

I Am Not Sidney Poitier Percival Everett

FreebirdThe Book of TrainingI Am Not Sidney PoitierGlyphHalf an Inch of WaterMeesha Makes FriendsAssumptionRe: F (gesture)OngoingnessPercival Everett by Virgil RussellMontaro CaineWoundedTelephoneConversations with Percival EverettWaiting for TomorrowSuderBarn 8Lessons on ExpulsionThe Water CureI AM NOT SIDNEY POITIERA History of the African-American People (Proposed) by Strom Thurmond, as told to Percival Everett & James Kincaid (A Novel)God's CountrySidney PoitierDamned If I DoAmerican DesertLife Beyond MeasureAmerican HarvestCrazy FunnyI Am Not Sidney PoitierOut Stealing HorsesGrand Canyon, IncThe Measure of a ManThe Narrow DoorWatershedEtherSuicide WoodsCutting LisaThe Ghost AppleThe Scattered Papers of PenelopeErasure

Freebird

For the plainspoken men and women of these stories, small events trigger sudden shifts in which the ordinary becomes unfamiliar. Cowboys cavort and sheriffs shoot, certainly, but don't let the familiar trapping of your average Western fool you - these short stories are deeply philosophical meditations of the surreality of human existence.

The Book of Training

“[Manguso] has written the memoir we didn’t realize we needed.” —The New Yorker In *Ongoingness*, Sarah Manguso continues to define the contours of the contemporary essay. In it, she confronts a meticulous diary that she has kept for twenty-five years. “I wanted to end each day with a record of everything that had ever happened,” she explains. But this simple statement belies a terror that she might forget something, that she might miss something important. Maintaining that diary, now eight hundred thousand words, had become, until recently, a kind of spiritual practice. Then Manguso became pregnant and had a child, and these two Copernican events generated an amnesia that put her into a different relationship with the need to document herself amid ongoing time. *Ongoingness* is a spare, meditative work that stands in stark contrast to the volubility of the diary—it is a haunting account of mortality and impermanence, of how we struggle to find clarity in the chaos of time that rushes around and over and through us. “Bold, elegant, and honest . . . *Ongoingness* reads variously as an addict’s testimony, a confession, a celebration, an elegy.” —The Paris Review “Manguso captures the central challenge of memory, of attentiveness to life . . . A spectacularly and unsummarizably rewarding read.” —Maria Popova, *Brain Pickings*

I Am Not Sidney Poitier

A powerful examination of the artistic impulse, cultural identity, and family bonds Anita is waiting for Adam to be released from prison. They met twenty years ago at a New Year’s Eve party in Paris, a city

where they both felt out of place—he as a recent arrival from the provinces, and she as an immigrant from the island of Mauritius. They quickly fell in love, married, and moved to a village in southwestern France, to live on the shores of the Atlantic with their little girl, Laura. In order to earn a living, Adam has left behind his love of painting to become an architect, and Anita has turned her desire to write into a job freelancing for a local newspaper. Over time, the monotony of daily life begins to erode the bonds of their marriage. The arrival of Adèle, an undocumented immigrant from Mauritius whom they hire to care for Laura, sparks artistic inspiration for both Adam and Anita, as well as a renewed energy in their relationship. But this harmony proves to be short-lived, brought down by their separate transgressions of Adèle's privacy and a subsequently tragic turn of events. With the careful observation, vivid description, and emotional resonance that are the hallmarks of her previous novel, *The Last Brother*, in *Waiting for Tomorrow* Nathacha Appanah investigates the life of the artist, the question of cultural differences within a marriage, and the creation and the destruction of a family.

Glyph

Theodore Street is driving toward the ocean, where he plans to walk into the waves and drown himself, but on his way there is killed in a head-on collision. Three days later, at his funeral, he sits up in his coffin, apparently resurrected. The mourners are horrified, and the story makes headlines around the world.

