

Delicious Foods James Hannaham

Praised unflinchingly by Djuna Barnes and Gertrude Stein, this stunning work, first published in 1933 by the Obelisk Press, Paris, is a non-judgemental depiction of gay life and men who earn their living there, told through characters like Julian (modeled on Ford) and Karel (based on Tyler).

From an award-winning young author, a novel following a feisty heroine’s quest to reclaim her past through the power of literature—even as she navigates the murkier mysteries of love. Zebra is the last in a line of anarchists, atheists, and autodidacts. When war came, her family didn’t fight; they took refuge in books. Now alone and in exile, Zebra leaves New York for Barcelona, retracing the journey she and her father made from Iran to the United States years ago. Books are Zebra’s only companions—until she meets Ludo. Their connection is magnetic; their time together fraught. Zebra overwhelms him with her complex literary theories, her concern with death, and her obsession with history. He thinks she’s unhinged; she thinks he’s pedantic. Neither are wrong; neither can let the other go. They push and pull their way across the Mediterranean, wondering with each turn if their love, or lust, can free Zebra from her past. An adventure tale, a love story, and a paean to the power of language and literature starring a heroine as quirky as Don Quixote, as introspective as Virginia Woolf, as whip-smart as Miranda July, and as spirited as Frances Ha, Call Me Zebra will establish Van der Vliet Oloomi as an author "on the verge of developing a whole new literature movement" (Bustle).

Desperate to quell her addiction to drugs, disastrous romance, and nineties San Francisco, Michelle heads south for LA. But soon it’s officially announced that the world will end in one year, and life in the sprawling metropolis becomes increasingly weird.While living in an abandoned bookstore, dating Matt Dillon, and keeping an eye on the encroaching apocalypse, Michelle begins a new novel, a sprawling and meta-textual exploration to complement her promises of maturity and responsibility. But as she tries to make queer love and art without succumbing to self-destructive vice, the boundaries between storytelling and everyday living begin to blur, and Michelle wonders how much she’ll have to compromise her artistic process if she’s going to properly ride out doomsday.

Four young men struggle to liberate themselves from the burden of being black and male in America in an assured debut “as up-to-the-minute as a Kendrick Lamar track and as ruefully steeped in eternal truths as a Gogol tale” (Kirkus, starred review). Bound together by shared experience but pulled apart by their changing fortunes, four young friends coming of age in the postindustrial enclave of Pawtucket, Rhode Island, struggle to liberate themselves from the legacies left to them as black men in America. With potent immediacy and bracing candor, this provocative debut follows a decade in the lives of Dub, Rolls, Rye, and Gio as they each grapple with the complexity of their family histories, the newfound power of sex and drugs, and the ferocity of their desires. Gio proves himself an unforgettable narrator, beautifully flawed and unstintingly honest, as he recounts both the friends’ conflicts and their triumphs. Whether it’s a fraught family cookout, a charged altercation on the block, a raucous night in high-society Manhattan gone wrong, or the troubled efforts of a drug hustler to go clean, JM Holmes brings the thump and the heat of his scenes to life with the kind of ease that makes us not just eavesdroppers but participants. How Are You Going to Save Yourself illuminates in breathtaking detail an entire world—one that has been underrepresented in American fiction. At times funny, often uncomfortable, occasionally disturbing, these stories fearlessly engage with issues of race, sex, drugs, class, and family. Holmes’s blistering and timely new voice, richly infused with the unmistakable rhythms of hip-hop that form the sound track to his characters’ lives, delivers an indelible fiction that has never been more vital and necessary.

Stories

Beat the Devils

Modern American Slave Labor and the Dark Side of the New Global Economy

A Book Club Recommendation!

Tell the Machine Goodnight

Held captive by her employers -- and by her own demons -- on a mysterious farm, a widow struggles to reunite with her young son in this uniquely American story of freedom, perseverance, and survival. Darlene, once an exemplary wife and a loving mother to her young son, Eddie, finds herself devastated by the unforeseen death of her husband. Unable to cope with her grief, she turns to drugs, and quickly forms an addiction. One day she disappears without a trace. Unbeknownst to eleven-year-old Eddie, now left behind in a panic-stricken search for her, Darlene has been lured away with false promises of a good job and a rosy life. A shady company named Delicious Foods shuttles her to a remote farm, where she is held captive, performing hard labor in the fields to pay off the supposed debt for her food, lodging, and the constant stream of drugs the farm provides to her and the other unfortunate prisoners there. In Delicious Foods, James Hannaham tells the gripping story of three unforgettable characters: a mother, her son, and the drug that threatens to destroy them. Through Darlene’s haunted struggle to reunite with Eddie, through the efforts of both to triumph over those who would enslave them, and through the irreverent and mischievous voice of the drug that narrates Darlene’s travails, Hannaham’s daring and shape-shifting prose infuses this harrowing experience with grace and humor. The desperate circumstances that test the unshakeable bond between this mother and son unfold into myth, and Hannaham’s treatment of their ordeal spills over with compassion. Along the way we experience a tale at once contemporary and historical that wrestles with timeless questions of love and freedom, forgiveness and redemption, tenacity and the will to survive.

