

# Tell Me How It Ends

## Vixen Phillips

*Tell Me How It Ends* Valeria Luiselli, 2017-03-13 Part treatise, part memoir, part call to action, *Tell Me How It Ends* inspires not through a stiff stance of authority, but with the curiosity and humility Luiselli has long since established. —Annalia Luna, Brazos Bookstore Valeria Luiselli's extended essay on her volunteer work translating for child immigrants confronts with compassion and honesty the problem of the North American refugee crisis. It's a rare thing: a book everyone should read. —Stephen Sparks, Point Reyes Books *Tell Me How It Ends* evokes empathy as it educates. It is a vital contribution to the body of post-Trump work being published in early 2017. —Katharine Solheim, Unabridged Books While this essay is brilliant for exactly what it depicts, it helps open larger questions, which we're ever more on the precipice of now, of where all of this will go, how all of this might end. Is this a story, or is this beyond a story? Valeria Luiselli is one of those brave and eloquent enough to help us see. —Rick Simonson, Elliott Bay Book Company Appealing to the language of the United States' fraught immigration policy, Luiselli exposes the cracks in this foundation. Herself an immigrant, she highlights the human cost of its brokenness, as well as the hope that it (rather than walls) might be rebuilt. —Brad Johnson, Diesel Bookstore The bureaucratic labyrinth of immigration, the dangers of searching for a better life, all of this and more is contained in this brief and profound work. *Tell Me How It Ends* is not just relevant, it's essential. —Mark Haber, Brazos Bookstore Humane yet often horrifying, *Tell Me How It Ends* offers a compelling, intimate look at a continuing crisis—and its ongoing cost in an age of increasing urgency. —Jeremy Garber, Powell's Books

***Tell Me How It Ends*** V. B. Grey, 2020-07-09 'A spellbinding read ... the glamour of early Sixties showbiz' LOUISE CANDLISH 'Mesmerising and powerful ... an extraordinary sense of time and place' ELLY GRIFFITHS 'A stylish and page-turning mystery' RACHEL HORE 'Gripping ... her portrait of Sixties London is terrific' ELIZABETH BUCHAN LONGLISTED FOR THE HWA GOLD CROWN AWARD 2021 Set in Sixties London, a gripping drama of past secrets revealed, of manipulation and revenge for fans of Daphne du Maurier and noir movies like *All About Eve* and *A Star is Born* Delia Maxwell is an international singing sensation, an icon of 1950s glamour who is still riding high on the new 60s scene. Adored by millions, all men want to be with her, all women want to be her. But one woman wants it maybe a little too much... Lily Brooks has watched Delia all her life, studying her music and her on-stage mannerisms. Now she has a dream job as Delia's assistant - but is there more to her attachment than the admiration of a fan? Private investigator Frank is beginning to

wonder. As Lily steps into Delia's spotlight, and Delia encourages her ambitious protégée, Frank's suspicions of Lily's ulterior motives increase. But are his own feelings for Delia clouding his judgement? The truth is something far darker: the shocking result of years of pain and rage, rooted in Europe's darkest hour. If Delia thought she had put her past behind her, she had better start watching her back.

*Tell Me How it Ends* Tasha Dowd, 2024-06-28 Tell me what you're gonna do, tell me all these things you're gonna do. That sounds like a story worth spoiling. It's Liverpool, 1987. The AIDS epidemic threatens a generation of queer people left with no one to turn to but themselves. Across the world, groups of lesbian women hold out their hands to help – and right here in this city, Aster sits by Marc's hospital bed... watching, wondering and reading. Tasha Dowd's *Tell Me How it Ends* is about queer lives connected – two people deemed polar opposites realising they're tied to each other in the face of an uncertain tomorrow. As they laugh, dance and argue their way into their future, can they make sure their own story's ending never comes? A joyous and uplifting journey through bedrooms and nightclubs, bad oysters, surprises and secrets, *Tell Me How it Ends* was the 2023 Homotopia Writers' Award winner. In this warm and wonderful world premiere, there's lots of living to be done. This edition was published to coincide with the world premiere at Liverpool's Everyman Theatre in June 2024.

