

In Memoriam To Identity Kathy Acker

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Hyperglossia

This book advances an Islamic political philosophy based on the concept of Ihsan, which means to do beautiful things. The author moves beyond the dominant model of Islamic governance advanced by modern day Islamists. The political philosophy of Ihsan privileges process over structure, deeds over identity, love over law and mercy and forgiveness over retribution. The work invites Muslims to move away from thinking about the form of Islamic government and to strive to create a self-critical society that defends national virtue and generates institutions and practices that provide good governance.

Her 37th Year, an Index

Modern American Counter Writing

Kathy Acker's characteristically outrageous, lyrical, and hyperinventive novel concerns three characters who share an impulse toward self-immolation through doomed, obsessive romance. Teetering somewhere between the Beats and Punk, IN MEMORIAM TO IDENTITY is at once a revelatory addition to, and an irreverent critique of, literature of decadence and self-destruction.

The Book of Murder

THE STORY: Henry T. Aythecliff, a much married and once successful writer, now heavily in debt, summons his three ex-wives to his mansion, his plan being to extort a sizable amount of money from each of them. He has a secret meeting with each in tu

The River Ophelia

Poetry. Cover art: "Betty's Revenge" by Laurel Sparks. "HYPERGLOSSIA is part anthropology, part anatomy; it is part song and part dissonance. Yet Szymaszek's poetry is always too wily, and too alive with its own pleasures--in short, too wise--to accept any conscription to stable identity. In this 'skirmish with a makeshift tongue, ' the poet keeps us 'attuned to close-calls and eruptions of selfhoods.' Demonstrating that language and identity are 'a temporary site, ' this poetry is a cultural mirroror, ' full of sly heresies which abet Szymaszek's poetic subversions so that she is able to 'elude detection and find company.' Indeed, in her company, we can be grateful to find such a 'superior sayerer.'"--Elizabeth Robinson

"HYPERGLOSSIA takes us on a journey into the interior where the skin, both liminal and littoral, shifts before us. This movement ('push the boats out / move them far from my / inaccuracy') struggles for and against the sense and eventual record of it. Embodied and disembodied, orienting and disorienting, the mind strives against where a soul might reside, evading the shadows cast by disfigurement, estrangement, or violence. But the itinerant cannot always cover her tracks and the poet hangs on, asking, until the very end, 'what of my persuasion now.'"--Ammiel Alcalay

"Who is Eustace, and where's use in that name? How is his tongue doing that thing in my mouth? How is her mouth doing this thing in my tongue?' Out beyond the laws of kinship, HYPERGLOSSIA is equal parts kin with Kathy Acker's In Memoriam to Identity and kari edwards's a day in the life of p. Szymaszek's book proposes a world of post-mortality nobody can be slain in absentia where bodies and souls are transported trans-oceanically in leaky vessels whose very uselessness argues for a radically queer trans-poetics, a kind of transmigratory being in which identity, like gender a tomb, can only fail because one ceases to exist as this or that thing. HYPERGLOSSIA nourishes trans-identity, an ailment not to be treated except with anagrammatic homeopathies sibilant whispers which cure our injured declarations of love by transmuting a language that otherwise falsifies us into wholeness and pretends to fix us. HYPERGLOSSIA is the critical form disruption takes to interrupt the regime. This is writing as metempsychosis, activating a movement across bodies and names, species and spaces, making what's been excluded from sense sensible blown pink omissions where we're all twice dying between honey and shipwreck."--Rob Halpern

Kathy Goes to Haiti

#1 New York Times bestselling author Kathy Reichs returns with a new riveting novel featuring her vastly popular character forensic anthropologist Temperance Brennan, who must use all her tradecraft to discover the identity of a faceless corpse, its connection to a decade-old missing child case, and why the dead man had her cell phone number. It's sweltering in Charlotte, North Carolina, and Temperance Brennan, still recovering from neurosurgery following an aneurysm, is battling nightmares, migraines, and what she thinks might be hallucinations when she receives a series of mysterious text messages, each containing a new picture of a corpse that is missing its face and hands. Immediately, she's anxious to know who the dead man is, and why the images were sent to her. An identified corpse soon turns up, only partly answering her questions. To win answers to the others, including the man's identity, she must go rogue, working mostly outside the system. That's because Tempe's new boss holds a fierce grudge against her and is determined to keep her out of the case. Tempe bulls forward anyway, even as she begins questioning her instincts. But the clues she discovers are disturbing and

