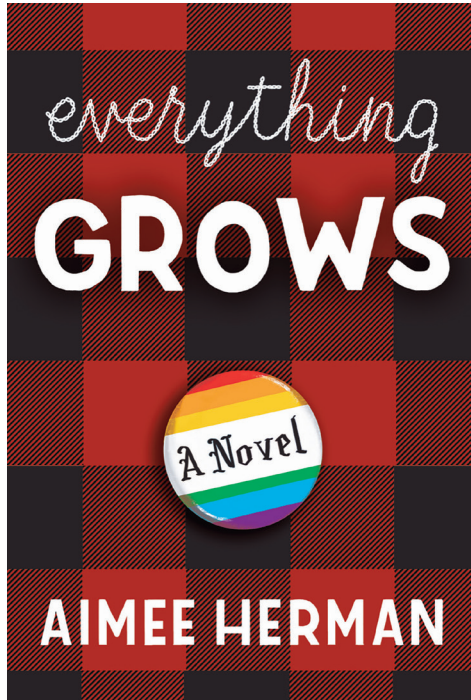


# EVERYTHING GROWS

A NOVEL

## AIMEE HERMAN

FEATURED FOR  
SPRING  
2019  
ON SALE  
MAY 14



#### MARKETING POINTS:

- A compelling first novel by an author known for her extraordinary writing on gender fluidity and sexual identity.
- Brilliant LGBTQ+ YA novel dealing with bullying, depression, suicide, and coming to accept your ever-changing self for what it is.
- Written in an epistolary style, **EVERYTHING GROWS** offers intimate insight into self-discovery and better understanding and acceptance of people different from you, while building bridges across cultural divides
- National and regional publicity campaign and bound galley outreach
- Bound galley giveaway and author signings at ALA National conferences and regional LGBTQ festivals
- Online outreach to 100+ book bloggers
- New York launch with major media push

*In this LGBTQ+ YA coming-of-age novel, a teenage girl grapples with the suicide of a classmate and her mother's depression, while discovering her own gender and sexual identity.*

Fifteen-year-old Eleanor Fromme just chopped off all of her hair. How else should she cope after hearing that her bully, James, has committed suicide? When Eleanor's English teacher suggests students write letters to a person who would never read them to get their feelings out, Eleanor chooses James.

Through each letter she writes, Eleanor discovers more about herself, even while trying to make sense of his death. And, with the help of a unique cast of characters, Eleanor not only learns what it means to be inside a body that does not quite match what she feels on the inside, but also comes to terms with her own mother's mental illness.

Set against a 1993-era backdrop of grunge rock and riot grrl bands, **EVERYTHING GROWS** depicts Eleanor's extraordinary journey to solve the mystery within her and feel complete. Along the way, she loses and gains friends, rebuilds relationships with her family, and develops a system of support to help figure out the language of her queer identity.

ISBN: 978-1-941110-68-3

5.5" x 8.25"

240 PAGES

TRADE PAPER ORIGINAL

THREE ROOMS PRESS

\$15.00

TERRITORY: Worldwide

MAY 7, 2019

YOUNG ADULT / LGBTQ+ (16 yrs and older)

[www.threeroomspress.com](http://www.threeroomspress.com)

#### CONTACT INFO:

[info@threeroomspress.com](mailto:info@threeroomspress.com) | 212-731-0574



Photo: © Zita Zenda

**AIMEE HERMAN** is a two-time Pushcart Prize-nominated novelist, poet, and performance artist based in Brooklyn, looking to disembowel the architecture of gender and what it means to queer the body. Aimee is the author of two poetry collections, *to go without blinking* (BlazeVOX books) and *meant to wake up feeling* (great weather for MEDIA). Her work has been widely published in the U.S. and internationally in literary journals including *Lavender Review*, *EDUCE*, *Sous Les Pave*, and the Lambda Award-winning anthology *Troubling the Line: Trans and Genderqueer Poetry and Poetics* (Nightboat Books). Aimee currently teaches at Bronx Community College. She sings and plays ukelele in the poetryband Hydrogen Junkbox.

