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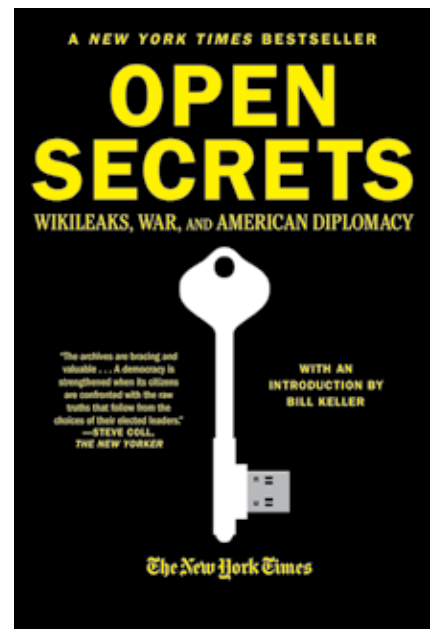
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### A New York Times Best Seller

**T**he controversial antisecrecy organization WikiLeaks, led by Julian Assange, made headlines around the world when it released hundreds of thousands of classified U.S. government documents in 2010. Allowed advance access, *The New York Times* sorted, searched, and analyzed these secret archives, placed them in context, and played a crucial role in breaking the WikiLeaks story.

*Open Secrets*, originally published as an e-book, is the essential collection of the *Times*’s expert reporting and analysis, as well as the definitive chronicle of the documents’ release and the controversy that ensued. An introduction by *Times* executive editor, Bill Keller, details the paper’s cloak-and-dagger relationship with a difficult source. Extended profiles of Assange and Bradley Manning, the Army private suspected of being his source, offer keen insight into the main players. Collected news stories offer a broad and deep view into Iraq, Afghanistan, Pakistan, and the messy challenges facing American power in Europe, Russia, Asia, the Middle East, and Africa. Also included are editorials from the *Times*; opinion columns by Frank Rich, Maureen Dowd, and others, and original essays on what the fracas has revealed about American diplomacy and government security. *Open Secrets* also contains a fascinating selection of original cables and war logs, offering readers an unvarnished look at diplomacy in action.

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JULIE THAYER

**T**hroughout Lily Tuck's wide-ranging and award-winning career, she has been praised by critics for her crisp, lean language and her sensuous explorations of exotic locales and complex psychologies. From Siam to Paraguay and beyond, Tuck inspires her readers to travel into unfamiliar realms. Her newest novel is no exception. In *I Married You for Happiness*, marriage, mathematics, and memory coalesce to create her most accessible, riveting, and deeply moving book yet.

"His hand is growing cold, still she holds it," is how this story of a marriage begins. The tale unfolds over a single night, while Nina sits at the bedside of her husband, Philip, whose sudden and unexpected death is the reason for her lonely vigil. Too shocked yet to grieve, she lets herself remember the defining moments of their long marriage, beginning with their first meeting in Paris. She is an artist, he a highly accomplished mathematician—it was a collision of two different worlds that merged to form an intricate and passionate love. As the reader is drawn through select memories—real and imagined—of events that occurred in places as distant and disparate as France, Wisconsin, Hong Kong, Mexico, and California, Tuck reveals the most private intimacies, dark secrets, and overwhelming joys that shaped the lives of Nina and Philip.

Slender, powerful, and utterly engaging, *I Married You for Happiness* is not only a moving elegy to a man and a marriage, but also a meditation on the theory of probability and how chance can affect both a life and one's consideration of the possibility of an afterlife.

PRaise FOR LILY TUCK:

**"A storyteller who spellbinds."**

**—The New York Review of Books**

**"Restraint is a hallmark of Tuck's writing. It has violence, pain, and vivid scenes, but her narrators, even when speaking in the first person, have a coolness, like someone in a balloon floating over a landscape, looking down with high-powered binoculars."**

**—The Boston Globe**

Excerpt from

### **I MARRIED YOU FOR HAPPINESS**

His hand is growing cold, still she holds it. Sitting at his bedside, she does not cry. From time to time, she lays her cheek against his, taking slight comfort in the rough bristle of unshaved hair, and she speaks to him a little.

I love you, she tells him.

I always will.

Je t'aime, she says.

Rain is predicted for tonight and, outside, she hears the wind rise. It blows through the branches of the oak trees and she hears a shutter bang against the side of the house, then bang again. She must remember to ask him to fix it—no, she remembers. A car drives by, the radio is on loud. A heavy metal song, she cannot make out the words. Teenagers. How little they know, how little they suspect what life has in store for them—or death. They may be drunk or stoned. She imagines the clouds racing in the night sky half hiding the stars as the car careens down the dirt road, scattering stones behind it like gunshot. A yell. A rolled down window and a hurled beer can for her to pick up in the morning.



LILY TUCK is the author of four previous novels: *Interviewing Matisse*, *The Woman Who Walked on Water*, *Siam*, which was nominated for the PEN/Faulkner Award for Fiction, and *The News from Paraguay*, winner of the National Book Award.

### **PRAISE FOR *THE NEWS FROM PARAGUAY*:**

**“A tense, elegant novel . . . Paraguay materializes as Tuck’s characters do, imperceptibly, until the sounds, smells, and colors of the country saturate the pages.”—THE BOSTON GLOBE**

**“Tuck is no ordinary novelist . . . and *The News from Paraguay* is an unforgettable masterpiece.”—SEATTLE POST-INTELLIGENCER**

**“Vivid, intriguing . . . Tuck brings to life the lush, sensual, and brutal world of nineteenth-century Paraguay.”—ENTERTAINMENT WEEKLY**

**“A portrait of a lost place and time . . . The book’s exotic atmosphere becomes the main character, and it’s a highly engaging one. At times, it is as charming and beguiling as a magician.”—SAN FRANCISCO CHRONICLE**

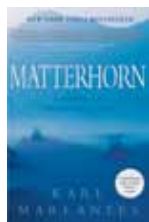
**“Compelling . . . The stuff that good fiction is made of: complex characters and an intricate narrative.”—NEWSDAY**

*From the author of the New York Times best seller Matterhorn, which has sold over 250,000 copies, What It Is Like to Go to War is a powerful nonfiction book about the experience of combat and how inadequately we prepare our young men and women for the psychological and spiritual stresses of war.*

## WHAT IT IS LIKE TO GO TO WAR

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DEVON MARLANTES

In 1969, at the age of twenty-two, Karl Marlantes was dropped into the highland jungle of Vietnam, an inexperienced second lieutenant in command of a platoon of forty Marines who would live or die by his decisions. Marlantes was a bright young man who was well trained for the task at hand but, as he was to discover, far from mentally prepared for what he was about to experience. In his thirteen-month tour he saw intense combat. He killed the enemy and he watched friends die. Marlantes survived, but like many of his brothers in arms, he has spent the last forty years dealing with his experiences.

In *What It Is Like to Go to War*, Marlantes takes a deeply personal and candid look at the experience and ordeal of combat, critically examining how we might better prepare our young soldiers for war. War is as old as humankind, but in the past, warriors were prepared for battle by ritual, religion, and literature—which also helped bring them home. In a compelling narrative, Marlantes weaves riveting accounts of his combat experiences with thoughtful analysis, self-examination, and his readings—from Homer to the Mahabharata to Jung. He tells frankly about how he is haunted by the face of a young North Vietnamese soldier he killed at close quarters and how he finally finds a way to make peace with his past. Marlantes discusses the daily contradictions that warriors face in the grind of war, where each battle requires them to take life or spare life, and where they enter a state he likens to the fervor of religious ecstasy. He makes it clear just how poorly prepared our nineteen-year-old warriors—mainly men but increasingly women—are for the psychological and spiritual aspects of the journey.

Just as *Matterhorn* is already being acclaimed as a classic of war literature, *What It Is Like to Go to War* is set to become required reading for anyone—soldier or civilian—interested in this visceral and all too essential part of the human experience.



Excerpt from

## WHAT IT IS LIKE TO GO TO WAR

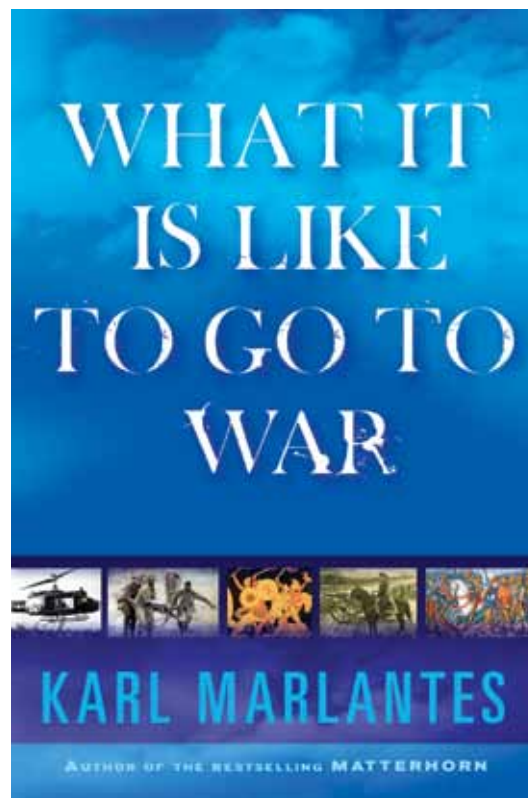
There was one particular NVA soldier whose desperate fearful eyes I still vividly recall, standing out like black pools in an exploding landscape of mud and dying vegetation. With my mind's eye I can still see him rising from his hole to throw a hand grenade at me. The wild desperation, the animal cornered, looking for a way out, and there was no way out. The panic.

I looked directly up hill and saw the dark shape of the grenade tumbling in an arc against the silver-gray cloud cover, making a trajectory right toward us. My radioman and I both survived the explosion, although I was hit with small bits of shrapnel in the back of the legs. They felt like bee stings, hot and many. I was so pumped up with adrenaline they didn't even slow me down. When I looked up after the explosion, the Vietnamese kid was dead.

I now have all sorts of feelings. Suppose it was my son Peter, trapped, filled with fear as these huge American Marines, known to be ruthless, crazy even, came relentlessly from out of the jungle, swarming up the hill, killing his friends in their holes around him? Then two are just below him. Desperately, he tries to lob a grenade over into the unseen dip in the hill where the two Marines disappeared.

"Throw the grenade! Try and save yourself, Peter!" But two rifles spit white-orange light. Peter is dead . . . my son.

My feeling, now? Ohh, the sadness. The sadness. And, ohh, the grief of evil in the world to which I contribute.



A graduate of Yale University and a Rhodes Scholar at Oxford University, **KARL MARLANTES** served as a Marine in Vietnam, where he was awarded the Navy Cross, the Bronze Star, two Navy Commendation medals for valor, two Purple Hearts, and ten Air Medals. He is the author of the best-selling and prize-winning *Matterhorn*.

## PRAISE FOR *MATTERHORN*:

**"A magnificent work . . . This is certainly one of the most powerful and moving novels ever written about Vietnam, and its description of combat rivals anything I have read on the topic—by Erich Maria Remarque, Norman Mailer, James Jones, James Webb, John Keegan, Paul Fussell, anyone."**

—JAMES FALLOWS, *THE ATLANTIC*

**"There has never been a more realistic portrait of or eloquent tribute to the nobility of men under fire. . . . Vladimir Nabokov once said that the greatest books are those you read not just with your heart or your mind, but with your spine. This is one for the spine."**

—MARK BOWDEN, *THE PHILADELPHIA INQUIRER*

**"Few war novels give you life and death in the field this vividly, with all of its furor and spraying blood and feces, its hunger and near madness. The troops of Bravo Company suffer the jungle of war, the enemy machine guns, grenades, and mortars, and somehow the novelist transfigures them into heroes. . . . Leeches suck their blood, tigers kill and eat them, the fog descends upon them, sometimes blinds them. Their wounds ooze, their feet begin to rot, their rations go. They're reduced to licking their ponchos for moisture. . . . *Matterhorn* will take your heart and sometimes even your breath away."**

—ALAN CHEUSE, *NPR'S ALL THINGS CONSIDERED*

*From one of the world's top thriller writers, this is a masterful story involving diamond smuggling, gang warfare, and international espionage amid the beautiful landscape and troubled history of South Africa*

## TRACKERS

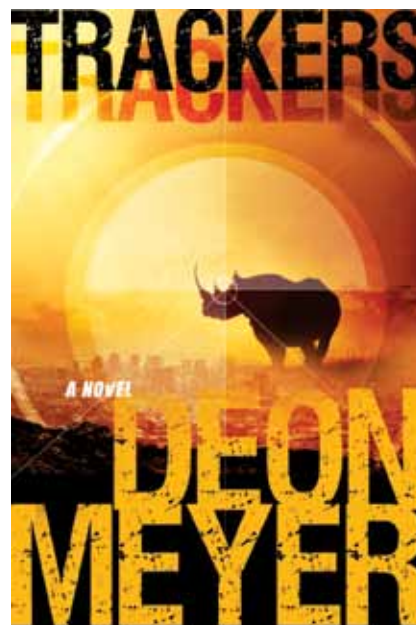
Deon Meyer

- *Trackers* was a #1 best seller in South Africa
- *Thirteen Hours* is a finalist for the Barry Award for Best Thriller, and was short-listed for the CWA International Dagger
- Meyer's previous novels have won the Deutsche Krimi Preis, the French Le Prix Mystère de la Critique, the French Le Grand Prix de Littérature Policière, and the ATKV Prize for Suspense Fiction
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**“With Deon Meyer, you can’t go wrong. He’s a writer whose work I admire, wait for, and then devour.”**

**—Michael Connelly**

**W**ith books published in twenty languages, Deon Meyer has won heaps of critical acclaim and a reputation as one of the best thriller writers in the world. Over six previous novels, the king of South African crime has spun pulse-pounding tales of violence and history in his beloved country. In *Trackers*, Lemmer, a freelance bodyguard, goes against his rule to not get involved when a wealthy farmer asks for his help smuggling a pair of rare black rhinos out of Zimbabwe, where the animals are murdered for their horns. Before he knows it, Lemmer is in a small airplane, zipping across the border with an airsickness bag in his hand and a military-grade shotgun at his feet. But trouble finds Lemmer on a deserted road in Zimbabwe that night. Big trouble.

