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FALL 2015

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“Every word out of [Larry David’s] mouth is funny . . . Instead of sticking to a conventionally constructed plot, this *Fish* swims from one comic situation to another.”

—*Variety*

Fish in the Dark

A Play

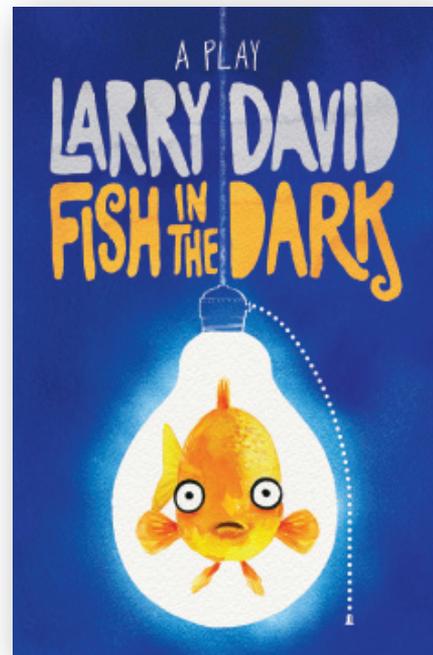
Larry David

MARKETING

Produced by Scott Rudin, the play has collected the highest ever pre-sales of any play in the history of Broadway, over \$13.5 million

Enormous media interest—cover of *New York*, significant profiles in *New York Times* and elsewhere, high-profile radio and TV attention, including *60 Minutes*

LARRY DAVID is an award-winning comedian, actor, and writer, as well as the cocreator of *Seinfeld* and the creator, producer, writer, and star of *Curb Your Enthusiasm*. His other television credits include *Saturday Night Live* and *Fridays*. *Fish in the Dark* is his first play.



“You don’t need to be a fan of David’s hit TV series to appreciate zingers, which come laced with cultural clichés . . . These are just people, often very obnoxious people, lurching through lives and oddball dilemmas.”

—*New York Daily News* (4 stars)

Fish in the Dark is the astonishing playwriting debut by Larry David, the multiple Emmy-winning star of *Curb Your Enthusiasm* and cocreator of *Seinfeld*. This sidesplitting play, a testimony to David’s great writing talent, is also his first time on Broadway—in fact, his first time acting on stage since eighth grade. In *Fish in the Dark* Larry David stars as Norman Drexel, a man in his fifties who is average in most respects except for his hyperactive libido. As Norman and his family try to navigate the death of a loved one, old acquaintances and unsettled arguments resurface with hilarious consequences.

Fish in the Dark has its world premiere at the Cort Theatre on Broadway on March 5, 2015, starring Larry David.

“[*Fish in the Dark*] is no four-person, politically correct, plotless amusement, like so many comedies today, but a large ensemble piece with eighteen speaking roles, a perfect second-act twist, and a solid last-minute kicker . . . David’s humor is observational, questioning meaning and motives in the abstract.” —*Vulture*

“*Fish in the Dark* may be new but its comic ingredients are classically aged . . . A night of huge, rolling laughs.” —*Time Out* (4 stars)



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GROVE
PRESS
Hardcovers



The remarkable debut by the Academy Award–nominated actor, famous for his roles in *The Social Network* and other films, a collection of hilarious, moving, and highly inventive stories that explore the ridiculousness of modern-day life, in the tradition of Woody Allen, Simon Rich, and David Sedaris

Bream Gives Me Hiccups

And Other Stories

Jesse Eisenberg



MARKETING

A television series based on the *Bream* stories will be produced and broadcast in late 2015 or early 2016

Bream Gives Me Hiccups was already named by the *Guardian* as one of the essential books of 2015

prepublication reading copies

eGalleys available on NetGalley and Edelweiss

4-city tour

(New York City • Los Angeles
San Francisco • Seattle)

20-city radio satellite tour

national TV and radio coverage

major review coverage

promotion at regional trade shows and
BookExpo America

NPR sponsorship campaign

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

IndieBound bookseller outreach campaign

“This isn’t a James Franco situation where he’s trying to pass off his Snapchats as performance art. Eisenberg is truly a talented writer . . . Hilarious and poignant.”
—*Entertainment Weekly*

B*ream Gives Me Hiccups: And Other Stories* is the whip-smart fiction debut of Academy Award–nominated actor Jesse Eisenberg. Known for his iconic film roles but also for his regular pieces in the *New Yorker* and his two critically acclaimed plays, Eisenberg is an emerging literary voice.

Taking its title from a group of stories that begin the book, *Bream Gives Me Hiccups* moves from contemporary L.A. to the dorm rooms of an American college to ancient Pompeii, throwing the reader into a universe of social misfits, reimaged scenes from history, and ridiculous overreactions. In one piece, a tense email exchange between a young man and his girlfriend is taken over by his sister, who is obsessed with the Bosnian genocide (*The situation reminds me of a little historical blip called the Karadžorđevo agreement*); in another, a college freshman forced to live with a roommate is stunned when one of her ramen packets goes missing (*she didn’t have “one” of my ramens. She had a chicken ramen*); in another piece, Alexander Graham Bell has teething problems with his invention (*I’ve been calling Mabel all day, she doesn’t pick up! Yes, of course I dialed the right number—2!*).

United by Eisenberg’s gift for humor and character, and grouped into chapters that open with illustrations by award-winning cartoonist Jean Jullien, the witty pieces collected in *Bream Gives Me Hiccups* explore the various insanities of the modern world, and mark the arrival of a fantastically funny, self-ironic, and original voice.



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Excerpt

From Part I: Bream Gives Me Hiccups: Restaurant Reviews from a Privileged Nine-Year-Old

Sushi Nozawa

Last night, Mom took me to Sushi Nozawa, near Matt's house. Except she didn't let Matt come with us and I had to leave in the middle of my favorite show because Mom said we would be late for our reservation and that I didn't know who she had to blow on to get the reservation.

At the front of Sushi Nozawa is a mean woman. When I asked Mom why the woman is so angry, Mom said it's because she's Japanese and that it's cultural. The woman at school who serves lunch is also mean but she is not Japanese. Maybe it's just serving food that makes people angry.

Sushi Nozawa does not have any menus, which Mom said made it fancy. The Sushi chef is very serious and he stands behind a counter and serves the people whatever he wants. He is also mean.

The first thing they brought us was a rolled-up wet washcloth, which I unrolled and put on my lap because Mom always said that the first thing I have to do in a nice restaurant is put the napkin in my lap. But this napkin was hot and wet and made me feel like I peed my pants. Mom got angry and asked me if I was stupid.

The mean woman then brought a little bowl of mashed-up red fish bodies in a brown sauce and said that it was tuna fish, which I guess was a lie because it didn't taste like tuna and made me want to puke right there at the table. But Mom said that I had to eat it because Sushi Nozawa was "famous for their tuna." At school, there is a kid named Billy who everyone secretly calls Billy the Bully and who puts toothpaste on the teacher's chair before she comes into the classroom. He is also famous.



© JOHN RUSSO

JESSE EISENBERG is an Academy Award–nominated actor, playwright, and contributor for the *New Yorker* and *McSweeney's*. He is the author of three plays, *Asuncion*, *The Revisionist*, and *The Spoils*, which won the Theater Visions Fund Award. Eisenberg's acting credits include *The Social Network*, *Now You See Me*, *Adventureland*, *The Squid and the Whale*, *The Double*, and *The End of the Tour*. Forthcoming acting credits include *Batman v. Superman*.

PRAISE FOR *THE REVISIONIST*: A PLAY

"As a playwright, Eisenberg's intentions seem clear. He takes a critical swipe at himself, and by extension, his entitled generation . . . Stage acting doesn't get much better."—*Hollywood Reporter*

"Beguilingly layered . . . something to paste into your memory book of strange, wonderful and utterly unmatchable moments at the theater."—*New York Times*

"It says a lot about Eisenberg—his extreme decency and his extreme neurosis—that the avatars he's created for the stage are sadder and less admirable than the sly, nebbishy parts he's played in movies. But that's always been the fascinating paradox of Eisenberg's life, the source of his strange charisma."—*Boris Kachka, New York*

"It's a very extraordinary play. You can tell that straight off, after only two pages . . . [Eisenberg] reminds me of [the poet] Shelley . . . A very inquiring mind, interested in everything and everybody. This is quite unusual. A very unique quality as an actor too."—*Vanessa Redgrave*

In Paula Daly's electrifying new domestic thriller, a single mother is offered an indecent proposal she can't refuse. But how much is she willing to compromise in order to keep her family out of harm's way and to avoid a deadly mistake?