An inventive, page-turning crime thriller with "palpable emotional depth" (New York Times Book Review) in which the Red Scare never ended. USA, 1958. President Joseph McCarthy sits in the White House, elected on a wave of populist xenophobia and barely concealed anti-Semitism. The country is in the firm grip of McCarthy's Hueys, a secret police force evolved from the House Un-American Activities Committee. Hollywood's sparkling vision of the American dream has been suppressed; its remaining talents forced to turn out endless anti-communist propaganda. LAPD detective Morris Baker—a Holocaust survivor who drowns his fractured memories of the unspeakable in schnapps and work—is called to the scene of a horrific double homicide. The victims are John Huston, a once-promising but now forgotten film director, and an up-and-coming young journalist named Walter Cronkite. Clutched in the hand of one of the dead men is a cryptic note containing the phrase “beat the devils” followed by a single name: Baker. Did the two men die in an attack fueled by better-dead-than-red sentiment, as the Hueys are quick to conclude, or were they murdered in a cover-up designed to protect—or even set in motion—a secret plot connected to Baker's past? In a country where terror grows stronger by the day, and paranoia rises unchecked, Baker is determined to find justice for two men who raised their voices in a time when free speech comes at the ultimate cost. In the course of his investigation, Baker stumbles into a conspiracy that reaches deep into the halls of power and uncovers a secret that could destroy the City of Angels—and the American ideal itself.

A cross-cultural tale of two women brought together by the intersections of television and industrial agriculture, fertility and motherhood, life and love—the breakout hit by the celebrated author of *A Tale for the Time Being* and *The Book of Form and Emptiness* Ruth Ozeki’s mesmerizing debut novel has captivated readers and reviewers worldwide. When documentarian Jane Takagi-Little finally lands a job producing a Japanese television show that just happens to be sponsored by an American meat-exporting business, she uncovers some unsavory truths about love, fertility, and a dangerous hormone called DES. Soon she will also cross paths with Akiko Ueno, a beleaguered Japanese housewife struggling to escape her overbearing husband. Hailed by *USA Today* as “rare and provocative” and awarded the Kirayama Prize for Literature of the Pacific Rim, *My Year of Meats* is a modern-day take on Upton Sinclair’s *The Jungle* for fans of Michael Pollan, Margaret Atwood, and Barbara Kingsolver.

Ron Athey is one of the most important, prolific and influential performance artists of the past four decades. A singular example of lived creativity, his radical performances are at odds with the art worlds and art marketplaces that have increasingly dominated contemporary art and performance art over the period of his career. *Queer Communion*, an exploration of Athey’s career, refuses the linear narratives of art discourse and instead pays homage to the intensities of each mode of Athey’s performative practice and each community he engages. Emphasizing the ephemeral and largely uncollectible nature of his work, the book places Athey’s own writing at its centre, turning to memoir, memory recall and other modes of retrieval and narration to archive his performances. In addition to documenting Athey’s art, ephemera, notes and drawings, the volume features commissioned essays, concise ‘object lessons’ on individual objects in the Athey archive, and short testimonials by friends and collaborators including Dominic Johnson, Amber Musser, Julie Tolentino, Ming Ma, David Getsy, Alpesh Patel and Zackary Drucker, among others. Together they form *Queer Communion*, a counter history of contemporary art.

Blood Dazzler

Books That Cook

The World According to Fannie Davis

Mr. and Mrs. Doctor

Black Wave

Longlisted for the 2020 Grand Prix de littérature américaine Publishers Weekly Best Books of 2017 (Top 10) Chicago Public Library Best of the Best Books 2017 Indie Next Summer 2018 Pick For Reading Groups The haunting tale of a desolate cottage, and the hair-thin junction between this life and the next, from bestselling National Book Award finalist Gail Godwin. After his mother’s death, eleven-year-old Marcus is sent to live on a small South Carolina island with his great aunt, a reclusive painter with a haunted past. Aunt Charlotte, otherwise a woman of few words, points out a ruined cottage, telling Marcus she had visited it regularly after she’d moved there thirty years ago because it matched the ruin of her own life. Eventually she was inspired to take up painting so she could capture its utter desolation. The islanders call it “Grief Cottage,” because a boy and his parents disappeared from it during a hurricane fifty years before. Their bodies were never found and the cottage has stood empty ever since. During his lonely hours while Aunt Charlotte is in her studio painting and keeping her demons at bay, Marcus visits the cottage daily, building up his courage by coming ever closer, even after the ghost of the boy who died seems to reveal himself. Full of curiosity and open to the unfamiliar and uncanny given the recent upending of his life, he courts the ghost boy, never certain whether the ghost is friendly or follows some sinister agenda. Grief Cottage is the best sort of ghost story, but it is far more than that—an investigation of grief, remorse, and the memories that haunt us. The power and beauty of this artful novel wash over the reader like the waves on a South Carolina beach.

The lives of two women—the sole survivor of an airplane crash and the troubled park ranger leading the rescue mission—collide in this "gripping," (Vogue) "heart-pounding," (NPR) and "highly original" (LA Times) novel of tough-minded resilience. Longlisted for the Swansea University Dylan Thomas Prize *A New York Times* New and Noteworthy Book An O, *The Oprah Magazine* Best Book of January The sole survivor of a plane crash, seventy-two-year-old Cloris Waldrip is lost and alone in the unforgiving wilderness of Montana’s rugged Bitterroot Range, exposed to the elements with no tools beyond her wits and ingenuity. Intertwined with her story is Debra Lewis, a park ranger struggling with addiction and a recent divorce who is galvanized by her new mission to find and rescue Cloris. As Cloris wanders mountain forests and valleys, subsisting on whatever she can scavenge, her hold on life ever more precarious, Ranger Lewis and her motley group of oddball rescuers follow the trail of clues she’s left behind. Days stretch into weeks, and hope begins to fade. But with nearly everyone else giving up, Ranger Lewis stays true until the end. Dramatic and morally complex, *Kingdomtide* is a story of the decency and surprising resilience of ordinary people faced with extraordinary circumstances. In powerful, exquisite prose, debut novelist Rye Curtis delivers an inspiring account of two unforgettable characters whose heroism reminds us that survival is only the beginning.