Back in Cape Town, Milla Strachan, the emotionally abused wife of a philanthropic husband and the mother of a cruel teenage son, works up the courage to pack up and start a new life. But at forty, it's tough to find work as a journalist and Milla takes what she can get—in this case, a classified job writing intelligence reports. It's exciting work, more exciting than she could have imagined, and more dangerous than she could have ever expected. Connecting Milla and Lemmer is Mat Joubert, a former detective working on his first case as a private eye.

Moving between a phenomenal cast of characters including farmers, outlaws, gangsters, and intelligence agents, Meyer delves deep into the people, the problems, and the landscapes of South Africa. He is an insightful writer that expands the reader's horizons as he threatens to take one's breath away.

**DEON MEYER** is the author of seven crime novels, including *Heart of the Hunter*, *Dead at Daybreak*, *Thirteen Hours*, and *Blood Safari*. He lives on the western coast of South Africa.



Excerpt from  
**TRACKERS**

"There's a vehicle following us, for the past hour," I said.  
"I want to make sure about this, Lourens. We'll wait for a long downhill. Don't use your brakes; we don't want to alert them. But slow down, use the gears to stop. Slowly, smoothly. Keep the lights on."

Lourens took his foot off the accelerator, worked down through the gears, put it in neutral. The Mercedes slowed. Lourens waited a bit and then turned off the lights. The night was suddenly pitch black. The only lights were the ones behind us, considerably closer now.

"When we stop, turn off the engine and use the hand brake. But stay in your seat and keep your hand on the keys."

I took the Glock out of the storage space, waited until we rolled to a halt, opened the door, leapt out, ran round to the rear of the truck, pistol in hand. Lourens turned the engine off.

The lights behind us, now only two hundred metres away, snapped off suddenly.

A very bad sign.

Flea came and stood beside me. "If the tranquillizer wears off, the rhinos will go into a frenzy. I can't inject them in the dark. Can we get moving?"

## **PRAISE FOR *TRACKERS*:**

**"Meyer's punch lies in the authenticity and depth of his characters. And he has his finger on the pulse of modern South Africa. This is what makes *Trackers* a winner."**—VOLKSBLAD (SOUTH AFRICA)

**"A cleverly constructed story—and a great adventure."**—BEELD (SOUTH AFRICA)

**"This is a book you can only put down with great difficulty."**—DIE BURGER (SOUTH AFRICA)

**"*Trackers* is technically probably the most challenging an author can attempt. But Meyer does it with consummate ease. With this book, I truly believe, he has now risen head and shoulders above what has been done in the crime genre internationally."**

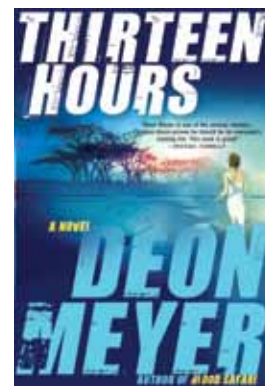
—RAPPORT (SOUTH AFRICA)

**"*Thirteen Hours* has breathtaking suspense, psychological understanding, and one of the most inspiring detectives ever. Deon Meyer deserves his international reputation."**

—Thomas Perry

## **THIRTEEN HOURS**

**Deon Meyer**



**"A gem of a protagonist . . . [a] wonderfully realized book . . . Deon Meyer continues to be one of the most underappreciated writers in the genre, especially in the United States, but if he keeps turning out books like *Thirteen Hours*, I can't see that situation continuing for long. This is my favorite novel of the year so far."**

—George Easter, *Deadly Pleasures*

In *Thirteen Hours*, morning dawns in Cape Town, and for homicide detective Benny Griessel it promises to be a very trying day. A teenage girl's body has been found on the street, her throat cut. She was an American—a PR nightmare in the #1 tourist destination in South Africa. And she wasn't alone. Somewhere in Cape Town her friend, Rachel Anderson, an innocent American, is hopefully still alive.

On the run from the first page of *Thirteen Hours*, Rachel is terrified, unsure where to turn in the unknown city. Detective Griessel races against the clock, trying to bring her home safe and solve the murder of her friend in a single day. Meanwhile, he gets pulled into a second case, the murder of a South African music executive. Griessel's been sober for nearly six months—156 days. But day 157 is going to be tough. A #1 best seller in South Africa and, published to rave reviews, *Thirteen Hours* is an atmospheric, intensely gripping novel from a master storyteller.

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*The fascinating story of the Conficker computer worm—which, since its introduction in November 2008, has infected millions of computers around the world—and the cyber security elites who have joined forces in a high-tech game of cops and robbers to find its creators and defeat them*

## WORM

*The Story of the First Digital World War*

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**M**ark Bowden's *Worm: The Story of the First Digital World War* is about the next frontier in terrorism. Bowden, the best-selling author of *Black Hawk Down*, has delivered a dramatic cybercrime story that explores the Conficker computer worm, a potentially devastating computer virus that has baffled experts and infected as many as twelve million computers to date.

When the Conficker computer worm was unleashed on the world in November 2008, cybersecurity experts did not know what to make of it. The worm, exploiting the security flaws in Microsoft Windows, grew at an astonishingly rapid rate, infecting millions of computers around the world within weeks. Once the worm infiltrated one system it was able to link that system with others to form a single network under illicit outside control—a situation known as a “botnet.” This botnet was soon capable of overpowering any of the vital computer networks that today control banking, telephone service, energy flow, air traffic, health-care information—even the Internet itself. Was it a platform for criminal profit, or a weapon? Security experts do not know for sure what Conficker’s purpose is, or even where it came from.

Bowden’s book reports this new frontier on terror in a way that has never been done. He skillfully explores the dazzling battle of wits between expert programmers over the future of the Internet—a battle that has pitted those determined to exploit the Internet against those committed to protect it, and awakened the U.S. government for the first time to the urgent nature of the threat. In *Worm: The Story of the First Digital World War*, Mark Bowden delivers an accessible and fascinating look at the ongoing and largely unreported war taking place literally beneath our fingertips.

\$24.00 (Canada: \$28.95)

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Excerpt from  
**WORM**

If yours is one of the infected machines, you are seemingly in full command of your computer, unaware that you have a hidden rival, or that you are part of this vast robot fleet. The worm inside your machine is not idle. It is stealthily running, issuing small maintenance commands, working to protect itself from being discovered and removed, biding its time and periodically checking in with its command-and-control center. Conficker has taken over a large part of our digital world, and so far most people haven't even noticed.

The struggle against this remarkable worm is a sort of chess match unfolding in the esoteric world of computer security. It pits the cleverest attackers in the world, the bad guys, against the cleverest defenders in the world, the good guys (who have been dubbed the "Conficker Cabal"). It has prompted the first truly concerted global effort to kill a computer virus, extraordinary feats of international cooperation, and the deployment of state-of-the-art decryption techniques—moves and countermoves at the highest level of programming. The good guys have gone to unprecedented lengths, and have had successes beyond anything they would have thought possible when they started. But a year and a half into the battle, here's the bottom line: the worm is winning.

## PRAISE FOR MARK BOWDEN:

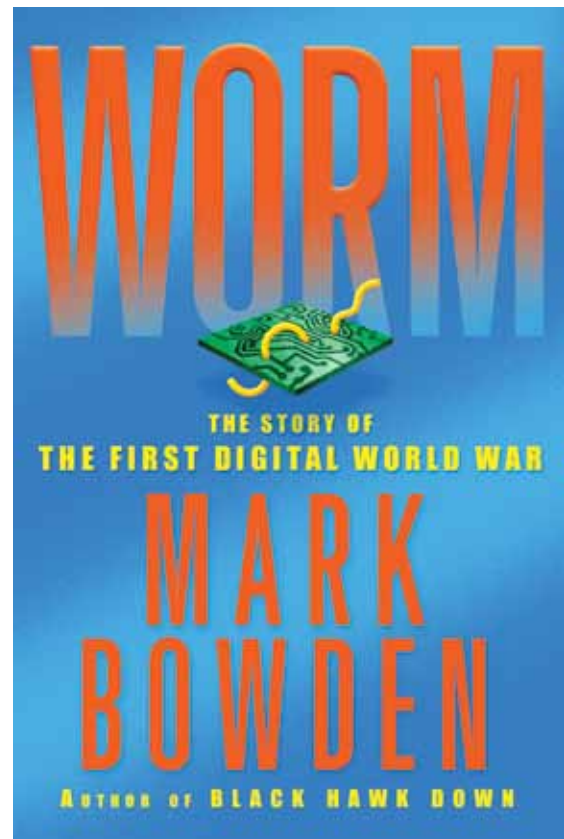
**"With the same precision he used to dissect a firefight in Mogadishu, Bowden anatomizes the 1958 NFL Championship between the Baltimore Colts and the New York Giants, which featured a death-defying comeback by the Colts and was also one of America's first 'truly communal live national events.'"**—*TIME ON THE BEST GAME EVER*

**"Amazing . . . One of the most intense, visceral reading experiences imaginable."**—MICHAEL MAREN,  
*THE PHILADELPHIA INQUIRER ON BLACK HAWK DOWN*

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—JAMES TRAUB, *THE NEW YORK TIMES BOOK REVIEW*  
ON *GUESTS OF THE AYATOLLAH*

**"The story of how U.S. Army Intelligence and Delta Force commandos helped Colombian police track down and kill Pablo Escobar . . . A compelling, almost Shakespearean tale."**

—*LOS ANGELES TIMES ON KILLING PABLO*



MARK BOWDEN is the author of seven books, including *Black Hawk Down*. He reported at *The Philadelphia Inquirer* for twenty years and now writes for *Vanity Fair*, *The Atlantic*, and other magazines.



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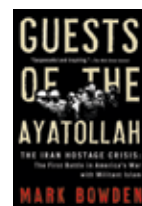
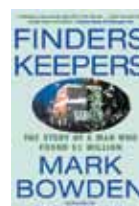
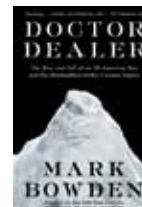
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*The follow-up to the classic **Holidays in Hell**, P. J. O'Rourke's **Holidays in Heck** is the slightly less hazardous, slightly more mature, but still very funny collection of his classic travel pieces on China, Venice, and beyond.*

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ADRIAN DANGAR

P.J. O'Rourke is one of today's most celebrated political humorists, and he has been hailed as "the funniest writer in America" by both *Time* and *The Wall Street Journal*. Two decades ago he published the classic travelogue *Holidays in Hell*, in which he traversed the globe on a fun-finding mission to what were then some of the most desperate places on the planet, including Warsaw, Managua, and Belfast.

*Holidays in Heck* begins after the Iraq War, when P.J. retired from being a war correspondent because he was "too old to keep being scared stiff and too stiff to keep sleeping on the ground." Instead, he embarked on supposedly more comfortable and allegedly less dangerous travels—often with family in tow—which mostly left him wishing he were under artillery fire again.

The essays take O'Rourke on a whirlwind of adventures, beginning at the National Mall in Washington, which he describes as having been designed with the same amazing "greatest generation" aesthetic sensibility that informed his parents' living room. We follow him as he takes his family on a ski vacation (to the Aspen of the Midwest—Ohio—where the highest point of elevation in the state is the six-foot ski instructor that his wife thinks is cute). And later he experiences a harrowing horseback ride across the mountains of Kyrgyzstan—no towns, no roads, no people, and, whoops, no P.J. in the saddle.

The result is a hilarious and often moving portrait of life in the fast lane—only this time as a husband and father.



Excerpts from  
**HOLIDAYS IN HECK**

I surveyed our family ski vacation needs: For Muffin, not too much scenery. For the rest, not too much skiing. I peeked into the bank account. Not too much money. I had an inspiration. There's a place that gets snow almost every day of winter, and it has the added advantage that I'm from there.

"Ohio! Hooray!" said Muffin. "Aunt Loulou let my cousin Tiffany get pierced ears in first grade!"

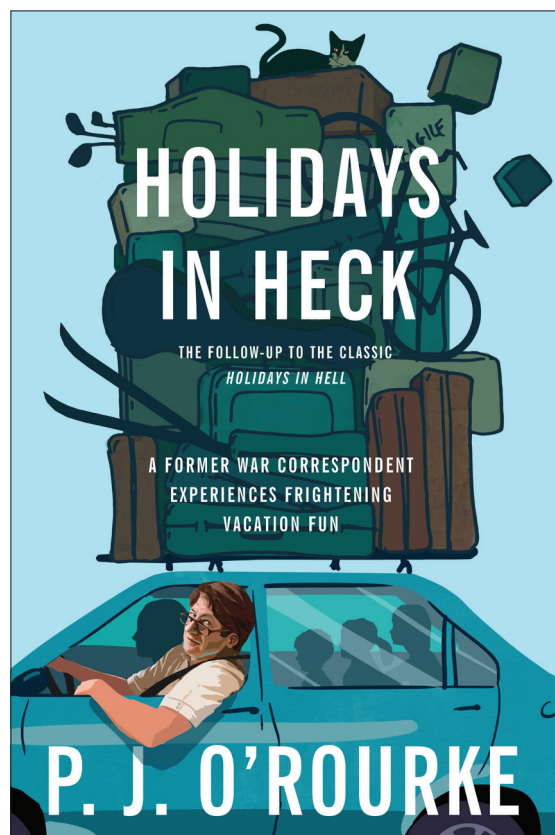
"We are not staying with your relatives," said Mrs. O.

\*

I was somewhere in Kyrgyzstan. Even by the standards of outer space Kyrgyzstan is remote. If something happened to my horse it would be shot. For me, the medical treatment wouldn't be that sophisticated. Furthermore, there were blonde hairs all over my clothes and luggage. How would I explain this to my red-headed wife? I had a love affair in Kyrgyzstan. Not only that, but with a male. His legs are so beautiful. And he has four of them.

