Dear Reader,

When I founded Deep Vellum in 2013, our mission was to use translation as a bridge to bring different cultures into conversation. We have focused on underrepresented stories by writers from around the world, even as our publishing vision has expanded to include American authors alongside international writers. We are always looking for storytellers pushing the boundaries of what is possible with the written word.

Who gets to tell the stories we read, and who gets to share them? How does history get shaped, molded, and modified to serve political ends? These are the questions that drive what we do as publishers, and what we hope to offer as publishers.

This season, we’re honored to publish the most important book of Deep Vellum’s history to date: Jim Schutze’s *The Accommodation*. Originally slated to be published in 1986 and killed by Dallas’s powers that be because it portrayed the city in a negative light, due to its honest and pointed exploration of how structural racism in Dallas, the book was published by a small publisher in 1986 before going out of print immediately after a mysterious warehouse fire destroyed most of the book’s inventory. In fall 2022, we have confirmed the relaunch of Big D Reads, a Dallas-wide book club, to read *The Accommodation* as a united city, which will include giving away 25,000 copies of the paperback edition of the book to all juniors and seniors in Dallas. It is a monumental work, one we hope leads to more books offering the untold stories of our world that need to be read, shared, and discussed, because we can’t know who we are if we don’t know where we come from, so that together we can build a better city and a better world tomorrow.

Radna Fabias’s *Habitus*, translated by David Colmer, offers a groundbreaking, poetic perspective on the Black Lives Matter era by a Black Dutch poet originally from Curacao; while *Palestine +100* gathers writers of the global Palestinian diaspora to imagine a future for the Palestine 100 years after the Naqba deprived them of their own national identity; and Sara Goudarzi’s *The Almond in the Apricot* and Dalia Azim’s *Country of Origin* offer two profoundly affecting debut novels of the global diasporic and immigrant story, a story of a world in constant movement, in constant dialogue, the quintessential American stories. In between we have the debut book by Dallas’s legendary literary icon, Robert Trammel’s *Jack Ruby & the Origins of the Avant-Garde in Dallas* (easily the best book title we’ll ever publish); Sergio Pitol’s first novel to ever appear in English, *The Love Parade*,
once again in George Henson’s sterling translation; Song Lin’s *The Gleaner Song: Poems*, a gorgeous volume of poetry from a contemporary Chinese master, translated by Dong Li; Vietnamese-American poet Sophia Terazawa’s debut book, *Winter Phoenix: Testimonies in Verse*, reinterpreting texts from the American commissions on the horrific violence inflicted on Southeast Asia’s people and lands to breathtaking and heartbreaking effect; and the unbelievably moving, haunting, yet hopeful post-apocalyptic novel, *The Blue Book of Nebo*, by the most lauded living Welsh writer, Manon Steffan Ros, translated from her original Welsh text by the author herself.

At Deep Vellum, a growing nonprofit publisher and literary arts nonprofit with 1000 books in our backlist across 5 imprints by authors working in 60 languages from 80 countries, our mission is to bring the world into conversation through literature, and we mean it.

In other wonderful news, Deep Vellum is preparing to relaunch the legendary Dalkey Archive Press—including its 900 books—with a new website and a slate of the world’s greatest modern classics under the helm of Chad Post, whose Three Percent blog and visionary approach to publishing inspired me to start Deep Vellum in the first place. Dalkey Archive’s first frontlist season as an imprint of Deep Vellum will launch in April 2022 with new titles by legendary writers like Vladimir Sorokin and Enrique Vila-Matas, alongside sterling debut writers such as Emily Hall and Ashton Politanoff, and including the launch of Dalkey Archive Essentials, which revisits the most legendary books in Dalkey Archive’s own backlist, beginning with Anne Carson’s first-ever book, *Eros the Bittersweet*, and Flann O’Brien’s *At Swim-Two-Birds*—two of the most legendary writers and titles from Dalkey Archive’s 40-year history. We are honored to continue the legacy of this visionary American independent publishing house.

At Deep Vellum, a growing nonprofit publisher and literary arts nonprofit with 1000 books in our backlist across 5 imprints by authors working in 60 languages from 80 countries, our mission is to bring the world into conversation through literature, and we mean it.

Will Evans,  
Executive Director and Publisher  
Deep Vellum
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The Accommodation
The Politics of Race in an American City

The long-suppressed treatise on Dallas's institutional and structural racism, from slavery through desegregation, with a new forward by Dallas County Commissioner John Wiley Price.

“Notorious to this day.”
—Jeneta Nwosu, HPHS Media

The powerful, long-repressed classic of Dallas history that examines the violent and suppressed history of race and racism in the city. Written by longtime Dallas political journalist Jim Schutze, formerly of the Dallas Times Herald and Dallas Observer, and currently columnist at D Magazine, The Accommodation follows the story of Dallas from slavery through the civil rights movement, and the city’s desegregation efforts in the 1950s and ‘60s.

Known for being an uninhibited and honest account of the city’s institutional and structural racism, Schutze’s book argues that Dallas’s desegregation period came at a great cost to Black leaders in the city. Now, after decades out of print and hand-circulated underground, Schutze’s book serves as a reminder of what an American city will do to protect the white status quo.

“One chapter of Texas’s civil rights legacy is opening back up. A long-suppressed book about politics and race in Dallas is growing in popularity. The resurgence of The Accommodation is so important to so many.”
—CBS This Morning Saturday

“The Accommodation is one of the first major works about the history of race and racism in Dallas, and its importance to the counter narrative of ‘Dallas as a great city for all’; can’t be understated. The telling of a Black story by a white author deserves continued critique and interrogation, however with The Accommodation, Jim Schutze delivered a must-read treatise about racism in Dallas that was both eye-opening and prophetic.”
—Jerry Hawkins, Executive Director of Dallas Truth, Racial Healing & Transformation

“An essential gift delivered almost four decades before Dallas was ready to receive it.”
—John Wiley Price, Dallas County Commissioner

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But something had happened in the grand jury room that day. The reporters could see it in the shadows, smell it in the dust, feel it in the expressions of the jurors who mouthed silently and angrily on the other side of a windowed door. They could see it written in the sweat on Henry Wade’s face. Perhaps, even then, even on that day, everyone—everyone in Dallas who knew anything or anybody—felt somewhere in his or her bones what the answer would be. By then it was all over town, almost as soon as it was convened, that the grand jury had found itself dredging up dirty fistfuls of things it had never wanted to see, connections between these unspeakable crimes and respectable middle-class neighborhood groups, even church groups.
Habitus

An explosive entry into the world of poetry from the most acclaimed debut poet ever in the Dutch language.