The Mistake I Made

A Novel

Paula Daly

MARKETING

Just What Kind of Mother Are You? was a finalist for the *Strand Magazine Critics Award for Best First Novel*; it was also named a top thriller of the fall by *Publishers Weekly* and *Library Journal* and one of *Oprah Magazine's Five Page-Turners That Will Surprise You More Than Once*

Keep Your Friends Close was shortlisted for the *CWA Gold Dagger Award for Best Crime Novel of the Year*

prepublication reading copies

eGalleys available on NetGalley and Edelweiss

targeted outreach to Mystery/Thriller media

promotion at regional trade shows and BookExpo

library marketing including ALA

reading group outreach

author available for book club chats

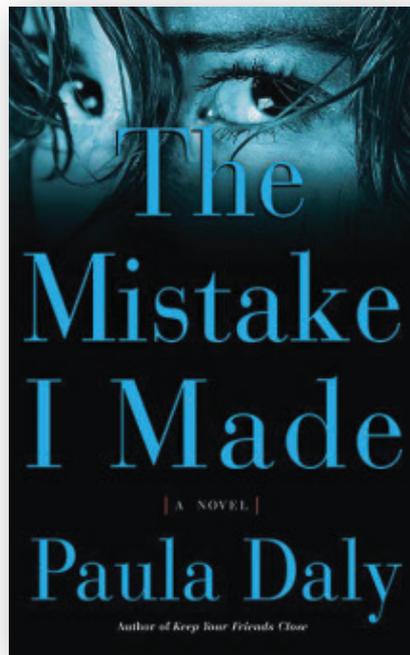
online advertising, including Goodreads campaign

backlist eBook promotions



Also Available:

Just What Kind of Mother Are You?
(978-0-8021-2281-0 • \$15 • USO)



"[Daly] writes with a singular voice and a fierce passion that roars off the page, while also displaying a visceral understanding of the betrayals and humiliations of domestic life."
—*Daily Mail*

The *Mistake I Made* is the latest page-turner from one of the England's most captivating new thriller writers. In her provocative and riveting third novel, Paula Daly focuses her masterful eye for psychological suspense and family drama on an indecent proposal that has fatal repercussions.

Single mother Roz has reached the breaking point. After the dissolution of her marriage, Roz's business has gone under, debts are racking up, the rent is late (again), and she's struggling to provide for her nine-year-old son, who is starting to misbehave in school. Roz is in trouble. Real trouble.

When Roz returns home from work one day and finds an eviction notice, she has two weeks to find a solution; otherwise they will be kicked out of their home. Increasingly desperate, Roz doesn't know where to turn. Then an unusual opportunity presents itself. At her sister's fortieth birthday party, Roz meets Scott Elias—wealthy, powerful, and very married. And she leaves an indelible impression on him. He tracks her down and makes Roz an offer to spend the night with him—for money. He wants no-strings-attached intimacy and can guarantee total discretion. Could it be as simple as it sounds? With that kind of cash, Roz could clear her debts and get her life back on track. But as the situation spirals out of her control, Roz is forced to do things she never thought herself capable of doing. Can she ever set things right again?



@pauladalyauthor

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Excerpt

"Listen," I began, "I'd rather not do this over the phone but, just so you know, my circumstances have changed. I would like to reconsider your offer if it's still available."

"Okay," he said slowly. "Perhaps we should meet. I mean, to discuss it further. I expect there are some things you'd like to clarify."

I tried to keep my tone businesslike as I issued the instructions I'd decided upon earlier, but there was an unmistakable tremor to my voice. "I've got a forty-five-minute lunch break," I said. "Come to the clinic, it will be safer than meeting out in the open. We won't arouse suspicion if we act as though I've slotted you in as an extra patient."

"That makes sense."

"We'll be able to talk undisturbed."

"What time should I be there?"

"One-fifteen," I said. "Try not to be late."

"I'm never late."

When I cut the call I placed the phone down on the desk with a trembling hand. Then I waited a moment before calling in the next patient, to observe myself in this act of treachery. I rose and faced the mirror. I had the hardened, pinched look of a woman who at first you would presume to be vexed, but on closer inspection would realize was terrified.

PRAISE FOR THE FIRST THRILLER IN THE LAKE DISTRICT SERIES: JUST WHAT KIND OF MOTHER ARE YOU?

"Anything but predictable."—*Florida Times-Union*

"[A] taut novel."—*O, The Oprah Magazine*

"This intriguing blend of suspense tale and domestic drama, which has a number of delicious plot twists, will keep readers riveted . . . An outstanding new thriller writer."—*Booklist* (starred review)

"Fiendishly addictive."—*Guardian*

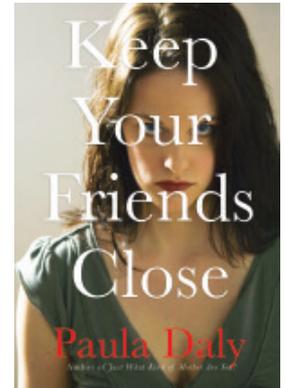
"A distinctive voice, masterful plotting, and pitch-perfect characterizations . . . The novel is not just an intriguing puzzle but also a nuanced exploration of friendship, motherhood, fallibility, and the mystery of human relationships."

—*Publishers Weekly* (starred review)

Shortlisted for the CWA Gold Dagger Award for Best Crime Novel of the Year

Keep Your Friends Close

Paula Daly



"Daly's affinity for psychological intrigue shines . . . [she] has penned a superbly sinister plot full of believable twists. It will have readers wondering just how well they know their friends, and how secure their lives are." —*Mystery Scene*

Natty and Sean Wainwright have a rock-solid marriage with two teenage daughters, a successful hotel business, and a beautiful house. When their youngest daughter falls ill on an overseas school trip, Natty rushes to her side. Luckily, Natty's best friend, Eve Dalladay, is visiting and offers to stay with Sean to lend a hand in the Wainwright household. But Natty comes home to find that Eve has taken to family life a little too well: Sean has fallen in love with her. With no choice but to put on a brave face, Natty attempts to start anew, but Eve is always there to knock her down. Then Natty receives an anonymous note that reveals Eve to be a serial mistress. She's done this before—and the consequences were fatal. Now Natty must navigate through a treacherous maze of secrets to protect her loved ones.

"Daly's thriller is awash in emotional anguish . . . a powerful and serpentine scenario." —*Curled Up with a Good Book*

"This nail-biter will leave readers breathless and wondering how well they know their friends . . . A taut thriller."

—*Shelf Awareness*



© STEPHEN LEA

PAULA DALY is the author of *Just What Kind of Mother Are You?* and *Keep Your Friends Close*. She lives in North West England with her husband, three children, and their dog, Skippy. *The Mistake I Made* is her third novel.

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In this highly anticipated sequel to the contemporary classic *Shantaram*, Lin continues to search for love and faith in a changing Bombay

The Mountain Shadow

Gregory David Roberts



MARKETING

Shantaram has sold over four million copies in forty countries. It received major review coverage and was short-listed for the Commonwealth Writers' Prize for Best First Book

prepublication reading copies available
major review coverage
national radio coverage
major off-the-book page coverage
IndieBound bookseller outreach

Gregory David Robert's epic debut novel, *Shantaram*, introduced millions of readers to the heart of India and the hidden heart of Bombay through Lin, an Australian fugitive, working as a passport forger for a branch of the Bombay mafia. In *The Mountain Shadow*, the long-awaited sequel, Lin must find his way in a Bombay run by a different generation of mafia dons playing by a different set of rules.

It has been two years since the events in *Shantaram* and since Lin lost two people he had come to love: his father figure, Khaderbhai, and his soul mate, Karla, married to a handsome Indian media tycoon. Lin returns from a smuggling trip to a city that seems to have changed too much, too soon. Many of his old friends are long gone, his girlfriend—the radiant American Lisa—is spending more and more time with her partners at her art gallery, and the new mafia leadership has become entangled in increasingly violent and dangerous intrigues. But Lin can't leave the Island City: Karla, and one final mission, won't let him go.

A love story of hope, humor, and the philosophical quest for the wisdom of our common humanity, *The Mountain Shadow* is a sublime, all-consuming novel of our extraordinary human struggle for love and faith, truth and redemption.



shantaram.com

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Excerpt

We walked on into an even darker lane, turned the last corner in the maze and emerged in a wide, open, sunlit courtyard.

I'd heard of it before: it was called *Das Rasta*, or *Ten Ways*.

Residential buildings and the many lanes that serviced them surrounded the roughly circular courtyard, open to the sky. It was what you would call a private public square.