Half an Inch of Water

Praise for Percival Everett: “If Percival Everett isn’t already a household name, it’s because people are more interested in politics than truth.”—Madison Smartt Bell, author of *The Washington Square Ensemble* “Everett’s talent is multifaceted, sparked by a satiric brilliance that could place him alongside Richard Wright and Ralph Ellison . . .”—Publishers Weekly “I think Percival Everett is a genius. I’ve been a fan since his first novel. He continues to amaze me with each novel—as if he likes making 90-degree turns to see what’s around the corner, and then over the edge . . . He’s a brilliant writer and so damn smart I envy him.”—Terry McMillan, author of *Mama A* A fictitious and satirical chronicle of South Carolina Senator Strom Thurmond’s desire to pen a history of African-Americans—his and his aides’ belief being that he has done as much, or more, than any American to shape that history. An epistolary novel, *The History* follows the letters of loose cannon Congressional office workers, insane interns at a large New York publishing house and disturbed publishing executives, along with homicidal rival editors, kindly family friends, and an aspiring author named Septic. Strom Thurmond appears charming and open, mad and sure of his place in American history. Percival Everett is the author of 15 works of fiction, among them *Glyph*, *Watershed* and *Frenzy*. His most recent novel, *Erasure*, won the Hurston/Wright Legacy Award and did little to earn him friends. James Kincaid is an English professor at the University of Southern California and has written seven books in literary

theory and cultural studies. These books and Kincaid himself have gradually lost their moorings in the academic world, so there was nothing left for him to do but to adopt the guise of fiction writer. Writing about madness comes easy to him.

Meesha Makes Friends

Sidney Poitier is one of the most revered actors in the history of Hollywood. He has overcome enormous obstacles in extraordinary times and is a role model for many Americans because of his convictions, bravery, and grace. Poitier reflects on his amazing life in *Life Beyond Measure*, offering inspirational advice and personal stories in the form of extended letters to his great-granddaughter. Writing for all who admire his example and who search for wisdom only a man of great experience can offer, this American icon shares his thoughts on love, faith, courage, and the future. Poitier draws upon the perspective and wisdom gained from his memories as a poor boy in the Bahamas, his experience of racism coming to the United States, falling in love and raising a family, breaking the race barrier in theater and film during the Civil Rights Era, achieving stardom and success in Hollywood, and being a diplomat and humanitarian. He reflects on the deepest questions and the significant passages of his life, the virtues that helped him through tough times, and the sense of purpose and history that strengthened him. He emphasizes the importance of the role of faith in a technological age, as well as our responsibility to the earth and future generations. Throughout, Poitier shares stories

about the people of courage he has met along the way and the meaning of life in the face of death. *Life Beyond Measure* is the perfect book to inspire readers to live the fullest life with integrity, from one of our most respected celebrities and a national treasure.

Assumption

Re: F (gesture)

Damned If I Do is an exceptional new collection of short stories by Percival Everett, author of the highly praised and wickedly funny novel *Erase People* are just naturally hopeful, a term my grandfather used to tell me was more than occasionally interchangeable with stupid. A cop, a cowboy, several fly fishermen, and a reluctant romance novelist inhabit these revealing and often hilarious stories. An old man ends up in a high-speed car chase with the cops after stealing the car that blocks the garbage bin at his apartment building. A stranger gets a job at a sandwich shop and fixes everything in sight: a manual mustard dispenser, a mouthful of crooked teeth, thirty-two parking tickets, and a sexual-identity problem. Percival Everett is a master storyteller who ingeniously addresses issues of race and prejudice by simultaneously satirizing and celebrating the human condition.

Ongoingness

Time Out Chicago, Top 10 Book of 2005 Winner of the

2006 PEN USA Literary Award for Fiction Training horses is dangerous—a head-to-head confrontation with 1,000 pounds of muscle and little sense takes courage, but more important, patience and smarts. It is these same qualities that allow John and his uncle Gus to live in the beautiful high desert of Wyoming. A black horse trainer is a curiosity, at the very least, but a familiar curiosity in these parts. It is the brutal murder of a young gay man, however, that pushes this small community to the teetering edge of intolerance. Highly praised for his storytelling and ability to address the toughest issues of our time with humor, grace, and originality, *Wounded* by Percival Everett offers a brilliant novel that explores the alarming consequences of hatred in a divided America.

Percival Everett by Virgil Russell

At the turn of the eighteenth century, John Morehead Tripoli is marooned on the unspoiled Caribbean island of St. Renard. There, he lives for an idyllic year in a community of Carawak Indians. Three hundred years later, the Carawak are gone, St. Renard is carpeted with banana plantations and sugarcane fields, and Tripoli himself is remembered only through his grandson, founder of New Hampshire's Tripoli College, which maintains a branch campus on the island. The college, never prosperous, has been forced to enter into a coercive financial relationship with snack food giant Big Anna® Brands, the same corporation that controls most of the land on St. Renard. Big Anna® deposes the college president, uses students and

faculty as test subjects for a "dietary and mood additive" called Malpraxalin®, and hijacks the St. Renard campus for a "field studies" program. At the heart of this twisted satire are two souls in transition. Bill Brees is a grandfatherly dean, "undercover" as a Tripoli freshman, and bemused by how things have changed since his undergrad days. Maggie Bell is an African-American student, startled into the realization that nothing really changes at all. When these unlikely friends both elect to spend their spring semesters in the Caribbean, they will see a side of Big Anna® even uglier than they could have imagined. The Ghost Apple develops through a varied and colorful collection of documents, including tourism pamphlets, blog posts, slave narratives, and personal correspondence. Slowly these texts reveal the extent of Tripoli's current crisis, and highlight those historical crises in the midst of which the college--and the nation--were founded.

