

Flash Fiction Addiction 22 Short Short Stories Volume II

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American Book Publishing Record, I Am... For Teen Girls: 60 Positive Declarations, The Collected Stories of Diane Williams, The Largesse of the Sea Maiden, Last Stories, Garden of Fiends, Always Happy Hour: Stories, How to Talk about Videogames, Crossing Color, Fear and Loathing in Las Vegas (Harper Perennial Modern Classics)

I Am... For Teen Girls is a collection of sixty positive affirmations to be used in a daily regimen for two months.

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

Twenty-five years after Jesus’ Son, a haunting new collection of short stories on mortality and transcendence, from National Book Award winner and two-time Pulitzer Prize finalist Denis Johnson NATIONAL BESTSELLER • NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY Dwight Garner, The New York Times • Maureen Corrigan, NPR’s Fresh Air • Chicago Tribune • Newsday • New York • AV Club • Publishers Weekly “Ranks with the best fiction published by any American writer during this short century.”—New York “A posthumous masterpiece.”—Entertainment Weekly NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times Book Review • The Washington Post • NPR • The Boston Globe • New York Public Library • Kirkus Reviews • Bloomberg The Largesse of the Sea Maiden is the long-awaited new story collection from Denis Johnson. Written in the luminous prose that made him one of the most beloved and important writers of his generation, this collection finds Johnson in new territory, contemplating the ghosts of the past and the elusive and unexpected ways the mysteries of the universe assert themselves. Finished shortly before Johnson’s death, this collection is the last word from a writer whose work will live on for many years to come. Praise for The Largesse of the Sea Maiden “An instant classic.”—Newsday “Exceptional luminosity . . . hits a powerful vein.”—The New York Times Book Review “Grace and oblivion are inextricably yoked in these transcendent stories. . . . [Johnson’s] gift is to extract the beauty in all that brokenness.”—The Wall Street Journal “Nobody ever wrote like Denis Johnson. Nobody ever came close. . . . We’re just left with this miraculous book, these perfect stories, the last words from one of the world’s greatest writers.”—NPR

A Sunday Times Top 10 Bestseller 'What a writer he was; he could flip over a sentence so gently, and show the underbelly in a heartbeat. His work is always quietly compassionate' Elizabeth Strout In this final collection of ten exquisite, perceptive and profound stories, William Trevor probes into the depths of the human spirit. Here we encounter a tutor and his pupil, whose lives are thrown into turmoil when they meet again years later; a young girl who discovers the mother she believed dead is alive and well; and a piano-teacher who accepts her pupil's theft in exchange for his beautiful music. These gorgeous stories - the last that Trevor wrote before his death - affirm his place as one of the world's greatest storytellers. 'Trevor is a master of both language and storytelling' Hilary Mantel 'He is one of the great short-story writers, at his best the equal of Chekhov' John Banville 'The greatest living writer of short stories in the English language' New Yorker

The intoxication from a pint of vodka, the electric buzz from snorting cocaine, the warm embrace from shooting heroin--drinking and drugging provides the height of human experience. It's the promise of heaven on earth, but the hell that follows is a constant hunger, a cold emptiness. The craving to get high is a yearning as intense of any blood-thirsty monster. The best way to tell the truths of addiction is through a story, and dark truths such as these need a piece of horror to do them justice. The stories inside feature the insidious nature of addiction told with compassion yet searing honesty. Drug overdoses are now the leading cause of accidental deaths, and some of the most incredible names in horror fiction have tackled this modern day epidemic. A WICKED THIRST, by Kealan Patrick Burke THE ONE IN THE MIDDLE, by Jessica McHugh GARDEN OF FIENDS, by Mark Matthews FIRST, JUST BITE A FINGER, by Johann Thorsson LAST CALL, by John FD Taff TORMENT OF THE

FALLEN, by Glen Krisch EVERYWHERE YOU'VE BLED AND EVERYWHERE YOU WILL, by Max Booth III RETURNS, by Jack Ketchum

“Sleek, sexy, slyly funny.” —Tom Franklin, author of *Crooked Letter, Crooked Letter A* “bracingly strong” (Kirkus Reviews, starred review) collection brimming with savage Southern charm, *Always Happy Hour* propels Mary Miller to new heights. Claustrophobic and lonesome, acerbic and magnetic, her characters seek understanding in the most unlikely places—a dilapidated foster home where love is a liability, a trailer park laden with a history of bad decisions, and the empty corners of a dream home bought after a bitter divorce. “Full of wit, bite, and the boundless intelligence of their author” (Kevin Powers, author of *The Yellow Birds*), these stories evoke the particular gritty comfort found in bad habits as hope turns to dust, and they prove yet again Miller’s essential role in American fiction.

Videogames! Aren’t they the medium of the twenty-first century? The new cinema? The apotheosis of art and entertainment, the realization of Wagnerian *gesamtkunstwerk*? The final victory of interaction over passivity? No, probably not. Games are part art and part appliance, part tableau and part toaster. In *How to Talk about Videogames*, leading critic Ian Bogost explores this paradox more thoroughly than any other author to date. Delving into popular, familiar games like *Flappy Bird*, *Mirror’s Edge*, *Mario Kart*, *Scribblenauts*, *Ms. Pac-Man*, *FarmVille*, *Candy Crush Saga*, *Bully*, *Medal of Honor*, *Madden NFL*, and more, Bogost posits that videogames are as much like appliances as they are like art and media. We don’t watch or read games like we do films and novels and paintings, nor do we perform them like we might dance or play football or Frisbee. Rather, we do something in-between with games. Games are devices we operate, so game critique is both serious cultural currency and self-parody. It is about figuring out what it means that a game works the way it does and then treating the way it works as if it were reasonable, when we know it isn’t. Noting that the term games criticism once struck him as preposterous, Bogost observes that the idea, taken too seriously, risks balkanizing games writing from the rest of culture, severing it from the “rivers and fields” that sustain it. As essential as it is, he calls for its pursuit to unfold in this spirit: “God save us from a future of games critics, gnawing on scraps like the zombies that fester in our objects of study.”

Rita Dove (b. 1952) was elected Poet Laureate--the first ever African-American to hold the position--in 1993, in recognition of work that combines racially sensitive observation with searing and immediate personal experience. She is best known for her substantial body of poetry, although she has also been recognized for her many accomplishments in drama and fiction, written in both German and English. *Crossing Color*, written by a well-known Americanist in the European community, is the first full-length critical study offering a comprehensive biographic and literary portrait of Rita Dove and her work.

‘We were somewhere around Barstow on the edge of the desert when the drugs began to take hold. I remember saying something like, “I feel a bit lightheaded; maybe you should drive ...”’

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