Subversive, visual, and bold, Curaçao-born Dutch Radna Fabias’s explosive debut collection Habitus marks the entry of a genre-altering poet. Habitus is a collection full of thrilling sensory images, lines in turn grim and enchanting, which move from the Caribbean island of Curaçao to the immigrant experience of the Netherlands. Fabias’s intrepid masterpiece explores issues of racism, neocolonialism, poverty, and sexism with a heartbreaking rhythm and endless nuance.

Broken into three parts (“view with a coconut,” “rib,” and “demonstrable effort made”), Habitus explores the profound struggles of melancholic longing, womanhood, religion, and migration. This ambitious, powerful, and compassionate collection has emerged, cheering on ambiguity, fluidity, and a lyrical ego on a quest to find its home.

“Radna Fabias’s debut collection Habitus advances geographically, temporally, and thematically—almost narratively—but at the same time feels resonantly still, as though each line echoes the entire collection.”

—Action Books

“I was stunned and thrilled by these poems. They have a confident, clear, strange, wild energy, along with the rage and wisdom and humor of a soul who understands the terrors and beauties of this world. They are the electric record of an exceptional imagination. I love these poems and can’t wait to see what’s next.”

—Matthew Zapruder, Why Poetry and Father’s Day

“Radna Fabias practices her craft in the spirit of strangers and strangeness, liberty and lyricism, truth and transience.”

—Matt Sutherland, Foreword Reviews

“What transforms this poetry into great poetry is its momentum and rhythm, the wealth of its images and its nuanced vision on human existence.”

—Piet Gerbrandy, Versopolis Poetry

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Radna Fabias was born on the Caribbean island of Curaçao and moved to the Netherlands to study at the age of seventeen. Her first collection of poetry, *Habitus*, was published in 2018 to universal acclaim and went on to win an unprecedented five Dutch and Belgian poetry prizes.

David Colmer is an Australian writer, editor, and translator, mainly of Dutch-language literature. He translates in a range of genres and has won many prizes, including the IMPAC Dublin Literary Award and the Independent Foreign Fiction Prize (both with novelist Gerbrand Bakker). Colmer’s translation of a selection of Mustafa Stitou’s poetry, *Two Half Faces*, was published by Deep Vellum / Phoneme Media in late 2020.

“int. motherland – night”

transplanted palms now cast nimble shadows on the bed i’m lying on
don’t ask me if i’m scared

the shadow of the cactus that is native there is a stationary phallus on the wall
opposite the bed i’m lying on
don’t ask me if i’m scared

the wind blows through the holes in the roof above the bed i’m lying on
i don’t believe in ghosts
don’t ask me anything

the sea is deep
i stash the fear in the pebbles
Beauty Salon

Mario Bellatin’s earth-shattering allegory of plague that brought him to his cult status as auteur of Latin America’s most singular literary vision, in a brand-new translation by poet and translator Shook.

“An unflinching allegory on death.”
—Publishers Weekly

Mario Bellatin’s complex dreamscape, offered here in a brand-new translation, presents a timely allegorical portrait of the body and society in decay, victim to inscrutable pandemic.

In a large, unnamed city, a strange, highly infectious disease begins to spread, afflicting its victims with an excruciating descent toward death, particularly unsparing in its assault of those on society’s margins. Spurned by their loved ones and denied treatment by hospitals, the sick are left to die on the streets until a beauty salon owner, whose previous caretaking experience extended only to the exotic fish tanks scattered among his workstations, opens his doors as a refuge. In the ramshackle Mortuary, victim to persecution and violence, he accompanies his male guests as they suffer through the lifeless anticipation of certain death, eventually leaving the wistful narrator in complete, ill-fated isolation.

“When this disquieting novella appeared, Mexican (and even Latin American) literature changed.”
—Francisco Goldman

“Including a few details that may linger uncomfortably with the reader for a long time, this is contemporary naturalism as disturbing as it gets.”
—Booklist

“Like much of Mr. Bellatin’s work, Beauty Salon is pithy, allegorical and profoundly disturbing, with a plot that evokes The Plague by Camus or Blindness by José Saramago.”
—New York Times

“What [the narrator] has given to [his patients], and Bellatin to us, is a model for dying, and for living; for treating the abject body with honesty and respect, despite its difference and decay—perhaps because of it.”
—Maggie Riggs, Words Without Borders

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Several years ago my interest in aquariums compelled me to decorate my beauty salon with fish of every imaginable color. Now that the salon has become the Mortuary, a place for those with nowhere else to die, it weighs heavily on me to see my fish steadily disappear.
The Blue Book of Nebo

The post-apocalyptic story that captured the heart of Wales gets to the heart of the mother-son relationship, the making of myth, and the humanity within us all.

Prize-winner in three categories of the 2019 Wales Book of the Year Award, The Blue Book of Nebo paints a spellbinding and eerie picture of society’s collapse, and the relationships that persist after everything as we know it disappears. After nuclear disaster, Rowenna and her young son are among the rare survivors in rural northwest Wales. Left alone in their isolated hillside cottage, after others have died or abandoned the towns and villages, they must learn new skills in order to remain alive. With no electricity or modern technology they must return to the old ways of living off the land, developing new personal resources.

While they become more skilled and stronger, the relationship between mother and son changes in subtle ways, as Dylan must take on adult responsibilities, especially once his baby sister, Mona, arrives. Despite their close understanding, mother and son have their own secrets, which emerge as in turn they jot down their thoughts and memories in a found notebook. As each reflects on their old life and the events since the disaster that has brought normal, twenty-first century life to an end, The Blue Book of Nebo becomes a collective confidante, representing the future of their people and a new history to live by.

