

Binary Star Sarah Gerard

Ficton. Growing up in poverty in the American south, Maya yearns to escape and find something better than anything she's known. "She is so hungry. It is not food, but everything else, the world...What she needs is not on her street with the one-eyed houses. It is not in the patch of trees she once thought was a forest. It is beyond, somewhere she can't quite imagine." Brought to vivid and visceral life through Nicole Cuffy's aching, lyrical prose, Maya's childhood fascination with anatomy and her adult pursuit of a career in medicine leads her to discover what it means to lose--and what it means to break free. At times raw and at others melodic and tender, ATLAS OF THE BODY is a deeply resonant meditation on hunger and the costs of realizing a dream. "Nicole Cuffy's impressionistic and highly poetic chapbook, ATLAS OF THE BODY, is as lyrical as it is stirring. I'm not sure what delighted me most: the amount of heartbreaking narrative she effectively gets into such a small space, or her rich, evocative prose. A stunning debut."--Helen Schulman "Nicole Cuffy's ATLAS OF THE BODY invents a new form: short fiction with the scope and ambition of a novel comprising vignettes of lyrical prose. Form itself is at question here: the composition of the body, the person it does or does not contain, how much of it is lost in representation. A bildungsroman,

the story follows Maya and her beloved Zaire as they roam their impoverished hometown in the American south wild and free, 'where everything in the world is their mother,' and continues through Maya's adulthood, where she alone must confront the demands of personhood and privilege. All of this unfolds in passages that are alternately compressed and precise, meditative and expansive. Cuffy is an expert conjurer, drawing buried questions from 'smudges on a cave wall': 'from the first shadow to stumble out of black muck, what is it we do to each other?' She finds answers, too. Watch her work."--Justin Sherwood

Brooke and Sugar are contract killers without a contract. Bird is the 13-year-old who appears in their camp one night, with no memory and palms as smooth as stones. Driven from town after a bathhouse brawl, it's only a matter of time before the sheriffs will find them. Before the cannibals and stampedes and marauders will find them. Before the past will clamber up from where they buried it, covered in animal skins and teeth. In Haints Stay, Colin Winnette breaks down the classic Western and builds a bloody lean-to from the scraps.

Termite Parade is the follow-up to Joshua Mohr's San Francisco Chronicle bestselling first novel - and one of O, The Oprah Magazine's '10 Terrific Reads of 2009' - Some Things That Meant the World to Me. Termite Parade tells the story of

Mired, the self-described ""bastard daughter of a menage a trois between Fyodor Dostoyevsky, Sylvia Plath, and Eeyore."" Mired catalogs her ""museum of emotional failures,"" the latest entry to which is her boyfriend Derek, an auto mechanic (whose body may or may not be infested with termites), who loses his cool carrying her up the stairs to their apartment. As Derek's termites wreak havoc on his nervous system, Mired pieces together the puzzle, each character revealing aspects of their savage natures, culminating in a climax of pure animal chaos.

Tampa Bay joins Miami in representing the (alleged) Sunshine State in the Noir Series arena. "At last, the popular Akashic Noir series has adopted the Tampa Bay area...The notion of elevating place to the status of a character in a story, a frequent topic in writers workshops, works to maximum effect. The descriptive forays are full of observations that can only be gleaned by living here." --Tampa Bay Times "A new collection of noir fiction features all sorts of miscreants finding their way through this part of Florida." --Ocala Star Banner "[A] lively collection of superior short stories." --South Florida Sun Sentinel "For too long readers have connected Florida Noir with the admittedly fascinating locales of Miami-Dade County, thanks to a slew of talented and popular writers no doubt, but there's another major metropolitan

area on the Gulf Coast that's every bit Miami's equal for bizarre noir. Tampa Bay gets a much-deserved turn in the spotlight with this new collection in the Akashic series, edited by Colette Bancroft and featuring some stellar contributions from writers out of the greater Tampa diaspora, including Michael Connelly, Tim Dorsey, Sarah Gerard, Ace Atkins, and Lori Roy." --CrimeReads, One of the Most Anticipated Crime Books of 2020 "Books can transport us to faraway, exotic places we've never seen, but they can also show us new angles of familiar places we thought we knew. Places closer to home like Hyde Park, Tierra Verde, Davis Islands, Palma Ceia, Clearwater Beach, Pass-a-Grille, Indian Rocks Beach, Westshore, St. Petersburg's 34th Street, Gibsonton, Lake Maggiore, Pinellas Park, Largo, Safety Harbor and Rattlesnake. Those are the local settings--yes, Rattlesnake is a real place!--for the 15 stories collected in Tampa Bay Noir, an anthology of new crime fiction due out in August." --Creative Pinellas "Anyone who lives in the Tampa Bay area knows there are stories of intrigue here, just waiting to be told." --The Gabber "Every classic mystery-fiction theme is represented here--murder, fraud, love, sex, money--and, overall, the writing is top quality. Lovers of short crime fiction should eat this one up." --Booklist "Fifteen tales that reveal the dark side of sunny Tampa Bay." --Kirkus Reviews Akashic Books continues its award-winning series