*Dark Ride* Len Jenkin, 1982-10

**Authorship, Activism and Celebrity** Sandra Mayer, Ruth Scobie, 2023-06-15 Since long before the age of celebrity activism, literary authors have used their public profiles and cultural capital to draw attention to a wide range of socio-political concerns. This book is the first to explore – through history, criticism and creative interventions – the relationship between authorship, political activism and celebrity culture across historical periods, cultures, literatures and media. It brings together scholars, industry stakeholders and prominent writer-activists to engage in a conversation on literary fame and public authority. These scholarly essays, interviews, conversations and opinion pieces interrogate the topos of the artist as prophet and acute critic of the zeitgeist; analyse the ideological dimension of literary celebrity; and highlight the fault lines between public and private authorial selves, 'pure' art, political commitment and marketplace imperatives. In case studies ranging from the 18th century to present-day controversies, authors illuminate the complex relationship between literature, politics, celebrity culture and market activism, bringing together vivid current debates on the function and responsibility of literature in increasingly fractured societies.

*This Is How It Ends* Kathleen MacMahon, 2012-08-07 This is when it begins Fall, 2008. This is where it begins The coast of Dublin, Ireland. This is why it begins Bruno, an American, has come to Ireland to search for his roots. Addie, an out-of-work architect, is recovering from heartbreak while taking care of her infirm father. When their worlds collide, they experience a connection unlike any they've previously felt, but soon a tragedy will test them-and their newfound love-in ways they never imagined possible. This is how it ends . . . A story you will never forget.

Experiences of Migration Odile Heynders, 2025-07-03 In the context of heated political and societal debates about migrants, refugees, and asylum seekers, this book asks what singular people on migratory trajectories are experiencing and what their motives and hopes for travelling are. The answers to this question will be found in literary fiction, the book's main thesis being that it is in fiction, in the creative invention of characters in time and space, that we can find in-depth knowledge on migratory experiences. Although in most migration studies, literature is left out, because it is considered the opposite of academic reasoning, this project starts in literary fiction and relates the imaginary work to concepts and topics discussed in migration studies: hospitality (asylum procedures in a city), courage (female migrants), hope (re/settlement), home country (return migration). In the interconnection of literary fiction and interdisciplinary research, 'sensate knowledge' is built as the interconnection of senses and intellectual thinking.

**"We, the Barbarians"** Mabel Moraña, 2024-06-05 "We, the Barbarians" embarks on a careful and exhaustive reading of three of the most prominent authors in the latest wave of Mexican fiction: Yuri Herrera, Fernanda Melchor, and Valeria Luiselli. Originally published in Mexico in 2021, this work is divided into three parts, one for each author's narrative production. The book analyzes all of the literary works published by Herrera, Melchor, and Luiselli from the beginning of their writing careers until 2021, allowing for a diachronic interpretation of their respective narrative projects as well as for comparative approaches to their aesthetic and ideological contours. Characterized by the fragmentation of civil society and the decomposition of the myths that accompanied the consolidation of the modern nation, Mexican visual and literary arts have explored a myriad of representational avenues to approach the phenomena of violence, institutional decay, and political instability. The critical and theoretical approaches in "We, the Barbarians" explore a variety of alternative symbolic representations of topics such as nationalism, community, and affect in times impacted by systemic violence, precariousness, and radical inequality. Moraña perceives the negotiations between regional/local imaginaries and global scenarios characterized by the devaluation and resignification of life, both at individual and collective levels. Though it uses three authors as its focus, this book seeks to more broadly theorize the question of the relationship between literature and the social in the twenty-first century.

**Multimodal Poetics in Contemporary Fiction** Thomas Mantzaris, 2024-10-24 This book explores the growing body of multimodal literary texts: books that creatively experiment with the potential of design to represent narrative content. Examining five North and Central American novels from the first two decades of the twenty-first century, this study draws attention to texts that combine verbal text (writing) with non-verbal elements (photographic images, varied typography, maps, color, etc.) as integral parts of their narratives. Their experimentation both reconfigures the potential for print-based (and born-digital) fiction in the future, and holds a mirror to past practices of design and typography that were rendered invisible, or which received limited attention by authors, publishers, and readers. By placing the five case studies and related

texts within a broader history of experimentation in literature, this book demonstrates how multimodal novels have changed the conceptualization of narrative content in literary texts and ushered in a new era for fiction.