\*

Everything that makes for a terrible pre-teen—the attitude, the talking back, the eye-rolling, the exasperated sighs—makes for an excellent Hong Kong shopper. Muffin would flounce into a shop, examine a few items without evident interest and loudly announce, "Ho gwai!" ("Too expensive!") More than one shopkeeper came out from behind the cash register to embrace her. "You real Hong Kong girl!"



P. J. O'ROURKE is the author of thirteen books, including *Parliament of Whores* and *Give War a Chance*, both of which were #1 *New York Times* best sellers. His most recent book is *Don't Vote—It Just Encourages the Bastards*.

## PRAISE FOR P. J. O'ROURKE:

"[A] treat of a book . . . As with almost all of O'Rourke's work, it's easy reading, and he's just as good, if not better, at cracking wise about cars and driving as he is about liberal politics."—THE DALLAS MORNING NEWS ON *DRIVING LIKE CRAZY*

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"A spin with P. J. O'Rourke is like a ride in the back of an old pickup over unpaved roads. You get where you're going fast, with exhilarating views—but not without a few bruises."

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"*Peace Kills* is war coverage in the great tradition of *Catch-22* and *M\*A\*S\*H*: Wars can be right or wrong, but they are always crazy and frightening in the center and might be uproarious around the edge. . . . P. J. O'Rourke [is] one of America's funniest serious commentators. . . . His eye is sharp and his smirk is fixed firmly in place."—JOHN GIBSON, NEW YORK POST ON *PEACE KILLS*



*From celebrated military historian Lloyd Clark comes the riveting and richly detailed account of the greatest land battle of all time, and a crucial turning point in World War II—the massive tank battle at Kursk in July 1943*

## THE BATTLE OF THE TANKS

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**Lloyd Clark**



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On July 5, 1943, the greatest land battle in history began when Nazi and Red Army forces clashed around the town of Kursk, on the western border of the Soviet Union, a region that had acquired vital strategic importance for Hitler's war in the east. Code-named "Operation Citadel," the German offensive would unite Nazi forces from the north and south, cutting through the bulge in the Eastern front that had been created following Germany's retreat at the Battle of Stalingrad. But the Soviets, well-informed about Germany's plans through their network of spies, had months to prepare and built one of the most formidable defenses of all time. Two million men supported by 6,000 tanks, 35,000 guns, and 5,000 aircraft convened in Kursk in the weeks leading up to the battle.

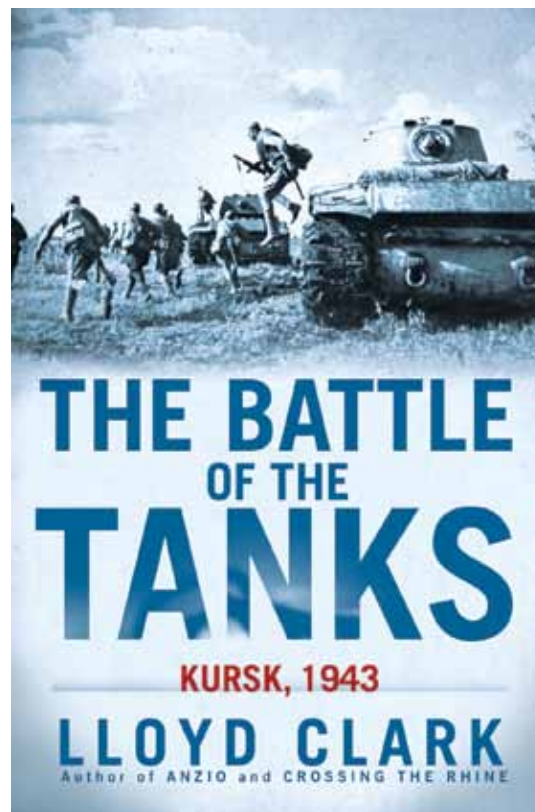
The explosive onslaught of the first day devolved into a quagmire of localized fighting. Several days later the engagement reached its pinnacle at the small southern village of Prokhorovka, where a fleet of state-of-the-art German Panzer tanks collided with the Soviet Fifth Guards Tank Army Reserve in the biggest tank battle in history. By the end of the clash nearly half of the 850 tanks involved had been destroyed and tens of thousands of men had died. The death count for the eighteen-day battle was staggering: over 360,000 men lost their lives, an average of 20,000 a day. Despite suffering seven times more casualties, the Soviets had stopped the German blitzkrieg and won a decisive victory that became a turning point not only on the Eastern front but in the Second World War as a whole.

*The Battle of the Tanks* is storytelling and military history at its finest, dropping us into the cockpits and tanks as the battle unfolds, and into the war rooms where Hitler, Stalin, and their generals maneuver for strategic dominance. With unprecedented access to the journals and testimonials of the officers, soldiers, political leaders, and citizens who lived through it, *The Battle of the Tanks* is the definitive account of an epic showdown that changed the course of history.

Excerpt from

## THE BATTLE OF THE TANKS

When a tank was hit, the crew tried to evacuate immediately. What was feared most was being trapped inside a tank when it burst into flames—a small fire could spread very quickly. Captain Itlin Skripkin of XVIII Tank Corps had trained the four-man crews in his T-34 tank battalion not only how to evacuate in just eight seconds but, in the likely event of casualties, how to get them out as well. It was a drill that would save his life. Skripkin entered the battle at the head of his battalion and, over the course of the next three hours, managed to destroy four enemy tanks including a Tiger. He had his fifth tank in the sights—a Mark IV Tiger—and pulled the trigger. At that very moment his tank was hit and a searing blast ripped through its body, which immediately caught fire. Chernov, the loader, was dead, his head blown clean from his body, while Skripkin lay slumped over the gun sights, blood pouring from a deep gash on his forehead. The driver, Master Sergeant Nikolayev, and the wireless operator, Zyryanov, pulled their gravely wounded commander out of the tank through the flames engulfing the turret. Lowering Skripkin to the ground, Zyryanov dragged the captain to the cover of a shell crater but Nikolayev, having noticed an oncoming Tiger, jumped back into the burning tank. The turret slowly turned, stopped, and fired a shell at the Tiger. Seconds later the Tiger erupted, its turret blown off in a massive explosion. Skripkin survived the experience and went on to become a marshal of the Soviet Union and President Krushchev's right-hand man.



LLOYD CLARK is a senior academic in the Department of War Studies at the Royal Military Academy Sandhurst and a Professorial Research Fellow in War Studies, at the University of Buckingham.

### PRAISE FOR LLOYD CLARK:

**“Masterly.”**—*THE WASHINGTON POST* ON *ANZIO*

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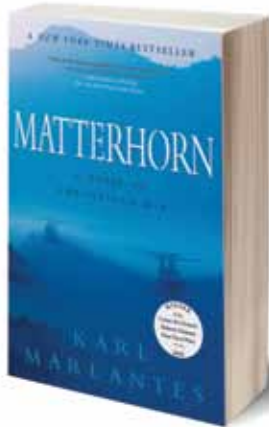
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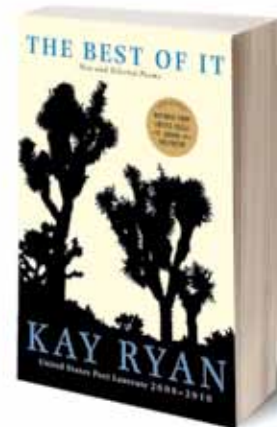
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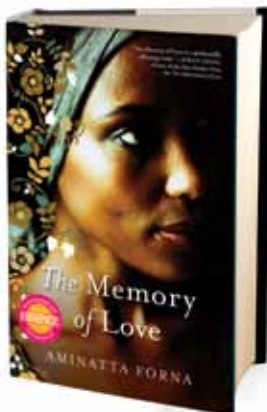
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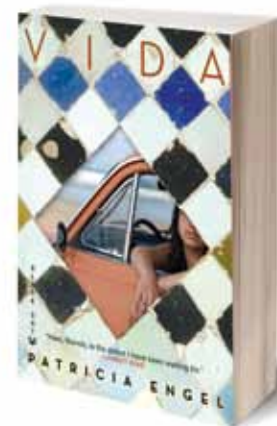
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**"A brilliant, riveting book . . . Roya Hakakian has told a great story but, more important, she has made plain the lethal immorality at the heart of Iran's regime."**  
—Joe Klein

**O**n the evening of September 17, 1992, eight leading members of the Iranian and Kurdish opposition had gathered at a little-known restaurant in Berlin when two darkly clad men burst through the entrance. Within moments the roar of a machine gun filled the air. Two rounds of fire and four single shots later, four of the men were dead.

Who had pulled the trigger? The morning papers implicated the Iraqi president, Saddam Hussein. The chief federal prosecutor suspected a rival opposition group. But neither the press nor the country's top lawman knew then that these men were not the only ones who had been killed. Since the rise to power of Ayatollah Khomeini in 1979, over one hundred Iranian exiles had disappeared or been assassinated in Europe and elsewhere.

But one of the survivors of that shooting, along with the widow of one of the victims and a handful of reporters, attorneys, and fellow exiles, began a crusade that would not only pit themselves against Tehran but against some of the greatest powers in Germany. An undeterred federal prosecutor and an endlessly patient chief judge took over the case and a historic verdict followed that shook both Europe and Iran, and achieved something few could have predicted—justice.

*Assassins of the Turquoise Palace* is the first book to tell this story in all its detail, from the ghastly shooting inside Mykonos restaurant to the investigation that took place over the course of several years, and finally to the landmark trial—a case that marked the first and only time that a non-democratic regime had been put on trial for its blatant violation of international law, and which to this day remains the only instance of Western success against Iran's ruling clerics. Roya Hakakian's *Assassins of the Turquoise Palace* is an incredible book of history and reportage, and an unforgettable narrative of heroism and justice.



Excerpt from

## ASSASSINS OF THE TURQUOISE PALACE

After nearly an hour prowling Prager Street, two hulking, bearded figures rolled their collars up to their eyes and burst inside. It was 10:47 p.m.

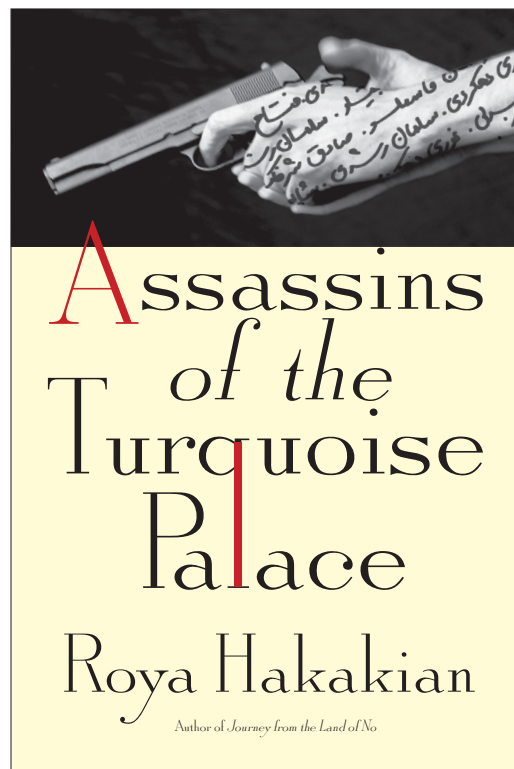
They darted through the main dining hall, past a lonely customer nursing a last drink. Through an archway, they entered the back room, where a party of eight sat around a rectangular table. The taller of the two intruders stationed himself behind one of the diners, facing the eldest among them—a bald, bespectacled man in a gray suit who was addressing everyone. No one was yet aware of their arrival. The speaker, suddenly meeting the intruder's dark gaze upon himself, turned pale and froze in mid-speech. Another guest asked what was wrong with him. The answer came from the intruder:

“You sons of whores!”

He thrust his gloved hand into the sports bag that hung on his shoulder. Then, a *click!*

A voice from the table shouted: “Comrades, it’s an assassi . . . !”

The trail of his call faded in the roaring sound that followed. In the dimly lit air, sparks of fire flashed at the intruder’s hip. Bullets, piercing the side of the bag, bombarded the guests. The shell casings rang on the floor—the men collapsing, their chairs falling, the wall behind them cracking with each bullet.



ROYA HAKAKIAN is a former associate producer at CBS’s *60 Minutes* and the author of two books of poetry in Persian. She’s a recipient of a Guggenheim fellowship for nonfiction and the author of the acclaimed memoir *Journey from the Land of No*. Her opinion pieces and essays have appeared in numerous media outlets, including National Public Radio’s *All Things Considered*.

### PRAISE FOR ASSASSINS OF THE TURQUOISE PALACE:

“Even as they continue to breach every known international law, all the while protesting at interventions in their ‘internal affairs,’ the theocrats in Tehran stand convicted of mounting murderous interventions in the affairs of others. Roya Hakakian’s beautiful book mercilessly exposes just one of these crimes, and stands as tribute to the courageous dissidents and lawyers who managed one of that rarest of human achievements: an authentic victory for truth and justice.”—CHRISTOPHER HITCHENS

“This is a brilliant, riveting book with all the elements of a great thriller—a horrific crime, sociopathic villains, international intrigue, personal betrayals, a noble prosecutor, and an honorable judge. And it is all too real, with remarkably comprehensive reporting and brisk, smart writing.”—JOE KLEIN

“As the world contemplates the pressing predicament of Iran, Roya Hakakian offers one possible solution through a riveting tale that is most timely and profoundly urgent. This superb true story is much more than an international *In Cold Blood*—it is a stunning parable of the central struggle of our times between totalitarianism and the rule of law.”—R. JAMES WOOLSEY, CIA DIRECTOR 1992–1994

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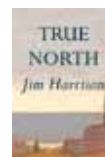


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**B**est-selling and beloved author Jim Harrison has won international acclaim for his masterful body of work, including *Returning to Earth*, *Legends of the Fall*, and over thirty books of fiction, nonfiction, and poetry. In his newest and most original work to date, Harrison delivers an enthralling, witty, and expertly crafted novel that follows one man's hunt for an elusive cult leader, dubbed the Great Leader.

