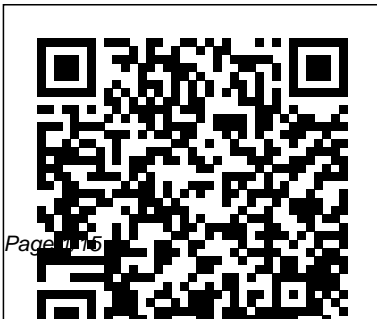


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# The Collected Stories Amy Hempel

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**The Collected Stories of Lorrie Moore** Catapult

Critically acclaimed master of the short story Amy Hempel's *Tumble Home* is narrated by people with skewed visions of home. Not exactly crazy, they become obsessed and irrational as their inner logic leads them astray. In the title novella, a woman living in a psychiatric halfway house writes to a man she has met only once. Proceeding in brief vignettes that link and illuminate, she recounts her peculiar life with the other patients. The accretions of anecdote lead deeper and deeper into the psyche and history of the narrator, gradually revealing the reason for her urgent letter.

**Moon Deluxe** Vintage

The linked stories in Cara Blue Adams's precise and observant collection offer elegantly constructed glimpses of the life of Kate, a young woman from rural New England, moving between her childhood in the countryside of Vermont and her twenties and thirties in the northeast, southwest, and South in pursuit of a vocation, first as a research scientist and later as a writer. Place is a palpable presence: Boston in winter, Maine in summer, Virginia's lush hillsides, the open New Mexico sky. Along the way, we meet Kate's difficult bohemian mother and younger sister, her privileged college roommate, and the various men Kate dates as she struggles to define what she wants from the world on her own terms. Wryly funny and shot through with surprising flashes of anger, these smart, dreamy, searching stories show us a young woman grappling with social class, gender, ambition, violence, and the distance between longing and having.

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**For a Little While** Bloomsbury Publishing  
USA

A collection of 16 poignant stories about the rogue stresses that threaten the stability of modern women, *At the Gates of the Animal Kingdom* presents tales that are witty, absurd, and beautiful, about coming together, making do, and learning to live with the scars of life. "...One of the great delights of these stories is that they approach the usual clichés of real life and fiction at an unexpectedly oblique angle. And they do so with surprising emotional force".--The Wall Street Journal.

Park City University of Iowa Press

L.A. screenwriter, performance artist, and author, takes to the streets to meet the folks advertising their cheap wares in the local "PennySaver" classifieds shopper. Their stories are humorous,

intriguing, and sometimes moving, and ultimately, surprisingly helpful in shaping the film she is trying to complete.

*So My Mother, She Lives in the Clouds*  
Scribner

Hempel's now-classic collection of short fiction is peopled by complex characters who have discovered that their safety nets are not dependable and who must now learn to balance on the threads of wit, irony, and spirit. *It Chooses You Little, Brown* Presents a collection of short works featuring sympathetic protagonists whose inherent sensitivities render them particularly vulnerable to unexpected events.

The Collected Stories of Amy Hempel  
Macmillan

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ONE OF TIME'S 10 BEST FICTION BOOKS OF 2020. Longlisted for the Joyce Carol Oates Prize. Named a Best Book of 2020 by NPR, Bustle, Good Housekeeping, the New York Public Library, Library Journal, Lit Hub, Electric Literature, and Tor.com "As enchanting as fairy tales, as mysterious as dreams, these exquisitely composed fictions are as urgent and original as any being written today. " —Sigrid Nunez, author of *The Friend*, winner of the 2018 National Book Award for Fiction An urgent and unsettling collection of women on the verge from Laura van den Berg, author of *The Third Hotel* I Hold a Wolf by the Ears, Laura van den Berg ' s first story collection since her prizewinning book *The Isle of Youth*, draws readers into a world of wholly original, sideways ghost stories that linger in the mouth and the mind. Both timeless

and urgent, these eleven stories confront misogyny, violence, and the impossible economics of America with van den Berg ' s trademark spiky humor and surreal eye. Moving from the peculiarities of Florida to liminal spaces of travel in Mexico City, Sicily, and Iceland, *I Hold a Wolf by the Ears* is uncannily attuned to our current moment, and to the fears we reveal to no one but ourselves. In " Lizards, " a man mutes his wife ' s anxieties by giving her a LaCroix-like seltzer laced with sedatives. In the title story, a woman poses as her more successful sister during a botched Italian holiday, a choice that brings about strange and destructive consequences, while in " Karolina, " a woman discovers her prickly ex-sister-in-law in the aftermath of an earthquake and is forced to face the truth about her violent brother. *I Hold a Wolf by*

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the Ears presents a collection of women on the verge, trying to grasp what 's left of life: grieving, divorced, and hyperaware, searching, vulnerable, and unhinged, they exist in a world that deviates from our own only when you look too closely. With remarkable control and transcendent talent, van den Berg dissolves, in the words of the narrator of "Slumberland," "that border between magic and annihilation," and further establishes herself as a defining fiction writer of our time.

