SEVEN STORIES PRESS
2020
Oh.
That's what they called you, eh?
Asshole, too!
RECENT AWARDS AND HONORS

All City
ALEX DIFRANCESCO
Largehearted Boy’s Favorite Novels of 2019

Are Prisons Obsolete?
ANGELA Y. DAVIS
National Book Foundation Literature for Justice Featured Title 2019

Farewell, Ghosts
NADIA TERRANOVA
Translated by ANN GOLDSTEIN
Premio Strega Finalist 2019
Premio Alassio Centolibri Winner 2019
One of Corriere della Sera’s 10 Best Italian Books of 2018

Ink Knows No Borders
Edited by PATRICE VECCHIONE and ALYSA RAYMOND
NCTE Notable Poetry Books and Verse Novels List 2020
Cybils Awards Poetry Finalist 2019

Out of Salem
HAL SCHRIEVE
Longlisted for the National Book Award for Young People’s Literature 2019
Tor.com’s Best Young Adult Science Fiction, Fantasy, and Horror of 2019

The Years
ANNIE ERNAUX
Translated by ALISON L. STRAYER
Winner of the Warwick Prize for Women in Translation 2019
Shortlisted for the Man Booker International Prize 2019
Winner of the Premio Hemingway 2018
Co-winner of the 31st Annual French-American Foundation Translation Prize 2018
Winner of the European Strega Award 2016
Winner of the Télégramme Readers Prize 2009
Winner of the French Language Prize 2008
Winner of the Françoise-Mauriac Prize of the French Academy 2008
Winner of the Marguerite Duras Prize 2008

Another Way to Play
MICHAEL LALLY
Paterson Poetry Prize Winner 2018

Apples & Oranges
JAN CLAUSEN
One of the Advocate’s “Best Books We Read in 2018: Queer History & Bios”

Babylon
YASMINA REZA
Translated by LINDA ASHER
One of World Literature Today’s “75 Notable Translations of 2018”
Winner of the Prix Renaudot 2016
Shortlisted for the Prix Goncourt 2016
RECENT AWARDS AND HONORS

Spit Three Times
DAVIDE REVIATI
Translated by JAMIE RICHARDS
Part of the Sélection Officielle Angoulême 2018
Winner of the Attilio Micheluzzi Prize for Best Writing 2017
Winner of the Carlo Boscarato Prize 2016
Winner of the Lo Straniero Prize 2016

Things to Do When You’re Goth in the Country
CHAVISA WOODS
Winner of the Shirley Jackson Award for Best Novelette 2018 (for “Take the Way Home That Leads Back to Sullivan Street”)
Finalist for the Lambda Literary Award for Lesbian Fiction 2018
Winner of the NYC Kathy Acker Award 2018
Winner of the Cobalt Writing Prize for Fiction 2014 (for “Things to Do When You’re Goth in the Country”)

Almost Complete Poems
STANLEY MOSS
Winner of the National Jewish Book Award for Poetry 2016

The Body Where I Was Born
GUADALUPE NETTEL
Translated by J. T. LICHTENSTEIN
Longlisted for the Three Percent Best Translated Book Award for Fiction 2016
Finalist for the Neustadt Prize 2016

The Castle Cross the Magnet Carter
KIA CORTHRON
Winner of the Center for Fiction’s First Novel Prize 2016

Hotel Tito
IVANA BODOŽIĆ
Translated by ELLEN ELIAS-BURSAĆ
Winner of the Prix Ulysse for Best Debut Novel 2013
Winner of the Kočićev Polo Award 2010
Winner of the Josip and Ivan Kozarac Award 2010
Winner of the Kiklop Award for Best Work of Fiction 2010

Bezoar
GUADALUPE NETTEL
Translated by SUZANNE JILL LEVINE
Winner of the Anna Seghers-Preis 2009
Winner of the Premio de Narrativo Artaud Antonin México 2008
Winner of the Premio Nacional de Literatura Gilberto Owen 2007
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Intertwining the details of Abbie Hoffman’s intense personal life with the movement politics of the sixties, seventies, and eighties, Dan Simon writes Abbie’s story from the point of view of his younger brother Jack, creating a full and poignant portrait of one of the geniuses of the 1960s counterculture. From the creation of the Yippies in 1967 and the tumult of the 1968 Democratic National Convention protests, to the humor and agony of the Chicago conspiracy trial, the scandal of Abbie’s 1973 cocaine bust, and his six and a half years as a fugitive, to his reemergence as environmentalist “Barry Freed” and his final struggle with manic-depressive illness, this biography offers a thorough examination of the contradictions that make Abbie Hoffman such a compelling figure. With the information and affection only a brother could bring to the complexities of Abbie’s life, Hoffman and Simon portray Abbie’s public persona alongside his private aspirations and fears, romances, and enduring family relationships.

JACK HOFFMAN, Abbie’s only brother, was also his longtime manager, researcher, and confidant. A businessman, he lives in Framingham, Massachusetts.

DAN SIMON, founder of Seven Stories Press, was Abbie Hoffman’s last editor and publisher. After Abbie’s untimely death in the spring of 1989, Abbie’s younger brother Jack approached Simon and asked him if he would write Abbie’s biography from Jack’s point of view, a brother’s story, and Simon agreed. The first edition of Run Run Run: The Lives of Abbie Hoffman was published by Putnam under the Jeremy P. Tarcher imprint.
“Run Run Run beautifully captures both the human being and [the] larger drama.”

—Howard Zinn,
author of A People’s History of the United States
The human rights records of more than ninety countries and territories are put into perspective in Human Rights Watch’s signature yearly report. Reflecting extensive investigative work undertaken by Human Rights Watch staff, in close partnership with domestic human rights activists, the annual World Report is an invaluable resource for journalists, diplomats, and citizens, and is a must-read for anyone interested in the fight to protect human rights in every corner of the globe.

**Human Rights Watch** is one of the world’s leading independent organizations dedicated to defending and protecting human rights, and operates in more than eighty countries. Its annual *World Report* is the most probing review of human rights developments available anywhere.

**Kenneth Roth** is the executive director of Human Rights Watch. He has conducted numerous human rights investigations and missions around the world.
“The reports of the New York–based Human Rights Watch (HRW) have become extremely important. . . . Cogent and eminently practical, these reports have gone far beyond any account of human rights abuses in the country.”

—AHMED RASHID, New York Review of Books
The Cry for Justice
An Anthology of Social Protest

UPTON SINCLAIR

Introduction by JACK LONDON
New Introduction by CHRIS HEDGES

This bold anthology of social protest, art, and literature is the preeminent collection of progressive thought, literature, and art through the ages, all in the service of voicing the struggle against social injustice.

In 1915, shortly after the runaway success of his famous muckraking novel about the Chicago slaughterhouse industry, The Jungle, Upton Sinclair took time out of his busy writing and political organizing life to collect and then edit into a single volume work by the artists, novelists, philosophers, poets, and journalists who had inspired him.

This nearly thousand-page book includes work by Upton Sinclair, Jack London, Euripides, Dante, Emile Zola, Leo Tolstoy, William Blake, John Keats, Edward Bellamy, Charles Dickens, Walt Whitman, Charlotte Perkins Gilman, Rabindranath Tagore, Mark Twain, Abraham Lincoln, and many, many others in the form of essays, stories, poems, tracts, jokes, protests, and first-person accounts. Together they highlight a long, undying progressive socialist tradition that most recently surfaced in Bernie Sanders’s 2016 and 2020 presidential campaigns. The Cry for Justice is not a history book, it’s a book for inspiring a better future, as relevant today as when it was first published.

UPTON SINCLAIR was the leading socialist American writer of the twentieth century, publishing nearly a hundred books before his death in 1968. His work includes dozens of historical novels, numerous nonfiction works of muckraking journalism, socialist political tracts, drama, poetry, and several volumes of autobiography. Sinclair was also a socialist political organizer and was nearly elected governor of California in 1934. His most famous novel, The Jungle, published in 1906, exposed the horrific conditions in the US meatpacking industry, and is still a best-selling book today. Oil!, his Southern California political satire, was the inspiration for the 2007 film There Will Be Blood. Sinclair supported progressive and socialist work of all kinds, founded a utopian community, edited works by other progressive writers and artists, was arrested at protests, and traveled and lectured widely in support of progressive causes.
CHRIS HEDGES is an American journalist and Presbyterian minister. A foreign correspondent for nearly two decades for the New York Times, the Dallas Morning News, the Christian Science Monitor, and National Public Radio, reporting from Latin America, the Middle East, Africa, and the Balkans, he is a Senior Fellow at The Nation Institute and writes an online column for the website Truthdig. His books include War Is a Force that Gives Us Meaning, a finalist for the National Book Critics Circle Award for Nonfiction, Wages of Rebellion: The Moral Imperative of Revolt, and most recently, America: The Farewell Tour.

Born in San Francisco in 1876, JACK LONDON began publishing stories in the Overland Monthly at the age of twenty-three and found success with his novel, The Call of the Wild (1903), at the age of twenty-seven. His other notable works include The People of the Abyss (1903) and White Fang (1906). He published a total of fifty books.
From Our Land to Our Land
Essays, Journeys, and Imaginings from a Native Xicanx Writer
LUIS J. RODRIGUEZ

CHosen AS THE LOS ANGELES TIMES
FEBRUARY 2020 BOOK CLUB PICK

From Our Land to Our Land is a book about race, culture, identity, and belonging and what these all mean and should mean (but often fail to) in the volatile climate of our nation. Its passion and wisdom inspire us with the message that we must come together if we are to move forward. As Rodriguez writes in the preface, “Like millions of Americans, I’m demanding a new vision, a qualitatively different direction, for this country. One for the shared well-being of everyone. One with beauty, healing, poetry, imagination, and truth.” Every essay in From Our Land to Our Land is a journey of the imagination, one fueled by an essential life force, that will spark conversation and inspiration.

Former poet laureate of Los Angeles (2014–2016) LUIS J. RODRIGUEZ is the author of fifteen works of fiction, nonfiction, memoir, poetry, and children’s literature, including Hearts and Hands: Creating Community in Violent Times and the acclaimed best seller Always Running. His most recent memoir, It Calls You Back, was a finalist for the National Book Critics Circle Award in 2011. He is the recipient of the Lila Wallace-Reader’s Digest Writers Award, a Lannan Foundation Poetry Fellowship, a Carl Sandburg Book Award, and the PEN Josephine Miles Literary Award. A script consultant for the FX drama Snowfall, he founded Barking Rooster Entertainment, a production company for original content for film, TV, and web. Thirty years ago he founded the well-respected Tia Chucha Press, which publishes mostly poetry collections, and he is co-founder of Tia Chucha’s Cultural Center & Bookstore in LA’s San Fernando Valley. Rodriguez teaches at two maximum-security yards at Lancaster State Prison. He was the Green Party’s candidate for governor of California in 2014. He lives in the San Fernando Valley with his wife, Trini, and his children, Ramiro, Andrea, Ruben, and Chito. www.luisjrodriguez.com.
“Luis Rodriguez is a poet prophet for our times.”

