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“Prepare to be dazzled—Fiona Warnick is a wunderkind.”
—Allegra Hyde

“A gleaming, zany little gem. . . . Compassionate, quirky, and beautifully written, I adored it.”
—Annie Hartnett

From the outside, Isabel doesn’t seem to have much going on. It’s the summer after college graduation and she’s moved back to her hometown, where she spends her days house-sitting, babysitting, working the front desk at a yoga studio, and hanging out with her childhood friend Ellie. But on the inside, Isabel’s mind is always running, always analyzing, and right now, she’s trying hard to not let her thoughts give weight to boys. So when Isabel spots three baby skunks in the yard, their presence is not only a strangely thrilling break from the expected, it feels like a fortuitous sign from the universe. Skunks. That’s what she should be thinking about.

As the summer unfolds, Isabel becomes increasingly preoccupied with the skunks, while also navigating her various jobs and an ambiguous relationship with Eli, the son of the couple she’s house-sitting for. In her own life and in the imagined inner lives of the skunks, Isabel ponders the nature of existence, love vs. infatuation, and the many small moments that make us animal, make us human. The Skunks is an unforgettable coming-of-age story about the complexities of crushes, desire, friendship, and modern life.

FIONA WARNICK grew up in Western Massachusetts and holds a BA in Creative Writing from Oberlin College, where she won the Emma Howell Poetry Prize. She teaches preschool in Providence, Rhode Island.
“Startling and powerful. After I read it, I felt a new world of creative possibilities opening.”

—Jeannie Vanasco

In the humid dark of a eucalyptus-scented room, a woman named Hui lies on a mattress telling stories about herself to her listener, a little girl. She talks about her identity as the child of an immigrant, her feelings about being in a mixed-race marriage, her opinions on mental health. But as the stories progress, it becomes clear that a volatile secret is lurking beneath their surface. There are events in Hui’s past that have great significance for the person she’s become, but that have gone missing from her memory. What is it, exactly, that is haunting Hui? And just as importantly—what is the room that Hui is lying in? Who is the little girl she keeps talking to? And who, actually, is Hui herself?

As the conversation continues, what unfolds is a breathtaking and unexpected journey through layers of story toward truth and recovered identity; a memoir that reenacts, in tautly novelistic fashion, the process of healing that author Shze-Hui Tjoa moved through in order to recover memories lost to complex-PTSD and to, eventually, reconstruct her sense of self. Stunning in its originality and intimacy, Tjoa’s debut memoir *The Story Game* is a piercing tribute to selfhood and sisterhood, a genre-shattering testament to the power of imagination, and a one-of-a-kind work of art.

**SHZE-HUI TJOA** is a writer from Singapore who lives in the UK. She is a nonfiction editor at *Sundog Lit*, and previously served as fiction editor of *Exposition Review*. Her work has received support from the Tin House Summer Workshop, the Vermont Studio Center, the Voices of Our Nations Arts Foundation, Disquiet International, and AWP’s Writer-to-Writer Mentorship Program.

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**NATIONAL MARKETING CAMPAIGN**

- Select author appearances
- National media campaign, including TV, radio, and online interviews
- Prepublication buzz campaign, including widespread galley mailings, giveaways at ALA Midwinter, and dedicated e-blasts
- National print campaign, including reviews, original essays, and features
- Positioning for “Best of the Month,” including Indie Next and LibraryReads
- Social media campaign, featuring influencer packages, videos, and giveaways
- Outreach to media focused on mental health and wellness for Mental Health Awareness Month
- Library and educational marketing campaign
- Author Q&A available
“Fire Exit, Morgan Talty’s debut novel, is utterly consuming. The storytelling is both spellbinding and quietly devastating. The novel absolutely smolders.”

—TOMMY ORANGE

“Gorgeous. . . . Talty is a revelation.”

—BRANDON TAYLOR

From the porch of his home, Charles Lamosway has watched the life he might have had unfold across the river on Maine’s Penobscot Reservation. On the far bank, he caught brief moments of Roger and Mary raising their only child, Elizabeth—from the day she came home from the hospital to her early twenties. But there’s always been something deeper and more dangerous than the river that divides him from this family and the rest of the tribal community. It’s the secret that Elizabeth is his daughter, a secret Charles is no longer willing to keep.

Now it’s been weeks since he’s seen Elizabeth and Charles is worried. As he attempts to hold on and care for what he can: his home and property, his alcoholic, quick-tempered and big-hearted friend Bobby, and his mother, Louise, who is slipping ever-deeper into dementia—he becomes increasingly haunted by his past. Forced to confront a lost childhood on the reservation, a love affair cut short, and the death of his beloved stepfather, Fredrick, in a hunting accident—a death that he and Louise cannot agree where to lay the blame—Charles contends with questions he’s long been afraid to ask. Is it his secret to share? And would his daughter want to know the truth?

From award-winning author of Night of the Living Rez, Morgan Talty’s debut novel, Fire Exit, is a masterful and unforgettable story of family, legacy, bloodlines, culture and inheritance, and what, if anything, we owe one another.
MORGAN TALTY

is a citizen of the Penobscot Indian Nation. Talty is an assistant professor of English in Creative Writing and Native American and Contemporary Literature at the University of Maine, Orono, and he is on the faculty at the Stonecoast MFA in Creative Writing as well as the Institute of American Indian Arts. He lives in Levant, Maine.