Montaro Caine

Everett achieves a primal sense of dislocation, forcing us to question how we determine the limits of the human. --Sven Birkets, The New York Times.

Wounded

Craig Suder, third baseman for the Seattle Mariners, is in a terrible slump. He's batting below .200 at the plate, and even worse in bed with his wife; and he secretly fears he's inherited his mother's insanity. Ordered to take a midseason rest, Suder instead

takes his record of Charlie Parker's "Ornithology," his record player, and his new saxophone and flees, negotiating his way through madcap adventures and flashbacks to childhood ("If you folks believed more strongly in God, maybe you wouldn't be colored"). Pursued by a raging dope dealer, saddled with a mishandled elephant and an abused little white girl, he manages in the end to fly free, both transcending and inspired by the pull of so much life.

Telephone

We were going out stealing horses. That was what he said, standing at the door to the cabin where I was spending the summer with my father. I was fifteen. It was 1948 and one of the first days of July. Trond's friend Jon often appeared at his doorstep with an adventure in mind for the two of them. But this morning was different. What began as a joy ride on "borrowed" horses ends with Jon falling into a strange trance of grief. Trond soon learns what befell Jon earlier that day—an incident that marks the beginning of a series of vital losses for both boys. Set in the easternmost region of Norway, *Out Stealing Horses* by Per Petterson begins with an ending. Sixty-seven-year-old Trond has settled into a rustic cabin in an isolated area to live the rest of his life with a quiet deliberation. A meeting with his only neighbor, however, forces him to reflect on that fateful summer.

Conversations with Percival Everett

A God whose powers are reduced to petty acts of

destruction attempts to reclaim his lost seat in the heavens.

Waiting for Tomorrow

In the first full biography of actor Sidney Poitier, Aram Goudsouzian analyzes the life and career of a Hollywood legend, from his childhood in the Bahamas to his 2002 Oscar for lifetime achievement. Poitier is a gifted actor, a great American success story, an intriguing personality, and a political symbol; his life and career illuminate America's racial history. In such films as *Lilies of the Field*, *In the Heat of the Night*, and *Guess Who's Coming to Dinner*, Poitier's middle-class, mannered, virtuous screen persona contradicted prevailing film stereotypes of blacks as half-wits, comic servants, or oversexed threats. His screen image and public support of nonviolent integration assuaged the fears of a broad political center, and by 1968, Poitier was voted America's favorite movie star. Through careful readings of every Poitier film, Goudsouzian shows that Poitier's characters often made sacrifices for the good of whites and rarely displayed sexuality. As the only black leading man during the civil rights era, Poitier chose roles and public positions that negotiated the struggle for dignity. By 1970, times had changed and Poitier was the target of a backlash from film critics and black radicals, as the new heroes of "blaxploitation" movies reversed the Poitier model. In the 1970s, Poitier shifted his considerable talents toward directing, starring in, and producing popular movies that employed many African Americans, both

on and off screen. After a long hiatus, he returned to starring roles in the late 1980s. More recently, the film industry has reappraised his career, and Poitier has received numerous honors recognizing his multi-faceted work for black equality in Hollywood. As this biography affirms, Poitier remains one of American popular culture's foremost symbols of the possibilities for and limits of racial equality.

Suder

For the first eighteen years of his career, Percival Everett (b. 1956) managed to fly under the radar of the literary establishment. He followed his artistic vision down a variety of unconventional paths, including his preference for releasing his books through independent publishers. But with the publication of his novel *Erasure* in 2001, his literary talent could no longer be kept under wraps. The author of more than twenty-five books, Everett has established himself as one of America's--and arguably the world's--premier twenty-first-century fiction writers. Among his many honors since 2000 are Hurston/Wright Legacy Awards for *Erasure* and *I Am Not Sidney Poitier* (2009) and three prominent awards for his 2005 novel *Wounded*: the PEN Center USA Literary Award for Fiction, France's Prix Lucioles des Libraires, and Italy's Premio Vallombrosa Gregor von Rezzori Prize. Interviews collected in this volume--several of which appear in print or in English translation for the first time--display Everett's abundant wit as well as the independence of thought that has led to his work being described as

"characteristically uncharacteristic." At one moment he speaks with great sophistication about the fact that African American authors are forced to overcome constraining expectations about their subject matter that white writers are not. And in the next he talks about training mules or quips about "Jim Crow," a pet bird Everett had on his ranch outside Los Angeles. Everett discusses race and gender, his ecological interests, the real and mythic American West, the eclectic nature of his work, the craft of writing, language and linguistic theory, and much more.