—SANDRA CISNEROS,
author of A House of My Own: Stories From My Life and The House on Mango Street
T. E. Lawrence—Lawrence of Arabia—made his first journey to the Middle East, a four-month walking tour of Syria studying the Crusaders’ castles, while still a student at Oxford. He later returned to the area as an archeologist and at the outbreak of World War I was attached to British army intelligence in Egypt. In 1916 he set out on his greatest adventure. With no backing, Lawrence joined Arab forces facing almost insurmountable odds in a rebellion against Turkey’s domination. His brilliance as a desert war strategist made him a hero among the Arabs, a legendary figure throughout the world, and earned him the moniker Lawrence of Arabia. Lawrence, though, had a near-pathological dislike of publicity and, at the time Graves began writing this book, had begun a new life of self-imposed obscurity as T. E. Shaw, an anonymous soldier in the RAF.

First published in 1927, Robert Graves’s biography remains a unique study of T. E. Lawrence. As a close friend (Lawrence had earlier saved the aspiring poet from bankruptcy), Graves was the only biographer to write with Lawrence’s permission and cooperation, enabling Graves to bring to Lawrence and the Arabs the precision and insight that was necessary to separate the man from the myth.

ROBERT GRAVES (1895–1985) was a preeminent English poet, novelist, critic, translator, and scholar of classical mythology. He served in World War I—an experience recounted in his 1929 autobiography, Good-Bye to All That—and later became the first professor of English literature at the University of Cairo. His books include I, Claudius, The White Goddess, The Reader Over Your Shoulder, The Golden Fleece, and Homer’s Daughter.

Former newspaper reporter DALE MAHARIDGE is a professor of journalism at Columbia University. His books include And Their Children After Them, winner of the 1990 Pulitzer Prize for General Nonfiction, Homeland (both with Michael S. Williamson), and Bringing Mulligan Home: The Other Side of the Good War.
“Brilliant and provocative.”
—The New York Times

SEVEN STORIES’ ROBERT GRAVES PROJECT SPANS fourteen titles, and includes fiction and nonfiction, adult, young adult, and children’s books, in a striking new uniform design, with new introductions and afterwords. Lawrence and the Arabs joins our recent republication of The Reader Over Your Shoulder, Ann at Highwood Hall, The Golden Fleece, They Hanged My Saintly Billy, and Homer’s Daughter. Among the works still to come are Count Belisarius, Hebrew Myths, and Wife to Mr. Milton. The online partner for the Robert Graves Project is RosettaBooks.
On Diversity
The Eclipse of the Individual in a Global Era
RUSSELL JACOBY

It could be argued—and esteemed historian of ideas Russell Jacoby does so here—that the less diversity there is, the more we talk about it.

But what does the term actually mean? Where does it come from? What are its intellectual precedents? Moreover, how do we square our recognition of the importance of diversity with the fact that the world is becoming more and more, well, homogeneous? In fine prose and lucid argument, Jacoby puts our volatile present into historical context. Examining diversity (or lack thereof) in language, fashion, childhood experience, political structure, and the history of ideas, Jacoby offers a surprising and penetrating analysis of our cultural moment, and invites his readers to participate in the most dangerous and liberating act: to stop and think.

RUSSELL JACOBY’s books range in topic from the place of psychology in American society (Social Amnesia: A Critique of Conformist Psychology) to the role of utopian thought (The End of Utopia: Politics and Culture in the Age of Apathy) and the origins of violence (Bloodlust: On the Roots of Violence from Cain and Abel to the Present). His The Last Intellectuals: American Culture in the Age of Academe introduced into the lexicon the term “public intellectual” and is considered one of the essential texts of American letters. Originally from New York, he has a PhD in history from the University of Rochester, where he worked with Christopher Lasch. He lives in Los Angeles and teaches history at UCLA. In 2017 Jacoby was short-listed for the Times Literary Supplement’s All Authors Must Have Prizes Prize.
“A highly personal inquiry into the jargon of authenticity, this book is also a fascinating history of a central modern idea.”

—DAVID BROMWICH, Sterling Professor of English at Yale and author most recently of *American Breakdown: The Trump Years and How they Befell Us*
From the author of *Death and the Maiden* and other works that explore relations of power in the postcolonial world comes the story of a man whose distant past comes to haunt him. Is the sordid story behind human zoos that flourished in Europe in the nineteenth century connected somehow to a boy’s life a hundred years later?

On Fitzroy Foster’s fourteenth birthday on September 11, 1981, he receives an unexpected and unwelcome gift: when his father snaps his picture with a Polaroid, another person’s image appears in the photo. Fitzroy and his childhood sweetheart, Cam, set out on a decade-long journey in search of this stranger’s identity—and to reinstate his own—across seas and continents, into the far past and the evil and good that glint in the eyes of the elusive visitor. Seamlessly weaving together fact and fiction, *Darwin’s Ghosts* holds up a different light to Conrad’s “The horror! The horror!” and a different kind of answer to the urgent questions, Who are we? And what can we do about it?

**Ariel Dorfman** is considered to be one of “the greatest Latin American novelists” (*Newsweek*) and one of the United States’ most important cultural and political voices. A Chilean-American author born in Argentina, his numerous award-winning works of fiction, nonfiction, and poetry have been published in more than fifty languages. His play *Death and the Maiden*, which has been performed in over one hundred countries, was made into a film by Roman Polanski. Among his works are the novels *Widows*, *The Nanny and the Iceberg*, *Mascara*, and *Konfidenz*, and the memoirs *Heading South, Looking North* and *Feeding on Dreams*. He recently published a collection of essays, *Homeland Security Ate My Speech: Messages from the End of the World*. He contributes to major newspapers worldwide, including frequent commentary in the *New York Times*, the *New York Review of Books*, *El País*, the *Guardian*, *Le Monde*, and *La Repubblica*. His stories have appeared in the *New Yorker*, the *Atlantic*, *Harper’s*, *Playboy*, *Index on Censorship*, *Guernica*, and many other magazines and journals. A prominent human rights activist, he lives with his wife, Angélica, in Chile and Durham, North Carolina, where he is the Walter Hines Page Research Professor Emeritus of Literature at Duke University.
“[Darwin’s Ghosts] is much more than a Kafkaesque meditation. It’s a thriller, mystery, ghost story and sea adventure. . . . Like early Hemingway, Dorfman’s language is absolutely clear and restrained; like Kafka and Auster, the images are potent yet eerily disembodied.”

—ANDREW MADIGAN, The Guardian
For this first-ever paperback edition of *If This Isn’t Nice, What Is?*, the beloved collection of Kurt Vonnegut’s campus speeches, editor Dan Wakefield has unearthed three early gems as a sort of prequel—the anti-war Moratorium Day speech he gave in Barnstable, Massachusetts, in October 1969, a 1970 speech to Bennington College recommending “skylarking,” and a 1974 speech to Hobart and William Smith Colleges about the importance of extended families in an age of loneliness.

Vonnegut himself never graduated college, so his words of admonition, advice, and hilarity always carried the delight, gentle irony, and generosity of someone savoring the promise of his fellow citizens—especially the young—rather than his own achievements.

Selected and introduced by fellow novelist and friend Dan Wakefield, the speeches in *If This Isn’t Nice, What Is?* comprise the first and only book of Vonnegut’s speeches. In each of these talks Vonnegut takes pains to find the few things worth saying and a conversational voice to say them in that isn’t heavy-handed or pretentious or glib, but funny, joyful, and serious too, even if sometimes without seeming so.

Born in 1922 in Indianapolis, Indiana, Kurt Vonnegut was one of the few grandmasters of modern American letters. Called by the *New York Times* “the counterculture’s novelist,” his works guided a generation through the miasma of war and greed that was life in the US in the second half of the twentieth century. After stints as a soldier, anthropology PhD candidate, technical writer for General Electric, and salesman at a Saab dealership, Vonnegut rose to prominence with the publication of *Cat’s Cradle* in 1963. Several modern classics, including *Slaughterhouse-Five*, soon followed. Never quite embraced by the stodgier arbiters of literary taste, Vonnegut was nonetheless beloved by millions of readers throughout the world. “Given who and what I am,” he once said, “it has been presumptuous of me to write so well.” Kurt Vonnegut died in New York in 2007.
“If This Isn’t Nice, What Is? is a blast of pure acid.”
—Entertainment Weekly

A longtime friend of Kurt Vonnegut’s, **DAN WAKEFIELD** is co-editor with Jerome Klinkowitz of Vonnegut’s *Complete Stories*, which the *New York Times* called “a fascinating portrait-of-the-artist-on-the-make in the booming 1950s.” Wakefield also edited and introduced *Kurt Vonnegut: Letters*. He is the author of the memoirs *New York in the Fifties* and *Returning: A Spiritual Journey*. His novel *Going All the Way* was made into a movie starring Ben Affleck. Dan Wakefield also created the NBC prime time series *James at Fifteen*. He is currently at work on a YA biography of Kurt Vonnegut for Seven Stories. He lives in Indianapolis, Indiana.
My Shouting, Shattered, Whispering Voice
A Guide to Writing Poetry and Speaking Your Truth
PATRICE VECCHIONE

Ever had an emotion or experience you wanted to express, but didn’t know how? This guide encourages teens to find their voices, step up and speak their truths, and articulate what matters to them most—both personally and politically—whether it be boldly to an outside audience or just privately for themselves.

Young adults are reading and writing and performing poetry more than ever before, and yet it’s the most difficult form for schools to teach. Written in short, easy-to-digest chapters, My Shouting, Shattered, Whispering Voice includes prompts and inspiration, writing suggestions and instruction, brief interviews with some current popular poets such as Kim Addonizio, Safia Elhillo, and others, and poem excerpts scattered throughout the book.

My Shouting, Shattered Whispering Voice offers ways to express rage, frustration, joy, and sorrow, and to substitute apathy with creativity, usurp fear with daring, counteract anxiety with the joy of writing one word down and then another to express vital, but previously unarticulated, thoughts. Most importantly, here you can discover the value of your own voice and come to believe that what you have to say matters.