### Flash Fiction Forward HMH

With over 50 stories published in the last two years and nominations for the Pushcart Prize and Best of the Net, "short story master" DiCicco weaves his tales into an auspicious debut collection.

Through his minimalist style, DiCicco explores the ties that define us - the relationships between fathers and sons, husbands and wives, and men and their own fear. He navigates the human condition with a fresh voice, pulling you through each story with a sense of urgency and excitement, and expertly balancing the reader's sense of delight and despair. Featuring 11 never-before-seen stories, *So My Mother, She Lives in the Clouds* propels DiCicco into the spotlight as the next major voice in indie fiction. *The Dog of the Marriage* McSweeney's, *Irregulars*

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With over three hundred new and previously published short stories as well as three novellas, *The Collected Stories of Diane Williams* brings together distilled works of “unsettling brilliance” (Vanity Fair) that have rewritten the rules of American short fiction. From Ben Marcus’ introduction to *The Collected Stories of Diane Williams*: “Diane Williams has spent her long, prolific career concocting fictions of perfect strangeness, most of them no more than a page long. She’s a hero of the form: the sudden fiction, the flash fiction, whatever it’s being called these days. The stories are short. They defy logic. They thumb their nose at conventional sense, or even unconventional sense. But if sense is in short supply in these texts, that leaves more room for splendor and sorrow. These stories upend expectations and prize enigma and the uncanny above all else. The Williams epiphany should be patented, or bottled—on the other hand, it should also be regulated and maybe rationed, because it’s severe. It’s a rare feeling her stories trigger, but it’s a keen and deep and welcome one, the sort of feeling that wakes us up to complication and beauty and dissonance and fragility.”

Reasons to Live Faber & Faber  
Thirty-six stories--eight appearing in a book for the first time and a generous selection from her earlier collections--give us Ann Beattie at stunning mid-career. Emotionally complex, edgy, and funny, the stories encompass a huge range of tone and feeling. The wife of a couple who have lost a child comforts her husband with an amazing act of tenderness. A man who's been shifting from place to

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place, always finding the same kind of people--sometimes the same people in various configurations--tries to locate himself in the universe. An intricate dance of adultery brings down a marriage. A housekeeper experiences a startling epiphany while looking into her freezer one hot summer night. The long, humorous roll of a couple's "four-night fight" finally explodes into happiness. Beattie has often been called the chronicler of her generation, and these stories capture perfectly the moods and actions of our world since the seventies: people on the move, living in group houses, smoking too much dope; people settling down, splitting up, coming to terms. Margaret Atwood said of a previous collection

that "a new Beattie is almost like a fresh bulletin from the front: We snatch it up, eager to know what's happening out there on the edge of that shifting and dubious no-man's-land known as interpersonal relations." The new stories have the same power. A family secret is revealed in a strange and puzzling act that becomes understood only many years later. In an AIDS ward, certain questions take on special significance. A hostile eight-year-old and his father's live-in girlfriend move in fits and starts toward *dé tentione*. In prose by turns laserlike and lyrical, these memorable, evocative stories authentically recall the details and feelings of their time. But the truths revealed are--as in all fiction of the

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first rank--timeless.

Children Playing Before a Statue of Hercules Simon and Schuster

LONGLISTED FOR THE PEN/FAULKNER AWARD ONE OF TIME ' S 100 BEST BOOKS OF THE YEAR ONE OF NPR ' S BEST BOOKS OF 2019 From legendary writer Amy Hempel, one of the most celebrated and original voices in American short fiction: an astounding collection of fifteen stories that are “ riveting in precision ” (The Atlantic) and “ scintillating as the blade of a knife ” (The Wall Street Journal). Amy Hempel is a master of the short story. A multiple award winner, Hempel is beloved and highly regarded among writers, reviewers, and readers of

contemporary fiction. These fifteen exquisitely honed stories reveal Hempel at her most compassionate and spirited, as she introduces characters, lonely and adrift, searching for connection. In “ A Full-Service Shelter, ” a volunteer at a dog shelter tirelessly, devotedly cares for dogs on a list to be euthanized. In “ Greed, ” a spurned wife examines her husband ' s affair with a glamorous, older married woman. And in “ Cloudland, ” the longest story in the collection, a woman reckons with the choice she made as a teenager to give up her newborn infant. Quietly dazzling, these stories are replete with moments of revelation and transcendence and with Hempel ' s singular, startling, inimitable sentences.