of original noir anthologies, launched in 2004 with Brooklyn Noir. Each book comprises all new stories, each one set in a distinct location within the geographic area of the book. Brand-new stories by: Michael Connelly, Lori Roy, Ace Atkins, Karen Brown, Tim Dorsey, Lisa Unger, Sterling Watson, Luis Castillo, Sarah Gerard, Danny López, Ladee Hubbard, Gale Massey, Yuly Restrepo Garcés, Eliot Schrefer, and Colette Bancroft. From the introduction by Colette Bancroft: Ask most people what the Tampa Bay area is famous for, and they might mention sparkling beaches and sleek urban centers and contented retirees strolling the golf courses year-round. But it's always had a dark side. Just look at its signature event: a giant pirate parade. Not only does Gasparilla honor the buccaneer traditions of theft, debauchery, and violence; its namesake pirate captain, José Gaspar, is a fake who probably never existed. And if there's any variety of crime baked into Florida's history, it's fraud. From the indigenous residents who supposedly conned Spanish explorers seeking the Fountain of Youth through the rolling cycles of real estate scams that have shaped the Sunshine State for the last century or so, the place is a grifter's native habitat.

Helen Moran is thirty-two years old, single, childless, college-educated, and partially employed as a guardian of troubled young people in New York. She's accepting a delivery from

IKEA in her shared studio apartment when her uncle calls to break the news: Helen's adoptive brother is dead. According to the internet, there are six possible reasons why her brother might have killed himself. But Helen knows better: she knows that six reasons is only shorthand for the abyss. Helen also knows that she alone is qualified to launch a serious investigation into his death, so she purchases a one-way ticket to Milwaukee. There, as she searches her childhood home and attempts to uncover why someone would choose to die, she will face her estranged family, her brother's few friends, and the overzealous grief counselor, Chad Lambo; she may also discover what it truly means to be alive. A bleakly comic tour de force that's by turns poignant, uproariously funny, and viscerally unsettling, this debut novel has shades of Bernhard, Beckett and Bowles—and it announces the singular voice of Patty Yumi Cottrell.

In Other Worlds

Atlas of the Body

I Must Have You

Riverine

Termite Parade

An intense, elegiac portrait of young lovers as they battle personal afflictions, toy with veganarchism, and traverse the American countryside.

EDGAR AWARD FINALIST • A private investigator revisits the case that has

haunted her for decades and sets out on a deeply personal quest to sort truth from lies. CLUE AWARD FINALIST • “[A] haunting memoir, which also unfolds as a gripping true-crime narrative . . . This is a powerful, unsettling story, told with bracing honesty and skill.”—The Washington Post A New York Times Book Review Editors’ Choice • One of Marie Claire’s Ten Best True Crime Books of the Year Ellen McGarrah was a young journalist for The Miami Herald in 1990 when she witnessed the botched execution of convicted killer Jesse Tafero: flames and smoke and three jolts of the electric chair. When evidence later emerged casting doubt on Tafero’s guilt, McGarrah found herself haunted by his fiery death. Had she witnessed the execution of an innocent man? Decades later, McGarrah, now a successful private investigator, is still gripped by the mystery and infamy of the Tafero case, and decides she must investigate it herself. Her quest will take her around the world and deep into the harrowing heart of obsession, and as questions of guilt and innocence become more complex, McGarrah discovers she is not alone in her need for closure. For whenever a human life is taken by violence, the reckoning is long and difficult for all. A rare and

vivid account of a private investigator's real life and a classic true-crime tale, *Two Truths and a Lie* is ultimately a profound meditation on truth, grief, complicity, and justice.

"An observant, strange, and startlingly funny collection of short stories"--

A "gorgeous" (*New York Times*) memoir that braids the evolution of one of America's most iconic branding campaigns with the stirring tales of the women who lived behind its facade - told by the inheritor of their stories. In 1899, Allie Rowbottom's great-great-great-uncle bought the patent to Jell-O from its inventor for \$450. The sale would turn out to be one of the most profitable business deals in American history, and the generations that followed enjoyed immense privilege - but they were also haunted by suicides, cancer, alcoholism, and mysterious ailments. More than 100 years after that deal was struck, Allie's mother Mary was diagnosed with the same incurable cancer, a disease that had also claimed her own mother's life. Determined to combat what she had come to consider the "Jell-O curse" and her looming mortality, Mary began obsessively researching her family's past, determined to understand the origins of her illness and the impact on her life

of Jell-O and the traditional American values the company championed. Before she died in 2015, Mary began to send Allie boxes of her research and notes, in the hope that her daughter might write what she could not. *Jell-O Girls* is the liberation of that story. A gripping examination of the dark side of an iconic American product and a moving portrait of the women who lived in the shadow of its fractured fortune, *Jell-O Girls* is a family history, a feminist history, and a story of motherhood, love and loss. In crystalline prose Rowbottom considers the roots of trauma not only in her own family, but in the American psyche as well, ultimately weaving a story that is deeply personal, as well as deeply connected to the collective female experience.

Reel follows two lives that collide at a Seattle punk show, and the strange consequences that arise. Timon serves as the hyperobservant western outpost of his family's business, verifying artifacts and losing himself in deafening music and isolation. Marianne fears stagnation, and has begun to crave the rootless travel of her youth. After a tense meeting, each proceeds through a series of surreal encounters that deconstruct the lives that

they've created, forcing each one into a reckoning with the world around them.

Echo of the Boom

A Cure for Suicide

Book of Mutter

Belly Up

Fourteen Stories, None of Them Are Yours

"Her first book, THE COMPLEAT PURGE, consists of the last will and testament of one Trisha Low, who seems to commit suicide annually; the legal documents accumulate into a coming of age story. It goes on to chronicle the sexual fantasies of indie rock fangirls, who may or may not be exorcising the effects of abuse through their blithe avatars (the guy from The Strokes, etc.). Then Trisha Low finds herself trapped in an 18th century romance novel in the most punishing way, but for who--we're not really sure."--Publisher's website.

