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2023





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Dear reader,

Here are few exciting things that have happened since my last letter: we announced a winner in our inaugural South Carolina Novel Series, in partnership with the South Carolina Arts Commission. Our authors have been longlisted for prizes like the PEN/Voelcker and won honors like Georgia Author of the Year, Writers League of Texas Discovery Prize, and even an Audie! Best of all, we added a staff member in Julie Jarema. Our new Sales and Marketing Assistant, she will handle all events and marketing for our authors going forward.

I am thrilled to be introducing you to our fabulous 2023 line-up of books.

In the spring we'll publish Matthew Vollmer's stunning memoir of loss and the otherworldly ways our loved ones remain with us, even after they are gone. In May, we'll publish Scott Gloden's debut collection of stories, *The Great American Everything*. This collection won our C. Michael Curtis Short Story Book Prize and was selected for publication by Kevin Wilson.

Expanding our strong slate of multi-generational novels, we will publish *The Say So* by Julia Franks. Julia's debut, *Over the Plain Houses*, was a big book for us and we know many readers have been anxiously awaiting her next book. *The Say So* is a major novel about two young women contending with unplanned pregnancies in different eras.

Later in the year will see the publication of the inaugural selection in our brand new South Carolina Novel Series, *The Big Game is Every Night* by Robert Maynor; a hotly anticipated debut story collection by Halle Hille called *Good Women*; and, finally, Reyes Ramirez's debut collection of poems, *El Rey of Gold Teeth*.

We are so immensely grateful for our community of authors, readers, booksellers, and librarians, especially in these difficult and uncertain times. By reading and championing our books, you are part of that community. We appreciate you more than ever.

Meg Reid, Director

Praise for *The Say So*

"It's rare that a novel speaks so eloquently to the contemporary moment as *The Say So* does. The years may pass but our stories stay the same. Julia Franks has written a beautiful story of mothers and daughters, old friendships, broken hearts, and tough choices. This is a powerful novel, and an important one too."

—Wiley Cash, author of *When Ghosts Come Home*

"*The Say So* is unforgettable, heartfelt, and stunningly timely. You'll fall in love with Luce, Edie, and Meera, their struggles, and ultimately, their bravery."

—Jessica Handler, author of *The Magnetic Girl*

"What a marvelous novel Julia Franks has written! *The Say So* is a big and generous story that brings a perennial dilemma into sharp focus from one generation to the next. A perfect and perfectly provocative book club choice!"

—Katharine Weber, author of *Jane of Hearts and Other Stories*

"Every so often, a work of fiction appears that is so timely that its creation seems an act of prescience. Julia Franks's *The Say So* speaks powerfully to the current debate about the rights of women to decide their own fates and control their own bodies. It is a finely crafted story about fascinating characters dealing with the most fundamental things: friendship, sexuality, family, and motherhood. Read it now and you will continue to think about it as years pass." —Terry Roberts, author of *The Sky Club*

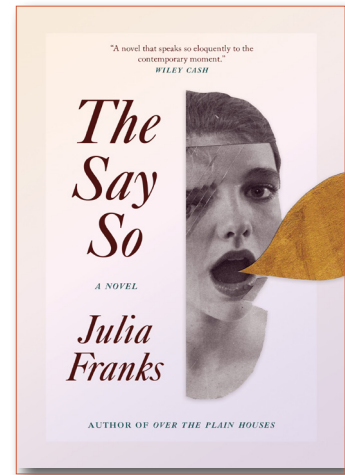
"I so enjoyed *The Say So*. I loved the different points of view and also the two main characters, Edie and Luce. They were engaging and thoughtful people who gave you a totally opposite way of thinking." —Emmy Carmichael, A Capella Books, Atlanta, GA

Praise for Julia Franks

"A spellbinding story of witchcraft and disobedience."

The Say So

Julia Franks



From the award-winning author of *Over the Plain Houses*, comes a major novel about two young women contending with unplanned pregnancies in different eras.