PATRICE VECCHIONE discovered poetry when she needed it most—as a teenager. She has edited several acclaimed anthologies for young adults including most recently, Ink Knows No Borders: Poems of the Immigrant and Refugee Experience (Triangle Square Books for Young Readers), Truth & Lies, which was named one of the best children’s books by School Library Journal, Revenge & Forgiveness, and Faith & Doubt, named a best book of the year for young adults by the American Library Association. She’s the author of Writing and the Spiritual Life and Step into Nature: Nurturing Imagination and Spirit in Everyday Life, as well as two collections of poetry. For many years, Patrice has taught poetry and creative writing to young people, often working with migrant children. She is also a columnist for the Monterey Herald, and has published essays on children and poetry. patricevecchione.com.
“An invaluable resource, a book that honors and fosters what Adrienne Rich called ‘the necessity of poetry.’”

—ELLEN BASS, author of Indigo
In *A Girl’s Story*, Annie Ernaux revisits the night fifty years earlier when she found herself overpowered by another’s will and desire. In the summer of 1958, eighteen-year-old Ernaux submits her will to a man’s, and then he moves on, leaving her without a “master,” bereft. Now, fifty years later, she realizes she can obliterate the intervening years and return to consider this young woman that she had long wanted to forget completely. And to discover that here, submerged in shame, humiliation, and betrayal, lies the origin of her writing life.

The author of some twenty works of fiction and memoir, *Annie Ernaux* is considered by many to be France’s most important literary voice. She won the Prix Renaudot for *A Man’s Place* and the Marguerite Yourcenar Prize for her body of work. More recently she received the International Strega Prize, the Prix Formentor, and the French-American Translation Prize for *The Years*, also translated by Alison L. Strayer, which was shortlisted for the Man Booker International Prize and won the Warwick Prize for Women in Translation. *Alison L. Strayer* is a Canadian writer and translator. Her work has been shortlisted for the Governor General’s Award for Literature and for Translation, the Grand Prix du livre de Montreal, the Prix littéraire France-Québec, and the Man Booker International Prize. Together with Annie Ernaux, Strayer won the 2019 Warwick Prize for Women in Translation. She lives in Paris.
“Another deeply felt, fearlessly honest exploration of female desire, shame, and intellectual passion from the incomparable Annie Ernaux.”

—SIGRID NUNEZ, author of The Friend
No-Signal Area

ROBERT PERIŠIĆ

Translated by ELLEN ELIAS-BURSAČ

Oleg and Nikola—hustlers, entrepreneurs, ambassadors of capitalism—have come to the town of N to build an obsolete turbine, never mind why. Enlisting the help of former engineer Sobotka, they reopen the old turbine factory, preaching the gospel of “self-organization” and bringing new life to the depressed town. But as the project spins out of control, Oleg and Nikola find themselves increasingly entangled with the locals, for whom this return to past prosperity brings bitter reckonings and reunions. At once a savage sendup of our current political moment and a rueful elegy for what might have been, this sprawling novel blends tragedy and comedy in its portrayal of ordinary people wondering where it all went wrong, and whether it could have gone any other way.

ROBERT PERIŠIĆ’s novel Our Man in Iraq garnered rave reviews from the New Yorker, the Times Literary Supplement, and NPR’s “All Things Considered,” among others, and was praised as “a must-read” by the Guardian. Perišić has published award-winning nonfiction, fiction, poetry, and criticism in his native Croatia, where both Our Man in Iraq and No-Signal Area were best sellers. He began writing short stories in the 1990s with a clear anti-war sentiment, during the days following the devastating war that tore apart the former Yugoslavia, and is now considered to be one of the most important writers and literary critics in the region. Perišić lives in Zagreb.

ELLEN ELIAS-BURSAČ is a translator of fiction and nonfiction from Bosnian, Croatian, and Serbian. She has taught in the Harvard University Slavic Department and is a contributing editor to the online journal Asymptote. She lives in Boston.
“No-Signal Area is a mind-blowing read—a story of crime and heroism in the real-life aftermath of an all-white race war, told with wisdom, sophistication, and passion.”

—NELL ZINK
Ted Rall’s Bernie explores the personal and political development of a man who burst onto the national stage in 2015—rallying Americans and shaking up the Democratic Party—after decades in Congress. He’s leading the polls, but win or lose the Democratic nomination for 2020, he’s setting a new benchmark for a revived progressivism within a party that has rejected it for half a century. Insightful, funny, and accessible, this biography-in-graphic-novel-form of the presidential candidate explains both his early life and political rise, but also shows the broader political shift that made it possible for a Jewish socialist to rally voters and become a real presidential contender.

TED RALL is a two-time Kennedy Journalism Award winner and Pulitzer nominee, and the author of several graphic biographies—Snowden, Trump, Francis—among other books. He lives outside New York City.
“More than a campaign biography, this graphic narrative traces the decline and possible resurgence of liberalism within the Democratic Party. . . . An effective, if unapologetically partisan, primer on a strong voice from the left to counter the Democrats’ rightward shift.”

—Kirkus Reviews
And Their Children After Them
The Legacy of *Let Us Now Praise Famous Men*
James Agee, Walker Evans, and the Rise and Fall of Cotton in the South

1936, 1986, 2019, EXPANDED & UPDATED EDITION

DALE MAHARIDGE
Photographed by MICHAEL S. WILLIAMSON

In *And Their Children After Them*, the writer/photographer team Dale Maharidge and Michael S. Williamson return to the land and families captured in James Agee and Walker Evans’s inimitable *Let Us Now Praise Famous Men*, extending the project of conscience and chronicling the traumatic decline of King Cotton. With this continuation of Agee and Evans’s project, Maharidge and Williamson not only uncover some surprising historical secrets relating to the families and to Agee himself, but also effectively lay to rest Agee’s fear that his work, from lack of reverence or resilience, would be but another offense to the humanity of its subjects. Williamson’s ninety-part photo essay includes updates alongside Evans’s classic originals. Maharidge and Williamson’s work in *And Their Children After Them* was honored with the Pulitzer Prize for nonfiction when it was first published in 1990.

DALE MAHARIDGE is a full professor at the Graduate School of Journalism at Columbia University. He previously taught at Stanford University, and was a 1988 Nieman Fellow at Harvard University. His other books include *The Coming White Minority: California, Multiculturalism and America’s Future* (1996/1999), and *Bringing Mulligan Home: The Long Search for a Lost Marine*, (2013/2019).

MICHAEL S. WILLIAMSON is a staff photographer at the *Washington Post*. His numerous honors include the 1994 Kodak Crystal Eagle Award for Impact in Photojournalism, a lifetime achievement award for documenting homelessness, poverty and hunger in America given by the National Press Photographers Association (NPPA), and a second Pulitzer Prize in 2020 for his work in Kosovo. He is a co-author of *The Lincoln Highway: Coast to Coast from Times Square to the Golden Gate* (2007), with Michael Wallis, and *Old Dogs: Are the Best Dogs* (2008), with Gene Weingarten.
“A stunning, multilayered follow-up to *Let Us Now Praise Famous Men*, James Agee’s classic. . . . Compelling human interest skillfully interwoven with the story of the rise and fall of cotton in the South—and essential reading about America.”

—Kirkus Reviews
Spit Three Times
DAVIDE REVIATI
Translated by JAMIE RICHARDS

In a forsaken corner of the Italian countryside, Guido and his friends Moreno and Katango spin out their days in languor and boredom intermixed with desire and, occasionally, violence. Nearby live the Stančič, a family of Romani who escaped the communist regime of Marshal Tito and settled here just after World War II. Guido’s coming-of-age is changed by the evolving relationship that the rural town has with this group of outsiders, these “gypsies.” The author is unsparing in his depiction of the townspeople’s cruelty. And yet, there are also many instances of solidarity between Guido’s community and the Stančič. Reviati’s first book in English, Spit Three Times is an extraordinary story of young men, disillusioned and trying to find their way, caught in the breach between post-war exuberance and the stagnation of the early twenty-first century.

DAVIDE REVIATI is an Italian cartoonist, illustrator (for il Manifesto, La Stampa, and L’Unità among others), and screenwriter. His graphic novel Morti di sonno (Coconino Press 2009) won the 2010 Napoli Comic Con, and the dBD prize for best foreign comic for its French edition (Casterman 2011). Sputa tre volte (Spit Three Times) was published in Italy in 2016 after seven years of crafting story and illustrations.

JAMIE RICHARDS is an American literary translator based in Milan. Her translations include Igiaba Scego’s novel Adua, Zerocalcare’s graphic reportage Kobane Calling, and Serena Vitale’s interviews with Viktor Shklovsky, Witness to an Era.
“Reviati’s depiction of . . . the Roma, and the idea of a non-territorial nation, is a healthy corrective to the twenty-first century’s obsession with national borders and their military enforcement. His drawings and text evoke a palpable sense of nature, weather and a spatial freedom that crosses all borders.”

—BEN KATCHOR, author and illustrator of *Julius Knipl, Real Estate Photographer*
Kitman describes the land of Gulliblesylvania as a democratic country ruled by 34.9 percent of the people, “a minority better known as ‘the base,’ of whom a candidate said he could shoot someone on Fifth Avenue and they would still vote for him.” At first Kitman assumed that Trump’s candidacy was a publicity stunt. After he realized it was serious, as a satirist he felt very lucky and began to keep a comical journal, modeled after *A Journal of the Plague Year*, which Daniel Defoe described as “Observations of the most remarkable occurrence, which happened in London during the last great visitation in 1665”—which is not to compare the Trump administration to the bubonic plague, Kitman hastens to add. “For one thing, as our POTUS has been telling us, he’s made America Great again—AND IT ONLY TOOK A YEAR AND A HALF!” Kitman adds, “And I have never before had such a good time observing and writing about the follies of our country.”

*Gullible’s Travels* includes fifty-three “Trumponicles”; the debate over the president’s intellectual capacity; “That Russian Thing”; “Who is Agent Orange”; and a CODA that asks the question, “How Will It All End?” Impeachment? Twenty-Fifth Amendment sacking? Resignation? Reelection? Or no more elections at all?

Humorist and author **MARVIN KITMAN** is a former columnist at New York Newsday and a finalist for the Pulitzer Prize for criticism. He is the author of, among others, *The Man Who Would Not Shut Up: The Rise of Bill O’Reilly* and *The Making of the President 1789*. 
“Kitman is the funniest registered Republican ever to run for president . . . My only reservation is that it is subtitled ‘A Comical History of the Trump Era’ when in fact it deals seriously with such issues as whether Trump is a patriot or a traitor . . . Buy it, read it, and decide for yourself.”

—VICTOR S. NAVASKY, author of Naming Names, former publisher of The Nation, and professor at Columbia University’s School of Journalism
Has Trump already stolen the 2020 election? Vote theft was once considered to be a marginal issue that no one wanted to talk about, but as the stakes have risen and the facts have become known—in large part thanks to this author—it is now recognized as one of the central issues deciding our presidential elections.