Organized like a cookbook, *Books that Cook: The Making of a Literary Meal* is a collection of American literature written on the theme of food: from an invocation to a final toast, from starters to desserts. All food literatures are indebted to the form and purpose of cookbooks, and each section begins with an excerpt from an influential American cookbook, progressing chronologically from the late 1700s through the present day, including such favorites as *American Cookery*, the *Joy of Cooking*, and *Mastering the Art of French Cooking*. The literary works within each section are an extension of these cookbooks, while the cookbook excerpts in turn become pieces of literature—forms of storytelling and memory-making all their own. Each section offers a delectable assortment of poetry, prose, and essays, and the selections all include at least one tempting recipe to entice readers to cook this book.

Including writing from such notables as Maya Angelou, James Beard, Alice B. Toklas, Sherman Alexie, Nora Ephron, M.F.K. Fisher, and Alice Waters, among many others, *Books that Cook* reveals the range of ways authors incorporate recipes--whether the recipe flavors the story or the story serves to add spice to the recipe. *Books that Cook* is a collection to serve students and teachers of food studies as well as any epicure who enjoys a good meal alongside a good book.

The American master’s first novel since *Winter’s Bone* tells of a deadly dance hall fire and its impact over several generations. Alma DeGeer Dunahew, the mother of three young boys, works as the maid for a prominent citizen and his family in West Table, Missouri. Her husband is mostly absent, and, in 1929, her scandalous, beloved younger sister is one of the 42 killed in an explosion at the local dance hall. Who is to blame? Mobsters from St. Louis? The embittered local gypsies? The preacher who railed against the loose morals of the waltzing couples? Or could it have been a colossal accident? Alma thinks she knows the answer—and that its roots lie in a dangerous love affair. Her dogged pursuit of justice makes her an outcast and causes a long-standing rift with her own son. By telling her story to her grandson, she finally gains some solace—and peace for her sister. He is advised to “Tell it. Go on and tell it!”—tell the story of his family’s struggles, suspicions, secrets, and triumphs.

Wish You Well

The Making of a Literary Meal

Nobodies

Kingdomtide

Brown Girl, Brownstones

WHO RUNS THE WORLD? SQUIRRELS! Fourteen-year-old Doreen Green moved from sunny California to the suburbs of New Jersey. She must start at a new school, make new friends, and continue to hide her tail. Yep, Doreen has the powers of...a squirrel! After failing at several attempts to find her new BFF, Doreen feels lonely and trapped, liked a caged animal. Then one day Doreen uses her extraordinary powers to stop a group of troublemakers from causing mischief in the neighborhood, and her whole life changes. Everyone at school is talking about it! Doreen contemplates becoming a full-fledged Super Hero. And thus, Squirrel Girl is born! She saves cats from trees, keeps the sidewalks clean, and dissuades vandalism. All is well until a real-life Super Villain steps out of the shadows and declares Squirrel Girl his archenemy. Can Doreen balance being a teenager and a Super Hero? Or will she go...NUTS?

“A fascinating inside look at the trailblazing series” (Entertainment Tonight)—discover the behind-the-scenes stories and lasting impact of the trailblazing sketch comedy show that upended television, launched the careers of some of our biggest stars, and changed the way we talk, think, and laugh about race: *In Living Color*. Few television shows revolutionized comedy as profoundly or have had such an enormous and continued impact on our culture as *In Living Color*. Inspired by Richard Pryor, Carol Burnett, and Eddie Murphy, Keenen Ivory Wayans created a television series unlike any that had come before it. Along the way, he introduced the world to Jamie Foxx, Jim Carrey, David Alan Grier, Rosie Perez, and Jennifer Lopez, not to mention his own brothers Damon, Marlon, and Shawn Wayans. *In Living Color* shaped American culture in ways both seen and unseen, and was part of a sea change that moved black comedy and hip-hop culture from the shadows into the spotlight. Now, the “in-depth, well-researched” (*Library Journal*, starred review) *Homey Don’t Play That* reveals the complete, captivating story of how *In Living Color* overcame enormous odds to become a major, zeitgeist-seizing hit. Through exclusive interviews with the cast, writers, producers, and network executives, this insightful and entertaining chronicle follows the show’s ups and downs, friendships and feuds, tragedies and triumphs, sketches and scandals, the famous and the infamous, unveiling a vital piece of history in the evolution of comedy, television, and black culture.