In this prize-winning and best-selling new novel, Manon Steffan Ros not only explores the human capacity to find new strengths when faced with the need to survive, but also the structures and norms of the contemporary world.

“This novel gripped me from the very first sentence.”
—Manon Rhys

“Gentle and tender, stark reality and loss and suffering...I didn’t want it to end.”
—Sonia Edwards

Winner of the 2018 National Eisteddfod Prose Medal

Winner of the 2019 Llyfr y Flwyddyn (Wales book of the year)

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Manon Steffan Ros was born in Rhiwlas, Snowdonia. After leaving school, she worked as an actress for a few years before becoming a writer. Her first novel for adults, *Fel Aderyn*, reached the shortlist for Wales Book of the Year, and her novel *Blasu* won the Fiction Prize of the 2013 Wales Book of the Year. Ros translated *Blasu* into English with the title *The Seasoning*, and it was published by Honno in 2015. As well as her books for adults, Ros has found great acclaim in her children’s writing. She has won the prestigious Tir Na N-Og prize for Welsh children’s literature four times, with her novels *Trwy'r Tonnau* (2010), *Prism* (2012), *Pluen* (2017) and most recently *Fi a Joe Allen* (2019). *The Blue Book of Nebo* won the Prose Medal at the 2018 Eisteddfod and won the triple crown of prizes at the 2019 Wales Book of the Year Award: the Aberystwyth University Fiction Award, the Golwg 360 Barn y Bobl (People’s Choice Award) and the Welsh-Language Overall Winner. She has won the drama prize at the Eisteddfod twice in 2005 and 2006, and her play, *Mwgsi*, won a National Theatre Wales award in 2018. She lives in Tywyn, Meirionnydd, with her sons.

She got this book from a house we broke into in Nebo. It was in one of the small drawers of a little desk in the corner of someone’s living room. Usually, we only steal the really important stuff, like matches or rat poison or books. But she held this notebook in her hands and turned it over a few times before putting it in her bag.

‘You have that,’ she said later, when we got home. ‘To write your story.’

‘The Blue Book of Nebo,’ I smiled, taking the book from her. The pages were blank and wide, like a new day.
The New Adventures of Helen
Magical Tales


“One of Russia’s best living writers . . . Her tales inhabit a borderline between this world and the next.”

—New York Times

At first glance, the stories in The New Adventures of Helen seem simple but a deep reading reveals satire and darkness manifested through classic fairy-tale tropes characteristically upended by Petrushevskaya.

These “adult fairy tales” ask deep questions about gender, love, the past, memory, and the future, taking place in times between history and the now. The stories, quirky yet imbued with a confident hopefulness, will inspire and provoke English-speaking readers across the globe.

“We are likely to hear a lot more of this woman. Some October, perhaps, from the Nobel Prize committee.”

—The Nation

"Petrushevskaya is the Tolstoy of the communal kitchen. . . . She is not, like Tolstoy, writing of war, or, like Dostoevsky, writing of criminals on the street, or, like poet Anna Akhmatova or novelist Aleksandr Solzhenitsyn, noting the extreme suffering of those sent to the camps. Rather, she is bearing witness to the fight to survive the everyday . . . [She is] dazzlingly talented and deeply empathetic."

—Slate

"Petrushevskaya, . . . finally attracting the readership she deserves, [has] a ringleader's calm mastery of the absurd."

—The New Yorker

"Petrushevskaya writes instant classics."

—The Daily Beast

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<td>5” x 8”</td>
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Once upon a time in a certain kingdom, an elderly queen whom everyone called Lir went a bit off her rocker, took off her crown, handed it over to her son, Kordel, and decided to finally take a vacation—in some backwoods place free of all modern conveniences at that.

Only simpleminded, rags-to-riches types build luxurious palaces; true aristocrats prefer an au naturel way of life, though their obligations don’t allow them to trade their palaces for huts, shacks, or sheds. But our queen was a strong, independent woman and determined to do as she pleased. So she set to work building herself a house down the road from the royal palace, constructed out of eighty unopened cardboard pasta boxes held together with tape. She achieved remarkable results: by nightfall her hut was ready.
penny candy
a confection

In this strikingly inventive autobiographical work of drama, Jonathan Norton delves into the story of American systemic racism, illustrating life for one Dallas household and their candy shop during the drug epidemic of the late 1980s.

*penny candy:* a confection, which had its acclaimed premiere at the Dallas Theater Center in 2019, follows one family as they seek to balance their responsibilities to their community and to one another. Growing up in a candy house sounds like every kid’s fantasy. But for 12-year-old Jon-Jon, helping his father run Paw-Paw’s Candy Tree out of their run-down one-bedroom apartment isn’t quite a dream come true. As their neighborhood of Pleasant Grove, Dallas, sees a surge of violence fueled by epidemic drug use and increasing racial tensions, the business begins to fail and danger looms immediately outside the family’s front door.

"Jonathan Norton is a masterful storyteller! In *penny candy*, Jonathan Norton brilliantly blends comedy & tragedy, drawing on his own life experiences to shape a wholly authentic narrative. The characters are all well developed and sufficiently complex to keep an audience intrigued as the play unfolds. *penny candy* took me on an emotional ride, while Norton’s always deft use of language firmly situated me in the Pleasant Grove neighborhood that is home to his characters."

—Vicki Meek, Texas Artist of the Year 2021

Jonathan Norton is the Playwright in Residence at the Dallas Theater Center. His work has been produced or developed by Actors Theatre of Louisville/Humana Festival, Dallas Theater Center, PlayPenn, InterAct Theatre Company, Pyramid Theatre Company, Black and Latino Playwrights Conference, Bishop Arts Theatre Center, African American Repertory Theatre, Soul Rep Theatre, Kitchen Dog Theater, Undermain Theatre, South Dallas Cultural Center, the National Performance Network, and the National New Play Network.

