A collection of essays from “the Henry Miller of food writing” (Wall Street Journal)—beloved New York Times bestselling writer Jim Harrison

A Really Big Lunch
Meditations on Food and Life from the Roving Gourmand
Jim Harrison
With an introduction by Mario Batali

MARKETING
A Really Big Lunch will be published on the one-year anniversary of Harrison’s death
There was an enormous outpouring of grief and recognition of Harrison’s work at the time of his passing in March 2016
Harrison’s last book, The Ancient Minstrel, was a New York Times and national bestseller, as well as an Amazon Editors’ Best Book of the Month. It garnered strong reviews from the New York Times Book Review, Boston Globe, and Denver Post, among others

eGalleys available on NetGalley and Edelweiss
major off-the-book page coverage
major review coverage
bookseller buzz mailings
national advertising campaign
backlist eBook promotions
also available as a Blackstone audiobook


New York Times bestselling author Jim Harrison was one of this country’s most beloved writers, a muscular, brilliantly economic stylist with a salty wisdom. He also wrote some of the best essays on food around, earning praise as “the poet laureate of appetite” (Dallas Morning News). A Really Big Lunch, to be published on the one-year anniversary of Harrison’s death, collects many of his food pieces for the first time—and taps into his larger-than-life appetite with wit and verve.

Jim Harrison’s legendary gourmandise is on full display in A Really Big Lunch. From the titular New Yorker piece about a French lunch that went to thirty-seven courses, to pieces from Brick, Playboy, Kermit Lynch Newsletter, and more on the relationship between hunter and prey, or the obscure language of wine reviews, A Really Big Lunch is shot through with Harrison’s pointed aperçus and keen delight in the pleasures of the senses. And between the lines the pieces give glimpses of Harrison’s life over the last fifteen years. A Really Big Lunch is a literary delight that will satisfy every appetite.

“Harrison is the American Rabelais, and he is at his irreverent and excessive best in this collection.” —John Skoyles, San Diego Union-Tribune on The Raw and the Cooked

$25.00 (Canada: $34.50)
5 ½ x 8 ¼, 272 pp.
Cooking (CKB03000)
978-0-8021-2646-7
eISBN: 978-0-8021-8944-8

World rights: Grove Press
All other rights: DeBaets, Abrahams & Sheppard LLP (New York, tel.: 212-974-7474)
Carton: 24
Export: USCO
Excerpt

On our frequent American road trips, my friend Guy de la Valdène has invariably said at lunch, “These French fries are filthy,” but he always eats them anyway, and some of mine, too. Another friend, the painter Russell Chatham, likes to remind me that we pioneered the idea of ordering multiple entrées in restaurants back in the seventies—the theory being that if you order several entrées you can then avoid the terrible disappointment of having ordered the wrong thing while others at the table have inevitably ordered the right thing.

***

Is there an interior logic to overeating, or does gluttony, like sex, wander around in a messy void, utterly resistant to our attempts to make sense of it? Not very deep within us, the hungry heart howls, “Supersize me.” Life is brutishly short and we wish to eat well, and for this we must generally travel to large cities, or, better yet, to France.

***

Never before have the American people had their noses so deeply in one another’s business. If I announce that I and eleven other diners shared a thirty-seven-course lunch that likely cost as much as a new Volvo station wagon, those of a critical nature will let their minds run in tiny, aghast circles of condemnation. My response to them is that none of us twelve disciples of gourmandise wanted a new Volvo. We wanted only lunch and since lunch lasted approximately eleven hours we saved money by not having to buy dinner. The defense rests.

JIM HARRISON (1937–2016) was the New York Times bestselling author of thirty-nine previous books of fiction, nonfiction, and poetry, including Legends of the Fall, Dalva, and Returning to Earth. A member of the American Academy of Arts and Letters and winner of a National Endowment for the Arts grant, his work was published in twenty-seven languages.

PRAISE FOR THE RAW AND THE COOKED

“Crammed with aphorisms and oracular statements, these intemperate essays caper from willful paradox to moral outrage, embracing human frailties, delighting in pleasure and making a wise fool’s case for the clarifying power of unmediated, physical experience. They’re also screamingly funny . . . Keep cooking, Jim. Your readers will want second helpings.”—Chris Waddington, Minneapolis Star Tribune

“Like [Harrison’s] favorite kind of meal, this collection of food essays is rich, manly, and unabashedly self-centered.”—Anne Stephenson, Arizona Republic

“A thinking man’s guide to the universe, suffused on the whole with the broadmindedness that comes of a lifetime of journeyman experience.”—John Gamino, Dallas Morning News

“It is impossible to pigeonhole this collection of essays—they are about hunting and cooking, eating and drinking, and are written in a style that is simultaneously sophisticated and earthy . . . Most of us will never be lucky enough to share a meal with this ‘roving gourmand,’ but this volume provides a satisfying alternative. An essential purchase.”—Wendy Miller, Library Journal

Also Available:
The Ancient Minstrel
(978-0-8021-2634-4 • $16 • W)
The Big Seven
(978-0-8021-2466-1 • $16 • W)
Brown Dog
(978-0-8021-2286-5 • $18 • W)
The River Swimmer
(978-0-8021-2220-9 • $16 • W)
The Great Leader
(978-0-8021-4598-7 • $15 • WxP)
The Farmer’s Daughter
(978-0-8021-4502-4 • $14 • WxP)
The Raw and the Cooked
(978-0-8021-3937-5 • $16 • USCQ)
From a remarkable new voice in fiction comes a transporting debut, a hilarious multigenerational family saga set in Israel, New York, and Los Angeles that explores the secrets and gossip-filled lives of a kibbutz community near Jerusalem.

**What to Do About the Solomons**
Bethany Ball

“A riveting family drama which feels at once solidly classic and bitingly contemporary; if Transparent and A Thousand Acres snuck off and had a kid, you’d have What To Do About the Solomons. With their screw-ups, their sadnesses, their pasts catching up on them and their futures slamming in hard, these people are fascinating to be with and oddly hard to leave. Isn’t that always the way with family—as long as they’re not your own?” —Belinda McKeon, author of Tender Short, elegant, sexy, and provocative, Bethany Ball’s debut What to Do About the Solomons weaves contemporary Jewish history through a distinctly modern, propulsive, and savvy tale of family life.

Meet Marc Solomon, an Israeli ex-navy commando now living in L.A., who is falsely accused of money laundering through his asset management firm. As the Solomons’ Santa Monica home is raided, Marc’s American wife, Carolyn—concealing her own dark past—makes hopeless attempts to hold their family of five together. But news of the scandal makes its way from America to the rest of the Solomon clan on the kibbutz in the Jordan River Valley. There we encounter various members of the family and the community—from Marc’s self-absorbed movie actress sister, Shira, and her forgotten son, Joseph; to his rich and powerful construction magnate father, Yakov; to his former star-crossed love, Maya; and his brother-in-law, Guy Gever, a local ranger turned “artist.” As the secrets and rumors of the kibbutz are revealed through various memories and tales, we witness the things that keep the Solomons together and those that tear them apart.

Reminiscent of Nathan Englander’s For the Relief of Unbearable Urges and Jennifer Egan’s A Visit from the Goon Squad, What to Do About the Solomons is an exhilarating first book from a bright new star in fiction.
Excerpt

Guy Gever’s father-in-law, Yakov, runs his hands through his still-black hair and nods. He strokes his sideburns. The parliament of old men, the sabras, sit around a barbecue pit with a bottle of whiskey and discuss Guy Gever. They pass the bottle and pour drabs into dusty tea glasses. Yakov sets his glass on the ground, wedging it into the dirt. He crosses his arms high across his narrow chest. Yes, Yakov says. This is true. Guy Gever has had enough leisure time. I should know. I bought his cars, financed renovations on houses I paid for, and covered all medical costs for Guy Gever’s son. When my children want money, they come to me. When their children need money, they come to me. The men nod. They defer to him, to Yakov Solomon, the most powerful man in the Jordan River Valley. I paid for their bar mitzvahs, their educations, and their therapists. I’ve paid for six weddings, five divorces, the funeral of one daughter-in-law’s father, and countless birthday celebrations. Now I must pay for Guy Gever’s madness?

The men nod and grunt and drink to Yakov Solomon.

Guy Gever hears about the parliament from his younger brother, Itai, who heard it from Elon, who is the son of Yakov’s middle brother Ishke. Guy Gever squats down to the ground and spits. He draws a woman in the dirt with his finger. He stands up again and shouts, That man! For ten years I’ve been Yakov Solomon’s slave. Why doesn’t he die already?

And leave everything to you, says Itai, who is lo gamur, not finished, funny in the head. That would be something.

BETHANY BALL grew up in Detroit and lives in New York.

PRAISE FOR WHAT TO DO ABOUT THE SOLOMONS

“Bethany Ball lays bare the complexities of modern life in prose that has the resonant simplicity of a fairy tale. Readers who love I. B. Singer and Grace Paley now have another writer to adore.”—Brian Morton, author of Starting Out in the Evening

“Bethany Ball, in her fearless literary debut, goes deep into contemporary life to give the reader characters so alive we have met them and a story so true it takes fiction to tell it. From Israel to L.A. to New York and back, on a bridge of family, money, lies, drugs, and false accusations. For the reader, a knock on the door will never be the same.”
—Scott Wolven, author of Controlled Burn

“Bethany Ball is a sharp, sensitive writer whose gift for details—a gesture, an article of clothing, a square stone, a meal eaten by a lonely, neglected ten-year-old—reveals, magically, whole worlds. She is both tender and relentless with her characters: her affection for them is palpable, yet she subjects them to exquisitely revealing examinations. We’re lucky she does, for here in What to Do About the Solomons, a family and its most harrowing moments come to life so completely we forget that we’re not reading about ourselves and our own families.”
—Nelly Reifler, author of Elect H. Mouse State Judge
Renowned historian John Julius Norwich has created a brilliant portrait of four dynamic rulers—all born between 1491 and 1500—who collectively shaped modern Europe and the Middle East

Four Princes

Henry VIII, Francis I, Charles V, Suleiman the Magnificent, and the Obsessions That Forged Modern Europe

John Julius Norwich

MARKETING

Norwich is an accomplished, high-profile historian, author of the New York Times bestseller Absolute Monarchs: A History of the Papacy, and best known for his books A History of Venice and Byzantium

Norwich is cochairman of the World Monuments Fund and received their Hadrian Award for “international leaders who have advanced the preservation of world art”

Norwich began his career in the British foreign service but resigned his diplomatic post to become a writer

eGalleys available on NetGalley and Edelweiss

tie-in with author lecture schedule

major review coverage

“A gripping, magnificent, flamboyant, and fascinating quadruple biography of four of the greatest monarchs of the Renaissance by this true master of narrative history.” —Simon Sebag Montefiore, author of The Romanovs

John Julius Norwich—who the Wall Street Journal called “the very model of a popular historian”—has crafted a big, bold tapestry of the early sixteenth century, when Europe and the Middle East were overshadowed by a quartet of legendary rulers, all born within a ten-year period:

Francis I of France, the personification of the Renaissance, who became a highly influential patron of the arts and education

Henry VIII, who was not expected to inherit the throne but embraced the role with gusto, broke with the Roman Catholic Church, and appointed himself head of the Church of England

Charles V, the most powerful and industrious man at the time, who was unanimously elected Holy Roman Emperor

Suleiman the Magnificent, who stood apart as a Muslim and brought the Ottoman Empire to its apogee of political, military, and economic power.

Against the vibrant background of the Renaissance, these four men laid the foundations for modern Europe and the Middle East as they collectively impacted the culture, religion, and politics of their respective domains.

With remarkable expertise and flair, John Julius Norwich delves into this fascinating slice of world history, indelibly portraying four dynamic characters, their incredible achievements, and the colorful surroundings in which they lived, while deftly examining the influence that each one had on the reigns of the others.

$26.00 (Canada: $35.99)  
6 x 9, 304 pp.  
History (HIS01000)  
978-0-8021-2663-4  
U.S. and Canadian rights:  
Atlantic Monthly Press  
All other rights: Curtis Brown, Ltd.  
(New York, tel.: 212-473-5400)  
Carton: 24  
Export: USCOxE  
Residence: London, United Kingdom
Excerpt

After nearly a week spent in frenzied preparation, Henry and Francis came together—for the first time in their lives—at the Field of the Cloth of Gold.

It was a magnificent name, and the occasion was more magnificent still, with each of the two protagonists determined to outdo the other in splendor. Henry brought with him a suite of over five thousand men, together with nearly three thousand horses; another six thousand artisans from both England and Flanders—builders, stonemasons, carpenters, glaziers and the rest—had been working flat out for months, transforming the castle of Guînes and surrounding it with temporary structures so elaborate and fantastical that they seemed to have come straight out of a fairy tale. Francis, we may be sure, kept a close eye on their work; whatever Henry could do, he was determined to do better.

***

When Henry met Charles on June 11 between Calais and Gravelines, the atmosphere was very different [from Henry’s meeting with Francis]. Despite appearances, he had never really taken to Francis—who offered, apart from anything else, too much serious competition. For Charles, on the other hand—who was still only twenty—he felt a genuine affection. After his visit to England the young man had written a letter thanking him and Catherine warmly for their hospitality, and in particular for the advice Henry had given him ‘like a good father when we were at Cantorberi’; and it may well be that the King, who was, after all, already his uncle, did feel in some degree paternal—or at least protective—towards him. What seems abundantly clear is that Charles endeared himself not only to Henry but to all who were with him, in a way that Francis, with all his swagger, had completely failed to do.

JOHN JULIUS NORWICH is the author of many books, including A History of Venice and Byzantium, as well as the New York Times bestseller Absolute Monarchs: A History of the Papacy and, most recently, Sicily: An Island at the Crossroads of History.

PRAISE FOR ABSOLUTE MONARCHS: A HISTORY OF THE PAPACY

“A rollicking narrative . . . [Norwich] keeps things moving at nearly beach-read pace.”
—New York Times Book Review

“[A] sweeping history.”—Los Angeles Times

PRAISE FOR SICILY: AN ISLAND AT THE CROSSROADS OF HISTORY

“Suavely readable . . . [Norwich] writes to give pleasure to the common reader.
And what pleasure it is.”—Wall Street Journal

“Entertaining on every page . . . The most amiable and freewheeling of guides,
Norwich will always find time for the amusing anecdote.”—Sunday Times (UK)
In the latest novel in the *New York Times* bestselling series, Brunetti’s retreat to a quiet island in the *laguna* is interrupted by a case of guilt and grief

Earthly Remains

*A Commissario Guido Brunetti Mystery*

Donna Leon

**MARKETING**

Leon’s books have sold over 2 million copies in North America

prepublication reading copies
eGalleys available on NetGalley and Edelweiss

national media campaign including print and radio interviews

national advertising campaign

online advertising, including Goodreads

backlist eBook promotions

reading group guide available online at groveatlantic.com

also available as a Recorded Books audiobook

Donna Leon’s bestselling mystery novels have won a multitude of fans for their insider’s portrayal of Venice. From family meals to vaporetti rides, the details and rhythms of everyday life are an integral part of this beloved series. But so are the never-ending influx of tourists and the suffocating corruption. Through it all, Leon’s Commissario Guido Brunetti, a good man who loves his family and his city, has been an enduring figure.

In *Earthly Remains*, the twenty-sixth novel in this series, Brunetti’s endurance is tested more than ever before. During an interrogation of an entitled, arrogant man suspected of giving drugs to a young girl who then died, Brunetti acts rashly, doing something he will quickly come to regret. In the fallout, he realizes that he needs a break, needs to get away from the stifling problems of his work.

When Brunetti is granted leave from the Questura, his wife, Paola, ships him off to a villa owned by a wealthy relative on Sant’Erasmo, one of the largest islands in the *laguna*. There he intends to pass his days rowing, and his nights reading Pliny’s *Natural History*. The recuperative stay goes according to plan until David Casati, the caretaker of the house on Sant’Erasmo, goes missing following a sudden storm. Now, Brunetti feels compelled to investigate, to set aside his leave of absence and understand what happened to the man who had become his friend. *Earthly Remains* is quintessential Donna Leon, a powerful addition to this enduring series.
“We work in a profession that has consequences on the heart,” Signorina Elettra observed deadpan and then asked, “What happens now?”

“I’m going to take the weeks of medical leave the doctor gave me,” Brunetti said, aware that each time he said it he was more fully persuaded that it was the right—even the necessary—thing to do.

“And do what?” she inquired.

“Nothing. Read. Go to bed early. Get some exercise.” He’d added this last when he remembered that Paola had said there might be a boat at the house on Sant’Erasmo. Two weeks of rowing was nothing, he knew, but perhaps it would begin to get him back into shape. Even as he thought this, Brunetti knew he would not persist in any routine of rowing once he left the island, but it made him feel better to tell himself that he wanted to.

“Is there anything really wrong with you?” Signorina Elettra asked.

“I hope not,” was Brunetti’s cheerful reply.

### PRAISE FOR DONNA LEON’S COMMISARIO GUIDO BRUNETTI MYSTERIES

“Few detective writers create so vivid, inclusive, and convincing a narrative as Donna Leon . . . One of the most exquisite and subtle detective series ever.”
—Washington Post

“Donna Leon’s Venetian mysteries never disappoint, calling up the romantic sights and sounds of La Serenissima even as they acquaint us with the practical matters that concern the city’s residents.”
—Marilyn Stasio, New York Times Book Review

“Richly atmospheric, [Leon] introduces you to the Venice insiders know.”
—USA Today

---

Available in Paperback in April

“The Girl of His Dreams is Leon’s seventeenth Brunetti outing and one of her finest—a cunning novel of great depth.”
—Boston Globe

The Girl of His Dreams
A Commissario Guido Brunetti Mystery
Donna Leon

When a friend of Commissario Guido Brunetti’s brother, a priest recently returned from years of missionary work in Africa, calls on him with a request, Brunetti suspects the man has hidden motives. An American-style Christian group has begun meeting in private homes in the city, and it’s possible the priest is merely wary of the competition. Nevertheless, Brunetti and his wife, Paola, decide to go undercover. But when a girl’s body is found floating in a canal, Brunetti must put everything aside to investigate the secretive world of her people, the gypsies, who exist on the fringes of Italian society. Originally published in 2008, The Girl of His Dreams is classic Donna Leon.

“The Girl of His Dreams helps me understand why Leon has such a fervent following . . . A showcase of nuanced characterization, acute observation and seamless plotting.”
—Washington Post

“Gorgeously written . . . the 17th book in this superlative series, restates Leon’s theme with more intensity than usual.”
—Marilyn Stasio, New York Times Book Review

“A story so perfectly balanced that it feels as though it glides on a dark, still, silent waterway.”
—John Freeman, Minneapolis Star Tribune

Also available as a Blackstone audiobook

<table>
<thead>
<tr>
<th>Also Available:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Waters of Eternal Youth</td>
</tr>
<tr>
<td>(978-0-8021-2637-5 • $16 • USCOxE)</td>
</tr>
<tr>
<td>Falling in Love</td>
</tr>
<tr>
<td>(978-0-8021-2487-6 • $16 • USCOxE)</td>
</tr>
<tr>
<td>By Its Cover</td>
</tr>
<tr>
<td>(978-0-8021-2347-3 • $16 • USCOxE)</td>
</tr>
<tr>
<td>The Golden Egg</td>
</tr>
<tr>
<td>(978-0-8021-2242-1 • $15 • USCOxE)</td>
</tr>
</tbody>
</table>

$16.00 (Canada: $21.99)
5 ½ x 8 ¼, 304 pp.
Mystery (FIC022010)
978-0-8021-2691-7
[ISBN: 978-1-55584-903-0]
U.S. and Canadian rights:
Grove Press

All other rights: Diogenes Verlag
(Zurich, tel.: 41 44-254-8511)
Carton: 32
Export: USCOxE
Previous ISBN: 978-0-87113-980-1
Residence: Venice, Italy
The Allies Strike Back, 1941–1943
The War in the West, Volume Two
James Holland

“Holland is the best of the new generation of World War II historians. His epic new venture convincingly challenges many received ideas about the war and draws some exciting new conclusions.” —Sebastian Faulks

James Holland’s The Rise of Germany, the first volume in his War in the West trilogy, was widely praised for his impeccable research and narrative skills. With a wealth of characters from across the western theatre of World War II, Holland told a captivating story while calling on new research to challenge our assumptions and reframe our understanding of this momentous conflict.

As The Rise of Germany ended, the Nazi war machine looked to be unstoppable. Germany had taken Poland and France with shocking speed. London was blitzed by the Luftwaffe, and U-boats harried shipping on the Atlantic. But Germany hadn’t actually won the Battle of Britain or the Battle of the Atlantic, and it was not producing airplanes or submarines fast enough. And what looked like victory in Greece and Crete had expended crucial resources in short supply.

In The Allies Strike Back, while Germany’s invasion of Russia unfolds in the east, in the west the Americans formally enter the war. In North Africa, following major setbacks at the hands of Rommel, the Allies storm to victory. Meanwhile, the bombing of Germany escalates, aiming to destroy Nazi industry and crush civilian morale. A captivating book by a supremely skilled historian, The Allies Strike Back is a perfect successor to The Rise of Germany.
In the United States, the armaments revolution that Bill Knudsen had promised was now starting to bear fruit. Machine tools had been made, factories constructed, and a labor force employed. The tools had been provided and now American industry could get on with the job. This spirit of enterprise and manufacturing drive was being demonstrated in the huge factories at Detroit, or at Willow Run, the new Ford aircraft assembly plant in Michigan. It was also being put into practice at the new shipyards built by Henry Kaiser and his colleagues. Here, the principles of the assembly line were now being applied to shipbuilding. It had been originally estimated that it would take 220 days to build a liberty ship, but by the beginning of the year that figure had been slashed to 105 days. At Richmond, California, Kaiser’s partner, Clay Bedford, had been reducing that time even further. At the same time, Kaiser’s son, Edgar, now running the shipyard at Portland, Oregon, was viewing Clay Bedford’s efforts as a personal challenge. In May, the Richmond yards built the James Whitcomb in seventy-three days. Two months later, in July, Kaiser’s men at Portland sailed the Thomas Bailey Aldrich in just forty-three days. Then in August, Bedford’s men built a ship in a staggering twenty-four days. This was ship-building on a truly astonishing scale. No-one had ever believed in their wildest dreams that a 10,000-ton dry cargo weight merchant ship could be built in such a ridiculously short time. That record, however, would soon be beaten again. And again. How could the U-boats, with their still-failing torpedoes and lack of sufficient air cover possibly compete? The answer, of course, was that they could not.

JAMES HOLLAND is the author of the bestselling Fortress Malta, The Battle of Britain, and numerous works of historical fiction. Holland regularly appears on television and radio and has written and presented the BAFTA shortlisted documentaries Battle of Britain and Dam Busters for the BBC, among others. A fellow of the Royal Historical Society, he has his own collection at the Imperial War Museum.
From equestrian expert Susanna Forrest, a fascinating examination of the horse’s evolution—from its origins fifty-six million years ago to present day—through the lens of human history.

The Age of the Horse

An Equine Journey through Human History

Susanna Forrest

MARKETING

Forrest has written for the New York Times Opinionator blog, the Guardian, Telegraph, and New Statesman, among others.

She has spoken on equestrian issues for several BBC TV and radio documentaries, as well as the Daily Telegraph literary festival, and at symposiums in Turkey and Cambridge University.

An excerpt from this book won the 2016 Sophie Coe Prize.

To be published in May just in time for the Triple Crown races.

eGalleys available on NetGalley and Edelweiss.

major review coverage

targeted outreach to equestrian media

NPR and talk radio campaign

An essential book for anyone who’s ever been captivated by horses, The Age of the Horse is a breathtaking exploration of the connection between humans and Equus caballus. Equestrian expert Susanna Forrest presents a unique, sweeping panorama of the animal’s role in societies around the world and across time.