NAMED NOTABLE BOOK OF THE YEAR by Washington Post, BEST BOOKS OF THE YEAR: Kirkus Reviews, NPR, Men’s Journal A new short story collection from Luis Alberto Urrea, bestselling author of *The Hummingbird’s Daughter* and *The Devil’s Highway*. From one of America’s preeminent literary voices comes a new story collection that proves once again why the writing of Luis Alberto Urrea has been called “wickedly good” (*Kansas City Star*), “cinematic and charged” (*Cleveland Plain Dealer*), and “studded with delights” (*Chicago Tribune*). Examining the borders between one nation and another, between one person and another, Urrea reveals his mastery of the short form. This collection includes the Edgar-award winning “Amapola” and his now-classic “Bid Farewell to Her Many Horses,” which had the honor of being chosen for NPR’s “Selected Shorts” not once but twice. Suffused with wanderlust, compassion, and no small amount of rock and roll, *THE WATER MUSEUM* is a collection that confirms Luis Alberto Urrea as an American master.

Ifi and Job, a Nigerian couple in an arranged marriage, begin their lives together in Nebraska with a single, outrageous lie: that Job is a doctor, not a college dropout. Unwittingly, Ifi becomes his co-conspirator—that is until his first wife, Cheryl, whom he married for a green card years ago, reenters the picture and upsets Job’s tenuous balancing act. Julie Iromuanya has short stories and novel excerpts appearing or forthcoming in the *Kenyon Review*, *Passages North*, the *Cream City Review*, and the *Tampa Review*, among other journals. She is a finalist for the PEN/Robert W. Bingham Prize for Debut Fiction. Mr. and Mrs. Doctor is her first novel.

The Maid's Version

The Son of Good Fortune

Delicious foods

The People We Hate at the Wedding

A Novel

Steve Martin has been an international star for over thirty years. Here, for the first time, he looks back to the beginning of his career and charmingly evokes the young man he once was. Born in Texas but raised in California, Steve was seduced early by the comedy shows that played on the radio when the family travelled back and forth to visit relatives. When Disneyland opened just a couple of miles away from home, an enchanted Steve was given his first chance to learn magic and entertain an audience. He describes how he noted the reaction to each joke in a ledger - 'big laugh' or 'quiet' - and assiduously studied the acts of colleagues, stealing jokes when needed. With superb detail, Steve recreates the world of small, dark clubs and the fear and exhilaration of standing in the spotlight. While a philosophy student at UCLA, he worked hard at local clubs honing his comedy and slowly attracting a following until he was picked up to write for TV. From here on, Steve Martin became an acclaimed comedian, packing out venues nationwide. One night, however, he noticed empty seats and realised he had 'reached the top of the rollercoaster'. BORN STANDING UP is a funny and riveting chronicle of how Steve Martin became the comedy genius we now know and is also a fascinating portrait of an era.

Following a family tragedy, siblings Lou and Oz must leave New York and adjust to life in the Virginia mountains--but just as the farm begins to feel like home, they'll have to defend it from a dark threat in this New York Times bestselling coming-of-age story. Precocious twelve-year-old Louisa Mae Cardinal lives in the hectic New York City of 1940 with her family. Then tragedy strikes--and Lou and her younger brother, Oz, must go with their invalid mother to live on their great-grandmother's farm in the Virginia mountains. Suddenly Lou finds herself growing up in a new landscape, making her first true friend, and experiencing adventures tragic, comic, and audacious. When a dark, destructive force encroaches on her new home, her struggle will play out in a crowded Virginia courtroom...and determine the future of two children, an entire town, and the mountains they love.

A Recommended Book From: USA Today * The Chicago Tribune * Book Riot * Refinery 29 * InStyle * The Minneapolis Star-Tribune * Publishers Weekly * Baltimore Outloud * Omnivoracious * Lambda Literary * Goodreads * Lit Hub * The Millions FINALIST FOR THE JOYCE CAROL OATES PRIZE WINNER OF THE NEW AMERICAN VOICES AWARD From award-winning author Lysley Tenorio, comes a big hearted debut novel following an undocumented Filipino son as he navigates his relationship with his mother, an uncertain future, and the place he calls home Excel spends his days trying to seem like an unremarkable American teenager. When he’s not working at The Pie Who Loved Me (a spy-themed pizza shop) or passing the time with his girlfriend Sab (occasionally in one of their town’s seventeen cemeteries), he carefully avoids the spotlight. But Excel knows that his family is far from normal. His mother, Maxima, was once a Filipina B-movie action star who now makes her living scamming men online.

The old man they live with is not his grandfather, but Maxima’s lifelong martial arts trainer. And years ago, on Excel's tenth birthday, Maxima revealed a secret that he must keep forever. “We are ‘TNT’—tago ng tago,” she told him, “hiding and hiding.” Excel is undocumented—and one accidental slip could uproot his entire life. Casting aside the paranoia and secrecy of his childhood, Excel takes a leap, joining Sab on a journey south to a ramshackle desert town called Hello City. Populated by drifters, old hippies, and washed-up techies—and existing outside the normal constructs of American society—Hello City offers Excel a chance to forge his own path for the first time. But after so many years of trying to be invisible, who does he want to become? And is it possible to put down roots in a country that has always considered you an outsider? Thrumming with energy and at once critical and hopeful, *The Son of Good Fortune* is a luminous story of a mother and son testing the strength of their bond to their country—and to each other.

Set in the fictional suburb of Rancho Viejo, a couple cant bear the thought of their son and daughter-in-laws marriage troubles. No more than they can bear their awkward neighbors, or life in general. Dan LeFrancs anxious comedy ponders lifes big questions while his characters try to avoid existential exhaustion.

The Sign for Home

Ron Athey

Kitchen Curse

Homey Don't Play That!