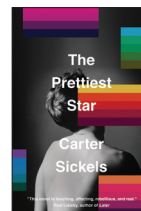
Edie Carrigan didn't plan to "get herself" pregnant, much less end up in a home for unwed mothers. In 1950s North Carolina, illegitimate pregnancy is kept secret, wayward women require psychiatric cures, and adoption is always the best solution. Not even Edie's closest friend, Luce Waddell, understands what Edie truly wants: to keep and raise the baby.

For fans of Brit Bennett's *The Mothers* and Jennifer Weiner's *Mrs. Everything*, *The Say So* is a timely novel that asks: how do we contend with the rippling effects of the choices we've made? With equal parts precision and tenderness, Franks has crafted a sweeping epic about the coming of age of the women's movement that reverberates through the present day.

JUNE 2023
HARDCOVER, \$28.00
979-8-88574-007-4
FICTION/NOVEL
6 x 9, 360 pages

Julia Franks's is the author of *Over the Plain Houses*, an NPR Best Book of 2016 that was also awarded five prestigious literary prizes and included in many "best of" lists. She has also published essays in *the New York Times* and *The Bitter Southerner*, among other places. Her family has roots in the Southeast, though she was raised as an army "brat", then spent years as a school teacher in the US and abroad, and now lives in Atlanta. She and her husband spend their free time camping, hiking, and kayaking in the mountains.

RELATED TITLES



Praise for *All of Us Together in the End*

"If I had witnessed what Matthew Vollmer has seen, I think I would, like him, resist the mystery; that is, I, too, would think it was too good to be true, too good to be believed. The world owes us nothing yet gives us everything, the lights seem to proclaim, and yet. Vollmer restores the mortal body to its shine, existence to its sublime and brilliant mystery. *All of Us Together in the End* will make you reckon with your ghosts, and will teach you exactly what matters in the end. I am a more aware witness now of the brightness of this world, and I have to thank Vollmer's spiritual memoir for allowing me to see it and, consequently, believe it."

—Jenny Bouilly, author of *Betwixt & Between* and *The Body*

"*All of Us Together in the End* is Vollmer's best work to date. The book showcases his keen awareness for the very present (pandemic, institutional racism, Zoom, TikTok,) and also his ability to gather the weird, mystical, and poignant threads of his life to tell the engrossing story of how loss can lead to transformation and how his family history comes to inform his path as a seeker. Vollmer can do funny and tender and mystical all at once in fluid prose that gets me thinking deeply about the tradition of American storytelling. Like Mark Twain, he collects narrative ephemera: the kooky, the folkloric, the lingua franca of the nation to narrate an elegiac story of a man evolving through grief by the gleam of a mysterious but vital light."

—Carmen Giménez Smith, author of *Be Recorder*

"Matthew Vollmer thinks too much. I'm glad, for I'm probably not thinking enough most days. *All of Us Together in the End* is an honest missive addressed to hope, regret, childhood, faith, truth, parenting, and the paranormal. And Love, with all its mysteries. It's an insightful, beautiful memoir that I'll remember forever."

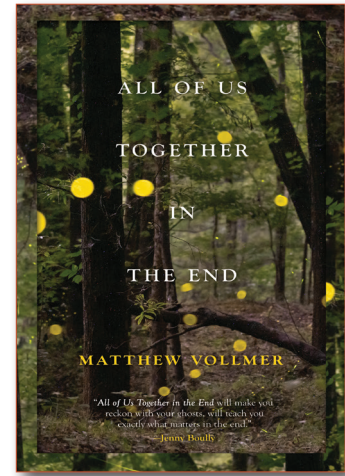
—George Singleton, author of *You Want More: Selected Stories*

All of Us Together in the End

Matthew Vollmer

All of Us Together in the End is a lyrical, elegiac affirmation of the awesome, strange, otherworldly ways our loved ones remain alive to us, even when they are out of reach, by a writer the *New York Times* calls “irresistible” and “utterly convincing.”