Residents leaned from windows, looking down into the action of Das Rasta. Some lowered or pulled up baskets of vegetables, cooked food, and other goods. Many more people entered and left the courtyard through the wheel-spoke alleys giving access to the wider world beyond.

In the centre of the courtyard, sacks of grain and pulses had been heaped together in a pile, twice the height of a man. The sacks formed a small pyramid of thrones, and seated on them, at various levels, were the Cycle Killers.

In the topmost improvised throne was Ishmeet, the leader. His long hair had never been cut, according to Sikh religious tradition, but his observance of Sikhism stopped there.

His hair wasn't held in a neat turban, but fell freely to his narrow waist. His thin, bare arms were covered in tattoos, depicting his many murders and gang war victories. There were two long, curved knives in decorated scabbards tucked into the belt of his tight jeans.

"Salaam aleikum," he said lazily, greeting Abdullah as we approached his tower of thrones.

"Wa aleikum salaam," Abdullah replied.

"Who's the dog-face you've got with you?" A man sitting close to Ishmeet asked in Hindi, turning his head to spit noisily.

"His name is Lin," Abdullah replied calmly. "They also call him Shantaram."

GREGORY DAVID ROBERTS escaped from a maximum-security facility and spent ten years on the run, and ten years in prison. After the publication of his first novel, the bestselling *Shantaram*, he spent ten years working as an ambassador for charitable and social justice organizations, and as a philosophical consultant to leaders and philanthropic foundations. He retired from public life in 2014 to devote his time to family and new writing projects.

PRAISE FOR *SHANTARAM*

"*Shantaram* is a novel of the first order, a work of extraordinary art, a thing of exceptional beauty . . . Gregory David Roberts does for Bombay what Lawrence Durrell did for Alexandria, what Melville did for the South Seas, and what Thoreau did for Walden Pond:

He makes it an eternal player in the literature of the world."—**Pat Conroy**

"*Shantaram* has provided me with the richest reading experience to date . . . It is seductive, powerful, complex, and blessed with a perfect voice. Like a voodoo ghost snatcher, Gregory David Roberts has captured the spirits of the likes of Henri Charrière, Rohinton Mistry, Tom Wolfe, and Mario Vargas Llosa, fused them with his own unique magic, and built the most gripping monument in print . . . Gregory David Roberts is a suitable giant, a dazzling guru, and a genius in full."—**Moses Isegawa, author of *Abyssinian Chronicles* and *Snakepit***

"[A] sprawling, intelligent novel."—**Washington Post**

"Entertaining."—**New York Times**

"Utterly unique, absolutely audacious, and wonderfully wild, *Shantaram* is sure to catch even the most fantastic of imaginations off guard."—**Elle**

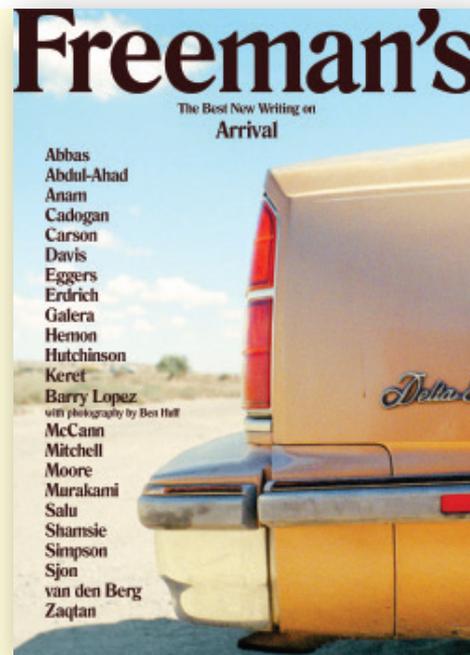
COMING IN PAPERBACK
IN OCTOBER

A new anthology from renowned literary critic John Freeman, *Freeman's: Arrival* features never before published stories by Haruki Murakami, Louise Erdrich, Dave Eggers, Etgar Keret, Lydia Davis, David Mitchell, and others

Freeman's: Arrival

The Best New Writing on: Arrival

Edited by John Freeman



MARKETING

Freeman's will be published twice a year, like a journal, but will feel more substantial, like an anthology. It will occupy a unique space in the literary landscape

eGalley available on NetGalley and Edelweiss

6-city tour
(Boston • New York City • Chicago • Minneapolis/St. Paul • San Francisco • Seattle)

national print and feature attention promotion at regional trade shows, BEA, ALA

online reviews and features

"And yet one arrives somehow, finds himself loosening the hooks of her dress in a strange bedroom—"
—William Carlos Williams

We live today in constant motion, traveling distances rapidly, small ones daily, arriving in new states. In this inaugural edition of *Freeman's*, a new biannual of unpublished writing, former *Granta* editor and NBCC president John Freeman brings together the best new fiction, nonfiction, and poetry about that electrifying moment when we arrive.

Strange encounters abound. David Mitchell meets a ghost in Hiroshima Prefecture; Lydia Davis recounts her travels in the exotic territory of the Norwegian language; and in a Dave Eggers story, an elderly gentleman cannot remember why he brought a fork to a wedding.

End points often turn out to be new beginnings. Louise Erdrich visits a Native American cemetery that celebrates the next journey, and in a Haruki Murakami story, an aging actor arrives back in his true self after performing a role, discovering he has changed, becoming a new person.

Featuring startling new fiction by Laura van den Berg, Helen Simpson, and Tahmima Anam, as well as stirring essays by Aleksandar Hemon, Barry Lopez, and Garnette Cadogan, who relearned how to walk while being black upon arriving in NYC, *Freeman's* announces the arrival of an essential map to the best new writing in the world.



@FreemanReads

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From “Drive My Car,”
by Haruki Murakami, translated by Ted Goossen

“Can I ask you something?” Misaki said. Kafuku had been looking out the window at the passing scenery, lost in thought. He turned to her in surprise. They had been driving around together for two months, and rarely had she initiated a conversation.

“Of course,” Kafuku said.

“Why did you become an actor?”

“A college friend of mine, a girl, asked me to join her theater club. I’d never been interested in acting. I wanted to play baseball. I’d been the starting shortstop on my high school team, and was pretty confident of my defensive ability. But I wasn’t quite good enough for our college team. So I figured, what the heck, I might as well take a stab at something new. I wanted to spend more time with that girl, too. After I’d been acting for a while, though, it dawned on me that I really liked it. Performing allowed me to be someone other than myself. And I could revert back when the performance ended. I really loved that.”

“You loved being someone other than yourself?”

“Yes, as long as I knew I could go back.”

“Did you ever not want to go back?”

Kafuku thought for a moment. No one had asked him that before. They were heading for the Takebashi exit on the Tokyo Metropolitan Expressway, and the road was jammed.

“There’s no other place to go back to, is there?” Kafuku said.

Misaki didn’t venture an opinion.

They were silent for a while. Kafuku removed his baseball cap, inspected its shape, and stuck it back on. Next to them was a tractor-trailer with too many wheels to count, a huge rig which made their yellow Saab convertible feel fleeting, ephemeral. Like a tiny sightseeing boat floating next to an oil tanker.

From “On Learning Norwegian,”
by Lydia Davis

In the beginning, as I made my way into this partly incomprehensible Telemark of the 1600s and 1700s, I felt, pleasantly, all the farther away from home in both time and culture for not knowing half of what I was reading. Then the mists began clearing, and each page offered another reward: not only the unfolding story, but also a linguistic revelation—again and again came the little burst of understanding, like a little light coming on, as a word that looked so mysterious—*miljø*—abruptly revealed itself: milieu.

This confrontation with the densely printed text in the unknown language turned out to be oddly exhilarating. It was like diving, or jumping, into the deep, cold, and mysterious waters of a mountain lake. Or, to change the metaphor—I’m searching for a way to express just what this project was like—it was like confronting a rock face, or a mountain that I had to climb. The fact of doing it by myself, independently, without help, was part of what made it exhilarating. No one was going to lift me up that mountain. I would have to find the handholds and footholds by myself.



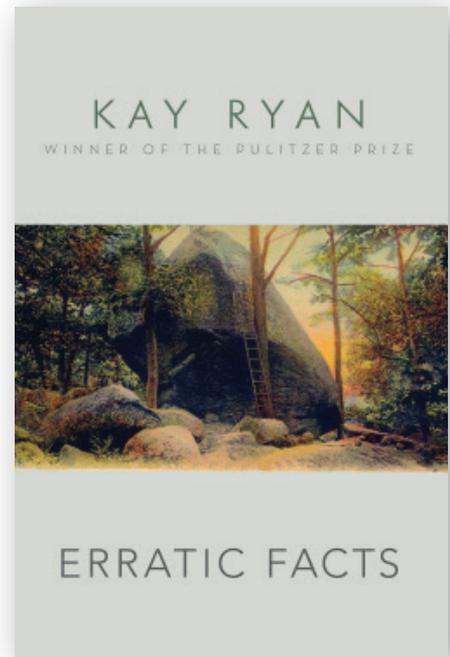
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JOHN FREEMAN was the editor of *Granta* until 2013. His books include *How to Read a Novelist* and *Tales of Two Cities: The Best of Times and Worst of Times in Today's New York*. He is an executive editor at the Literary Hub and teaches at the New School. His work has appeared in the *New Yorker*, the *New York Times*, and the *Paris Review*.