Fifty-six million years ago, the earliest equid walked the earth—and beginning with the first-known horse keepers of the Copper Age, the horse has played an integral part in human history. Combining fascinating anthropological detail and incisive personal anecdotes, Forrest draws from an immense range of archival documents as well as literature and art to illustrate how our evolution has coincided with that of horses. In paintings and poems (such as Byron’s famous “Mazeppa”), in theater and classical music (including works by Liszt and Tchaikovsky), representations of the horse have changed over centuries, portraying the crucial impact that we’ve had on each other. Forrest deftly synthesizes this material with her own experience in the field, traveling the globe to give us a comprehensive look at the horse in our lives today: from Mongolia where she observes the endangered takhi, to a show-horse performance at the Palace of Versailles; from a polo club in Beijing to Arlington, Virginia, where veterans with PTSD are rehabilitated through interaction with horses.

With passion and singular insight, Forrest investigates the complexities of human and horse coexistence, illuminating the multifaceted ways our cultures were shaped by this powerful creature.
Excerpt

Any beginning in nature is arbitrary. So let it be 56 million years ago, when *Sifrhippus* or “zero horse” was a 12-lb runt browsing on fruits and low branches in the Bighorn Basin in Wyoming, its back flat like a deer’s, hind legs crouching. It had four toes balancing that puny weight on its feet (a fifth went unused), for stability on unsure ground. By its looks, it could have been a proto-camel, a proto-deer, a proto-tapir, a giraffe, a moose-to-be. A rabbit, as creationists have claimed. Give us another ten years and we will have found new fossils, and there will be a new name, a few million years skipped back and our notion of the earliest “horse” will shapeshift once again, even as the bones of a still earlier proto-horse lie stony and undiscovered under a Wyoming cliff.

The evolution that follows is not the smooth, Russian-doll progression of old-fashioned natural history museums and biology diagrams in which those extraneous toes are sloughed away, the neck lengthens and cannon bones elongate until—shazam!—the family *Equidae* is fit to meet its human master, but instead a daily effort to live in climates and landscapes that shift by the millions of years. These proto-horses are not working at progress, but survival and reproduction. They are, in our own terms, very successful—they survived longer by far than we have managed to be human.

PRAISE FOR THE AGE OF THE HORSE

“Many a horse lover would prefer to spend their entire day on the trail or at the race track, with no other human to taint the majesty of the experience. Susanna Forrest goes even further, delivering all of history with a sharp equine focus. Through her fascinating delving she creates a magical world where these exquisite creatures reign supreme.”
—Elizabeth Mitchell, author of *Three Strides Before the Wire: The Dark and Beautiful World of Horse Racing and Liberty’s Torch: The Great Adventure to Build the Statue of Liberty*

“Susanna Forrest tells the complete story of the horse, from the Mongolian steppes to Victorian coaches and Amish farms, in a book filled with vivid anecdotes and big ideas.”
—Boria Sax, author of *The Mythical Zoo: Animals in Myth, Legend, and Literature*

“In charting the evolution of the horse up to its present condition, Forrest covers wide sweeps of history with dexterity and panache.”—*Literary Review* (UK)

“Susanna Forrest is the outstanding writer at the erudite end of horse madness . . . To well-rehearsed facts, she brings new detail . . . for the horse-addicted, a book can get no better than this . . . original, cerebral and from the heart.”—*Times* (UK)

“This extraordinary work demonstrates how much better world history looks with a horse in the foreground.”—Meg Rosoff, author of *Jonathan Unleashed*

“A richly informative, lively, and elegantly written overview of the horse in human history and culture.”—Peter Mitchell, University of Oxford
When a murder strikes near to the heart for DI Nicola Tanner, she enlists Tom Thorne’s help in the latest thriller from “one of the best crime novelists working today” (Laura Lippman)

Love Like Blood
A Tom Thorne Novel
Mark Billingham

MARKETING
Mark Billingham’s books have sold over 4 million copies worldwide

In the Dark, a BBC adaptation of Billingham’s novel of the same name combined with Time of Death, will air in the UK in 2017

Billingham’s previous book tour included appearances with Laura Lippman, Michael Connelly, Karin Slaughter, Joseph Finder, and Lee Child

eGalleys available on NetGalley and Edelweiss
major review coverage
targeted outreach to mystery/thriller press
library marketing including ALA
prepublication buzz campaign with giveaways on Goodreads
mystery and thriller advertising campaign including Crimespree, Mystery Scene, and the Strand
backlist eBook promotions

INTERNATIONAL BESTSELLING AUTHOR
Mark Billingham’s riveting new novel Love Like Blood marks the return of series character Tom Thorne, “the next superstar detective” (Lee Child), as he pairs up with perfectionist Detective Inspector Nicola Tanner of Die of Shame on an investigation that ventures into politically sensitive territory.

DI Nicola Tanner needs Tom Thorne’s help. Her partner, Susan, has been brutally murdered and Tanner is convinced that it was a case of mistaken identity—that she was the real target. The murderer’s motive might have something to do with Tanner’s recent work on a string of cold-case honor killings she believes to be related. Tanner is now on compassionate leave but insists on pursuing the case off the books and knows Thorne is just the man to jump into the fire with her. He agrees but quickly finds that working in such controversial territory is dangerous in more ways than one. And when a young couple goes missing, they have a chance to investigate a case that is anything but cold.

Racing toward a twist-filled ending, Love Like Blood is another feat of masterful plotting from one of Britain’s top crime novelists.

MARK BILLINGHAM
has twice won the Theakstons Old Peculier Crime Novel of the Year Award and also won the Sherlock Award for Best Detective Novel
Created by a British Author. His books have been translated into twenty-five languages.

markbillingham.com
@markbillingham

$26.00
6 x 9, 432 pp.
Thriller (FIC031000)
978-0-8021-2653-5
eISBN: 978-0-8021-8954-7
All other rights: InkWell Management
(New York, tel.: 212-922-3500)
Carton: 24
Export: USOxE
Residence: London, United Kingdom
Excerpt

They moved out of the shadows and across the road as the woman turned on to her front path. Quickly, but not too quickly, trying to time it right; heads down and hooded, ready to turn and walk casually away should anyone come along. A dog walker, a nosy neighbor. Emerging from between cars, they were coming through the gate as the woman pushed in her door key and one of them was calling out her name as she bent to pick up her bags from the step.

They had the water pistols out by the time she turned round. She opened her mouth, but the words, the scream, were quickly silenced by the twin jets of bleach and a few seconds after she staggered back, blinded, and fell into her house, they were on her. Inside.

The water pistols were shoved back into pockets and the bags that had been dropped just over the threshold were kicked aside, so that the door could be shut. Folders and files spilled out on to the hall carpet, a bottle of orange juice, a notebook, pens. They stood and watched as the woman spluttered and kicked out at them, inching herself across the floor towards the foot of the stairs.

“Where does she think she’s going?”

“She’s not going anywhere.”

PRAISE FOR MARK BILLINGHAM

“Billingham is one of the most consistently entertaining, insightful crime writers working today.”—Gillian Flynn

“With each of his books, Mark Billingham gets better and better. These are stories and characters you don’t want to leave.”—Michael Connelly

“Mark Billingham has brought a rare and welcome blend of humanity, dimension, and excitement to the genre.”—George Pelecanos

“Mark Billingham is a first-rate British crime writer who is too little-known in this country.”—Washington Post

Available in Paperback in June

“Die of Shame is all about exquisitely controlled revelation that builds suspense and keeps the reader guessing, and second-guessing.”

—Colette Bancroft, Tampa Bay Times

Die of Shame

Mark Billingham

“A boiling Petri dish of alliances forged, strained, and broken amid the background of nonstop, sometimes knife-edged conflict.”

—Kirkus Reviews

From a master of the genre, Die of Shame is a chilling story of addiction, subterfuge, and murder.

Every Monday evening, six people gather in a smart North London house to talk about shame. A respected doctor, a well-heeled housewife, a young gay man, a supermarket cashier—these individuals could not be more different. All they have in common is a history of pain and addiction. But when one member of the group is murdered, it quickly becomes apparent that someone else in the circle is responsible. The investigation is hampered by the strict confidentiality that binds these people and their therapist together, making things difficult for Detective Inspector Nicola Tanner. If she is to find the killer in this case, she will need to use more inventive methods. The question is: What could be shameful enough to cost someone their life? And how do you find the truth when secrets, lies, and denial are second nature to all of your suspects?

“Billingham skillfully layers the deceits and betrayals concealing a satisfying twist.”—Booklist

Also Available:

Time of Death (978-0-8021-2499-9 • $16 • USOxE)

The Bones Beneath (978-0-8021-2367-1 • $16 • USOxE)

From the Dead (978-0-8021-2291-9 • $16 • USOxE)

The Dying Hours (978-0-8021-2268-1 • $15 • USOxE)

Sleepyhead (978-0-8021-2150-9 • $15 • USOxE)

Scaredy Cat (978-0-8021-2149-3 • $15 • USOxE)

paperback review coverage also available as a HighBridge audiobook

$16.00 5 ½ x 8 ¼, 432 pp.

Thriller (FIC031000)

978-0-8021-2677-1

eISBN: 978-0-8021-9036-9

U.S. rights: Grove Press

All other rights: InkWell Management
(New York, tel.: 212-922-3500)

Carton: 28

Export: USOxE


Residence: London, United Kingdom
In January 2015 at the Detroit Auto Show, Ford unveiled a new car and the automotive world lost its collective mind. This wasn’t some new Explorer or Focus. Onto the stage rolled a supercar, a carbon-fiber GT powered by a mid-mounted six-cylinder Ecoboost engine that churned out over 600 horsepower. It was sexy and jaw dropping, but, more than that, it was historic, a callback to the legendary Ford GT40 Mk IIs that stuck it to Ferrari and finished 1-2-3 at Le Mans in 1966. Detroit was back, and Ford was going back to Le Mans.

Journalist Matthew DeBord has been covering the auto industry for years, and in Return to Glory he tells the recent story of Ford. A decade ago, CEO Alan Mulally took over the iconic company and, thanks to a financial gamble and his “One Ford” plan, helped it weather the financial crisis and a stock price that plunged to $1 a share, without a government bailout. It was enough for the company to dream of repeating racing history. DeBord revisits the story of the 1960s, details the creation of the new GT, and follows the team through the racing season, from an inauspicious debut at Daytona where the cars kept breaking down, to glimmers of hope at Sebring and the team’s first victory at Laguna Seca in Monterey.

Finally, DeBord joins the Ford team in Le Mans in June 2016. This fabled twenty-four-hour endurance race is designed to break cars and drivers, and it was at Le Mans, fifty years after the company’s greatest triumph, that Ford’s comeback was put to the ultimate test.
Only 500 GTs for the road and four for the track would be built, with two racing in North America and two in Europe. The car would be exceptionally rare, and that low production number, along with the steep price tag, signaled that although Ford was creating the race cars and road cars at the same time, the GT was first and foremost a competitive machine, committed to race in both the United States and Europe until 2019. Every other vehicle that it would race against in 2016 would be built (in some cases had been built) in far greater numbers for the road and would not be so strictly limited in terms of total production.

Interestingly, although the new GT was created under these unusual conditions, it wasn’t a fraught or difficult process. Under the circumstances, this was remarkable.

Moray Callum, who heads up design at Ford, said, “It was less of a challenge than designing, say, the next-generation Fiesta”—a small Ford vehicle I had checked out in Irvine several years before. An inexpensive mass-market car like that has to be designed and built to a price point, engineered for the production of hundreds of thousands of units in many different countries. When designing such a vehicle, you’re always deciding what not to do.

The GT was different. “We tried to stretch the limits as much as possible,” Callum said.


PRAISE FOR RETURN TO GLORY

“This is more than a story of a Le Mans win. It’s a fast-paced lesson in Detroit’s history over the last decade, the mortgage crisis, the market collapse, and Allan Mulally’s brilliant leadership. The well-documented path to the GT’s brilliant Le Mans win is fascinating, and properly viewed as a fitting symbol of Ford’s, and Detroit’s, return to success. A great story, well told.”—Bob Lutz, former vice-chairman of General Motors
From one of Scotland’s top crime writers, an exceptional thriller about an old-school journalist who’s been given a second chance, a teenager afraid of losing everything, and a heist that will take them to the most treacherous corners of the Internet

The Last Hack
A Jack Parlabane Thriller
Christopher Brookmyre

MARKETING
Brookmyre’s most recent novel, Black Widow, won the McIlvanney Prize for Scottish Crime Book of the Year and was a finalist for the Crime Writers’ Association Goldsboro Gold Dagger Award
Brookmyre’s Parlabane novels have sold more than 1 million copies in the UK
prepublication reading copies
eGalleys available on NetGalley and Edelweiss
major review coverage
targeted outreach to mystery/thriller press
library marketing including ALA promotions at Winter Institute and BookExpo
prepublication buzz campaign with giveaways on Shelf Awareness, PW, and Goodreads
IndieBound bookseller outreach campaign
mystery and thriller advertising campaign including Crimespree, Mystery Scene, and the Strand
promotions at Bouchercon and ThrillerFest
backlist eBook promotions

Internationally bestselling author Christopher Brookmyre, winner of the McIlvanney Prize for Scottish Crime Book of the Year and a finalist for the CWA Goldsboro Gold Dagger Award for his most recent novel, Black Widow, is renowned for his black humor, remarkably well drawn characters, and killer twists. His new Jack Parlabane thriller, The Last Hack, is his most unstoppable novel yet.

Sam Morpeth has had to grow up way too fast. Left to fend for a younger sister with learning difficulties when their mother goes to prison, she is forced to watch her dreams of university evaporate. But Sam learns what it is to be truly powerless when a stranger begins to blackmail her online, drawing her into a trap she may not escape alive. Meanwhile, reporter Jack Parlabane has finally got his career back on track, working for a flashy online news start-up, but his success has left him indebted to a volatile source on the wrong side of the law. Now that debt is being called in, and it could cost him everything.

Thrown together by a common enemy, Sam and Jack are about to discover they have more in common than they realize—and might be each other’s only hope.
Excerpt

His assailant is standing over him, staring down from the blank smiling face of a Guy Fawkes mask.

He thinks he sees a fleeting gleam in a black-gloved hand, there for a twinkling then it’s gone. It’s hard to tell among the flashes he’s seeing, the after-effects of the electroshock device.

“I want you to know why this is happening to you, and I want you to understand why it’s happening now.”

There is such anger in the voice, an anger that speaks of years of hatred; years of waiting.

Why didn’t he see this betrayal coming? How could he have walked so blind into the jaws of a trap?

“You thought you had reinvented yourself, didn’t you: turned your reputation around. I wanted you to touch that better future. I wanted you to believe you could once again be what you used to . . . before I took it all away.”

High on the wall he sees the dark glass of a CCTV camera lens, and with it comes a realisation colder even than the floor. Too late, he understands the significance of the mask, and that it is practical rather than symbolic.

It is the mask that confirms what he thought he glimpsed is indeed a blade.

It is the mask that tells him he is about to die.
From a celebrated, bestselling journalist and memoirist, the story of a family home on Martha’s Vineyard

**To the New Owners**

*A Memoir of Martha’s Vineyard*

Madeleine Blais

MARKETING

Blais won the Pulitzer Prize for her reporting at the *Miami Herald*

*In These Girls, Hope Is a Muscle* was a *New York Times* bestseller and was a finalist for the NBCC Award

prepublication reading copies

eGalleys available on NetGalley and Edelweiss

East Coast city tour
  (including Martha’s Vineyard, Cape Cod, Boston, Amherst, MA, New York City, and Washington, D.C.)

national media campaign including print and radio interviews

promotions at BookExpo

prepublication buzz campaign with giveaways on Shelf Awareness, *PW*, and Goodreads

IndieBound bookseller outreach campaign

backlist eBook promotions

newsletter cooperative advertising available

**MADELEINE BLAIS** was a reporter for the *Miami Herald* for years before joining the faculty of the School of Journalism at the University of Massachusetts. She is the author of *In These Girls, Hope Is a Muscle*, *Uphill Walkers*, and *The Heart Is an Instrument*, a collection of her journalism.

In the 1970s, Madeleine Blais’s in-laws purchased a vacation house on Martha’s Vineyard for the exorbitant sum of $80,000. A little more than two miles down a poorly marked one-lane dirt road, the house was better termed a shack—it had no electricity or modern plumbing, the roof leaked, and mice had invaded the walls. It was perfect.

Sitting on Tisbury Great Pond—well-stocked with oysters and crab for foraged dinners—the house faced the ocean and the sky, and though it was eventually replaced by a sturdier structure, the ethos remained the same: no heat, no TV, and no telephone. Instead, there were countless hours at the beach, meals cooked and savored with friends, nights talking under the stars, until, in 2014, the house was sold.

*To the New Owners* is Madeleine Blais’s charming, evocative memoir of this house, and of the Vineyard itself—from the history of the island and its famous visitors to the ferry, the pie shops, the quirky charms and customs, and the abundant natural beauty. But more than that, this is an elegy for a special place. Many of us have one place that anchors our most powerful memories. For Blais, it was the Vineyard house—a retreat and a dependable pleasure that also measured changes in her family. As children were born and grew up, as loved ones aged and passed away, the house was a constant. And now, the house lives on in the hearts of those who cherished it.
What was most vexing to me about selling the house was that the new owners had no idea what they were getting. They saw 5.5 acres, with only a small portion a buildable footprint. They saw the lot and the subdivision numbers by which we were known by the town of West Tisbury, important if it ever had to send a fire engine our way. They saw a roof that needed replacing and the chance to burden us with half the cost ($17,000). They saw a house they might upgrade, a house they might tear down.

What the new owners could not see, and therefore could not appreciate, was the human history, all the lives that grazed ours and the ones that truly intersected, the noisy arrivals and departures, the arguments and the recipes, the ghosts and the guests, crabs caught and birthdays celebrated, clams shucked, towels shaken, lures assembled, bonfires lit, the dogs we indulged, the ticks we cursed, the pies we consumed, and, through it all, both close by and in the distance, the moving waters (as a poet put it) at their priestlike task. They could not see the depth of the life lived here during the summer for all those years.

PRAISE FOR UPHILL WALKERS

“Madeleine Blais has written an account of her childhood that is both scrupulously candid and deeply compassionate. Beyond this, the book is often wonderfully funny, with pointedly apt or, conversely, completely off-the-wall observations.” —Washington Post

“To say I loved Uphill Walkers does not do this book justice. I was riveted. I cannot remember having read a memoir in which I’ve trusted the writer as much, or been as charmed.” —Anita Shreve

“Nothing is lost on Madeleine Blais, whose gem of a memoir is full of heart and soul and pitch-perfect phrasings.” —Stacy Schiff

“Fierce and tender . . . Blais has used her prize-winning reporter’s gifts to give us a rueful and memorable memorial to a fatherless family.” —Dallas Morning News

In These Girls, Hope Is a Muscle
A True Story of Hoop Dreams and One Very Special Team
Madeleine Blais

“Beautifully written … A celebration of girls and athletics.” —USA Today

“Joyful … The reader gets a real sense of these girls and their dreams.” —New York Times Book Review

Originally published in 1995 to huge critical acclaim and a finalist for the NBCC Award for Nonfiction, Madeleine Blais’s In These Girls, Hope Is a Muscle is a modern sports writing classic. Now expanded and updated with a new epilogue, Blais’s book tells the story of a season in the life of the Amherst Lady Hurricanes, a powerhouse girls’ high school basketball team from a small western Massachusetts college town. The Hurricanes were a talented team with a near-perfect record, but for five straight years, when it came to the crunch of the playoffs, they somehow lacked the scrappy, hard-driving desire to go all the way. Now, led by senior guards Jen Pariseau, a three-point specialist, and Jamila Wideman, an All-American phenom, this was the year to prove themselves. It was a season to test their passion for the sport and their loyalty to each other, and a chance to discover who they really were. In These Girls, Hope Is a Muscle is a classic sports book, a timeless look at girls’ athletics.

“A special book . . . alternately funny, exciting and moving.” —Publishers Weekly

“Tender and upbeat . . . Wonderfully wry . . . a delight to read.” —Philadelphia Inquirer

$16.00 (Canada: $21.99)
5 ½ x 8 ¼, 272 pp.
Sports (SPO004000)
978-0-8021-2145-5
eISBN: 978-0-8021-9342-1
World rights: Atlantic Monthly Press
All other rights: Blauner Books
Literary Agency (New York, tel.: 212-462-4310)
Carton: 32
Export: W
Residence: Amherst, Massachusetts
An investigation into the “curse” of Oak Island, where rumors of buried riches have beguiled treasure hunters over the past two centuries.

The Curse of Oak Island
Randall Sullivan

MARKETING
The Oak Island mystery is the subject of the History Channel’s TV series The Curse of Oak Island, whose cast Randall Sullivan will be joining next season.

Sullivan’s last book, Untouchable, was excerpted in Vanity Fair and was named as one of Amazon Editor’s 100 Best Books of the Year. Sullivan appeared on Katie, Good Morning America, and Nightline to promote the book, and also received strong print attention, with coverage in People, the Los Angeles Times, and the New Yorker, among others.

Open Road Films recently acquired film rights to Sullivan’s Labyrinth. Brad Furman is directing and Johnny Depp will star.

eGalleys available on NetGalley and Edelweiss.

national TV and radio coverage
major off-the-book page coverage
library marketing including ALA
promotions at BookExpo
prepublication buzz campaign with giveaways on Shelf Awareness, PW, and Goodreads
backlist eBook promotions

In 1795, a teenager discovered a mysterious circular depression in the ground on Oak Island, in Nova Scotia, Canada, and ignited rumors of buried treasure. Early excavators uncovered a clay-lined shaft containing layers of soil interspersed with wooden platforms, but when they reached a depth of ninety feet, water poured into the shaft and made further digging impossible.

Since then the mystery of Oak Island’s “Money Pit” has enthralled generations of treasure hunters, including a Boston insurance salesman whose obsession ruined him; a young Franklin Delano Roosevelt; and film star Errol Flynn. Perplexing discoveries have ignited explorers’ imaginations: a flat stone inscribed in code; a flood tunnel draining from a man-made beach; a torn scrap of parchment; stone markers forming a huge cross. Swaths of the island were bulldozed looking for answers; excavation attempts have claimed two lives. Theories abound as to what’s hidden on Oak Island—pirates’ treasure, Marie Antoinette’s lost jewels, the Holy Grail, proof that Sir Francis Bacon was the true author of Shakespeare’s plays—yet to this day, the Money Pit remains an enigma.

The Curse of Oak Island is a fascinating account of the strange, rich history of the island and the intrepid treasure hunters who have driven themselves to financial ruin, psychotic breakdowns, and even death in pursuit of answers. And as Michigan brothers Marty and Rick Lagina become the latest to attempt to solve the mystery, as documented on the History Channel’s television show The Curse of Oak Island, Sullivan takes readers along to follow their quest firsthand.
The drill was raised, slowly and carefully. T. Perley Putnam had been placed in charge of removing, collecting, cataloguing and preserving the borings from the drill’s auger bit. He panned out the dirt from the auger in direct sunlight, then meticulously gathered up everything that floated in the water. There were oak chips and coconut husks, plus a small piece of—well he was not sure what it was, he admitted. Putnam several days later carried the borings he had collected in envelopes to the offices of Dr. A. E. Porter. They had chosen Porter as a consultant, Frederick Blair would explain later, because the doctor owned the most powerful microscope to be found in Nova Scotia at that time.

On September 6, 1897, Porter examined the borings from the Money Pit in the presence of between thirty-five and forty men, including Putnam and Blair. Almost immediately his attention was attracted to the ball of “strange fiber” that Putnam had not been able to identify. It was only about the size of a grain of rice, as Porter would describe it, with some sort of fuzz or short hair on its surface. Using his medical instruments under the magnifier, Porter worked at this ball of fiber for several minutes, until it slowly began to unfold. After another few minutes, the doctor had it flattened out, whereupon he described it as being a tiny piece of parchment paper with a fragment of writing in black ink that appeared to be parts of either the letters “ui” or “vi” or “wi.”
Praised by Paula Hawkins as the “next great thriller” (*Town & Country*), Sarah Schmidt’s debut is a masterful reimagining of the infamous Lizzie Borden story and an unsettling portrait of a troubled family.