*A Glamour Best Book of 2020 • A Bustle Best Books of 2020 • Winner of an Audiofile Earphones Award • An Entertainment Weekly 30 Hottest Book of the Summer • A Refinery29 25 Book You'll Want To Read This Summer Selection • A Chicago Review of Books 10 Must-Read Books of the Month • A LitHub Most Anticipated Book of the Year • A The Millions Most Anticipated Book of the Year • A Shondaland 15 Hot Books for Summer One of today's most provocative literary writers—the author of the critically-acclaimed *Sunshine State* and the Los Angeles Times First Fiction Award finalist *Binary Star*—captures the confused state of modern romance and the egos that inflate it in a dark comedy about a woman's search for*

acceptance, identity, and financial security in the rise of Trump. Nina is a struggling writer, a college dropout, a liar, and a cheater. More than anything she wants love. She deserves it. From the burned-out suburbs of Florida to the anonymous squalor of New York City, she eats through an incestuous cast of characters in search of it: her mother, a narcissistic lesbian living in a nudist polycule; Odessa, a single mom with even worse taste in men than Nina; Seth, an artist whose latest show is comprised of three Tupperware containers full of trash; Brian, whose roller-coaster affair with Nina is the most stable "relationship" in his life; and Aaron, an aspiring filmmaker living at home with his parents, with whom Nina begins to write her magnum opus. Nina's quest for fulfillment is at once darkly comedic, acerbically acute, and painfully human—a scathing critique of contemporary society, and a tender examination of our anguished yearning for connection in an era defined by detachment.

**Los Angeles Times Book Prize Finalist. *A Best Book of 2015 —NPR, BuzzFeed, Vanity Fair, Flavorwire, Largehearted Boy "Rhythmic, hallucinatory, yet vivid as crystal. Gerard has channeled her trials and tribulations into a work of heightened reality, one that sings to the lonely gravity of the human body." —NPR The language of the stars is the language of the body. Like a star, the anorexic burns fuel that isn't replenished; she is held together by her own gravity. With luminous, lyrical prose, Binary Star is an impassioned account of a young woman struggling*

with anorexia and her long-distance, alcoholic boyfriend. On a road-trip circumnavigating the United States, they stumble into a book on veganarchism, and believe they've found a direction. Binary Star is an intense, fast-moving saga of two young lovers and the culture that keeps them sick (or at least inundated with quick-fix solutions); a society that sells diet pills, sleeping pills, magazines that profile celebrities who lose weight or too much weight or put on weight, and books that pimp diet secrets or recipes for success.

"The particular genius of Binary Star is that out of such grim material in constructs beauty. It's like a novel-shaped poem about addiction, codependence and the relentlessness of the everyday, a kind of elegy of emptiness." —New York Times Book Review

LOGLISTED FOR THE CENTER FOR FICTION

FIRST NOVEL PRIZE LOGLISTED FOR THE

WOMEN'S PRIZE FOR FICTION "Bold, virtuosic,

addictive, erotic - there is nothing like The Pisces. I

have no idea how Broder does it, but I loved every

dark and sublime page of it." —Stephanie Danler,

author of Sweetbitter Lucy has been writing her

dissertation on Sappho for nine years when she and

her boyfriend break up in a dramatic flameout. After

she bottoms out in Phoenix, her sister in Los Angeles

insists Lucy dog-sit for the summer. Annika's home is a

gorgeous glass cube on Venice Beach, but Lucy can

find little relief from her anxiety — not in the Greek

chorus of women in her love addiction therapy group,

not in her frequent Tinder excursions, not even in

Dominic the foxhound's easy affection. Everything

changes when Lucy becomes entranced by an eerily attractive swimmer while sitting alone on the beach rocks one night. But when Lucy learns the truth about his identity, their relationship, and Lucy's understanding of what love should look like, take a very unexpected turn. A masterful blend of vivid realism and giddy fantasy, pairing hilarious frankness with pulse-racing eroticism, THE PISCES is a story about falling in obsessive love with a merman: a figure of Sirenic fantasy whose very existence pushes Lucy to question everything she thought she knew about love, lust, and meaning in the one life we have.

Belly Up is a story collection that contains ghosts, mediums, a lover obsessed with the sound of harps tuning, teenage girls who believe they are actually plants, gulag prisoners who outsmart a terrible warden, and carnivorous churches. Throughout these grotesque and tender stories, characters question the bodies they've been given and what their bodies require to be sustained.