Pulitzer Prize winner Kay Ryan returns with an all-new full-length collection of poems. “Witty, rebellious, and yet tender, [her poetry is] a treasure trove of an iconoclastic and joyful mind” (Pulitzer Prize citation)

Erratic Facts

Kay Ryan



MARKETING

The Best of It won the 2011 Pulitzer Prize, was a finalist for the NBCC Award for Poetry, and named a Book of the Year by the *New York Times*, *New Yorker*, *Los Angeles Times*, and *San Francisco Chronicle*

Ryan served as the sixteenth Poet Laureate of the United States from 2008 to 2010, was named a MacArthur Fellow in 2011, and received a 2012 National Humanities Medal from President Barack Obama

Several of the poems in *Erratic Facts* have been published in the *New Yorker*, *Poetry* magazine, *Threepenny Review*, *Granta*, *Smithsonian* magazine, and *Parnassus*

prepublication reading copies

tie-in with author lecture schedule

major review coverage

targeted outreach to Poetry press

Kay Ryan—“a classic American poet” (*Los Angeles Times*)—is lauded for her highly intelligible, deeply insightful wisdom and vitality. *Erratic Facts* is her first collection since *The Best of It*, animated with her signature swift, lucid, lyrical poems.

NEW ROOMS

The mind must
set itself up
wherever it goes
and it would be
most convenient
to impose its
old rooms—just
tack them up
like an interior
tent. Oh but
the new holes
aren't where
the windows
went.

EGGS

We turn out
as tippy as
eggs. Legs
are an illusion.
We are held
as in a carton
if someone
loves us.
It's a pity
only loss
proves this.



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**ON THE NATURE
OF UNDERSTANDING**

Say you hoped to
tame something
wild and stayed
calm and inched up
day by day. Or even
not tame it but
meet it half way.
Things went along.
You made progress,
understanding
it would be a
lengthy process,
sensing changes
in your hair and
nails. So it's
strange when it
attacks: you thought
you had a deal.

SHIP IN A BOTTLE

It seems
impossible—
not just a
ship in a
bottle but
wind and sea.
The ship starts
to struggle—an
emergency of the
too realized we
realize. We can
get it out but
not without
spilling its world.
A hammer tap
and they're free.
Which death
will it be,
little sailors?

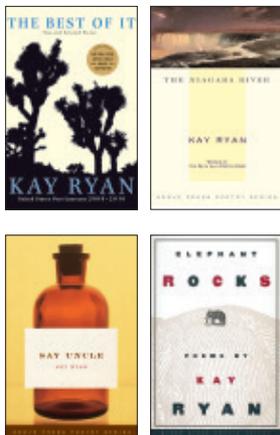
FIZZ

It may be
all there is
but we don't
understand
it: the fizz
of conversion.
Or we hope
it obtains
only in objects
or persons
not us. Or
precious to
us. A remote
effervescence
we can't like
up close. How
it works at
a surface as
though it were
false, sizzling
inside a face
until it comes
loose.



© DON USNER

KAY RYAN is the author of eight previous books of poems. Her numerous accolades include the Pulitzer Prize, a MacArthur fellowship, the Ruth Lilly Poetry Prize, a Guggenheim Fellowship, and a National Endowment for the Arts fellowship.



Also Available:
The Best of It
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The Niagara River
(978-0-8021-4222-1 • \$14 • W)
Say Uncle
(978-0-8021-3717-3 • \$14 • W)
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PRAISE FOR KAY RYAN

“Her voice is quizzical and impertinent, funny in uncomfortable ways, scuffed by failure and loss. Her mastery, like Emily Dickinson’s, has some awkwardness in it, some essential gawkiness that draws you close . . . you can’t help consuming [her] poems quickly, the way you are supposed to consume freshly made cocktails: while they are still smiling at you. But you immediately double back—what was that?—and their moral and intellectual bite blindsides you.”—*Dwight Garner, New York Times*

“She is an anomaly in today’s literary culture: as intense and elliptical as Dickinson, as buoyant and rueful as Frost.”

—*J. D. McClatchy, American Poet*

“She is among the geniuses.”—*Nick Owchar, Los Angeles Times*

“If the job of poetry is to distill language and experience, there are few greater contemporary masters of the form than Ryan . . . [Her work] never fails to surprise, enlighten and delight.”

—*Carmela Ciuraru, Newsday*

Nobel Prize winner Kenzaburo Oe's new novel is a finely woven masterpiece about a writer who searches for the truth behind his father's death and discovers a new family legacy to impart to his own son

Death by Water

Kenzaburo Oe

Translated from the Japanese by Deborah Boliver Boehm

MARKETING

Oe won the 1994 Nobel Prize for Literature

He has received many other major international honors including the 1989 Prix Europalia

His last novel, *The Changeling*, was a *Financial Times* and *Huffington Post* Best Book of the Year and long-listed for the Man Asian Literary Prize

eGalleys available on NetGalley and Edelweiss
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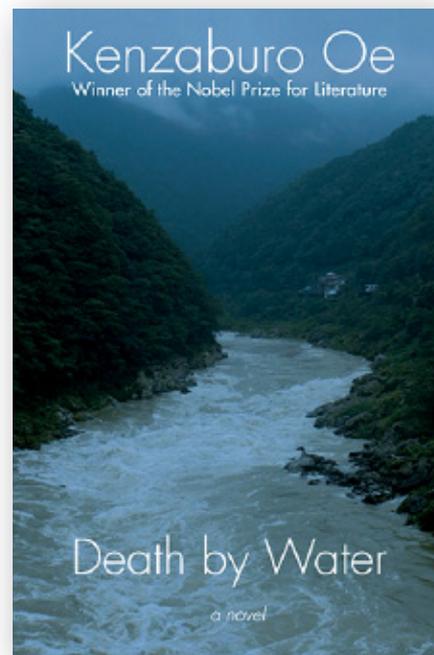
Also Available:

The Changeling
(978-0-8021-4523-9 • \$15.95 • USCO)

Somersault
(978-0-8021-4045-6 • \$14 • USCO)

Rouse Up, O Young Men of the New Age
(978-0-8021-3968-9 • \$13 • USCO)

A Personal Matter
(978-0-8021-5061-5 • \$13 • USCO)



Kenzaburo Oe was awarded the Nobel Prize in Literature for creating “an imagined world, where life and myth condense to form a disconcerting picture of the human predicament today.” In *Death by Water*, his recurring protagonist and literary alter-ego returns to his hometown village in search of a red suitcase rumored to hold documents revealing the details of his father’s death during World War II, details that will serve as the foundation for his new, and final, novel.

Since his youth, renowned novelist Kogito Choko planned to fictionalize his father’s fatal drowning in order to fully process the loss. Stricken with guilt and regret over his failure to rescue his father, Choko has long been driven to discover why his father was boating on the river in a torrential storm. Though he remembers overhearing his father and a group of soldiers discussing an insurgent scheme to stage a suicide attack on Emperor Mikado, Choko cannot separate his memories from imagination and his family is hesitant to reveal the entire story. When the contents of the trunk turn out to offer little clarity, Choko abandons the novel in creative despair. Floundering as an artist, he’s haunted by fear that he may never write his tour de force. But when he collaborates with an avant-garde theater troupe dramatizing his early novels, Choko is revitalized by revisiting his formative work and he finds the will to continue investigating his father’s demise.

Diving into the turbulent depths of legacy and mortality, *Death by Water* is an exquisite examination of resurfacing national and personal trauma, and the ways that storytelling can mend political, social, and familial rifts.



\$28.00 (Canada: \$34.99)
6 x 9, 400 pp.
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Residence: Tokyo, Japan

Excerpt

The year I went off to university in Tokyo, something fateful happened when I returned home to Shikoku for one of the last in a series of traditional Buddhist services for my father. (He had died prematurely, nearly a decade earlier.) For the first time in ages our rambling country house was overflowing with assorted friends and relations, and among the guests was an uncle of mine who had recently married off his eldest daughter to a government official, a graduate of Tokyo University's prestigious law school.