**See What I Have Done**

*A Novel*

Sarah Schmidt

MARKETING

To be published on the 125th anniversary of the Borden murders

An international publishing event: Hachette UK, Hachette Australia, Piper Verlag (Germany), Éditions Payot & Rivages (France), Hollands Diep (Netherlands)

Schmidt did extensive research at the Borden house in Fall River, Massachusetts, which is now a bed-and-breakfast

select pre-pub events including media and bookseller outreach with author

prepublication buzz campaign with giveaways on Shelf Awareness, *PW*, and Goodreads

author featured at Winter Institute 2017

library marketing including author participation at Midwinter ALA

IndieBound bookseller outreach campaign

national media interviews including NPR and women’s magazines

national advertising campaign including Facebook and Goodreads

reading group guide available online at groveatlantic.com

eGalleys available on NetGalley and Edelweiss

also available from Penguin Random House

Audio

sarahschmidt.org
@ikillnovel

$L 25.00$ (Canada: $34.50)

6 x 9, 336 pp.

Fiction (FIC019000)

978-0-8021-2659-7

eISBN: 978-0-8021-8913-4


All other rights: Writers House, LLC

(New York, tel.: 212-685-2400)

Carton: 24

Export: USCOxE

Residence: Melbourne, Australia
Excerpt

I walked back inside, refilled the bucket with warm water. Back on my hands and knees I cleaned the wall behind the sofa, noticed hair-fine cracks along the skirting board and tried not to think about Father, but he was all around me. I scrubbed harder knowing that behind the wall, Father and Abby’s bodies were rigid from disbelief. The heat trapped in the room began to circulate and ran across my fingers. I wiped them on my dress, afraid of what the air was carrying.

A strange wind howl whipped from the floral carpet; a lost child, frightened animal, a haunting. I scrubbed, my throat tight and sore, a strangulation, and the howl came again, so loud it filled my ears, stung my eyes, shocked the hair on my arms into tiny needles. The howl. The howl was me. How had I forgotten what grief would sound like? I was no stranger to it.

Then there was movement along the ceiling and a door opened. On the top of the stairs Lizzie sighed and cleared her throat before walking down and I dragged my head toward my sister: arms folded across her chest, head tilted to the side.

“Emma, don’t cry,” Lizzie cooed, took a step closer. I pulled back. Lizzie looked at the dining room door. Her fingers twitched, mouth opened and she stared at the mess in front of us. The basin of blood hummed. Watching Lizzie, my strange, strange sister, she became a shadow, a shape not quite alive but full of movement nonetheless. I could smell the secrets on her, that mushroom scent.

After completing a bachelor of arts (professional writing/editing), a master of arts (creative writing), and a graduate diploma of information management, SARAH SCHMIDT currently works as a reading and literacy coordinator (read: a fancy librarian) at a regional public library. She lives in Melbourne, Australia, with her partner and daughter.

PRAISE FOR SEE WHAT I HAVE DONE

“Eerie and compelling, Sarah Schmidt breathes such life into the terrible, twisted tale of Lizzie Borden and her family, she makes it impossible to look away.”
—Paula Hawkins, author of The Girl on the Train

“Sarah Schmidt’s beautifully wrought See What I Have Done is a compelling, psychologically rich take on a well-loved tale, bringing new insight into the myth of just who Lizzie Borden was. This glorious gothic novel brings to mind the work of Sarah Waters and Patrick McGrath.”—Sabina Murray, author of Valiant Gentlemen

“Haunting, evocative and psychologically taut, See What I Have Done breathes fresh life into the infamous 19th-century murder case surrounding Lizzie Borden. This is a powerful, beautifully researched debut novel that brings us into contact with the recurring American dramas of violence and retribution while summoning the beguiling voices of the past.”
—Dominic Smith, author of the New York Times bestseller The Last Painting of Sara de Vos
As our world continues to be fundamentally changed by the Digital Revolution, this essential book by a leading Internet commentator shows how to preserve the fundamentals of humanity and civilized society in our perilous digital future.

**How to Fix the Future**
Andrew Keen

Andrew Keen was among the earliest to write about the dangers of the Internet to our culture and society. His most recent book, *The Internet Is Not the Answer*, was praised even by Kazuo Ishiguro in the *New Statesman* (UK), who called it “compelling,” “persuasive,” and “scary.” Keen’s new book,* How to Fix the Future*, based on research, analysis, and Keen’s own reporting in America and around the world, showcases global solutions for our digital predicament. After the huge changes of the Industrial Revolution, civilized societies remade nineteenth-century capitalism into a more humane version of itself, and Keen shows how we can do the same thing in the wake of the Digital Revolution.

Keen identifies five broad strategies to tackle the digital future: competitive innovation, government regulation, consumer choice, social responsibility by business leaders, and education. Traveling the world in order to identify best (and worst) practices in these five areas, Keen moves from Estonia, where the cofounder of Skype and the forward-thinking president Toomas Ilves are forming a model for Internet digital governance, to Germany, whose automobile titans are acting carefully to navigate the future of self-driving cars, to Scandinavia, Korea, India, and, of course, Silicon Valley.

Powerfully argued and deeply engaging, *How to Fix the Future* provides hope that the economic inequality, unemployment, cultural decay, war on privacy, and individual alienation that the digital upheaval is causing may still be solvable, and that the future may yet become something that we can look forward to.
More and more skeptics argue that today’s networked transformation is actually endangering humanity by writing us out of our own story. This new people problem, they fear, is turning out to be a feature, rather than just a bug, of our networked age. And so one contemporary skeptic, Jaron Lanier, the American computer scientist who first coined the term “virtual reality,” admits to a nostalgia for that halcyon time in the last century when technology did, indeed, put people first.

“I miss the future,” Lanier confesses.

He’s not alone. Even Tim Berners-Lee, the inventor of the World Wide Web, is nostalgic for the open, decentralized future that he imagined he had fathered in 1989. And so, at the 2016 Decentralized Web Summit in San Francisco, Berners-Lee spoke passionately about the current state of the internet, particularly the emergence of vast digital monopolies and the pervasive culture of online surveillance. This Summit, held in San Francisco’s Inner Sunset district at the headquarters of the Internet Archive, the world’s largest non-profit digital library, captured the disenchantment amongst many other leading technologists with the current web.

“We originally wanted three things from the Internet,” Brewster Kahle, the Summit organizer and the founder of the Internet Archive, told me: “Reliability,” “privacy” and “fun.” We got the fun, he admits. But the other stuff, privacy and reliability, he argued, hasn’t been delivered.

PRAISE FOR THE INTERNET IS NOT THE ANSWER

“A very powerful and daring manifesto. [Keen] is not an opponent of Internet culture, he is its conscience, and must be heard.”—Po Bronson

“An enormously useful primer for those of us concerned that online life isn’t as shiny as our digital avatars would like us to believe.”—Washington Post

“The best and most readable critique of Silicon Valley yet.”—David Lowery, founder of Camper Van Beethoven and cofounder of Cracker

“The Internet Is Not the Answer supports its convincing narrative with startling numbers and research.”—San Francisco Chronicle

“Keen is intent on exposing the greed, egotism and narcissism that fuels the tech world . . . Even if you don’t agree with, say, his vitriolic takedowns of Uber and Airbnb, his sheer passion is likely to hold your interest.”—Chicago Tribune

“The most frightening book I’ve read in years (perhaps in my lifetime) . . . Keen is unsparing of what he calls ‘the libertarian elites’ who want to eliminate all oversight, all regulations, all concern for the safety of others . . . I’d call him a prophet.”—CounterPunch

“The most compelling, persuasive, and passionately negative thing I’ve yet read on this topic.”—Kazuo Ishiguro, New Statesman (UK) (Books of the Year)
CONGRATULATIONS

THE SYMPATHIZER
Winner of 7 awards including:
• Pulitzer Prize for Fiction
• Andrew Carnegie Medal for Excellence in Fiction
• Edgar Award for Best First Novel
• Dayton Literary Peace Prize in Fiction

BLACK WIDOW
Winner:
• McIlvanney Prize for Scottish Crime Book of the Year
• Shortlisted for the CWA Goldsboro Gold Dagger for Best Crime Novel of the Year

BORN ON A TUESDAY
• Shortlisted for the Nigeria Prize for Literature

FORENSICS
• Winner of the Anthony Award for Best Critical or Non-Fiction Work
• Shortlisted for the Edgar Award for Best Fact Crime

THE FOUR BOOKS
• Shortlisted for the Man Booker International Prize
• Shortlisted for the FT OppenheimerFunds Emerging Voices Award

ICARUS
• Shortlisted for the CWA Dagger for International Literature
• Shortlisted for the South Africa Nielsen Booksellers Choice Award

FORTY THIEVES
• Finalist for the Strand Critics Awards for Best Novel

AN UNNECESSARY WOMAN
• Winner of the Prix Femina Étranger
• Winner of the California Book Award for Fiction
• Winner of the NCIBA Book Award for Fiction
• Winner of the Arab American Book Award
• Finalist for the National Book Award for Fiction
From the artistic director of Shakespeare’s Globe Theatre in London, an account of the theater’s extraordinary two-year tour bringing *Hamlet* to every country on earth, and an exploration of the play’s history, meaning, and impact.

**Hamlet Globe to Globe**

Dominic Dromgoole

“This is an amazing story about a bold and eye-popping journey. I loved it. Dominic Dromgoole writes about Shakespeare and touring the globe the way he ran the Globe—with passion, insight, relish and irresistible humour.”

—Nicholas Hytner, former Artistic Director of London’s National Theatre

Two years, 193,000 miles, 190 countries, one play. For the 450th anniversary of Shakespeare’s birth the Globe Theatre undertook an unparalleled journey, to take *Hamlet* to every country on the planet, to share this beloved play with the entire world. The tour was the brainchild of Dominic Dromgoole, artistic director of the Globe, and in *Hamlet Globe to Globe*, Dromgoole takes readers along with him.

From performing in sweltering deserts, ice-cold cathedrals, and heaving marketplaces, and despite food poisoning in Mexico, the threat of ambush in Somaliland, an Ebola epidemic in West Africa, and political upheaval in Ukraine, the Globe’s players pushed on. Dromgoole shows us the world through the prism of Shakespeare—what the Danish prince means to the people of Sudan, the effect of Ophelia on the citizens of Costa Rica, and how a sixteenth-century play can touch the lives of Syrian refugees. And thanks to this incredible undertaking, Dromgoole uses the world to glean new insight into this masterpiece, exploring the play’s history, its meaning, and its pleasures. *Hamlet Globe to Globe* is a highly enjoyable book about an unprecedented theatrical adventure.
Excerpt

Translated into too many languages to count, and performed more times than Shakespeare ate hot dinners, and cold ones, or drew breath for that matter, Hamlet is one of those rare documents, which can truly be said to have brought the world closer together. In 1608, on board a ship called the Dragon, Hamlet was performed by its crew off the coast of Sierra Leone for a group of visiting dignitaries. The crew remembered enough of the play from what they had seen at the Globe to shamble together a show without a script. Several months later, they did the same in Indonesia. Within ten years of its first performance, groups of English actors, known collectively as the English Comedians, were performing it across Northern Europe in broad, hyper physical productions. Since then it has played everywhere, in theatres, fields, caves, hovels and palaces.

It has tested millions of the greatest actors and actresses, leaving some exhilarated with triumph and some desolate with failure, and all hungering for more. It has been recorded, televised and filmed over and over and over again. It is recited in schoolrooms, quoted in boardrooms, mumbled by lovers, pondered on by sages, argued over by critics, passed on from parent to child, cursed by the student, wept over by the spectator, and stored in the heart as a fortifying secret by millions of us afraid of the bruising of the world. It is part of the fabric that surrounds us. It has become in large part us.

PRAISE FOR HAMLET GLOBE TO GLOBE

“Dominic Dromgoole’s recounting of the Globe Theatre’s exhausting global tour of Hamlet is exhilarating. The playing company’s intrepid journey around the world—performing Hamlet’s own troubled journey—succeeds in making the familiar unfamiliar and enables in turn a deeply illuminating journey into the play itself.”
—Professor James Shapiro, author of 1599 and 1606

“This deeply humane, consistently enthralling account of a theatrical odyssey encompasses travelogue and literary criticism, theatre history and introspective narrative, political commentary and philosophical reflection with beguiling readability.”
—Sir Stanley Wells, editor of The Oxford Shakespeare and author of Shakespeare & Co.

PRAISE FOR WILL & ME

“A superbly written, infectiously high-spirited narrative . . . A book hard to put down.”
—Terry Eagleton, literary critic and author of The Truth About the Irish

“A passionate, often very funny account.”—Economist

“Compulsively readable . . . Each essay is a highly polished, newspaper-column-sized gem packed with insights about Shakespeare’s plays and the challenges of performing them.”—Booklist

“Entertaining . . . genuinely celebratory.”—Sunday Times (UK)
The new issue of the acclaimed anthology from literary critic John Freeman spotlights never-before-published stories, essays, and poetry by Edwidge Danticat, Herta Müller, Juan Gabriel Vásquez, Gregory Pardlo, Kay Ryan, Aleksandar Hemon, and many more.

**Freeman’s: Home**

*The Best New Writing on Home*

Edited by John Freeman

The third literary anthology in the series that has been called “ambitious” (*Oprah Magazine*) and “strikingly international” (*Boston Globe*), *Freeman’s: Home* continues to push boundaries in diversity and scope, with stunning new pieces from emerging writers and literary luminaries alike.

As the refugee crisis convulses whole swathes of the world and there are daily updates about the rise of homelessness in parts of America, the idea and meaning of home is at the forefront of many people’s minds. Viet Thanh Nguyen harks to an earlier age of displacement with a haunting piece of fiction about the middle passage made by those fleeing Vietnam after the war. Rabih Alameddine brings us back to the present, as he leaves his mother’s Beirut apartment to connect with Syrian refugees who are building a semblance of normalcy, even beauty, in the face of so much loss. Home can be a complicated place to claim, because of race—the everyday reality of which Danez Smith explores in a poem about an encounter at a bus stop—or because of other types of fraught history. Kerri Arsenault returns to her birthplace of Mexico, Maine, a paper mill boomtown turned ghost town, while Xiaolu Guo reflects on her childhood in a remote Chinese fishing village with her grandparents. Many readers and writers, meanwhile, turn to literature to find a home: Leila Aboulela tells a story of obsession with a favorite author. Also including Thom Jones, Emily Raboteau, Rawi Hage, Barry Lopez, Herta Müller, Amira Hass, and more, writers from around the world lend their voices to the theme and what it means to build, leave, return to, lose, and love a home.

MARKETING

*Freeman’s*, a cross between a journal and an anthology, occupies a unique space in the literary landscape. The first two issues, *Freeman’s: Arrival* and *Freeman’s: Family*, included pieces from Haruki Murakami, Anne Carson, Claire Messud, Marlon James, Tracy K. Smith, and many others. Both issues have had successful around-the-world launches, with events from Los Angeles to New York to London to Sarajevo, widespread media coverage, and incredible social media support.

- prepublishing reading copies
- eGalleys available on NetGalley and Edelweiss
- author appearances
- national print and feature attention
- promotions at BookExpo
- online reviews and features
- bookseller buzz mailings

@freemanreads
freemansbiannual.com
Excerpt
From “E. A hymn bracing for the end” by Adonis
Many gray hairs on my head,
but in my insides only the down of childhood.
Take away your alchemy, dear poetry, raise it, discipline it, and
   teach it to
mingle our bodies with our dreams,
how time can earn a place among our days and nights,
how minutes grunt in our veins like wild horses.
In your name, I flee myself to be myself,
and in your name I become joy and sadness in one inhale
and I clamp my lips on your secrets.

From “All the Home You’ve Got” by Edwidge Danticat
As an adult at family gatherings, at mine or other people’s homes,
I would sit quietly and listen to story after story of female relatives who had been asked to go to private houses, prisons, police stations, wearing their prettiest dresses to “convince” the colonel, general, foot soldier, or militia man who’d arrested their father, brother, uncle, cousin, not to kill their men. Sometimes the price of a loved one’s release was a young female relative’s virginity. But no one spoke about any of this until our female heroines had died.

Many of the women in my family covered up being abused with pioussness. They wore white clothes and wrapped their hair with white scarves. They wore no jewelry or makeup. They prayed a lot. They tried to make themselves as white as the snow we had not yet seen, as white as light itself. They tried to become invisible.

The less of you was seen the better, my aunt Denise liked to say. But it was no guarantee of protection, even in the dark, even inside your own home.

PRAISE FOR FREEMAN’S
“There’s an illustrious new journal in town . . . [with] fiction, nonfiction, and poetry by new voices and literary heavyweights . . . alike.”—Vogue.com
“A terrific anthology . . . sure to become a classic.”—San Francisco Chronicle
“Freeman’s is fresh, provocative, engrossing.”—BBC.com
“A first-rate anthology of bold, searching and personal writing.”
—Minneapolis Star Tribune
“Freeman’s sets a new standard for literary journals . . . Refreshing.”
—Chicago Literati
“Freeman draws from a global cache of talent . . . An expansive reading experience.”—Kirkus Reviews
A unique and compelling history of the Beats, in the words of the movement’s most central member, Allen Ginsberg, based on a seminal series of his lectures.

The Best Minds of My Generation

A Literary History of the Beats

Allen Ginsberg

Edited by Bill Morgan

With an introduction by Anne Waldman

“Ginsberg has been one of the most influential poets in America in our time. . . A spectacular career.” —New York Times Book Review

In 1977, twenty years after the publication of his landmark poem “Howl” and Jack Kerouac’s On the Road, Allen Ginsberg decided it was time to teach a course on the literary history of the Beat Generation. Through the creation of this course, which he ended up teaching five times, first at the Naropa Institute and later at Brooklyn College, Ginsberg saw an opportunity to present the history of Beat Literature in his own inimitable way. Compiled and edited by renowned Beat scholar Bill Morgan, and with an introduction by Anne Waldman, The Best Minds of My Generation presents the lectures in edited form, complete with notes, and paints a portrait of the Beats as Ginsberg knew them: friends, confidantes, literary mentors, and fellow revolutionaries.

In The Best Minds of My Generation, Ginsberg shares anecdotes of meeting Kerouac, Burroughs, and other writers for the first time, explains his own poetics, elucidates the importance of music to Beat writing, discusses visual influences and the cut-up method, and paints a portrait of a group who were leading a literary revolution. For Beat aficionados and neophytes alike, The Best Minds of My Generation is a personal yet critical look at one of the most important literary movements of the twentieth century.

“Ginsberg is both tragic and dynamic, a lyrical genius, con man extraordinaire and probably the single greatest influence on American poetical voice since Whitman.” —Bob Dylan

MARKETING

This is the first and only collection of Ginsberg’s lectures given at Naropa Institute in 1977, and later at Brooklyn College. An ideal resource for students, academics, and anyone interested in Beat history.

Edited by Ginsberg specialist Bill Morgan, who worked extensively with Ginsberg in his archives.

 Introduced by renowned poet Anne Waldman, whom Ginsberg has called his “spiritual wife.”

eGalleys available on NetGalley and Edelweiss

major review coverage

national print and feature attention

online reviews and features

$27.00 (Canada: $37.50)
6 x 9, 512 pp.

Literary Criticism (LIT004020)
978-0-8021-2649-8
eISBN: 978-0-8021-8947-9

U.S. and Canadian rights: Grove Press

All other rights: The Wylie Agency, Inc.
(New York, tel.: 212-246-0069)

Carton: 16
Export: USCO
Excerpt

To begin with, the phrase “Beat Generation” rose out of a specific conversation with Jack Kerouac and John Clellon Holmes in 1950–51 when discussing the nature of generations, recollecting the glamour of the “lost generation.” Kerouac discouraged the notion of a coherent “generation” and said, “Ah, this is nothing but a beat generation!” They discussed whether it was a “found” generation, which Kerouac sometimes referred to, or “angelic” generation, or various other epithets. But Kerouac waved away the question and said “beat generation!” not meaning to name the generation but to un-name it.

John Clellon Holmes then wrote an article in late 1952 in the New York Times magazine section with the headline title of the article, “This Is the Beat Generation.” And that caught on. Then Kerouac published anonymously a fragment of On the Road in New World Writing, a paperback anthology of the 1950s, called “Jazz of the Beat Generation,” and that caught on as a catchphrase, so that’s the history of the term.

Secondly, Herbert Huncke, author of The Evening Sun Turned Crimson, who was a friend of Kerouac, Burroughs, and others of that literary circle from the 1940s, introduced them to what was then known as “hip language.” In that context, word “beat” is a carnival “subterranean,” subcultural, term, a term much used in Times Square in the 1940s. “Man, I’m beat . . .” meaning without money and without a place to stay. Could also mean “in the winter cold, shoes full of blood walking on the snowbank docks waiting for a door in the East River to open up to a room full of steam heat . . .” Or, as in a conversation, “Would you like to go to the Bronx Zoo?” “Nah, man, I’m too beat, I was up all night.” So the original street usage meant exhausted, at the bottom of the world, looking up or out, sleepless, wide-eyed, perceptive, rejected by society, on your own, streetwise.

ALLEN GINSBERG (1926–1997) was a poet, activist, and one of the Beat Generation’s most renowned writers. He was a member of the American Academy of Arts and Letters and co-founder of the Jack Kerouac School of Disembodied Poetics at Naropa Institute. He won the National Book Award for Poetry, and his groundbreaking poem “Howl” is one of the most widely read and translated poems of the century.

BILL MORGAN has written and edited thirty-nine books, including I Celebrate Myself: The Somewhat Private Life of Allen Ginsberg.

PRAISE FOR ALLEN GINSBERG

“Sooner or later, anyone interested in American poetry must embrace Allen Ginsberg.”—Houston Chronicle

“An iconic American poet . . . An often outrageous, groundbreaking poet and tireless social activist.”—Kirkus Reviews, on The Essential Ginsberg


“Ginsberg’s poems are X-rays of a considerable part of American society during the last four decades.”—New Yorker, on Collected Poems: 1947–1997

“Ginsberg’s importance is unquestionable. Among his many roles in 20th century culture . . . he was also, for many, the gateway poet.”—Los Angeles Times, on Wait Till I’m Dead: Uncollected Poems

“Wait Till I’m Dead expands our vision, takes us on a wild road trip with the poet and his friends through the second half of the 20th century . . . He reveals his inner life with magnificent range.”—San Francisco Chronicle, on Wait Till I’m Dead: Uncollected Poems
Set against the vibrant backdrop of Burma from the 1940s to the 1960s, *Miss Burma* is a powerful and epic novel that follows one prominent Burmese family struggling to overcome war and political repression while trying to build a meaningful life.

**Miss Burma**

Charmaine Craig

“Charmaine Craig wields powerful and vivid prose to illuminate a country and a family trapped not only by war and revolution, but also by desire and loss.”

—Viet Thanh Nguyen, Pulitzer Prize–winning author of *The Sympathizer*

*Miss Burma* tells the story of modern-day Burma through the eyes of Benny and Khin, husband and wife, and their daughter Louisa. After attending school in Calcutta, Benny settles in Rangoon, then part of the British Empire, and falls in love with Khin, a woman who is part of a long-persecuted ethnic minority group, the Karen. World War II comes to Southeast Asia, and Benny and Khin must go into hiding in the eastern part of the country during the Japanese Occupation, beginning a journey that will lead them to change the country’s history. After the war, the British authorities make a deal with the Burman nationalists, led by Aung San, whose party gains control of the country. When Aung San is assassinated, his successor ignores the pleas for self-government of the Karen people and other ethnic groups, and in doing so sets off what will become the longest-running civil war in recorded history. Benny and Khin’s eldest child, Louisa, has a danger-filled, tempestuous childhood and reaches prominence as Burma’s first beauty queen soon before the country falls to dictatorship. As Louisa navigates her newfound fame, she is forced to reckon with her family’s past, the West’s ongoing covert dealings in her country, and her own loyalty to the cause of the Karen people.

Based on the story of the author’s mother and grandparents, *Miss Burma* is a captivating portrait of how modern Burma came to be and of the ordinary people swept up in the struggle for self-determination and freedom.
Excerpt

There she is, Louisa at fifteen, stepping onto a makeshift stage at the center of Rangoon’s Aung San Stadium in 1956. *Give yourself to them,* she thinks. And immediately one hand goes to her hip, her head tilts upward, her awareness descends to her exposed thighs, to her too muscular calves, now in plain view of the forty thousand spectators seated in the darkening stands.