NATIONAL MARKETING CAMPAIGN

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• National print campaign, including reviews, original essays, and features
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• Positioning for June retail placement programs, including Indie Next and LibraryReads
• Comprehensive social media campaign, including Tin House Galley Club mailing, influencer packages, and targeted outreach to literary fiction readers
• Book club outreach and promotions
• Library marketing campaign
• University course adoption and Freshman Reads campaign
• Signed stock for first edition programs
• Outreach and partnership with regional and national Native American organizations

Winner of the PEN/Robert W. Bingham Prize
National Book Critics Circle John Leonard Prize
American Academy of Arts & Letters Sue Kaufman Prize
The New England Book Award
National Book Foundation 5 Under 35 Honoree

A Finalist for the Andrew Carnegie Medal for Fiction, the Chautauqua Prize 2023, and Barnes & Noble Discover Book Prize

Named a Best Book of the Year by The New York Times, NPR, Esquire, Oprah Daily, and more

“Magnificent.”—Lily King

“Remarkable...Talty has assured himself a spot in the canon of great Native American literature.”—The New York Times

“Captivating.”—TIME

“A blazing new talent.”—Oprah Daily

“Talty’s book haunted and thrilled me in its raw explorations of inheritance, grief and survival, imbued with humor and warmth.”—NPR Books

5 ½" x 8 ½" · 296 pages
Returning to her legendary short stories, Pulitzer Prize and National Book Award finalist Joy Williams offers a much-anticipated follow-up to Ninety-Nine Stories of God, which The New York Times Book Review called a “treasure trove of bafflements and tiny masterpieces.” Concerning the Future of Souls balances the extraordinary and the humble, the bizarre and the beatific, as Azrael—transporter of souls and the most troubled and thoughtful of the angels—confronts the holy impossibility of his task, his uneasy relationship with Death, and his friendship with the Devil.

Over the course of these ninety-nine illuminations, a collection of connected and disparate beings—ranging from ordinary folk to grand, known figures, such as Jung, Nietzsche, Pythagoras, Bach, and Rilke; to mountains, oceans, dogs, birds, whales, horses, butterflies, a sixty-year-old tortoise, and a chimp named Washoe—experience the varying fate of the soul as each encounters the darkness of transcendence in this era of extinction. A brilliant crash course in philosophy, religion, literature, and culture, Concerning the Future of Souls is an absolution and an indictment, sorrowful and ecstatic. Williams will leave you wonderstruck, pondering the morality of being mortal.
JOY WILLIAMS
is the author of five novels, including The Quick and the Dead and most recently Harrow; five collections of stories, including Ninety-Nine Stories of God; as well as Ill Nature, a book of essays that was a finalist for the National Book Critics Circle Award. She lives in Arizona and Wyoming.

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In the face of a pandemic, an unprepared world scrambles to escape the mysterious disease causing sensory damage, nerve loss, and, in most cases, death. Neffy, a disgraced and desperately indebted twenty-seven-year-old marine biologist, registers for an experimental vaccine trial in London—perhaps humanity’s last hope for a cure. Though isolated from the chaos outside, she and the other volunteers—Rachel, Leon, Yähiko, and Piper—cannot hide from the mistakes that led them there.

As London descends into chaos outside the hospital windows, Neffy befriends Leon, who before the pandemic had been working on a controversial technology that allows users to revisit their memories. She withdraws into projections of her past—a childhood bisected by divorce, a recent love affair, her obsessive research with octopuses, and the one mistake that ended her career. The lines between past, present, and future begin to blur, and Neffy is left with defining questions: Who can she trust? Why can’t she forgive herself? How should she live, if she survives?

Claire Fuller’s *The Memory of Animals* is an ambitious, deeply imagined work of survival and suspense, grief and hope, consequences and connectedness that asks what truly defines us—and to what lengths we will go to rescue ourselves and those we love.
“Rich, strange, and beautiful.”
—Kij Johnson

Ferns grow knee-deep along the shoulder, laced with briars and unripe raspberries, so thick they could hide a bear. Could hide anything, really.

In 1980s Appalachia, Sheila and Angie are two sisters who couldn’t be more different. While their mother works long shifts at the nearby asylum, Sheila does her best to care for their home and keeps to herself, even when enduring relentless bullying from classmates. Her rambunctious, fearless younger sister Angie is more focused on fighting imaginary zombies, and creating tarot-like cards that seem to have a mind of their own.

When the brutal murder of two female hikers on the nearby Appalachian Trail stuns their small community, the sisters find themselves tangled in a dangerous game of cat and mouse. Angie discovers a ripped shirt, soaked in blood; money Sheila’s been stashing away disappears; and a strange man shows up at a local store, trying to barter with a woman’s watch. As the threat of violence looms larger, the mysterious, ancient mountain they live on—and their willingness to trust each other—might be the only things that can save them from the darkness consuming their home.