**Terrorism** Joseba Zulaika, 2009-12-15 In counterterrorism circles, the standard response to questions about the possibility of future attacks is the terse one-liner: “Not if, but when.” This mantra supposedly conveys a realistic approach to the problem, but, as Joseba Zulaika argues in *Terrorism*, it functions as a self-fulfilling prophecy. By distorting reality to fit their own worldview, the architects of the War on Terror prompt the behavior they seek to prevent—a twisted logic that has already played out horrifically in Iraq. In short, Zulaika contends, counterterrorism has become pivotal in promoting terrorism. Exploring the blind spots of counterterrorist doctrine, Zulaika takes readers on a remarkable intellectual journey. He contrasts the psychological insight of Truman Capote’s *In Cold Blood* with The 9/11 Commission Report, plumbs the mindset of terrorists in works by Orianna Fallaci and Jean Genet, maps the continuities between the cold war and the fight against terrorism, and analyzes the case of a Basque terrorist who tried to return to civilian life. Zulaika’s argument is powerful, inventive, and rich with insights and ideas that provide a new and sophisticated perspective on the War on Terror.

*What's Green, Black, and Red All Over?* Brenda Purvis, 2010-12-13 A collection of poetry from author Brenda Purvis, encompassing pieces ranging from advanced personification, teenage angst, discovery of womanhood, sexual frustration, and family embrace.

**The Burning Soul** John Connolly, 2012-06-26 Includes excerpt from *The wrath of angels*.

**Shimmer** Basia Bonkowski, 2010-05 This is the remarkable account of the last days of one woman's life. As author Basia Bonkowski gathers with her brothers to watch over their mother as she lies in hospital, she gradually unravels the threads that have formed the rich tapestry of her mother's life - and her own. As a girl her mother fled the Russians as they advanced through Pola...

**The Fool Returns** Block, Tom, 2015-03-12 Based on Tom Block’s non-fiction study of the cross pollination between Jewish and Islamic mysticism (published as *Shalom/Salaam: A Story of a Mystical Fraternity, Fons Vitae*, 2010), *The Fool Returns* is a page turning, spiritual thriller based on fact. *The Fool Returns* centers on the idea that medieval Jewish thinkers discovered the underlying impetus for current political issues between Jews and Muslims in the Biblical story of Isaac and Ishmael (Genesis 21). They set a 500-year quest in motion, which was coming to fruition in 1992, when a NY bartender (Bill) had a card made from human bone thrown into his lap in the middle of the night, on the subway. If he succeeds in his quest, a positive energy will be released and Abraham’s original weakness before God reversed. A new age between these Children of Abraham would flower. What ensues is a voyage - both physical and spiritual - which takes Bill far from his life as a bartender into lost Iberia, where he meets an increasingly bizarre collection of crypto-Jews who have been waiting for him; descends into hidden “bone chapels;” must leap across a vast psychic abyss, work his way through subterranean tunnels

deep beneath the city of Cáceres, Spain and bring the card to its final destination, somewhere on the other side of a bordello in ancient Lisbon. All the while, he is pursued by a shadowy figure from his past, a man named “Hoopoe.”

**Drawn to Injustice** Timothy Masters, Steve Lehto, 2012-06-05 Timothy Masters was a lonely, troubled teenager with a penchant for gory artwork when he first saw Peggy Lee Hettrick... her dead, mutilated body nearly frozen in the early morning of Fort Collins, Colorado. Not believing it could really be a dead body, thinking he was the victim of yet another prank by his abusive classmates, the fifteen-year-old didn't go to the police—but they came to him. So began a decade-long investigation led by a relentless detective who was sure that Masters was the killer, even without a shred of physical evidence. Against all reason, a conspiracy of silence and circumstantial evidence eventually put Masters behind bars. Only the determination of a lone investigator who believed the young man was innocent would reveal the shocking truth, and free Masters after ten years in prison. This is the compelling true story of one life ended in blood and murder, one life ruined by coincidence and prejudice, and justice long denied but finally found.