"So," this uncle said to me, "it's great news that you managed to get into that university, but what's your major?" When I replied that I was studying literature, he made no attempt to hide his disappointment.

"In that case," he said glumly, "you probably can't expect to find a decent job after you leave school, can you?"

But then my mother, who was usually rather reserved in social situations, came out with a totally unexpected suggestion. Her words threw me into a state of confusion, for until then I had aspired to nothing more ambitious than becoming a French-literature scholar.

"Well," she declared, "if he can't find a regular job, then he'll most likely become a novelist!" This pronouncement was greeted with stunned silence, but my mother's next remark triggered an eruption of communal laughter that dispelled the tension. "Indeed," she went on, "there's more than enough raw material for a novel in the red leather trunk alone!"



© ASAHI SHIMBUN

KENZABURO OE won the 1994 Nobel Prize for Literature, and is the author of *The Changeling*; *Somersault*; *Rouse Up*; *O Young Men of the New Age*; *A Quiet Life*; *Hiroshima Notes*; *Nip the Buds, Shoot the Kids*; *A Personal Matter*; *Teach Us to Outgrow Our Madness*; *The Crazy Iris*; and *The Silent Cry*; among others.

PRAISE FOR KENZABURO OE

"Oe's themes of abnormality, sexuality, and marginality are outside the tradition of Japanese equipoise . . . His work has a gritty, grotesque quality, which makes him seem more akin to Mailer, Grass, or Roth than to many Japanese novelists."

—*New Yorker*

"A supremely gifted writer."

—*Washington Post*

"In Oe's books, everything has a peculiar sense of humor . . . a very dark humor."

—*Kazuo Ishiguro*

"Oe reads and writes out of a conviction that literature has the power to transfigure and redeem reality with a grace that comes not through religion but through imagination and understanding."

—*San Francisco Chronicle*

"One of the world's most important authors."

—*Baltimore Sun*

An expansive and endlessly entertaining history of stand-up comedy, spanning more than a century from vaudeville through radio, television, the counterculture, and the comedy boom, to the present

The Comedians

*Drunks, Thieves, Scoundrels,
and the History of American Comedy*

Kliph Nesteroff

MARKETING

Nesteroff was a stand-up comedian for eight years and is widely known in the comedy world

Marc Maron recently featured Nesteroff on his wildly popular podcast *WTF*

Nesteroff is the host of the Los Angeles-based live series *Classic Showbiz Talk Show* and writes about the history of comedy for WFMU's "Beware of the Blog"

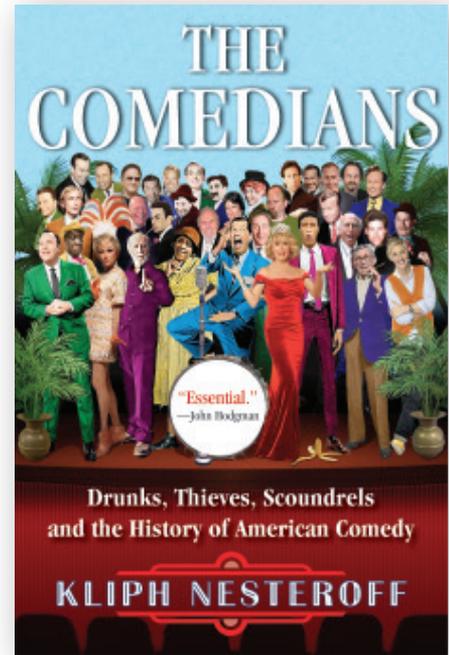
6-city tour
(New York City • Chicago • Austin •
Los Angeles • Toronto • Vancouver)

20-city radio satellite tour
major review coverage

targeted outreach to Comedy blogs
and podcasts

promotion at BookExpo America

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"Comedy buffs and social historians will forever be in Kliph Nesteroff's debt for this book. A heady mixture of show business anecdotes, gossip, and in-depth research on everything from vaudeville to podcasting. What's more, it's a great read: I couldn't put it down."
—Leonard Maltin

Jokes change from one generation to another, but the experience of the stand-up comedian transcends the ages: the striving and struggles, the tragedy and triumph. From the Marx Brothers to Milton Berle, George Carlin to Eddie Murphy, Conan O'Brien to Louis CK—comedy historian Kliph Nesteroff presents a century of fascinating rebels, forgotten stars, and characters on the precipice of fame in this essential history of American comedy.

Starting with the vaudeville circuit at the turn of the last century, Nesteroff introduces the first stand-up comedian—an emcee who abandoned physical shtick for straight jokes. After the repeal of Prohibition, Mafia-run supper clubs replaced speakeasies, and mobsters replaced vaudeville impresarios as the comedian's primary employer. In the 1950s, the late-night talk show brought stand-up to a wide public, while Lenny Bruce, Mort Sahl, and Jonathan Winters attacked conformity and staged a comedy rebellion in coffeehouses. From comedy's part in the Civil Rights movement and the social upheaval of the late 1960s, to the first comedy clubs of the 1970s and the cocaine-fueled comedy boom of the 1980s, *The Comedians* culminates with a new era of media-driven celebrity in the twenty-first century. Based on two hundred original interviews and extensive archival research, *The Comedians* is a sharply written and highly entertaining look at one hundred years of comedy, and a valuable exploration of the way comedians have reflected, shaped, and changed American culture along the way.



@ClassicShowbiz

\$28.00 (Canada: \$34.99)
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Residence: Los Angeles, California

Excerpt

It's common to hear older comedy fans complain that comedians used to be funny. In comedy, generational considerations are everything. Veteran comedian Jan Murray said, "Comedy—every era—as it dies, people bemoan it. 'Oh, these new comics aren't like those guys!' But it's wrong, because every generation breeds its own generation that talks to that generation." Shecky Greene agrees. "People say to me, 'You guys were better in the old days.' Fuck the old days!"

Vaudeville comedy now seems out-of-date and out-of-touch. A veteran critic who died in 1938 predicted that vaudeville comedy was not going to age well: "It must be remembered that old vaudeville was more a matter of style than material. It was not so much what they said and did—as how they said and did it. The compiler can give the words. He cannot add the saving grace of personality." Viewed through a contemporary prism, vaudeville comedy can be rather painful, but this doesn't mean it wasn't legitimately funny in its day.

And yet the actual experience of the comedian remains similar to that of vaudeville days, transcending the generations. Then as now, countless stand-up schleppers toiled in the trenches, learned their craft, bombed before hostile audiences and killed in front of anonymous drunks. The struggle of the funny performer has remained a symbiosis of drive, jealousy, heartbreak and triumph—existing then as it exists now. Perhaps the only other constant is comedy's unfailing popularity. Phyllis Diller once said, "There will never be enough comedy. Comedy is at a premium always."



KLIPH NESTEROFF is a former stand-up comic turned writer. Writing about the history of showbiz for WFMU, he has retained a cult following for years. Nesteroff's latest project is hosting the *Classic Showbiz Talk Show*, a live series in Los Angeles that has welcomes comedy luminaries like Mel Brooks, Fred Willard, and *Laugh-In* creator George Schlatter.

PRAISE FOR KLIPH NESTEROFF

"Comedy tends to disappear, either into the boozy corners of a nightclub or onto countless lost videotapes of TV variety shows that may never even make it to Netflix. That's what makes *The Comedians* so essential. No one charts the connections between the Jewy Old Masters of the TV age of comedy to the gay woman telling jokes into your ear right now on a podcast quite like him."

—John Hodgman, contributor to *The Daily Show with Jon Stewart*

"I was completely enchanted with his writing . . . Please go read his stuff. It's awesome."

—Marc Maron, *WTF with Marc Maron*

"I became familiar with the work of Kliph Nesteroff several years ago. He is a writer of unique ability, producing, original material that stands far above the pack."

—Zach Galifianakis

"Nesteroff's ability to bring unknown and fascinating insights to the forefront is impressive—while doing so in an extremely captivating and literate manner."

—Mike Sacks, author of *Poking a Dead Frog: Conversations with Today's Top Comedy Writers*

"Our favorite pop culture historian."