Barn 8

Slave masters were people, too. From recent texts and films we have learned that slavery was a bad thing. Colonel Hap Thompson was simply a man about his business. His business was training other people.

Lessons on Expulsion

"Freebird is such a timely book. considering the current deep divisions between right and left. A new classic for the collapsing political landscape of America."--Kim Gordon, author of *Girl in a Band* The Singers, an all-American family in the California style, are about to lose everything. Anne is a bureaucrat in the Los Angeles Office of Sustainability whose ideals are compromised by a proposal from a venture capitalist seeking to privatize the city's wastewater. Her brother, Ben, a former Navy SEAL, returns from Afghanistan disillusioned and struggling with PTSD, and starts down a path toward a radical act of

violence. And Anne's teenage son, Aaron, can't decide if he should go to college or pitch it all and hit the road. They all live inside the long shadow of the Singer patriarch Grandpa Sam, whose untold experience of the Holocaust shapes his family's moral character to the core. Jon Raymond, screenwriter of the acclaimed films *Meek's Cutoff* and *Night Moves*, combines these narrative threads into a hard-driving story of one family's moral crisis. In *Freebird*, Raymond delivers a brilliant, searching novel about death and politics in America today, revealing how the fates of our families are irrevocably tied to the currents of history.

The Water Cure

I Am Not Sidney Poitier is an irresistible comic novel from the master storyteller Percival Everett, and an irreverent take on race, class, and identity in America. I was, in life, to be a gambler, a risk-taker, a swashbuckler, a knight. I accepted, then and there, my place in the world. I was a fighter of windmills. I was a chaser of whales. I was Not Sidney Poitier. Not Sidney Poitier is an amiable young man in an absurd country. The sudden death of his mother orphans him at age eleven, leaving him with an unfortunate name, an uncanny resemblance to the famous actor, and, perhaps more fortunate, a staggering number of shares in the Turner Broadcasting Corporation. Percival Everett's hilarious new novel follows Not Sidney's tumultuous life, as the social hierarchy scrambles to balance his skin color with his fabulous wealth. Maturing under the less-than watchful eye of

his adopted foster father, Ted Turner, Not gets arrested in rural Georgia for driving while black, sparks a dinnertable explosion at the home of his manipulative girlfriend, and sleuths a murder case in Smut Eye, Alabama, all while navigating the recurrent communication problem: "What's your name?" a kid would ask. "Not Sidney," I would say. "Okay, then what is it?"

I AM NOT SIDNEY POITIER

This book examines the ways in which contemporary works of black satire make black racial madness legible in ways that allow us to see the connections between suffering from racism and suffering from mental illness. Showing how an understanding of racism as a root cause of mental and emotional instability complicates the ways in which we think about racialized identity formation and the limits of socially accepted definitions of (in)sanity, it concentrates on the unique ability of the genre of black satire to make knowable not only general qualities of mental illness that are so often feared or ignored, but also how structures of racism contribute a specific dimension to how we understand the different ways in which people of color, especially black people, experience and integrate mental instability into their own understandings of subjecthood. Drawing on theories from ethnic studies, popular culture studies, cultural studies, psychoanalysis, and trauma theory to offer critical textual analyses of five different instances of new millennial black satire in television, film, and literature

- the television show Chappelle's Show, the Spike Lee film Bamboozled, the novel The White Boy Shuffle by Paul Beatty, the novels Erasure and I Am Not Sidney Poitier by Percival Everett, and the television show Key & Peele - Crazy Funny presents an account of the ways in which contemporary black satire rejects the boundaries between sanity and insanity as a way to animate the varied dimensions of being a racialized subject in a racist society.