Born Standing Up

Most Americans are shocked to discover that slavery still exists in the United States. Yet 145 years after the Emancipation Proclamation, the CIA estimates that 14,500 to17,000 foreigners are “trafficked” annually into the United States, threatened with violence, and forced to work against their will. Modern people unanimously agree that slavery is abhorrent. How, then, can it be making a reappearance on American soil? Award-winning journalist John Bowe examines how outsourcing, subcontracting, immigration fraud, and the relentless pursuit of “everyday low prices” have created an opportunity for modern slavery to regain a toehold in the American economy. Bowe uses thorough and often dangerous research, exclusive interviews, eyewitness accounts, and rigorous economic analysis to examine three illegal workplaces where employees are literally or virtually enslaved. From rural Florida to Tulsa, Oklahoma, to the U.S. commonwealth of Saipan in the Western Pacific, he documents coercive and forced labor situations that benefit us all, as consumers and stockholders, fattening the profits of dozens of American food and clothing chains, including Wal-Mart, Kroger, McDonald’s, Burger King, PepsiCo, Del Monte, Gap, Target, JCPenney, J. Crew, Polo Ralph Lauren, and others. In this eye-opening book, set against the everyday American landscape of shopping malls, outlet stores, and Happy Meals, Bowe reveals how humankind’s darker urges remain alive and well, lingering in the background of every transaction—and what we can do to overcome them. Praise for *Nobodies*: “Investigative, immersion reporting at its best. . . . Bowe is a master storyteller whose work is finely tuned and fearless.” –USA Today “A brilliant and readable tour of the modern heart of darkness, *Nobodies* takes a long, hard look at

what our democracy is becoming.” –Thomas Frank, author of What’s the Matter with Kansas? “Bowe dramatizes in gripping detail these stolen lives.” –O: The Oprah Magazine “The vividness of Bowe’s local stories might make you think twice before reaching for that cheap fruit or pair of discount socks.” –Condé Nast Portfolio NAMED ONE OF THE TWENTY BEST BOOKS OF THE YEAR BY THE VILLAGE VOICE

Set in New York’s Russian émigré community, Vaclav & Lena is a timeless love story from a stunningly gifted young novelist. Vaclav and Lena, both the children of Russian émigrés, are at the same time from radically different worlds. While Vaclav’s burgeoning love of performing magic is indulged by hard-working parents pursuing the American dream, troubled orphan Lena is caught in a domestic situation no child should suffer through. Taken in as one of her own by Vaclav’s big-hearted mother, Lena might finally be able to blossom; in the naive young magician’s eyes, she is destined to be his “faithful assistant”...but after a horrific discovery, the two are ripped apart without even a goodbye. Years later, they meet again. But will their past once more conspire to keep them apart?

“[An] impressive debut short story collection. . . . These haunting stories deserve a wide audience” (Library Journal, starred review). Winner of the 2015 PEN/Hemingway Award The stories in Elegy on Kinderklavier explore the profound loss and intricate effects of war on lives that have been suddenly misaligned. A diplomat navigates a hostile political climate and an arranged marriage in an Israeli settlement on a newly discovered planet; a small town in Kansas shuns the army recruiter who signed up its boys as troops are deployed to Iraq, falling in helicopters and on grenades; a family dissolves around mental illness and a child’s body overtaken by cancer. The moment a soldier steps on an explosive device is painfully reproduced, nanosecond by nanosecond. Arna Bontemps Hemenway’s stories feel pulled out of time and place, and the suffering of his characters seem at once otherworldly and stunningly familiar. Elegy on Kinderklavier is a disquieting exploration of what it is to lose and be lost. “Story after story, this collection surprised me and set my mind ablaze.” —Alan Heathcock, author of Volt “Arna Hemenway writes a fiction whose satisfactions are not merely narrative but musical, and it is a pleasure to listen to his stories as they rise into song.” —Kevin Brockmeier, author of A Few Seconds of Radiant Filmstrip “Death is an imminent, lurking presence in this debut collection of seven stories, which explore the confluence of fate and circumstance that places men in situations of anguish and despair.” —Publishers Weekly

Set during the American Civil War, Black Cloud Rising is the powerful story of a man grappling with his own complicated history as he forges a future for himself—and his country. For readers of Edward P. Jones and Colson Whitehead Told by Sgt. Richard Etheridge, the son of an enslaved woman and her former master, Black Cloud Rising is based on the true story of the African Brigade, an all-Black regiment led by General Edward Augustus Wild, a one-armed white abolitionist who terrorized the North Carolina countryside. Eager to prove his manhood and worth, but deeply conflicted about his own notions of Blackness and whiteness, Richard must navigate a world of violence and moral uncertainty, never knowing whether the shot that could end his life will be fired by his own white cousin, who has turned Confederate guerrilla, or his fellow soldier, the self-named Revere, who sneeringly sees through Richard’s racial self-doubt.

