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Just Remember This, Black And Blue, Night Train, Blue Movie, The Films of Andy Warhol, Part II, Motion(less) Pictures, Devil in a Blue Dress, A Blade So Black, Stay Up with Hugo Best, Deep Blue Almost Black

I have completed this manuscript Just Remember This, or as American Pop Singers 1900-1950+, about music before the 1950s in America. It perhaps offers knowledge and insights not previously found in other musical reference books. I have moreover been working on this book very meticulously over the past twelve-plus years. It started as a bit of fun and gradually became serious as I began to listen along with the vocalists of popular music, of the era before 1950, essentially just before the dawn of rock and roll. If you can call it that! Indeed genre and labeling of American music started here, and then from everywhere. While the old adage of always starting from somewhere could be noted in every century, the 1900s had produced the technology. Understanding the necessity, more so, finds a curiosity on the part of a general public hungry for entertainment, despite 6 day work weeks, World War I, the Great Depression, and World War II.

'The first time my husband hit me I was nineteen years old.' For eighteen years Fran Benedetto kept her secret, hid her bruises. She stayed with Bobby because she wanted her son to have a father, and because, in spite of everything, she loved him. Then one night, when she saw the look on her ten-year-old son's face, Fran finally made a choice - she ran for both their lives. Now she is starting over in a city far from home, far from Bobby. She uses a name that isn't hers, watches over her son, and tries to forget. For the woman who now calls herself Beth, every day is a chance to heal, to put together the pieces of her shattered self. And every day she waits for Bobby to catch up with her. Bobby always said he would never let her go, and Fran Benedetto is certain of one thing: it is only a matter of time.

'I worked one hundred murders,' says Detective Mike Hoolihan, an American policewoman. 'In my time I have come in on the aftermath of maybe a thousand suspicious deaths, most of which turned out to be suicides, accidentals or plain unattendeds. So I've seen them all: jumpers, stumpers, dumpers, dunkers, bleeders, floaters, poppers, bursters. But of all the bodies I have ever seen none has stayed with me, in my gut, like the body of Jennifer Rockwell. I say all this because I am part of the story I am going to tell, and I feel the need to give you some idea of where I'm coming from.' Night Train is a mystery story which lingers in the reader's mind even after Mike Hoolihan declares the case closed.

Hilarious and wildly erotic satire on Hollywood. Southern was the screen writer for Easy rider and Dr Strangelove.

Sleep (1963) -- Haircut (No. 1) (1963) -- Eat (1964) -- Empire (1964) -- Guide to Empire -- Henry Geldzahler (1964) -- Poor little rich girl (1965) -- Paul Swan (1965) -- Lupe (1965) -- Velvet underground and Nico (1966) -- Bufferin (1966) -- I, a man (1967-68) -- Loves of Ondine (1967-68) -- Bike boy (1967-68) -- Flesh (1968-69) -- Blue movie (1968).

Conducting the first comprehensive study of films that do not move, Justin Remes challenges the primacy of motion in cinema and tests the theoretical limits of film aesthetics and representation. Reading experimental films such as Andy Warhol's Empire (1964), the Fluxus work Disappearing Music for Face (1965), Michael Snow's So Is This (1982), and Derek Jarman's Blue (1993), he shows how motionless films defiantly showcase the static while collapsing the boundaries between cinema, photography, painting, and literature. Analyzing four categories of static film--furniture films, designed to be viewed partially or distractedly; protracted films, which use extremely slow motion to impress stasis; textual films, which foreground the static display of letters and written words; and monochrome films, which display a field of monochrome color as their image--Remes maps the interrelations between movement, stillness, and duration and their complication of cinema's conventional function and effects. Arguing all films unfold in time, he suggests duration is more fundamental to cinema than motion, initiating fresh inquiries into film's manipulation of temporality, from rigidly structured works to those with more ambiguous and open-ended frameworks. Remes's discussion integrates the writings of Roland Barthes, Gilles Deleuze, Tom Gunning, Rudolf Arnheim, Raymond Bellour, and Noel Carroll and will appeal to students of film theory, experimental cinema, intermedia studies, and aesthetics.

I need to find somebody and I might need a little help looking ... The summer of '48 in the city of Angels and there's heat on the streets when Daphne Monet hits the sidewalk. Heat when she disappears with a trunkload of somebody else's cash. Easy Rawlins is a war veteran just fired from his job. Drinking in a friend's bar, he

wonders how to meet his mortgage when a white man in a linen suit walks in, offering good money if Easy will locate Miss Monet, a blonde with a reputation. It's a simple decision, but for one thing. Nobody warned him - better the devil you know ...

