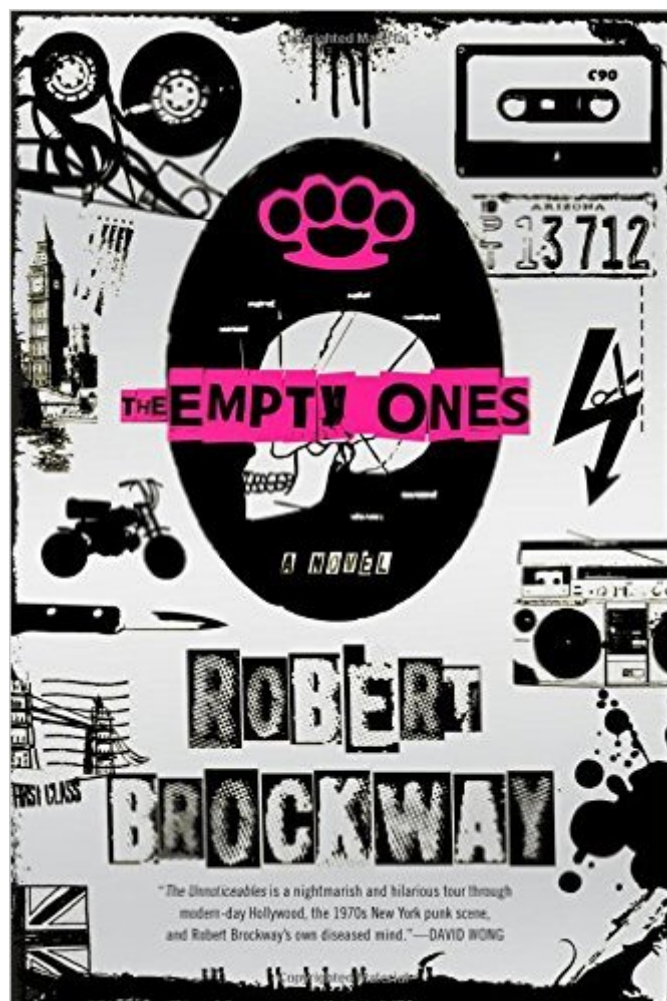


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The Empty Ones: A Novel (The Vicious Circuit)



Synopsis

1977 was a bad year for Carey: The NYC summer was brutally hot, he barely made rent on his apartment, and most of his friends were butchered by a cult that worships the quantum angel he helped give birth to. He needs a vacation. You know where there's supposed to be a killer punk scene? London. Oh, plus the leader of the aforementioned murderous cult is building an army there in an attempt to solve the world, once and for all. Time to mix business with pleasure. Along the way, maybe he'll make some friends that won't try to kill him, or even meet a nice girl who eats angels for supper and can kick a man in half. 1978 is looking better already.

2013 was a bad year for Kaitlyn, too: LA was distinctly unkind to her aspirations towards a career in stunt work, she hooked up with her childhood crush—a B-list celebrity heartthrob named Marco—and he turned out to be an immortal psychopath trying to devour her soul, and she accidentally killed the angel Marco and his bizarre cult worshipped. Now she's on the run through the American Southwest. She heard Marco's filming a new show in Mexico, though, so all she has to do is cross the border, navigate a sea of acidic sludge monsters, and find a way to kill an unkillable monster before he sacrifices her and her friends to his extra-dimensional god. Nobody said a career in the entertainment industry would be easy.

Following on the heels of his hilarious and horrifying novel *The Unnoticeables*, Robert Brockway's *The Empty Ones* is like any good punk band: just when you think it can't get any louder, they somehow turn it up a notch. It's terrifying and hilarious, visceral and insane, chaotic and beautiful.

The Unnoticeables is a nightmarish and hilarious tour through modern-day Hollywood, the 1970s New York punk scene, and Robert Brockway's own diseased mind.

—David Wong

Book Information

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Customer Reviews

Is literature punk? Can a book, any book, even one whose plot alternates between the dionysian grit of NYC's and the anarchist grime of London's punk scenes circa the 1970s really be punk? Can anything other than a clandestine zine rife with misspellings and vulgarities be, in the final analysis, true to its punk-rock roots? I don't know if that's a question anyone can answer with objective sincerity, but if it were possible for a book to be in any way punk rock, this is that book. I'm not sure if there's been a better boots-on-the-ground perspective of the burgeoning punk scenes ever put to paper. You can practically smell the sweat and blood and cheap urine-scented beer dripping from its pages, and that's not half of it. If there were any justice in the world, this book would come wrapped in spiked leather, shuddering through a case of the DTs with a filthy safety pin in its nose. The '70s punk scene might seem like a strange place to set a horror story, but it's a testament to Robert Brockway's peculiar genius to find a perfect niche for his characters in that mad time of discarded youth. What better place for soulless monstrosities to hunt victims than among disaffected runaways and gutter trash who are all but forgotten by society?

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