The Pisces

The Missing Year of Juan Salvatierra

Memoir of a Witch

True Love

Stories

A fragmented, lyrical essay on memory, identity, mourning, and the mother. Writing is how I attempt to repair myself, stitching back former selves, sentences. When I am brave enough I am never brave enough I unravel the tapestry of my life, my childhood. —from Book of Mutter Composed over

thirteen years, Kate Zambreno's *Book of Mutter* is a tender and disquieting meditation on the ability of writing, photography, and memory to embrace shadows while in the throes—and dead calm—of grief. *Book of Mutter* is both primal and sculpted, shaped by the author's searching, indexical impulse to inventory family apocrypha in the wake of her mother's death. The text spirals out into a fractured anatomy of melancholy that includes critical reflections on the likes of Roland Barthes, Louise Bourgeois, Henry Darger, Theresa Hak Kyung Cha, Peter Handke, and others. Zambreno has modeled the book's formless form on Bourgeois's *Cells* sculptures—at once channeling the volatility of autobiography, pain, and childhood, yet hemmed by a solemn sense of entering ritualistic or sacred space. Neither memoir, essay, nor poetry, *Book of Mutter* is an uncategorizable text that draws upon a repertoire of genres to write into and against silence. It is a haunted text, an accumulative archive of myth and memory that seeks its own undoing, driven by crossed desires to resurrect and exorcise the past. Zambreno weaves a complex web of associations, relics, and references, elevating the prosaic scrapbook into a strange and intimate postmortem/postmodern theater.

Binary Star **Two Dollar Radio**

Four Washington D.C. teens struggle to understand their roles in future society, or its destruction, as their very different stories intermingle.

"It's outrageous that an educated man and a gifted writer like Mr. Mathews could make such a public confession of such shameful activities." Q. Kuhlmann, author of *The Eye of Anguish: Subversive Activity in*

the German Democratic Republic

From the acclaimed author of Silence Once Begun comes a beguiling new novel about a man starting over at the most basic level, and the strange woman who insinuates herself into his life and memory. A man and a woman have moved into a small house in a small village. The woman is an 'examiner', the man, her 'claimant'. The examiner is both doctor and guide, charged with teaching the claimant a series of simple functions: this is a chair, this is a fork, this is how you meet people. She makes notes in her journal about his progress. He is showing improvement, but his dreams are troubling. One day, the examiner brings him to a party, and here he meets Hilda, a charismatic but volatile woman whose surprising assertions throw everything the claimant has learned into question. What is this village? Why is he here? And who is Hilda? A fascinating novel of love, illness, despair and betrayal, A Cure for Suicide is the most captivating novel yet from this audacious and original writer. Jesse Ball is the author of four other novels: Samedi the Deafness, The Way Through Doors, The Curfew, and Silence Once Begun. He was a finalist for the 2015 New York Public Library Young Lions Fiction Award and a 2014 Los Angeles Times Book Prize. Ball received an NEA creative writing fellowship for 2014 and the 2008 Paris Review Plimpton Prize. His verse has been included in the Best American Poetry series. He gives classes on lucid dreaming and lying at the School of the Art Institute of Chicago. 'This dystopian novel from Ball is both a puzzle box and a haunting love story...Whatever the source of this book's elusive magic, it should cement Ball's reputation as a

technical innovator whose work delivers a powerful emotional impact.' STARRED Review, Publishers Weekly 'A poet by trade, Ball understands the economy of language better than most fiction writers today.' Huffington Post 'With the simplicity of a fable and the drama of a psychological thriller, Ball tells a story about starting over from nothing, reconstructing life from its most basic elements...At each unforeseeable turn, *A Cure for Suicide* is a story Ball ensures we understand and, because it is subtle and breathtaking, we are happy to be told.' New York Times 'Fans of eerie dystopian settings à la *Never Let Me Go* will love this read.' Elle '[*A Cure for Suicide*] is a novel that is simultaneously powerful and elusive, whose dreamlike textures and sense of dislocation lend its reflection of our own fears genuine power, suggesting not just unsettling questions about our own unease about suffering, but also probing the uncertain intersection of fiction and reality, memory and imagination.' Australian 'As in his previous novel *Silence Once Begun*, Ball's prose is careful and elegant, with moments of freeze-dried lyricism...Beyond the narrative games it achieves a beauty of a kind; pathos even. It repays a second reading.' Age/Sydney Morning Herald '[A] strange and beautiful tale...I am already looking forward to rereading it.' Otago Daily Times

Two Truths and a Lie

Morelia

Heroines

A Family History

This Will Be Good

On April 11, 1931, Virginia Woolf ended her entry in A Writer's Diary with the words "too much and not the mood." She was

*describing how tired she was of correcting her own writing, of the "cramming in and the cutting out" to please other readers, wondering if she had anything at all that was truly worth saying. The character of that sentiment, the attitude of it, inspired Durga Chew-Bose to write and collect her own work. The result is a lyrical and piercingly insightful collection of essays and her own brand of essay-meets-prose poetry about identity and culture. Inspired by Maggie Nelson's *Bluets*, Lydia Davis's short prose, and Vivian Gornick's exploration of interior life, Chew-Bose captures the inner restlessness that keeps her always on the brink of creative expression. *Too Much and Not the Mood* is a beautiful and surprising exploration of what it means to be a first-generation, creative young woman working today.*

A landmark literary event: the first novel by a female member of Oulipo in English, a sexy genderless love story.