Detective Sunderson is on the verge of retirement when he begins to investigate a hedonistic cult, which has set up camp near his home in Michigan's Upper Peninsula. At first, the self-declared Great Leader seems merely a harmless oddball, but as Sunderson and his unlikely sixteen-year-old sidekick dig deeper, they find him more intelligent and sinister than they realized. Recently divorced and frequently pickled in alcohol, Sunderson tracks his quarry from the woods of Michigan to a town in Arizona that is filled with professional and criminal border-crossers, then on to Nebraska where the Great Leader's most recent recruits have gathered to glorify his questionable religion. But Sunderson's demons are also in pursuit of him.

Rich with character and incredibly funny, Jim Harrison's *The Great Leader* is at once a gripping excursion through America's landscapes and the poignant story of a man grappling with age, lost love, and his own darker nature.



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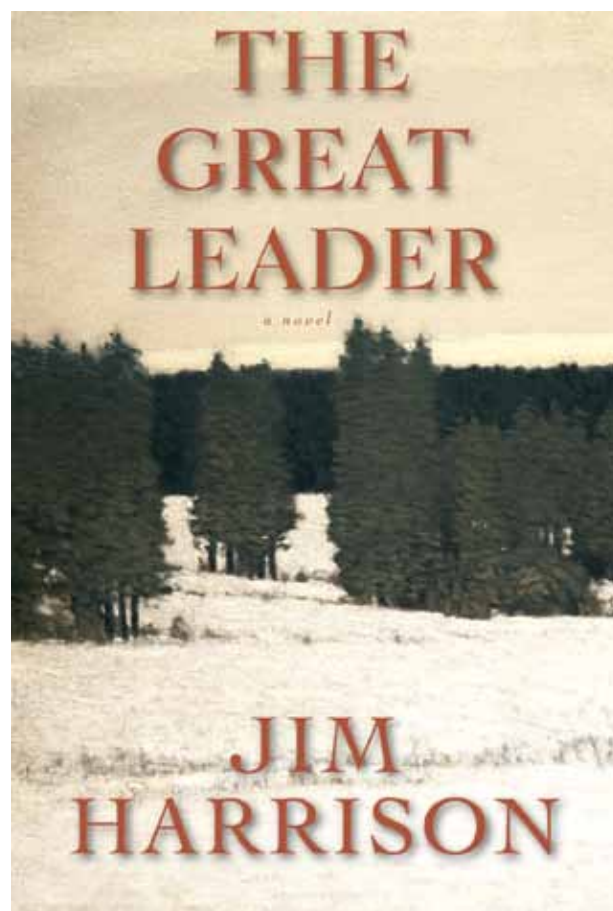
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He tried to run back toward the car while covering his face but two larger rocks in succession hit his fingers, breaking one, and then the back of his head which felled him like the trees he used to cut. While falling he twisted to try to see his assailants but the blood smeared his vision. He tried to grab at the bush that had been full of birds but the branches were too brittle and he hit the ground hard face down which fractured his nose and knocked out his wind. He scrambled toward his blurred car on his hands and knees with the copper smell of blood gushing from his nose. He heard a voice that he was sure was the Great Leader shouting, "Go away. Stay away." On his knees beside the compact car he turned and with limited vision could see him standing there between the canyon walls with a dozen or so young girls wearing skirts. They all turned and walked back toward the ranch.

He made it the seven miles out to the main road and barely had pulled over when he passed out. When he awoke it was high noon with sleet beating against the windows and now the peaks of the Chiricahuas were invisible. The lights in his brain began to dim again as he sat there with the sleet ticking off the windshield. He kept thinking, "I have no evidence," but didn't quite know what his brain meant by this sentence.



JIM HARRISON is the author of over thirty-four books of fiction, nonfiction, and poetry. He divides his time between Michigan, Arizona, and Montana.

### **PRAISE FOR JIM HARRISON:**

**"[Harrison's] books glisten with love of the world and are as grounded as Thoreau's in the particulars of American place—its rivers and thickets, its highways and taverns. Bawdily and with unrelenting gusto, Harrison's forty years of writing explores what constitutes a good life, both aesthetically and morally, on this planet."**—WILL BLYTHE, *THE NEW YORK TIMES BOOK REVIEW*

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**"Always as exhilarating as a breath of fresh air . . . Harrison's fiction . . . is rooted in a deep connection with nature and infused with passion for the vast wilds of America and respect for its disenfranchised."**—HELLER MCALPIN, *NPR*

*A raw, honest, and personal new collection of stories from acclaimed storyteller Dagoberto Gilb, “an important voice in American fiction” (Annie Proulx)*

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**B**efore the End, After the Beginning is an exquisite collection of ten stories by Dagoberto Gilb. The pieces come in the wake of a stroke Gilb suffered at his home in Austin, Texas, in 2009, and a majority of the stories were written over his many months of recovery. The result is a powerful and triumphant book that tackles common themes of existence and identity and describes the American experience in a raw, authentic vernacular unique to Gilb.

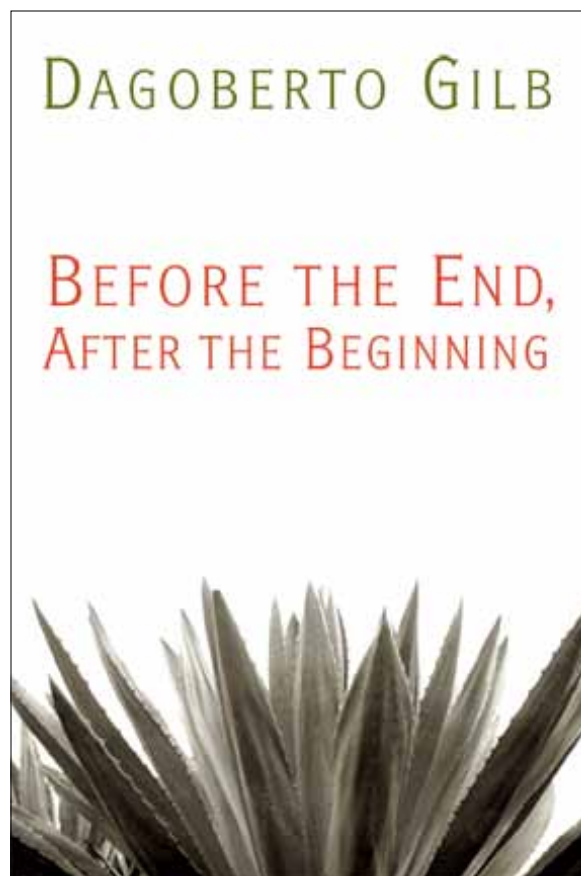
These ten stories take readers through the American Southwest, from Los Angeles and Albuquerque to El Paso and Austin. Gilb covers territory touched on in some of his earlier work—a mother and son’s relationship in Southern California in the story “Uncle Rock,” and a character looking to shed his mixed-up past in “The Last Time I Saw Junior”—while dealing with the themes of mortality and limitation that have arose during his own illness. The collection’s most personal story, “please, thank you,” focuses on a man who has been hospitalized with a stroke, and paints in detail the protagonist’s relationship with his children and the nurses who care for him. The final story, “*Hacia Teotitlán*,” looks at a man, now old, returning to Mexico and considering his life and imminent death.

Short stories are the perfect medium for Gilb, an accomplished storyteller whose debut collection, *The Magic of Blood*, won the prestigious PEN/Hemingway Foundation Award for fiction in 1994. *Before the End, After the Beginning* proves that Gilb has lost none of his gifts, and that this may be his most extraordinary achievement to date.

Excerpt from

## BEFORE THE END, AFTER THE BEGINNING

At first, their people came and went. my children or the few close friends who worried about me dying, they came and stayed some too. im talking about staff people. nurses? not all of them. or they all werent schooled as nurses, years of classes, even if they acted like they are or even do what nurses do. they do something every hour. if i tried to say something, they started asking the same questions. what is your name? what is the date? where were you born? like that. or sometimes, *como te llamas? que es la fecha de hoy?* like im from mexico and just crossed, not american like them. im from here! ill bet my familys been here longer than yours! i was *semper fi*, *cabron*, and then I was an iron-worker for ten years, were you? always, always has made me so mad, even if i dont say it out loud to these people here. i was cooperative the first few times, but then i just wanted to be given answers to what i was asking. like, am I going to get better? or worse? i didnt like them ignoring me, or acting as if what i said was not important. even if it wasnt. i knew what they were thinking. i was someone who didnt matter, who didnt count much. in the large, i know its true. i am a name, just another, one they think is foreign even, when there are so many hurting. but then, so what? i accept it always, in my life, but now too? it makes me mad.



DAGOBERTO GILB is the author of *The Flowers*, *Gritos*, *Woodcuts of Women*, *The Last Known Residence of Mickey Acuña*, and *The Magic of Blood*. His essays and fiction have appeared in *The New Yorker*, *Harper's*, and *The Best American Essays*.

## PRAISE FOR DAGOBERTO GILB:

**“After I read *The Flowers* it would be a lie if I were to say Gilb is a good writer. He’s not. He’s way, way better than good. *The Flowers* is the best book yet by one of our finest authors.”**

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**“[*Gritos*] is a collection about prejudice and pride, told with the flair of a storyteller known for his fiction. . . . [Gilb’s] prose is easy-flowing and thoughtful. He can be unbelievably funny. . . . What he has to say and how he says it is so interesting, you can’t help but pay attention.”**—MARTA BARBER, *THE MIAMI HERALD ON GRITOS*

**“Dagoberto Gilb is an important voice in American fiction. These stories of working-class, low-rent lives illuminated by the small pleasures of sex and drink and food and sleep and relief from the heat . . . are like no others. We need these stories.”**—ANNIE PROULX ON *WOODCUTS OF WOMEN*

**“Gilb’s fiction is the most exciting and emotionally draining since Raymond Carver’s.”**

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## THE BETRAYAL

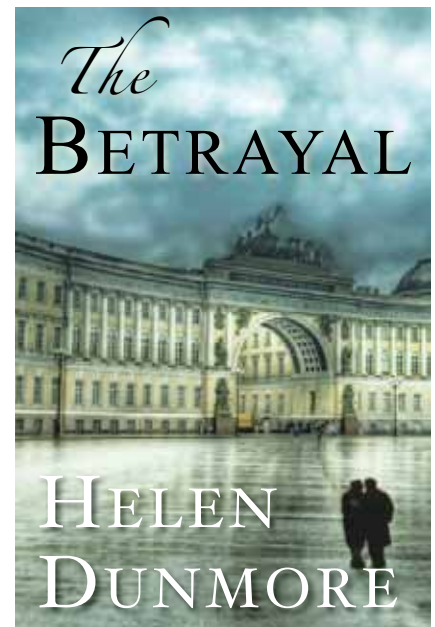
**Helen Dunmore**

- ***The Betrayal* was short-listed for the Commonwealth Writers' Prize for Best Book (South Asia and Europe), and long listed for the Man Booker Prize and the International IMPAC Dublin Literary Award**
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Internationally acclaimed author Helen Dunmore follows her best-selling novel, *The Siege*, with a riveting and emotionally absorbing portrait of postwar Soviet Russia, a world of violence and terror where the severest acts of betrayal can come from the most trusted allies.

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HELEN DUNMORE is the author of eleven novels, including *The Siege*, *A Spell of Winter*, and *With Your Crooked Heart*.

OCTOBER

*Set during the Bosnian War and in its aftermath, **Shards** is a slyly affecting and stunningly inventive story of two young men—one who escapes the war by way of a theater troupe, and one who stays in Bosnia to fight.*

## SHARDS

*A Novel*

**Ismet Prcic**



MELISSA PRICIC

- Prcic was the recipient of a 2010 National Endowment for the Arts Literature Fellowship for Fiction
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"Ismet Prcic has taken apart the complexities of war, love, family, and home and scattered them across a novel that is as heartbreaking as it is beautiful. *Shards* is an original work of art, brutal and honest, and absolutely unforgettable."—Dinaw Mengestu, author of *How to Read the Air*

Ismet Prcic's brilliant and provocative debut novel is about a young Bosnian, also named Ismet Prcic, who has fled his war-torn homeland and is now struggling to reconcile his past with his present life in California.

He is advised that in order to move forward he must "write everything." The result is a great rattle bag of memories, confessions, and fictions: sweetly humorous recollections of Ismet's childhood in Tuzla appear alongside anguished letters to his mother about the challenges of life in this new world. And as Ismet's foothold in the present falls away, his writings are further complicated by stories from the point of view of another young man—real or imagined—named Mustafa, who joined a troop of elite soldiers and stayed in Bosnia to fight. When Mustafa's story begins to overshadow Ismet's New World identity, the reader is charged with piecing together the fragments of a life that has become eerily unrecognizable, even to the one living it.

*Shards* is a thrilling read—a harrowing war story, a stunningly original coming-of-age novel, and a heartbreaking saga of a splintered family. Remarkable for its propulsive energy and stylistic daring, *Shards* marks the debut of a gloriously gifted writer.

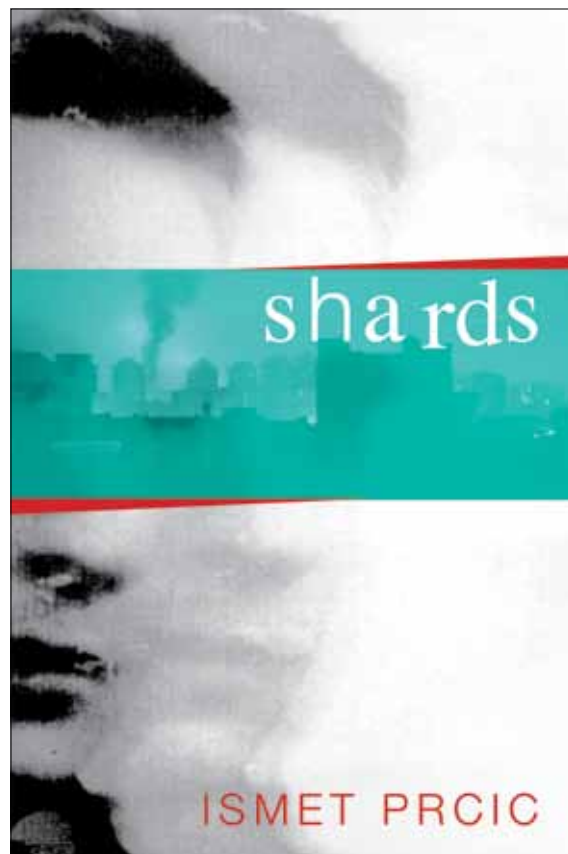
"The reason this novel is so good, hard, beautiful, and disturbing is that there is more than one Ismet delivering the many sharp pieces. *Shards* feels like a primary document torn from life by a powerful new talent."