Vollmer’s family memoir, shimmering with wonder and enchantment, begins with the death of his mother from early-onset Alzheimer’s and Parkinson’s. Soon after, unexplained phenomena (specifically flashing lights and floating orbs) appear in the woods surrounding his family’s home in rural North Carolina, where his widowed father lives. Formative memories resurge in Vollmer’s mind, particularly from his childhood in the church of Seventh-day Adventism, hastening self-reexamination and reckoning.



APRIL 2023
PAPERBACK, \$16.95
979-8-8857400-50
NONFICTION/MEMOIR
5 x 8, 224 pages

Matthew Vollmer is the author of two short-story collections as well as three collections of essays. He was the editor of *A Book of Uncommon Prayer* and served as co-editor of *Fakes: An Anthology of Pseudo-Interviews, Faux-Lectures, Quasi-Letters, “Found” Texts, and Other Fraudulent Artifacts*. His work has appeared in venues such as the *Paris Review*, *Glimmer Train*, *Ploughshares*, *Tin House*, *Oxford American*, *The Sun*, *The Pushcart Prize* anthology, and *Best American Essays*. He teaches in the English Department at Virginia Tech and lives in Blacksburg, VA.

RELATED TITLES



An Interview with Scott Gloden

How does the South or place in general inform your writing?

The Great American Everything is a lineup of stories that were all written in either Memphis or New Orleans. While I don't think anyone would read their way through and consider these stories as moving the current of Southern literature, I can say with great confidence I could not have written them elsewhere. The South, in my experience, is capable of giving as much as it takes, and that balance is something I seek when writing and reading.

What is something you learned while writing this collection?

Linked collections can be really great, but I am here to upvote unlinked collections. For a long while, I reduced stories to a training ground of sorts, where I tested out certain themes/character arcs and either upgraded the stories into bigger projects or strip-mined my favorite sentences. I never saw this as a weakness until suggestions of making a collection salable arose. I get the impact linked collections can create and why readership can quickly sync up to them, but they're not how I fell in love with short fiction. The lesson being: it's absolutely okay to just deposit every ounce of yourself into fifteen pages.

Who/what are you reading right now? What inspires you?

Adolph Reed Jr.'s *The South*, Venita Blackburn's *How to Wrestle a Girl* (which was somehow better than *Black Jesus and Other Superheroes*, though I don't know how), and friends' books: Becca Spiegel's memoir, *Without Her*, forthcoming from Milkweed Editions; and Cally Fiedorek's *Atta Boy*, which hasn't been snatched up quite yet, reaffirming the slog and failures endemic to this process, but also inspiring to read what can explicitly be accomplished in private.

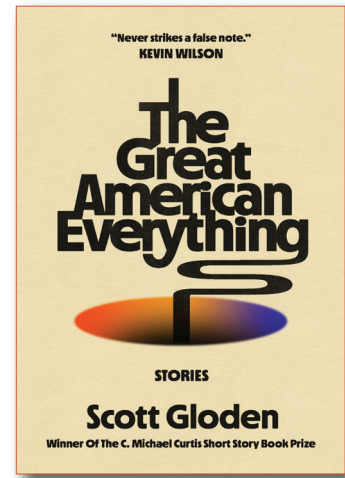
The Great American Everything

Scott Gloden

A short story collection exploring the bounds of contemporary family and how we move forward in a world so often changed by loss.

Lauded by Kevin Wilson as “an exceptional collection that introduces us to an exciting new voice,” *The Great American Everything* orbits the experiences of relationships, be they brother-to-brother, sister-to-sister, or patient-to-caregiver. Rendered with tenderness and a keen eye, these ten stories cut into the ways families approach questions of aging, adoption, loss, and class.