confusing. Was the faceless man a spy? A trafficker? A target for assassination by the government? And why was he carrying the name of a child missing for almost a decade? With help from a number of law enforcement associates including her Montreal beau Andrew Ryan and the always-ready-with-a-smart-quip, ex-homicide investigator Skinny Slidell, and utilizing new cutting-edge forensic methods, Tempe draws closer to the astonishing truth. But the more she uncovers, the darker and more twisted the picture becomes

Bodies of Work

Catherine Bell, a famous concert pianist, is struggling to hold on to her career in a competitive international arena that spans the classical music capitals of the world. After a disastrous show in Copenhagen, Cathy is about to attempt her first concert performance without alcohol in Prague when her marriage implodes, her terminally ill, Czech-born mother goes missing from her London hospital, and a much needed highly paid recording deal falls through. Cathy finds herself coping in the only way she knows how: grasping a glass of forbidden pre-performance champagne and flirting with Tomas, a stranger in a Prague nightclub. While her therapist Nelly advises her to abstain, Cathy's relationship with drink, and Tomas, draws her deep into a whirlpool of events as mysterious, tense and seductive as Prague itself. Justine Ettler's discipline in the writing is as controlled as Cathy is out of control – the novel brilliantly references classics such as Wuthering Heights – and as with Rachel in *The Girl on a Train* the reader is drawn into the protagonist's predicament with moving, palpable intensity. *Bohemia Beach* is an edge of your seat ride, a compelling story of addiction, passionate love and the power of art. It heralds the return of one of Australia's most distinctive authors. 'Ettler is back after twenty years and the wait has been worth it. This is a mesmerising story of art and addiction – the author at her provocative best.' Nikki Gemmell

Male Matters

In this characteristically sexy, daring, and hyperliterate novel, Kathy Acker interweaves the stories of three characters who share the same tragic flaw: a predilection for doomed, obsessive love. Rimbaud, the delinquent symbolist prodigy, is deserted by his lover Verlaine time and time again. Airplane takes a job dancing at Fun City, the seventh tier of the sex industry, in order to support her good-for-nothing boyfriend. And Capitol feels alive only when she's having sex with her brother, Quentin. *In Memoriam to Identity* is at once a revelatory addition to, and an irreverent critique of, the literature of decadence and self-destruction.

Plays with Films

An erotic and dreamlike reinterpretation of "Treasure Island" is told from a female perspective, featuring a crew of women on a wild adventure from an Alexandrian whorehouse to Pirate Island

Bohemia Beach

Janey Smith keeps a journal of her dreams and experiences as she is rejected by

her father, kidnapped by thieves, and sold into prostitution

The Politics of Kathy Acker

Half Life

Three early, self-published novels from Kathy Acker reissued with an original introduction by Kate Zambreno, the author of *Heroines*, *Green Girl*, *Screen Tests*, and more.

Postmodern Texts and Emotional Audiences

Rich girl, street punk, lost girl and icon scholar, stripper, victim and media-whore—The late Kathy Acker's legend and writings are wrapped in mythologies, created mostly by Acker herself. In this first, fully authorized biography, Kraus approaches Acker both as a writer, and as a member of the artistic communities from which she emerged. At once forensic and intimate, *After Kathy Acker* traces the extreme discipline and literary strategies Acker used to develop her work, and the contradictions she longed to embody. Using exhaustive archival research and ongoing conversations with mutual colleagues and friends, Kraus charts Acker's movement through some of the late 20th century's most significant artistic enterprises.