—Ron Carlson, author of *The Signal* and *Five Skies*

Excerpt from  
**SHARDS**

In wartime, when his country needed him the most—his shooting finger for defending, his body for a shield, his sanity and humanity as a sacrifice for future generations, his blood for fertilization of its soil—in these, most pressing times, Mustafa's special forces combat training lasted twelve days. He ran the obstacle course exactly twenty-four times, he threw fake hand grenades through a truck tire from various distances exactly six times, he practiced marksmanship with an air rifle so that bullets were not wasted, he got covered with blankets and beaten by his peers for talking in his sleep at least once. He did countless push-ups and sit-ups, chin-ups and squats, lunges and curls, mindless repetitions designed not to make him fit but to break him, so that when he did break, the drill sergeant could instruct him in the ways of military hierarchy and make him an effective combatant, one who was too scared to not follow orders and who would fucking die when he was told to fucking die.

The knife guy taught him where to stick the knife for what effect and he stabbed hanging sacks of sand with people drawn on them. The mine guy showed him how to set up antivehicle mines and pointed out all their deadly charms. The army doctor took a swig of plum brandy and told him that war was a giant piece of shit and that he, Mustafa, was a chunk of corn in that shit and then warned him not to come to his office again until he had a gut wound so big he could canoe right through it. That was about it.



ISMET PRICIC was born in Tuzla, Bosnia-Herzegovina, in 1977 and immigrated to America in 1996. *Shards* is his first novel.

**PRAISE FOR *SHARDS*:**

**“A brilliant debut that manages to be both experimental and emotionally resonant. Comparisons to that other Bosnian-American writer, Aleksandar Hemon, will be unavoidable, but Prcic’s work is completely and wholly his own. *Shards* will come to be seen as the definitive novel of the Bosnian war and its resultant diaspora.”**—PHILIPP MEYER, AUTHOR OF *AMERICAN RUST*

**“Ismet Prcic’s prose is a gleaming pinball kept in inexhaustible play, kinetically suspended in time and space, endlessly flung away from its inevitable ending, colliding with memory and invention. This is writing fed by skill, inertia, horror, and sorrow, a survivor’s story of triumph and guilt. Yet Prcic’s sensibility is at once brutally and tenderly comic. Humanity seems to run deepest among those who have survived its near absence in the world.”**

—BRAD WATSON, AUTHOR OF *ALIENS IN THE PRIME OF THEIR LIVES*

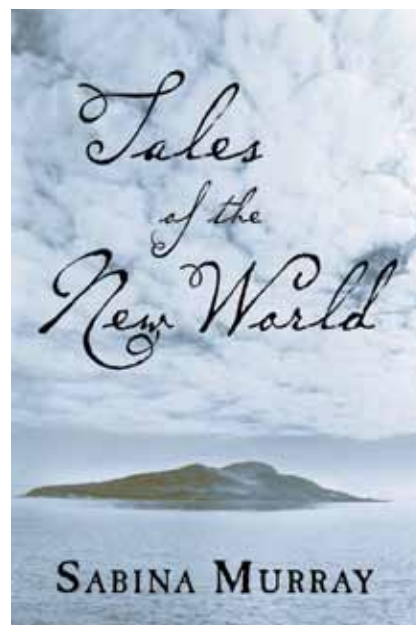
**“This novel moves at light speed, with shattering immediacy, through the parallel lives of two young Bosnian men—who may, in fact, be one person. Like fear, it will make you open your ears.”**—RAE ARMANTROUT, AUTHOR OF *VERSED*

**“A passionate heart beats in these pages, devoted to the reassembling of a life sundered by war. Ismet Prcic’s debut novel, *Shards*, is an outsized, outrageous, outstanding performance.”**—CHRISTINE SCHUTT, AUTHOR OF *ALL SOULS*

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With her signature blend of sophistication and savagery, darkness and humor, Sabina Murray investigates the complexities of faith, the lure of the unknown, and the elusive mingling of history and legend.

SABINA MURRAY grew up in Australia and the Philippines and is currently a member of the MFA faculty at the University of Massachusetts, Amherst. She is the author of *Slow Burn*, *A Carnivore's Inquiry*, *Forgery*, and *The Caprices*, which won the PEN/Faulkner Award for Fiction.



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LOU BOXER

**A**claimed Irish crime writer Ken Bruen has won numerous awards for his hard-charging, dark thrillers, which have been translated into ten languages. In *Headstone*, an elderly priest is nearly beaten to death and a special-needs boy is brutally attacked. Evil has many guises and Jack Taylor has encountered most of them, and has the scars to prove it. But nothing before has ever truly terrified him until he confronts an evil coterie named Headstone, who have committed a series of random, insane, violent crimes in Galway, Ireland, which has left even the national police shaken. And Jack is especially vulnerable now because he has finally found love and happiness.

Most would see a headstone as a marker of the dead, but this organization seems like it will act as a death knell to every aspect of Jack's life. Thinking that happiness is some kind of talisman, he will find that it is a dark blessing of impending ferocity.

Jack's usual allies, Ridge and Stewart, are also in the line of terror. One act of appalling violence alerts them to the sleeping horror enveloping them. But this realization is too late to save what they hold dear. The evil they encounter is disguised as the very mask of young innocence.

Jack, slowly accepting the sheer power of Headstone, comes to realize that in order to fight back he must relinquish the remaining shreds of what has made him human.

*Headstone* barrels along its deadly path right to the center of his life and the heart of Galway. In a moment of awful clarity, Jack knows that not only might he be powerless to stop it but that he may not have the utter grit needed to even face it. A terrific read from a writer called "a Celtic Dashiell Hammett," *Headstone* is an excellent addition to the Jack Taylor series.

Excerpt from  
**HEADSTONE**

He made the drastic mistake of trying to get up; surely the young people still had respect?

Right.

The next kick broke his nose.

He fell back.

The girl stood over him, sneered, "Trying to see up my skirt, yah pervert?"

And shredded the photo into his face, paused, added, "Nearly forgot this."

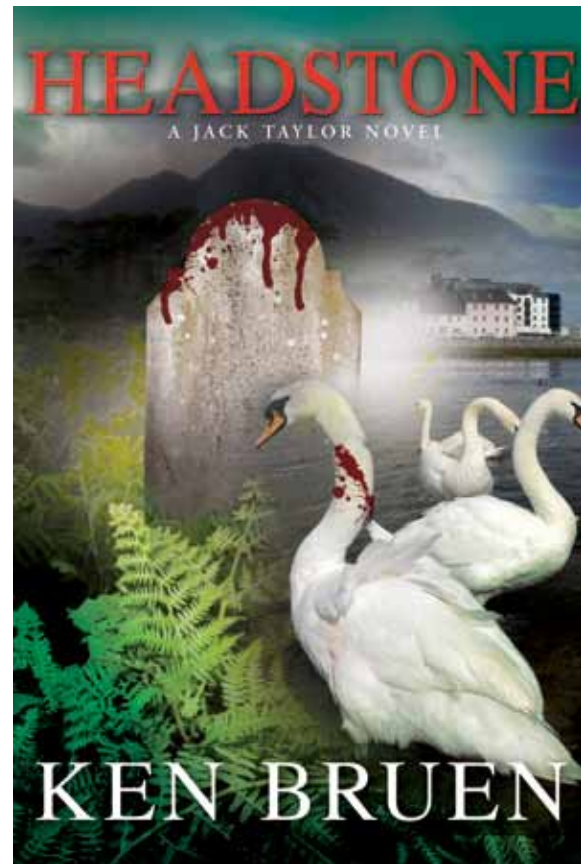
Spat in his face.

He heard, "Who's for a pint then?"

As they moved away, he allowed himself a tiny amount of hope till one hesitated, came back and, with slow and deadly aim, kicked him in the side of his head, laughed.

"Forgive me Father, for YOU have sinned."

A light rain began to fall, ruining what remained of his mother's torn photo. She'd always wanted him to be a priest. As his eyes rolled back in his head, he muttered, "Top of the world, Ma."



KEN BRUEN received a PhD in metaphysics; taught English in Africa, Japan, Southeast Asia, and South America; and then became a crime novelist. His novels have been nominated for many awards, including two Edgars.

## PRAISE FOR KEN BRUEN:

**"Ken Bruen is hard to resist, with his aching Irish heart, silvery tongue, and bleak noir sensibility—Bruen writes with extraordinary delicacy about a man driven to acts of violence out of wild grief and a fierce sense of guilt."**

—MARILYN STASIO, *THE NEW YORK TIMES BOOK REVIEW*

**"Bruen is an original, grimly hilarious and gloriously Irish. I await the further adventures of the incorrigible Jack Taylor."**—PATRICK ANDERSON, *THE WASHINGTON POST*

**"Bruen is a brilliant, lyrical, deeply moving writer who can make you laugh and cry in the same paragraph and whose characters are so sharply portrayed that they almost walk off the page at you. If you like Ian Rankin, Dennis Lehane, George Pelecanos, and the like, Bruen is definitely a writer to reckon with."**—*THE DENVER POST*

**"Bruen's furious, hard-boiled prose, chopped down to its trademark essence, never fails to astonish. . . . among the finest noir stylists of his generation."**—*PUBLISHERS WEEKLY*

**"Bruen's tommy-gun prose, lacerating dialogue, and hard-boiled worldview combine to provide entertainment of high order in dealing with low instincts."**—*NEW YORK DAILY NEWS*

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**A**n incomparable master storyteller in all forms, in *The Corn Maiden and Other Nightmares* Joyce Carol Oates spins six imaginative tales of suspense. “The Corn Maiden” is the gut-wrenching story of Marissa, a beautiful and sweet but somewhat slow eleven-year-old girl with hair the color of corn silk. Her single mother comes home one night to find her missing and she panics. The police want to know why she left her young daughter alone until 8:00 p.m. With the confession that she’d been with a man, she knows she will be accused of neglect, or worse. Suspicion falls on a computer teacher at Marissa’s school who has no alibi. Obvious clues—perhaps too obvious—point directly to him. Unsuspected is Judah (born Judith), an older girl from the same school who has told two friends in her thrall of the Indian legend of the Corn Maiden, in which a girl is sacrificed to ensure a good crop.

The trusting Marissa goes happily to a secluded basement with the older girls, pleased to be included, and is then convinced that the world has ended and that they are the last survivors. Remaining an unaware hostage for days, she grows weaker on a sparse diet as Judah prepares her for sacrifice. Marissa’s seemingly inevitable fate becomes ever more terrifying as Judah relishes her power, giving the tale unbearable tension with a shocking conclusion.

In “Helping Hands,” published here for the first time, a lonely woman meets a man in the unlikely clutter of a dingy charity shop and extends friendship, which soon turns to quiet and unacknowledged desire. With the mind-set of a victim struggling to overcome her shyness and fears, she has no idea what kinds of doors she may be opening.

The powerful stories in this extraordinary collection further enhance Joyce Carol Oates’s standing as one of the world’s greatest writers of suspense.

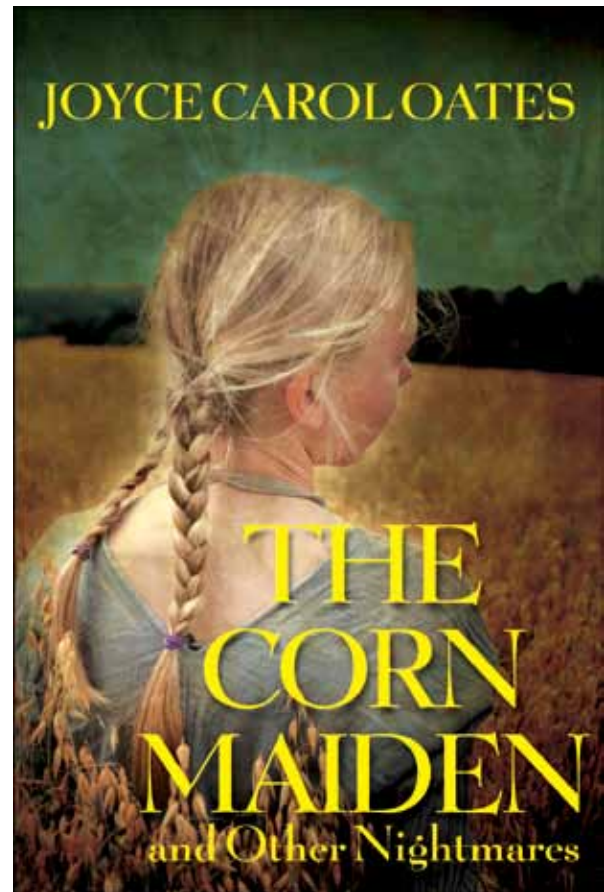
Excerpt from

## THE CORN MAIDEN AND OTHER NIGHTMARES

In the twilight of her bedroom he came to her. His face was shadowed, the quick-flashing bared teeth and the glisten of his eyes were all she could see of his face. She knew his smell: unmistakable. Her body tensed against him. Her heart was beating close to bursting. Her shoulders, her back, her hips and buttocks, her straining head, were pinned against the bed by the weight of his body. His hands on her throat, fingers tightening. You called me, you wanted me here. This is what you wanted. Through the house there was a heavy pulsing silence. The grandfather clock in the downstairs hall had ceased its solemn chiming weeks before. For in the Haidt household it had been Helene's husband who oversaw the Stickley clock, inherited from his family. Helene had begun to realize that she hadn't been hearing the clock for—how long? The tolling of time had simply ceased.

For this is death—the tolling of time has ceased.