"Mixing elements of Alice in Wonderland and Buffy the Vampire Slayer... a delectable urban twist on beloved fantasy tales." —Entertainment Weekly "This really is Lewis Carroll by way of Buffy, and it makes for a fun, gritty urban fantasy." —NPR "A brash, refreshing, vitally diverse retelling of a classic... You need this book." —Tor.com A Blade So Black delivers an irresistible urban fantasy retelling of Alice in Wonderland . . . but it's not the Wonderland you remember. The first time the Nightmares came, it nearly cost Alice her life. Now she's trained to battle monstrous creatures in the dark dream realm known as Wonderland with magic weapons and hardcore fighting skills. Yet even warriors have a curfew. Life in real-world Atlanta isn't always so simple, as Alice juggles an overprotective mom, a high-maintenance best friend, and a slipping GPA. Keeping the Nightmares at bay is turning into a full-time job. But when Alice's handsome and mysterious mentor is poisoned, she has to find the antidote by venturing deeper into Wonderland than she's ever gone before. And she'll need to use everything she's learned in both worlds to keep from losing her head . . . literally. Debut author L.L. McKinney delivers an action-packed twist on an old classic, full of romance and otherworldly intrigue. An Imprint Book "With memorable characters and page-turning thrills, A Blade So Black is the fantasy book I've been waiting for my whole life. Alice is Black Girl Magic personified." —Angie Thomas, #1 New York Times bestselling author of The Hate U Give "I loved the 'our world' framing and the 'other world' adventure so deeply. They were at such odds, but the overall effect was just chefkiss.gif perfect." —E.K. Johnston, #1 New York Times bestselling author of Star Wars: Ahsoka and A Thousand Nights "Wholly original and absolutely thrilling—A Blade So Black kicks so much (looking gl)ass." —Heidi Heilig, author of The Girl From Everywhere "A dark, thrilling fantasy-meets-contemporary story with a kickass heroine." —Bustle "Retold fairy tales have been a popular trend... but you've never read one quite like A Blade So Black." —Nerdist "An action-packed twist on an old classic, full of romance and otherworldly intrigue." —The Mary Sue "A Blade So Black is a novel that roars mightily in the face of all those Wonderland tales that have come before. L.L. McKinney is on her way to someplace special with this debut; get onboard now." —Locus magazine "This isn't a retelling, this is Alice in Wonderland 2.0." —BlackSci-Fi.com "An epic about Black Girl Magic." —We Need Diverse Books blog * "An explosive, kickass debut... The Alice in Wonderland retelling the world has always needed." —Booklist, starred review "Relentless action, spiraling stakes, and a fierce heroine... A heartbreaking cliffhanger will leave fans clamoring for a sequel." —Publishers Weekly "A thrilling, timely novel that ensures readers will be curious for a sequel." —Kirkus Reviews "With a modern flair, a rich backstory, and just enough emotional heft, this particular looking glass will have readers eagerly falling through it." —The Bulletin "Teens will root for Alice as a strong, multidimensional black girl usually unseen in YA fiction... A must-purchase." —School Library Journal "A Blade So Black is a modernized version of a well-known story that retains enough of the original to be lauded by both fans of the classic and readers wholly new to Wonderland." —Shelf Awareness

June Bloom is twenty-nine, broke, and an aspiring comedy writer. Hugo Best is a beloved late-night TV icon and notorious womanizer who invites her to his mansion for Memorial Day Weekend. This is the story of their four days together, a "zippy... magnificent... devilishly fun ride."—Vogue June Bloom is a smart, funny, and clear-eyed writers' assistant on the late-night comedy show, Stay Up with Hugo Best. Hugo Best is in his sixties, a beloved icon of TV and humor, and a notorious womanizer. After he unexpectedly retires and a party is held for his now unemployed staff, June ends up at a dive bar for an open-mic night and prepares for the sad return to the anonymous comedian lifestyle. What she's not prepared for is a run-in with Hugo at that dive bar. Nor for the invitation that swiftly follows: Hugo asks June to come to his mansion in Greenwich for the long Memorial Day weekend. "No funny business," he insists. June, in need of a job and money, confident she can handle herself, but secretly harboring the remains of a childhood crush on the charming older comedian and former role model, accepts. The exact terms of the visit are never spelled out, but June is realistic and clear-eyed enough to guess. Even so, as the weekend unfolds and the enigmatic Hugo gradually reveals himself, their dynamic proves to be much more complicated and less predictable than she expected. At once hilarious and poignant, brilliantly incisive and terrifically propulsive, Stay Up with Hugo Best is an incredibly timely exploration of sexual politics in the #MeToo age, and the unforgettable story of one young woman's poignant stumbling into adulthood.

In settings both rural and urban, and ranging across time from World War II to the present, Thanassis Valtinos contrasts the cheap and popular side of twentieth century Greece with the enduring sense of history of a proud and dignified people. With vivid language and powerful imagery, Valtinos addresses the major dislocations of three generations of Greeks in the face of profound political, social, and cultural change. Disillusioned urbanites and simple farmers alike are affected by the coups and political pressures of contemporary Greece, while at the same time they are moved by the primitive Greece of visions, ghostly apparitions and of saints' shrines in olive groves.

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