*Give them what they need,* her mother told her. And Louisa understands that her mother meant more than a view of her gold high-heeled sandals (on loan from a friend and pinching her toes), more than the curves accented by her white one-piece (copied from a photo of Elizabeth Taylor). Her mother meant something like a vision of hope. Yet what is Louisa’s appearance on this garish stage, during the final round of the Miss Burma contest, but a picture of something dangerous. She is approximately naked, her gleaming suit approximately concealing what should be private. She is approximately innocent, pushing a hip to one side, close to plummeting into indignity.

A tide of applause draws her farther into the light. She pivots, presenting the judges and the spectators beyond them with a view of her behind (ample thanks to her Jewish father, who sits with her mother somewhere in the stands nearby). Before her now are the other finalists, nine of them, grouped in the shadows upstage. Their smiles are fixed, their eyes gleaming with outrage. “The special contender,” the government paper recently called her. How strange to be dubbed “the image of unity and integration” when she has wanted only to go unremarked—she, the mixed-breed, who is embarrassed by mentions of beauty and race. “We never win the games we mean to,” her father once told her.

CHARMAINE CRAIG is a faculty member in the Department of Creative Writing at UC Riverside, and the descendant of significant figures in Burma’s modern history. She is a former actor in film and television and a Burma activist. Her first novel, *The Good Men,* was a national bestseller translated into six languages.

**PRAISE FOR MISS BURMA**

“A sweeping novel of Burma and its complicated history, told from the perspective of people whose voices have been systematically erased from the official record. Charmaine Craig writes about war and exile with an exquisite mix of tenderness and intelligence. A brilliant book.”—Laila Lalami, author of *The Moor’s Account*

“Charmaine Craig wields powerful and vivid prose to illuminate a country and a family trapped not only by war and revolution, but also by desire and loss. Both epic and intimate, *Miss Burma* is a compelling and disturbing trip through Burmese history and politics.”—Viet Thanh Nguyen, Pulitzer Prize–winning author of *The Sympathizer*

**PRAISE FOR THE GOOD MEN**

“A rich novel . . . ambitious . . . As a writer, [Craig’s] the real deal . . . Craig has the gift of finding complexity in simple people, and she tells their stories in fluid, shapely prose.”—Lev Grossman, *Time*

“An ambitious first novel . . . There is much to admire in *The Good Men,* especially its deft juggling of complex intersecting story lines.”—*New York Times Book Review*
A provocative and lively memoir in stories by the inimitable and bestselling, “Richard and Judy” selected author of The Summer of the Bear

Meet Me in the In-Between

A Memoir

Bella Pollen

Growing up the middle child of transatlantic parents—her down-to-earth mother and romantic father—Bella Pollen never quite figured out how to belong. Restlessly crossing back and forth between the boundaries of family and freedom, England and America, home and away, she has sought but generally failed to contain an adventurous spirit within the narrow lines of convention.

When she awakes one morning stymied by an existential panic, Pollen grudgingly concludes that in order to move forward, she needs to take a good look at her past. In Meet Me in the In-Between, Pollen takes us on the illuminating journey of a life, from her privileged, unorthodox childhood in Upper Manhattan through early marriage to a son of an alluring Mafioso, to the dusty border towns of Mexico where she falls in with a crowd of Pink Floyd–loving smugglers. Throughout all, Bella grapples intently with relationships, motherhood, career ups and downs, and a pathological fear of being boxed in.

Interwoven with exquisite passages of graphic memoir, this is a tender, funny, and poignantly honest story of one woman’s quest to keep looking for the extraordinary in an ordinary life. Reminiscent of Roz Chast’s Can’t We Talk About Something More Pleasant? and Pam Houston’s Cowboys Are My Weakness, novelist Bella Pollen, with a patented mix of humor and pain, takes a dead-on look at what it means to be a smart, sane woman in a state of perpetual confusion.
This much I knew about my prospective father-in-law. Gilberto Algranti was shaved near to bald and drove a duck-egg-blue Rolls-Royce. As a boy, having already lost his parents to the camps, he’d been dragged out of hiding and put on a train with fifty other children bound for Dachau. In a pre-arranged sting, an Italian guard unhooked their carriage and re-attached it to the rear of another train heading back into Rome, where the children were rescued and sheltered by volunteers all over the city. For the duration of the war, Gilberto was hidden deep in the basement of the Plaza Hotel, the very hotel in which we were now anxiously waiting to meet him.

The minute he swept through the lobby in his cashmere coat, I felt it—a magnetic charge so strong I could have sworn the chandelier crystals tinkled uneasily. Had I imagined it? No! Everything about Gilberto radiated power. As he approached, the now-ancient bellboy and bartender, formerly his protectors, began weeping openly. Gilberto embraced them, before finally turning to me.

“Eccola,” he rasped, sounding like an emphysemic prescribed a thousand cigarettes as a cure for laryngitis. He kissed me twice. “Ma che bella figura.”

I shifted from foot to foot like a pelican.

“No.” Gilberto pinched my cheek, a mark of affection that was to become a painful and oft-repeated habit. “The compliment is something every woman must learn to accept.”

Raised in New York, BELLA POLLEN is a writer and journalist who has contributed to a variety of publications, including Vogue, Bazaar, Spectator (UK), the Times (UK), and the Sunday Telegraph (UK). She is the author of five novels, including the bestselling Hunting Unicorns and the critically acclaimed The Summer of the Bear. She lives and works between the United States and England.

PRAISE FOR THE SUMMER OF THE BEAR
“Affecting . . . Riveting . . . A thrilling tale that unravels mysteries of the human heart . . . spine-tingling.”
—People (4½ stars)

“Pollen creates magic in The Summer of the Bear.”
—Vanity Fair

“Pollen’s vivid descriptions of nature have the power to transport even the most harried city-bound reader to a cool, secluded, distant island.”—Oprah Magazine (Summer Reading List)

PRAISE FOR MIDNIGHT CACTUS
“Seductive and disturbing.”—San Francisco Chronicle

“[A] very entertaining novel.”—Washington Post

“Sizzling.”—People

PRAISE FOR HUNTING UNICORNS
“A terrific novel . . . original . . . with brilliant flashes of humor and deep poignancy that stay with you long after you have turned the last page.”—Christiane Amanpour, CNN

“A superb novel. Sharp, poignant, redemptive, and very funny.”
—Daily Express (UK)
“A harrowing, beautiful, searching, and deeply literary memoir. In these pages, we watch Cree LeFavour evolve from a wounded (and wounding) lost girl to a woman who can at last regard her existence with a modicum of mercy and forgiveness . . . a story of true self-salvation and transformation.”—Elizabeth Gilbert

Lights On, Rats Out
A Memoir
Cree LeFavour

MARKETING
LeFavour is a renowned cookbook author and has been nominated for a James Beard Award
prepublication reading copies
eGalleys available on NetGalley and Edelweiss
author appearances
promotions at Winter Institute and BookExpo
major review coverage
national media campaign including print and radio interviews
IndieBound bookseller outreach campaign
reading group guide available online at groveatlantic.com

A raw, intense, and intimate account of one gifted young woman’s dangerously entangled relationship with a psychiatrist in her defiant twenties

As a young college graduate a year into treatment with a psychiatrist, Cree LeFavour began to organize her days around the cruel, compulsive logic of self-harm: with each newly lit cigarette, the world would drop away as her focus narrowed to an unblemished patch of skin calling out for attention and the fierce, blooming release of pleasure-pain as the burning tip was applied to the skin. Her body was a canvas of cruelty, each scar a mark of pride and shame.

In sharp and shocking language, Lights On, Rats Out brings us closely into these years, allowing us to feel the pull of a stark compulsion taking over a mind. We see the world as Cree did—turned upside down, the richness of life muted and dulled, its pleasures perverted. The heady thrill of meeting with her psychiatrist, Dr. Adam N. Kohl—whose relationship with Cree is at once sustaining and paralyzing—comes to be the only bright spot in her days.

Her extraordinary access to and inclusion of the notes kept by Dr. Kohl during treatment offer concrete evidence of Cree’s transformation over three years of therapy. But it is her own evocative and razor-sharp prose that traces a path from a lonely and often sad childhood to her reluctant commitment to and emergence from a psychiatric hospital, to the saving refuge of literature and eventual acceptance of love. Moving deftly between the dialogue and observations from psychiatric records and elegant, incisive reflection on youth and early adulthood, Lights On, Rats Out illuminates a fiercely bright and independent woman’s charged attachment to a mental health professional and the dangerous compulsion to keep him in her life at all costs.
Excerpt

Taller than me—and I’m six feet—he’s trim, well proportioned, and wears what most upper-class East Coast males wear at leisure: soft, earth-tone sweaters, button-down shirts in subdued blues, khaki pants, and plain leather lace-up dress shoes. My father dresses much the same way. Dr. Kohl is precisely put together and comfortable in his body, never fidgeting or shifting his penetrating gaze to escape mine. His brown eyes communicate a dangerous intelligence and sensational warmth. His plain brown straight hair is cut short. He has no scent—or maybe I’ve never gotten close enough to discern it. Being in his presence is to be recognized. From the moment he called me in from the waiting room and closed the door behind us that June day in 1990, I wanted what he had—a centered self.

His corner office occupies the ground floor of a two-story white-painted brick building in downtown Burlington. Three other psychiatrists share the building with him. The efficient receptionist answers the phone and writes out names, times, and dates on the doll-size appointment cards she hands to patients. She is master of the blocks of minutes that are transmuted into sessions she types out as billable hours on a humming dusty blue Smith-Corona. The receptionist’s handling of the grubby business of dispensing bills and collecting checks made out to Dr. Kohl confirms Freud’s observation that “money matters are treated by civilized people in the same way as sexual matters—with the same inconsistency, prudishness and hypocrisy.

CREE LEFAVOUR is a writer and the author of several cookbooks including the James Beard Award-nominated Fish. She has a BA from Middlebury College and a PhD in American Studies from NYU. Her work has also appeared in publications including the New York Times Book Review, Oprah Magazine, Times (UK), and Bon Appétit.

PRAISE FOR LIGHTS ON, RATS OUT

“Cree LeFavour’s memoir of self-mutilation and temporary insanity isn’t for the faint of heart. Rather, it’s for anyone who’s ever been too scared to feel or too hurt to register pain—in other words, all of us. I don’t think I’ve ever read a more hopeful, searingly intelligent book about the distances we’re capable of traveling as we find our way back to the light.”—Adam Ross

“With chilled, unflinching precision, in Lights On, Rats Out, LeFavour lays bare her struggles with self-mutilation, chronicling a terrifying clash between mind and flesh. A vivid, unsettling, and powerful read.”—Jonathan Miles
GREAT READS FROM BLACK CAT

BANDIT
“Raw, poetic and compulsively readable . . . I can’t wait to buy a copy for everyone I know.”
—Kathryn Stockett, author of The Help

MEAN TIME
“An unflinching autopsy of the heart, laying bare the raw emotions that push us to reconfigure, again and again, our senses of family.”—Kirkus Reviews
978-0-8021-2549-1 • $16 • eISBN: 978-0-8021-8962-2

BADAWI
“[Badawi] sheds light on the refugee crisis that has dominated headlines over the past two years . . . Necessary.”
—Los Angeles Review of Books
978-0-8021-2579-8 • $16 • eISBN: 978-0-8021-9016-1

LIONS
“Haunting . . . Nadzam weaves ghosts, myths, longing, and an aching American landscape into a fascinating fable about the lengths we go to for the people we love.”
—Interview
978-0-8021-2490-6 • $16 • eISBN: 978-0-8021-8991-2

THE MAN WHO SPOKE SNAKISH
“Lots of fun here, with seductive bears, flying frogs, and a viper named Ints . . . a big bestseller in Europe, with that ever-popular medieval/fantastical setting.”—Library Journal
978-0-8021-2412-8 • $16 • eISBN: 978-0-8021-9095-6

YOUNG SKINS
Winner of the 2014 Frank O’Connor International Short Story Award
“A rough, charged, and surprisingly fun read.”—Interview
BLACK CAT
Paperbacks
From a dazzling new American storyteller—who “writes with Carveresque clarity and bite” (Janet Fitch)—an arresting debut story collection that explores the fragility of troubled lives caught in disruptive turbulence

Disasters in the First World

Stories

Olivia Clare

MARKETING

These stories were published in Granta, n+1, Boston Review, Zyzzyva, Yale Review, Southern Review, Epoch, Kenyon Review, Hopkins Review, and Ecotone

Clare’s first published story, “Pétur,” was the winner of an O. Henry Prize (2014) and “Quiet! Quiet!” was a Notable Story in Best American Short Stories (2015)

Clare is a recipient of a Rona Jaffe Foundation Writers’ Award as well as a prestigious Ruth Lilly and Dorothy Sargent Rosenberg Poetry Fellowship from the Poetry Foundation, and an Olive B. O’Connor Fellowship in Creative Writing from Colgate University

eGalleys available on NetGalley and Edelweiss

author appearances

major review coverage

promotions at BookExpo

online reviews and features

Olivia Clare’s delightfully strange and tender debut story collection traces the intersection of larger-than-life forces on everyday people. From siblings whose relationship is as fragile as glass, to a woman grappling with both an emotional and physical drought, to a superstitious spouse fearful of misfortune, Disasters in the First World delves into the real and the fantastical, environmental and man-made calamities, and the human need to comprehend the unknown.

These thirteen stories uncover truths beneath both actual and imagined disasters and delve into the complicated depths of relationships, unmasking the most revealing moments of connection—no matter how fleeting. In “Pittsburgh in Copenhagen,” a man and a woman confront infidelity and estrangement as they share one last night together. “Pétur” tells the tale of a son who takes his mother on an Icelandic vacation, only to be stranded there after a volcanic eruption. “Rusalka’s Long Legs” follows a young girl’s treacherously long walk through the woods with her unpredictable mother. And in “The Visigoths,” an older sister finds a way to break through to her idiosyncratic brother who struggles to fit in.

With insight and grace, the stories in this collection each exist as mysterious universes—and through their intimate, profoundly moving worlds, Clare’s voice rises as a distinctive and masterful new literary talent.
Because I was happy, I looked for what might ruin me. I asked questions—wanting vision, prophecy—of someone or thing not there. I called it Baby. Baby, tell me what it is, I'd say. What takes this away? I meant not just happiness, but my life.

For months I was consumed by a blackish-brown screwheadsized mole on my jaw. I delayed the appointment. I didn't want the news. The mole, I was told, was nothing. I worried about gangrene, spent hours with Internet images of dying intestine and toes. I worried for the circulation in my right leg. Down its back is a visible vein. That leg bruises easily.

I'd go into our guest room, my Asking place. Shut the door. Lie down in the impartial smell of pine and wicker. I'd say, Baby, let me be happy. Then I'd say, let her be happy. I prayed on behalf of myself.

My husband, Shannon—I want to say this—is a kind person. No other way to describe him but calm and kind; I couldn't understand. During sex I'd say to myself, Baby, let her be happy. While Shannon went down on me, I'd say it.

OLIVIA CLARE's fiction has appeared in *Granta*, *n+1*, *Boston Review*, and *Southern Review*, among other publications, and she's the author of a book of poems, *The 26-Hour Day*. She holds master's degrees from the Iowa Writers' Workshop and the University of Southern California, as well as a PhD from the University of Nevada. She is an Assistant Professor in Creative Writing at Sam Houston State University.

PRAISE FOR DISASTERS IN THE FIRST WORLD

“Olivia Clare is pure literary dynamite. In these stories, humor and dread oscillate at sonic speed, and the worldliness of the sensibility never negates its vulnerability. Clare writes with Carveresque clarity and bite and an elegance all her own. A bravura debut.”
—Janet Fitch, author of *White Oleander* and *Paint It Black*

“The stories in *Disasters in the First World* are broad, clear, wild, caring, evocative, deceptively simple, clever without resorting to boring cynicism, deeply-affected and affecting, and rendered expertly with admirably few strokes. Sister to missing sister, vaulted son to mother, the characters who haunt these pages are marked in their depths by their profound and painful stumblings toward connection. They will stay with you for a very, very long time.”
—Marie-Helene Bertino, author of *2 A.M. at the Cat’s Pajamas*

“Olivia Clare's debut collection will surprise you with its poetic weirdness, its dark confidence. The ‘disasters’ in these stories are tragically indefinite, fissures in the lives of the characters, whom Clare brings to life with humor, wisdom, and brutal honesty.”
—Vu Tran, author of *Dragonfish*

“Graceful and understated, the stories in *Disasters in the First World* probe the strangeness in the ordinary. Olivia Clare's language is insightful, shimmering, and entirely her own.”
—Kirstin Valdez Quade, author of *Night at the Fiestas*
A powerful second novel from the author of *Fobbit*, *Brave Deeds* is a portrait of the modern American military, following one squad of soldiers who go AWOL and make a perilous journey in order to attend their sergeant’s funeral.

**Brave Deeds**

David Abrams

---

**MARKETING**

Abrams’s debut, *Fobbit*, was a finalist for the *Los Angeles Times*’ Art Seidenbaum Award for First Fiction, a Barnes & Noble Discover Great New Writers Selection, an Indie Next Pick, and a *New York Times* Notable Book of 2012.

- prepublishing reading copies
- eGalleys available on NetGalley and Edelweiss
- author appearances
- national media campaign including print and radio interviews
- library marketing including ALA promotions at BookExpo
- prepublishing buzz campaign with giveaways on Shelf Awareness, *PW*, and Goodreads
- IndieBound bookseller outreach campaign
- backlist eBook promotions

---

**Also Available:**

*Fobbit*  
(978-0-8021-2032-8 • $15 • USCO)

davidabramsbooks.com  
@imdavidabrams

---

From *Fobbit* author David Abrams, *Brave Deeds* is a compelling novel of war, brotherhood, and America. Spanning eight hours, the novel follows a squad of six AWOL soldiers as they attempt to cross war-torn Baghdad on foot to attend the funeral of their leader, Staff Sergeant Rafe Morgan. Cut off from all communication with their company headquarters back on the base, they find themselves struggling to survive in an inhospitable landscape. As the men make their way to the funeral, they recall the most ancient of warriors while portraying a cross section of twenty-first-century America—sometimes strong, sometimes weak, but subject to the same human flaws as all of us.

Drew is reliable in the field but unfaithful at home. Cheever, overweight and whining, is a friend to no one—least of all himself. Specialist Olijandro, or O, is distracted by dangerous romantic thoughts of his ex-wife. Fish’s propensity for violence is what drew him to the military and could be a catalyst for the day’s events. Park is the quiet one, but his quick thinking may make him the day’s hero. And platoon commander Dmitri “Arrow” Arogapoulos is stalwart, yet troubled with questions about his own identity and sexuality. As the six march across Baghdad, their complicated histories, hopes, and fears are told in a chorus of voices that merge into a powerful portrait of the modern war zone and the deepest concerns of us all, military and civilian alike. Moving, thoughtful, funny, and smart, *Brave Deeds* is a gripping story of combat and perseverance, and an important addition to the oeuvre of contemporary war fiction.
Excerpt

We walk, we walk, we walk.
We head into the fireball sun, packed in battle armor, baking from
the inside out, throats coated with dust, hearts like parade drums,
adrenaline spiking off the charts. We're alone, cut off from the rest
of the brigade back at Taji, and now thanks to a busted drive shaft
weakened in last week's IED blast along Route Irish, we are with-
out a Humvee. We'll have to finish this on foot.

We double-time across Baghdad on our twelve feet, a mutant
dozen-legged beetle dashing from rock to rock, confident in its
shell but always careful of the soft belly beneath. We are six men
moving single file along the alleys, the edge of roads, the maze
of beige buildings. We keep moving: ducking and dodging and
cursing and sprinting. We wonder how it could have gone so
wrong so fast.

Going on foot was never part of the plan. That damn drive
shaft—nobody saw it coming. And it's not like we can call for
help—dial 911 or send up a flare—because we're not supposed
to be out here. We're on our own and now we really have to keep
up the pace if we're gonna make it.

The memorial service starts at 1500 hours. The last time we
checked our watches, it was 1030. Half the morning gone. We
may not make it.

From the back, Cheever calls out, "Hey, wait up."
"Keep moving, Cheeve," Arrow says, not turning his head as he
jogs down the street. He's on point and he's focused. We wait for
no one, we pause for no Cheeve.
"It's these blisters, man. They're killing me."
"Aw, somebody call the waaambulance," says Drew.
"My boots're filling with blood. I can feel it."

PRAISE FOR FOBBIT

“A very funny book, as funny, disturbing, heartbreaking and
ridiculous as war itself.” — New York Times Book Review

“An impressive Iraq war satire . . . Abrams has a genuine
sense of humor . . . and a productive sense of irony to go
with it. Fobbit is an impressive debut and holds out promise
for more good things to come.” — Los Angeles Times

“Both a clever study in anxiety and an unsettling exposé
of how the military tells its truths. Fobbit traces how ‘the
Army story’ is crafted, the dead washed of their blood,
words scrutinized, and success applied to disasters.”
— Washington Post

“Abrams is comfortable and convincing locating the action
in Iraq . . . Fobbit is a vicious skewering of this surprisingly
large military subculture of war avoidance.” — Time

“Fobbit makes a sordid music of screams—and makes its
mark on Iraq war literature.” — Minneapolis Star Tribune

“Akin to Catch-22 and M*A*S*H, Fobbit uses pathos and
dark humor to present the ugly and banal truth of life in
the modern-day war zone . . . David Abrams [has] set fire
to the truth in order to tell it.” — Huffington Post

“A satire of comfortably numb life during wartime.”
— Newsweek
“Fans of Scott Turow will relish Smith’s outstanding fourth Russian nesting doll of a whodunit featuring San Francisco lawyer Leo Maxwell . . . Impeccable.” —Publishers Weekly (boxed & starred review)

Panther’s Prey
A Leo Maxwell Mystery
Lachlan Smith

“Smith’s prose is smart and stylish . . . An intricately plotted, adrenaline-fueled tale that intrigues from page one.” —Mystery Scene

In the captivating new Leo Maxwell mystery, Panther’s Prey, tragedy once again strikes near the heart for lawyer-detective Leo Maxwell.

Now a public defender in San Francisco, Leo has partnered with Jordan Walker, a promising young lawyer on loan from a well-heeled law firm. Together they are in the midst of a trial, defending Randall Rodriguez, a mentally ill homeless man who they contend falsely confessed to the rape of a San Francisco socialite. After their client is acquitted, Leo and Jordan fall into an intense relationship—until Jordan is found brutally raped and murdered in her apartment. Leo, the last person known to have seen her alive, is the natural suspect. But the story takes a shocking turn when Rodriguez walks into the police station and offers to confess to Jordan’s murder. Tasked by Jordan’s grieving father with looking further into her death, Leo soon finds himself on the trail of an adversary far more powerful than any foe he has met thus far.

“The best installment in the series, even surpassing Bear Is Broken, the award-winning opening volume . . . laser-focused.” —Bookreporter
From an Edgar Award–winning author, a dazzling work of historical derring-do, as World War I flying ace–turned–spy James Maxted confronts a thirty-year-old secret—and a lethal German foe—in Tokyo

The Ends of the Earth
A James Maxted Thriller
Robert Goddard

“A clever, twisted tale, credibly mixing crime, history and adventure.”
—Literary Review (UK)

Internationally bestselling author Robert Goddard has been called “a master of the sly double- and triple-cross” (Seattle Times). In the third installment of the James Maxted thriller series, starring a dashing Royal Flying Corps veteran turned secret service operative, the truth about allegiances has never been less certain.

The Treaty of Versailles has finally been signed, officially ending the World War I peace negotiations, and the action shifts east, to Tokyo, where a team assembled at Max’s behest anxiously awaits his arrival on the docks. Max had arrived in Paris soon after the end of the Great War to investigate the suspicious death of his father, a British diplomat named Sir Henry, and was soon plunged into a treacherous game of cat and mouse with the people behind his father’s death: German spymaster Fritz Lemmer and the dark horse of the Japanese diplomatic contingent, Count Tomura. It is in Japan, where Sir Henry worked as a young government agent, that Max hopes to finally uncover the whole truth behind his father’s murder and take down Lemmer’s spy network once and for all. But what Max’s cohort doesn’t know is that his own story line seems to have come to an end in France. Stuck in limbo, the team decides to pursue their only lead—right into Lemmer’s den.