*From acclaimed poet and creator of the popular twitter account @SoSadToday comes the darkly funny and brutally honest collection of essays that Roxane Gay called "sad and uncomfortable and their own kind of gorgeous." Melissa Broder always struggled with anxiety. In the fall of 2012, she went through a harrowing cycle of panic attacks and dread that wouldn't abate for months. So she began @sosadtoday, an anonymous Twitter feed that allowed her to express her darkest feelings, and which quickly gained a dedicated following. In *So Sad Today*, Broder delves deeper into the existential themes she explores on Twitter, grappling with sex, death, love low self-esteem, addiction, and the drama of waiting for the universe to text you back. With insights as sharp as her humor, Broder explores--in prose that is both ballsy and beautiful, aggressively colloquial and achingly poetic--questions most of us are afraid to even acknowledge, let alone answer, in order to discover what it really means to be a person in this modern world.*

Beginning in the middle of crisis, then accelerating through plots that grow stranger by the page, Naja Marie Aidt's stories have a feel all their own. Though they are built around the common themes of sex, love, desire, and gender, Aidt pushes them into her own desperate,

frantic realm. In one, a whore shows up unannounced at a man's apartment, roosts in his living room, and then violently threatens him when he tries to make her leave. In another, a wife takes her husband to a city where it is women, not men, who are the dominant sex?but was it all a hallucination when she finds herself tied to a board and dragged back to his car? And in the unforgettable "Blackcurrant," two young women who have turned away from men and toward lesbianism abscond to a farm, where they discover that their neighbor's son is experimenting with his own kind of sexuality. The first book from the widely lauded Aidt to reach the English language, Baboon delivers audacious writing that careens toward bizarre, yet utterly truthful, realizations.

"Versions of small portions of these essays have appeared in Sundog lit, Tampa review, Hippocampus, and Essay daily"--Acknowledgements.

Manic Depressive Dream Girl

JELL-O Girls

Reel

Too Much and Not the Mood

Sorry to Disrupt the Peace

Intro -- Copyright -- Dedication -- The Lessening -- First Storm -- Bedroom Crucifix -- Sitter -- Morning -- Such Talented Girls -- Early For The Fire -- Witches -- Good Fruit -- All Things Wasting -- Unbendable Light -- New Girls Follow -- In Such Humidity -- Secret Washing -- Gold Course -- Insomnia In Two Parts -- This Will Be Good -- Sedona -- Someday Scattered -- The Losing -- Fever -- I Don't Know How To Be A Hungry Woman -- Blue Tuesday -- Sestina For The Losing -- Houses -- Ottawa General: Eating Disorder Ward -- Period -- Skeleton -- Tidy The Guilt -- What We No Longer Want -- The Losses -- My Mother's Father -- Maternity Jacket --

On The Train To Royal Columbian Hospital -- Rahila Corches -- Widower -- That Childhood Street -- Girl At The Ice Rink -- Not Yet In Season -- Stop Bath -- With Him In Secret -- Loss Is Loss -- What Was Worse -- Bad Wool -- Copper Intrauterine Device -- Hannah's Party I -- Hannah's Party II -- L'eclipse Totale Du Coeur -- Dying Place -- Dying Place -- Acknowledgements -- About The Author -- Colophon

Longlisted for the PEN/Diamonstein-Spielvogel Award for the Art of the Essay • Finalist for the Southern Book Prize A New York Times Critics' Best Books of the Year • An NPR Best Book of the Year • A NYLON Best Nonfiction Book of the Year • A BuzzFeed Best Nonfiction Book of the Year • An Entrophy Magazine Best Non-Fiction Book of the Year • A Brooklyn Rail Best Non-Fiction Book of the Year • A Baltimore Beat Best Book of the Year A Paris Review Staff Pick • A Chicago Tribune Exciting Book for 2017 • A Rolling Stone Culture Index Recommendation • A BuzzFeed Most Exciting Book for 2017 • A The Millions Great 2017 Book Preview Pick • A Huffington Post 2017 Preview Pick • A NYLON Best 10 Books of the Month • A Lit Hub 15 Books to Read This Month A Poets & Writers New and Noteworthy Selection • A PW Top 10 Spring Pick in Essays & Literary Criticism • An Emma Straub Recommendation on PBS “One of the themes of ‘Sunshine State,’ Sarah Gerard’s striking book of essays, is how Florida can unmoor you and make you reach for shoddy, off-the-shelf solutions to your psychic unease.... The first essay is a knockout, a lurid red heart wrapped in barbed wire.... This essay draws blood.” —

Dwight Garner, New York Times "Unflinchingly candid memoir bolstered by thoughtfully researched history.... A nuanced and subtly intimate mosaic... her writing, lucid yet atmospheric, takes on a timeless ebb and flow." — Jason Heller, NPR.org "Stunning." — Rolling Stone "These large-hearted, meticulous essays offer an uncanny x-ray of our national psyche... showing us both the grand beauty of our American dreams and the heartbreaking devastation they wreak." — Garth Greenwell, author of *What Belongs to You* Sarah Gerard follows her breakout novel, *Binary Star*, with the dynamic essay collection *Sunshine State*, which explores Florida as a microcosm of the most pressing economic and environmental perils haunting our society. In the collection's title essay, Gerard volunteers at the Suncoast Seabird Sanctuary, a world renowned bird refuge. There she meets its founder, who once modeled with a pelican on his arm for a Dewar's Scotch campaign but has since declined into a pit of fraud and madness. He becomes our embezzling protagonist whose tales about the birds he "rescues" never quite add up. Gerard's personal stories are no less eerie or poignant: An essay that begins as a look at Gerard's first relationship becomes a heart-wrenching exploration of acquaintance rape and consent. An account of intimate female friendship pivots midway through, morphing into a meditation on jealousy and class. With the personal insight of *The Empathy Exams*, the societal exposal of *Nickel and Dimed*, and the stylistic innovation and intensity of her own break-out debut novel *Binary Star*, Sarah Gerard's *Sunshine State* uses the intimately