I'm Very Into You

Don Quixote, which was a Dream

Beginning as a rewriting of Charles Dickens classic of the same name, *Great Expectations* spirals into Kathy Acker's most notorious work of textual appropriation and literary homage, creating "variations on classic literary texts . . . [which] subvert all of our traditional expectations concerning causality, narrative form and moral sensibility."--(Michiko Kakutani, *New York Times*)

Violent Femmes

Fiction. Women's Studies. *HER 37TH YEAR, AN INDEX* is the story of a year in one woman's life. Structured as an index, the work is a collage of excerpted conversations, letters, quotations, moments, and dreams. An exploration of longing and desire, the story follows a moment of crisis in a marriage and in the life of a woman who remains haunted by an unassimilable past. Allan Gurganus called an early version of the work a "thoroughly engrossing almanac of desire" when it was published by *The Iowa Review*.

Young Lust

Kathy Acker, Materialist Feminism and Postmodernism

Recently discovered and never before published, these two short novels were written in the early 1970s, at the beginning of Kathy Acker's writing career. *Rip-off Red* reads as a kind of Raymond Chandler for bad girls, as Acker's typical literary playfulness transforms the genre conventions of detective fiction into a book that is simultaneously a mystery and a personal, raunchy, and politically astute account of life in New York City. *The Burning Bombing of America* is a dystopian vision of the destruction of America, combining crypto-Socialist class critique with the visceral surreality of the Book of Revelation. Published together here, they reveal a young writer on a literary romp, imposing an original, sexy, and subversive worldview that is unmistakably Acker. They are a perfect introduction to Acker's oeuvre and essential for all Acker readers. "Kathy Acker's trancelike writing style peels away the layers of reality." -- San Francisco Chronicle "America's most beloved transgressive novelist." -- Spin "Acker is a postmodern Colette with echoes of Cleland's *Fanny Hill*." -- William S. Burroughs

In Memoriam to Identity

"This volume contains Acker's never-before published early writings, documentation of her obscenity trial, and the definitive interview about her life and work by Sylvère Lotringer."--Cover.

Black Folktales

Nora and Blanche are conjoined twins. Nora is strong, funny, and deeply independent, thirsting for love and adventure. Blanche, by contrast, has been asleep for twenty years. Sick of carrying her sister's dead weight, Nora wants her other half gone for good—a desire that takes her from San Francisco to London in search of the Unity Foundation, a mysterious organization that promises to make two one. But once in England, Nora's past begins to surface in surprising and disturbing ways, pushing her to the brink of insanity and forcing her to question her own—and Blanche's—grip on the truth.

Literal Madness

Based loosely on the relationship between Colette Peignot and Georges Bataille, *My Mother: Demonology* is the powerful story of a woman's struggle with the contradictory impulses for love and solitude. At the dawn of her adult life, Laure becomes involved in a passionate and all-consuming love affair with her companion, B. But this ultimately leaves her dissatisfied, as she acknowledges her need to establish an identity independent of her relationship with him. Yearning to better understand herself, Laure embarks on a journey of self-discovery, an odyssey that takes her into the territory of her past, into memories and fantasies of childhood, into wildness and witchcraft, into a world where the power of dreams can transcend the legacies of the past and confront the dilemmas of the present. With a poet's attention to the power of language and a keen sense of the dislocation that can occur when the narrative encompasses violence and pornography, as well as the traumas of childhood memory, Kathy Acker here takes another major step toward establishing her vision of a new literary aesthetic.

Blood and Guts in High School

An in-depth analysis of the work of one of the twentieth century's most innovative writers, Kathy Acker's body of work is one of the most significant collections of experimental writing in English. In *Kathy Acker: Writing the Impossible*, Georgina Colby explores Acker's compositional processes and intricate experimental practices, from early poetic exercises written in the 1970s to her final writings in 1997. Through original archival research, Colby traces the stages in Acker's writing and draws on her knowledge of unpublished manuscripts, notebooks, essays, illustrations, and correspondence to produce new ways of reading Acker's works. Rather than treating Acker as a postmodern writer, this book argues that Acker continued a radical modernist engagement with the crisis of language, and carried out a series of experiments in composition and writing that are comparable in scope and rigor to her modernist predecessors Stein and Joyce. Each chapter focuses on a particular compositional method and insists on the importance of avant-garde experiment to the process of making new non-conventional modes of meaning. Combining close attention to the form of Acker's experimental writings with a consideration of the literary cultures from which she emerged, Colby positions Acker as a key figure in the American avant-garde, and a pioneer of contemporary experimental women's writing.