## HIGH PRAISE FOR *EVERYTHING GROWS*

“A sweet and moving read about a young person growing up, coming out, and trying to find the right words to speak their truth. The awesome soundtrack is a bonus.” —*Easy Vegan*

“Page-turning prose . . . with great beauty.” —*Kirkus Reviews*

“12 Most Anticipated Historical YA Fiction of 2019! . . . Fire up some Nirvana and Bikini Kill!” —*BN Teen Blog*

“Vulnerable, raw and beautifully alive. . . . Teen embodiment becomes self-conscious, painful, and filled with contradictions. Herman writes a real story, teaching everyone a little about life as lived—genuinely and in discovery. —Max Wolf Valerio, author, *The Testosterone Files*

“Haunting. It touches the darkness of bullying and suicide, yet brims with hope. Aimee Herman’s tender debut novel is an achingly real exploration of grief, self-discovery, forgiveness, and love.” —Meagan Brothers, author, *Weird Girl and What’s His Name*

“Friendship, disfunction, parenting good and bad, and learning to love are unspooled here against a background of exquisite caring. It is the rare read that leaves one a wiser person.” —Steven Taylor, author, *False Prophet: Fieldnotes from the Punk Underground*; editor, *Don’t Hide the Madness: William S. Burroughs in Conversation with Allen Ginsberg*

“Set in the decade of grunge rock and ill-advised do-it-yourself body piercings, Aimee Herman’s *Everything Grows* chronicles a sometimes heartbreaking, sometimes funny journey to acceptance, both of self and others.” —Julia Watts, author, *Quiver*

## PAST PRAISE FOR AIMEE HERMAN

“Particular and fierce . . . Much like the heartfelt narratives of Lidia Yuknavitch’s novels, but Herman’s pieces are schisms of a form slowly coming together. By body, by light, by night.” —*Jacket 2*

“This is re-wiring where it counts: below the lexicon. Below the public-private register.” —Bhanu Kapil, author, *Ban et Banlieue*

“The work done in this book is desperately necessary. The next time someone grumbles about the uselessness of poetry, put these poems in their hands.” —*Rain Taxi*

“Aimee Herman celebrates and contradicts our expectations in her disturbing juxtapositions of unexpected images.” —Maureen Owen, author, *Erosion’s Pull*

“[Herman’s] words are a recipe for seeing differently.” —Daphne Gottlieb, author, *Pretty Much Dead*



Photo: © Zita Zenda

## ABOUT AIMEE HERMAN

AIMEE HERMAN is a two-time Pushcart Prize-nominated novelist, poet, and performance artist based in Brooklyn, looking to disembowel the architecture of gender and what it means to queer the body. Aimee is the author of two poetry collections, *to go without blinking* (BlazeVOX books) and *meant to wake up feeling* (great weather for MEDIA). Her work has been widely published in the U.S. and internationally in literary journals including *Lavender Review*, *EDUCE*, *Sous Les Pave*, and the Lambda Award-winning anthology *Troubling the Line: Trans and Genderqueer Poetry and Poetics* (Nightboat Books). Aimee currently teaches at Bronx Community College. She sings and plays ukelele in the poetryband Hydrogen Junkbox.

## ABOUT THREE ROOMS PRESS

Three Rooms Press is a fierce New York-based independent publisher inspired by dada, punk, and passion. Founded in 1993, it serves as a leading independent publisher of cut-the-edge creative, including fiction, memoir, poetry translations, drama and art. In addition, Three Rooms Press produces and promotes a variety of literary and cultural events worldwide, including readings, plays, workshops, and concerts.

All Three Rooms Press titles are distributed by Publishers Group West and are available in bookstores and online retail outlets nationwide and internationally.

## RECENT AND FORTHCOMING BOOKS FROM THREE ROOMS PRESS

### FICTION

Meagan Brothers  
*Weird Girl and What's His Name*

Ron Dakron  
*Hello Devilfish!*

Michael T. Fournier  
*Hidden Wheel*  
*Swing State*

William Least Heat-Moon  
*Celestial Mechanics*

Aimee Herman  
*Everything Grows*

Eamon Loingsigh  
*Light of the Diddicoy*  
*Exile on Bridge Street*

John Marshall  
*The Greenfather*

Aram Saroyan  
*Still Night in L.A.*

Richard Vetere  
*The Writers Afterlife*  
*Champagne and Cocaine*

Julia Watts  
*Quiver*

### MEMOIR & BIOGRAPHY

Nassrine Azimi and Michel Wasserman  
*Last Boat to Yokohama:*  
*The Life and Legacy of Beate Sirota Gordon*