Jonathan’s play *Mississippi Goddamn* was a Finalist for the Harold and Mimi Steinberg/ATCA New Play Award and won the 2016 M. Elizabeth Osborn Award given by the American Theatre Critics Association. Other awards include: Artistic Innovations Grant from the Mid-America Arts Alliance, SDCC Diaspora Performing Arts Commission, the TACA Family New Works Fund and the TACA Bowdon Family Foundation Artist Residency Fund, and Jubilee Theatre’s 2019 Eastman Visionary Award.

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ABOUT THE CANDY HOUSE: The candy house is operated out of a one-bedroom apartment right smack dab in the middle of a badly aging apartment complex that has seen better days. There are two doors. A regular front door and a sliding glass door on another wall. The front door is always locked. Only the family uses that door. Customers use the sliding glass door. There are burglar bars on both doors.

The candy house is organized in this way: There is a glass showcase counter containing a big mix of different candies. Behind the counter is a long folding table that contains even more candy. Also on this table is a jar of dill and sour pickles, pickle pigs’-feet and two racks of potato chips, popcorn, etc. All the candies are in their colorful merchandise boxes from the wholesale supply store.

“penny candy is a powerhouse—humorous, harrowing, and explosive. With clear-eyed compassion and a naturalistic immediacy, Norton has transmuted the experiences of his upbringing into a profound drama that honors the past while speaking boldly to our present moment.”

—Dan O’Brien, author of A Story That Happens

“penny candy crackles with razor-sharp dialogue, thrilling plot twists, and complex characters who are written with both unstinting honesty and genuine compassion.”

—Kevin Moriarty, Enloe/Rose Artistic Director, Dallas Theater Center
A profound debut collection blending testimony and tribunal, *Winter Phoenix* creates a courtroom for colonial and linguistic reckoning after the Vietnam War.

A book of testimonies in verse, *Winter Phoenix* is a collection of poems written loosely after the form of an international war crimes tribunal. The poet, daughter of a Vietnamese refugee, navigates the epigenetics of trauma passed down, and across, the archives of war, dislocation, and witness, as she repeatedly asks, “Why did you just stand there and say nothing?” Here, the space of accusation becomes both lyric and machine, an “investigation” which takes place in the margins of martial law, the source material being soldiers’ testimonies given during three internationally publicized events, in this order—The Incident on Hill 192 (1966, Phù Mỹ District, Vietnam); The Winter Soldier Investigation (1971, Detroit, USA); and The Russell Tribunal (1966, Stockholm, Sweden; 1967, Roskilde, Denmark). Ultimately, however, *Winter Phoenix* is a document of resilience. Language decays. A ceremony eclipses its trial, and the radical possibilities of a single scream rise from annihilation.

“Terazawa splinters, she reconstitutes, we witness the burn, the rise. There’s a limit to what can happen in a colonial language. In *Winter Phoenix*, Terazawa takes us beyond it.”

—I envy you, who are about to experience Sophia Terazawa’s *Winter Phoenix*, for the jagged, life-harrowing testimony / the searing counter-autopsy performed on the overspreading shadows of human extremity / and the enforced contortions and yet finally free revelations of language / that are about to incite and irrevocably transform your mind and especially your heart.”

—Brandon Shimoda

“Sophia Terazawa’s profound debut collection, *Winter Phoenix*, invites us to seek out radical healing rituals as a means to persevere amidst the horrors of empire during the Vietnam War... This collection guides us to listen deeper and encourages us to consider who speaks and is allowed to speak, who jurors the justice and receives the justice, who can and cannot answer the questions to make us whole.”

—Anthony Cody
Morning. Uphill 192, the chicken bone as jute made durative and marked attached to nail reduced to bones in place of grass, that month turned into spoons, a bar of soap, exhibits A through—evidently bent around her body—marks of which we couldn't speak by. Then we felt for loops. A loop fell down leaving its print. To kneel around or name her body—here and there; to testify which lung inverted, here or there, deducing what was brown would happen on that hill. I was alone, mama. Why did you stand there and say nothing?

by Sophia Terazawaa

Sophia Terazawa is a poet and performer of Vietnamese-Japanese descent working with ghosts. A recent graduate of the University of Arizona MFA program, she is the author of two chapbooks, I AM NOT A WAR (Essay Press), a winner of the 2015 Essay Press Digital Chapbook Contest, and Correspondent Medley (Factory Hollow Press), winner of the 2018 Tomaž Šalamun Prize. Additional honors include the Bill Waller Award for Creative Nonfiction, LaVerne Harrell Clark Fiction Award, and Monique Wittig Writer's Scholarship. Terazawa's work appears widely in journals and magazines, such as The Offing, New Delta Review, The Iowa Review, and The Rumpus. Her favorite color is purple.

"With Winter Phoenix, Sophia Terazawa conducts a symphony of voices, documents, and archives in the form of lyric testimonies which bring to mind precedent texts such as Charles Reznikoff's Testimony, Layli Long Soldier's Whereas, and M. NourbeSe Philip's Zong!"

– Diana Khoi Nguyen

“17 November 1966”

Morning. Uphill 192, the chicken bone as jute made durative and marked attached to nail reduced to bones in place of grass, that month turned into spoons, a bar of soap, exhibits A through—evidently bent around her body—marks of which we couldn't speak by. Then we felt for loops. A loop fell down leaving its print. To kneel around or name her body—here and there; to testify which lung inverted, here or there, deducing what was brown would happen on that hill. I was alone, mama. Why did you stand there and say nothing?
Jack Ruby & the Origins of the Avant-Garde in Dallas

Spectacular, genre-defying stories, including the reimagining of Lee Harvey Oswald’s murder as an attempt to create generation-defining performance art.

What really (might have) happened when Jack Ruby, nightclub owner, brass knuckle–slinger, and inveterate fan of Corbusier, decided to kill the killer of JFK? In this first-ever trade publication of Robert Trammell’s work, Jack Ruby mythos loops between fact, fiction, and spectacle to satirize Dallas’s place on the world stage. Jack Ruby & The Origins of the Avant-Garde in Texas caricaturizes everyone from Bob Thornton to Joseph Beuys; fodder for JFK conspiracy theorists, innuendo-readers, ingenious speculators, and pursuers of The Truth About Dallas At Large.