Key Features
Examines unpublished manuscripts, notebooks, lecture notes, letters and manuscripts from the Kathy Acker Papers
Features eleven previously unpublished images of original manuscripts, correspondence, and colour illustrations from the Kathy Acker Papers
Utilises major archival study of Acker's experimental compositional practices
Situates Acker as a late modernist writer and a key figure in the American Avant-Garde

Pussy, King of the Pirates

"Why am I telling you all this? Partly 'cause the whole queerness/identity thing for me stretches through everything, absolutely everything. Slipping between straight/gay is child's play compared to slipping between writer/teacher/influence-peddler whatever. I forget who I am. You reminded me of who I prefer to be."
[M.W.] "It's two in the morning I know what you mean about slipping roles: I love it, going high low, power helpless even captive, male female, all over the place, space totally together and brain-sharp, if it wasn't for play I'd be bored stiff and I think boredom is the emotion I find most unbearable " [KA] -- from *I'm Very into You*

After Kathy Acker met McKenzie Wark on a trip to Australia in 1995, they had a brief fling and immediately began a heated two-week email correspondence. Their emails shimmer with insight, gossip, sex, and cultural commentary. They write in a frenzy, several times a day; their emails cross somewhere over the International Date Line, and themselves become a site of analysis. What results is an index of how two brilliant and idiosyncratic writers might go about a courtship across 7,500 miles of airspace -- by pulling in Alfred Hitchcock, stuffed animals, Georges Bataille, Elvis Presley, phenomenology, Marxism, *The X-files*, psychoanalysis, and the *I Ching*. Their correspondence is a Plato's *Symposium* for the twenty-first century, but written for queers, transsexuals, nerds, and book geeks. *I'm Very Into You* is a text of incipience, a text of beginnings, and a set of notes on the short, shared passage of two iconic individuals of our time.

The Undertaker's Daughter

This study boldly argues for Acker's revolutionary significance. It situates her within a historical avant-garde and examines how she took moments and movements from modern history, including the Paris Commune, Russian Nihilists and the global revolts of the 1960s.

A Woman of Great Expectations: Social and Political Vision in Kathy Acker's Don Quixote, which was a Dream, Empire of the Senseless, and In Memoriam to Identity

Calvin Thomas's *Male Matters* reveals the act and production of writing as a bodily, material process that transgresses the boundaries of gender. Wise and quirky, sophisticated and coarse, serious and hilarious, this look at male identity and creativity and dislocation at the end of the twentieth century definitely will not assuage male anxiety! "An excellent and important book. . . . By mixing high and low, by speaking candidly about what we usually keep in the (water) closet, while simultaneously engaging the 'highest' philosophies of language and culture, Thomas calls the entire enterprise of criticism into question." -- Jeremy Earp, *Journal of Gay, Lesbian, and Bisexual Identity* "A brave, indispensable exercise in writing the male body, and a tour de force of theoretically informed close reading." -- Kevin Floyd, *Journal of the Midwest Modern Language Association* "Both analyzes and performs our anxieties about masculinity. . . . This experiment in criticism transgresses boundaries of theory, gender, and academic taste in ways sure to delight and infuriate its readers." -- Gregory Jay, author of *America the Scrivener: Deconstruction and the Subject of Literary History* "Calvin Thomas is able to hint at a way out of the prison-house, as he puts it, of straight male identity." -- Kathy Acker, author of *In Memoriam to Identity*