Yet the man did not strangle her. His fingers relaxed—then again tightened, and again relaxed—tightened, relaxed: this was mercy, that he would allow her to breathe. For the gift of breath was the man's to give her; it was not for her to take.



JOYCE CAROL OATES is the author of such national best sellers as *The Falls*, *Blonde*, and *We Were the Mulvaney*s. A member of the American Academy of Arts and Letters since 1978, she has won many accolades in her career, among them the National Book Award.

### PRAISE FOR JOYCE CAROL OATES:

**"Oates is just a fearless writer . . . with her brave heart and her impossibly lush and dead-on imaginative powers."**—LOS ANGELES TIMES

**"If the phrase 'woman of letters' existed, Joyce Carol Oates would be, foremost in this country, entitled to it."**—JOHN UPDIKE

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**"No living American writer echoes the chord of dread plucked by Edgar Allan Poe quite like Joyce Carol Oates. There is something rotten, possibly even evil, pulsing away at the heart of her short fiction. . . . Oates is a master of suspense."**—THE PLAIN DEALER (CLEVELAND)

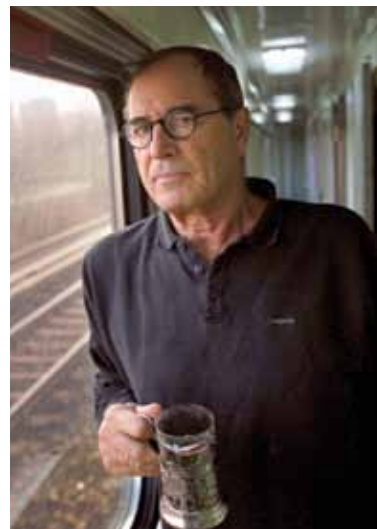


*From Paul Theroux, the internationally best-selling author of such classics as **The Great Railway Bazaar**, comes **Murder in Mount Holly**, a funny, slightly misanthropic crime caper about some geezers who think it would be cool to rob a bank*

## MURDER IN MOUNT HOLLY

**Paul Theroux**

- **Theroux was the winner of the American Academy of Arts and Letters Award for Literature**
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© WILLIAM FURNISS

**P**aul Theroux, one of the world's most popular authors, both for his travel books and his fiction, has produced an off-beat story of 1960s weirdos unlike anything he has ever written.

During the time of Lyndon Johnson's presidency, Herbie Gneiss is forced to leave college and get a job, and he lands one at the Kant-Brake toy factory, which manufactures military toys for children. His income keeps his chocolate-loving mother, who tips the scales a smidgeon over two hundred pounds, from starvation. Mr. Gibbon, a patriotic veteran of three wars, also works at Kant-Brake. When Herbie is drafted, Mr. Gibbon falls in love with Herbie's mother and they move in together at Miss Ball's rooming house. Since Herbie is fighting for America, Mr. Gibbon feels that he, too, should do something for his country and convinces Miss Ball and Mrs. Gneiss to join him in the venture. They decide to rob the Mount Holly Trust Company because it is managed by a small dark man who is probably a communist. There are some complications, including Herbie's death in action, Miss Ball's jealous Puerto Rican lover, and a few unavoidable murders—not to mention three people over sixty pulling off a bank robbery in broad daylight.

Combine Donald E. Westlake with Abbie Hoffman, add a bit of Gore Vidal at his most vitriolic, and you get *Murder in Mount Holly*.

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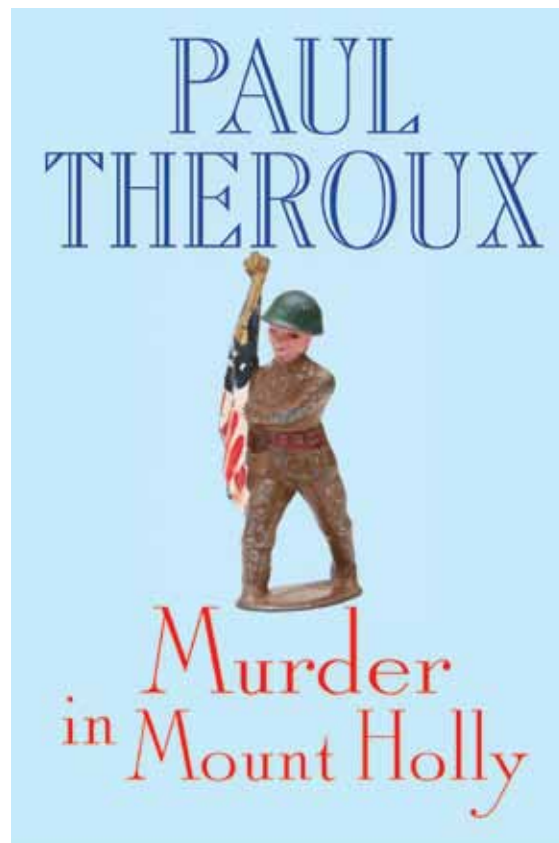
## MURDER IN MOUNT HOLLY

Her face chalky with make-up, her cheeks rouged with circles, her lips gleaming with the scarlet goo of nearly one whole tube of lipstick, her hair a stiff mass of tight curls, her round body solid with corsets and fixtures, Miss Ball waddled to the back door of the Mount Holly Trust Company and looked for a bank guard to lure.

It was the middle of the afternoon and the sun was very hot. This caused the make-up to run a bit and get very sticky. Beads of perspiration appeared at Miss Ball's hairline, behind her ears, and on her neck.

There seemed to be no one to lure. She could see people walking back and forth inside the bank, accountants and tellers. They had little or nothing to do with the storing of money. They just collected it.

Miss Ball rather enjoyed standing there. Like a siren, she could lure anyone. It gave her a feeling of power. She knew the attraction that a woman's flesh had for men. They couldn't resist it. How many times had Juan, on the pretext of checking the cans of floor wax, covered her with rancid kisses in the broom closet? He couldn't stand it any longer. She understood the urge and let him paw her and grunt. Duty meant nothing. History was full of the stories of men who had given in to the low murmur of beckoning flesh. Fortunes, whole countries had been lost, careers ruined for a few minutes of pleasure in the bed of a beautiful woman.



PAUL THEROUX is a novelist and travel writer of such best sellers as *The Great Railway Bazaar* and *The Mosquito Coast*. The latter was made into a successful film directed by Peter Weir and starring Harrison Ford.

## PRAISE FOR PAUL THEROUX:

**"Theroux has established himself in the tradition of Conrad, or perhaps Somerset Maugham."**

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**"What makes Paul Theroux so good is what always separates the fine writers from the pack: his ability to look at the familiar in a fresh, original way—and make us richer for it."**—THE PHILADELPHIA INQUIRER

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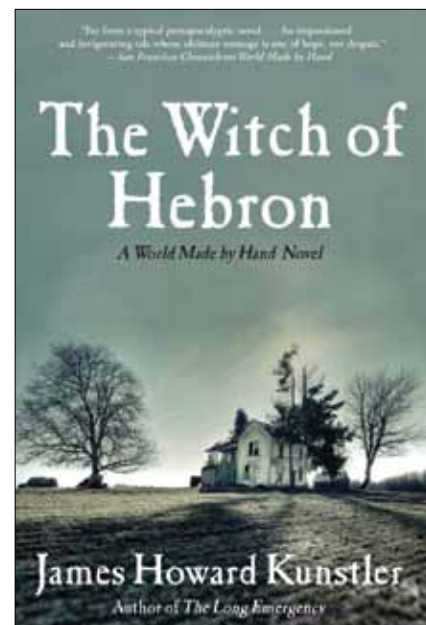
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**R**enowned social commentator and best-selling author James Howard Kunstler’s sequel to *World Made by Hand*, expands on his vision of post-oil society in America in this “suspenseful, darkly amusing story with touches of the fantastic in the mode of Washington Irving” (*Booklist*).

In the tiny hamlet of Union Grove, New York, the electricity has flickered off, the Internet is a distant memory, and the government is little more than a rumor. Travel is horse-drawn and farming is back at the center of life, but Union Grove is no pastoral haven. Wars are fought over dwindling resources and illness is a constant presence. Bandits roam the countryside, preying on the weak and a sinister cult threatens to shatter the town’s fragile stability.

In a novel that is both shocking yet eerily convincing, Kunstler seamlessly weaves hot-button issues such as the decline of oil and the perils of climate change into a compelling narrative of violence, religious hysteria, innocence lost, and love found.

### PRAISE FOR *WORLD MADE BY HAND*:

**“An engaging novel . . . Comprehensive in its imagination of the disasters that await us.”**—*The New Yorker*

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JAMES HOWARD KUNSTLER was born in New York City in 1948. He is the author of ten other novels and four nonfiction books.

“[The Memory of Love] is a luminous tale of passion and betrayal.... At the core of this novel is the brave and beating heart, at once vulnerable and determined, unwilling to let go of all it has ever loved.”—Maaza Mengiste, The New York Times Book Review

## THE MEMORY OF LOVE

Aminatta Forna

- Long listed for the 2011 Orange Prize for Fiction
- An *Essence* Magazine Book Club Pick
- An Indie Next List Notable selection (January 2011)
- Regional Winner of the 2011 Commonwealth Writers' Prize (Africa); finalist for International Commonwealth Prize
- A finalist for the 2011 Warwick Prize for Writing
- Aminatta's first novel, *Ancestor Stones*, won the Hurston/Wright Legacy Award for Debut Fiction, the Literaturpreis in Germany, and was nominated for the International IMPAC Dublin Award
- Aminatta was named by *Vanity Fair* as one of Africa's most promising new writers

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Residence: London  
Previous ISBN: 978-0-8021-1965-0



SIMON WESTCOTT

“A remarkable feat of storytelling . . . Like *Ancestor Stones*, Forna's debut, *The Memory of Love* draws us into the lives of its protagonists from the first few passages. And just as quickly, it carries us away with a thrilling story of friendship and betrayal.”—Karen Holt, *Essence*

Since its publication in hardcover, Aminatta Forna's new novel, *The Memory of Love*, has been hailed as a book of rare beauty and importance, and has been nominated for the 2011 Orange Prize for Fiction. With astounding depth and elegance, it takes the reader through the haunting atmosphere of a country at war, delicately intertwining the powerful stories of two generations of African life.

In contemporary Freetown, Sierra Leone, a devastating civil war has left an entire populace with secrets to keep. In the capital hospital Kai, a gifted young surgeon is plagued by demons that are beginning to threaten his livelihood. Elsewhere in the hospital lies Elias Cole, a man who was young during the country's turbulent postcolonial years and has stories to tell that are far from heroic. As past and present intersect in the buzzing city, Kai and Elias are drawn unwittingly closer by Adrian, a British psychiatrist with good intentions, and into the path of one woman at the center of their stories.

A work of breathtaking writing and rare wisdom, *The Memory of Love* seamlessly weaves together the lives of these three men to create a story of loss, absolution, and the indelible effects of the past—and, at the end of it all, the very nature of love.

“A soft-spoken story of brutality and endurance . . . Forna's insight, elegance and elegiac tone never falter. Tragedy and its aftermath are affectingly, memorably evoked in this multistranded narrative from a significant talent.”—*Kirkus Reviews* (starred review)



## PRAISE FOR THE MEMORY OF LOVE:

**"Often darkly funny, written with gritty realism and tenderness, *The Memory of Love* is a profoundly affecting work."**—KIRAN DESAI, WINNER OF THE MAN BOOKER PRIZE FOR *THE INHERITANCE OF LOSS*

**"[An] elegantly rendered novel of loss and rehabilitation . . . [that] coalesces into an ambitious exploration of trauma and storytelling."**—JESSICA LOUDIS, *SAN FRANCISCO CHRONICLE*

**"[A] stunning and powerful portrait."**  
—KRISTINE HUNTLEY, *BOOKLIST*

**"The author's visceral appreciation of her troubled country is evident on every page of *The Memory of Love*. So, too, is her probing intelligence—and her compassion."**  
—BROOKE ALLEN, *SALON.COM*

**"A sprawling epic novel of love in Sierra Leone from Aminatta Forna, a rising literary star."**  
—MARIE CLAIRE

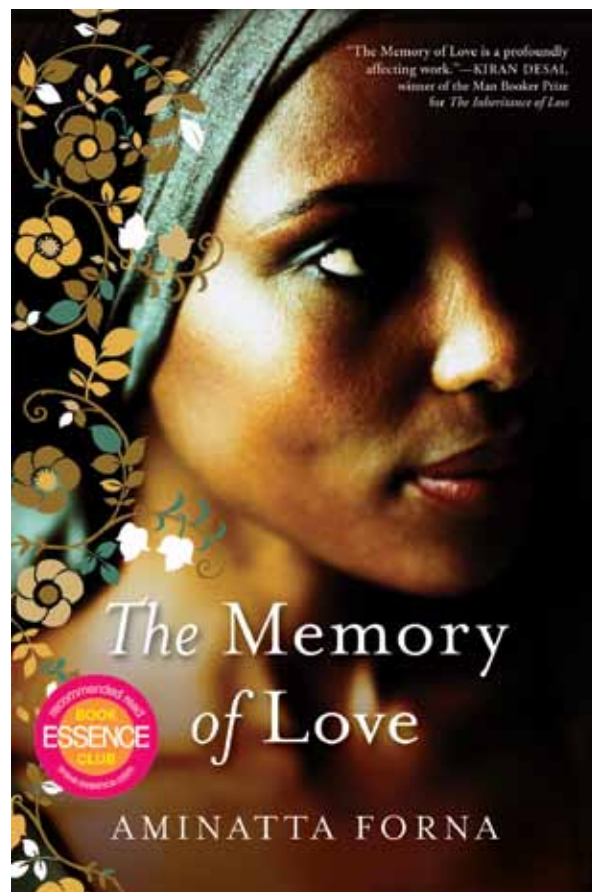
**"She threads her stories like music, imperceptibly into the reader's consciousness. One is left hauntingly familiar with the distant and alien; not quite able to distinguish the emotional spirits of fiction from the scars of reality."**—SAM KILEY, *THE TIMES* (LONDON)

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—KAREN BRIGGS, *SHELF AWARENESS* (ONLINE)

**"To read *The Memory of Love* is to experience, not simply learn about, the inner existences of its characters, even as they lapse in and out of their lives."**—ANJALI JOSEPH, *TIMES LITERARY SUPPLEMENT*

**"A striking study of the past and present of a country whose name calls up twisted images of beautiful beaches, blood diamonds, and child soldiers. . . . An ambitious novel, but one that richly rewards the committed reader."**  
—LAUREN BUFFERD, *BOOK PAGE*

**"In careful, precise prose, Forna makes even the seemingly commonplace details meaningful."**  
—NORA DUNNE, *THE CHRISTIAN SCIENCE MONITOR*



AMINATTA FORNA is also the author of *Ancestor Stones*, a novel, and *The Devil That Danced on the Water*, a memoir of her activist father and her country, Sierra Leone.