With an introduction by Ben Fountain and afterword by David Searcy, this volume also includes Trammell’s “Quiet Man” stories from over the course of his long, countercultural writing career, lamenting a generation that lost much by embarking on a search for themselves in a city—and world—unwilling to support its brightest artists.

“Robert Trammell is an essential American writer, and Jack Ruby & the Origins of the Avant-Garde in Dallas is his essential book. Trammell puts words to an unspeakable event, and brings us as close as we’re ever likely to get to understanding an unknowable American tragedy.”

—Ben Fountain, author of Billy Lynn’s Long Halftime Walk and Beautiful Country Burn Again
It was a Dick Tracy setup, right down to the snap-brim hat. He’d put an end to these small-town Realists’ rough ways. It was time for Dallas to get acquainted with the Twentieth Century. He wanted to do something for the city that would make the Armory Show look like small potatoes.

France would pay attention.

He smiled his best used car salesman smile. That smile that gave him away. When he smiled he was unmasked so he didn’t smile much.

Jack was reading The Elements of a Synthesis. He’d been preaching Corbusier all over town but nobody would listen. All of a sudden he put the book down and headed over to his Vegas Club. It was the middle of the afternoon and he had some bridges to burn.

Robert Trammell, author of numerous books of poetry and stories, was a legendary underground writer in Dallas, and founded the literary nonprofit WordSpace.
The Gleaner Song

In *The Gleaner Song*, Song Lin’s first collection in the English Language, the lauded poet brings joy and contemplation of poetic expression.

“The Gleaner Song is a deeply moving ‘letter from elsewhere,’ shaped by Song Lin’s exiled life and existential restlessness. The gifted, multilingual poet Dong Li has attentively translated and tracked Song’s language that paints ‘the true picture of the earth’ as it orbits history, memory, distance, and nearness as well as clusters of stars such as C. D. Wright, Paul Celan, and Anselm Kiefer.”

—Don Mee Choi

Song Lin, born in Xiamen, holds a literature degree from East China Normal University. He has published five collections of poetry (two of which were translated into French and published in France), two books of prose, and has coedited a contemporary poetry anthology. He is the poetry editor of the journal *Jintian (Today)*. Among his honors are Rotterdam and Romanian International Poetry Fellowships and the Shanghai Literature Prize.

Dong Li was born and raised in P.R. China. He is German Chancellor Fellow with the Alexander von Humboldt Foundation 2015–2016 as well as Literature Fellow at Akademie Schloss Solitude 2015–2017. He was Colgate University’s Olive B. O’Connor Poet-in-Residence 2013–2014. His honors include fellowships from Yad- do, Vermont Studio Center, Millay Colony, and elsewhere. His work has appeared or is forthcoming in *Kenyon Review, Conjunctions, Black Warrior Review, Barrow Street, Guernica, Cincinnati Review, manuskripte (Austria, in German translation)*, and others.

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Champion of Chinese classics and the growth of the Chinese poetic tradition, Song Lin’s poetry holds a generous and exuberant aesthetic that makes amends with self-exile and political malcontent, weaving through international traditions of Latin America, United States, France, and more.
from “Near”

Should our homeland be not barbaric, there would be no more wanderers. This dim weather, unknown to us, inherits sorrows from long-gone forevers. The past is the future. In the noise of greed, the giant dragon that symbolizes our race becomes tamed by ever-greater greed. The unicorn horn, the phoenix crown have long vanished into thin smoke as music and mores crumbled to ashes. The world bloodlessly emerges in the double image of volcano and flood, as ruins expose the beauty of doomsday.

Dear poet, pour your exiled voice into the long-forgotten cranial cavity, not too late, nor too early.
ABC That Could Be Me is an alphabet picture book written and illustrated to empower Black children across the world. This book champions Black excellence by showing kids they can be doctors, lawyers, the president, and so much more! Read about people like architect Paul R. Williams, chemist Marie Maynard Daly, and more who paved the way for the next generation to do great things in this world. This vibrant picture book will give children the confidence to dream big dreams, knowing that there’s a whole alphabet who came before them!

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Little Coleman is a debut writer and an advocate for People of Color. Little lives in Texas with her husband, Amedeus, whom she woke up at two o’clock a.m. with this idea. He has been her motivator ever since that early morning shake-up. They have three biological children (who want to be a judge, architect, and owner of an acting school, respectively) and a very sweet foster kid-do! ABC That Could Be Me is her first book. Her goal in life is to make children see how great they are and attach their faces to amazing careers that can change the world!

Lindsay Scott, born into an Asian American family, grew up in Plano, Texas with a curiosity for art and all its wonderful mysteries. She pursues her passion by studying art and illustration and graphic design at John Brown University. Little Coleman’s ABC That Could Be Me is Lindsay Scott’s first book of illustrations.
Following the four tenets of the Golden State Warriors (joy, mindfulness, compassion, and competition), an American expat in Berlin uses basketball as a lens through which to discover the meaning of life.

In 2016, Shane Anderson made a vow to live according to the four core values of the Golden State Warriors to escape a decade of defeats—including divorce, debilitating spinal surgery, and a suicide attempt. The basketball team’s values of joy, mindfulness, compassion, and competition became Anderson’s guiding principles, providing him with a lens to investigate the emptiness of contemporary life, from homelessness to rave culture and the limits of self-help. Part memoir, part essay, and part chronicle of the greatest five-year stretch of a team in NBA history, *After the Oracle* depicts the makes and misses of one expat trying to make a life worth living.

“After the Oracle is resolutely not a self-help book, but it is also the best self-help book you’ll ever read. It is ostensibly a book about basketball—and yes, it is about basketball!—but it is also about the biggest questions in the world, like what it takes to love and how to build a life. Part love letter to The Game, part self-searching memoir, part philosophical treatise, ultimately it is a roadmap for a deep interrogation of the self that suggests how personal and political transformations may be truly possible. In the tradition of the greatest sports writing, it is expansive, hilarious, and profound—yet it is also uniquely Shane Anderson. Intricately constructed, deeply poetic, vulnerable, real. An ode to basketball; an ode to joy.”