The scheme’s scope is staggering. In the Georgia 2018 midterm election alone—the testing ground—Republican voting officials quietly removed half a million voters from the voter rolls—including Martin Luther King’s ninety-two-year-old cousin Christine Jordan.

*How Trump Stole 2020* is the story of the racially poisonous schemes to steal the 2020 election, the political operatives behind the trickery—and the hard right billionaires funding it all, written by the investigative reporter who has been covering this story from the outset.

All three of **Greg Palast**’s books on elections have been *New York Times* bestsellers. In 2000, Palast’s investigation for the BBC and the *Guardian* uncovered how the Bush family purged thousands of Black men from Florida voter rolls, falsely labeling them felons, the scheme that won Bush the White House.

In 2016, Palast predicted Trump’s “surprise” election months earlier in a *Rolling Stone* exposé detailing exactly how Trump’s operatives, in control of voting offices in key states, would bend the election results.

Palast’s two-decade hunt of elections chicanery are detailed in his three bestselling books, *The Best Democracy Money Can Buy*, *Armed Madhouse*, and *Billionaires & Ballot Bandits*.

One of America’s most informed political commentators, and perhaps the only one who is also a top illustrator, Pulitzer Prize-nominated **Ted Rall** is the author of *Snowden* and *Bernie*, among other books.
“Great fun. Palast, detective style, provides pieces of the secret puzzle.”
—The New Yorker

“Palast is exactly what a journalist is supposed to be—a truth-hound, undaunted by power.”
—The Chicago Tribune

“No one has told our story of our missing votes like Greg Palast has.”
—REV. JESSE JACKSON
Political Suicide
The Fight for the Soul of the Democratic Party, a Graphic History
TED RALL

There’s a split in the Democratic Party. Progressives are surging with ideas and candidates like Bernie Sanders, Elizabeth Warren and Alexandria Ocasio-Cortez. Seventy-two percent of Democratic voters are progressives. But centrists like Tom Perez and the Clintons still run the DNC party apparatus—and they don’t want to compromise. Intraparty warfare exploded into the open in 2016. It’s even bigger now. The struggle goes back decades, to the New Left and the election of Richard Nixon over George McGovern. It continued with the Democratic establishment’s quashing of insurgent progressives like Jesse Jackson, Ralph Nader, and Howard Dean. The vast scale of the DNC’s secret conspiracy to stop Bernie Sanders in 2016 was exposed courtesy of WikiLeaks. Will Democrats again become the party of the working person? Or will the corporatists win and continue their domination of electoral politics? Ted Rall gets to the bottom of the story neither the Democrats nor the Republicans want you to know: how the civil war in the Democratic Party poses an existential threat to the two-party system.

Twice the winner of the Robert F. Kennedy Journalism Award and a Pulitzer Prize finalist, TED RALL is a radical syndicated political cartoonist, opinion columnist, graphic novelist, and occasional war correspondent whose work has appeared in hundreds of publications, including the New York Times, Washington Post, Village Voice, and Los Angeles Times. For Seven Stories Press, he is the illustrator of the full-length comic embedded in the New York Times best seller Billionaires & Ballot Bandits: How to Steal an Election in 9 Easy Steps (2012), written by Greg Palast, and the author and illustrator of The Book of Obama (2012) and The Anti-American Manifesto (2010). He is also the author of After We Kill You, We Will Welcome You Back as Honored Guests (Hill and Wang 2014). His most recent books are Snowden (2015), Bernie (2016), Trump (2016), and Francis, the People’s Pope (2018), all from Seven Stories.
POLITICAL SUICIDE
THE FIGHT FOR THE SOUL OF THE DEMOCRATIC PARTY
TED RALL
Too often we choose the wrong doctor for the wrong reasons. It doesn’t have to be that way. In *The Good Doctor*, Ken Brigham, MD, and Michael M. E. Johns, MD, argue that we need to change the way we think about health care if we want to be the healthiest we can be. Counterintuitive as it may seem, *uncertainty* is integral to medicine, and you want a doctor who knows that: someone who sees you as the unique case you are, someone who knows that data isn’t everything, someone who is able to change her mind as the information changes. For too long we’ve clung to the myth of the infallible doctor and our health has suffered for it. Brigham and Johns propose a new model of medicine, one that is comfortable with ambiguity and that centers on an equal partnership between patient and doctor. Uncertainty, properly embraced, opens a new universe of possibilities.

**Kenneth Brigham, MD**, is Emory University emeritus professor of medicine. He has served in numerous leadership roles at the National Institutes of Health, has served as editor for several scientific publications, has edited three science books, and has published over four hundred original works in the scientific literature. He served on the medical faculty at Vanderbilt for thirty-nine years before joining the Emory faculty in 2002.

**Michael M. E. Johns, MD**, is professor of medicine and public health at Emory University, where he served as chancellor from 2007 until 2012. His career at Emory began in 1996 when he was appointed executive vice president for health affairs, CEO of the Robert W. Woodruff Health Sciences Center, and chairman of the Board of Emory Healthcare. He previously served as dean of the Johns Hopkins School of Medicine and vice president for medicine at Johns Hopkins University from 1990 to 1996. The recipient of numerous honors and awards, he is a member of the National Academy of Medicine and has served in leadership positions in many organizations.
“A wonderful exploration into the nature of uncertainty in medicine and diagnosis. Medical care is at its best when the interaction between doctor and patient is collaborative; this book written by two preeminent physicians with deep insights into the profession gives us as patients great tools to be empowered.”

—ABRAHAM VERGHESE, MD, author of Cutting for Stone
This three-way dialogue between noted film critics Cheshire, Seitz, and White assesses the 1990s in cinema, along with pieces on New York’s vibrant repertory scene that allow us to read the authors’ takes on directors such as Hitchcock, Lean, Kubrick, Welles, Fassbinder, and Bresson; as well as topics such as the legacy of *Star Wars*, film noir, early film projection in New York City, the New York Film Critics Circle, Sundance, the terrorist attacks of 9/11, and the emerging cinema of Iran and Taiwan.

Composed of the kind of long-form criticism that is all too rare these days, the weekly film columns in *New York Press* included polemics, reviews, interviews, festival reports, and features. Cheshire, Seitz, and White were passionately engaged with the film culture of their own time and what had come before, and they constituted three equally accomplished, yet notably individual, perspectives on cinema. Their ongoing critical conversation frequently saw each writer directly challenging his colleagues and is as vital and necessary today as ever.

**GODFREY CHERISH** is an award-winning film critic and filmmaker based in New York City. His writings have appeared in the *New York Times*, *Variety*, the *Village Voice*, *Film Comment*, *Cineaste*, *Sight & Sound*, RogerEbert.com, and other publications. He is the director of the documentary *Moving Midway* and author of *In the Time of Kiarostami: Writings on Iranian Cinema and Conversations with Kiarostami*.

**MATT ZOLLER SEITZ** is the TV critic for *New York* magazine, the editor-at-large of RogerEbert.com, a finalist for the Pulitzer Prize in criticism, and the author of *The Wes Anderson Collection*, *The Oliver Stone Experience*, *Mad Men Carousel*, *Guillermo del Toro’s The Devil’s Backbone* (with Simon Abrams), and *TV (The Book)* and *The Sopranos Sessions* (both with Alan Sepinwall).
ARMOND WHITE won the 2014 American Book Award for Anti-Censorship. He is a film critic for National Review and was formerly the arts editor for the City Sun, CityArts, and reviewer for Out magazine. He is author of The Resistance: Ten Years of Pop Culture that Shook the World, Rebel for the Hell of It: The Life of Tupac Shakur, Keep Moving: The Michael Jackson Chronicles, New Position: The Prince Chronicles, and Make Spielberg Great Again.

JIM COLVILL is a freelance editor and publisher based in New York City. He publishes books on cinema with the Film Desk.
Based on historical events in 1851, this Western noir novella traces the struggle of the first integrated Native American tribe to establish themselves on the North American continent. After escaping the Oklahoma relocation camps they had been placed in following their forced evacuation from Florida, a group of Seminole Indians banded with fugitive slaves from the American South to fulfill the vision—la corazonada—of their leader, Coyote, to establish their new homeland in Mexico’s Nacimiento, near the Rio Grande in what is now the Mexican state of Coahuila. The Mexican government allowed them initially to settle in Mexico near the Texas-Mexico border, in exchange for guarding nearby villages from bands of raiding Comanches and Apaches. On the Texas side of the border, a romance begins between Teresa, daughter of former Texas Ranger and slavehunter Cass Dupuy, and Sunny, son of the great Seminole chief Osceola. Teresa’s father, a violent man, has heard about the fugitive slaves settled on the other side of the border and plans to profit from them. As the story progresses, multiple actors come into play, forming alliances or declaring each other their enemy, as the Seminoles struggle to fulfill captain Coyote’s corazonada to find their own land. Black Sun Rising is a poetic story which brings to light a little-known but important chapter in American and Mexican history.

American master BARRY GIFFORD’s first venture into the Western genre, Black Sun Rising, breaks new ground with a historically based narrative that is also a cry for freedom in 1851 by an alliance of fugitive slaves and Seminole Indians. The author of more than forty works of fiction, nonfiction, and poetry, Barry Gifford writes distinctly American stories. Born in the Seneca Hotel on Chicago’s Near North Side, he relocated in his adolescence to New Orleans. The move proved significant: throughout his career, Gifford’s fiction—part-noir, part-picaresque, always entertaining—is born of the clash between what he has referred to as his “Northern Side” and “Southern Side.” Gifford is the recipient of awards from PEN, the National Endowment for the Arts, the American Library Association, the Writers Guild of America and the Christopher Isherwood Foundation. His novel Wild at Heart was adapted into the 1990 Palme d’Or-winning film of the same name. Gifford lives in the San Francisco Bay Area.
“Barry Gifford is a killer fuckin’ writer.”

—DAVID LYNCH
After the success of *The Mental Load*, Emma continues in her new book to tangle with issues pertinent to women’s experiences, from consent to the “power of love,” from the care and attentiveness that women place on others’ well-being and social cohesion, and how it constitutes another burden on women, to contraception, to the true nature of gallantry, from the culture of rape to diets, from safety in public spaces to retirement, along with social issues such as police violence, women’s rights, and green capitalism. Every time, she hits the mark.

Named one of the “Six Women of the Year” in 2018 by Parisian daily *20 Minutes* and praised by the *New York Times*, *Elle*, the *Guardian*, the *Huffington Post*, *Marie Claire*, and many others, **Emma** is the author of the acclaimed *The Mental Load*, which has already been translated into six languages. As a former activist for “Stop harcèlement de rue” (“stop street harassment”), she now channels her feminist passion into “putting information out there” through her incisive cartoons, several of which have gone viral around the globe. Her subjects include politics, feminism, the workplace, the environment, and a wide range of current social issues. Her goal is to get her readers to think for themselves. Emma currently lives in Paris and also works as a software engineer.