Loaded with death threats, knife fights, a kidnapping or two, and a coded list that has the power to dismantle whole governmental hierarchies, The Ends of the Earth is a masterful work of historical cut-and-thrust that tests the bonds of family and country to their very limit.
Max felt the barrel of the gun pressing into his temple and his index finger being folded round the trigger.

He had always feared dying in a flying accident, as too many RFC pilots had, rather than in combat. It would have been both stupid and futile, a waste of his life as well as a good aeroplane. What was about to happen to him was similar in its unfitting-ness—and in the shame he felt on account of it. He had failed. He had fallen short. He had made a fatal mistake.

It could not be helped. At least, as when things went disastrously wrong in the air, it would end quickly. There was that to be said for it at any rate.

“We are ready, yes?” Pierre Dombreux nodded in evident satisfaction with his handiwork, then drew back and grimaced as he began to squeeze Max’s finger against the trigger. “Adieu,” he murmured.

A click sounded in Max’s ear. Then—
The latest collection from exquisite prose stylist Joyce Carol Oates focuses on the inner lives of vulnerable girls and women—some victimized, others provoked, by deep emotional unrest, to commit violence against others.

**DIS MEM BER**

_and Other Stories of Mystery and Suspense_

Joyce Carol Oates

**MARKETING**

Joyce Carol Oates is renowned for her rare ability to “illuminate the mind’s most disturbing corners” (*Seattle Times*). That genius is on full display in her new collection of seven feverishly unsettling works, _DIS MEM BER and Other Stories of Mystery and Suspense_.

In the title story, a precocious eleven-year-old named Jill is in thrall to an older male relative, the mysterious, attractive black sheep of the family. Without telling her parents, Jill climbs into his sky-blue Chevy to be driven to an uncertain, and unforgettable, fate. In “The Drowned Girl,” a university transfer student becomes increasingly obsessed with the drowning/murder of another female student as her own sense of self begins to deteriorate. In “Great Blue Heron,” a recent widow grieves inside the confines of her lakefront home and fantasizes about transforming into that great flying predator—unerring and pitiless in the hunt. And in the final story, “Welcome to Friendly Skies,” a trusting group of bird-watchers is borne to a remote part of the globe, to a harrowing fate.

At the heart of this meticulously crafted, deeply disquieting collection are girls and women confronting the danger around them, and the danger hidden inside their turbulent selves.
Excerpt

From “Dis mem ber”

At the bridge Rowan Billiet takes hold of my wrist to lead me
down the steep path to the creek. His forefinger and thumb
gripping my wrist hard enough to leave a red mark.

It is just a playful gesture, I am thinking. The way my grandfather
runs his callused fingers through my hair and I am not sup-
posed to flinch or whimper or cry for that will hurt Grandpa’s
feelings.

Beneath the bridge there is a large dark rectangular shadow in
the water that is the shadow of the bridge rippling like some-
things alive and breathing. The shallow water near shore is
heaped with rocks but also concrete rubble and rusted iron rods
and it is here that Rowan pulls me toward to see something that
looks at first like slow-bobbing clothes or rags or something
woolly. Unless I shut my eyes (as Rowan would not allow me to
do) there is nowhere else to look.

See? That’s something ain’t it, lookit the size of that.

Rowan makes a thin whistling sound. I don’t understand what I
am seeing. My eyes blink and swell with moisture. And the
strong smell of it, that comes up in hot wafts like heat from a
vent in the floor, that makes me feel faint.

PRAISE FOR JOYCE CAROL OATES

“Joyce Carol Oates is one of the great writers of our time.”
—John Gardner

“Oates is not only a prolific writer but a fine one—
entertaining, skillful, always writing with one finger
on the cultural pulse, often brilliantly so.”
—Boston Globe, on The Corn Maiden

“Oates is a mind-reader who writes psychological
horror stories about seriously disturbed minds . . .
it’s hard to tear your eyes away.”
—New York Times Book Review, on Daddy Love

“[Oates] is extraordinary . . . And short stories show
her invention, economy and control at its best.”
—Times (UK), on High Crime Area

Available in Paperback in June

“A sense of helplessness is the essence of horror,
and Oates conveys that feeling as well as any
writer around.”—Terrence Rafferty, New York
Times Book Review

The Doll-Master
and Other Tales of Terror
Joyce Carol Oates

“Does any writer around do literary creepy like Joyce Carol
Oates? . . . The terrifying tales in The Doll-Master . . . always
have an undercurrent of menace poised to break through at
any moment.”
—St. Louis Post-Dispatch

Bold and haunting, The Doll-Master and Other Tales of
Terror is a collection of six psychologically daring sto-
ries from Joyce Carol Oates. In the title story, a boy
becomes obsessed with his cousin’s doll after she tragically
passes away, and as he grows older, he begins to collect
“found dolls” from surrounding neighborhoods. But just
what kind of dolls are they? In “Gun Accident,” a teenage
girl is delighted to house-sit for her favorite teacher, until
an intruder forces his way inside the old colonial—chang-
ing more than one life forever. The Doll-Master closes with
a taut bibliomystery, about the owner of a middling chain
of mystery bookstores whose plan to take over a rare book-
shop in scenic New Hampshire derails into a game of verbal
cat and mouse that threatens to have real-life consequences.
Oates evokes “the fascination of the abomination” that is at
the core of the most profound, the most unsettling, and the
most memorable of dark mystery fiction.

“Frightening—and deeply disturbing—short stories.”
—Pittsburgh Post-Gazette

“Bone-chilling.”—Minneapolis Star Tribune

paperback review coverage
From the writer who reinvented the Russian crime novel, a gripping tale of political subterfuge and murder in turn-of-the-century Moscow featuring the inimitable hero Erast Fandorin

The State Counsellor

A Fandorin Mystery

Boris Akunin

Translated from the Russian by Andrew Bromfield

“Brimming with adventure and extraordinary vitality, a sweeping journey through a unique time and place, yet with a humanity that touches us all.”

—Anne Perry, bestselling author of Revenge in a Cold River

Since the publication of The Winter Queen, a New York Times Notable Book and the first mystery featuring Erast Fandorin, Boris Akunin’s historical mystery series has become a worldwide sensation, selling millions of copies and propelling Akunin into the ranks of Russia’s most widely read contemporary novelists. The first new Fandorin novel available to an American audience in a decade, The State Counsellor tests the handsome diplomat-detective’s guile and integrity like no mystery before.

Russia, 1891. The new governor-general of Siberia has been secreted away on a train from St. Petersburg to Moscow. A blizzard rages outside as a mustached official climbs aboard near the city; with his trademark stutter, he introduces himself as State Counsellor Erast Fandorin. He then thrusts a dagger inscribed with the initials CG into the governor-general’s heart and, tearing off his mustache, escapes out the carriage window. The head of the Department of Security soon shows up at the real Fandorin’s door and arrests him for murder. The only way to save his reputation is to find CG—and the government mole who is feeding the group information. Can Fandorin survive corruption among his fellow officials, the fearlessness of an unknown enemy, and the advances of a sultry young nihilist with his morals intact? The State Counsellor is a colorful entertainer from a master of the sly historical romp.
One slim young lady who was sitting by the piano, off to one side of the main developments, did not appear to be stupefied at all. Her black eyes were blazing with indignation, the pretty, dark features of her face contorted into a mask of hatred. The young woman curled up her scarlet lips in a furious, silent whisper, reached out one slim hand to the handbag lying on the piano and pulled out a small, elegant revolver.

The intrepid young miss grasped the gun tightly with both hands, aiming it straight at the back of the Lieutenant Colonel of gendarmes. From a standing start, Erast Petrovich vaulted almost halfway across the drawing room in a single prodigious leap, lashing his cane down on the gun barrel before his feet even touched the floor.

The toy with the mother-of-pearl handle struck the floor and fired—not really all that loudly, but Burlyaev flung himself violently to one side and all the agents swung their gun barrels round towards the reckless young woman. They would undoubtedly have riddled her with bullets if not for Erast Petrovich, whose tremendous jump had terminated just in front of the piano, so that the malefactress was hidden behind the State Counsellor's back.

BORIS AKUNIN is the pen name of Grigory Chkhartishvili, who was born in the Republic of Georgia in 1956. A philologist, critic, essayist, and translator of Japanese, Akunin published his first detective novel in 1998. He is the author of fourteen Fandorin mysteries and the Sister Pelagia series. He lives in Moscow.

PRAISE FOR THE FANDORIN MYSTERY SERIES

“A wondrous strange and appealing novel . . . Elaborate, intricate, profoundly czarist, and Russian to its bones, as though Tolstoy had sat down to write a murder mystery. Not quite like anything you’ve ever read before.”—Alan Furst, on The Winter Queen

“Delightful romps through a stylized late nineteenth century.”—New Yorker

“The Russian Ian Fleming . . . Akunin's accomplished writing is a treat.”
—Ruth Rendell, on The Winter Queen

“[Akunin's] novels feature a Slavic Sherlock Holmes who speaks Japanese and English, is skilled at martial arts and has ladykiller good looks . . . Millions of readers have been seduced.”—Wall Street Journal, on The Death of Achilles

“If Pushkin had tried his hand at detective fiction, it might have turned out something like this . . . A saucy and insouciant tale of derringers and derring-do.”
—New York Times Book Review, on The Winter Queen

“Sophisticated . . . A marvel of misdirection.”—Boston Globe, on The Turkish Gambit

“With his customary mix of taciturn superiority and apparent bewilderment . . . [Fandorin] is a delightful character like no other in crime fiction.”—Times (UK), on The Turkish Gambit
A talented Sherlock Holmes expert brings to life the history of one of the most enduring characters in literature, from the Victorian era to today.

**From Holmes to Sherlock**

*The Story of the Men and Women Who Created an Icon*

Mattias Boström

Translated from the Swedish by Michael Gallagher

“Boström has succeeded masterfully in doing something no one has hitherto dared try: telling the whole Sherlock Holmes ‘story’ . . . An extraordinary tale, and Boström delivers it in a way that helps newcomers learn and established Sherlockians learn even more.”

—Nicholas Utechin, editor of *The Sherlock Holmes Journal, 1976–2006*

Everyone knows Sherlock Holmes. Sir Arthur Conan Doyle created a unique literary character who has remained popular for over a century and is appreciated more than ever today. But what made this fictional character, dreamed up by a small-town English doctor in the 1880s, into such a lasting success?

In *From Holmes to Sherlock*, Swedish author and Sherlock Holmes expert Mattias Boström recreates the full story behind the legend for the first time. From a young Arthur Conan Doyle sitting in a Scottish lecture hall taking notes on his medical professor’s powers of observation to the pair of modern-day fans who brainstormed the idea behind the TV sensation *Sherlock*, from the publishing world’s first literary agent to the Georgian princess who showed up at the Conan Doyle estate and altered a legacy, the narrative follows the men and women who have created and perpetuated the myth. It includes tales of unexpected fortune, accidental romance, and inheritances gone awry and tells of the actors, writers, and readers who have transformed Sherlock Holmes from the gentleman amateur of the Victorian era to the odd genius of today. Told in fast-paced, novelistic prose, *From Holmes to Sherlock* is a singular celebration of the most famous detective in the world—a must-read for newcomers and experts alike.
Excerpt

Twelve Tennison Road was a veritable writing factory. A relentless tapping could be heard through the open window. His twenty-three-year-old sister Connie had moved in with the family, and was certainly earning her keep. His plan was that his sister Lottie should also move down, that he could dictate to her while Connie typed away. That way, Conan Doyle would be able to double his productivity while resting both his hands and his eyes. Many of his author friends had worn themselves out and been struck with writers’ cramp of the hands.

Conan Doyle was busy planning the final Holmes stories when he received a letter from his mother. She was furious. He was not to kill off Sherlock Holmes under any circumstances. Instead, she provided him with the bones of another Holmes story for him to write, about a woman with a rather particular hair color.

His mother’s words won the day. He was even able to use the idea, which became the twelfth, concluding story, “The Adventure of the Copper Beeches.” He finished writing it over Christmas 1891.

While the detective may have escaped with his life intact, as far as Conan Doyle was concerned, this was farewell to Sherlock Holmes.

MATTIAS BOSTRÖM, born in 1971, is a Swedish author, publisher, and Sherlock Holmes expert. He has written three books about Swedish popular culture history and has been an active Sherlockian for almost thirty years, publishing articles and editing books and booklets on the subject. He lives outside Stockholm with his wife and two young daughters.

PRAISE FOR FROM HOLMES TO SHERLOCK

“Superb! I am deeply in awe of Mr Boström’s comprehensive research, his meticulous selection and his enticing presentation . . . Mattias Boström is one of a select group of really important Holmesian/Doylean scholars.”—Roger Johnson, editor of The Sherlock Holmes Journal, coauthor of The Sherlock Holmes Miscellany

“Boström’s From Holmes to Sherlock is a book based on a simple but brilliant idea. He traces the growth in popularity of Sherlock Holmes from an early idea of a physician who hoped to be a writer to a worldwide phenomenon recognized by most of the planet. In between, Boström illustrates this growth with both carefully curated pen portraits and the result of wide reading and relentless research . . . Not just for Sherlockians, rather it is intended for anyone who has wondered about Sherlock Holmes.”
—Steven Rothman, editor of the Baker Street Journal

“This book is badly needed for an English-speaking audience . . . It will be one of the four or five most important books among the scores of non-fiction volumes about Sherlock Holmes, and it’s easy and entertaining reading as well.”—Christopher Redmond, editor of Sherlockian.net

“A truly remarkable book on Sherlock Holmes . . . Read it!”—Expressen (Sweden)

“A good storyteller . . . This is more exciting reading than many fiction novels. Because this is about feuds in the family, feuds between different publishing houses, the creative process, so many interesting issues . . . You don’t have to be a Sherlock Holmes fan to read it.”—Sveriges Television (Sweden)
“Much like a slick, shape-shifting spook, Exposure is many things at once—an espionage thriller, a forbidden-love story, an immigrant’s tale—and it assumes these varied identities with confidence . . . a novel you won’t be able to shake.”

—Entertainment Weekly

Exposure
Helen Dunmore

MARKETING

“One of those books that you read with your heart in your mouth, your mind fully engaged, and with a sense of desolation as you note the dwindling number of pages left before it comes to an end.” —Chicago Tribune

“A page turner . . . as much a surprising love story as it is a tale of spies.” —New York Times Book Review

Virtuoso storyteller and New York Times notable author Helen Dunmore returns with a high-voltage espionage tale in which the closest ties are called into question and nobody is quite who they seem. It’s London, 1960. The Cold War is at its height, and a spy may be a friend or neighbor, coworker or lover. Two colleagues, Giles Holloway and Simon Callington, face a terrible dilemma over a missing top-secret file. At the end of a suburban garden, in the pouring rain, Simon’s wife, Lily, buries a briefcase containing the file deep in the earth. She believes that in doing so she is protecting her family. What she will learn is that no one is immune from betrayal or the devastating consequences of exposure. In Exposure, Helen Dunmore pulls back the veneer of 1960s London life to reveal just how the betrayals and paranoia of the Cold War infiltrate even families. This is a propulsive novel of forbidden love and intimate deceptions from one of our finest writers.

“Dunmore’s strategy, placing a triangle of past and present loves within a spy novel, yields an unexpected dividend . . . viscerally exciting.” —New Yorker

“There are resemblances to Virginia Woolf . . . a luminous story of courage and forgiveness.” —Arts Fuse

HELEN DUNMORE is the author of twelve books, including The Lie; The Greatcoat; The Betrayal, a New York Times Editors’ Choice; The Siege, a bestseller and finalist for the Whitbread Novel of the Year Award; and A Spell of Winter, winner of the inaugural Orange Prize.
From celebrated actor Mark Rylance, a comedic existential play centering on two ice fishermen in Minnesota, based on the prose poems of Louis Jenkins

Nice Fish
A Play
Mark Rylance and Louis Jenkins

“Nice Fish [is] a quirky charmer of a play . . . [that] contains, beneath its homely surfaces, larger meanings that glide softly into your mind and heart.”
—Charles Isherwood, New York Times (Critics’ Pick)

On a frozen Minnesota lake, it’s the end of the fishing season and two friends are out on the ice, angling for something big, something down there that, had it the wherewithal, could swallow them whole. With the existentialism of a Beckett two-hander but set in the icy and folksy depths of the Midwest, Nice Fish is a unique portrayal of a friendship forged out of boredom, bad jokes, and an ability to wait for a really nice fish. Nice Fish premiered at the American Repertory Theater in Cambridge Massachusetts, directed by Claire van Kampen, and played to rave reviews in a sold-out extended run in New York in February 2016 at St. Ann’s Warehouse, starring Mark Rylance and Jim Lichtscheidl, and featuring Louis Jenkins. The play transferred to London for a run in the West End at the Harold Pinter Theatre beginning in November 2016.

“Deliriously funny existential ruminations . . . A compact, unpretentious play . . . Imaginative . . . Jenkins’ poetry . . . hangs in the air at the end.”
—Marilyn Stasio, Variety

“A wild ride into the depths of existence . . . There’s a whiff of The Red Green Show here, some Waiting for Godot, a little Seinfeld, Moby Dick and animistic philosophy . . . Nice Fish howls like a snowstorm.”
—Minneapolis Star Tribune

“Nice Fish is a great catch . . . whimsical . . . consistently amusing.”
—Hollywood Reporter

MARK RYLANCE is an award-winning actor, theater director, and author of the play I am Shakespeare. He has won numerous awards for his acting and directing, including three Tony Awards, the Academy Award, and the New York Film Critics Circle Award. He lives in London.

LOUIS JENKINS is an American poet. His works include North of the Cities, Sea Smoke, Before You Know It, and Nice Fish, which won the Minnesota Book Award. He lives in Duluth, Minnesota.

© ANN JENKINS

markrylance.co.uk
louisjenkins.com

$16.00 (Canada: $21.99)
5 ½ x 8 ¼, 112 pp.
Drama (DRA004000)
978-0-8021-2685-6
eISBN: 978-08021-8949-3
World English rights: Grove Press

Rights sold: Nick Hern Books (UK)
All other rights: Gersh Agency
(New York, tel.: 212-634-8126)
Carton: 56
Export: USCO
Residence: London, United Kingdom
A chilling thriller from award-winning writer Belinda Bauer centered on a serial killer who targets young women, forcing them to call their mothers to say a final good-bye as he murders them.

The Facts of Life and Death
Belinda Bauer

MARKETING
Shortlisted for the 2015 Theakston's Old Peculier Crime Novel of the Year Award
Bauer won the 2014 Theakston's Old Peculier Crime Novel of the Year Award for Rubbernecker, the 2010 Crime Writers’ Association’s Gold Dagger Award for Crime Novel of the Year for her first novel, Blacklands, and the 2013 CWA Dagger in the Library Award for outstanding body of work

Also Available:
The Beautiful Dead
(978-0-8021-2533-0 • $25 • USCOxE)
Rubbernecker
(978-0-8021-2502-6 • $16 • USCOxE)
The Shut Eye
(978-0-8021-2485-2 • $14 • USCOxE)
Finders Keepers
(978-0-8021-2643-6 • $16 • USCOxE)

Belinda Bauer is a phenomenal voice in British crime fiction, whose work has garnered rave reviews on both sides of the Atlantic. Shortlisted for the 2015 Theakstons Old Peculier Crime Novel of the Year Award, The Facts of Life and Death is a creepy, edge-of-your-seat thriller about a serial killer who terrorizes vulnerable women, with their families forced to bear witness.

On the beaches and cliffs of North Devon, lone women have become victims in a terrifying game where only one player knows the rules. And when those rules change, the new game is murder. But a madman on the loose feels very far from the crumbling, seaside home of ten-year-old Ruby Trick. Instead she lives in constant fear of school bullies, the dark forest crowding her house into the sea, and the threat of her parents’ divorce. Helping her father to catch the killer seems like the only way to keep him close. As long as the killer doesn’t catch her first.

“Bauer at her best . . . the true heir to the great Ruth Rendell.”
—Mail on Sunday (UK)

Belinda Bauer’s thrillers are always compelling, always original, always brilliant. I will rush to read anything she writes.”
—Mark Billingham

“This gripping, unsettling tale blends a murder mystery with a blackly comic look at the gradual erosion of ‘normal’ family life. You won’t want to put it down.”
—Bella (UK)

belindabauer.co.uk
@belindabauer

© JOHNNY RING

belindabauer.co.uk
@belindabauer

$16.00 (Canada: $21.99)
5 ½ x 8 ¼, 336 pp.
Thriller (FIC031000)
978-0-8021-2684-9
eISBN: 978-08021-8950-9
U.S. and Canadian rights: Grove Press

All other rights: Gregory & Company
(London, tel.: 207-610-4676)
Carton: 28
Export: USCOxE
Residence: Wales, United Kingdom
A new, beautiful updated edition of Tom Stoppard’s best-loved play and one of Grove Atlantic’s bestselling backlist titles, published to coincide with the 50th anniversary of its debut.

Rosencrantz and Guildenstern Are Dead

50th Anniversary Edition

Tom Stoppard

“Rosencrantz and Guildenstern Are Dead . . . has proved its sturdiness and power to endure . . . It is, after all, the most performed, most studied, most earnestly analyzed and strenuously anatomized of all Mr. Stoppard’s plays: the foundation of his international career and the inevitable starting point for anyone wanting to appreciate him.”

—New York Times

Rosencrantz and Guildenstern Are Dead is one of the most enduring and frequently performed plays of contemporary theater and has firmly established itself in the dramatic canon. Acclaimed as a modern masterpiece, it is the fabulously inventive tale of Hamlet as told from the worm’s-eye view of the bewildered Rosencrantz and Guildenstern, two minor characters in Shakespeare’s play. In Tom Stoppard’s best-known work, this Shakespearean Laurel and Hardy finally get a chance to take the lead role, but do so in a world where echoes of Waiting for Godot resound, where reality and illusion intermix, and where fate leads our two heroes to a tragic but inevitable end. Revised and reissued to commemorate the fiftieth anniversary of the play’s first performance, this definitive edition includes a new introduction and previously unpublished ancillary material.

“A masterpiece, not unlike Shakespeare’s plays; it’s artfully, imaginatively written, multidimensional, and hilarious.”

—New Yorker

“A coruscatingly brilliant, endlessly thought-provoking masterpiece.”

—Wall Street Journal

“Stoppard mixed the poetic melodrama of Shakespeare with the doom-laden minimalism of Samuel Beckett and topped it with the slapstick of the Marx Brothers.”

—Rolling Stone

TOM STOPPARD is the author of such seminal works as Rosencrantz and Guildenstern Are Dead, Jumpers, The Real Thing, Arcadia, The Invention of Love, and the trilogy The Coast of Utopia. His screen credits include Parade’s End, Shakespeare in Love, Enigma, Empire of the Sun, and Anna Karenina.
Reissued in June

Arcadia

A Play

Tom Stoppard

MARKETING

We are reissuing all of Stoppard’s backlist, including the books previously published by FSG, in new, beautiful, definitive editions

“It is a defect of God’s humor that he directs our hearts everywhere but to those who have a right to them.” —Tom Stoppard, Arcadia

In a large country house in Derbyshire in April 1809 sits Lady Thomasina Coverly, aged thirteen, and her tutor, Septimus Hodge. Through the window may be seen some of the “five hundred acres inclusive of lake” where Capability Brown’s idealized landscape is about to give way to the Gothic style: “everything but vampires,” as the garden historian Hannah Jarvis remarks to Bernard Nightingale when they stand in the same room 180 years later. Bernard has arrived to uncover the scandal which is said to have taken place when Lord Byron stayed at Sidley Park. Tom Stoppard’s masterful play takes us back and forth between the centuries and explores the nature of truth and time, the difference between the Classical and the Romantic temperament, and the disruptive influence of sex on our orbits in life—“the attraction,” as Hannah says, “which Newton left out.”