—A.V. Club, *The Onion*

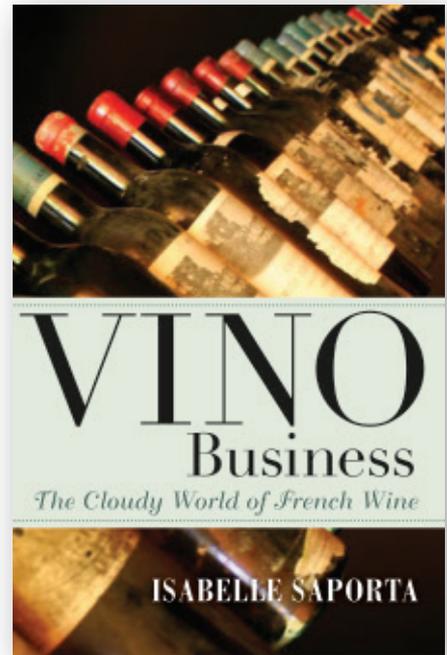
A shocking exposé of France's wine industry by an acclaimed French journalist, *Vino Business* reveals the big-money deals, speculation, and shady practices that go on even in many of the most prestigious châteaux in Bordeaux and beyond

Vino Business

The Cloudy World of French Wine

Isabelle Saporta

Translated from the French by Kate Deimling



MARKETING

Will appeal to fans of films like *Mondovino*, *Somm*, and *Bottle Shock*

eGalleys available on NetGalley and Edelweiss
national media campaign including print
and radio interviews
targeted outreach to wine/culinary media
promotion at regional trade shows,
BookExpo America, and ALA
op-eds at publication

"Is Premier Cru wine all just a con? Car parks and bribes influence the classification of wines in the Bordeaux region of southwest France according to [this] new book."
—*Daily Mail*

For centuries a bastion of tradition and excellence, Bordeaux has in recent years become dogged by controversy, particularly regarding the 2012 classification of the wines of St.-Émilion, the most prestigious appellation of Bordeaux's right bank. St.-Émilion is an area increasingly dominated by big international investors, especially from China, who are keen to speculate on the area's wines and land, some of whose value has increased tenfold in the last decade alone. In the controversial 2012 classification, as Saporta shows, certain châteaux were promoted to a more prestigious class because of insider deals that altered the scoring system for the classification of wines into premier crus and grand crus. This system now takes into account the facilities of each château's tasting room, the capacity of its warehouse, and even the size of its parking lot. The quality of the wine counts for just 30 percent of the total score for the wines of the top ranking, those deemed premier grand cru classé A.

In *Vino Business*, Saporta shows how backroom deals with wine distributors, multinational investors such as the luxury company LVMH, and even wine critics, have fundamentally changed this ancient business in the course of a decade. Saporta also investigates issues of wine labeling and the use of pesticides, and draws comparisons to Champagne, Burgundy, and the rest of the wine world. Based on two years of research and reporting, *Vino Business* draws back the curtain on the secret world of Bordeaux, a land ever more in thrall to the grapes of wealth.



\$26.00 (Canada: \$32.50)
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Residence: Paris, France

Excerpt

Security is tighter than at the French President's palace, with walkie-talkies, barricades, and bodyguards. After guests are asked to leave their cars, flocks of young women in white dresses shield them with umbrellas so that they won't get soaked in the pouring rain while walking to the golf carts that will take them to the château. The excitement is at its peak. A black sedan makes its way through the crowd, the only car permitted to enter the courtyard. It comes to a stop, and French actress Carole Bouquet emerges, looking magnificent.

Welcome to the Fête de la Fleur, the highlight of the spring season for the crème de la crème of the world of Médoc and left-bank wines. In 2013, this huge party thrown by the Commanderie du Bontemps took place on the last day of the big wine show Vinexpo in Saint-Julien-de-Beychevelle, at Château Lagrange, which is owned by the Japanese company Suntory, the alcohol and soft drink giant (whose holdings include Orangina Schweppes).

The Bordeaux wine industry has become adept at bringing VIPs on board and at crafting a swanky image. In thirty years, this closed world has undergone a sea change. The important figures of yesteryear have yielded to wealthy investors; traditional winegrowers have been pushed aside by CEOs; and old-school vintners have been replaced by movie stars. In just three decades, the business has radically changed in scope. Big capital has invaded the vineyards, bringing its marketing managers and PR apparatus. And the guilds, those old bastions of the Bordeaux bourgeoisie where the local officials used to love to get together, now hold glamorous celebrations worthy of a Hollywood premiere.



© PATRICE NORMAND

ISABELLE SAPORTA is an investigative journalist and documentary filmmaker. In 2011, she published *The Black Book of Agriculture*, which sold more than 60,000 copies in France alone. *Vino Business* is her first book to be translated into English. She lives in Paris, France.

INTERNATIONAL PRAISE FOR *VINO BUSINESS*

“Gossip as poisonous as pesticides, anonymous informants, rampant greed . . . *Vino Business*, by French journalist Isabelle Saporta, has caused a firestorm for its criticism of the French wine trade . . . If it's causing this much uproar, thinks Lucile Carle, whose family owns St.-Émilion Château Croque-Michotte, ‘it's because she put her finger on the sore spot.’”

—*Wine Spectator*

“Isabelle Saporta bases the book on a true investigation, field work that cannot be contested, work that many of her detractors, the people who snipe at her from behind their keyboards, would do well to be inspired by.”—*Le Point (France)*

“On the basis of interviews with big hitters of the region, the book recounts the almost feudal battles that are waged to change the classification of a château.”—*La Presse (Canada)*

“This book, which concludes that more transparency is needed regarding the fabrication and classification of these great wines, is asking the right questions.”—*Le Parisien*

“Saporta doesn't hold back in questioning the French institutions and traditions that the country's wine industry prides itself on . . . The book is a juicy read and is likely to sell a lot of copies.”—*Wine-Searcher.com (United Kingdom)*

“AN INSTANT CLASSIC.”

—NEW YORK TIMES

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—ECONOMIST

“Breathtaking

... An indelible impression
of a raptor’s fierce essence.”

—NEW YORK TIMES BOOK REVIEW
(COVER REVIEW)

“Dazzling.”

—VOGUE

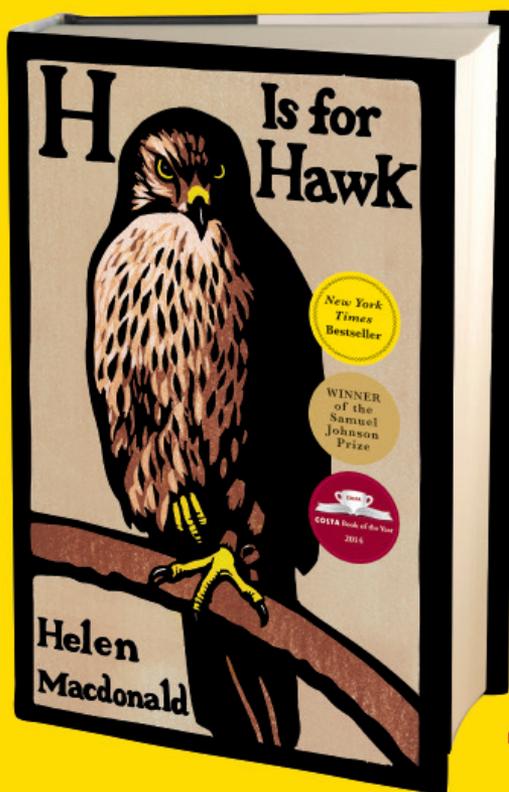
“Her prose glows and burns.”

—WALL STREET JOURNAL

“ONE OF A KIND

... brings her observer’s eye
and poet’s voice to the
universal experience
of sorrow and loss.”

—CHICAGO TRIBUNE



“Heartfelt.”

—ATLANTIC

“Gorgeous.”

—DIANE REHM, NPR

**“Coherent, complete,
and riveting, perhaps
the finest nonfiction
I read in the past
year.”**

—NEW YORKER

“Singular.”

—LOS ANGELES TIMES

“Unsparing, fierce

... the ideal balance
between art and truth.”

—SEATTLE TIMES

**“One of the
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you’ll read this year.”**

—ENTERTAINMENT WEEKLY

“Beautiful.”

—NEW YORK TIMES

“Extraordinary

... a single work of seamless prose.”