For fans of Amy Hempel and Rick Moody, these stories, spread over varied landscapes of the South from Memphis to New Orleans, contend with the ways in which the places we live dictate the way we trust and protect our own. Scott Gloden has assembled a precise and moving collection that considers what makes a family, however makeshift or impromptu its design.

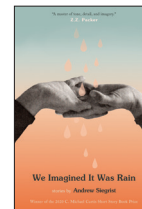


MAY 2023
PAPERBACK, \$16.95
979-8-88574-012-8
SHORT STORIES/DEBUT
5.5 x 8.5, 184 pages

Scott Gloden was born in Cleveland but claims Memphis and New Orleans as homelands. His stories have won awards from *American Short Fiction*, *Glimmer Train*, *The Masters Review*, and runner-up honors in the *Chicago Tribune's* Nelson Algren Awards; others appear in *StoryQuarterly* and *Southern Humanities Review*. He holds a Master's in Public Policy from Carnegie Mellon and works on homeless and housing initiatives. He currently lives in Philadelphia.

Scott Gloden is the winner of the C. Michael Curtis Short Story Book Prize

RELATED TITLES



An Interview with Halle Hill

Tell us a little about your debut story collection.

My collection, *Good Women: Stories*, is about the everyday, very human, often private lives of twelve Black women who live in Appalachia and the Deep South. I write about their worlds and identities, as well as the function that lineage, place, gender, and desire play within their sense of self and their interiority. It fascinates me how people from back home made sense of life, how they got through. I try to give the women in my collection their multitudes; it's important to me. We don't allow Black girls and women their depth, let alone their full human expression. People don't pay attention. I want to remember what usually gets dismissed.

How does the South or place in general inform your writing?

The South is hardwired in my writing, as place has a pull on me. Where I am physically at any time affects me. I'm proud I grew up in East Tennessee and I've lived all over the South: in coastal Georgia, Western North Carolina, and Alabama to name a few. My stories bounce around all those places. The South threads through me generationally; the lushness and the depravity. My family has roots in many pockets down here. I spend a lot of time trying to understand it.

What is something you learned while writing this collection?

I've learned to get to the heart of it. Be willing to look things in the eye: tell it like it is, otherwise, you're wasting time. Follow your obsessions with curiosity, rather than shame; the truest, most human information is in the cringe.

What do you do when you aren't writing?

When I am not writing I'm walking. I can walk for hours while I sort things out. I also love cable television, commercials and all. It's relaxing. I like to sing and read and sit on my balcony at night. Music moves me too.

Good Women: Stories

Halle Hill



A debut collection of stories by North Carolina writer Halle Hill.

A collection of reckoning, *Good Women* follows the lives of twelve Black women through Appalachia and the Deep South, examining the shaping of their realities. Considering their foundations in generational trauma, Hill observes how place, blood-ties, desperation, obsessions, and boundaries (or lack thereof), influence the navigation of their worlds. As these women wrestle with need, they find themselves in mundane, painfully ordinary experiences that are steeped with resiliency, humor, and private longing for witness.

SEPTEMBER 2023

PAPERBACK with flaps, \$17.95

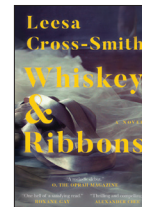
979-8-88574-017-3

SHORT STORIES/ DEBUT

5.5 x 7.5, 160 pages

Halle Hill is a writer from East Tennessee. She is a PEN/ Dau Short Story Prize nominee, winner of the 2021 Crystal Wilkinson Creative Writing Prize, and a finalist for the 2021 ASME Award for Fiction. Her work is featured in *Joyland*, *New Limestone Review*, and *Oxford American*, among others.

RELATED TITLES



The Big Game Is Every Night

Robert Maynor



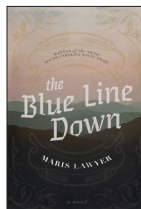
The inaugural selection in the South Carolina Novel Series, in partnership with the South Carolina Arts Commission.