The Robber Bridegroom

Black Cloud Rising

What Was Mine

Southern Cross the Dog

God Says No

A startling, shape-shifting book of prose and images that draws on an unexpected pair of inspirations—the poetry of Fernando Pessoa and the history of air disasters—to investigate con men, identity politics, failures of leadership, the privilege of ineptitude, the slave trade, and the nature of consciousness. Early in 2017, on a plane from Cape Verde to Lisbon, author and visual artist James Hannaham started reading Pessoa & Co., Richard Zenith’s English translation of Fernando Pessoa’s selected poetry. This was two months after Trump’s presidential election; like many people, ideas about unfitness for service and failures of leadership were on his mind. Imagine his consternation upon discovering the first line of the first poem in the book: “I’ve never kept sheep/But it’s as if I did.” The Portuguese, Hannaham had been musing, were responsible for jump-starting colonialism and the slave trade. Pessoa published one book in Portuguese in his lifetime, Mensagem, which consisted of paeans to European explorers. He also invented about seventy-five alter egos, each with a unique name and style, long before aliases and avatars became a feature of modern culture. Hannaham felt compelled to engage with Pessoa’s work. Once in Lisbon, he began a practice of reading a poem from Zenith’s anthology and responding in whatever mode seemed to click. Even before his trip, however, he had become fascinated by Air Disasters, a TV show that tells the story of different plane crashes in each of its episodes. These stories—as well as the textures and squares of the city he was visiting—began to resonate with his concerns and Pessoa’s, and make their way into the book. Through its inspirations and juxtapositions and its agile shifts of voice and form—from meme to fiction to aphorism to screenshot to lyric—the book leads us to reckon with the most universal questions. What is the self? What holds the self—multiple, fragmented, performative, increasingly algorithmically controlled, constantly under threat of death—intact and aloft?

The Pulitzer Prize-winning author takes a classic fairy tale and turns it into a novel set along the eighteenth-century frontier of the Natchez Trace. In the clammy forests of Louisiana, somewhere between New Orleans and the muddy Mississippi River, the berry-stained bandit of the woods, Jamie Lockhart, saves the life of a gullible planter. In reward, Jamie is given shelter—only to kidnap the planter’s lovely young daughter, Rosamund. It’s an impulsive act that will have far-reaching consequences, and will set in motion a series of fantastic, murderous, and flamboyantly uncivilized romantic adventures. With legendary figures of Mississippi’s past—including notorious riverboatman Mike Fink and the thrill-killing Harp brothers—mingling side-by-side with characters from legendary fairy tales and the author’s own imagination, The Robber Bridegroom in an exuberant cocktail of fantasy, folklore and history along the treacherous Natchez Trace. The basis of the popular musical that has run both on and off Broadway, The Robber Bridegroom is “a modern fairy tale, where irony and humor, outright nonsense, deep wisdom and surrealistic extravaganzas becomes a poetic unity through the power of a pure exquisite style” (The New York Times). “As sly and irresistible as anything in Candide. For all her wild, rich fancy, Welty writes prose that is as disciplined as it is beautiful.” —The New Yorker Longlisted for The Center for Fiction First Novel Prize When Arlo Dilly learns the girl he thought was lost forever might still be out there, he takes it as a sign and embarks on a life-changing journey to find his great love—and his freedom. Arlo Dilly is young, handsome and eager to meet the right girl. He also happens to be DeafBlind, a Jehovah’s Witness, and under the strict guardianship of his controlling uncle. His chances of finding someone to love seem slim to none. And yet, it happened once before: many years ago, at a boarding school for the Deaf, Arlo met the love of his life—a mysterious girl with onyx eyes and beautifully expressive hands which told him the most amazing stories. But tragedy struck, and their love was lost forever. Or so Arlo thought. After years trying to heal his broken heart, Arlo is assigned a college writing assignment which unlocks buried memories of his past. Soon he wonders if the hearing people he was supposed to trust have been lying to him all along, and if his lost love might be found again. No longer willing to accept what others tell him, Arlo convinces a small band of misfit friends to set off on a journey to learn the truth. After all, who better to bring on this quest than his gay interpreter and wildly inappropriate Belgian best friend? Despite the many forces working against him, Arlo will stop at nothing to find the girl who got away and experience all of life’s joyful possibilities.

“These short, fiery verses describe with sorrow and passion the Crescent City just before, during and immediately after Katrina.” —Publishers Weekly In minute-by-minute detail, Patricia Smith tracks Hurricane Katrina as it transforms into a full-blown mistress of destruction. From August 23, 2005, the day Tropical Depression Twelve developed, through August 28 when it became a Category Five storm with its “scarlet glare fixed on the trembling crescent,” to the heartbreaking aftermath, these poems evoke the horror that unfolded in New Orleans as America watched it on television. Assuming the voices of failing politicians, the dying, their survivors, and the voice of the hurricane itself, Smith follows the woefully inadequate relief effort and stands witness to families held captive on rooftops and in the Superdome. She gives voice to the thirty-four nursing home residents who drowned in St. Bernard Parish and recalls the day after their deaths when George W. Bush accompanied country singer Mark Willis on guitar: The cowboy grins through the terrible din, And in the Ninth, a choking woman wails Look like this country done left us for dead. “Smith’s poems are captivating and their heartrending subject matter adds to their allure. She is observant and precise; she captures a moment in our history that many will never forget, but also a moment that just as many will never begin to know. Blood Dazzler makes available to its readers a chilling time in America and crystallizes the nation’s fears and weaknesses.” —Coldfront