—DAILY BEAST

**“A wonder both of nature
and of meditative writing.”**

—FRESH AIR, NPR

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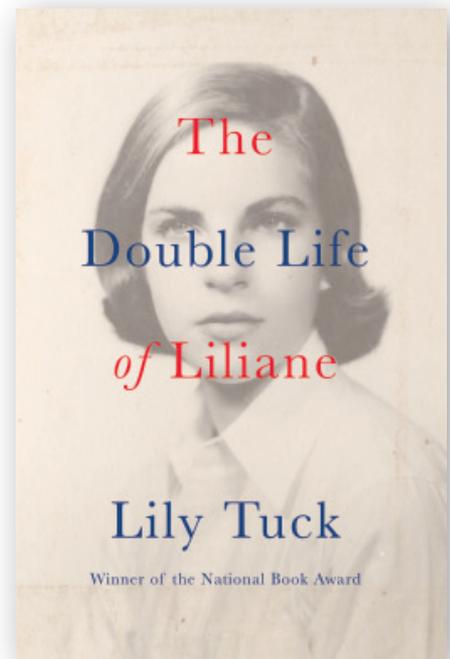


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PRESS
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“A brilliant blend of fact and fiction. An entirely engrossing novel that draws upon Lily Tuck’s amazing personal history. A triumph of artistry and storytelling.”—Diane Johnson

The Double Life of Liliane

Lily Tuck



MARKETING

I Married You for Happiness was a Best Book of the Year for the *Chicago Tribune*, the *Boston Globe*, *Publishers Weekly*, and the *National Post*

prepublication reading copies

eGalleys available on NetGalley and Edelweiss

major review coverage

national print and feature attention

promotion at regional trade shows and BookExpo America

library marketing including ALA

IndieBound bookseller outreach campaign

reading group guide available online at groveatlantic.com

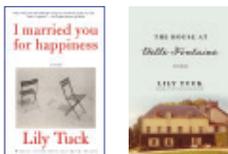
backlist eBook promotion

"Tuck is a genius."—*Los Angeles Book Review*

Lily Tuck has had a wonderful and accomplished career as a National Book Award–winning novelist, storywriter, essayist, and biographer. She is one of our most distinguished contributors to American literature. With *The Double Life of Liliane*, Tuck writes what may well be her crowning achievement to date, and, significantly too, her most autobiographical work.

As the child of a German movie producer father who lives in Italy and a beautiful, artistically talented mother who resides in New York, Liliane’s life is divided between those two very different worlds. A shy and observant only child with a vivid imagination, Liliane uncovers the stories of family members as diverse as Moses Mendelssohn, Mary Queen of Scots, and an early Mexican adventurer, and pieces together their vivid histories, through both World Wars and across continents.

What unfolds is an astonishing and riveting metanarrative: an exploration of self, humanity, and family in the manner of W. G. Sebald and Karl Ove Knausgaard. Told with Tuck’s inimitable elegance and peppered with documents, photos, and a rich and varied array of characters, *The Double Life of Liliane* is a bold, intimate, and inventive coming-of-age portrait of the writer as a young woman.



Also Available:

I Married You for Happiness
(978-0-8021-4591-8 • \$14 • W)

The House at Belle Fontaine
(978-0-8021-2106-6 • \$14 • W)



\$25.00 (Canada: \$32.50)
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Residence: New York

Excerpt

In the living room, the blue velvet sofa, the green glass coffee table, the two matching stuffed chairs and her father's ornate mahogany desk are all new. Except for a large Venetian glass ashtray on top of the coffee table—her father smokes a pack of cigarettes a day, Chesterfields he buys on the black market—there are no books or magazines or other objects to give the room a lived-in look. The only personal object in the room is the statue of a lion that sits on her father's desk. It is the Golden Laurel Award he received at the Venice Film Festival in 1950 for a film called *Donne senza Nome* (*Women without Names*) starring Simone Simon and Françoise Rosay and set after World War II, in a displaced persons' camp, where the lives and freedom of three women and a newborn child are at stake. The actresses playing the women detainees speak in many different languages—Italian, English, French, Serbo-Croatian and German—depending on their nationalities and the film's location. Scenes were shot in Puglia, in the town of Alberobello, famous for its distinctive houses with cone-shaped stone roofs. A few years later, Rudy will put a framed photo of Liliane next to the statue of the lion. The photo—a photo she does not like (it looks posed and her hair at the time is too short)—was taken by a well-known photographer, who was both a friend of her father and of Marilyn Monroe.



© JULIE THAYER

LILY TUCK is the author of five novels, including *Siam*, a PEN/Faulkner Award finalist; *The News from Paraguay*, winner of the 2004 National Book Award; and *I Married You for Happiness*; two collections of stories; and a biography. Her work has been translated in over a dozen languages and has appeared in *The Best American Essays* and *The O. Henry Prize Stories*.

PRAISE FOR *I MARRIED YOU FOR HAPPINESS*

“One of the most beautiful love songs in novel form you’ll ever read . . . Her ability to capture beauty will remind readers of Marguerite Yourcenar and Marguerite Duras.”

—*Los Angeles Review of Books*

“Sweet, tender and compelling.”—*Chicago Tribune* (Best Books of the Year)

“Beautiful . . . Tuck produces spare prose that doesn’t sacrifice tension or emotion in its economy . . . An artfully crafted still life of one couple’s marriage.”—*Boston Globe*

“Luminous . . . Spare but deep.”—NPR

“[A] moving narrative . . . Poetic and absorbing . . . The final passages, as dawn breaks in this new widow’s life, are a rare and elegant affirmation of the transcendence of love.”

—*Daily Beast*

“This slim brush of a book manages to accomplish in a mere 200-plus pages what many novelists try to do in twice the verbiage . . . Examines the disguises and surprises that energize a lasting marriage.”—*Seattle Times*

“Tuck is a masterful, insightful, readable writer . . . *I Married You for Happiness* took hold of me at once, and held me throughout with the comfortable sense that I was in the hands of a novelist who knows what she’s doing . . . Has a compact elegance . . . [that] sometimes reads with the stark brilliance of a poem.”—*Rumpus*

“Captivating . . . Absorbing . . . Strikes a chord.”

—*Washington Post*

The first volume in a major, wide-ranging three-volume revisionist history of World War II in Europe, North Africa, and the Atlantic from a highly acclaimed young British historian

The War in the West

Volume 1: The Rise of Germany, 1939–1941

James Holland

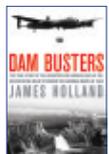
MARKETING

The first in a three-volume, major new history of World War II in the West

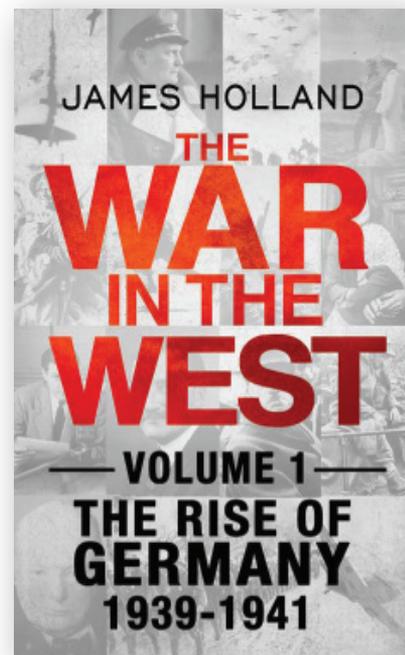
Dam Busters has been optioned for a feature film by Peter Jackson

Holland is a bestselling writer and a well-known TV personality in the UK; he produced a series for the BBC on the Dam Busters raid and one on the Battle of Britain

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Also Available:
Dam Busters
(978-0-8021-2278-0 • \$18 • USCOxE)



For seven decades, our understanding of World War II has been shaped by conventional wisdom, propaganda, and the dramatic but narrow experiences of soldiers on the ground. In this sweeping narrative history, the first of three volumes, British historian James Holland deploys deep research, incisive analysis, and a profound sense of humanity to revise and enhance our understanding of one of the most significant events in history.

It is commonly held that at the outset of war, Germany had the best army in the world and Britain barely managed to hold out against it until the Americans declared war and overwhelmed Nazi military prowess with economic might. But the picture looked much different in 1939: In advance of its Polish offensive, Germany was short on resources, tanks, and trained soldiers. Meanwhile, France had more men in uniform than Germany, and Britain, the richest country in Europe with a massive empire at its disposal, had the best navy in the world. Hitler was bluffing when he called for the wholesale destruction of Poland, but his bet that Western Europe wouldn't get involved turned out to be fatally wrong.

Beginning with the lead-up to the outbreak of war in 1939 and ending in the middle of 1941 on the eve of the Nazi invasion of Russia, *The War in the West, Volume I* covers the war on several levels, from fascinating tactical revelations—blitzkrieg, Holland argues, is a myth—to the personal stories of a German U-boat captain, a French reserve officer, a son-in-law of Mussolini, an American construction tycoon, civilians across the war zone, and many more. This is a major history, destined to generate significant scholarly debate and reader interest.



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Excerpt

Paris was emptying. The American broadcast journalist, Edward Severeid had been told by his NBS bosses to leave the capital when the French government left; now it had and so it was time for him to go too. He had already sent his wife and their baby twins back to the US, managing to get them on a train to Italy and then the last American ship to leave Genoa, which, he had correctly guessed, meant Italy was about to join the fight.