—Elvia Wilk, author of *Oval*

“You can’t fake the funk on a nasty dunk and Shane Anderson’s post-oracular post-genre new book is proof.”

—Joshua Cohen, author of *The Netanyahus, Book of Numbers, and Witz*

“Shane Anderson’s ‘Joy’ is contagious.”

—The Poetry Foundation

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**NON-FICTION**

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So, sitting at my desk in my studio apartment in Berlin’s Neukölln district, I stopped making comparisons. I wasn’t lucky enough to be as gifted as Curry and I wasn’t willing to put in the work to make something of whatever talents I maybe had hidden. I tried to remind myself that life is not basketball. It’s a game where the objective is to score more points than your opponent by putting a ball through a ring. Basketball, I mean. Looking at sports as a metaphor for life’s complex relations seemed to be an oversimplification of the clusterfuck called the world and it was therefore invalid.

It would take almost a decade for me to fully believe I was wrong back then.
The Love Parade

The long-awaited English-language translation of Mexican literary maestro Sergio Pitol’s early novel, which paints a riotous picture of a wartime Mexico filled with refugees, intelligentsia—and murder.

After the accidental discovery of some documents, a historian decides to unravel the mystery of a murder committed in the autumn of 1942. Mexico had just declared war on Germany, and its capital had recently been invaded by the most unusual and colorful of the European ilk: German communists, Spanish republicans, Trotsky and his disciples, Balkan kings, agents of the most varied secret services, opulent financiers, and more.

So begins an utter enigma featuring a rich and varied gallery of characters, the media of politics, the newly installed intelligentsia, and beyond. Identities are crossed, characters are confounded, and in this way Pitol constructs an exhilarating parade, all the while reflecting on the impossibility of reaching the truth. At once a historical fresco, a fast-paced detective investigation, and a hilarious comedy of misunderstandings, Sergio Pitol’s novel The Love Parade helped establish the career of one of the most notable Latin American writers ever.

"Pitol is not just our best . . . storyteller, he is also the strongest renovator of our literature."
—Álvaro Enrigue, author of Sudden Death

"One of Mexico’s most culturally complex and composite writers."
—Publishers Weekly

"Certainly the strangest, most unfathomable and eccentric. . . . His voice reverberates beyond the margins of his books."
—Valeria Luiselli, author of Faces in the Crowd

"Reading him, one has the impression . . . of being before the greatest Spanish-language writer of our time."
—Enrique Vila-Matas

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The bundle of papers that had excited him consisted almost exclusively of this: a dry collection of biographical notes, almost completely without glosses in the margin. The majority of these synoptic biographies were devoid of apparent interest, at least for the time being. As a historian, the only thing he’s learned for certain is that there is no point in time that doesn’t lend itself to the juiciest revelations.
The Almond in the Apricot

This magical debut novel follows a woman and a young girl a world apart whose paths cross in the most unusual of ways.

*The Almond in the Apricot* navigates connection formed by grief across space and time, between a woman coming to terms with the wreckage of her once orderly life and a girl struggling to live every day in a war-torn country.

Emma had the perfect trifecta: a long-term, albeit boring, job as an engineer in wastewater management; a steady relationship with her reliable boyfriend; and an adoring and creative best friend (about whom she wasn’t quite ready to admit her unrequited feelings). However, after one crackling, long-distance phone call, her world changed forever. Now she’s having nightmares that threaten to disrupt the space-time continuum—nightmares of hiding from bombs in basements, of glass shattering in the night from nearby explosions. But these nightmares, featuring a young girl named Lily, seem all too real, and Emma’s waking life begins to be affected by the events that transpire in this mysterious wartime landscape. *The Almond in the Apricot* explores love, grief, and the possibility that the universe might be bigger than either Emma or Lily ever imagined.

“A beautiful, strange, shape-shifting novel about the movement of grief and longing, *The Almond in the Apricot* had me at Emma’s first dream of Lily and didn’t let go. Sara Goudarzi has written a wonderful and compelling novel, made all the more astonishing by the fact that it is her first. I loved it.”

—Ethan Rutherford, author of *Farthest South & Other Stories* and *The Peripatetic Coffin*

“*The Almond in the Apricot* is a dazzling meditation on loss and the power of connection. Truly, I can’t think of a more perfect story for our time.”

—Heather Harper Ellett, author of *Ain’t Nobody Nobody*

“*The Almond in the Apricot* is brimful of mystery and longing, a page-turner that derives its suspense from vast and resonant questions about the layers of the self and of the world. Movingly, Sara Goudarzi’s debut novel plumbs the depths of grief, desire, and love.”

—Clare Beams, author of *The Illness Lesson*
“Damn. Why do dreams have to always end right before the best part?” I chuckled and took my chopsticks out of their red paper wrapper. Flashes of blood-hued streaks in a dark sky appeared under my eyelids. With each visual spark, loud noises poked holes into my eardrums. A thunderous boom of an explosion, and I was back in the restaurant. It all lasted a fraction of a second but the familiarity of it left me disquieted. I broke apart the conjoined chopsticks and started rubbing them together to get the splinters out.
Stories of a Life

A Russian cult hit by rising filmmaker and author Nataliya Meshchaninova, *Stories of a Life* is a fierce and tender memoir-novel of one young woman’s experiences growing up around, and despite, men in the post-Soviet malaise of the late ’90s.

Originally written as a series of viral Facebook posts, then released as a cult hit in St. Petersburg, Meshchaninova’s serialized memoir-novel tackles gender politics and abuse with honest, cutting language. *Stories of a Life* depicts the life of Natasha, a young woman who suffers abuse at the hands of her stepfather Sasha and young men in the area. This powerful, postmodern novel witnesses the Dickensian struggles of provincial life and reckons with the complicity of fellow women. Starkly down-to-earth yet funny and informal, *Stories of a Life* demands that we bear witness to the bleakness of young womanhood in post-Soviet Russia. Meshchaninova is held in high regard as part of a new wave of women filmmakers in Russia, and this collection cements her position as a woman willing to stare down the viewer and demand complicity.