How Are You Going to Save Yourself

Grief Cottage

The Story of In Living Color and the Black Comedy Revolution

Queer Communion

Delicious Foods

"Family dysfunction at its best. This novel is addicting and entertaining and I couldn't put it down!" - Jennifer Close, New York Times bestselling author of Girls in White Dresses and The Hopefuls A Publishers Weekly BEST SUMMER BOOKS, 2017 Relationships are awful. They'll kill you, right up to the point where they start saving your life. Paul and Alice’s half-sister Eloise is getting married! In London! There will be fancy hotels, dinners at “it” restaurants and a reception at a country estate complete with tea lights and embroidered cloth napkins. They couldn’t hate it more. The People We Hate at the Wedding is the story of a less than perfect family. Donna, the clan’s mother, is now a widow living in the Chicago suburbs with a penchant for the occasional joint and more than one glass of wine with her best friend while watching House Hunters International. Alice is in her thirties, single, smart, beautiful, stuck in a dead-end job where she is mired in a rather predictable, though enjoyable, affair with her married boss. Her brother Paul lives in Philadelphia with his older, handsomer, tenured track professor boyfriend who’s recently been saying things like “monogamy is an oppressive heteronormative construct,” while eyeing undergrads. And then there’s Eloise. Perfect, gorgeous, cultured Eloise. The product of Donna’s first marriage to a dashing Frenchman, Eloise has spent her school years at the best private boarding schools, her winter holidays in St. John and a post-college life cushioned by a fat, endless trust fund. To top it off, she’s infuriatingly kind and decent. As this estranged clan gathers together, and Eloise’s walk down the aisle approaches, Grant Ginder brings to vivid, hilarious life the power of family, and the complicated ways we hate the ones we love the most in the most bitingly funny, slyly witty and surprisingly tender novel you’ll read this year. Nominated for the Man Booker International, Eka Kurniawan brings his short stories into English for the first time Eka Kurniawan’s freewheeling imagination explores the turbulent dreams of an ex-prostitute, the hapless life of a perpetual student, victims of an anticommunist genocide, the travails of an elephant, even the vengeful fantasies of a stone. Dark, sexual, scatological, violent, and mordantly funny, these fractured fables span city and country, animal and human, myth and politics. Like nothing else, Kurniawan’s stories bury themselves in the mind. His characters and insights are at once hauntingly familiar, peculiar, and twisted.

In this “razor-sharp” and “dangerously hilarious” novel that “hooks readers from the beginning” (Los Angeles Times), a trans woman reenters life on the outside after more than twenty years in a men’s prison, over one consequential Fourth of July weekend—from the author of the PEN/Faulkner Award winner Delicious Foods. Carlotta Mercedes has been misunderstood her entire life. When she was pulled into a robbery gone wrong, she still went by the name she’d grown up with in Fort Greene, Brooklyn—before it gentrified. But not long after her conviction, she took the name Carlotta and began to live as a woman, an embrace of selfhood that prison authorities rejected, keeping Carlotta trapped in an all-male cell block, abused by both inmates and guards, and often placed in solitary. In her fifth appearance before the parole board, Carlotta is at last granted conditional freedom and returns to a much-changed New York City. Over a whirlwind Fourth of July weekend, she struggles to reconcile with the son she left behind, to reunite with a family reluctant to accept her true identity, and to avoid any minor parole infraction that might get her consigned back to lockup. Written with the same astonishing verve of Delicious Foods, which dazzled critics and readers alike, Didn’t Nobody Give a Shit What Happened to Carlotta sweeps the reader through seemingly every street of Brooklyn, much as Joyce’s Ulysses does through Dublin. The novel sings with brio and ambition, delivering a fantastically entertaining read and a cast of unforgettable characters even as it challenges us to confront the glaring injustices of a prison system that continues to punish people long after their time has been served.

Gary Gray marries his first girlfriend, a fellow student from Central Florida Christian College who loves Disney World as much as he does. They are 19 years old, God-fearing, and eager to start a family, but a week before their wedding Gary goes into a rest-stop bathroom and lets something happen. God Says No is his testimony -- the story of a young black Christian struggling with desire and belief, with his love for his wife and his appetite for other men, told in a singular, emotional voice. Driven by desperation and religious visions, the path that Gary Gray takes -- from revival meetings to "out" life in Atlanta to a pray-away-the-gay ministry in Memphis, Tennessee -- gives a riveting picture of how a life like his can be lived, and how it can't.

The Young and the Evil

Didn't Nobody Give a Shit What Happened to Carlotta

The Far Empty

Vaclav and Lena

Rancho Viejo

Simply told but deeply affecting, in the bestselling tradition of Alice McDermott and Tom Perrotta, this urgent novel unravels the heartrending yet unsentimental tale of a woman who kidnaps a baby in a superstore—and gets away with it for twenty-one years. Lucy Wakefield is a seemingly ordinary woman who does something extraordinary in a desperate moment: she takes a baby girl from a shopping cart and raises her as her own. It’s a secret she manages to keep for over two decades—from her daughter, the babysitter who helped raise her, family, coworkers, and friends. When Lucy’s now-grown daughter Mia discovers the devastating truth of her origins, she is overwhelmed by confusion and anger and determines not to speak again to the mother who raised her. She reaches out to her birth mother for a tearful reunion, and Lucy is forced to flee to China to avoid prosecution. What follows is a ripple effect that alters the lives of many and challenges our understanding of the very meaning of motherhood. Author Helen Klein Ross, whose work has appeared in The New Yorker, weaves a powerful story of upheaval and resilience told from the alternating perspectives of Lucy, Mia, Mia’s birth mother, and others intimately involved in the kidnapping. What Was Mine is a compelling tale of motherhood and loss, of grief and hope, and the life-shattering effects of a single, irrevocable moment. In this gritty crime debut set in the stark Texas borderlands, an unearthed skeleton will throw a small town into violent turmoil. Seventeen-year-old Caleb Ross is adrift in the wake of the sudden disappearance of his mother more than a year ago, and is struggling to find his way out of the small Texas border town of Murfee. Chris Cherry is a newly minted sheriff’s deputy, a high school football hero who has reluctantly returned to his hometown. When skeletal remains are discovered in the surrounding badlands, the two are inexorably drawn together as their efforts to uncover Murfee’s darkest secrets lead them to the same terrifying suspect: Caleb’s father and Chris’s boss, the charismatic and feared Sheriff Stanford “Judge” Ross. Dark, elegiac, and violent, The Far Empty is a modern Western, a story of loss and escape set along the sharp edge of the Texas border. Told by a longtime federal agent who knows the region, it’s a debut novel you won’t soon forget.

