson's chapters are simple and self-contained, demand no commitments from readers, and have an immediate payoff. *Men Are Better Than Women* is a dangerous work of satire -- not dangerous in a revolutionary sense, but dangerous in that it walks the razor-thin line between cruelty and absurdity. That line is called hilarious.

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