“Tearing herself free with screams, taunts, and something very much like poetry, Meshchaninova has given us an obscenely private text as frightening as the novels of Stephen King and as sharply formed as the tragedies of Racine... it’s not every year that a voice so pure and powerful emerges in Russian literature.”

—Galina Yuzefovich, Meduza

“Meshchaninova’s scenarios are skin torn to blood, rose-colored glasses discarded as unnecessary, truth uncomfortable for the inhabitants of parallel reality.”

—Elena Tanakova, Gallerix

“It is not often that people are ready to open up, and only the willingness to open up distinguishes real literature.”

—Aglaya Kurnosenko
My mom writes patriotic songs about Russia and sings them in churches. She tours around coastal towns, performing. She sees a solo album on the horizon.

Her husband (my fourth stepfather) is building a house out of straw.

My older sister lives in Germany. She is a Jehovah’s Witness preparing for Armageddon. After that, she will live happily with tigers and other animals, sitting around a campfire singing “Kumbaya” (there won’t be any predators after Armageddon).

My younger sister is the assistant to the deputy. She kisses the governor on both cheeks every May Day...

I decided, for some reason, that I’m a director.

There isn’t a single normal person in our family. Sorry in advance.
In this bold, inspiring anthology of short fiction, *Palestine +100* gathers twelve stories of speculation about the future of Palestinians, holding space for conversations about trauma, memory, and contemplation of change.

*Palestine + 100* poses a question to twelve Palestinian writers: what might your country look like in the year 2048—a century after the tragedies and trauma of what has come to be called the Nakba? How might this event—which, in 1948, saw the expulsion of over seven hundred thousand Palestinian Arabs from their homes—reach across a century of occupation, oppression, and political isolation, to shape the country and its people? Will a lasting peace finally have been reached, or will future technology only amplify the suffering and mistreatment of Palestinians?

Covering a range of approaches—from science fiction noir, to nightmarish dystopia, to high-tech farce—these stories use the blank canvas of the future to reimagine the Palestinian experience today. Along the way, we encounter drone swarms, digital uprisings, time-bending VR, and peace treaties that span parallel universes. Published originally in the United Kingdom by Comma Press in 2019, *Palestine + 100* reframes science fiction as a place for political justice and the safekeeping of identity.

Basma Ghalayani, editor, was born in Khan Younis and spent her early childhood in the UK before returning to the Gaza Strip at age twelve. She works as an Arabic translator and interpreter and has previously translated short fiction from the Arabic for the KFW Stiftung series, Beirut Short Stories, published on addastories.org, and Comma projects, such as *Banthology* and *The Book of Cairo* (edited by Raph Cormack).

"It's necessary, of course. But above all it's bold, brilliant, and inspiring: a sign of boundless imagination and fierce creation even in circumstances of oppression, denial, silencing, and constriction. The voices of these writers demand to be heard—and their stories are defiantly entertaining."

—Bidisha

"Themes of nostalgia, memory and longing weave through this fascinating and unusual collection."

—Financial Times
Ziad appeared in her dreams again that night. They were sitting in a clearing on top of a mountain. She recognised the view: they were in the spot where that photograph was taken, of the four of them on Mount Carmel. Ziad spoke in a slow and assured way as he picked at the blades of grass by his bare feet.

‘Everything seems so still. You would never think that we are hurtling through the universe at a crazy speed.’

‘What’s with all these riddles?’ she asked.

‘All I’m saying is that things aren’t always what they seem. You know what they taught us in history books. That stuff, about how we liberated Palestine, how the occupation is over now?’ Aya nodded for him to go on. ‘It is so advanced, the occupation. They have all these technologies... technologies of control and subjugation. And Gaza – our home – is like a laboratory for all that experimentation.’

‘But that’s all in the past...’ She picked up a dark blue flower, cradling it in her palm. ‘We’re liberated now. Look around. We are free.’
Always Different
Poems of Memory

This collection of poetry from Hungarian master Gyula Jenei peers into nostalgia and its uncertainties, grappling with histories and temporalities that are unrecognizable or gone.

"One of the great masters of Hungarian free verse."
—Éva Bánki

The poems in Jenei’s collection *Always Different: Poems of Memory* grapple with childhood, memory, and time. The poet looks back forty years and imagines himself as a boy—the narrator of the poems—looking forward into the future. Thus the poems combine moments with sweeps of time, village scenes with rumblings of societal and technological change. In the tradition of Hungarian writers Tamás Nádas and Ágota Kristóf, Jenei grapples with war and destruction, loneliness, desire, and loss. The literary historian Éva Bánki says that Jenei’s poems hold an epic theme, “the strange underworld of the Kádár era, rural Hungary shown through a child’s eye.” Through their storytelling, searching, and rhythms, these poems take us into our communal yet private longing for self-knowledge, history, and home.

"What are we looking for in our childhood when we take stock of such and such events, sins, tragedies?... A silent poet whose every word I hear."
—Darvasi László

"Real lyrical ingenuity."
—Simon Ferenc

"One afternoon I read through Gyula Jenei's *Always Different*, more than a hundred pages of poetry, and after the first poems I said to myself that yes, this is my world."
—Fekete Vince

"The culmination of a lyrical material with a rich past."
—Adam Sebestyén

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it would be good if it were november and we were awaiting guests
for my mother’s or grandmother’s name day. katalin and elizabeth
are close in the calendar. it would be twilight, the sky would be gray
and vast, those few snow clouds would be lost in it. i would climb up
the bare, old mulberry tree and look around the world, but would see
just into the neighbors’ gardens, up to their houses. inside, a goose
would be baking in a cast-iron pot, its smell heavy and good, and i
would know that the liver is all for me. a twenty-five watt bulb
lights up the kitchen’s few square meters, much more brightly
than the petroleum lamp a few years ago. i would love the bulb’s
rare light, the way it keeps the shivering secrets in the corners of
the room.

by Gyula Jenei
translated by Diana Senechal

Gyula Jenei (born in 1962 in Abádszalók, Hungary) is a poet, writer, editor, and educator. As
founder and editor of the quarterly literary magazine Eső (translatable as “Rain” or “Falling”), he
has brought literature and literary events to the Szolnok area for over twenty years. His poems
and other writings comprise thirteen books.