**"The most significant novel that I have read since Orhan Pamuk's *The Museum of Innocence*. . . . This is an extraordinary meditation on the capacity that men and women have to survive in the midst of the most overwhelming obstacles. . . . *The Memory of Love* is the first major novel of the new decade."**

—CHARLES R. LARSON, *COUNTERPUNCH* (ONLINE)

**"It is difficult to confine a commentary about *The Memory of Love* to a paragraph, so grand are the dimensions of this wise, compassionate novel. . . . beautiful, captivating, tormented."**

—PHILIP CAPUTO, *AUTHOR OF RUMOR OF WAR*

*"[A] merciless but often humorous look at the shortcomings of American politics . . . Whether readers agree with O'Rourke's politics or not, his style is funny, cutting, and insightful."—Booklist*

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(POL010000)

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Residence: New Hampshire



JAMES KEGLEY

**D**on't Vote—It Just Encourages the Bastards is a brilliant, disturbing, hilarious, and ultimately sobering look at why politics and politicians are a necessary evil—but only just barely necessary. P.J. presents his Sex, Death, and Boredom Theory of Politics, which breaks the social contract down to power, freedom, and responsibility by using the party game “Kill, F@#%, Marry,” more typically found at late-night giggle sessions at all-girls boarding schools.

With this tripartite lens of politics, O'Rourke looks at the financial crisis (“The best investment I've made lately? I left a \$20 bill in the pocket of my tweed jacket last spring, and I just found it”), the bailout, health-care reform (“Something doesn't add up. Politicians are telling me that I can smoke, drink, gain two hundred pounds, then win an Ironman Triathlon at age ninety-five”), the stimulus package, climate change (“There's not a goddamn thing you can do about it. . . . There are 1.3 billion people in China, and they all want a Buick”), campaign finance reform, gun control, No Child Left Behind (“What if they *deserve* to be left behind?”), and pretty much everything else under the sun. His findings: Put the country's big, fat political ass on a diet. Lose that drooping deficit. Slim those spreading entitlement programs. Firm up that flabby pair of butt cheeks that are the Senate and the House.

Read P. J. O'Rourke on the pathetic nature of politics and laugh through your tears or—what the hell—just laugh.

## PRAISE FOR *DON'T VOTE*:

"A real page-turner. You may find yourself staying up way past your bedtime because you just can't put it down. . . . In *Don't Vote*, O'Rourke has elevated his game to a Buckley-like level. Read it and you'll elevate your game too."—THE DAILY CALLER

"The man is intelligent, articulate, and very funny."—THEAUSTINIST.COM

"P. J. O'Rourke is not only knowledgeable, he's one of the best writers the Right has ever produced. Additionally, he's the single best foreign-affairs reporter I've ever read. Nobody makes another country come alive like P. J. O'Rourke."—RIGHTWINGNEWS.COM

"[O'Rourke's] take on things in this book is savage, biting, and often spot-on. You may need to turn off your obscenity meter while you're reading it, as it's about as irreverent as anything I've read since *Rape of the A\*P\*E\**. . . . Politics is a dirty game, and O'Rourke doesn't seem to mind getting down and talking dirty."

—STEELBOOKSHELF.COM

"A splendid writer and critic of our current political and social scene."

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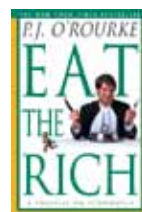
"The timing is perfect for the witty sanity of P. J. O'Rourke to remind us how intellectually bracing unfashionable views can be. . . . He is fearless and funny. Whether you agree with him or not, particularly if not, you should read him. He restores much-needed disorder to the political debate."—EVENING STANDARD

"Like Hunter S. Thompson, P. J. O'Rourke's notoriety for fast living overshadows a deep interest in politics. . . . O'Rourke is widely read and he quotes from the likes of Hayek, Burke, Paine, and Kipling."—METRO

"P.J. O'Rourke is what happens when America does Grumpy Old Men. Instead of sour-faced curmudgeons bleating that 'politics is just a load of crap,' you get a succession of amusing and incisive observations about why politics is a load of crap."—THE SPECTATOR



P. J. O'Rourke is the author of thirteen books, including *Parliament of Whores* and *Give War a Chance*, both of which were #1 *New York Times* best sellers.



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*"An unbearably tense account of two musicians whose lives and careers are shattered in the aftermath of the Anschluss . . . Lawton keeps his historical perspective on the war while introducing new characters and adding layers of political subtext to the plot."*—Marilyn Stasio, *The New York Times*

## A LILY OF THE FIELD

**John Lawton**

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Carton quantity: 36

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Residence: England



NICK LOCKETT

"If the previous seven installments in John Lawton's Inspector Troy series haven't made the point adequately, the eighth, *A Lily of the Field*, makes it again, and solidly: Lawton's thrillers provide a vivid, moving and wonderfully absorbing way to experience life in London and on the Continent before, during and after World War II."

—Gerald Bartell, *The Washington Post*

Selected by the *New York Times* and *Los Angeles Times* as one of the best thrillers of 2010, John Lawton's *A Lily of the Field* is a remarkable story that moves from Vienna to London to the United States and follows the loosely parallel lives of cellist Méret Voytek and physicist Karl Szabo at a pivotal moment in history.

The novel opens in Vienna, 1934. Ten-year-old Méret Voytek becomes a pupil of esteemed musician Professor Viktor Rosen, a Jew in exile from Germany. Three years later, aware that the Nazis are advancing, Rosen tells his promising pupil that he must leave Vienna for London. When Vienna quietly comes under Nazi rule, Méret witnesses the repercussions for the city's Jews, but when her orchestra becomes a division of the Hitler Youth, she complies and wears the uniform. Meanwhile, across Europe, Dr. Karel Szabo, a Hungarian physicist, has been interned in a camp on the Isle of Man. Shortly thereafter, Szabo is transported to Canada and rescued by the Americans, who recruit him to the team in New Mexico building the atom bomb.

In his eighth Inspector Troy novel, Lawton moves seamlessly from Vienna and Auschwitz to the deserts of New Mexico and London, illustrating the fascinating parallels in the lives of the enemy alien Szabo and the gentile Voytek as fate carries each across the distinct and untraditional battlefields of the war to an unexpected intersection at the novel's close. *A Lily of the Field* is Lawton's best book yet, a historically accurate and remarkably written novel that explores the diaspora of two Europeans from the rise of Hitler in the postatomic age.



## PRAISE FOR A LILY OF THE FIELD:

"Lawton has always pushed the boundaries of the series crime novel, edging ever closer to broad-canvas historical fiction, but this time he has leaped the fence altogether. Like Dennis Lehane in *The Given Day*, Lawton introduces multiple characters and stories in a sweeping tale that comes together at a particular historical moment, but unlike Lehane, he does all that without abandoning his series hero or the continuity established in the previous volumes . . . A truly multi-textured tale."

—BOOKLIST (STARRED REVIEW)

"Another complex and compellingly readable historic thriller from Lawton, full of profound questions and memorable characters."

—KIRKUS REVIEWS

"[Lawton's] work stands head and shoulders above most other contemporary thrillers, earning those comparisons to *le Carré*."

—CLEA SIMON, *THE BOSTON GLOBE*

"If you love mystery and history, run out and pick up a book by Lawton, author of the superb *Inspector Troy* novels."

—MARY ANN GWINN, *THE SEATTLE TIMES*

"Readers will enjoy this profound tale that takes the audience from the beginning of the Nazi aggression into the beginning of the Cold War."

—HARRIET KLAUSNER, *MIDWEST BOOK REVIEW*

"Those expecting a conventional crime novel should be prepared for two distinct stories with overlapping characters, only one of which involves a criminal investigation."

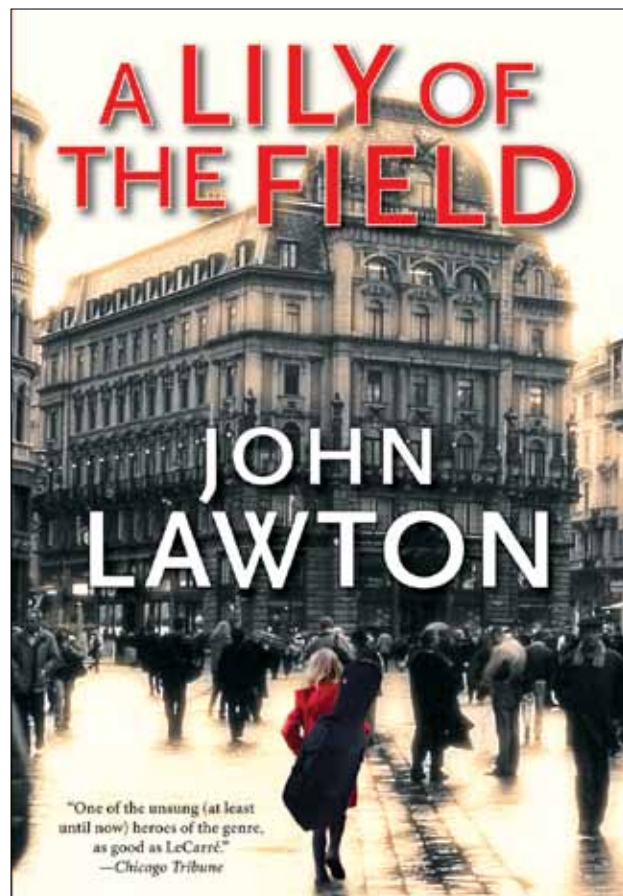
—PUBLISHERS WEEKLY

"Few novelists have given me more pleasure in recent years than John Lawton. . . . Lawton writes with such style, intelligence, irreverence, political sophistication and keen understanding of the strengths, weaknesses and glorious eccentricities of his fellow Brits."

—PATRICK ANDERSON, *THE WASHINGTON POST*

"Lawton deftly lays out Europe as it changed, with all of its intimate costs exposed."

—CLEA SIMON, *THE BOSTON PHOENIX*



JOHN LAWTON is the author of nine novels, including *Second Violin*, *Flesh Wounds*, and *Bluffing Mr. Churchill*. His thriller *Black Out* won a WH Smith Fresh Talent Award, while *A Little White Death* was a *New York Times* notable book. He lives in Derbyshire, England, but can often be found (or lost) elsewhere.

"A fascinating story that incorporates accident, murder, mass murder, and espionage, which evokes the best of John le Carré. . . . it's the work of a writer at the peak of his powers."

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"Top-notch police/espionage . . . Such a grand tapestry with so much vibrant color and form that the book belongs on the shelf squarely between John le Carré and Alan Furst . . . There are enough layers, and enough beautifully wrought satisfactions, that this book goes onto my 'desert island' list: a book I'd be willing to read multiple times." —BETH KANELL, KINGDOM BOOKS



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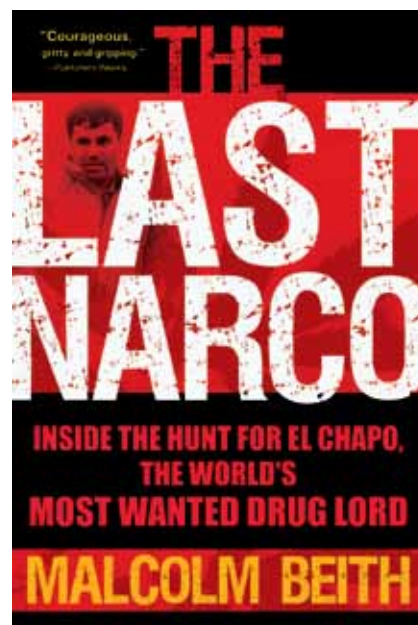
—Laura Bickford, producer of the film *Traffic*

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**T**he dense hills of Sinaloa, Mexico, are home to the most powerful drug lord since Pablo Escobar: Joaquin “El Chapo” Guzman. Guzman is among the world’s ten most wanted men and also appeared on *Forbes* magazine’s 2009 billionaire list. With his massive wealth, his army of professional killers, and a network of informants that reaches into the highest levels of government, catching Guzman was considered impossible—until now.

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**“*The Last Narco* is a brave and terrific headlong journalistic trek into the dangerous, and immensely relevant, terrain of drug trafficking in Mexico, and the life and times of its foremost practitioner.”**

—Sam Quinones, author of *True Tales from Another Mexico*

**MALCOLM BEITH** is based in Mexico City. He has covered the drug war for *Newsweek*, and has contributed to *Foreign Policy*, *World Politics Review*, and *Jane’s Intelligence Weekly*. He has also reported from Iraq, Haiti, and Colombia.