Art as an Interface of Law and Justice Frans-Willem Korsten, 2021-02-25 This book looks at the way in which the 'call for justice' is portrayed through art and presents a wide range of texts from film to theatre to essays and novels to interrogate the law. 'Calls for justice' may have their positive connotations, but throughout history most have caused annoyance. Art is very well suited to deal with such annoyance, or to provoke it. This study shows how art operates as an interface, here, between two spheres: the larger realm of justice and the more specific system of law. This interface has a double potential. It can make law and justice affirm or productively disturb one another. Approaching issues of injustice that are felt globally, eight chapters focus on original works of art not dealt with before, including Milo Rau's *The Congo Tribunal*, Elfriede Jelinek's *Ulrike Maria Stuart*, Valeria Luiselli's *Tell Me How It Ends* and Nicolas Winding Refn's *Only God Forgives*. They demonstrate how through art's interface, impasses are addressed, new laws are made imaginable, the span of systems of laws is explored, and the differences in what people consider to be just are brought to light. The book considers the improvement of law and justice to be a global struggle and, whilst the issues dealt with are culture-specific, it argues that the logics introduced are applicable everywhere.

*Trapdoor* Vixen Phillips, 2020-03-31 Raven De Winter: loner, loser, poet with a razor blade, trapped in a tormented relationship for the sake of his young son. Pegasus Belmont: melancholy dreamer, haunted by the smile of his dead mother, silver wings tattooed on his shoulder blades like a wish. Both have their own secrets, their own reasons for trying to deny the intensity of their feelings for one another, but how long can this charade really last? Set amid the smoke-filled bars and rainy back streets of late 90s Melbourne, *Trapdoor* is a love story whispered to the heart of a lonely night; a contemporary, dark + lyrical new-adult novel featuring queer characters, written by Vixen Phillips. Sometimes, if you wish hard enough, dreams can come true, even if you should wake to find them gone like shadows in the morning. And soon, it will be dawn...

*The Borders of Empathy in Children's Fiction* Macarena García-González, 2025-06-16 The *Borders of Empathy in Children's Fiction* centres the question of how reading fiction develops our moral imagination and our capacities to think and feel with others. The question is approached with a good dose of scepticism, revising tensions between ethical, aesthetical, and pedagogical dimensions when certain books, films, and other cultural materials are recommended for children. This volume examines how texts addressed to children are meant to assist socioemotional education and whether we put forward adultist assumptions around such conceptualisations of the emotional. The book is organised into nine chapters, with some of them focusing on difficult themes—such as violence, xenophobia, death, migration, as well as gender and social exclusions—and some others on more general relationships between emotions, media, and education. The chapters combine a textual analysis of recommended cultural materials for children with insights from empirical research and ethnographic approaches to children's cultures. A common thread throughout the book is the open question about the epistemic injustices in knowing children and childhood and how this may be overcome by shifting our research practices with posthumanist philosophies. The Open Access version of this book, available at <http://www.taylorfrancis.com>, has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives (CC BY-NC-ND) 4.0 license.

**World Exhaustion in Latin American Literatures and Cultures / El agotamiento del mundo en las literaturas y culturas de América Latina** Gesine Müller, Ignacio M. Sánchez Prado, 2025-03-31 The volume analyzes the implications of the “world exhaustion” concept that has emerged in a post-global cultural context and whose effects are particularly salient in Latin American literatures and cultures. This conceptual term aptly describes the ambivalent lived experiences of societies that have been marked by centuries of globalization—and the artistic production that seeks to give form and meaning to these experiences.

**American Precariat** Zeke Caligiuri et al., 2023-11-14 Fifteen essays coedited by a collective of award-winning incarcerated writers, featuring contributions from Lacy M. Johnson, Kiese Laymon, Valeria Luiselli, Kao Kalia Yang, and more, with a foreword by Zeke Caligiuri and an introduction by Eula Biss. “This is a volume edited by the imprisoned, because the history of class has always been written by the powerful.” This groundbreaking anthology of essays edited by incarcerated writers takes a sharp look at the complexity and fluidity of class and caste systems in the United States. Featuring accounts that include gig work as a delivery driver, homelessness among trans youth, and life with immense student loan debt, in addition to transcripts of insightful discussions between the editors, *American Precariat* demonstrates how various and often invisible extreme instability can be. With the understanding that widespread recognition of collective precarity is an urgent concern, the anthology situates each individual portrait within societal structures of exclusion, scarcity, and criminality. These essays write through the silence around class to enumerate the risks that our material conditions leave us no choice but to take. A rendering of the present moment told from below, *American Precariat* shares

stories of the unseen and the unspoken and articulates the lines of our division. In doing so, it offers healing for some of the world's fractures.

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