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Ravishing, heartbreaking, and powerfully concise, *Sing to It* is an “exquisite collection” (*The Wall Street Journal*) and a “quiet masterpiece by a true American original” (NPR).  
*Sing to It* National Geographic Books

“Robison has a poet's eye for the unconscious surrealism of commercial America.” —*The New York Times Book Review* *Tell Me* reflects the early brilliance as well as the fulfilled promise of Mary Robison's literary career. In these stories—most of which appeared in *The New Yorker* throughout the eighties—we enter her sly world of plotters, absconders, ponderers,

and pontificators. Robison's characters have chips on their shoulders; they talk back to us in language that is edgy and nervy; they say “all right” and “okay” often, not because they consent, but because nothing counts. Still, there are small victories here, small only because, as Robison precisely documents, larger victories are impossible. Here then, among others, is “*Pretty Ice*,” chosen by Richard Ford for *The Granta Book of American Short Stories*, “*Coach*,” chosen for *Best American Short Stories*, “*I Get By*,” an O. Henry Prize Stories selection, and “*Happy Boy, Allen*,” a Pushcart Prize

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Stories selection. These stories—sharp, cool, and astringently funny—confirm Mary Robison's place as one of our most original writers and led Richard Yates to comment, “ Robison writes like an avenging angel, and I think she may be a genius. ” “ Mary Robison's short stories are short, subtle, and substantial... her ironic sense of detail bursts from every sentence. ” —Vogue “ Word for fucking word, her work demands our attention. ” —David Leavitt, *The Village Voice* I Hold a Wolf by the Ears Anchor Tom Spanbauer ’ s first novel in seven years is a love story triangle akin to *The Marriage Plot* and *Freedom*, only with a gay main character who charms gays and straights alike. *I Loved You More* is a rich, expansive tale of love, sex, and heartbreak, covering twenty-five years in the life of a striving, emotionally wounded writer. In New York, Ben forms a bond of love with his macho friend and foil, Hank. Years later in Portland, a now ill Ben falls for Ruth, who provides the care and devotion he needs, though they cannot find true happiness together. Then Hank reappears and meets Ruth, and real trouble starts. Set against a world of struggling artists, the underground sex scene of New York in the 1980s, the drab, confining Idaho of Ben ’ s youth, and many places in between, *I Loved You More* is the author ’ s most complex

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and wise novel to date.

At the Gates of the Animal Kingdom

Open Road + Grove/Atlantic

Now in paperback, an irresistible gift for dog lovers: poems from the dogs' point of view, written by the well known writers and poets who love them. List of contributors: Edward Albee, Jennifer Allen, Danny Anderson, Lynda Barry, Rick Bass, Charles Baxter, Robert Benson, Roy Blount, Jr., Ron Carlson, Jill Ciment, Bernard Cooper, Stephen Dobyns, Mark Doty, Stephen Dunn, Anderson Ferrell, Amy Gerstler, Matthew Graham, Ron Hansen, Brooks Haxton, Cynthia Heimel, Amy Hempel, Noy Hollan, Andrew Hudgins, John Irving, Denis Johnson, R.S. Jones, Walter

Kirn, Sheila Kohler, Maxine Kumin, Natalie Kusz, Anne Lamott, Gordon Lish, Ralph Lombreglia, Merrill Markoe, Pearson Marx, Erin McGraw, Heather McHugh, Arthur Miller, George Minot, Susan Minot, Honor Moore, Mary Morris, Alicia Muñoz, Elise Paschen, Padgett Powell, Wyatt Prunty, Lawrence Raab, Mark Richard, John Rybicki, Jeanne Schinto, Bob Shacochis, Jim Shepard, Karen Shepard, Lee Smith, Ben Sonnenberg, Kate Clark Spencer, Gerald Stern, Terese Svoboda, William Tester, Abigail Thomas, Lily Tuck, Sidney Wade, Kathryn Walker, William Wegman  
Speedboat Soho Press  
The Collected Stories of Amy

