

For Your Consideration

BOOKS

Fall Reading Cheat Sheet



FOR FANS OF:

NBC's *Making It*, Bravo's *Project Runway*, or shopping vintage

A sweater gets a hole? Sew it closed. In this mending manifesto, clothes historian Kate Sekules makes a case for embracing your wardrobe's wear and tear by stitching, patching, and embroidering the imperfections. Part history and part how-to, *Mend!* traces the task's evolution from a 1950s chore to a DIY sustainability movement.



MEND!
By Kate Sekules
(Penguin Books, September 8)



FOR FANS OF:

Hidden Figures, writer Chimamanda Ngozi Adichie, or Beyoncé's *Lemonade*



TRANSCENDENT KINGDOM
By Yaa Gyasi
(Knopf, September 1)

As a neuroscience PhD candidate at Stanford, Gifty researches suffering. The project is personal: Her brother died of an overdose, her evangelical mother is suicidal, and her immigrant father abandoned them to return to Ghana. In moving prose, Yaa Gyasi's latest novel chronicles a young woman's struggle with science and religion.

By KATE DWYER



FOR FANS OF:

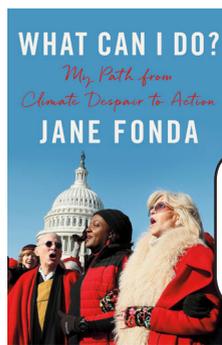
Ava DuVernay's Netflix miniseries *When They See Us*

"You cannot start a movement from a hashtag," Black Lives Matter cofounder Alicia Garza writes. Instead, the BLM we know today grew from grassroots organizing after the 2014 killing of Michael Brown in Ferguson, Missouri. Garza's first book is a memoir, but it's also a clear-eyed examination of the systems that obstruct progress and the forces necessary to dismantle them.



THE PURPOSE OF POWER
By Alicia Garza
(One World, October 20)

Last year, Jane Fonda was arrested five times while staging weekly climate-change demonstrations in D.C. (Remember that red coat?) In her latest book, the actress and activist outlines the everyday actions we can take to demand change. It's a galvanizing read and an essential primer on one of the most pressing issues of our time.



WHAT CAN I DO?
By Jane Fonda
(Penguin Press, September 8)

FOR FANS OF:

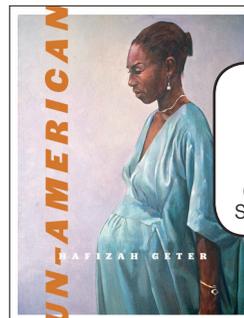
Greta Thunberg's *No One Is Too Small to Make a Difference* or writer Naomi Klein



FOR FANS OF:

HBO's *Watchmen*, Nina Simone, or the 2016 film *Moonlight*

Spanning Nigeria and the American South, this debut poetry collection shimmers with incisive revelations about migration, queerness, the American dream, and making a home in a country that refuses to recognize you. Praised by Claudia Rankine and Jericho Brown, Geter is one of 2020's buzziest poets.



UN-AMERICAN
by Hafizah Geter
(HFS Books, September 8)



MAKING IT: EVANS VESTAL/NBC/GETTY IMAGES; HIDDEN FIGURES: PICTORIAL PRESS/ALAMY; DUVERNAY: ALLSTAR PICTURE LIBRARY/ALAMY; THUNBERG: BEN STANSALL/AFP/GETTY IMAGES; WATCHMEN: MARK HILL/HBO; REMAINING IMAGES: COURTESY OF THE PUBLISHERS

For Your Consideration



Q&A
GINA RODRIGUEZ



In this fall's eccentric film *Kajillionaire*, Gina Rodriguez stars as *Melanie*, an effervescent chatterbox who is much better at stealing hearts than wallets. For Marie Claire's new column *Add to Queue*, the actress shares her favorite things to watch, read, and listen to.

Last thing I binge-watched was *Kim's Convenience*. I'm so ready for a season 5!!!!

Next thing I plan on binge-watching is *I May Destroy You*.

Book I can read over and over again is *The Mastery of Love*, by Don Miguel Ruiz.

Book that left a lasting impression on me is Elena Ferrante's series, starting with the book *My Brilliant Friend*. There are four in the series, and it's just my absolute favorite set.

Next book on my list is *Ordinary Girls*, by Jaquira Díaz. I love me some YA. I just finished *Taina*, by Ernesto Quiñonez.

If I had a podcast, it would be about everyday heroes—where they are now and the ups and downs to getting there. I love hearing inspiring stories.

Song that always makes me cry is "Oceans," by Hillsong United.

Movie with the greatest ending is... That feels impossible. I'm going to say a TV show with the greatest ending, because I just binged it a few months ago: *The Good Place*.

First album I ever bought was Celia Cruz.

What I watch to clear my mind after a bad day is *The Good Place* or *Community* (and meditate).

FILMS BY WOMEN

1 ♦ Candyman

(Releasing October 16)

Directed by Nia DaCosta and cowritten by Jordan Peele, the revamp of the 1992 horror film presents haunting allegories about racism and gentrification. Yahya Abdul-Mateen II and Teyonah Parris star alongside original cast member Vanessa Estelle Williams. Prepare to fear mirrors until Halloween.