A History of the African-American People (Proposed) by Strom Thurmond, as told to Percival Everett & James Kincaid (A Novel)

Not Sidney Poitier is an amiable young man in an absurd country. The sudden death of his mother orphans him at age eleven, leaving him with an unfortunate name, an uncanny resemblance to the famous actor, and, perhaps more fortunate, a staggering number of shares in the Turner Broadcasting Corporation. Percival Everett's hilarious new novel follows Not Sidney's tumultuous life, as the social hierarchy scrambles to balance his skin color with his fabulous wealth. Maturing under the less-than watchful eye of his adopted foster father, Ted Turner, Not gets arrested in rural Georgia for driving while black, sparks a dinner table explosion at the home of his manipulative girlfriend, and sleuths a murder case in Smut Eye, Alabama, all while navigating the recurrent communication problem: "What's your name?" a kid would ask. "Not Sidney," I would say. "Okay, then what is it?"

God's Country

"I have no wish to play the pontificating fool, pretending that I've suddenly come up with the answers to all life's questions. Quite the contrary, I began this book as an exploration, an exercise in selfquestioning. In other words, I wanted to find out, as I looked back at a long and complicated life, with many twists and turns, how well I've done at measuring up to the values I myself have set." In this luminous memoir, a true American icon looks back on his celebrated life and career. His body of work is arguably the most morally significant in cinematic history, and the power and influence of that work are indicative of the character of the man behind the many storied roles. Sidney Poitier here explores these elements of character and personal values to take his own measure--as a man, as a husband and father, and as an actor. Poitier credits his parents and his childhood on tiny Cat Island in the Bahamas for equipping him with the unflinching sense of right and wrong and of selfworth that he has never surrendered and that have dramatically shaped his world. "In the kind of place where I grew up," recalls Poitier, "what's coming at you is the sound of the sea and the smell of the wind and momma's voice and the voice of your dad and the craziness of your brothers and sisters and that's it." Without television, radio, and material distractions to obscure what matters most, he could enjoy the simple things, endure the long commitments, and find true meaning in his life. Poitier was uncompromising as he pursued a personal and public life that would honor his upbringing and the

invaluable legacy of his parents just a few years after his introduction to indoor plumbing and the automobile, Poitier broke racial barrier after racial barrier to launch a pioneering acting career. Committed to the notion that what one does for a living articulates who one is, Poitier played only forceful and affecting characters who said something positive, useful, and lasting about the human condition. Here, finally, is Poitier's own introspective look at what has informed his performances and his life. Poitier explores the nature of sacrifice and commitment, pride and humility, rage and forgiveness, and paying the price for artistic integrity, What emerges is a picture of a man seeking truth, passion, and balance in the face of limits--his own and the world's. A triumph of the spirit, *The Measure of a Man* captures the essential Poitier.

Sidney Poitier

Meesha loves making things but there's one thing she finds difficult to make - friends. She doesn't know quite what to do, what to say or when to say it, and she struggles reading and responding to social cues. But one day she discovers that she has a special talent that will help her to navigate challenging social situations and help her to make friends. A warm and affectionate look at the joys and difficulties of making and keeping friends, relating to others, and finding your place in the world. Wonderfully empowering and emotionally resonant, Tom Percival's *Big Bright Feelings* series is the perfect springboard for conversations about mental and emotional health,

positive self-image, building self-confidence and managing feelings. Every child's bookshelf should contain his books.

Damned If I Do

"Anything we take for granted, Mr. Everett means to show us, may turn out to be a lie." —Wall Street Journal * Finalist for the Los Angeles Times Book Prize * Finalist for the PEN / Faulkner Award for Fiction * A story inside a story inside a story. A man visits his aging father in a nursing home, where his father writes the novel he imagines his son would write. Or is it the novel that the son imagines his father would imagine, if he were to imagine the kind of novel the son would write? Let's simplify: a woman seeks an apprenticeship with a painter, claiming to be his long-lost daughter. A contractor-for-hire named Murphy can't distinguish between the two brothers who employ him. And in Murphy's troubled dreams, Nat Turner imagines the life of William Styron. These narratives twist together with anecdotes from the nursing home, each building on the other until they crest in a wild, outlandish excursion of the inmates led by the father. Anchoring these shifting plotlines is a running commentary between father and son that sheds doubt on the truthfulness of each story. Because, after all, what narrator can we ever trust? Not only is Percival Everett by Virgil Russell a powerful, compassionate meditation on old age and its humiliations, it is an ingenious culmination of Everett's recurring preoccupations. All of his prior work, his metaphysical and philosophical inquiries, his

investigations into the nature of narrative, have led to this masterful book. Percival Everett has never been more cunning, more brilliant and subversive, than he is in this, his most important and elusive novel to date.