personal to unearth the deep reservoirs of humanity buried in the corners of our world often hardest to face. An artist's sons hunt for their mysterious inheritance: "A pleasure to read . . . One of the most significant Argentine writers working today" (David Leavitt, author of *The Lost Language of Cranes*). At age nine, Juan Salvatierra became mute following a horse riding accident. At twenty, he began secretly painting a series of long rolls of canvas in which he minutely detailed six decades of life in his village on Argentina's river frontier with Uruguay. After the death of Salvatierra, his sons return to the village from Buenos Aires to deal with their inheritance: a shed packed with painted rolls of canvas stretching over two miles in length and depicting personal and communal history. Museum curators from Europe come calling to acquire this strange, gargantuan artwork. But an essential roll is missing. A search ensues that illuminates the links between art and life, as an intrigue of family secrets buried in the past cast their shadows on the present. "Will surely leave some readers thinking of Henry James's tragicomic accounts of the artist's life." —*The New Republic* "Pedro Mairal isn't your old college literature professor's idea of an Argentine novelist." —*Los Angeles Times*

The Impossible Fairy Tale is the story of two unexceptional grade-school girls. Mia is "lucky" she is spoiled by her mother and, as she explains, her two fathers. She gloats over her exotic imported color pencils and won't be denied a coveted sweater. Then there is the Child who, by contrast, is neither lucky nor unlucky. She makes so little impression that she seems not even

to merit a name. At school, their fellow students, whether lucky or luckless or unlucky, seem consumed by an almost murderous rage. Adults are nearly invisible, and the society the children create on their own is marked by cruelty and soul-crushing hierarchies. Then, one day, the Child sneaks into the classroom after hours and adds ominous sentences to her classmates' notebooks. This sinister but initially inconsequential act unlocks a series of events that end in horrible violence. -- amazon.com Best of 2016 -- NPR, BUST Magazine Buzzfeed's Best Debuts of 2016 Winner of the 2016 Brooklyn Eagles Literary Prize for Fiction New York Times Editors' Choice 2016 Barnes & Noble Discover selection "An elegant page-turner....Charges forward with the momentum of a bullet." --New York Times Book Review For fans of Robin Sloan's Mr. Penumbra's 24-Hour Bookstore and Maria Semple's Where'd You Go, Bernadette, an inventive, brilliant debut novel about the disappearance of a famous Brazilian novelist and the young translator who turns her life upside down to follow her author's trail. Beatriz Yagoda was once one of Brazil's most celebrated authors. At the age of sixty, she is mostly forgotten-until one summer afternoon when she enters a park in Rio de Janeiro, climbs into an almond tree, and disappears. When her devoted translator Emma hears the news in wintry Pittsburgh, she flies to the sticky heat of Rio. There she joins the author's son and daughter to solve the mystery of Yagoda's disappearance and satisfy the demands of the colorful characters left in her wake, including a loan shark with a debt to collect and the washed-up editor who launched Yagoda's career. What

they discover is how much of her they never knew. Exquisitely imagined and as profound as it is suspenseful, *Ways to Disappear* is at once a thrilling story of intrigue and a radiant novel of self-reckoning.

Initiated

Baboon

So Sad Today

Tampa Bay Noir

My Life in CIA

"Lovers of the personal essay will be thrilled by this innovative collection."

—Publishers Weekly "In a horror movie, an infected character may hide a bite or rash, an urge, an unwellness. She might withdraw or act out, or behave as if nothing is the matter, nothing has happened. Any course of action opposite saying how she feels suggests suffering privately is preferable to the anticipated betrayal of being cast out." *Night Rooms* is a poetic, intimate collection of personal essays that weaves together fragmented images from horror films and cultural tropes to meditate on anxiety and depression, suicide, body image, identity, grief, and survival. Whether competing in shopping mall beauty pageants, reflecting on childhood monsters and ballet lessons, or

recounting dark cultural ephemera while facing grief and authenticity in the digital age, Gina Nutt's shifting style echoes the sub-genres that *Night Rooms* highlights—spirit-haunted slow burns, possession tales, slashers, and revenge films with a feminist bent. Refracting life through the lens of horror films, *Night Rooms* masterfully leaps between reality and movies, past and present—because the “final girl’s” story is ultimately a survival story told another way. "Whether she's uncovering connections between her homebuyer's course and haunted house movies, her wedding anniversary and Victorian taxidermy tableaux, or her shopping mall's glass elevator and destiny, Gina Nutt writes prose so astonishing I want to read it in an MRI machine just to confirm that every part of my brain indeed lit up. *Night Rooms* is a brilliant, beautiful, boundlessly inventive book." —Jeannie Vanasco, author of *Things We Didn't Talk About When I Was a Girl*

*** ABA "Indie Next List" pick for March 2022. * 2022 Best Young Australian Novelists awards, Winner. * Readings Prize for New Australian Fiction,**

Shortlist. * "A Best Book of 2022" —NYLON, Glamour, Refinery29 UK, Harpers BAZAAR UK * "A Most Anticipated Book" —Lit Hub, The Millions

New Animal is a poignant, darkly comedic look at human connection from a biting and original new voice in Ella Baxter. Amelia Aurelia is approaching thirty and her closest relationships — other than her mother — are through her dating apps. She works at the family mortuary business as a cosmetic mortician with her eccentric step-father and older brother, whose throuple's current preoccupation is with what type of snake to adopt. When Amelia's affectionate mother passes away without warning, she is left without anchor. Fleeing the funeral, she seeks solace with her birth-father in Tasmania and stumbles into the local BDSM community, where her riotous attempts to belong are met with confusion, shock, and empathy. Hilarious and heartfelt, New Animal reveals hard-won truths as Amelia struggles to find her place in the world without her mother, with the help of her two well-intentioned fathers and adventures at the kink club.