**Una Dimitrijevic** was born in Bosnia, grew up in Scotland, and now lives in France. She translates from Serbo-Croat and French into English. Her translation of *The Mental Load: A Feminist Comic* was published by Seven Stories Press in 2018.
“Don’t be fooled by the simplicity of these drawings. With each stroke of the pencil, Emma tears at the patriarchy and tarnishes the veneer of a society whose injustices she denounces.”

—Elle (France)
“At times . . . I wanted to be a poet.” A fittingly sly and humble epigraph for this half- a-lifetime's worth of sly and humble, and also lyrical and joyous, poems. From the first poem in the collection, “The Woman in the Peter Pan Collar,” in which the poet examines an old photograph of his mother, searching for clues, to the last, “Rainouts,” in which he beseeches the Lord to let his own death take place on the sort of day that strands baseball games mid-inning, leaving “all final decisions happily deferred,” Brooke Horvath is always intimate, never rhetorical or bland. This is poetry not just for the sake of poetry, but poetry as a way of life, of engaging with the world. Like the works of Alan Dugan or Galway Kinnell, these are poems of the everyday and, when read slantwise, of what lies beyond. The whole collection, in fact, is imbued with the wily double meaning of the final couplet from “What in the World Were We Thinking Of?”—“It was a day when nothing happened / that we will find worth remembering.”

A poet, professor, and scholar, **BROOKE HORVATH** grew up in Elyria, Ohio. He is the author of three previous books of poetry, *In a Neighborhood of Dying Light*, *Consolation at Ground Zero*, and *The Lecture on Dust*, as well as a book of criticism, *Understanding Nelson Algren*. He co-edited, with Dan Simon, Algren’s *Entrapment and Other Uncollected Writings*, also published by Seven Stories Press. Horvath is Emeritus Professor of English at Kent State University and splits his time between Kent, Ohio, and Fredonia, New York.
“A generous gathering of tightly focused, smart, sensitive poems.”
—BILLY COLLINS
Northern California’s Camp Fire was in many ways shockingly similar to the story of Australia’s Black Saturday, told in excruciating detail in Chloe Hooper’s magisterial The Arsonist.

The new reality of global warming is always present—as we are faced with, and try to account for, human agency that is completely out of control, whether in the form of California’s PG&E negligence or Hooper’s arsonist—a man who may have watched the inferno blossom from his rooftop after setting fires in two separate locations.

Chloe Hooper’s *The Tall Man: Death and Life on Palm Island* (2008) won the Victorian, New South Wales, West Australian and Queensland Premier’s Literary Awards, as well as the John Button Prize for Political Writing, and a Ned Kelly Award for crime writing. She is also the author of two novels, *A Child’s Book of True Crime* and *The Engagement.*
“Hooper drops the reader inside the Black Saturday brushfires to terrifying effect, then masterfully shifts from the physical realm to the existential—namely, how and why a particular evil manifests. Visceral and terrifying.”

Bezoar
And Other Unsettling Stories
GUADALUPE NETTEL
Translated by SUZANNE JILL LEVINE

Intricately woven masterpieces of craft and emotion, Nettel’s stories and novels reveal the author’s deep interest in human foibles. Following on the critical successes of her previous books, here are six stories that present her unsettling, obsessive universe.

“Ptosis” is told from the point of view of the son of a photographer whose work involves before and after pictures of patients undergoing cosmetic eye surgeries. In “Through Shades,” a woman studies a man and a woman through the windows of his apartment. In one of the longer stories, “Bonsai,” a man visits a garden, and comes to know a gardener, during the period of dissolution of his marriage. “The Other Side of the Dock” describes a young girl in search of what she terms “True Solitude.” In “Petals,” a woman’s odor drives a man to search for her, and to find her, without quenching the thirst that is his undoing. And the title story, “Bezoar,” is an intimate journal of a patient writing to her doctor.

Each narrative veers towards dark and unfamiliar corridors, and the pleasure lies partly in the great surprise of recognizability together with the strangeness.

The New York Times described GUADALUPE NETTEL’s acclaimed English language debut collection, Natural Histories (Seven Stories 2014), as “five flawless stories.” A Bogotá 39 author and Granta “Best Untranslated Writer,” Nettel has received numerous prestigious awards, including the Gilberto Owen National Literature Prize, the Antonin Artaud Prize, the Ribera del Duero Short Fiction Award, and the 2014 Herralde Novel Prize. In 2015 Seven Stories published her first novel, The Body Where I Was Born. In 2018 her second novel, After the Winter, was published by Coffee House Press. Nettel lives and works in Mexico City.
Since the early 1970s Suzanee Jill Levine has translated over forty volumes of Latin America’s most innovative and distinguished fiction writers. The recipient of many honors, including several PEN awards, National Endowment for the Arts fellowships, and the Guggenheim Foundation Fellowship (for her literary biography of Manuel Puig), she edited for Penguin Classics in 2010 the five-volume series of Jorge Luis Borges’s poetry and essays. Her translation of Luis Negron’s Mundo Cruel: Stories (Seven Stories Press) received the Lambda Fiction Prize in 2014, and most recently she co-translated Cristina Rivera Garza’s The Taiga Syndrome (2018) for the Dorothy Project.
Irreverent and hopeful, *Solitude & Company* recounts the life of a boy from the provinces who decided to become a writer. This is the story of how he did it, how little Gabito became Gabriel García Márquez, and how Gabriel García Márquez survived his own self-creation.

Prize-winning journalist **Silvana Paternostro** grew up in Barranquilla, Colombia, home to García Márquez’s fabled literary group, La Cueva. In 1999, she was selected by *Time/CNN* as one of “Fifty Latin American Leaders for the Millennium,” and is the author of *In the Land of God and Man*, nominated for the PEN/Martha Albrand Award, and *My Colombian War*. A frequent contributor to English and Spanish publications including the *New York Times*, the *Paris Review*, the *New York Review of Books*, *Vogue*, *El Malpensante*, and *Gatopardo*, she lives between New York City and Colombia.

Translator **Edith Grossman** is one of the most renowned Spanish-to-English translators of our time. In addition to translating seven of Gabriel García Márquez’s novels, including *Love in the Time of Cholera* and *Memories of My Melancholy Whores*, she has translated Cervantes’s *Don Quixote*, and works by Mario Vargas Llosa and Ariel Dorfman, to name a few. A member of the American Academy of Arts and Sciences, she is the recipient of a Guggenheim Fellowship, a PEN Ralph Manheim Medal, an Independent Foreign Fiction Prize, and many other awards and honors. She teaches at Columbia University in New York City.
“Charming and rowdy. . . . It’s a book that gathers his old friends together, as if around a table, and lets them talk.”

—DWIGHT GARNER, New York Times
An extraordinary novel about life after the ultimate betrayal—the abandonment of a thirteen-year-old daughter and her still young mother by their father and husband—Farewell, Ghosts manages both to plumb the depths of that betrayal and to walk the razor’s edge in describing the daughter’s life after it. So much so that, to the very end, the reader doesn’t know whether this is a coming of age story or a tragedy—and in fact it is both.

Ida, who is both our narrator and our protagonist, was thirteen when, at 6:16 a.m. one morning, her adored and adoring father left their home in Messina, Sicily, for good. Now, twenty-three years later, Ida is married, living with her husband in Rome, writing radio plays for a popular weekly broadcast. Her mother calls her home to decide which of her things to keep and which to throw away, as they repair, and prepare to sell, the house where she grew up.

A book about fighting to stay alive in the face of life-destroying circumstances, a novel that silhouettes the father–daughter relationship and names it by observing the magnitude of the loss when it is gone.

Born in Messina, Sicily, NADIA TERRANOVA is the author of Gli anni al contrario, Casca il mondo, and Bruno, il bambino che imparò a volare, and Addio Fantasmi. She also writes for the Italian newspaper La Repubblica. Farewell, Ghosts is her first book to be published in English.

Translator ANN GOLDSTEIN is a former editor at the New Yorker. She has translated works by, among others, Primo Levi, Pier Paolo Pasolini, Elena Ferrante, Italo Calvino, and Alessandro Baricco, and is the editor of the Complete Works of Primo Levi in English. She has been the recipient of a Guggenheim fellowship and awards from the Italian Ministry of Foreign Affairs and the American Academy of Arts and Letters.
“Nadia Terranova’s narrative style captivates us with its precision and sensitivity.”
—ANNE ERNAUX

“Addio Fantasmi [Farewell, Ghosts] is the best book I read in the last year. It moved me deeply.”
—DOMENICO STARNONE

“Writing that is extraordinary for its balance and maturity.”
—La Repubblica

AUGUST 25, 2020
TRADE PAPERBACK
$18.95 US / $25.95 CAN
5-1/2" X 8-1/4" • 224 PAGES
ISBN: 978-1-64421-007-9
Vibrant new poems from the award-winning nonagenarian poet who Rosanna Warren calls “Undaunted, outrageously alive . . .”

At 95 years old, Stanley Moss, winner of the 2016 National Jewish Book Award for Poetry, is writing some of the best poems of his life. Here are new poems written in 2018 through early 2020 and some rediscovered earlier poems never before published.

Death is ugly, to hold Christ’s dying
for all of us is beautiful. I believe
in the nothingness of everything—crumbs
ashes, the date, dust, under a female moon.
I consider notes, words, pigments,
rocks have a certain significance.
Bet your life creation is inconsequential.
I read Goethe for beautiful meanings.
Seeing one painting, he wrote, changed his life.
What can one person do? Damn proximity,
compose before you decompose,
shout help! help! in the ear of Moses,
make a hero of an ant in a wild rose.
—from “A Shout” in Act V, Scene 1

Born in New York City, STANLEY MOSS was educated at Trinity College and Yale University. He has been writing poetry for over a half-century. In addition, Moss is a private art dealer specializing in Italian and Spanish old masters, as well as the publisher and editor of The Sheep Meadow Press, a non-profit publishing house devoted to poetry. Moss lives in Clintondale and River Corners, New York.
PRAISE FOR STANLEY MOSS

“I’ve loved Stanley’s poems since I first encountered a poem of his in *Poetry* magazine in John Berryman’s office when I was nineteen.”
—W.S. MERWIN

“This book is long awaited and gorgeous! Unthinkable questions, but when he formulates them they take on the quiet urgency of common daylight.”
—JOHN ASHBERY
Paris, Summer 2010. Zahira is 40 years old, Moroccan, a prostitute, traumatized by her father’s suicide decades prior, and in love with a man who no longer loves her. Zannouba, Zahira’s friend and protege, formerly known as Aziz, prepares for gender confirmation surgery and reflects on the reoccurring trauma of loss, including the loss of her pre-transition male persona. Mojtaba is a gay Iranian revolutionary who, having fled to Paris, seeks refuge with Zahira for the month of Ramadan. Meanwhile, Allal, Zahira’s first love back in Morocco, travels to Paris to find Zahira.