William S. Burroughs & Allen Ginsberg  
*Don't Hide the Madness:*  
*William S. Burroughs in Conversation with Allen Ginsberg*  
edited by Steven Taylor

James Carr  
*BAD: The Autobiography of James Carr*

Richard Katrovas  
*Raising Girls in Bohemia:*  
*Meditations of an American Father; A Memoir in Essays*

Judith Malina  
*Full Moon Stages:*  
*Personal Notes from 50 Years of The Living Theatre*

Phil Marcade  
*Punk Avenue:*  
*Inside the New York City Underground, 1972-1982*

Stephen Spotte  
*My Watery Self:*  
*Memoirs of a Marine Scientist*

### PHOTOGRAPHY-MEMOIR

Mike Watt  
*On & Off Bass*

### SHORT STORY ANTHOLOGIES

**SINGLE AUTHOR**  
*First-Person Singularities: Stories*  
by Robert Silverberg  
with an introduction  
by John Scalzi

*Tales from the Eternal Café:*  
*Stories*  
by Janet Hamill  
with an introduction  
by Patti Smith

*Time and Time Again:*  
*Sixteen Trips in Time*  
by Robert Silverberg

**MULTI-AUTHOR**  
*Crime + Music: Twenty Stories of Music-Themed Noir*  
edited by Jim Fusilli

*Dark City Lights: New York Stories*  
edited by Lawrence Block

*Florida Happens:*  
*Bouchercon 2018 Anthology*  
edited by Greg Herren

*Have a NYC I, II & III:*  
*New York Short Stories;*  
edited by Peter Carlaftes  
& Kat Georges

*Songs of My Selfie:*  
*An Anthology of Millennial Stories*  
edited by Constance Renfrow

*The Obama Inheritance:*  
*15 Stories of Conspiracy Noir*  
edited by Gary Phillips

*This Way to the End Times:*  
*Classic and New Stories of the Apocalypse*  
edited by Robert Silverberg

### MIXED MEDIA

John S. Paul  
*Sign Language: A Painter's Notebook* (photography, poetry and prose)

### FILM & THEATER

Israel Horowitz  
*My Old Lady: Complete Stage Play and Screenplay with an Essay on Adaptation*

Peter Carlaftes  
*Triumph For Rent (3 Plays)*  
*Teatrophly (3 More Plays)*

Kat Georges  
*Three Somebodies: Plays about Notorious Dissidents*

### TRANSLATIONS

Thomas Bernhard  
*On Earth and in Hell*  
(poems of Thomas Bernhard with English translations by Peter Waugh)

Patrizia Gattaceca  
*Isula d'Anima / Soul Island*  
(poems by the author in Corsican with English translations)

César Vallejo | Gerard Malanga  
*Malanga Chasing Vallejo*  
(selected poems of César Vallejo with English translations and additional notes by Gerard Malanga)

George Wallace  
*EOS: Abductor of Men*  
(selected poems in Greek & English)

### POETRY COLLECTIONS

Hala Alyan  
*Atrium*

Peter Carlaftes  
*DrunkYard Dog*  
*I Fold with the Hand I Was Dealt*

Thomas Fucaloro  
*It Starts from the Belly and Blooms*

*Inheriting Craziness is Like a Soft Halo of Light*

Kat Georges  
*Our Lady of the Hunger*

Robert Gibbons  
*Close to the Tree*

Israel Horowitz  
*Heaven and Other Poems*

David Lawton  
*Sharp Blue Stream*

Jane LeCroy  
*Signature Play*

Philip Meersman  
*This is Belgian Chocolate*

Jane Ormerod  
*Recreational Vehicles on Fire*  
*Welcome to the Museum of Cattle*

Lisa Panepinto  
*On This Borrowed Bike*

George Wallace  
*Poppin' Johnny*

### HUMOR

Peter Carlaftes  
*A Year on Facebook*

### DADA

*Maintenant: A Journal of Contemporary Dada Writing & Art*  
(Annual, since 2008)