American Desert

A baffling triptych of murder mysteries by the author of *I Am Not Sidney Poitier* Ogden Walker, deputy sheriff of a small New Mexico town, is on the trail of an old woman's murderer. But at the crime scene, his are the only footprints leading up to and away from her door. Something is amiss, and even his mother knows it. As other cases pile up, Ogden gives chase, pursuing flimsy leads for even flimsier reasons. His hunt leads him from the seamier side of Denver to a hippie commune as he seeks the puzzling solution. In *Assumption*, his follow-up to the wickedly funny *I Am Not Sidney Poitier*, Percival Everett is in top form as he once again upends our expectations about characters, plot, race, and meaning. A wild ride to the heart of a baffling mystery, *Assumption* is a literary thriller like no other.

Life Beyond Measure

John Livesey, a recently retired Virginia obstetrician, spends a summer on the Oregon coast with his son's family, discovers the truth about his daughter-in-law's baby, and tries to resist the temptation to play God

American Harvest

Crazy Funny

A retrospective volume of new and signature pieces by the contemporary Greek poet includes works that examine her home nation's myth and history through the female body, journal-style explorations of the first Gulf War, and lush descriptions of the domestic world on the writer's adopted home island of Aegina. Original.

I Am Not Sidney Poitier

A first novel by the Presidential Medal of Freedom-winning actor and author of *Life Beyond Measure* follows the experiences of a corporate CEO who, two decades after discovering a coin made of materials not known on Earth, finds his views on faith, race and the meaning of life challenged by a wrenching battle for ownership of the coin.

Out Stealing Horses

An epic story of the American wheat harvest, the politics of food, and the culture of the Great Plains For over one hundred years, the Mockett family has owned a seven-thousand-acre wheat farm in the panhandle of Nebraska, where Marie Mutsuki Mockett's father was raised. Mockett, who grew up in bohemian Carmel, California, with her father and her Japanese mother, knew little about farming when she inherited this land. Her father had all but forsworn it. In *American Harvest*, Mockett accompanies a group of

evangelical Christian wheat harvesters through the heartland at the invitation of Eric Wolgemuth, the conservative farmer who has cut her family's fields for decades. As Mockett follows Wolgemuth's crew on the trail of ripening wheat from Texas to Idaho, they contemplate what Wolgemuth refers to as "the divide," inadvertently peeling back layers of the American story to expose its contradictions and unhealed wounds. She joins the crew in the fields, attends church, and struggles to adapt to the rhythms of rural life, all the while continually reminded of her own status as a person who signals "not white," but who people she encounters can't quite categorize. *American Harvest* is an extraordinary evocation of the land and a thoughtful exploration of ingrained beliefs, from evangelical skepticism of evolution to cosmopolitan assumptions about food production and farming. With exquisite lyricism and humanity, this astonishing book attempts to reconcile competing versions of our national story.

Grand Canyon, Inc

For the first time in paperback, Everett's "comic and fierce"* novel of the Old West *The unlikely narrator through this tale of misadventures is one Curt Marder: gambler, drinker, cheat, and would-be womanizer. It's 1871, and he's lost his farm, his wife, and his dog to a band of marauding hooligans. With nothing to live on but a desire to recover what is rightfully his, Marder is forced to enlist the help of the best tracker in the West: a black man named Bubba. "I loved this book. God's Country is like no western I've ever read before:*

a wonderfully strange and darkly hilarious brew of Kafka and García Márquez, of Twilight Zone and F-Troop, with cameo appearances by Walt Whitman and George Custer thrown in for good measure. Percival Everett has written a terrific book, a Wild West road trip that challenges our assumptions about what human dignity really means." —Bret Lott, author of Jewel: A Novel "An outrageously funny, alarmingly serious, highly enjoyable novel." —Amanda Heller, The Boston Globe "This wild novel of the West is comic and fierce, turn by turn; it follows white and black and red men down their several paths through God's Country, and the reader tracks them with a sense of shocked delight." —*Nicholas Delbanco, author of What Remains "Mr. Everett is successful combining heart with rage. . . . The novel sears." —David Bowman, The New York Times Book Review Percival Everett is the author of eleven novels including the recent Erasure, which won the inaugural Hurston/Wright Legacy Award for fiction. He lives with his wife on a small ranch and teaches at the University of Southern California, Los Angeles.