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Hempel Simon and Schuster  
Honored Guest Hawthorne Books  
Known as "Captain Fiction," Gordon Lish (b. 1934) is among the most influential--and controversial--figures in modern American letters. As an editor at *Esquire* (1969-1977), *Alfred A. Knopf* (1977-1994), and *The Quarterly* (1987-1995) and as a teacher both in and outside the university system, he has worked closely with many of the most pioneering writers of recent times, including Raymond Carver, Don DeLillo, Barry Hannah, Amy Hempel, Sam Lipsyte, and Ben Marcus. A prolific author of stories and novels, Lish has also won a cult following for his own fiction, earning comparisons with Gertrude Stein and Samuel Beckett. *Conversations with Gordon Lish* collects all of Lish's major interviews, covering the entire span of his

extraordinary career. Ranging from 1965 to 2015, these interviews document his pivotal role in the period's defining developments: the impact of the Californian counterculture, the rise and decline of so-called literary "minimalism," dramatic transformations in book and magazine publishing, and the ongoing growth of creative writing instruction. Over time, Lish--a self-described "dynamic conversationalist"--forges an evolving conversation not only with his interviewers, but with the central trends of twentieth-century literary history. This book will be essential reading not only for students and fans of contemporary fiction, but for writers too: included are several interviews in which Lish discusses his legendary writing classes. Indeed, these pieces themselves amount to a masterclass in Lishian literary

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language--each is a work of art in its own right.

Vintage

“ Passionate, sensuous, savagely intense, and remarkable ” stories of the American South, “ like some franker, modernized Flannery O ’ Connor ” (The New Yorker). Welcome to Lookout Mountain on the border of Georgia and Tennessee. Mixing white-hot yearning with daring humor, this short-story collection of infidelity, spirituality, sexuality, and family is at once “ strange, thrilling, and disarmingly honest . . . the closet thing I ’ ve seen in years to Donald Barthelme ’ s insouciance, sweetness and ominousness ” (The New York Times Book Review). These fifteen linked

tales confront readers with dark theological complexities, fractured marriages, and mercurial temptations: a husband discovers the decaying corpse of his wife ’ s lover in their bed; an enigmatic deaf man becomes the catalyst in the destruction of his church; a child ’ s perspective on life is altered after the attempted murder of a loved one; an embarrassed teenager is forced to attend a pool party with her quadriplegic mother; the hole in a young boy ’ s heart is magically sealed when he falls in love for the first time. “ Fasten your seat belt. . . . These amazing stories explore the human boundaries between the physical world and the spiritual—lust, betrayal, and loss in perfect balance with love,

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redemption, and grace.” —Jill McCorkle, author of *Life After Life* “ These are stories that make you stop whatever you ’ re doing and read. . . . I salute a brilliant new American writer.” —Tom Franklin, Edgar Award – winning author “ A brilliant new voice in American fiction has arrived. . . . She has earned a place alongside Amy Hempel, Lydia Davis, and Alice Munro.” —David Means, author of *Hystopia*  
Tumble Home Harper Collins  
Since the publication of *Self-Help*, her first collection of stories, Lorrie Moore has been hailed as one of the greatest and most influential voices in American fiction. Her ferociously funny, soulful stories tell of the gulf between men and women, the

loneliness of the broken-hearted and the yearned-for, impossible intimacies we crave. Gathered here for the first time in a beautiful hardback edition is the complete stories along with three new and previously unpublished in book form: *Paper Losses*, *The Juniper Tree*, *Debarking*.

The Oxford Book of American Short Stories Simon and Schuster

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

Unleashed Edwin Mellen Press

LONGLISTED FOR THE PEN/FAULKER

AWARD ONE OF TIME ’ S 100 BEST

BOOKS OF THE YEAR ONE OF NPR ’ S

BEST BOOKS OF 2019 “ All the tawdry

details I ’ m dying for are in these stories,

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but they ' re given out like old sweaters—without shame, without guile. Amy Hempel is the writer who makes me feel most affiliated with other humans; we are all living this way—hiding, alone, obsessed—and that ' s ok. ” —Miranda July

From legendary writer Amy Hempel, one of the most celebrated and original voices in American short fiction: a ravishing, sometimes heartbreaking new story collection—her first in over a decade. Amy Hempel is a master of the short story. A multiple award winner, Hempel is highly regarded among writers, reviewers, and readers of contemporary fiction. This new collection, her first since her *Collected Stories* published more than a decade ago, is a literary event. These fifteen exquisitely honed stories reveal Hempel at her most compassionate and spirited, as she introduces characters, lonely and

adrift, searching for connection. In “ A Full-Service Shelter, ” a volunteer at a dog shelter tirelessly, devotedly cares for dogs on a list to be euthanized. In “ Greed, ” a spurned wife examines her husband ' s affair with a glamorous, older married woman. And in “ Cloudland, ” the longest story in the collection, a woman reckons with the choice she made as a teenager to give up her newborn infant. Quietly dazzling, these stories are replete with moments of revelation and transcendence and with Hempel ' s singular, startling, inimitable sentences.