Through swirling, perpendicular narratives, A Country for Dying follows the inner lives of emigrants as they contend with the space between their dreams and their realities, a schism of a postcolonial world where, as Taïa writes, “So many people find themselves in the same situation. It is our destiny: To pay with our bodies for other people’s future.”

In 1973, ABDELLAH TAÏA was born in the public library of Rabat in Morocco, where his father was the janitor and where his family lived until he was two years old. Acclaimed as both a novelist and filmmaker, he writes in French and many of his books have been translated into English, including Infidels (Seven Stories 2016). An adaptation of his novel L’Armée du salut was his first feature film, released in 2014, screened at major festivals around the world, and hailed by the New York Times as giving “the Arab world its first on-screen gay protagonist.” Abdellah Taïa made history in 2006 by coming out in his country, where homosexuality is illegal. His commitment to the defense of homosexuals in Muslim countries has made him one of the most prominent Arab writers of his generation—both “a literary transgressor and cultural paragon,” according to Interview magazine. Taïa has lived in Paris since 1998.

Translator EMMA RAMADAN is based in Providence, Rhode Island, where she co-owns Riffraff Bookstore and Bar. She’s the recipient of an NEA fellowship, a Fulbright grant, and the 2018 Albertine Prize for Anne Garréta’s Not One Day. Her other translations include Anne Gar-réta’s Sphinx, Virginie Despentes’s Pretty Things, Ahmed Bouanani’s The Shutters, and Marcus Malte’s The Boy.
“Abdellah Taïa dramatizes the reality of Zahira and Zannouba, Moroccan prostitutes in Paris, at sea in the stormy straits between the sexes and nationalities, estranged from their families but absorbed by their loves and fantasies; this is a cri de coeur and a cri de corps, heart and body crying in the lonely city.”

—EDMUND WHITE
Barry Gifford’s “Roy stories” show a different America from his novels, a certain mix of innocence and worldliness, a child’s eye view. Reminiscent of Mark Twain’s *Huckleberry Finn* and Ernest Hemingway’s Nick Adams stories, Gifford’s Roy stories amount to the coming-of-age novel he never wrote, and are one of his most important literary achievements—post-war America seen through the lens of a boy’s steady gaze. The twists and tragedies of the adult world seem to float by like curious flotsam. The show girls from the burlesque house next door to Roy’s father’s pharmacy who stop by when they need a little help, or Roy’s mom and the husbands she weds and then sheds after Roy’s Jewish mobster father’s early death. Life throws Roy more than a few curves, but his intelligence and curiosity shape them, and allow the stories to seem to tell themselves.

**BARRY GIFFORD** is the author of more than forty published works of fiction, nonfiction, and poetry, which have been translated into thirty languages. His most recent books include *Southern Nights: Night People, Arise & Walk, Baby Cat Face, Black Sun Rising/La Corazonada, The Cuban Club, The Up-Down, Writers, Sailor & Lula: The Complete Novels, Imagining Paradise: New and Selected Poems*; and *Landscape with Traveler*. He co-wrote with David Lynch the screenplays for the two movies they made together, *Wild at Heart*, based on the Gifford’s 1990 novel, which is one of the eight novels in *Sailor & Lula*, and *Lost Highway*. *Wild at Heart*, directed by David Lynch, won the Palme d’Or at Cannes in 1990, the same year in which the novel was published. Gifford lives in the San Francisco Bay Area.
“William Faulkner by way of B-movie film noir, porn paperbacks, and Sun Records rockabilly.”
—JONATHAN LETHEM
The Martyrdom of Collins Catch the Bear

GERRY SPENCE

This is the untold story of Collins Catch the Bear, a Lakota Sioux, who was wrongfully charged with the murder of a white man in 1982 at Russell Means’s Yellow Thunder Camp, an AIM encampment in the Black Hills in South Dakota. Though Collins was innocent, he took the fall for the actual killer, a man placed in the camp with the intention of compromising the reputation of AIM. This story reveals the struggle of the American Indian people in their attempt to survive in a white world, on land that was stolen from them. We live with Collins and see the beauty that was his, but that was lost over the course of his short lifetime. Today, justice still struggles to be heard, not only in this case but in many like it in the American Indian nations.

GERRY SPENCE is recognized as one of the greatest trial lawyers of our times. His celebrated civil and criminal cases include the Karen Silkwood case (Silkwood vs. Kerr-McGee) and the murder defense of Ed Cantrell. His trials have been celebrated in books and on television. Author of nineteen books, Gerry Spence received the first Lifetime Achievement Award from the Consumer Attorneys of California. In 2009 he was inducted into the American Trial Lawyer Hall of Fame. In 2013 he received the Lifetime Achievement Award presented by the American Association for Justice. He is the founder of the nonprofit Trial Lawyers College in Wyoming, founding member of The Spence Law Firm, LLC, and practices in Jackson Hole, Wyoming. Spence served as one of Collins Catch the Bear’s lawyers on the Yellow Thunder case.
“Critical reading for those non-Natives who seek to understand more about Indigenous experiences and history.”

—DAVID WILKINS (Lumbee Tribe), professor, University of Richmond
Here is Teddy Goldenberg’s dense, murky visualization of Dashiell Hammett’s “The Road Home,” often considered the first hard-boiled detective story ever published. Shawn Cheng renders the first serial-killer story, the so-called fairy tale “Bluebeard” by Charles Perrault. Landis Blair reimagines The Trial as a choose-your-own-adventure story that you cannot win. Plus twenty-three other contributors using a wide range of illustrative styles to reimagine the world’s legacy of great noir in this second of two volumes dedicated to crime and mystery in Russ Kick’s justly celebrated six-volume Graphic Canon.

As with previous volumes in the Graphic Canon series, the illustrations run the full gamut of media and techniques, and artistic interpretations range from verbatim literalism to metaphorical extensions to surrealism and abstraction. The common theme, tracing the origins and standout texts of the morbid and mysterious, unites these multifarious partners in crime.

RUSS KICK is the originator of the Graphic Canon series, for which he has commissioned new work from over three hundred artists, now going into its sixth volume. The New York Times selected The Graphic Canon Volume 1 as an Editor’s Choice, and School Library Journal has called the series “startlingly brilliant.” Kick’s nonfiction anthologies, including You Are Being Lied To and Everything You Know Is Wrong, informed a whole generation of Americans about the hard truths of American politics. He created a media frenzy for being the first to publish suppressed photographs of American flag-draped coffins returning from Iraq. The New York Times dubbed Kick “an information archaeologist,” Details magazine described him as “a Renaissance man,” and Utne Reader named him one of its “50 Visionaries Who Are Changing Your World.” His popular website AltGov2.org is active again and getting national media coverage for archiving documents that the Trump Administration has been deleting.
“Easily the most ambitious and successfully realized literary project in recent memory.”

—NPR
All Lara’s Wars
WOJCIECH JAGIELSKI
Translated by ANTONIA LLOYD-JONES

All Lara’s Wars tells the story of a Chechen-Georgian family whose two sons become jihadists, and how their mother—Lara—travels to Syria by bus and at great risk, to bring them home. By then, the older son is a high level commander and the younger son a respected soldier in ISIS’s army. The story is told with a sense of wonder at our primitive, violent world where all struggles seem to be to the death, and the fight is on between good and evil without us being able to separate the good from the evil. Lara is a Kist living in the remote Pankisi Gorge in northern Georgia, a peaceful and isolated paradise. She married a Chechen and moved to Grozny, where her two sons were born. When war came to Chechnya, she took her children home to the safe Georgian valley, and later sent them to Western Europe to live with their father—to protect them from the influence of the radical Islamic freedom fighters who had come to the Pankisi Gorge as refugees from the Chechnyan wars.

Jagielski tells here the story of modern war, the price paid in human lives, and the losses suffered by those who survive. Jagielski listens to Lara and lets her story emerge through the filter of his literary skill. This unusual reportage tells us the facts of the Chechnyan wars and the reality of the Syrian war from the viewpoint of ISIS recruits, but it is also the true account of one ordinary family that became part of the larger tragedy that has claimed so many victims in recent years.

WOJCIECH JAGIELSKI has been witness to some of the most important political events of the end of the twentieth century. Seen by many as the literary heir to Ryszard Kapuściński, he is the author of several books of in-depth reportage, including Towers of Stone: The Battle of Wills in Chechnya; The Night Wanderers: Uganda’s Children and the Lord’s Resistance Army; and Burning the Grass: At the Heart of Change in South Africa, 1990–2011, all published by Seven Stories Press. Arguably Poland’s best-known contemporary nonfiction writer, Jagielski lives outside of Warsaw.

ANTONIA LLOYD-JONES has translated works by several of Poland’s leading contemporary novelists and reportage authors, as well as crime fiction, poetry, and children’s books. In 2019 her translation of Drive Your Plow Over the Bones of the Dead by Olga Tokarczuk was shortlisted for the Man Booker International award.
“Wojciech Jagielski’s book sets new standards for gritty reporting of Russia’s most miserable corner, and the dreadful damage done to it by both outsiders and the Chechens’ own leaders . . . The book brings to life the danger, squalor and misery of daily life in Chechnya with almost unbearable clarity.”

—The Economist, on Jagielski’s Towers of Stone: The Battle of Wills in Chechnya
Kurt Vonnegut used to like to say, “Practicing an art form is a way to grow your soul.” He would screw up his lips into a prune face after he said this because of how important he believed this idea to be. *Pity the Reader* is its very embodiment, a book about writing and life and why the two go together.

It turns out he was generous to a fault about students’ writing, idiosyncratic, a bit tortured and always creative as a teacher, and here in this book that portrait becomes our gateway into getting to know Kurt Vonnegut better than we ever have before as a human being.

It includes rare photos and reproductions, Vonnegut’s own account in his own words of how he became a writer and why it matters, and previously untold stories by and about Vonnegut as teacher and friend.

*Kurt Vonnegut* was one of the few grandmasters of American literature, whose words continue to influence new generations about the ways in which our imaginations can help us to live. Few aspects of his contribution have not been plumbed—fourteen novels, more than a hundred short stories, a collection of his speeches, letters, a play—so this fresh self-portrait, showing a whole other side of the man and his art, written with the aid of a former student, will prove to be a bonanza for writers and readers everywhere.