“A masterpiece . . . I feel irrationally, impossibly confident that Arcadia is the finest play written in my lifetime.” —New Yorker

“There’s no doubt about it. Arcadia is Tom Stoppard’s richest, most ravishing comedy to date, a play of wit, intellect, language, brio and . . . emotion. It’s like a dream of levitation: you’re instantaneously aloft, soaring, banking, doing loop-the-loops and then, when you think you’re about to plummet to earth, swooping to a gentle touchdown of not easily described sweetness and sorrow.” —New York Times

“Enchanting . . . a contemporary voice that tells us almost as much as Shakespeare did about the common plight of the people of this planet.” —Washington Post

$16.00
5 ½ x 8 ¼, 144 pp.
Drama (DRA003000)
978-0-8021-2699-3
eISBN: 978-0-8021-8918-9
U.S. rights: Grove Press

All other rights: United Agents LLP
(London, tel.: 203-214-0800)
Carton: 36
Export: USOxE
Residence: London, United Kingdom

63
I Will Find You
A Reporter Investigates the Life of the Man Who Raped Her
Joanna Connors

MARKETING
Major critical acclaim from papers and publications including Playboy, Cosmopolitan, and More
Featured on Literary Hub’s Buzz Books for Spring/Summer Preview

In a singularly compelling look into our culture of rape, an award-winning reporter sets out to uncover the life of the man who, twenty-one years earlier, raped her. Connors embarks on a journey to find out who he was, where he came from, who his friends were, and what his life was like. What she discovers stretches beyond one violent man’s story and back into her own, interweaving a narrative about strength and endurance with one about rape culture and violence in America. I Will Find You is a brave, lucid, and ever-preserving consideration of race, class, education, and the families that shape who we become, by a reporter and a survivor.

“With emotional honesty and profound questioning Connors deftly turns her victimization into a considered meditation on how we treat others.”—Cosmopolitan

“Deeply humane and harrowing.”—Boston Globe

“A terrific book . . . [Connors is] a beautiful writer and often manages to be wry, funny and transcendent as she deals with an immensely serious topic.”
—Nicholas Kristof, New York Times

JOANNA CONNORS
is a reporter for the Cleveland Plain Dealer. She has received journalism awards from the American Association of News Editors, Columbia, and Northwestern, among others. I Will Find You is her first book.
“An absorbing world-wide epic set in [a] pivotal year . . . Wortman’s brisk narrative takes us across nations and oceans with a propulsive vigor that speeds the book along like a good thriller.” — Wall Street Journal

1941: Fighting the Shadow War
A Divided America in a World at War
Marc Wortman

MARKETING
Excerpted in Vanity Fair

1941 received strong endorsements from
Debby Applegate, Nathaniel Philbrick, and
Susan Dunn, among others

Wortman has written for Smithsonian, Town & Country, and Technology Review, and his essays and reviews appear frequently on
The Daily Beast

Wortman has spoken to audiences around the country and appeared on CNN, NPR, C-SPAN, Book TV, and many others

author appearances
paperback review coverage

MARC WORTMAN is
an independent historian and award-winning freelance journalist.
He is the author of two previous books, The Millionaires’ Unit: The Aristocratic Flyboys Who Fought the Great War and Invented American Air Power (the inspiration for the prizewinning, feature-length documentary by Humanus Documentary Films) and The Bonfire: The Siege and Burning of Atlanta.

“A genuine page-turner . . . with the pulsating energy of a cliffhanger.” — World War II magazine

In 1941: Fighting the Shadow War: A Divided America in a World at War, historian Marc Wortman thrillingly explores the little-known history of America’s clandestine involvement in World War II before the attack on Pearl Harbor. Prior to that infamous day, America had long been involved in a shadow war. Winston Churchill, England’s beleaguered new prime minister, pleaded with Franklin D. Roosevelt for help. While Americans were sympathetic to those being crushed under Axis power, they were unwilling to enter a foreign war. FDR concocted ingenious ways to come to Churchill’s aid, without breaking the Neutrality Acts. Launching Lend-Lease, conducting espionage at home and in South America to root out Nazi sympathizers, and waging undeclared war in the Atlantic were just some of the tactics with which FDR battled Hitler in the shadows. Combining military and political history, Wortman tells the eye-opening story of how FDR took America to war.

“In this probing chronicle of that tense year, Wortman illuminates the largely forgotten politics of a time when a fractured America debated the wisdom of joining the Allied cause in WWII . . . A fascinating narrative of a domestic conflict presaging America’s plunge into global war.” — Booklist (starred review)

“A wide-ranging examination of America’s entry into World War II . . . [Wortman] displays a nice sense of the dramatic scene . . . An engaging and well-researched look behind the scenes of an important historic era.” — Kirkus Reviews (starred review)

$17.00 (Canada: $23.50)
5 ½ x 8 ¼, 432 pp.
Military History (HIS027100)
978-0-8021-2667-2
eISBN: 978-0-8021-9032-1
U.S. and Canadian rights: Grove Press
All other rights: Foundry Literary + Media LLC
(New York, tel.: 212-929-5064)
Carton: 32
Export: USCO
Previous ISBN: 978-0-8021-2511-8
Residence: New Haven, Connecticut
“Lush and entrancing, steeped in love and sorrow, faith and myth . . . Patricia Engel is a gorgeous writer and I love the confidence of her prose.”
—Roxane Gay, for "Book of the Month"

The Veins of the Ocean
Patricia Engel

“[A] profound, daring venture . . . with a rare intelligence, juxtaposing the crushing separations and struggles experienced by immigrants with the power of connection, as embodied by the sea . . . [Engel is] a unique and necessary voice for the Americas . . . so lucid and nakedly honest that the book is a great pleasure to read, even while it’s breaking your heart.” —San Francisco Chronicle

From award-winning author Patricia Engel, The Veins of the Ocean is the profound and riveting story of a young woman’s journey away from her family’s painful past toward redemption and a freer future. Set in the vibrant coastal communities of Miami and the Florida Keys, with forays to Havana and Cartagena, this novel is a wrenching exploration of what happens when life tests the limits of compassion, and a stunning and unforgettable portrait of fractured lives finding solace in the beauty and power of the natural world, and in one another.

“Fast-paced, irresistibly alluring . . . [Engel] has an all-seeing eye that misses nothing.” —Miami Herald

“Poignant . . . The Veins of the Ocean is [Engel’s] best yet . . . filled with fascinating characters and beautiful prose.” —Tampa Bay Times

“A haunting and touching tale . . . Engel’s writing is powerfully descriptive and lyrical.” —Book Riot

Also Available:
Vida (978-0-8021-7078-1 • $14 • USCO)
It’s Not Love, It’s Just Paris (978-0-8021-2269-8 • $16 • USO)
PRAISE FOR THE VEINS OF THE OCEAN

“Sumptuous . . . This is a writer who understands that exile can be as much an emotional state as a geographical one, that the agony of leaving tugs against the agony of being left behind . . . to immerse oneself in Engel’s prose is to surrender to a seductive embrace, a hypnotic beauty that mingles submersion with submission.”—NEW YORK TIMES BOOK REVIEW

“Engel’s work is often backdropped by diaspora, but in The Veins of the Ocean she tackles immigration head on via the story of a Colombian woman escaping her family’s past.”—OPRAH MAGAZINE

“A sprawling epic and an intimate story of one woman’s struggle to find some peace and a little hope.”—ELECTRIC LITERATURE

“In a novel that is vitally relevant today when the word refugee has such loaded connotations, Engel delivers a pulsating . . . and deeply introspective take on how family, love, and guilt can both ‘chain us together’ and set us free.”—BOOKLIST (STARRED REVIEW)

“Moving . . . beautifully wrought and vibrant . . . a compelling meditation on guilt, nature, redemption, and the immigrant experience.”—BUZZFEED

“An exhilarating love story, beautifully told.”—SARA HINCKLEY, HUDSON BOOKSELLERS

“Precise and ferociously focused . . . This book breaks your heart and makes you cheer throughout. I love her writing. Love it.”—LUCY KOGLER, TALKING LEAVES BOOKS
“Frank Deford definitely is worthy of a spot on the Mt. Rushmore of sportswriters . . . As always, Deford’s writing is glorious, hitting all the notes from funny to emotional to profound . . . Once again, his words make sports come alive.” — Chicago Tribune

I’d Know That Voice Anywhere

My Favorite NPR Commentaries

Frank Deford

MARKETING

Deford’s commentaries on NPR’s Morning Edition have been heard by millions of listeners since 1979

Over Time, Deford’s memoir, was a New York Times bestseller

Deford was awarded the PEN/ESPN Lifetime Achievement Award for Literary Sports Writing and the National Humanities Medal in 2012, presented by President Barack Obama

Deford was inducted into the National Sportscasters and Sportswriters Association Hall of Fame

FRANK DEFORD is a weekly commentator on NPR’s Morning Edition, a senior contributing writer at Sports Illustrated, and a senior correspondent on HBO’s Real Sports with Bryant Gumbel. He is a recipient of the PEN/ESPN Lifetime Achievement Award for Literary Sports Writing and the National Humanities Medal. He is the author of nineteen books.

Frank Deford

$16.00 (Canada: $21.99)
5 ½ x 8 ¼, 288 pp.
Sports (SPO012000)
978-0-8021-2672-6
U.S. and Canadian rights: Grove Press

All other rights: Sterling Lord Literistic, Inc.
(New York, tel.: 212-532-7160)
Carton: 32
Export: USCOvE
Previous ISBN: 978-0-8021-2524-8
Residence: Westport, Connecticut
JUNE

The acclaimed autobiography of one of the greatest living photojournalists

Unreasonable Behavior

An Autobiography

Don McCullin
written with Lewis Chester

MARKETING

Originally published by Knopf in 1990, Unreasonable Behavior has been significantly revised and updated for this edition, bringing McCullin’s career up to the present.

Unreasonable Behavior is being adapted into a biopic by Working Title films, starring Tom Hardy. A documentary called McCullin, directed by Jacqui Morris, premiered at MoMA last fall.

Includes stunning full-page photographs printed throughout the book.

paperback review coverage

“McCullin handles much of the material culled from his war experiences like a seasoned thriller writer. His dialogue is convincing and sharp.” —Observer (UK)

From the construction of the Berlin Wall through every major conflict of his adult lifetime up to the Syrian Civil War, photographer Don McCullin has left a trail of iconic images. Revised and updated after twenty-five years, Unreasonable Behavior traces the life and career of one of the top photojournalists of the twentieth century and beyond.

Born in London in 1935, McCullin worked as a photographer’s assistant in the RAF during the Suez Crisis. His early association with a North London gang led to the first publication of his pictures. As an overseas correspondent for the Sunday Times magazine beginning in 1966, McCullin soon became a new kind of hero, taking a generation of readers beyond the insularity of post-war domestic life through the lens of his Nikon camera. He captured the realities of war in Biafra, the Congo, Vietnam, Cambodia, and elsewhere, and the human tragedy of famine and cholera on the Bangladesh border and later, the AIDS epidemic in Sub-Saharan Africa.

McCullin now spends his days quietly in a Somerset village, where he photographs the landscape and arranges still-lifes—a far cry from the world’s conflict zones and the war-scarred north London where his career began. Harrowing and poignant, Unreasonable Behavior is an extraordinary account of a witness who survived to tell his tale and triumphed over the memories that could have destroyed him.

“[Don McCullin] has known all forms of fear, he’s an expert in it . . . But he is not bragging . . . He seems to be implying quite consciously that by testing his luck each time, he is testing his Maker’s indulgence.” —John le Carré

DON MCCULLIN grew up in north London. He worked for the Sunday Times for eighteen years and has covered every major conflict in his adult lifetime. The finest British photojournalist of his generation, he has received many honors and awards including the Order of the British Empire. He lives in Somerset, United Kingdom.

$20.00
6 x 9, 368 pp.
Memoir (BIO001000)
978-0-8021-2696-2
U.S. rights: Grove Press

All other rights: Random House UK
(London, tel.: 207-840-8400)
Carton: 28
Export: US0xE
Residence: Somerset, United Kingdom

Eccentric Orbits
The Iridium Story
John Bloom

MARKETING
An Amazon Editors’ Best Book of the Year
So Far
tie-in with author lecture schedule
paperback review coverage
op-eds at publication
also available as a Blackstone audiobook

“Think of Final Cut . . . or The Smartest Guys in the Room . . . and The Big Short . . . Eccentric Orbits . . . is a tale of ham-fisted management that’s lively enough to invite comparisons to those modern classics.” — Los Angeles Times

Published to widespread praise, John Bloom’s Eccentric Orbits is one of the most exciting and accomplished books on business and technology in years. This is the story of Iridium, a revolutionary satellite telephone system launched by Motorola in the early 1990s. Light-years ahead of anything previously put into space, Iridium was a mind-boggling accomplishment that sent waves of panic through companies around the world. But Iridium was a commercial disaster. Only months after launching service, bankruptcy was inevitable—the largest to that point in American history. It looked like Iridium would go down as just a “science experiment.”

That is, until Dan Colussy got a wild idea. A retired former president of Pan Am, Colussy heard about Motorola’s plans to “de-orbit” the system and decided he would buy Iridium and somehow turn around one of the biggest blunders in the history of business. In Eccentric Orbits, John Bloom masterfully traces the development of satellite technology, the birth of Iridium, and Colussy’s tireless efforts to stop it from being destroyed, despite having doors slammed in his face by all of Wall Street. Eccentric Orbits is a rollicking, unforgettable tale of innovation, failure, the military-industrial complex, and one of the greatest deals of all time.

“Spellbinding . . . A tireless researcher, Bloom delivers a superlative history . . . A tour de force.” — Kirkus Reviews (starred review)
PRAISE FOR
ECCENTRIC ORBITS

"An exhaustive account . . . Eccentric Orbits not only offers good corporate drama, but is an enlightening narrative of how new communications infrastructures often come about: with a lot of luck, government help and investors who do not ask too many questions." —Economist

"Eccentric Orbits does for the 1990s birth of the satellite phone industry what Tracy Kidder’s Soul of a New Machine did for the next-generation computer business. It’s a wild story . . . Funny, informative, exciting . . . A sprawling masterpiece of history and reporting." —Shelf Awareness

"Eccentric Orbits is a story rich in larger-than-life characters, including shady Cold War operatives and warrior-like Motorola executives . . . Bloom gives a wonderful sense of what an engineering marvel Iridium was." —Bethany McLean, Strategy + Business ("Best Business Books 2016")

Motorola’s Iridium handset

The Clinton White House fought against Motorola’s push to crash the satellites.

Motorola’s Iridium drew on technology from Reagan’s Star Wars system.

Iridium broke all the records—seventy-two satellites on fifteen rockets in 377 days.
“Whether he’s in Cuba, Mozambique, or attempting to climb Mount Ararat, [Shacochis] vividly places you in both the past and present of his destinations . . . [his] restlessness and recklessness, all couched in a headlong maximalist prose, are impossible to resist.” —Boston Globe

**Kingdoms in the Air**
*Dispatches from the Far Away*
Bob Shacochis

**MARKETING**

A *Men’s Journal* “Best Book of the Month”
also available as an Audible audiobook

“Vivid portraits of iconoclasts and rugged individualists who have surrendered their Western comforts for adventure and higher purpose in the developing world . . . Shacochis evokes the pains and pleasures of [his] trek with lyrical prose.”
—New York Times Book Review

“Shacochis’ fiery, wrought prose is on full display . . . This is travel writing at its finest.” —Men’s Journal (A Best Book of the Month)

Best known for his sweeping international and political fiction narratives, including *The Woman Who Lost Her Soul*, which won the Dayton Literary Peace Prize for Fiction and was a finalist for the Pulitzer Prize, Bob Shacochis began his writing career as a pioneering journalist and contributing editor for *Outside* magazine and *Harper’s*. *Kingdoms in the Air* brings together the very best of Shacochis’s culture and travel essays in one livewire collection that spans his global adventures and his life passions. Replete with Shacochis’s signature swagger, humor, and crystalline wisdom, *Kingdoms in the Air* is a majestic and essential collection from one of our most important writers.

“One of the articles’ beauties is their absence of bravado; instead, there is a big heart, an eye alert to beauty, a temperament to engage different ways of being in the world . . . and an existential awareness of atmosphere: history, landscape, culture, prospects.”
—Minneapolis Star Tribune

“[A] career-defining collection of magazine writing . . . [it] inspires us not to argue with destiny.”
—Los Angeles Times


$17.00 (Canada: $23.50)
5 ½ x 8 ¼, 400 pp.
Travel (TRV010000)
978-0-8021-2680-1
World rights: Grove Press

Also Available:
*The Woman Who Lost Her Soul* (978-0-8021-2275-9 • $16 • USCO)
*Easy in the Islands* (978-0-8021-4059-3 • $13 • USCO)
*Swimming in the Volcano* (978-0-8021-4131-6 • $14 • USCO)

All other rights: Brandt & Hochman Literary Agents, Inc. (New York, tel.: 212-840-5760)
Carton: 24
Export: W
Previous ISBN: 978-0-8021-2476-0
Residence: Tallahassee, Florida
The twentieth-anniversary edition of Charles Frazier’s timeless debut, “a Whitmanesque foray into America: into its hugeness, its freshness, its scope and its soul” (New York Times Book Review)

Cold Mountain

20th Anniversary Edition

Charles Frazier

Charles Frazier’s debut novel, Cold Mountain, made publishing history in 1997 when it stood at the top of The New York Times Bestseller list for sixty-one weeks, won numerous literary awards, including the National Book Award, and went on to sell over three million copies. Now reissued for its twentieth year, this extraordinary tale of a soldier’s perilous journey back to his beloved at the end of the Civil War is at once an enthralling adventure, a stirring love story, and a luminous evocation of a vanished land. Adapted into an Oscar nominated movie starring Nicole Kidman and Jude Law, and a 2015 opera co-commissioned by Santa Fe Opera, Opera Philadelphia, and the Minnesota Opera, Cold Mountain portrays an era that continues to speak eloquently to our time.

“A rare and extraordinary book . . . heart-stopping . . . spellbinding.”
—San Francisco Chronicle

“A page turner that attains the status of literature.”—Newsweek

“Finely drawn, full of dark beauty and presentiment.”—New Yorker


“A haunting, beautifully written tale.”—USA Today

“Strikingly beautiful.”—Newsday

“A richly rewarding first novel . . . Wonderfully convincing, finely detailed.”
—Christian Science Monitor

MARKETING

Winner of the National Book Award, the Sue Kaufman Prize for First Fiction (The Academy of Arts and Letters), the Abby Award (American Booksellers Association) and the Heartland Award

Made into a blockbuster Academy Award nominated feature film starring Nicole Kidman, Renée Zellweger, and Jude Law and directed by Anthony Minghella

The Cold Mountain Opera (with music by Grammy Award winner Jennifer Higdon) launched in 2015 and is scheduled to run through 2018

A New York Times bestseller for sixty-one weeks

CHARLES FRAZIER grew up in the mountains of North Carolina. He is the author of Cold Mountain, which won the National Book Award for Fiction; Thirteen Moons; and Nightwoods.
“Lucid, sensual . . . If the fiction of Stephen King and Alice Munro had a literary love child, it might look like this.” — Washington Post

Goodnight, Beautiful Women

Stories

Anna Noyes

MARKETING

A finalist for the New England Book Award

A New York Times Editors’ Choice, a

Barnes & Noble Discover Great New Writers

Summer Selection, an Indie Next Pick for

June, an Amazon Editors’ Best Book of the

Month in Literature & Fiction

One of “Ten Books to Read in June” at BBC.

.com, “13 Books You Should Read This

June” at Literary Hub, “The Best Books to

Read on Vacation This Summer” by Travel +

Leisure, Huffington Post’s “22 Summer

Books You Won’t Want to Miss,” and

“The Season’s Most Exciting Fiction Reads” in the Wall Street Journal

paperback review coverage

also available as a Recorded Books audiobook

ANNA NOYES is a recent graduate of the Iowa Writers’ Workshop. Her fiction has appeared in Vice, A Public Space, and Guernica, among others. She has received the Aspen Words Emerging Writer Fellowship and the James Merrill House Fellowship and the Lighthouse Works Fellowship. Goodnight, Beautiful Women was awarded the 2013 Henfield Prize for Fiction. Noyes was raised in Downeast Maine.

annanoyes.net
@annanoyes

$16.00 (Canada: $21.99)
5 1/4 x 8 1/4, 224 pp.
Fiction (FIC019000)
978-0-8021-2679-5
eISBN: 978-0-8021-9042-0
U.S. and Canadian rights: Grove Press

All other rights: William Morris Endeavor
Entertainment
(New York, tel.: 212-586-5100)
Carton: 36
Export: USCO
Residence: Brooklyn, New York
“Stunning.”
—Wall Street Journal

“Artful.”
—New York Times Book Review

“[Noyes] writes from a place [Stephen] King would appreciate.”
—Boston Globe

“Captivating . . . a promising debut from such a young and gifted writer.”
—Travel + Leisure

“An exemplary debut . . . a vivid and captivating triumph.”
—Bookreporter

“Precise, luminous . . . anything but quiet.”
—Electric Literature

“Haunting, beautifully restrained . . . graceful, sensuous tales.”
—Literary Hub

“Fluid, raw, and strikingly original.”
—Publishers Weekly
—Garth Greenwell, Washington Post

Christodora
Tim Murphy

MARKETING

Longlisted for the 2017 Andrew Carnegie Medal for Excellence in Fiction
An Amazon Editors’ Top 10 Best Books of the Month
An Indie Next selection

Paramount has optioned Christodora for a TV miniseries, which will be produced by Cary Fukunaga and directed by Ira Sachs. Sachs will write the adaptation along with Mauricio Zacharias

Featured in the New York Times Style section
paperback review coverage
reading group outreach
also available as a Blackstone audiobook

TIM MURPHY has reported on HIV/AIDS for twenty years, for such publications as Poz magazine, where he was an editor and staff writer, Out, Advocate, and New York magazine, where his July 2014 cover story on the new HIV-prevention pill regimen PrEP was nominated for a GLAAD Media Award for Outstanding Magazine Article. He also covers LGBT issues, arts, pop culture, travel, and fashion for publications including the New York Times, Condé Nast Traveler, Details, and Yahoo! Style. He lives in Brooklyn and the Hudson Valley.

timmurphynycwriter.com
@timmurphynyc

“A rich and complicated New York saga . . . An exciting read . . . Christodora has the scope of other New York epics, such as Bonfire of the Vanities, The Goldfinch and City on Fire . . . Capacious yet streamlined, it is a very fine book.” —Newsday

In this epic, ambitious, and deeply poignant novel, Tim Murphy follows a diverse group of people whose fates intertwine in an iconic building in Manhattan’s East Village, the Christodora. Moving kaleidoscopically from the Tompkins Square Riots and the activism of the 1980s to a future New York City of the 2020s where subzero winters are a thing of the past, Christodora recounts the heartbreaking wrought by AIDS, portrays the allure and destructive power of hard drugs, and brings to life a bohemian Lower Manhattan of artists and idealists.

On Avenue B in the East Village, the Christodora is home to Milly and Jared, a privileged young couple with artistic ambitions. Their neighbor, Hector, a gay Puerto Rican man who was at one point celebrated for his work as an AIDS activist but has now descended into the throes of drug addiction, becomes connected to Milly and Jared’s lives in ways none of them can anticipate. Meanwhile, Milly and Jared’s adopted son Mateo grows to see the opportunity for both self-realization and oblivion offered by New York City.