In Memoriam to Identity

This project is a feminist study of the idiosyncratic oeuvre of Kathy Acker and how her unique art and politics, located at the explosive intersection of punk, postmodernism, and feminism, critiques and exemplifies late twentieth-century capitalism. There is no female or feminist writer like Kathy Acker (and probably no male either). Her body of work—nine novels, novellas, essays, reviews, poetry, and film scripts, published in a period spanning the 1970s to the mid 1990s—is the most developed body of contemporary feminist postmodernist work and of the punk aesthetic in a literary form. Some 20 years after her death, *Kathy Acker: Punk Writer* gives a detailed and comprehensive analysis of how Acker melds the philosophy and poetics of the European avant-garde with the vernacular and ethos of her punk subculture to voice an idiosyncratic feminist radical politics in literary form: a punk feminism. With its aesthetics of shock, transgression, parody, Debordian détournement, caricature, and montage, her oeuvre reimagines the fin-de-siècle United States as a schlock horror film for her punk girl protagonist: Acker's cipher for herself and other rebellious and nonconformist women. This approach will allow the reader to more fully understand Acker as a writer who inhabits an explosive and creative nexus of contemporary women's writing, punk culture, and punk feminism's reimagining of late capitalism. This vital work will be

an important text at both undergraduate and graduate levels in gender and women's studies, postmodern studies, and twentieth-century American literature.

Hannibal Lecter, My Father

Acker continues her post-modern explorations with a story set in a bleak world where the society we know is dying in its own ruins.

After Kathy Acker

A dead man tries to solve the mystery of his murder, a woman discovers sexual obsession on a holiday trip, and a gangster terrorizes hotel guests

Star Authors

In America, authors are as likely to be seen on television talk shows or magazine covers as in the more traditional settings of literary festivals or book signings. Is this literary celebrity just another result of 'dumbing down'? Yet another example of the mass media turning everything into entertainment? Or is it a much more unstable, complex phenomenon? And what does the American experience tell us about the future of British literary celebrity? In *Star Authors*, Joe Moran shows how publishers, the media and authors themselves create and disseminate literary celebrity. He looks at such famous contemporary authors as Toni Morrison, J.D. Salinger, Thomas Pynchon, Don DeLillo, John Updike, Philip Roth, Kathy Acker, Nicholson Baker, Paul Auster and Jay McInerney. Through an examination of their own work, biographical information, media representations and promotional material, Moran illustrates the nature of modern literary celebrity. He argues that authors actively negotiate their own celebrity rather than simply having it imposed upon them - from reclusive authors such as Salinger and Pynchon, famed for their very lack of public engagement, to media-friendly authors such as Updike and McInerney. *Star Authors* analyses literary celebrity in the context of the historical links between literature, advertising and publicity in America; the economics of literary production; and the cultural capital involved in the marketing and consumption of books and authors.

Great Expectations (Reissue)

Comprehensive collection of essays by one of the important underground writers of the 20th century.

Kathy Acker

The dissident voice in US culture might almost be said to have been born with the territory. Its span runs from Roger Williams to Thoreau, Anne Bradstreet to Gertrude Stein, Ambrose Bierce to the New Journalism, The Beats to the recent Bad Subjects cyber-crowd. This new study analyses three recent literary tranches in the tradition: a re-envisioning of the whole Beat web or circuit; a consortium of postwar "outrider" voices - Hunter Thompson to Frank Chin, Joan Didion to Kathy Acker; and a latest purview of what, all too casually, has been designated "ethnic" writing.

The aim is to set up and explore these different counter-seams of modern American writing, those which sit outside, or at least awkwardly within, agreed literary canons.

Kathy Acker: The Last Interview

Kathy Acker was a punk-rock counter-cultural icon, and innovator of the literary underground. The interviews collected here span her amazing, uncompromising, and often misunderstood 30-year career. From Acker's earliest interviews--filled with playful, evasive, and counter-intuitive responses--to the last interview before her death where she reflects on the state of American literature, these interviews capture the writer at her funny and surprising best. Another highlight includes Acker's 1997 interview with the Spice Girls on the forces of pop and feminism (which reads as if it could have been conducted with a new generation of pop star in 2018).

Islam and Good Governance

Analyzes contemporary texts that bond together two seemingly antithetical sensibilities: the sentimental and the postmodern. This book presents case studies of audience responses to "The Piano", "Kiss of the Spider Woman", and "Northern Exposure". It argues that sentimental postmodernism deepened leftist political engagement.