Author, editor, and writing teacher *Suzanne McConnell* was a student of Kurt Vonnegut’s at the Iowa Writers’ Workshop from 1965 to 1967, when Vonnegut—along with Nelson Algren and other notable authors—was in residence and finishing his masterpiece, *Slaughterhouse-Five*. Vonnegut and McConnell became friends, and stayed so for the rest of his life. She has published short memoirs of him in the *Brooklyn Rail* and the *Writer’s Digest*, and led a panel at the 2014 AWP conference titled “Vonnegut’s Legacy: Writing About War and Other Debacles of the Human Condition.” McConnell taught writing at Hunter College for thirty years, and she serves as the fiction editor of the *Bellevue Literary Review*. She lives in New York City and Wellfleet, Massachusetts, with her husband, the artist Gary Kuehn.
“Part homage, part memoir, and a 100-percent guide to making art with words . . . a simply mesmerizing book, and I cannot recommend it highly enough!”

—ANDRE DUBUS III

“Vonnegut as we’ve never seen him before, a man of kindness and generosity, humility and extraordinary introspection . . . a must read for any young writer.”

—JAMES MCBRIDE, author of the National Book Award–winning novel *The Good Lord Bird*
Our nation’s oldest news-monitoring group, Project Censored, refreshes its longstanding yearbook series, Censored, with Project Censored’s State of the Free Press 2021. This edition offers a succinct and comprehensive survey of the most important underreported news stories of 2020, a comparative analysis of the current state of corporate and independent news media, and the effect of corporate media on democracy. Here are “Junk Food News”—frivolous stories that distract the public from actual news—and “News Abuse”—important stories covered in ways that undermine public understanding. At the same time, alternative media is provoking a burgeoning critical media literacy age, as evaluated in the highlight feature: “Media Democracy in Action”—visiting relevant stories responsibly reported on by independent organizations. Finally, in an homage to the history of the annual report, the editors reinstate the “Déjà vu News” feature—revisiting stories from previous editions. Project Censored’s State of the Free Press 2021 endows readers with the critical thinking and media literacy skills required to hold the corporate media to account, and thus to revitalize our democracy.

ANDY LEE ROTH is associate director of Project Censored and coor-
dinator of the Project’s Validated Independent News program. His work has appeared in YES! Magazine, In These Times, and scholarly journals in-cluding The International Journal of Press/Politics; Social Studies of Science; and Media, Culture & Society. Roth has taught sociology at Citrus College, Pomona College, Sonoma State University, the College of Marin, and Bard College, and serves on the board of the Media Freedom Foundation.

MICKEY HUFF has been director of Project Censored (founded in 1976) since 2010. In 2019, he co-authored United States of Distraction: Media Manipulation in Post-Truth America (And What We Can Do About It). Currently, Huff is professor of social science and history, and co-chairs the history department, at Diablo Valley College. Huff also serves on the editorial board for the journal Secrecy and Society, the advisory board at the crowd contested media site Credder.com, as well as the board of the nonprofit Behind the Headlines.
Project Censored . . . provides the proper media literacy tools for everyone to survive this 'post-truth' era.

—MNAR MUHAWESH , editor-in-chief, MintPress News

“Project Censored is a vitally important tool for highlighting the crucial issues to know and struggles to follow.”

—ABBY MARTIN , The Empire Files

THINK TANK PARTNERSHIPS MAKE FACEBOOK A TOOL OF US FOREIGN POLICY

US WOMEN FACE PRISON SENTENCES FOR MISCARRIAGES

NEW PROGRAMS MAKE SCHOOL FOOD SYSTEMS MORE EQUITABLE

FBI SURVEilled PEACEFUL CLIMATE CHANGE PROTESTERS

GOOGLE SCREENWISE: CONSENTING TO SURVEILLANCE CAPITALISM

THESE ARE JUST A FEW OF THE STORIES PRESENTED IN CENSORED 2020

DID YOU KNOW THAT THE US OIL AND GAS INDUSTRY IS SET TO unleash 120 billion tons of new carbon pollution by 2030? Or that hundreds of indigenous groups have proposed the creation of the world’s largest wildlife sanctuary? How about the government’s secret procedures for surveilling journalists and their sources?

Haven’t heard the news? Neither did the rest of the world. That’s because these and countless other news items are suppressed or ignored by our nation’s “free press” every day. Since 1976, Project Censored has promoted critical media literacy and well-informed citizen action by unearthing the buried stories that corporate media deem unfit to print.

THIS YEAR’S PROJECT CENSORED YEARBOOK FEATURES What’s Burning? a graphic chapter Adam Bessie & Marc Parenteau Kashmir Uncensored  Ifat Gazia & Tara Dorabji Stonewalled: Establishment Media’s Silence on the Trump Administration’s Crusade against LGBTQ People April Anderson & Andy Lee Roth "Fake News": The Trojan Horse for Silencing Alternative News and Reestablishing Corporate News Dominance Emil Marmol & Lee Mager Our Collective Crisis and Constructive Journalism Kenn Burrows, Amber Yang, & Bethany Surface PLUS JUNK FOOD NEWS, NEWS ABUSE, & MEDIA DEMOCRACY IN ACTION.

In a time of imaginary threats trumping vital civic needs, Project Censored presents a clear-eyed alternative to the looking-glass logic of Wonderland, holding the corporate media to account for its skewed storytelling, complicity in abuses of power, and outright censorship.

SEVEN STORIES PRESS www.sevenstories.com

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World Report 2021
Events of 2020
HUMAN RIGHTS WATCH
Introduction by KENNETH ROTH

The human rights records of more than ninety countries and territories are put into perspective in Human Rights Watch’s signature yearly report. Reflecting extensive investigative work undertaken by Human Rights Watch staff, in close partnership with domestic human rights activists, the annual World Report is an invaluable resource for journalists, diplomats, and citizens, and is a must-read for anyone interested in the fight to protect human rights in every corner of the globe.

HUMAN RIGHTS WATCH is one of the world’s leading independent organizations dedicated to defending and protecting human rights, and operates in more than eighty countries. Its annual World Report is the most probing review of human rights developments available anywhere.

KENNETH ROTH is the executive director of Human Rights Watch. He has conducted numerous human rights investigations and missions around the world.
“A wonderful report. An attempt to bring rationality where emotion tends to dominate.”

—SIMON JENKINS, former editor of The Times (London)
“Rabbits don’t exist.”

So decrees the new king, the Wolf of all Wolves, after conquering the rabbits’ homeland. He refuses to allow even one small, fluffy tail or long, soft ear into his kingdom. He orders the birds to broadcast this message far and wide. And he summons the old monkey to photograph him in his royal finery, performing his royal deeds. But in his darkroom, the monkey sees something strange developing in the photos. Is that a floppy ear? Whose grinning bunny teeth are those? How could it be?

Ariel Dorfman’s first children’s book, The Rabbits’ Rebellion is a remarkable and mischievous allegory of truth and justice triumphing over political chicanery. Set in a magical animal kingdom and illustrated by the great Chris Riddell, this is a story that will have children roaring with laughter and parents raising an eyebrow with recognition.

**Ariel Dorfman** is the author of many novels, poems, plays, essays, and films, often set in his native South America. His plays have been staged in over a hundred countries and his books translated into more than thirty languages. His most recent novel is Darwin’s Ghosts (Seven Stories Press 2018). The Rabbits’ Rebellion is Dorfman’s only book for children. A prominent human rights activist, Dorfman lives with his wife Angélica in Chile and Durham, North Carolina, where he is the Walter Hines Page Emeritus Professor of Literature at Duke University. Seven Stories publishes a great number of Dorfman’s books in English and Spanish, including the Spanish-language edition of Death and the Maiden, La muerte y la doncella.

**Chris Riddell** is best known as the author and illustrator of the acclaimed The Edge Chronicles series, written with Paul Stewart. He has illustrated many other books including the award-winning children’s books Pirate Diary and 100 Hugs, and several titles with Neil Gaiman, the most recent of which is Art Matters: Because Your Imagination Can Change the World. He is also the political cartoonist for the Guardian and Observer newspapers. He lives in England.
“A wickedly funny allegory for today’s post-truth era.”

—Kirkus Reviews
What happens when a tired boy with a fertile imagination is left to fend for himself at the zoo? Well, if his father is too busy to play and must talk business on his phone, and it’s close to naptime, then . . . a lot. After freeing sad animals from their cages, the boy takes a ride in an airship with an old turtle and a lazy rhinoceros. Once on board he describes to Habakkuk, the ship’s captain, the traits of the rarely seen long-haired cat-boy cub: Long-haired cat-boy cubs need to be played with once an hour to stay alive. Also, you cannot wash a long-haired cat-boy cub in water, they only like to drink juice and chocolate milk, and, most of all, you must listen to a long-haired cat-boy cub’s story to the end even if you get a call from work.

*Long-Haired Cat-Boy Cub* is a clever and captivating tale that will appeal to any cub who has busy parents and a busier imagination.

Born in Tel Aviv in 1967, **Etgar Keret** is a leading voice in Israeli literature and cinema. He is the author, most recently, of the memoir *The Seven Good Years*, as well as five bestselling story collections. His work has appeared in the *New York Times, Le Monde, the Guardian, the New Yorker*, and the *Paris Review*, among other publications, and featured on *This American Life*, where he is a regular contributor. *Jellyfish*, his first film as a director won the Caméra d’Or prize at Cannes in 2007. In 2010 he was named a Chevalier of France in the Ordre des Arts et des Lettres. Most recently, he received the 2016 Charles Bronfman Prize and, for the Italian edition of *The Seven Good Years*, the Premio Letterario Adei-Wizo.

**Aviel Basil** graduated from Shenkar College of Engineering and Design in 2011 and won the Israel Museum Award (silver medal) for his illustrations in 2012.

**Sondra Silverston** has translated the work of Israeli fiction writers such as Etgar Keret, Savyon Liebrecht, and Aharon Megged. Her translation of Amos Oz’s *Between Friends* won the National Jewish Book Award for Fiction in 2013. Born in the United States, she has lived in Israel since 1970.
“Basil’s colorful, double-paged illustrations capture the emotions and the magic and provide lots of visual surprises. . . . A poignant cautionary tale told with kindness and humor.”