## CONTACTS

### **Book website**

<http://threeroomspress.com/authors/everything-grows>

### **Author website**

<http://aimeeherman.wordpress.com>

### **Publicity / Publisher**

Three Rooms Press

Peter Carlaftes

Co-Director

(212) 731-0574

[peter@threeroomspress.com](mailto:peter@threeroomspress.com)

**WEBSITE:** [threeroomspress.com](http://threeroomspress.com)

**FACEBOOK:** [facebook.com/threeroomspress](https://facebook.com/threeroomspress)

**TWITTER:** [@threeroomspress](https://twitter.com/threeroomspress)



# THE MAKING OF *EVERYTHING GROWS*

by Aimee Herman

When I was twelve, my mother tried to commit suicide. It became the benchmark of my existence. The before and after. A few years later, I tried to kill myself and spent the next years of my life in and out of hospitals trying to find a way out.

Growing up, I was always searching for some sort of map, a directional guide to understand myself. This searching led to drugs and a lot of poor decisions. Rehab at nineteen, two relapses after that, and I am still trying to learn how to find my wild without risking my life.

When I started writing this novel, I birthed a character that I wished I could be when I was that age: strong, articulate, bold. Eleanor embraces life, even when it is dark and unkind. She risks friendships to be herself. It took me a long time to even get close, and I am still getting there.

I was having breakfast with my dad last week and he asked me when I knew I was gay. I told him that I didn't have an age when I knew because there was so much trauma in our house that I wasn't thinking about my sexual orientation. But in 1997, when Ellen came out on the cover of *TIME* magazine, something shifted in me. I became obsessed with this news. I couldn't believe it. Friends asked me why I cared so much. I couldn't yet articulate why, but it mattered. Back then, we didn't have shows like *Will & Grace*. Celebrities didn't openly come out. There wasn't LGBTQ literature like there is now. It took me awhile to find my vocabulary and I am still searching for it.

There is a bit of me in every character and as I have been writing and rewriting this story, it has changed as I've changed. James is very loosely based on a boy in my high school who committed suicide when I was a senior. I barely knew him. I don't think we ever spoke to each other, but I remember being in Saturday detention and hearing boys behind me talk about it. I went home, ran up to my bedroom and cut all my hair off. Back then, I didn't understand why I was so upset. Years of therapy and living helped me to realize I was jealous. He succeeded at what I was trying to do for years.

Over the years, my own mental illness has fluctuated. I marvel at the ways in which we speak about mental illness now. When I was in high school, people made fun of me. I remember one boy making fun of my scars, saying he wished I could just kill myself already. There was no sensitivity about it or "safe spaces" or trigger warnings or any of that political correctness as there is today.

Now, every poetry reading I go to, someone openly talks about their mental illness. I am amazed at how far we have come with our ability to destigmatize this. But there is also a part of me that feels sad that I didn't get to experience that when I needed it. It took me a very long time to only speak about my traumas, what I have done to myself, what has been done to me. Part of writing this book, was to create lives who are hurting, but surviving.

Eleanor, even amidst the trauma of her mom trying to kill herself, is strong. She is troubled by the language of herself, but meeting Aggie and Reigh and even Flor help her to realize the capacity of her strengths.

It would not have been safe for me to come out in high school. Now, there is more support.

I wrote this book in a tiny shared apartment in Windsor Terrace, Brooklyn during a time when I had relapsed and writing was the only thing I had that kept me alive. I wrote this book in Boulder, Colorado while I was falling in love with a beautiful Canadian that taught me how to cut mangoes and eat kale and be wild (without hurting myself). I wrote this in Denver, Colorado where I learned how to be a teacher. I wrote this in Marquette, Nebraska in a tiny town of less than 300 during a writing residency during a deep summer heat. I wrote this in two different apartments in Brooklyn (Crown Heights and Bed Stuy) during a break-up, then a mental breakdown and then finding love once again.

This book has probably been inside me since Eleanor's age, but I started writing it in 2006, very on-and-off. It has taken many shapes and Eleanor has shifted quite a bit. Initially, Shirley (Eleanor's mom) was extremely dark and not approachable at all. I needed to get past some of my own hurt and anger toward my mother in order to humanize Shirley. When I rewrote this for the last (I hope) time, I started to recognize some of my own forgiveness toward my mom through Eleanor.

I needed to take this long to complete this novel. It needed this much time to breathe and fully gather its blood and guts.