Christodora is a panoramic novel that powerfully evokes the danger, chaos, and wonder of New York City—and the strange and moving ways in which its dwellers’ lives can intersect.
“[A] thrillingly accomplished novel . . . joyous despite its subject matter . . . Murphy’s skills are most nakedly on display as he describes the addictions in which Mateo and others find solace.”—ALASTAIR GEE, NEW YORK TIMES BOOK REVIEW

“[A] must-read . . . Murphy masterfully unpacks issues of family, identity, and home across the kaleidoscopic-life stories of his characters.”—OUT.COM

“Powerful and compelling. It feels deeply relevant . . . This is a novel that abounds with ambition, but it largely succeeds in grappling with a host of grand themes.”
—MINNEAPOLIS STAR TRIBUNE

“[A] vivid account . . . Murphy has written The Bonfire of the Vanities for the age of AIDS.”—PUBLISHERS WEEKLY

“Epic in scope, [Christodora] cannily grapples with many of the seminal touchstones of contemporary New York City life . . . Murphy is a gifted writer . . . For those invested in HIV/AIDS, and the ongoing response, Christodora is a must read.”
—LAMBDA LITERARY

“This is in severe contention for my Favorite Book of 2016 . . . Heartwrenching, hopeful and beautiful . . . Pick it up immediately!”
—BOOK RIOT
("THE BEST BOOKS WE READ IN JULY 2016")

“Breathtaking . . . a powerful and rewarding reading experience. Stylistically challenging, emotionally devastating (both positive and negative), realistic (even when it shifts into an imagined future) and impassioned, it is one of the finest novels we are likely to encounter this year.”
—ROBERT WIERSEMA, TORONTO STAR

An ambitious, time-traveling novel textured with the detail and depth of a writer who spent years reporting from the front.”
—NEW YORK

“An impassioned, big-hearted, and ultimately hopeful chronicle of a changing New York that authoritatively evokes the despair and panic in the city at the height of the plague.”—HANYA YANAGIHARA

“A moving portrait of New York in the time of AIDS. This spectacular novel is an important addition to literature that captures New York in all its glory and despair.”
—CANDACE BUSHNELL

“An intimate portrait of a bohemian family, Christodora is also a capacious historical novel that vividly recreates the lost world of downtown Manhattan in the eighties.”
—JAY MCINERNEY
The twenty-fifth anniversary edition of Darcey Steinke’s daringly original and sensuously erotic cult classic, which *Vanity Fair* hailed as “a provocative tour through the dark side,” now with a brilliant new introduction by Maggie Nelson

**Suicide Blonde**

*25th Anniversary Edition*

Darcey Steinke

With a new introduction by Maggie Nelson

“Erotic . . . beautifully crafted prose.”—*Time*

“Hallucinatory, dystopian . . . a disturbing, poisonous fable of the dire consequences of derailed passion.” —*New York Times*

“The diary of a death wish . . . *Suicide Blonde* doles out some bitter, valuable lessons.” —*New Yorker*

Was it the bourbon or the dye fumes that made the pink walls quiver like vaginal lips? Twenty-five years after its initial publication, Darcey Steinke’s sensational *Suicide Blonde* has lost none of its raw charge. Jesse is a beautiful twenty-nine-year-old adrift in San Francisco’s demimonde of sexually ambiguous, drug-taking outsiders, desperately trying to sustain a connection with her bisexual boyfriend Bell. She becomes caretaker and confidante to Madame Pig, a grotesque, besotted recluse. Jesse also meets Madison, Pig’s daughter or lover or both, who uses others’ desires for her own purposes, and who leads Jesse into a world beyond all boundaries. As startling, original, and vital as it was when first published at the height of the grunge era, *Suicide Blonde* is an intensely erotic story of one young woman’s sexual and psychological odyssey and a modern cult classic.

“Steinke has a diabolical grasp of the willfulness of decadence, the ambiguity of sexuality, and the transmutability of identity. . . . [Suicide Blonde is an] electrifying tale with the ambience of a Warhol or John Waters film. Edgy and powerful stuff.” —Booklist

“*Suicide Blonde* is in the tradition of Djuna Barnes, Georges Bataille, and Marguerite Duras. It’s about . . . the part of town where you’re not supposed to go, beauty where there shouldn’t be any.” —Robert Olmstead
A collection of two groundbreaking new plays by Tony Award–winning dramatist David Rabe, exploring aging and mental health in modern America

Visiting Edna & Good for Otto

Two Plays

David Rabe

MARKETING
Rabe is a Tony Award–winning playwright
Both plays will be produced on Broadway

targeted outreach to theater media
backlist eBook promotions

Also Available:
Hurlyburly and Those the River Keeps
(978-0-8021-3351-9 • $17 • USCO)
A Primitive Heart
(978-0-8021-4277-1 • $14 • W)
Recital of the Dog
(978-0-8021-3658-9 • $13 • USCO)
A Question of Mercy
(978-0-8021-3549-0 • $12 • USCO)

DAVID RABE is an award-winning playwright, screenwriter, and novelist. He is the author of numerous dramatic works, including Sticks and Bones, which won the Tony Award for Best Play, and The Basic Training of Pavlo Hummel, which won the Obie Award for Playwriting. He is also the recipient of the New York Drama Critics’ Circle Award, the Drama Desk Award, and the PEN/Laura Pels International Foundation for Theater Award for Master American Dramatist. He lives in Connecticut.

“Justly one of the most revered American dramatic writers of the twentieth century . . . Rabe is a giant of the American theater.” —Chicago Tribune

Good for Otto, which premiered in October 2015 at the Gift Theatre in Chicago, is an unflinching portrayal of the world of mental illness and therapy. Drawing on material from Undoing Depression by Connecticut psychotherapist Richard O’Connor, it is a deeply moving look into the life of a number of patients trying to navigate personal trauma, including a profoundly troubled young girl, and one therapist, Dr. Michaels.

Visiting Edna, which premiered in September 2016 at the Steppenwolf Theatre in Chicago, is a stylistically dazzling exploration of the bond between mother and son. As Edna, a woman in the last years of her life, faces a short future plagued by her many illnesses, from diabetes to arthritis to cancer, she maintains the emotional distance she has kept from her son Andrew since he became an adult, and they both struggle to communicate about their shared past as they contemplate the future.

Taken together, the plays form a startling and thought-provoking vision of American society and cement Rabe’s place in the upper echelons of the canon of contemporary theater.

“As exciting as it can be to discover fresh new voices, it can be just as heartening to see a veteran playwright return to powerful form, as Mr. Rabe unquestionably does in this sprawling drama.” —New York Times, on Good for Otto

 “[Rabe] has produced a wide-ranging body of distinguished drama.” —New Yorker
“The fourth and final volume in a series of visionary novels begun with cult-favorite, 70,000-copy selling World Made by Hand. Things are stirring in Union Grove, an upstate New York town in a future that feels much like the 19th century.” —Library Journal

The Harrows of Spring
A World Made by Hand Novel
James Howard Kunstler

“A deliberate and suspenseful tale spiked with suffering and violence, rough justice and love . . . A slyly folksy, caustically hilarious, unabashedly proselytizing, and affecting finale in a keenly provocative saga.” —Booklist

From renowned social critic and energy expert James Howard Kunstler, The Harrows of Spring is the thrilling finale to his bestselling World Made by Hand series. In the little upstate New York town of Union Grove, springtime is a most difficult season, known as the “six weeks want,” when fresh food is scarce and winter stores have dwindled. Daniel Earle returns from his travels around what is left of the United States intent on reviving the town newspaper. He is also recruited by the town trustees to help revive the Hudson River trade route shut down peevishly by the local grandee, Stephen Bullock. Meanwhile, a menacing gang of Social Justice Warriors appears one evening, led by Flame Aurora Greengrass and Sylvester “Buddy” Goodfriend, who are progressive to a fault in their politics and determined to extract whatever tribute they can from the people of Union Grove. Romance, politics, bunko, violence, and family tragedy swirl through The Harrows of Spring in a powerful, heart-wrenching, and satisfying conclusion to this poignant history of the future.

“James Howard Kunstler achieves . . . greatness not only in The Harrows of Spring but in his entire ‘World Made by Hand’ series . . . I do so envy any reader who gets to sit down with Kunstler’s series of books for the very first time.” —Fredericksburg.com

MARKETING

tie-in with author lecture schedule
backlist eBook promotions
also available as a Blackstone audiobook

Also Available:
A History of the Future
(978-0-8021-2372-5 • $15 • W)
The Witch of Hebron
(978-0-8021-4544-4 • $14.95 • W)
World Made by Hand
(978-0-8021-4401-0 • $16 • W)
The Long Emergency
(978-0-8021-4249-8 • $14.95 • USCO)
Too Much Magic
(978-0-8021-2144-8 • $16 • USCO)

JAMES HOWARD KUNSTLER
is the author of thirteen novels, including World Made by Hand, The Witch of Hebron, A History of the Future, and five nonfiction books. He has participated in TED conferences and lectured at Harvard, Yale, Columbia, Cornell, MIT, and many other colleges, and regularly appears before professional organizations across the country. He lives in upstate New York.

kunstler.com
“Originality, intelligence, and humor lift Lawson’s excellent 11th Joe DeMarco thriller . . . DeMarco provides all the fun and action that Lawson’s fans have come to expect.” —Publishers Weekly (starred review)

House Revenge
Mike Lawson

MARKETING
A Seattle Times bestseller
paperback review coverage
library marketing including ALA
backlist eBook promotions
also available as a Blackstone audiobook

Also Available:
House Rivals
(978-0-8021-2500-2 • $16 • USCO)
House Reckoning
(978-0-8021-2375-6 • $14 • USCO)
The Inside Ring
(978-0-8021-4559-8 • $7.99 • USCO)
The Second Perimeter
(978-0-8021-4560-4 • $7.99 • USCO)

“Lawson’s DeMarco novels are often shrewdly prescient . . . Angry Americans will flock to House Revenge.”
—Booklist (starred review)

In House Revenge, congressional fixer Joe DeMarco is dispatched to Boston, his boss Congressman John Mahoney’s hometown, to help Elinore Dobbs, an elderly woman holding out against a real estate developer intent on tearing down her apartment building. Mahoney is just in it for the free press until the developer, Sean Callahan, disrespects him and, even worse, Elinore suffers a horrible “accident,” likely at the hands of two thugs on Callahan’s payroll. Now Mahoney and DeMarco are out for revenge, and when DeMarco gets a tip on the likely illegal source of some of Callahan’s financing, things get deadly. A fast-paced adventure into the cutthroat world behind the wrecking ball, House Revenge is another gripping tale of collusion and corruption from a beloved political thriller writer.

“Lawson delivers an explosive plot with a brilliant construction of events that add up to a swift, exciting novel. Encapsulating both hot-button issues and Lawson’s darkly creative imagination, House Revenge is the political thriller at its finest. And with a self-contained story line, even series newbies can relish this high-stakes DeMarco adventure.”
—Shelf Awareness

“[An] effervescent, wholly delicious revenge fantasy . . . about big money, big politics, and big crime . . . The perfect chaser for an evening spent watching a presidential debate.”
—Kirkus Reviews

MIKE LAWSON is a former senior civilian executive for the U.S. Navy. He is the author of ten previous novels starring Joe DeMarco.

$16.00 (Canada: $21.99)
5 ½ x 8 ¼, 288 pp.
Thriller (FIC031000)
978-0-8021-2682-5
eISBN: 978-0-8021-9039-0
U.S. and Canadian rights: Grove Press

All other rights: The Gernert Company
(New York, tel.: 212-838-7777)
Carton: 36
Export: USCO
Previous ISBN: 978-0-8021-2523-1
Residence: Seattle, Washington
“A harrowing and brutal tale as ‘authentic’ as fiction can ever be.” — Rocky Mountain News

The Friends of Pancho Villa

A Novel

James Carlos Blake

MARKETING

The book was at one time slated for a much buzzed-about film adaptation, called The Seven Friends of Pancho Villa, to be directed by Emir Kusturica and with Johnny Depp attached as the lead actor

A new novel in Blake’s Wolfe family series, The Ways of Wolfe, is forthcoming in fall 2017

Blake’s The Rules of Wolfe was shortlisted for the Crime Writers’ Association Goldsboro Gold Dagger Award and was named one of the “101 Best Crime Novels of the Past Decade” by Booklist

Also Available:
The House of Wolfe (978-0-8021-2474-6 • $14 • USCO)
The Rules of Wolfe (978-0-8021-2130-1 • $14 • USCO)
The Pistoleer (978-0-8021-2584-2 • $16 • USCO)
Borderlands (978-0-8021-2644-3 • $16 • USCO)

Blake blends fact and fiction into one of the few novels that risk political incorrectness by frankly describing the murder, betrayal, and deceit that turned a revolution against dictatorship into a civil war . . . This is not for the faint of heart, but then, neither is revolution.” — Publishers Weekly

With The Pistoleer, his debut novel on legendary Texas outlaw John Wesley Hardin, James Carlos Blake demonstrated a rare talent for western and historical fiction. Blake’s second book, The Friends of Pancho Villa, now back in print, further proved his mastery in the genre, taking on an even mightier figure of North American legend—the most memorable leader of the Mexican Revolution.

Violently waged from 1910 to 1920, the revolution profoundly transformed Mexican government and culture. And Pancho Villa was its “incarnation and its eagle of a soul”—so says Rodolfo Fierro, the novel’s narrator, an ex-con, train robber, and Villa’s loyal friend. Killers of men and lovers of life, the revolutionaries fought for freedom, for a new Mexico, for Villa. And in return they shared victory and death with their country’s most powerful hero. The Friends of Pancho Villa is a masterpiece of ferocious loyalty, bloody revolution, and legends that live forever.

“Blake makes excellent use of historical fact and legend.” — Kirkus Reviews

JAMES CARLOS BLAKE is the author of twelve novels. He is a member of the Texas Institute of Letters and a recipient of the Los Angeles Times Book Prize for In the Rogue Blood. He was born in Mexico, raised in Texas, and now lives in Arizona.

$16.00 (Canada: $21.99)
5 ½ x 8 ¼, 288 pp.
Thriller (FIC031000)
978-0-8021-2688-7
U.S. and Canadian rights: Grove Press

All other rights: Sobel Weber Associates, Inc.
(New York, tel.: 212-420-8585)
Carton: 32
Export: USCO
Residence: Tucson, Arizona
Those Who Walk Away
Patricia Highsmith

MARKETING
Highsmith was named the #1 crime writer of all time by the Times (UK)
Highsmith’s books have sold over 300,000 copies in the last ten years

Ray Garrett, a wealthy young American living in Europe, is grieving over the death of his wife, Peggy. Ray is at a loss for why she would take her own life, but Peggy’s father, Ed Coleman, a painter, has no such uncertainty—he blames Ray completely. Late one night in Rome, Coleman shoots Ray at point-blank range. He thinks he’s had his revenge, but Ray survives and follows Coleman and his wealthy girlfriend to Venice.

In Venice, it happens again: Coleman attacks his loathed son-in-law, dumping him into the cold waters of the Laguna. Ray survives thanks to the help of a boatman, and this time he goes into hiding, living in a privately rented room under a fake name. So begins an eerie game of cat and mouse. Coleman wants vengeance, Ray wants a clear conscience, and the police want to solve the mystery of what happened to the missing American.

As Ray and Coleman stalk each other through the narrow streets and canals, the hotels and bars of the beguiling city, Those Who Walk Away simmers with violence and unease. Originally published in 1967, this is vintage Highsmith.

“[Ray and Coleman] are among the most memorable products of Highsmith’s powerful imagination . . . The deadly games of pursuit . . . are as subtle and interesting as anything being done in the novel today.”
—Julian Symons, Times Literary Supplement

The Voyeur’s Motel
Gay Talese

MARKETING
Major national appearances including Late Night with Seth Meyers and NPR’s Morning Edition
Film rights sold to DreamWorks/Steven Spielberg with Sam Mendes (Skyfall; American Beauty) to direct
Paperback review coverage also available as an Audible audiobook

“Informative and intriguing . . . [I] was enlightened and entertained by The Voyeur’s Motel.” —Jane Smiley, Washington Post

Published to major attention in hardcover, The Voyeur’s Motel is an eye-opening, utterly captivating book from a legendary writer, and one with a remarkable backstory. On January 7, 1980, in the run-up to the publication of his bestseller Thy Neighbor’s Wife, Gay Talese received an anonymous letter from a man in Colorado. “Since learning of your long awaited study of coast-to-coast sex in America,” the letter began, “I feel I have important information that I could contribute to its contents or to contents of a future book.” The man went on to tell Talese an astonishing secret: he had bought a motel outside Denver and, under the roof, had built an “observation platform” fitted with fake vents so he could satisfy his voyeuristic desires and watch his unwitting guests.

Unsure what to make of this confession, Talese traveled to Colorado where he met the man—Gerald Foos—and verified his story in person. But because Foos insisted on remaining anonymous, Talese filed his reporting away, assuming the story would remain untold. Then, after thirty-five years, he agreed to go public, and Talese could finally tell his story. The Voyeur’s Motel is an extraordinary work of narrative journalism. It is at once a portrait of one complicated man, and an examination of the secret life of the American heartland over the latter half of the twentieth century.

© RACHEL COBB
GAY TALESE was born in 1932 in Ocean City, New Jersey. He has written for numerous publications, including the New York Times, Esquire, the New Yorker, Newsweek, and Harper’s Magazine. It was these articles that led Tom Wolfe to credit Gay Talese with the creation of an inventive form of nonfiction writing called “The New Journalism.” Talese is the author of numerous bestselling books, including The Kingdom and the Power, Honor Thy Father, Unto the Sons, and Thy Neighbor’s Wife. He lives with his wife, Nan, in New York City.
“Undoubtedly creepy and unnerving but also an entirely compelling slice of seamy American life.”—KIRKUS REVIEWS (STARRED REVIEW)

“Whether Gerald Foos is telling the complete truth is almost beside the point. The Voyeur is so fascinating a character—insightful, observant and amoral—that the reader becomes caught up in his story.”—PROVIDENCE JOURNAL

“Talese—a master of elegant, understated prose—uses an objective reportorial style to tell the voyeur’s story, and it’s the right approach for a narrative that requires no extra spice . . . An unforgettable book.”—BOOKPAGE

“Foos [is revealed] as a singularly pervy, grandiose, and strangely eloquent weirdo who would be irresistible to any writer, let alone one as talented, patient, and thoughtful as Talese . . . Those seeking a uniquely discomfiting journey couldn’t find a better pair of reprobates with whom to cast their lot.”—BOOKLIST

“This is a weird book about weird people doing weird things, and I wouldn’t have put it down if the house were on fire.”—WASHINGTON TIMES

“[A] truly shocking story . . . Not your typical beach book, perhaps, but you may want to read this compulsive page-turner.”—BARNES & NOBLE REVIEW

“A provocative and compelling story.”—MIDWEST BOOK REVIEW

“An unsettling read . . . Foos’s notes offer a long-term glimpse into the sex lives of Americans.”—MACLEAN’S (CANADA)

“[An] eye-popping book . . . Completely riveting from start to finish . . . It is by turns fascinating and illuminating, very creepy and very funny, and will live in my memory.”—MAIL ON SUNDAY (UK)

“A riveting page-turner . . . Short and brisk, it tells a compellingly sordid story, and Foos is one fascinating dude . . . The book is compulsively readable.”—WINNIPEG FREE PRESS

A room in the Manor House Motel soon before it was demolished.

Gerald and his parents in front of the Manor House Motel in the late 1960s.

A page from the Voyeur’s Journal, compiling sexual acts observed and recorded for 1966.

Above: Gerald in 1982.
“Perfume River hits its marks with a high-stakes intensity . . . Butler’s prose is fluid, and his handling of his many time-shifts as lucid as it is urgent.”
—Michael Upchurch, New York Times Book Review

Perfume River
A Novel
Robert Olen Butler

MARKETING
One of the Millions’ Most Anticipated Books of the Year
Longlisted for the Andrew Carnegie Medal for Excellence in Fiction

“A moving story of Vietnam’s aftershocks . . . Poignant . . . [An] insightful portrait of a family shaped and shaken by war . . . Perfume River focuses on fathers and sons, but it also gives us a moving portrait of long marriages . . . wry, elegant.”
—Colette Bancroft, Tampa Bay Times

From one of America’s most important writers, the Pulitzer Prize-winning author of A Good Scent from a Strange Mountain, comes Perfume River, an exquisite novel that examines family ties and the legacy of the Vietnam War through the portrait of a single North Florida family.

Robert Quinlan is a seventy-year-old historian teaching at Florida State University, where his wife, Darla, is also tenured. Their marriage, forged in the fervor of anti-Vietnam War protests, now bears the fractures of time, with the couple trapped in an existence of morning coffee, solitary jogging, and separate offices. The cracks in Robert and Darla’s relationship remain under the surface, whereas the divisions in Robert’s family are more apparent: he has almost no relationship with his brother Jimmy, who became estranged from the family as the Vietnam War intensified. As Robert and Jimmy’s father, who is a veteran of World War II, draws near to the end of his life, aftershocks of war ripple across the family once again, with Jimmy refusing to appear at his father’s bedside. And an unstable homeless man, whom Robert meets at a restaurant and at first takes to be a fellow Vietnam veteran, turns out to have a deep impact not just on Robert, but on all of the people closest to him.

Perfume River is a poignant depiction of the challenges of close relationships, the resonance of personal choice, and the American experience.

Robert Olen Butler is the Pulitzer Prize-winning author of sixteen novels, including A Small Hotel, Hell, and the Christopher Marlowe Cobb series. He is also the author of six short story collections and a book on the creative process, From Where You Dream. He has twice won a National Magazine Award for Fiction and received the 2015 F. Scott Fitzgerald Award for Outstanding Achievement in American Literature. He teaches creative writing at Florida State University.

$16.00 (Canada: $21.99)
5 ½ x 8 ¼, 288 pp.
Fiction (FIC019000)
978-0-8021-2695-5
U.S. and Canadian rights: Grove Press

robertolenbutler.com
@robtolenbutler
PRAISE FOR 

PERFUME RIVER

“What I so like about Perfume River is its plainly-put elegance. Enough time has passed since Viet Nam that its grave human lessons and heartbreaks can be—with a measure of genius—almost simply stated. Butler’s novel is a model for this heartbreaking simplicity and grace.”
—RICHARD FORD

“A heartbreaking story . . . Perfume River is a powerful work that asks profound questions about betrayal and loyalty . . . A provocative novel.”
—BOOKPAGE

“[A] pristinely written novel . . . A complex story told with poignancy and an economy of means; highly recommended.”
—LIBRARY JOURNAL (STARRED REVIEW)

“A deeply meditative reflection on aging and love . . . Butler . . . shows again that he is a master of tone, mood, and character, whatever genre he chooses to explore . . . Thoughtful, introspective fiction of the highest caliber, but it carries a definite edge.”
—BOOKLIST (STARRED REVIEW)

“The story builds its force with great care . . . The entire journey is masterfully rendered, Butler lighting a path back into the cave, completely unafraid.”
—WASHINGTON POST

“No synopsis can convey the deceptive richness of Butler’s storytelling. The writing style, precise and beautiful, discloses more than the simple surface action of any one passage . . . Butler greatly enlarges our sense of what the Vietnam War cost to a generation . . . Perfume River tells a human story that sums up an entire era of American life.”
—MIAMI HERALD

“In Perfume River, Butler continues in his sensitive, highly nuanced, roaming style to explore the repercussions the [Vietnam] war has had on its American veterans, their families and their relationships . . . Once again, Butler has written a meaningful novel for the Vietnam War generation. And for their children and grandchildren.”
—ST. LOUIS POST-DISPATCH
“An atmospheric, near-gothic coming-of-age novel turns on the dance between predator and prey . . . The novel has a tinge of fairy tale, wavering on the blur between good and evil, thought and action. But the sharp consequences for its characters make it singe and sing—a literary tour de force.”
—KIRKUS REVIEWS (STARRED REVIEW)
978-0-8021-2587-3 • $25 • USO • eISBN: 978-0-8021-8977-6

978-0-8021-2539-2 • $25 • USO • eISBN: 978-0-8021-8964-6

In this riveting new novel by award-winning thriller writer Belinda Bauer, a desperate crime reporter unwittingly becomes the accomplice of a serial killer hungry for attention.
978-0-8021-2533-0 • $25 • USO • eISBN: 978-0-8021-8998-1

“[A] stand-alone about a long-ago Army intelligence officer whose less-than-grateful nation just won’t let him be . . . Swift, unsentimental, and deeply satisfying. Liam Neeson would be perfect in the title role.”—KIRKUS REVIEWS
978-0-8021-2586-6 • $26 • USO • eISBN: 978-0-8021-8976-9

“One of the finest, most gripping surveys of the history of Russian science in the twentieth century. Deeply researched and written with a sense of burning importance . . . It is a fascinating work that both inspires and terrifies.”—DOUGLAS SMITH, AUTHOR OF FORMER PEOPLE: THE FINAL DAYS OF THE RUSSIAN ARISTOCRACY
978-0-8021-2598-9 • $28 • USO • eISBN: 978-0-8021-8996-3

“Precise without being clinical, archly humorous without being condescending, and full of understanding . . . Nguyen is the foremost literary interpreter of the Vietnamese experience in America, to be sure. But his stories, excellent from start to finish, transcend ethnic boundaries to speak to human universals.”—KIRKUS REVIEWS (STARRED REVIEW)
978-0-8021-2639-9 • $25 • USO • eISBN: 978-0-8021-8935-6

Current and Selling
“Award-winning writer, director, and producer Tolkin presents a post-apocalyptic examination of near future Los Angeles . . . Readers looking for something reminiscent of World War Z and Cory Doctorow’s work should give this one a try.” —BOOKLIST
978-0-8021-2543-9 • $25 • USCO •
eISBN: 978-0-8021-8984-4

“Mark Billingham takes us on a very unhappy holiday in this sizzling thriller that starts in Florida and moves back to Britain . . . Billingham is brilliant with both characters and narrative and he’s at his very best in this very sad tale of love and loss.” —GLOBE & MAIL (CANADA)
978-0-8021-2591-0 • $25 • USOxE •
eISBN: 978-0-8021-8985-1

“Carew’s evocative blend of biography and memoir maintains a warmly clear-eyed tone while taking the full measure of dysfunctional and disappointed lives . . . A scintillating portrait of Britain’s Greatest Generation at war and uneasy peace.”
—PUBLISHERS WEEKLY (STARRED REVIEW)
978-0-8021-2619-1 • $25 • USCO •
eISBN: 978-0-8021-8938-7

An essential take on the stranger-than-fiction 2016 presidential elections from celebrated political satirist and journalist P. J. O’Rourke.
978-0-8021-2619-1 • $25 • USCO •
eISBN: 978-0-8021-8938-7

“Plunges us into the daily life of families in North Korea. These stories are the cry of a man suffocated by totalitarianism. These are also the cry of an entire people who have been broken under the yoke of North Korean communism . . . The seven novellas shine with humanity and tenderness.” —ALETEIA
978-0-8021-2620-7 • $25 • USOxE •
eISBN: 978-0-8021-8934-9

“A great pastiche requires an uncanny ear for Watson’s voice as well as a talent for a compelling story. Fortunately, Lyndsay Faye has plenty of both gifts . . . for those who despair that Arthur Conan Doyle only gave us 60 stories of Holmes, rejoice! Here are 15 more treasures!”
—LESLIE S. KLINGER, EDITOR OF THE NEW ANNOTATED SHERLOCK HOLMES
978-0-8021-2592-7 • $25 • USCO •
eISBN: 978-0-8021-8936-3
INFORMATION FOR THE TRADE

For customer service inquiries or to place an order, open an account, or obtain information on terms and conditions, please call our toll-free number, (800) 788-3123, between 9:00 a.m. and 5:30 p.m. PST, Monday through Friday. You may fax orders to us during all hours: (800) 351-5073.