One of BuzzFeed's "Most Exciting New Books of 2015." One of Dazed & Confused's "Writers, Bloggers, Titles, & Zines to Watch Out for in 2015." "On the other side of Aldous Huxley's brave new world is Carola Dibbell's braver one, all the more unsettling (and maybe even more profound) for being not five hundred years from now but five minutes, in a time at once beyond our control and too immediate to escape. Brilliantly conceived, passionately defiant, deeply felt, *The Only Ones* introduces in the form of central character Inez Fardo one of the most memorable and compelling first-person voices in recent American fiction." Steve Erickson "A bracing, tough minded, farsighted novel about bravery and endurance, motherhood and the way life goes on even after the world ends. Every sentence pierces." Kelly Link "This is an enthralling journey through a near future, plague filled landscape, presented with such gritty clarity and such a darkly humorous eye for detail that it feels completely real. Inez' deadpan account of her heroic struggle to keep her daughter alive in the ruins of Brooklyn and Queens

- a devastated but curiously familiar world, filled with maddening school bureaucracies and public transport that never comes - becomes a fantastic portrait of what it is to raise a child."

Mary Harron "Dibbell tells this story with intensity and color, through a voice that is as shattered and alive as the world she has created, exploring universal themes of sacrifice, love, and the fragile yet persistent will to survive. At times, *The Only Ones* feels large, small, sweeping and intimate, scary and full of hope.

Dense and vivid, smart and thought-provoking." Charles Yu Inez wanders a post-pandemic world, strangely immune to disease, making her living by volunteering as a test subject. She is hired to provide genetic material to a grief-stricken, affluent mother, who lost all four of her daughters within four short weeks. This experimental genetic work is policed by a hazy network of governmental ethics committees, and threatened by the Knights of Life, religious zealots who raze the rural farms where much of this experimentation is done. When the mother backs out at the last minute, Inez is left responsible for

the product, which in this case is a baby girl, Ani. Inez must protect Ani, who is a scientific breakthrough, keeping her alive, dodging authorities and religious fanatics, and trying to provide Ani with the childhood that Inez never had, which means a stable home and an education. With a stylish voice influenced by years of music writing, *The Only Ones* is a time-old story, tender and iconic, about how much we love our children, however they come, as well as a sly commentary on class, politics, and the complexities of reproductive technology. Carola Dibbell is a highly regarded rock critic whose fiction has appeared in *The New Yorker*, *The Paris Review*, *Fence*, and *Black Clock*. Writing about books as well as music, Dibbell was a *Village Voice* contributor for many years. *The Only Ones* is her debut novel.

Luke B. Goebel's *Fourteen Stories, None of Them Are Yours* is the winner of the FC2 Ronald Sukenick Innovative Fiction Prize.

Renowned artist Ricardo Cavolo and Scott McClanahan combine talents in a dazzling, eye-popping biography of musician and artist Daniel Johnston.

Sunshine State Personal Essays

New Animal The Only Ones

A manifesto for “toxic girls” that reclaims the wives and mistresses of modernism for literature and feminism. I am beginning to realize that taking the self out of our essays is a form of repression. Taking the self out feels like obeying a gag order—pretending an objectivity where there is nothing objective about the experience of confronting and engaging with and swooning over literature.” —from *Heroines* On the last day of December, 2009 Kate Zambreno began a blog called *Frances Farmer Is My Sister*, arising from her obsession with the female modernists and her recent transplantation to Akron, Ohio, where her husband held a university job. Widely reposted, Zambreno's blog became an outlet for her highly informed and passionate rants about the fates of the modernist “wives and mistresses.” In her blog entries, Zambreno reclaimed the traditionally pathologized biographies of Vivienne Eliot, Jane Bowles, Jean Rhys, and Zelda Fitzgerald: writers and artists themselves who served as male writers' muses only to end their lives silenced, erased, and institutionalized. Over the course of two years, *Frances Farmer Is My Sister* helped create a community where today's “toxic girls” could devise a new feminist discourse, writing in the margins and developing an alternative canon. In *Heroines*, Zambreno extends the polemic begun on her blog into a dazzling, original work of literary scholarship. Combing theories that have dictated

what literature should be and who is allowed to write it—from T. S. Eliot's New Criticism to the writings of such mid-century intellectuals as Elizabeth Hardwick and Mary McCarthy to the occasional “girl-on-girl crime” of the Second Wave of feminism—she traces the genesis of a cultural template that consistently exiles female experience to the realm of the “minor,” and diagnoses women for transgressing social bounds. “ANXIETY: When she experiences it, it's pathological,” writes Zambreno. “When he does, it's existential.” By advancing the Girl-As-Philosopher, Zambreno reinvents feminism for her generation while providing a model for a newly subjectivized criticism.