In turns both terrifying and otherworldly, author Alisa Alering opens the door to the hidden world of Smothermoss—a mountain that sighs, monsters made of ink, rabbits both dead and alive, and ropes that just won’t come undone. Unsettling, propulsive, and wonderfully atmospheric, Alering’s stunning debut novel renegotiates what is seen and unseen, what is real and what is haunted.

ALISA ALERING grew up in the Appalachian Mountains of Pennsylvania and now lives in Arizona. After attending Clarion West, their short fiction has been published in Fireside, Lady Churchill’s Rosebud Wristlet, Podcastle, and Cast of Wonders, among others, and has been recognized by the Calvino Prize. A former librarian and science/technology reporter, they teach fiction workshops at the Highlights Foundation.
“Haunting and compulsively readable, *The Night Flowers* is impossible to put down. Every voice in the chorus that makes up this novel sings a siren song of suspense you won’t be able to resist. I devoured it.”

— Katy Hays

“Pulse-pounding and poignant.”

— Parade

In 1983, deep in New Mexico’s Gila National Forest, the bodies of a young woman and two children were found. Who were they? How did they get there? Thirty years later, two women find themselves drawn to the cold case. Librarian Laura MacDonald begins her own investigation as a way to distract herself from breast cancer treatments and becomes consumed by her search for answers. Jean Martinez is a veteran detective determined to keep working cold cases for the Sierra County State Police even as her family begs her to retire. With only fragments from dusty case files and a witness who doesn’t want to remember, this unlikely duo is determined—no matter the cost—to uncover the truth behind the murders. And, with their help, the woman in the woods is finally able to tell her story on her own terms and summon the power to be found.

*The Night Flowers*—a haunting debut thriller written with pulse-pounding precision and a deep understanding of the psychology of violence and the tenacity of those who combat it—announces the arrival of Sara Herchenroether as an exciting new voice.

SARA HERCHENROETHER

lives outside Columbus, Ohio, with her husband, four young children, one old dog, and two rescue kittens. Sara is a breast cancer survivor.
Set against the stark background of the Southwestern desert, Lena Valencia’s *Mystery Lights* glows with the promise—and fear—of the world we know and the worlds we don’t, following women and girls as they navigate dangers both supernatural and existential.

An influencer attempts to derail a viral TV marketing campaign with her violent cult following. A marriage between two ghost hunters is threatened when one of them loses her ability to see spirits. The lives of a famous painter in the twilight of her career and a teenage UFO enthusiast converge when a mysterious glowing orb appears in their small desert town. And a slasher-flick screenwriter looking for inspiration escapes a pack of wild dogs only to find herself locked in an SUV with a strange man beside her. Set primarily in deserts throughout the American Southwest, Lena Valencia’s *Mystery Lights* is a debut collection of stories about women and girls at the crossroads of mundane daily life and existential dread.

From the all-too-real horror of a sexual predator on a college campus to a lost sister transformed by cave-dwelling creatures, *Mystery Lights* grapples with terrors both familiar and fantastic, introducing an electrifying new voice in contemporary fiction while bringing to light the many faces of the forces that haunt us.

*LENNA VALENCIA*’s fiction has appeared in *Ninth Letter*, *Epiphany*, *Joyland*, the anthology *Tiny Nightmares*, and elsewhere. She is the recipient of a 2019 Elizabeth George Foundation grant and holds an MFA in fiction from The New School. Originally from Los Angeles, she lives in Brooklyn, New York, where she is the managing editor and director of educational programming at One Story and the co-host of the reading series Ditmas Lit.
Cloud Missives
by KENZIE ALLEN

Each poem examines a mystery.
Each poem has its own Indigeneity.
Each poem is its own cloud missive.

Intimate, dissecting, and liberating, Cloud Missives is a poetry collection of excavation and renewal. Like an anthropologist entering a dig site and unearthing bones, Kenzie Allen reveals a life from what endures after tragedies and acts of survival. Across four sections, poems explore pop culture—the stereotypes in *Peter Pan*, *Indiana Jones*, and beyond—fairy tales, myths, protests, and forgotten histories, before arriving at a dazzling series of love poems that deepen our understanding of romantic, platonic, and communal love.

Cloud Missives is an investigation, a manifestation, and a celebration: of the body, of what we make and remake, of the self, and of the heart. With care and deep attention, it asks what one can reimagine of Indigenous personhood in the wake of colonialism, what healing might look like when loving the world around you—and introduces readers to a profound new voice in poetry.

KENZIE ALLEN is a Haudenosaunee poet and multimodal artist. She is the recipient of a 92NY Discovery Prize, an inaugural James Welch Prize for Indigenous Poets, the 49th Parallel Award in poetry, and fellowships from Vermont Studio Center, Aspen Writers’ Foundation, and In-Na-Po (Indigenous Nations Poets). A finalist for the National Poetry Series, her work has appeared in *Poetry* magazine, *The Paris Review’s The Daily, Best New Poets*, Poets.org, and other venues. Born in West Texas, she now shares time between Toronto, Ontario; Stavanger, Norway; and the Oneida reservation in Green Bay, Wisconsin.
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