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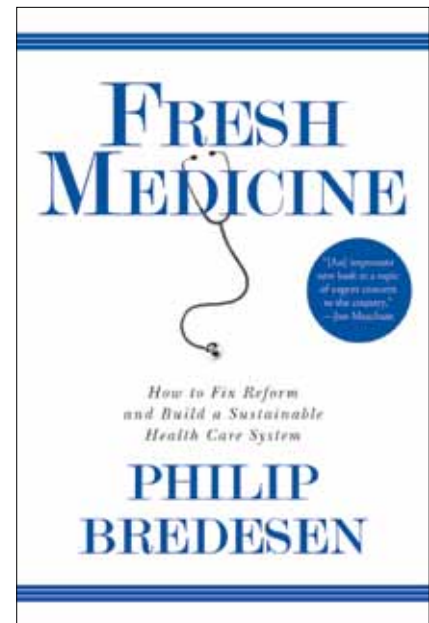
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**“In this important new look at a topic of urgent concern to the country, Phil Bredesen does something unique: he brings together the perspectives of a businessman, a politician, and an historian to tell the story of health care in America. Told with skill and grace, *Fresh Medicine* explains how we got where we are, and what we have to do going forward. Bredesen has given all of us a great gift.” —Jon Meacham, author of *American Lion***

**N**ow in paperback, *Fresh Medicine* by Philip Bredesen is a bold, nonpartisan, and definitive take on what is wrong with health care in America, how it got there, and how we can fix it. Bredesen begins by exploring the problems with the new reform. Congress and the Obama Administration have added over thirty million more people into an obsolete and broken system, and done little to address the underlying problems, he argues. Bredesen then looks back and explains how the system evolved over the past century, from the local doctor making house calls to today’s sprawling insurance model. Although health insurance started out as real insurance to cover hospitalization, Bredesen argues that what it pays for today is vastly different: drugs, doctor visits, and the treatment of chronic disease that extends over many years. American health care, Bredesen asserts, needs to be reset on a new foundation, one step at a time. Without dealing with the tough problems—cost, sustainability, and quality—true reform will be elusive. In *Fresh Medicine*, Bredesen harnesses thirty years of experience to offer a new solution to a big problem.

**PHILIP BREDESEN** served as the Democratic governor of Tennessee from 2003 to 2011. Before being elected governor in 2002, and reelected in 2006, he was mayor of Nashville and, prior to that, the founder and CEO of HealthAmerica Corporation, a public managed-care company. Bredesen graduated from Harvard in 1967 with a bachelor’s degree in physics.

OCTOBER

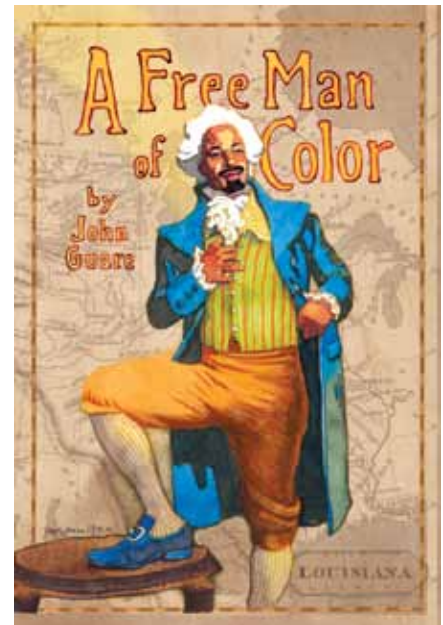
*This comedy captures the animated society of New Orleans before the city became part of the United States.*

## A FREE MAN OF COLOR

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**John Guare**

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JOHN GUARE is the Tony, Obie, and New York Drama Critics Circle Award-winning playwright of *House of Blue Leaves*, *Six Degrees of Separation*, *Landscape of the Body*, and *A Few Stout Individuals*. He coedits the *Lincoln Center Theater Review*, teaches playwriting at the Yale School of Drama, is a council member of the Dramatists Guild, a trustee of PEN America, and received the Gold Medal in Drama from the American Academy of Arts and Letters.

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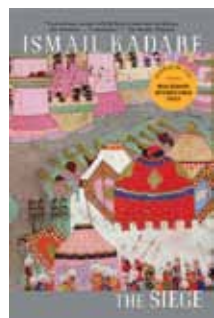
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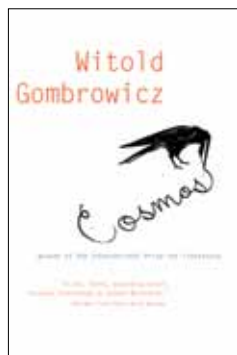
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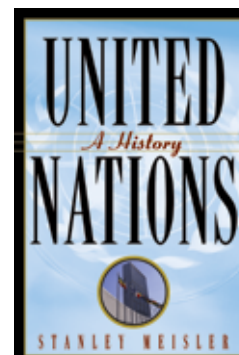
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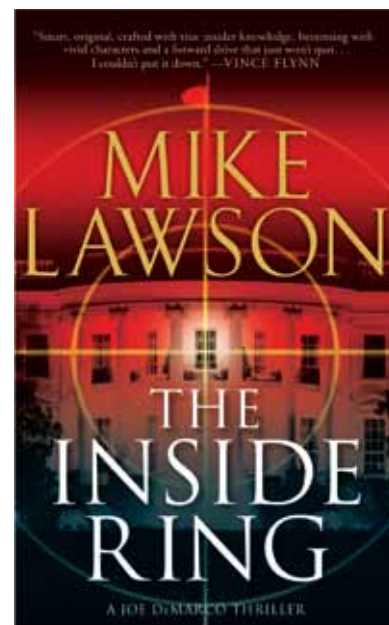
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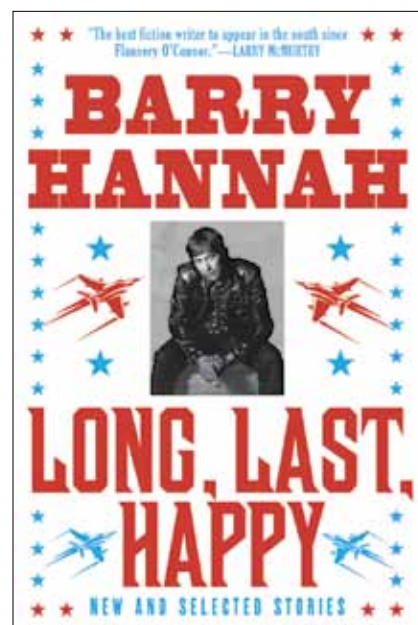
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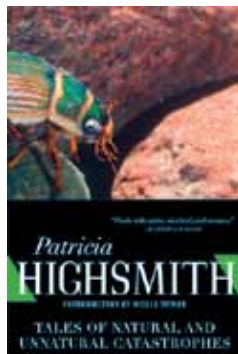
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PATRICIA HIGHSMITH was born in Texas in 1921, raised in New York, and lived most of her adult life in Europe. The author of twenty-two novels and seven collections of stories, she died in 1995.

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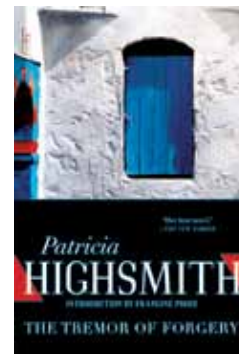
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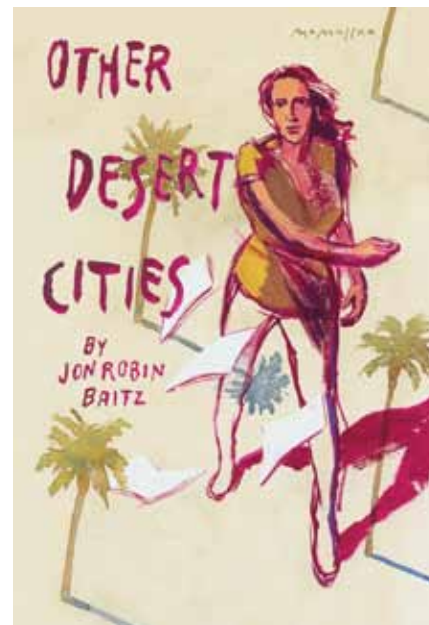
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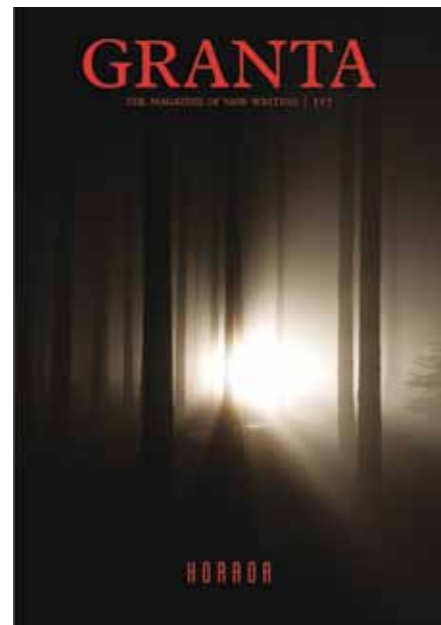
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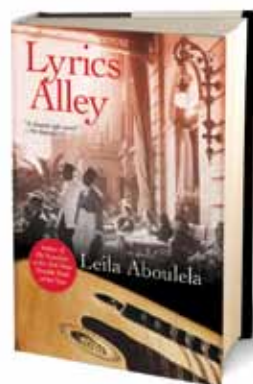


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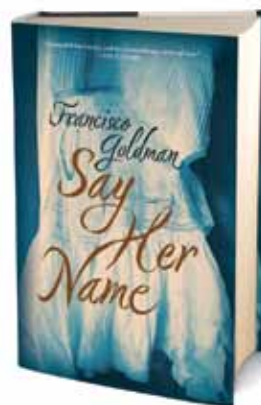


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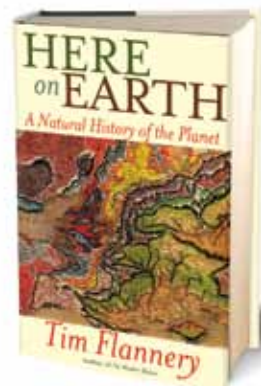


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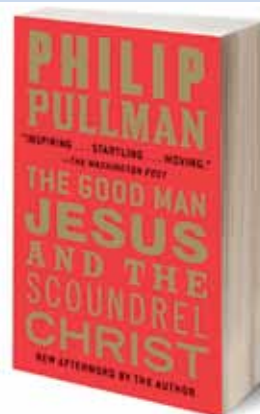
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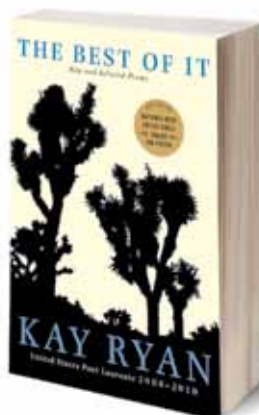


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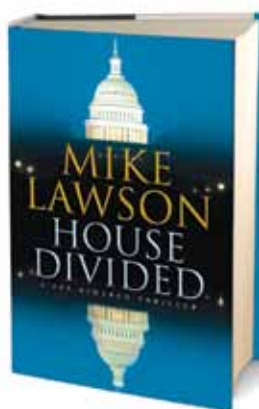
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- *Fresh Medicine* by Philip Bredezen . . . . . 43
- Forna, Aminatta, *The Memory of Love* . . . . . 36
- Gilb, Dagoberto, *Before the End, After the Beginning* . . . . . 20
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- *Granta 117* edited by John Freeman . . . . . 51
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- Hakakian, Roya, *Assassins of the Turquoise Palace* . . . . . 16
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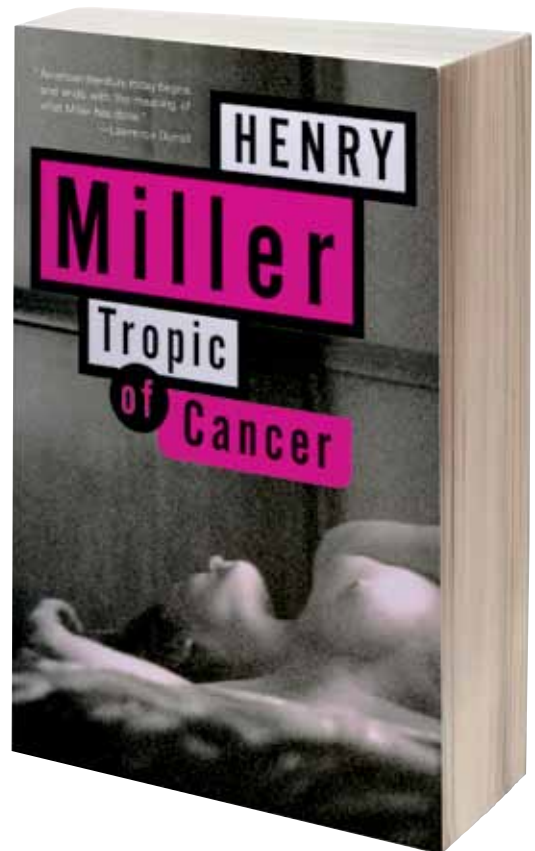


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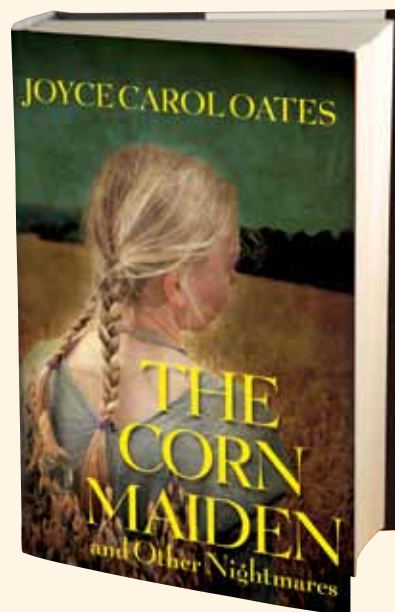
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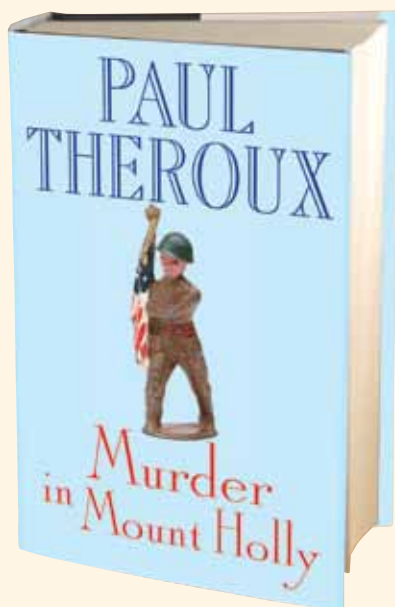
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