—Kirkus Reviews

MARCH 3, 2020
PAPER-OVER-BOARD
$18.95 US / $24.95 CAN
8-1/2" X 11" • 48 PAGES
ISBN: 978-1-60980-931-7
In the summer of 1964, as racial tensions reached a fever pitch in the United States, the Student Nonviolent Coordinating Committee (SNCC) sent more than seven hundred college students to Mississippi to help black citizens register to vote. Less than twenty-four hours after they arrived, three volunteers went missing, presumed victims of the Ku Klux Klan. It was a sinister start to what should have been a peaceful mission, and it was only the beginning. In the days and weeks that followed, volunteers and their allies faced intimidation, threats, and violence from locals who didn’t believe blacks should have the right to vote. Still they continued their work, never wavering in their commitment to justice and their belief that a fairer future was possible. What came to be known as Freedom Summer brought out the worst in America’s citizens, but also the best, and contained within these pages are powerful stories of everyday people fighting for freedom. Following several individual volunteers and culminating in the 1964 Democratic National Convention, *Freedom Summer for Young People* is a riveting account of a decisive moment in American history, sure to move and inspire readers.

**BRUCE WATSON**’s previous books include *Sacco and Vanzetti*, a finalist for the Edgar Award, and *Bread and Roses*, a New York Public Library Book to Remember. His journalism has appeared in the *Los Angeles Times*, the *Boston Globe*, *Smithsonian*, and *Reader’s Digest*. He lives in Massachusetts.

**REBECCA STEOFF** has devoted her career to writing nonfiction books for young readers. Her publications include histories, literary biographies, an encyclopedia of maps, and numerous books on science and environmental issues. She has also adapted a number of landmark works in history and science for young readers, including Howard Zinn’s *A Young People’s History of the United States*, Jared Diamond’s *The Third Chimpanzee for Young People*, Charles C. Mann’s bestselling *1493 for Young People*, Jill Jonnes’s *Eiffel’s Tower for Young People*, and Ronald Takaki’s *A Different Mirror for Young People*. 
“Taut and involving . . . *Freedom Summer* bristles with fine details.”

—The New York Times
Atticus Peale is desperately trying to save the life of a dog in the animal shelter where she volunteers. And an alligator in the swamp who only allegedly tried to eat a fisherman. Her father named her after his favorite character, a lawyer in a famous book, but everyone calls her Atty, and no one, except her dad, stepmom, and stepbrother, thinks she’s old enough to make a legal case for those who, as Atty points out, can’t speak up for themselves. She’s learning some law basics from her dad, who is defending an illiterate man in town on a murder charge. But when strange occurrences begin to threaten Atty’s efforts, she isn’t sure which is more difficult: coming to the defense of the voiceless, countering the sideways looks she and her biracial family get in their Alabama town, or navigating the social scene of middle school. But one thing she is sure of: Jethro Gersham did not commit the murder. But someone did. And Atty is determined to find out who. Full of grit, curiosity, and also all the awkwardness and anxiety that comes with turning twelve, Atty will have readers cheering for her success . . . and survival!

TIM LOCKETTE is a newspaper reporter from Alabama. He lives in Jacksonville, Alabama, with his wife and son. This book is dedicated to their dog, Dottie.
“Attty is the smart, compassionate, and courageous advocate that animals need. I laughed, I cried, I cheered.”

—PEG KEHRET, author of Cages and Shelter Dogs
Oh, the Things We’re For!
INNOSANTO NAGARA

When you go to a march
And raise your fist high
You’ll make people smile
who thought you were shy
And you’ll make people wonder
does that kid really know why?
You DO know why of course. But then comes the next question: If you know
what you’re against, do you know what you’re FOR? Oh! Do we know what
we’re FOR?
We have so many answers
The only hard question is where does one start?

Oh, the Things We’re For! is a celebration of the better world that is not
only possible, but is here today if we choose it. Poetically written and
beautifully illustrated in Innosanto Nagara’s (A is for Activist) signature
style, this book offers a vision of all the things we’re for—and a future
worth fighting for. An homage to Seuss’s classic Oh, the Places You’ll Go!,
Oh, the Things We’re For! is a book for kids, and for the young at heart of
all ages.

Children’s book author and illustrator INNOSANTO NAGARA’s books
encourage children to grow up with confidence in themselves, and to be
proactive citizens who are passionate about causes from environmental
issues to LGBTQ rights and civil rights. Born and raised in Indonesia,
Inno moved to the US in 1988. After studying zoology and philosophy
at UC Davis, Inno moved to the San Francisco Bay Area and founded the
Design Action Collective, a worker-owned cooperative design studio.
Inno lives in Oakland in a cohousing community with nine adults and
eight kids. His first book, A is for Activist, started a movement in social
justice book publishing for children. He is also the author and illustra-
tor of Counting on Community, My Night in the Planetarium, The Wedding
Portrait, and M is for Movement.
PRAISE FOR INNOSANTO NAGARA’S M IS FOR MOVEMENT

“Inspiring.”
—Kirkus Reviews

“A riveting, empowering, and visually stunning adventure.”

“Another powerful, empowering (dangerous, in a good way) book for readers of all ages by the incredible Innosanto Nagara—a true superhero.”
—JULIA ALVAREZ, author of In the Time of Butterflies and A Wedding in Haiti
Discover how bats led to the development of radar, whales inspired the pacemaker, and the lotus flower may help us produce indestructible clothing. “Biomimicry” comes from the Greek “bio” (life) and “mimesis” (imitation). Here are various and amazing ways that nature inspires us to create cool inventions in science and medicine, clothing design, and architecture. From the fireflies that showed inventors how LEDs could give off more light to the burdock plant that inspired velcro to the high-speed trains of Japan that take the form of a kingfisher’s sleek, aerodynamic head, there are innumerable ways that we can create smarter, better, safer inventions by observing the natural world.

Author Séraphine Menu and illustrator Emmanuelle Walker also gently explain that our extraordinary, diverse, and awe-inspiring world is like a carefully calibrated machine and its fragile balance must be treated with extreme care and respect.

“Go outside,” they say, “observe, compare, and maybe someday you’ll be the next person to be struck by a great idea.”

Born in France in 1990, SÉRAPHINE MENU is an author and editor. Her first book for children, Les déclinaisons de la Marguerite, was published in 2018. Ménu was inspired to write a book about biomimicry after she observed many different cultures putting nature at the heart of their lives during her travels around the world. She lives in Paris.

EMMANUELLE WALKER is the Swiss/Canadian illustrator of Dogs in Cars and Beautiful Birds, which was a best seller and won the prestigious Chen Bochui International Children’s Literature Awards for best picture book, and an honorary mention for the Opera Prima at the Bologna Book Fair in 2016. She also illustrated Beautiful Birds Coloring Book (Flying Eye/ Nobrow). Walker lives in London.
Kids have been creeping around and spray-painting houses in Tasha’s neighborhood at night. Two days in a row, her neighbor Mrs. Lucy awakens to find graffiti sprayed on her home. Tasha helps her paint over it. They discover that they are alike, except for their age, and become inseparable. But who keeps defacing Mrs. Lucy’s house? Ed Young’s inimitable cut-out art sensitively conveys the characters’ emotions and the drama of the story: as the truth is discovered, the houses become multicolored, but the characters remain faceless. When the miscreants are revealed, Tasha and Mrs. Lucy’s faces become visible. A subtle expression of recognition.

. . . This nuanced story shows young readers that honesty and respect are the most important elements for friendship. With Night Shadows multi-Caldecott Medal–winner Ed Young’s dreamlike illustrations and Barbara DaCosta’s introspective narrative together capture the intensity with which a child experiences solitude and companionship.

BARBARA DACOSTA writes about the mysterious, touching, fun, and quirky things in life. In addition to Night Shadows, she and artist Ed Young collaborated on Nighttime Ninja (Children’s Choice Award) and Mighty Moby (Minnesota Book Award finalist). She lives in Minnesota.

ED YOUNG is a renowned illustrator and writer of children’s picture books. Born on November 28, 1931, in Tientsin, China, he moved to the US as a young man, where he worked at an advertising agency before illustrating his first book, The Mean Mouse and Other Mean Stories by Janice May Urdry, in 1962. Since then he has illustrated over eighty children’s books, seventeen of which he has also written. Throughout his long career he has received over fifty awards and honors, including the Caldecott Medal in 1990 for Lon Po Po, his retelling of a Chinese version of “Little Red Riding Hood,” and Caldecott Honors for The Emperor and the Kite (1967) and Seven Blind Mice (1992). He has been nominated twice for the Hans Christian Andersen Award, the highest international recognition given to children’s book authors and illustrators for their contribution to children’s literature. His books frequently draw on folklore from Chinese, Native American, Indian, Persian, and other cultures. Young uses a variety of media, including pencil, pastel, ink, collage, cut paper, photographs, and found materials. He lives in Westchester County, New York, with his two daughters and two cats.
“A spare text loaded with tension paired with evocative illustrations make this a bedtime story that will be asked for again and again.”

—who The Horn Book Magazine, reviewing DaCosta and Young’s Nighttime Ninja
The Fruit of All My Grief
Lives in the Shadows of the American Dream
J. MALCOLM GARCIA
978-1-60980-953-9 • 10/2/2019
$21.95 • Trade Paperback • 256 pages
“These in-depth profiles cast light on often-overlooked subjects: refugees, prisoners, blue-collar workers.”
Real-life stories of Americans living on the edge of survival, outside the bright lights of the media.

Like a Thief in Broad Daylight
Power in the Era of Post-Human Capitalism
SLAVOJ ŽIŽEK
978-1-60980-975-1 • 10/3/2019
$16.95 • Trade Paperback • 240 pages
“Žižek is a thinker who regards nothing as outside his field: the result is deeply interesting and provocative.” —The Guardian
The latest book from “the most despicable philosopher in the West” (The New Republic) considers the new dangers and radical possibilities set in motion by advances in Big Tech.
Censored 2020
The Top Censored Stories and Media Analysis of 2018–2019
Edited by MICKEY HUFF & ANDY LEE ROTH
978-1-60980-960-7 • 10/8/2019
$18.95 • Trade Paperback • 320 pages
“[Censored] should be affixed to the bulletin boards in every newsroom in America. And, perhaps, read aloud to a few publishers and television executives.”
—RALPH NADER
In the midst of Trump’s attacks on the media comes this look at the rigorous, independent reporting of the year’s most underreported news stories.

Long Summer Nights
AHARON APPELFELD
Translated by JEFFREY M. GREEN
Illustrated by VALI MINTZI
978-1-60980-898-3 • 10/8/2019
$18.95 • Hardcover • 272 pages
“[A] poignant tale of loss and survival.”
—Publishers Weekly
The second and last children’s book by Holocaust survivor and acclaimed Hebrew-language author Aharon Appelfeld.
A firsthand account of the shocking Tlatelolco Massacre, still denied by the Mexican government.

The Wizard’s Tears

MAXINE KUMIN and ANNE SEXTON
Illustrated by KEREN KATZ

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