The Big Game is Every Night is told in the keen, honest voice of a young high school football player growing up in rural South Carolina Lowcountry and gives readers a glimpse into the cultural forces that shape contemporary blue-collar America.

AUGUST 2023
PAPERBACK, \$16.95
979-8-88574-015-9
FICTION/NOVEL
5.5 x 8.5, 268 pages

Robert Maynor lives and writes in a patched-up fish camp on the bank of the Edisto River, the longest free-flowing blackwater river in North America. His fiction explores the spectrum of complexities and contradictions in the contemporary American South. His short stories have appeared in *Blood Orange Review*, *BULL*, the *Carolina Quarterly*, and *CRAFT*, among other outlets. His work has been nominated for a Pushcart Prize, and he is the past recipient of the Larry Brown Short Story Award and the Coker Fellowship in Fiction from the South Carolina Academy of Authors.

RELATED TITLES



El Rey of Gold Teeth

Reyes Ramirez



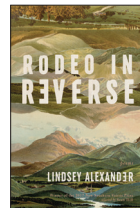
El Rey of Gold Teeth explores living in America as a first-generation American of Salvadoran and Mexican descent and processing the many histories, conflicting and mutual, that can exist simultaneously by asking, “What does it mean to be an answer without a question?”

Whether it be an astronaut, a tennis player, drag queens, family members, alternate versions of the self, or even turtles, this poetry collection embodies the many marginalized voices demanding to be remembered in a nation that requires erasure of histories. Colonizing languages and forms subverted, histories rerouted, and the mundane made extraordinary, the poems in *El Rey of Gold Teeth* break open notions of destiny, in humorous and devastating ways, to reimagine the past and present for a new future where lack is abundance, where there will be many answers to every question.

OCTOBER 2023
PAPERBACK, \$16.00
979-8-88574-017-3
POETRY
6 x 9, 80 pages

Reyes Ramirez (he/him) is a Houstonian, writer, educator, curator, and organizer of Mexican and Salvadoran descent. He is the author of short story collection *The Book of Wanderers* with University of Arizona's Camino del Sol series. Reyes's poems, stories, essays, and reviews appear in: *Indiana Review*, *Speculative Fiction for Dreamers: A Latinx Anthology*, *Cosmonauts Avenue*, *december* magazine, *Arteinformado*, *Texas Review*, *Houston Noir*, *Gulf Coast Journal*, *The Acentos Review*, *Cimarron Review*, and elsewhere.

RELATED TITLES





Gravy Quarterly

A magazine that documents, studies, and explores the diverse food cultures of the changing American South

Gravy is the journal and podcast duo of original narratives that are fresh, unexpected, and thought-provoking, created by the Southern Foodways Alliance in Oxford, Mississippi and distributed by Hub City Press, in partnership with SFA.

Gravy was named the 2015 Publication of the Year by the James Beard Foundation and has received multiple nominations for other awards between 2016 and 2020, from humor writing to the MFK Fisher Distinguished Writing Award. Notable contributors include Silas House, Janisse Ray, Randall Kenan, Monique Truong, Caleb Johnson, Chris Offutt, Latria Graham, and Imani Perry, among others.

FEATURES

Gravy tells stories about the changing American South. Published by the Southern Foodways Alliance, the quarterly journal shares original narratives that are fresh, unexpected, and thought-provoking. Each year, *Gravy* supports the work of over 100 writers, illustrators, and photographers in the South and beyond. The organization shares oral histories, produces films and podcasts, publishes great writing, sponsors scholarship, mentors students, and stages events that serve as progressive and inclusive catalysts for the greater South. *Gravy* is SFA's journal and podcast duo of fresh, unexpected, and thought-provoking original narratives.

PAPERBACK
FOOD WRITING / PHOTOGRAPHY
\$12 per issue / \$40
 7.5 x 10.5



PUBLISHING
New & Extraordinary
VOICES FROM THE
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