The Measure of a Man

In paperback for the first time, the much-beloved satirical novel The New York Times praised as "both a treatise and a romp" Baby Ralph has ways to pass the time in his crib—but they don't include staring at a mobile. Aided by his mother, he reads voraciously: "All of Swift, all of Sterne, Invisible Man, Baldwin, Joyce, Balzac, Auden, Roethke," along with a generous helping of philosophy, semiotics, and trashy

thrillers. He's also fond of writing poems and stories (in crayon). But Ralph has limits. He's mute by choice and can't drive, so in his own estimation he's not a genius. Unfortunately for him, everyone else disagrees. His psychiatrist kidnaps him for testing, and once his brilliance is quantified (IQ: 475), a Pentagon officer also abducts him. Diabolically funny and lacerating in its critique of poststructuralism, *Glyph* has the feverish plot of a thriller and the philosophical depth of a text by Roland Barthes. If anyone can map the wilds of literary theory, it's Ralph, one of Percival Everett's most enduring creations.

The Narrow Door

A rediscovered classic of politics, murder, espionage, for the first time in paperback On a windswept landscape somewhere north of Denver, Robert Hawks, a feisty and dangerously curious hydrologist, finds himself enmeshed in a fight over Native American treaty rights. What begins for Robert as a peaceful fishing interlude ends in murder and the disclosure of government secrets. Introduced by Sherman Alexie, who has taken a film option on the novel, this important novel is published in paperback for the first time. "Watershed has all the makings of a social thriller. Two FBI agents turn up dead in a local lake and a suspicious young Indian woman shows up soaking wet at the black hydrologist's cabin door. Everett keeps the storytelling terse and intense, while at the same time broadening the scope of the book, moving into the history of U.S. Indian treaty making

and into the science behind the search for water and the pathos of reservation life. In this novel about water and the struggle for a life free of injustice, the mix doesn't just work, it flows." —Alan Cheuse, National Public Radio "Precise and important, *Watershed* is a book about honesty, and how to live with dignity in the presence of betrayal. It is a story we need; it contains a code of action for the present and unfortunately for the near future. It is mercifully funny, as well." —Rick Bass, author of *Where the Sea Used to Be* Percival Everett is the author of eleven novels including the recent *Erasure*, which won the inaugural Hurston/Wright Legacy Award for fiction. He lives with his wife on a small ranch and teaches at the University of Southern California, Los Angeles.

Watershed

Tanner, call him Rhino Tanner, his friends do because they're afraid of him. He's a self-made man who makes his living killing large game in Africa -- a dysfunctional Horatio Alger who sets his sights and sites on the world's greatest natural wonder The Grand Canyon. But in doing so, Tanner unleashes forces that he cannot comprehend and cannot control his idealistic son Niko, Native American holy men, Zen adepts and, yes, Mother Nature.

Ether

An astonishing new novel of loss and grief from "one of our culture's preeminent novelists" (Los Angeles Times) Zach Wells is a perpetually dissatisfied

geologist-slash-paleobiologist. Expert in a very narrow area—the geological history of a cave forty-four meters above the Colorado River in the Grand Canyon—he is a laconic man who plays chess with his daughter, trades puns with his wife while she does yoga, and dodges committee work at the college where he teaches. After a field trip to the desert yields nothing more than a colleague with a tenure problem and a student with an unwelcome crush on him, Wells returns home to find his world crumbling. His daughter has lost her edge at chess, she has developed mysterious eye problems, and her memory has lost its grasp. Powerless in the face of his daughter's slow deterioration, he finds a mysterious note asking for help tucked into the pocket of a jacket he's ordered off eBay. Desperate for someone to save, he sets off to New Mexico in secret on a quixotic rescue mission. A deeply affecting story about the lengths to which loss and grief will drive us, Telephone is a Percival Everett novel we should have seen coming all along, one that will shake you to the core as it asks questions about the power of narrative to save.

Suicide Woods

An award-winning and hard-hitting new voice in contemporary American poetry The first time I ever came the light was weak and carnivorous. I covered my eyes and the night cleared its dumb throat. I heard my mother wringing her hands the next morning. Of course I put my underwear on backwards, of course the elastic didn't work. What I wanted most

at that moment was a sandwich. But I just nursed on this leather whip. I just splattered my sheets with my sadness. —from “Poem of My Humiliations” “What is life but a cross / over rotten water?” Poet, novelist, and essayist Erika L. Sánchez’s powerful debut poetry collection explores what it means to live on both sides of the border—the border between countries, languages, despair and possibility, and the living and the dead. Sánchez tells her own story as the daughter of undocumented Mexican immigrants and as part of a family steeped in faith, work, grief, and expectations. The poems confront sex, shame, race, and an America roiling with xenophobia, violence, and laws of suspicion and suppression. With candor and urgency, and with the unblinking eyes of a journalist, Sánchez roves from the individual life into the lives of sex workers, narco-traffickers, factory laborers, artists, and lovers. What emerges is a powerful, multifaceted portrait of survival. *Lessons on Expulsion* is the first book by a vibrant, essential new writer now breaking into the national literary landscape.