As seen on the Today Show: This true story of an unforgettable mother, her devoted daughter, and their life in the Detroit numbers of the 1960s and 1970s highlights "the outstanding humanity of black America" (James McBride). In 1958, the very same year that an unknown songwriter named Berry Gordy borrowed \$800 to found Motown Records, a pretty young mother from Nashville, Tennessee, borrowed \$100 from her brother to run a numbers racket out of her home. That woman was Fannie Davis, Bridgett M. Davis's mother. Part bookie, part banker, mother, wife, and granddaughter of slaves, Fannie ran her numbers business for thirty-four years, doing what it took to survive in a legitimate business that just happened to be illegal. She created a loving, joyful home, sent her children to the best schools, bought them the best clothes, mothered them to the highest standard, and when the tragedy of urban life struck, soldiered on with her stated belief: "Dying is easy. Living takes guts." A daughter’s moving homage to an extraordinary parent, The World According to Fannie Davis is also the suspenseful, unforgettable story about the lengths to which a mother will go to "make a way out of no way" and provide a prosperous life for her family -- and how those sacrifices resonate over time.

Set in Brooklyn during the Depression and World War II, this 1953 coming-of-age novel centers on the daughter of Barbadian immigrants. "Passionate, compelling." — Saturday Review. "Remarkable for its courage." — The New Yorker.

Pilot Impostor

Call Me Zebra

Elegy on Kinderklavier

Poems

My Year of Meats

FINALIST FOR 2018 KIRKUS PRIZE NAMED ONE OF THE "BEST LITERARY FICTION OF 2018" BY KIRKUS REVIEWS "Sci-fi in its most perfect expression...Reading it is like having a lucid dream of six years from next week, filled with people you don't know, but will." —NPR "[Williams's] wit is sharp, but her touch is light, and her novel is a winner." – San Francisco Chronicle "Between seasons of Black Mirror, look to Katie Williams' debut novel." —Refinery29 Smart and inventive, a page-turner that considers the elusive definition of happiness. Pearl's job is to make people happy. As a technician for the Apricity Corporation, with its patented happiness machine, she provides customers with personalized recommendations for greater contentment. She's good at her job, her office manager tells her, successful. But how does one measure an emotion? Meanwhile, there's Pearl's teenage son, Rhett. A sensitive kid who has forged an unconventional path through adolescence, Rhett seems to find greater satisfaction in being unhappy. The very rejection of joy is his own kind of "pursuit of happiness." As his mother, Pearl wants nothing more than to help Rhett—but is it for his sake or for hers? Certainly it would make Pearl happier. Regardless, her son is one person whose emotional life does not fall under the parameters of her job—not as happiness technician, and not as mother, either. Told from an alternating cast of endearing characters from within Pearl and Rhett's world, Tell the Machine Goodnight delivers a smartly moving and entertaining story about the advance of technology and the ways that it can most surprise and define us. Along the way, Katie Williams playfully illuminates our national obsession with positive psychology, our reliance on quick fixes. What happens when these obsessions begin to overlap? With warmth, humor, and a clever touch, Williams taps into our collective unease about the modern world and allows us see it a little more clearly.

In the tradition of Cormac McCarthy and Flannery O'Connor, Bill Cheng's Southern Cross the Dog is an epic literary debut in which the bonds between three childhood friends are upended by the Great Mississippi Flood of 1927. In its aftermath, one young man must choose between the lure of the future and the claims of the past. Having lost virtually everything in the fearsome storm—home, family, first love—Robert Chatham embarks on an odyssey that takes him through the deep South, from the desperation of a refugee camp to the fiery and raucous brothel Hotel Beau-Miel and into the Mississippi hinterland, where he joins a crew hired to clear the swamp and build a dam. Along his journey he encounters piano-playing hustlers, ne'er-do-well Klansmen, well-intentioned whores, and a family of fur trappers, the L'Etangs, whose very existence is threatened by the swamp-clearing around them. The L'Etang brothers are fierce and wild but there is something soft about their cousin Frankie, possibly the only woman capable of penetrating Robert's darkest places and overturning his conviction that he's marked by the devil. Teeming with language that renders both the savage beauty and complex humanity of our shared past, Southern Cross the Dog is a tour de force that heralds the arrival of a major new voice in fiction.

My Mother's Life in the Detroit Numbers

The Unbeatable Squirrel Girl: Squirrel Meets World

A Comic's Life

The Water Museum