2 ♦ Wonder Woman 1984

(Releasing October 2)

Time to dust off that lasso. This fall, we'll finally get to see Patty Jenkins's highly anticipated sequel, starring Gal Gadot as the titular superhero, as she faces off against Kristen Wiig as the Cheetah. Fans will be happy to hear Chris Pine—the best Chris—will also make his triumphant return to the DC universe as Steve Trevor.

3 ♦ Unpregnant

(Releasing September 10)

It's as if *Rarely Sometimes Always* and *Booksmart* had a baby. Scratch that—*didn't* have a baby. Directed by Rachel Lee Goldenberg, the film follows straitlaced high schooler Veronica (Haley Lu Richardson) and her once bestie Bailey (Barbie Ferreira) during a road trip to get an abortion. Antics and Kelly Clarkson sing-alongs ensue, but don't let that fool you. *Unpregnant* is a powerful movie about the right to choose that women of all ages can relate to.

4 ♦ The Glorias

(Releasing this fall)

Based on Gloria Steinem's memoir, Julie Taymor's biopic—starring Julianne Moore and Alicia Vikander—follows the feminist as she reflects on key moments of her life. Keep an eye out for several iconic figures in the women's liberation movement, including Janelle Monáe as Dorothy Pittman Hughes.

5 ♦ Kajillionaire

(Releasing September 18)

Grifting has never been quite so...quirky. Writer/director Miranda July returns to filmmaking with an off-kilter con-man comedy that examines the bonds that bind family and the deep-seated wounds only parents can inflict.

For Your Consideration



LEFT: Jurnee Smollett as Letitia "Leti" Lewis. BELOW, FROM LEFT: Green, Wunmi Mosaku, and Smollett filming *Lovecraft Country*.



TELEVISION

MISHA GREEN WILL SCARE YOU NOW



*It would be easy to call Misha Green the Black J.J. Abrams or the female Jordan Peele. But fans of HBO's new "big fucking show" *Lovecraft Country*—created, directed, written, and executive produced by Green—will immediately realize she has broken the mold with the series. Inspired by Matt Ruff's 2016 book by the same name, about 1950s Jim Crow America and the supernatural lurking just below the surface, the show manages to elevate the horror genre in remarkable ways, draw poignant conclusions about the power of perception, and flip the script on H.P. Lovecraft's prolific yet racist-themed books. Here,*

Green discusses creating real-life monsters scarier than any sci-fi creatures and redefining the center of the universe. —Neha Prakash

Marie Claire: The book the show is based on is set in the 1950s, but it still seems so relevant in 2020. Did it feel that way to you?

Misha Green: Matt [Ruff]'s book is beautiful. It's the idea of reclaiming the genre for people who the genre typically hasn't been for. I watch all these sci-fi movies, and they're set in the future, and there are no people of color in it. It's all white people being oppressed by robots. And I'm like, "Is this really a story of white people being oppressed?" Any time I'm adapting anything, it's always the beautiful first jumping-off point that you have to take to a new place. When you're making art, you have to be making art of the times. And so it was just a natural thing to take the elements from his book that were still so relevant, because history keeps repeating itself.

MC: The scariest part of the show's plot is the racism, not the monsters. Was that always your intention?

MG: One of the things we wanted to pull into the series [from the book] was, in that first episode, you're relieved when the actual monsters show up. Like the idea of "sundown towns"—which I first learned about from reading this book—the monsters are the people. And the people and the history is real.

MC: You wore all the hats on this show. Did you feel more pressure having so much creative control?

MG: Having all of the creative control takes all the pressure away from me because I know what it is. In my head, it's amazing, and all I have to do then is communicate that to everybody. I say in our writers' room and to our production people, "If we do exactly what I have envisioned, it's gonna be dope as fuck. We can do better, though, with all of our minds together.... Let's go to the moon and back." Knowing that someone's not going to come step on that afterward, that's where you can really empower people to bring their voice to it.

MC: That's an amazing way to think about it.

MG: My imagination is wild, so we can make it wild. I went to HBO and I said, "I wanna make a big fucking show, guys." And they were like, "We want a big fucking show!" And then halfway into it, they were like, "This is a big fucking show...." It's being able to have that platform to really say, "We're going to make our *Goonies*. We're gonna make our *Indiana Jones* adventure episode. We're gonna build worlds."

MC: Did you start in this industry thinking, "I want to tell stories that are important to Black people and people of color?"

MG: I fall in the place that a lot of white men probably fall in, which is: I just wanna tell stories that I'm interested in, about people who look like me. It's not specifically being, like, "I wanna tell stories about people of color." But I also go, "Why *wouldn't* I cast people of color in the story I'm writing?"

MC: It comes second nature because of who you are.

MG: Yes. The thing is, in all the contexts we're in, we're speaking from "the center of the universe is a white man." And I think the center of the universe is only a white man because those are the stories we've allowed to become our story. I don't think that's the story of the world at all. I think that the story of the world is diverse and has many voices in it, including white men's. I just don't think Hollywood has allowed that to be the case. **mc**

For more, visit marieclaire.com/misha-green.