Cutting Lisa

An unforgettably exuberant and potent novel by a writer at the height of her powers Two auditors for the U.S. egg industry go rogue and conceive a plot to steal a million chickens in the middle of the night—an entire egg farm’s worth of animals. Janey and Cleveland—a spirited former runaway and the officious head of audits—assemble a precarious, quarrelsome team and descend on the farm on a dark spring evening. A series of catastrophes ensues. Deb

Olin Unferth's wildly inventive novel is a heist story of a very unusual sort. Swirling with a rich array of voices, *Barn 8* takes readers into the minds of these renegades: a farmer's daughter, a former director of undercover investigations, hundreds of activists, a forest ranger who suddenly comes upon forty thousand hens, and a security guard who is left on an empty farm for years. There are glimpses twenty thousand years into the future to see what chickens might evolve into on our contaminated planet. We hear what hens think happens when they die. In the end the cracked hearts of these indelible characters, their earnest efforts to heal themselves, and their radical actions will lead them to ruin or revelation. Funny, whimsical, philosophical, and heartbreaking, *Barn 8* ultimately asks: What constitutes meaningful action in a world so in need of change? Unferth comes at this question with striking ingenuity, razor-sharp wit, and ferocious passion. *Barn 8* is a rare comic-political drama, a tour de force for our time.

The Ghost Apple

Percival Everett's *Erasure* is a blistering satire about race and writing. Thelonious "Monk" Ellison's writing career has bottomed out: his latest manuscript has been rejected by seventeen publishers, which stings all the more because his previous novels have been "critically acclaimed." He seethes on the sidelines of the literary establishment as he watches the meteoric success of *We's Lives in Da Ghetto*, a first novel by a woman who once visited "some relatives in Harlem for a couple of days." Meanwhile, Monk struggles with

real family tragedies—his aged mother is fast succumbing to Alzheimer's, and he still grapples with the reverberations of his father's suicide seven years before. In his rage and despair, Monk dashes off a novel meant to be an indictment of Juanita Mae Jenkins's bestseller. He doesn't intend for *My Pafology* to be published, let alone taken seriously, but it is—under the pseudonym Stagg R. Leigh—and soon it becomes the Next Big Thing. How Monk deals with the personal and professional fallout galvanizes this audacious, hysterical, and quietly devastating novel.

The Scattered Papers of Penelope

In *The Narrow Door*, Paul Lisicky creates a compelling collage of scenes and images drawn from two long-term relationships, one with a woman novelist and the other with his ex-husband, a poet. The contours of these relationships shift constantly. Denise and Paul, stretched by the demands of their writing lives, drift apart, and Paul's romance begins to falter. And the world around them is frail: environmental catastrophes like the Deepwater Horizon oil spill, natural disasters like the earthquake in Haiti, and local disturbances make an unsettling backdrop to the pressing concerns of Denise's cancer diagnosis and Paul's impending breakup. Lisicky's compassionate heart and resilience seem all the stronger in the face of such searing losses. His survival--hard-won, unsentimental, authentic--proves that in turning toward loss, we embrace life.

Erasure

A spine-tingling new collection of stories from the acclaimed author of *Thrill Me* and *The Dark Net* Benjamin Percy is a versatile and propulsive storyteller whose genre-busting novels and story collections have ranged from literary to thriller to postapocalyptic. In his essay collection, *Thrill Me*, he laid bare for readers how and why he channels disparate influences in his work. Now, in his first story collection since the acclaimed *Refresh, Refresh*, Percy brings his page-turning skills to bear in *Suicide Woods*, a potent brew of horror, crime, and weird happenings in the woods. A boy in his uncle's care falls through the ice on a pond and emerges in a frozen, uncanny state. A group of people in therapy for suicidal ideation undergoes a drastic session in the woods with fatal consequences. A body found on a train and a blood-soaked carpet in an empty house are clues to a puzzling crime in a small town. And in a pulse-quickening novella, thrill seekers on a mapping expedition into the "Bermuda Triangle" of remote Alaska are stranded on a sinister island that seems to want them dead. In story after story, which have appeared in magazines ranging from the *Virginia Quarterly Review* and *Orion Magazine* to *McSweeney's* and *Ploughshares*, Percy delivers haunting and chilling narratives that will have readers hanging on every word. A master class in suspense and horror, *Suicide Woods* is a dark, inventive collection packed to the gills with eerie, can't-miss tales.

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