Smoke Gets in Your Eyes meets Women Who Run With The Wolves in this "gorgeously written, fierce, political, personal, and deeply inspiring" (Michelle Tea) memoir about finding meaning, beauty, and power through a life in witchcraft. An initiation signals a beginning: a door opens and you step through. Traditional Wiccan initiates are usually brought into the craft through a ceremony with a High Priestess. But even though Amanda Yates Garcia's mother, a practicing witch herself, initiated her into the earth-centered practice of witchcraft when she was 13 years old, Amanda's real life as a witch only began when she underwent a series of spontaneous initiations of her own. Descending into the underworlds of poverty, sex work, and misogyny, Initiated describes Amanda's journey to return to her body, harness her power, and create the magical world she longed for through witchcraft. Hailed by crows, seduced by magicians, and haunted by ancestors broken beneath the wheels of patriarchy,

Amanda's quest for self-discovery and empowerment is a deep exploration of a modern witch's trials - healing ancient wounds, chafing against cultural expectations, creating intimacy - all while on a mission to re-enchant the world. Peppered with mythology, tales of the goddesses and magical women throughout history, *Initiated* stands squarely at the intersection of witchcraft and feminism. With generosity and heart, this book speaks to the question: is it possible to live a life of beauty and integrity in a world that feels like it's dying? Declaring oneself a witch and practicing magic has everything to do with claiming authority and power for oneself, of taking back our planet in the name of Love. *Initiated* is both memoir and manifesto calling the magical people of the world to take up their wands: stand up, be brave, describe the world they want, then create it like a witch.

BOY MEETS GIRL. BOY LOVES GIRL. GIRL LOSES HER MIND. MANIC DEPRESSIVE DREAM GIRL IS A STORY OF LOVE AS A DRUG YOU CAN'T QUIT, OF THE MANIC PIXIE DREAM GIRL AS MORE THAN SHE APPEARS, AND OF HOPE AND HOLDING ON.

From the #1 New York Times bestselling author of *The Handmaid's Tale* At a time when speculative fiction seems less and less far-fetched, Margaret Atwood lends her distinctive voice and singular point of view to the genre in a series of essays that brilliantly illuminates the essential truths about the modern world. This is an exploration of her relationship with the literary form we have come to know as "science fiction," a relationship that has been lifelong, stretching from her days as a child reader in the 1940s, through her time as a graduate student at

Harvard, where she worked on the Victorian ancestor of the form, and continuing as a writer and reviewer. This book brings together her three heretofore unpublished Ellmann Lectures from 2010: "Flying Rabbits," which begins with Atwood's early rabbit superhero creations, and goes on to speculate about masks, capes, weakling alter egos, and Things with Wings; "Burning Bushes," which follows her into Victorian otherlands and beyond; and "Dire Cartographies," which investigates Utopias and Dystopias. In *Other Worlds* also includes some of Atwood's key reviews and thoughts about the form. Among those writers discussed are Marge Piercy, Rider Haggard, Ursula Le Guin, Ishiguro, Bryher, Huxley, and Jonathan Swift. She elucidates the differences (as she sees them) between "science fiction" proper, and "speculative fiction," as well as between "sword and sorcery/fantasy" and "slipstream fiction." For all readers who have loved *The Handmaid's Tale*, *Oryx and Crake*, and *The Year of the Flood*, *In Other Worlds* is a must. Note: The electronic version of this title contains over thirty additional, illuminating eBook-exclusive illustrations by the author.

Fiction. "How does Renee Gladman manage to make language different from itself? How does she make space different from itself too? In this short novel there is an expansive mystery, but I don't think it exists to be solved. There is 'Bze,' but there is also fried fish. There is a city with structures in it that multiply or are 'half-articulated,' where climate dictates how the city's inhabitants move. MORELIA is exquisite. And Gladman is, easily, one of the most intriguing and important writers of our time."--Amina

Cain "I read this book as a gift to fiction writers. It maps my reality as a person whose daily experience is made simultaneously by the immediately sensory, the aftermath of dream, and the constant sense of narrative at work. MORELIA is an immaculately constructed, entirely fictive landscape, a story of the adventure of detection in its every aspect. No one writes prose like Renee Gladman."--Lucy Corin
"Strange and brilliant, a mystery, an adventure, a mad escape: this story is all Gladman, shimmers with Gladman, sings. Every page is a song."--Deb Olin Unferth

Night Rooms: Essays

SF and the Human Imagination

The Incantations of Daniel Johnston

A Novel

A Chronicle of 1973

The year is 1999, and thirteen-year-old Elliot is a self-appointed "diet coach" who teaches her classmates how to survive on one stick of gum a day to get heroin-chic, Kate Moss thin. Elliot is obsessed with her best friend and former "client" Lisa, who is fresh out of inpatient treatment and dating a nineteen-year-old drug dealer. Meanwhile, Elliot's mother Anna, a capricious poetry professor, has a drug addiction and eating disorder of her own. When Lisa transfers her fixation from food to sex with her boyfriend, Elliot's fragile grip on reality begins to falter, at the same that time that Anna's fascination with the object of her own blind lust, the student who relinquishes his cocaine to her during office hours begins to consume her. I Must Have You is the story of what happens one three-day weekend in an

explosion of desire, hunger, and lost innocence. JoAnna Novak's kaleidoscope of 1990s America, filled with vibrant imagery from riot grrl graffiti to Michael Jordan posters, offers a vision of the complexities of womanhood and the culture that keeps the modern girl sick. *I Must Have You* is a provocative debut of rare honesty from a daring new voice. Similar to the works of Miranda July, Novak's novel will appeal to a new generation of readers who hunger for raw female protagonists.

A Memoir from Anywhere But Here

The Impossible Fairy Tale

Sphinx

You Are Having a Good Time

Binary Star