Mail orders for addresses in the United States should be sent to:
Perseus Distribution
210 American Drive
Jackson, TN 38301

Electronic ordering: (800) 788-3123 (SAN 631760X)

Send all damaged, defective, or overstock returns to:
Publishers Group West
Returns Department
40 Carl Kirkland Drive
Jackson, TN 38301

CANADIAN ORDERING INFORMATION
Please note that all Canadian prices in this catalog are tentative and should be checked with the Canadian distributor.

Please send orders to:
Publishers Group Canada
76 Stafford Street, Suite 300
Toronto, Ontario M6J 2S2
tel: (416) 934-9900 or (800) 747-8147
fax: (416) 934-1410

For customer service, credit, and returns:
Raincoast Books
2440 Viking Way
Richmond, BC V6Y IN2
tel: (800) 663-5714
fax: (800) 565-3770
orders@raincoastbooks.com

INTERNATIONAL SALES
Send orders and inquiries for all markets except the following to Perseus Book Group. Please send orders and remittances to intlorders@perseusbooks.com.

PERSEUS BOOKS GROUP
250 West 57th Street, 15th Floor
New York, NY 10107
intlorders@perseusbooks.com

UNITED KINGDOM & IRELAND
General Enquiries:
Perseus Books Group UK
69-70 Temple Chambers
3-7 Temple Avenue
London, EC4Y 0HP, UK
Tel: +44 (0) 20 7353 7771
Fax: +44 (0) 20 7353 7786
enquiries@perseusbooks.co.uk

Ordering Information:
Grantnam Book Services
Trent Road
Grantham, NG31 7XQ, UK
Tel: +44 (0) 1476 541 080
Fax: +44 (0) 1476 541 061
orders@tbs-ltd.co.uk (UK)
export@tbs-ltd.co.uk (Export)

AUSTRALIA & NEW ZEALAND
NewSouth Books
Orders and Distribution
15-23 Helles Avenue
Moorebank, NSW 2170
Tel: +61 (2) 8778 9999
Fax: +61 (2) 8778 9944
orders@tsldistribution.com.au

SOUTH AFRICA
Jonathan Ball Publishers
Office B4, The District 41
Sir Lowry Road
Woodstock, Cape Town
South Africa 7925
Tel: +27 (0) 21 469 8932
Fax: +27 (0) 86 270 0825
enquiries@bookpro.co.za

EUROPE, MIDDLE EAST & NORTH AFRICA
Edison Garcia
International Senior Sales Manager
Perseus Books Group
250 West 57th Street, 15th Floor
New York, NY 10107
Tel: 212 340 8170
edison.garcia@perseusbooks.com

LATIN AMERICA, CARIBBEAN & OVERSEAS MILITARY
Estepania Garcia-Correa
International Sales Associate
Perseus Books Group
250 West 57th Street, 15th Floor
New York, NY 10107
Tel: 212-340-8196
estefania.garcia-correa@perseusbooks.com

HONG KONG, TAIWAN, SINGAPORE & MALAYSIA
Suk Lee
International Sales Director
Perseus Books Group
250 West 57th Street, 15th Floor
New York, NY 10107
Tel: 212-397-5090
suk.lee@perseusbooks.com

CHINA
Wei Zhao
2-1-503 UHN International
2 Xi Ba He Dong Li
Chaoyang District
Beijing 100028 China
Tel: +86 13683018094
Fax: +86 011 86 10 5130
wzhbooks@aol.com

JAPAN & KOREA
Gilles Fauveau
2-3-25, 9F Kudanminami
Chiyoda-Ku
102-0074 Tokyo, Japan
Tel: +81 3 32640144
Fax: +81 3 32640440
gillesfauveau@yahoo.com

THE PHILIPPINES
Jaime Gregorio
408 Cornell Street,
South Pointe Townhomes
L.P. Leviste Village, Barangay
Merville
Paraque City, 1700
The Philippines
Tel: +63 632 822 1108
Fax: +63 632 824 0835
jaimecarogregorio@gmail.com

THAILAND, INDONESIA, VIETNAM, CAMBODIA & LAOS
June Poopanich
476/3 Soi Ladprao 47
Wangtonglang,
Bangkok 10310
Tel: +66 26303597; +86 135 1088
june.p@live.com

INDIA, NEPAL, SRI LANKA, BANGLADESH & PAKISTAN
Sharad Mohan
Regional Manager
Y-311, Agrasen Awas,
66.I.P. Extn, Patparganj
New Delhi, 110092, India
Tel: +91 98107 90604; +91 11
42188212
sharad.pgw@gmail.com

PENGUIN BOOKS INDIA PVT. LTD
7th Floor, Infinity Tower C
DLF Cyber City, Phase - III,
Gurgaon-122 002 Haryana India
Tel: +91 124 478 5600

ACADEMIC EXAMINATION AND DESK COPIES
Examination and desk copies are available to professors and teachers considering a title for course adoption. Please visit the Perseus Academic website (perseusacademic.com) to our review exam and desk copy policies and to place an order. Desk copy requests can also be faxed (800-351-5073) or mailed (Desk Copy Processing, Perseus Distribution, 210 American Drive, Jackson, TN 38301) to Perseus. Please make your request on institutional letterhead and include the following information: title, author, ISBN, the name of the course, the semester/quarter in which the book will be taught, and the anticipated enrollment.

MEDIA REVIEW COPIES
To request copies of books published by Grove Press, Black Cat, The Mysterious Press, and Atlantic Monthly Press, please contact the publicity department:
Deb Seager, Director of Publicity
Grove Atlantic
154 West 14th Street, 12th Floor
New York, NY 10011
tel: (212) 614-7874
fax: (212) 614-7886
dseager@groveatlantic.com

COOPERATIVE ADVERTISING REQUESTS
All cooperative advertising must be preapproved. All claims must be submitted within six (6) months of the agreed commencement date. Claims submitted after that period will not be honored. Please send all cooperative advertising requests and preapproved claims to Laura Roberts, PGW, 1700 Fourth Street, Berkeley, CA 94710. Tel: (510) 528-1444 ext. 242; fax: (510) 528-9555.

PRICING INFORMATION
This catalog lists the suggested cover price. All sellers are free to charge any price they choose for books. All prices, publication dates, and specifications listed in the catalog are tentative and subject to change.
SUBSIDIARY RIGHTS

For information about subsidiary rights contact:
Amy Hundley, Director of Subsidiary Rights
Grove Atlantic
154 West 14th Street, 12th Floor
New York, NY 10011
tel: (212) 614-7934
fax: (212) 614-7886
e-mail: ahundley@groveatlantic.com

GROVE ATLANTIC OVERSEAS AGENTS AND REPRESENTATIVES

BRAZIL
Ms. Laura Riff & Mr. João Paulo Riff
The Riff Agency
fax: 55 21 2267 6393
tel: 55 21 2287 6299
email: laura@agenciariff.com.br
joaopaulo@agenciariff.com.br

CHINA & TAIWAN
Ms. Jackie Huang
Beijing Representative Office
Andrew Nurnberg Associates
fax: 86 10 8250 4200
tel: 86 10 8250 4106
email: jhuang@nurnberg.com.cn

Ms. Whitney Hsu
Taiwan Representative Office
Andrew Nurnberg Associates
fax: 886 2 2579 8564
tel: 886 2 2579 8251
email: whsu@nurnberg.com.tw

CZECH REPUBLIC
Ms. Kristin Olson
Kristin Olson Literary Agency
fax: 42 02 2258 0048
tel: 42 02 2258 2042
email: kristin Olson@litag.cz

FRANCE
Ms. Eliane Benisti
Eliane Benisti Agency
fax: 33 1 4544 1817
tel: 33 1 4222 8533
email: eliane@elianebenisti.com

GERMANY
Ms. Elisabeth Ruge
Elisabeth Ruge Agentur GmbH
fax: 49 (30) 288940600
tel: 49 (30) 288940600
email: eruge@elisabeth-ruge-agentur.de

GREECE
Ms. Evangelia Avloniti
Ersilia Literary Agency
fax: +30 3294 5173
tel: +30 3 3295 0301
email: miko.yamanouchi@japanuni.co.jp

HOLLAND & SCANDINAVIA
Mr. Ulf Töregard
Ulf Töregard Agency
fax: +46 45 484 8430
email: ulf@toregardagency.se

HUNGARY
Mr. Peter Bolza
Katai & Bolza
fax: +36 1 213 4420
tel: +36 1 456 0313
email: peter@kataibolza.hu

ITALY
Ms. Claire Sabaté-Garat
The Italian Literary Agency
fax: +39 02 86 54 45
tel: +39 02 86 54 45
email: claire.sabatiegurat@italianliterary.com

JAPAN
Ms. Miko Yamanouchi
Japan Uni Agency, Inc.
fax: +81 3 3294 5173
tel: +81 3 3295 0301
email: miko.yamanouchi@japanuni.co.jp

KOREA
Ms. Heejin Mo
Korea Copyright Center
fax: 82 2 725 3612
tel: 82 2 725 3350
email: hjmo@kcceast.com

LATVIA, ESTONIA & LITHUANIA
Ms. Tatjana Zoldnere
Synopsis Literary Agency
fax: +371 6750 6949
tel: +371 6750 6949
email: zoldnere@anab.apollo.lv

POLAND
Mr. Filip Wojciechowski
Graal, Ltd.
fax: 48 22 895 2000
tel: 48 22 895 2000
email: filip.wojciechowski@graal.com.pl

ROMANIA
Ms. Simona Kesler
International Copyright Agency
fax: 40 21 316 4794
tel: 40 21 316 4806
email: simona@kessler-agency.ro

RUSSIA
Ms. Natalia Sanina
Synopsis Literary Agency
fax: 7095 781 0183
tel: 7095 781 0182
email: nat@synopsis-agency.ru

SERBIA, CROATIA, SLOVENIA & BULGARIA
Mr. Vuk Perisic
Plima Literary Agency
fax: +381 (11) 304 6386
tel: +381 (11) 304 6386
email: vuk@plimaliterary.rs

SPAIN, LATIN AMERICA & PORTUGAL
Ms. Maria Lynch
Casanovas & Lynch Agencia Literaria
fax: +34 93 209 2239
tel: +34 93 212 4791
email: maria@casanovaslynch.com

TURKEY
Ms. Amy Spangler
Anatolialit Agency
fax: 90 216 700 1089
tel: 90 216 700 1088
email: amy@anatolialit.com

EXPLANATION OF EXPORT TERRITORY CODES

US
U.S. only

USC
U.S., Canada

USOxE
U.S., Open Market, excluding Europe

USO
U.S., Open Market

USCO
U.S., Canada, Open Market

WxC
World, excluding Canada

WEOU
World, excluding Australia and New Zealand

W
World
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1941: Fighting the Shadow War by Marc Wortman</td>
<td>65</td>
</tr>
<tr>
<td>Abrams, David, Brave Deeds.</td>
<td>46</td>
</tr>
<tr>
<td>The Age of the Horse by Susanna Forrest</td>
<td>12</td>
</tr>
<tr>
<td>Akunin, Boris, The State Counsellor</td>
<td>54</td>
</tr>
<tr>
<td>The Allies Strike Back by James Holland</td>
<td>10</td>
</tr>
<tr>
<td>Arcadia by Tom Stoppard</td>
<td>63</td>
</tr>
<tr>
<td>Ball, Bethany, What to Do About the Solomons</td>
<td>4</td>
</tr>
<tr>
<td>Bauer, Belinda, The Facts of Life and Death</td>
<td>61</td>
</tr>
<tr>
<td>The Best Minds of My Generation by Allen Ginsberg</td>
<td>34</td>
</tr>
<tr>
<td>Billingham, Mark, Die of Shame</td>
<td>15</td>
</tr>
<tr>
<td>Billingham, Mark, Love Like Blood</td>
<td>14</td>
</tr>
<tr>
<td>Blais, Madeleine, In These Girls, Hope Is a Muscle</td>
<td>21</td>
</tr>
<tr>
<td>Blais, Madeleine, To the New Owners</td>
<td>20</td>
</tr>
<tr>
<td>Blake, James Carlos, The Friends of Pancho Villa</td>
<td>82</td>
</tr>
<tr>
<td>Bloom, John, Eccentric Orbits</td>
<td>70</td>
</tr>
<tr>
<td>Boström, Mattias, From Holmes to Sherlock</td>
<td>56</td>
</tr>
<tr>
<td>Brave Deeds by David Abrams</td>
<td>46</td>
</tr>
<tr>
<td>Brookmyre, Christopher, The Last Hack</td>
<td>18</td>
</tr>
<tr>
<td>Butler, Robert Olen, Perfume River</td>
<td>86</td>
</tr>
<tr>
<td>Christodora by Tim Murphy</td>
<td>76</td>
</tr>
<tr>
<td>Clare, Olivia, Disasters in the First World</td>
<td>44</td>
</tr>
<tr>
<td>Cold Mountain by Charles Frazier</td>
<td>73</td>
</tr>
<tr>
<td>Connors, Joanna, I Will Find You</td>
<td>64</td>
</tr>
<tr>
<td>The Corners of the Globe by Robert Goddard</td>
<td>51</td>
</tr>
<tr>
<td>The Curse of Oak Island by Randall Sullivan</td>
<td>22</td>
</tr>
<tr>
<td>Craig, Charmaine, Miss Burma</td>
<td>36</td>
</tr>
<tr>
<td>DeBord, Matthew, Return to Glory</td>
<td>16</td>
</tr>
<tr>
<td>Deford, Frank, I'd Know That Voice Anywhere</td>
<td>68</td>
</tr>
<tr>
<td>Die of Shame by Mark Billingham</td>
<td>15</td>
</tr>
<tr>
<td>Dis Mem Ber by Joyce Carol Oates</td>
<td>52</td>
</tr>
<tr>
<td>Disasters in the First World by Olivia Clare</td>
<td>44</td>
</tr>
<tr>
<td>The Doll-Master by Joyce Carol Oates</td>
<td>53</td>
</tr>
<tr>
<td>Dromgoole, Dominic, Hamlet Globe to Globe</td>
<td>30</td>
</tr>
<tr>
<td>Dunmore, Helen, Exposure</td>
<td>59</td>
</tr>
<tr>
<td>Earthly Remains by Donna Leon</td>
<td>8</td>
</tr>
<tr>
<td>Eccentric Orbits by John Bloom</td>
<td>70</td>
</tr>
<tr>
<td>The Ends of the Earth by Robert Goddard</td>
<td>50</td>
</tr>
<tr>
<td>Engel, Patricia, The Veins of the Ocean</td>
<td>66</td>
</tr>
<tr>
<td>Exposure by Helen Dunmore</td>
<td>59</td>
</tr>
<tr>
<td>The Facts of Life and Death by Belinda Bauer</td>
<td>61</td>
</tr>
<tr>
<td>Forrest, Susanna, The Age of the Horse</td>
<td>12</td>
</tr>
<tr>
<td>Four Princes by John Julius Norwich</td>
<td>6</td>
</tr>
<tr>
<td>Frazier, Charles, Cold Mountain</td>
<td>73</td>
</tr>
<tr>
<td>Freeman, John, Freeman's Home</td>
<td>32</td>
</tr>
<tr>
<td>Freeman's Home by John Freeman</td>
<td>32</td>
</tr>
<tr>
<td>The Friends of Pancho Villa by James Carlos Blake</td>
<td>82</td>
</tr>
<tr>
<td>From Holmes to Sherlock by Mattias Boström</td>
<td>56</td>
</tr>
<tr>
<td>Ginsberg, Allen, The Best Minds of My Generation</td>
<td>34</td>
</tr>
<tr>
<td>The Girl of His Dreams by Donna Leon</td>
<td>9</td>
</tr>
<tr>
<td>Goddard, Robert, The Corners of the Globe</td>
<td>51</td>
</tr>
<tr>
<td>Goddard, Robert, The Ends of the Earth</td>
<td>50</td>
</tr>
<tr>
<td>Goodnight, Beautiful Women by Anna Noyes</td>
<td>74</td>
</tr>
<tr>
<td>Hamlet Globe to Globe by Dominic Dromgoole</td>
<td>30</td>
</tr>
<tr>
<td>Harrison, Jim, A Really Big Lunch</td>
<td>2</td>
</tr>
<tr>
<td>The Harrows of Spring by James Howard Kunstler</td>
<td>80</td>
</tr>
<tr>
<td>Highsmith, Patricia, Those Who Walk Away</td>
<td>83</td>
</tr>
<tr>
<td>Holland, James, The Allies Strike Back</td>
<td>10</td>
</tr>
<tr>
<td>House Revenge by Mike Lawson</td>
<td>81</td>
</tr>
<tr>
<td>How to Fix the Future by Andrew Keen</td>
<td>26</td>
</tr>
<tr>
<td>I Will Find You by Joanna Connors</td>
<td>64</td>
</tr>
<tr>
<td>I'd Know That Voice Anywhere by Frank Deford</td>
<td>68</td>
</tr>
<tr>
<td>In These Girls, Hope Is a Muscle by Madeleine Blais</td>
<td>21</td>
</tr>
<tr>
<td>Jenkins, Louis, Nice Fish</td>
<td>60</td>
</tr>
<tr>
<td>Keen, Andrew, How to Fix the Future</td>
<td>26</td>
</tr>
<tr>
<td>Kingdoms in the Air by Bob Shacochis</td>
<td>72</td>
</tr>
<tr>
<td>Kunstler, James Howard, The Harrows of Spring</td>
<td>80</td>
</tr>
<tr>
<td>The Last Hack by Christopher Brookmyre</td>
<td>18</td>
</tr>
<tr>
<td>Lawson, Mike, House Revenge</td>
<td>81</td>
</tr>
<tr>
<td>LeFavour, Cree, Lights On, Rats Out</td>
<td>40</td>
</tr>
<tr>
<td>Leon, Donna, Earthly Remains</td>
<td>8</td>
</tr>
<tr>
<td>Leon, Donna, The Girl of His Dreams</td>
<td>9</td>
</tr>
<tr>
<td>Lights On, Rats Out by Cree LeFavour</td>
<td>40</td>
</tr>
<tr>
<td>Love Like Blood by Mark Billingham</td>
<td>14</td>
</tr>
<tr>
<td>McCullin, Don, Unreasonable Behavior</td>
<td>69</td>
</tr>
<tr>
<td>Meet Me in the In-Between by Bella Pollen</td>
<td>38</td>
</tr>
<tr>
<td>Miss Burma by Charmaine Craig</td>
<td>36</td>
</tr>
<tr>
<td>Murphy, Tim, Christodora</td>
<td>76</td>
</tr>
<tr>
<td>Nice Fish by Mark Rylan and Louis Jenkins</td>
<td>60</td>
</tr>
<tr>
<td>Norwich, John Julius, Four Princes</td>
<td>6</td>
</tr>
<tr>
<td>Noyes, Anna, Goodnight, Beautiful Women</td>
<td>74</td>
</tr>
<tr>
<td>Oates, Joyce Carol, Dis Mem Ber</td>
<td>52</td>
</tr>
<tr>
<td>Oates, Joyce Carol, The Doll-Master</td>
<td>53</td>
</tr>
<tr>
<td>Panther's Prey by Lachlan Smith</td>
<td>49</td>
</tr>
<tr>
<td>Perfume River by Robert Olen Butler</td>
<td>86</td>
</tr>
<tr>
<td>Pollen, Bella, Meet Me in the In-Between</td>
<td>38</td>
</tr>
<tr>
<td>Rabe, David, Visiting Edna &amp; Good for Otto</td>
<td>79</td>
</tr>
<tr>
<td>A Really Big Lunch by Jim Harrison</td>
<td>2</td>
</tr>
<tr>
<td>Return to Glory by Matthew DeBord</td>
<td>16</td>
</tr>
<tr>
<td>Rosenzweig and Guildenstern Are Dead by Tom Stoppard</td>
<td>62</td>
</tr>
<tr>
<td>Rylance, Mark, Nice Fish</td>
<td>60</td>
</tr>
<tr>
<td>Schmidt, Sarah, See What I Have Done</td>
<td>24</td>
</tr>
<tr>
<td>See What I Have Done by Sarah Schmidt</td>
<td>24</td>
</tr>
<tr>
<td>Shacochis, Bob, Kingdoms in the Air</td>
<td>72</td>
</tr>
<tr>
<td>Smith, Lachlan, Panther's Prey</td>
<td>49</td>
</tr>
<tr>
<td>The State Counsellor by Boris Akunin</td>
<td>54</td>
</tr>
<tr>
<td>Steinke, Darcey, Suicide Blonde</td>
<td>78</td>
</tr>
<tr>
<td>Stoppard, Tom, Rosenzweig and Guildenstern Are Dead</td>
<td>62</td>
</tr>
<tr>
<td>Stoppard, Tom, Arcadia</td>
<td>63</td>
</tr>
<tr>
<td>Suicide Blonde by Darcey Steinke</td>
<td>78</td>
</tr>
<tr>
<td>Sullivan, Randall, The Curse of Oak Island</td>
<td>22</td>
</tr>
<tr>
<td>Talese, Gay, The Voyeur's Motel</td>
<td>84</td>
</tr>
<tr>
<td>Those Who Walk Away by Patricia Highsmith</td>
<td>83</td>
</tr>
<tr>
<td>To the New Owners by Madeleine Blais</td>
<td>20</td>
</tr>
<tr>
<td>Unreasonable Behavior by Don McCullin</td>
<td>69</td>
</tr>
<tr>
<td>The Veins of the Ocean by Patricia Engel</td>
<td>66</td>
</tr>
<tr>
<td>Visiting Edna &amp; Good for Otto by David Rabe</td>
<td>79</td>
</tr>
<tr>
<td>The Voyeur's Motel by Gay Talese</td>
<td>84</td>
</tr>
<tr>
<td>What to Do About the Solomons by Bethany Ball</td>
<td>4</td>
</tr>
<tr>
<td>Wortman, Marc, 1941: Fighting the Shadow War</td>
<td>65</td>
</tr>
</tbody>
</table>