Empire of the Senseless

Facing the trauma of an abortion, a young woman mentally escapes by setting out on a series of adventures as Don Quixote

Kathy Acker

The Portrait of an Eye

Rip-off Red, Girl Detective and the Burning Bombing of America

A disturbing tale about a young university student who loses herself in a destructive relationship, *The River Ophelia* will provoke, sadden and engage. Unconventional, compelling and controversial, this postmodern account of domestic violence deservedly became an instant best-seller making its author a household name. Justine loves Sade but Sade loves sex; indeed, he's a brutish sex addict. Despite this, Justine can't seem to leave: for all her education, she's looking for love and commitment in all the wrong places. While the feminist lore of previous generations seems to work well in theory, Justine can't seem to make it work in practise. Owning her power and experimenting with her own sexuality only leaves her feeling more empty and despairing than before. Both a parodic homage to and subversion of de Sade's Justine and Shakespeare's Hamlet, Justine Ettler's second novel recalls the work of Kathy Acker and Bret Easton Ellis. A dark anti-

romance whose sparse, Spartan prose sparks with all the suspenseful chill of a thriller, this twentieth century classic of Australian literature is an electric, confronting read.

My Mother

The author interprets twelve traditional stories and legends of the Black culture

A Conspiracy of Bones

Plays with Films brings together texts of the final three productions of Richard Foreman's Ontological-Hysteric Theater at St. Mark's Church-in-the-Bowery: Zomboid! (2006), Wake Up Mr. Sleepy! Your Unconscious Mind is Dead! (2007), and Deep Trance Behavior in Potatoland (2008). In these three exhilarating and challenging works, Foreman turns to a meditation on the mechanical and digital reproductions of screen images within the discipline of theater, and thereby recalibrates and expands the potential relationship we can have with the live art that is theater. Extending the model of theater as a reverberating machine, Foreman's use of film in these plays is intimately integrated into the complex network of impulse generators, creating an unprecedented experience of multi-dimensional scriptural space, a new kind of total theater that effectively recharges and redirects the issues of consciousness he has been exploring with indefatigable intensity since the establishment of his theater in 1968. The bodied reality of theatrical experience, and the recognition of unconsciousness within that experience, becomes more fraught with peril in today's screened world. These plays, originally conceived as his final theater works (though he did change his mind), engage in ways that continue his ambition to upend habitual thinking and may prove transformative for the individual's ability to interpret and understand the threats of deadening conformity and loss of identity through the new digital culture. Employing an innovative typographical presentation, Plays with Films demonstrates how America's most daring theater artist alchemizes reproducible and non-reproducible reality into a unique contemplation of the project of self-construction in the 21st century. "

The Childlike Life of the Black Tarantula #2

"The Undertaker's Daughter is a wonderfully quirky, gem of a book beautifully written by Kate Mayfield....Her compelling, complicated family and cast of characters stay with you long after you close the book" (Monica Holloway, author of Cowboy & Wills and Driving With Dead People). How does one live in a house of the dead? Kate Mayfield explores what it meant to be the daughter of a small-town undertaker in this fascinating memoir evocative of Six Feet Under and The Help, with a hint of Mary Roach's Stiff. After Kate Mayfield was born, she was taken directly to a funeral home. Her father was an undertaker, and for thirteen years the family resided in a place nearly synonymous with death, where the living and the dead entered their house like a vapor. In a memoir that reads like a Harper Lee novel, Mayfield draws the reader into a world of haunting Southern mystique. In the turbulent 1960s, Kate's father set up shop in sleepy Jubilee, Kentucky, a segregated, god-fearing community where no one kept secrets—except the ones

they were buried with. By opening a funeral home, Frank Mayfield also opened the door to family feuds, fetishes, murder, suicide, and all manner of accidents. Kate saw it all—she also witnessed the quiet ruin of her father, who hid alcoholism and infidelity behind a cool and charismatic façade. As Kate grows from trusting child to rebellious teen, the enforced sobriety of the funeral home begins to chafe, and she longs for the day she can escape the confines of Jubilee and her place as the undertaker's daughter. "Mayfield fashions a poignant send-off to Jubilee in this thoughtfully rendered work" (Publishers Weekly).

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