Diana Senechal, a writer, translator, and educator, is the 2011 winner of the Hiett Prize in the
Humanities, awarded annually by the Dallas Institute of Humanities and Culture. Her trans-
lations of the Lithuanian poems of Tomas Ven-
clova have been published in two books, Winter
Dialogue (Northwestern University Press, 1997)
and The Junction (Bloodaxe, 2008). Since July
2011, she has served on the faculty of the Dallas
Institute’s Sue Rose Summer Institute for Teach-
ers. Senechal teaches English, American civiliza-
tion, and British civilization at the Varga Katalin
Gimnázium in Szolnok, Hungary.

(from “Waiting”)
A Strange Woman

In English at last, Leylâ Erbil’s earth-shattering, feminist debut: the first novel by a Turkish woman ever to be nominated for the Nobel.

The pioneering debut novel by one of Turkey’s most radical authors, originally published in 1971, tells the story of an aspiring intellectual in a complex, modernizing country.

Erbil’s groundbreaking coming-of-age novel follows a young woman and aspiring poet in Turkey, a country trying to understand its relationship to traditionalism. Nermin frequents Istanbul’s coffeehouses and underground readings but is torn between the creative, anarchist youth culture of Turkey’s capital and her parents, members of the old cultural guard who are wary of Nermin’s turn toward secularism.

In four parts, A Strange Woman narrates the past and present of a complicated Turkish family from each generation’s perspective. This rebellious, avant-garde novel tackles sexuality, psychology, and history through the lens of a modernizing twentieth-century Turkey. Deep Vellum brings this long-awaited translation of the debut novel by Turkey’s first feminist writer to English-speaking readers.

“How odd that a writer who first started making her mark in 1956 should remain a pioneer still today... How odd that, even after half a century, no writer capable of surpassing her has yet appeared.”

—Mahmut Temizyürek, award-winning poet

“Leylâ Erbil is a consummate literary artist.”

—Turkish National Committee for UNESCO

"Complex but fascinating."

—The Modern Novel
Something happened to me, I just kept going on and on, I felt more hap-
less than I ever had before, and I began to cry. He wiped my tears with
his handkerchief, as if I were his child. At that I really lost my head
and did something that disgusts me now when I recall it: I kissed the
hands that were wiping my tears. His fingers smelled of bitter tobac-
co. I’m shocked at myself that I could do such a thing. Actually, I think
I confused the torment he’d endured with my own, it was as though
what had happened to him was because of me, and I atoned for it a
bit. He was composed as he waited for me to calm down, and then he
explained that all suffering was due to the political situation of Turkey,
and of the world in general. I thought I understood what he meant, but
it still seemed odd to me that he always inserted his mind, like a sharp
knife, even into the most delicate moments, like this one. Especially since
knowing or understanding does not free you from these predicaments! If
I can be happy only once I’m free and the world insists on denying me my
freedom, then I simply will never be able to be happy…

by Leylâ Erbil
translated by Nermin Menemencioğlu and Amy Marie Spangler

One of the most influential Turkish writers of the twentieth century, Leylâ Erbil was an innovative
literary stylist who tackled issues at the heart of what it means to be human, in mind and body. A
Strange Woman, first published in 1971, is widely considered the first feminist novel to come
from a Turkish author. Erbil ventured where few writers dared to tread, turning her lens to the
tides of social norms and the shaping of identities, focusing intently on emotional conflict, and
plumbing the depths of history and psyche. In 2002 and 2004 Erbil was nominated as a candi-
date for the Nobel Literature Prize by Turkey PEN. She died in Istanbul in 2013.

translated by Nermin Menemencioğlu and Amy Marie Spangler
Country of Origin

*Country of Origin* is a multigenerational family saga that cuts between political revolution in 1950s Egypt and the personal revolutions of four family members whose lives intersect over the disappearance of one of their own.

Seventeen-year-old Halah Ibrahim has always known a privileged life and never had cause to question it until Cairo goes up in flames. Not only does she start to doubt her father and his role in the new military-backed government—but she ultimately decides to flee to America with a young soldier she hardly knows, an impulsive act that has far-reaching consequences on both sides of the ocean. A powerful and universal debut novel about family, identity, and independence, *Country of Origin* is as much about a nation’s coming of age as it is about secrets and lies, love and truth.

“I picked this book up, not expecting the mystery, courage, and riveting adventure I would find in its pages. I put it down three days later, changed as the best books change you: stronger, and of wider, wilder vision. Among the best novels I’ve read in years.”

—Deb Olin Unferth, author of *Barn 8*

“A novel of immense power, *Country of Origin* is an intergenerational epic that explores how one family’s secrets and traumas interweave with political and social upheavals in transformative ways. In any year, Dalia Azim’s gripping, lyrical debut would be an event. In this moment, it is essential. This book is a revelation.”

—Mary Helen Specht, author of *Migratory Animals*

"Evocative and moving, *Country of Origin* shows the struggles of two families caught up in the tumult of recent history. Love, loss, betrayal, migration, all of these are deftly explored in this fine first novel. Dalia Azim has given us a true and powerful story of the ties that bind and the ties that break, and our endless negotiation between the two."

—Ben Fountain, author of *Billy Lynn’s Long Halftime Walk*

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Reema and I watched from the roof as the city burned. It was not a single inferno, but a scattering of fires across the river, downtown—flames devouring buildings, cars burning in the roads, tiny people running around carrying glowing sticks. Smoke painted the sky gray, and the air smelled like how I imagined cigarettes tasted.

Dalia Azim’s work has appeared in American Short Fiction, Aperture, Columbia: A Journal of Literature and Art, Glimmer Train (where she received the Short Story Award for New Writers), Other Voices, Alcalde, and Sightlines, among other places. She lives in Austin, Texas, where she is the manager of special projects at the Blanton Museum of Art. Previously she worked as a researcher at the Dedalus Foundation and as a curatorial assistant at the Museum of Modern Art. She graduated with a dual degree in art and literature from Stanford University and grew up in Canada and Colorado.
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