A few days later, bombs had fallen on Paris, and specifically on the Citroën works and the Air Ministry. In the days that followed, Severeid watched thousands of cars emerge from the garages and with mattresses and luggage strapped to the roofs, headed south.

On 10 June, dark smoke over the city obscured the sun and he drove down the Champs-Élysées and looked at the empty cafés. Later that night, he made his last broadcast from the capital and then headed south in his own black Citroën, along with endless miles of others. "Paris lay inert," he wrote, "her breathing scarcely audible, her limbs relaxed, and the blood flowed remorselessly from her manifold veins. Paris was dying, like a beautiful woman in coma."



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JAMES HOLLAND is the author of the bestselling *Fortress Malta*, *Battle of Britain*, and *Dam Busters*, as well as 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.

PRAISE FOR JAMES HOLLAND

"A gripping, yet compassionate account of the terrible war . . . with a memorable depiction of civilian suffering."—*Antony Beevor, on Italy's Sorrow*

"Holland is good at making complex matters clear."—*Wall Street Journal, on Dam Busters*

"Holland's *Dam Busters*, thrilling, authoritative and containing astonishing photos, is a military history 'must read.' It is also a shining tribute to those intrepid young airmen."
—*Tampa Bay Times*

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—*Telegraph (UK), on The Battle of Britain*

"Informative, enthralling, and moving—often all three at once. It effectively combines narrative and analysis . . . genuinely brilliant."
—*Booklist (starred review), on The Battle of Britain*

"Holland deftly interweaves the personal histories of pilots, soldiers, submariners, sailors, nurses, office clerks and other civilians. All are brought compellingly to life in a brisk, tightly constructed narrative that has the impetus of first-hand experience."
—*Guardian (UK), on Fortress Malta*

"Holland tells the story brilliantly . . . Vivid, intelligently, movingly, Holland's monumental chronicle tells it like it was."—*Mail on Sunday (UK), on Together We Stand*

In the latest thriller from internationally acclaimed writer Deon Meyer, Captain Benny Griessel is forced to take a case involving a controversial tech figure while coping with the death of a colleague

Icarus

Deon Meyer

MARKETING

An international bestseller, Meyer has sold 100,000 books in the United States

Thirteen Hours, which also featured Benny Griessel, won the 2011 Barry Award for Best Thriller and was an Amazon Kindle bestseller

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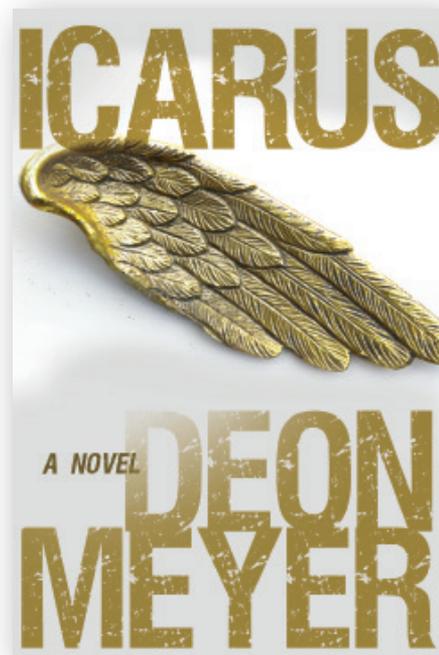
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South Africa's preeminent crime fiction writer, Deon Meyer is internationally acclaimed for his razor's-edge thrillers, unforgettable characters, and nuanced portrayals of contemporary life in his native country. The fifth pulse-pounder starring Captain Benny Griessel, a lead detective in South Africa's priority crimes unit, delves into the country's burgeoning tech and wine industries.

A week before Christmas, a young photographer discovers a plastic-wrapped corpse amidst the sand dunes north of Cape Town. The only thing found on the corpse is a dead iPhone, but it doesn't take long for the police to identify the body as that of Ernst Richter—the tech whiz behind MyAlibi, an Internet service that provides unfaithful partners with sophisticated cover stories to hide an affair. Meanwhile, Benny Griessel is called to the scene of a multiple homicide involving a former colleague, and four years of sobriety are undone on the spot. He emerges from his drunken haze determined to quit the force, but the indomitable Major Mbali Kaleni, now his boss, wants Griessel on the Richter case. The high-profile murder has already been the subject of fierce media speculation, with questions swirling about the potential for motive: Could the perpetrator be one of the countless jilted spouses? An aggrieved client?

Before the week is out, an unexpected connection to a storied family winery comes to light, and Griessel's reputation is again on the line. Mounting toward a startling conclusion, *Icarus* is another exceptional novel from the "King of South African Crime."



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DEON MEYER is the internationally acclaimed, prizewinning author of ten thrillers including *Cobra*, *Seven Days*, and the Barry Award-winning *Thirteen Hours*. His books have been published in twenty-six languages. He lives in Stellenbosch, South Africa.



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Excerpt

Cupido's face was somber as he approached.

"Benna, you don't need to go inside. Our work here is done." Griessel could hear the tone in his colleague's voice, the false businesslike note hiding his dismay.

"I didn't drive all this way to . . . What's going on, Vaughn? What happened here?"

"Trust me, Benna, please. It's an open-and-shut, let's go."

Benny felt his temper rising. What was wrong with Cupido? "Are you going to tell me what's going on, or must I see for myself?"

"Benna, for once in your life, trust me."

"Jissis," said Griessel and began walking towards the front door.

"It's Vollie," said Cupido.

Griessel froze. "Vollie?"

"Ja. Our Vollie. And his family."

Adjutant Tertius van Vollenhoven, who had worked with both of them before, back when the Provincial Detective Branch still existed. Vollie, who went home on weekends and brought back seafood for the whole team on Mondays. The man who had caught two serial killers on the Cape Flats in four years, through endless patience and dedication. And then he left. He said he had done his bit, he wanted a quieter life, wanted to save his marriage, wanted to see his children grow up. But everyone knew it was the trauma of the investigations.

INTERNATIONAL PRAISE FOR DEON MEYER

"With Deon Meyer you can't go wrong. He's a writer whose work I admire, wait for and then devour."

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"Meyer has a fine eye for people and places . . . [He] is a serious writer who richly deserves the international reputation he has built."—*Washington Post*

"A defining novelist of modern South Africa."

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"What makes Meyer such a national treasure—and as good as anyone in the world—is that even if you have no knowledge or interest in South Africa's history or present, his books are compelling page-turners."

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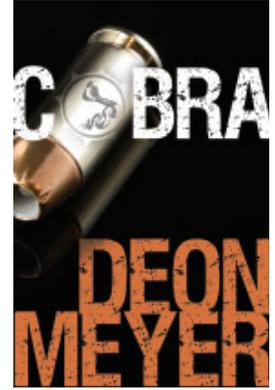
"One of the giants of crime fiction."—*El Mundo (Spain)*

"Meyer manages not only to evoke a dense, gripping atmosphere, but also to create a finely chiseled panorama of South African society."—*Berliner Morgenpost (Germany)*

"Meyer . . . vividly depicts the story of South Africa in his novels . . . The ones featuring Captain Griessel in particular have a pleasing relentlessness."—*Los Angeles Review of Books*

COBRA

Deon Meyer



"Meyer combines intricate plotting, a compelling cast, and timely themes in this fourth novel featuring Captain Benny Griessel . . . Meyer has added another provocative novel to his impressive oeuvre." —*Booklist*

At the start of this masterful thriller, a famous English mathematician is kidnapped and his two bodyguards are killed at a guesthouse outside Cape Town. It's clearly a professional hit, and the spent shell cases offer a chilling clue: Each is engraved with the head of a spitting cobra. Meanwhile, in the city, a skilled thief is using his talents to put his sister through college. But he picks the wrong pocket and not only becomes the target of the Cobra but unwittingly holds information that could cause an international outcry. And it's up to Captain Benny Griessel and his elite investigation team to find the pickpocket and track down the Cobra before it's too late.

"As always, Meyer writes with a strong sense of character and an eye on post-apartheid politics." —*Kirkus Reviews*

Named a *Publishers Weekly* Top 10 Mystery and Thriller for Fall and an Amazon Book of the Month in the mystery and thriller category

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A decade after his groundbreaking book *The Weather Makers*, Tim Flannery argues that Earth's climate system is fast approaching a crisis but that there is a promising "third way" forward

Atmosphere of Hope

The Search for Solutions to the Climate Crisis

Tim Flannery

MARKETING

The Weather Makers was a #1 international bestseller, was named an ALA Notable Book of the Year, and has over 150,000 copies in print

Publication is timed for the lead-up to the Climate Change Conference in Paris in December 2015, which aims to achieve a legally binding agreement on climate from all the nations in the world. This book anticipates and will influence the debates

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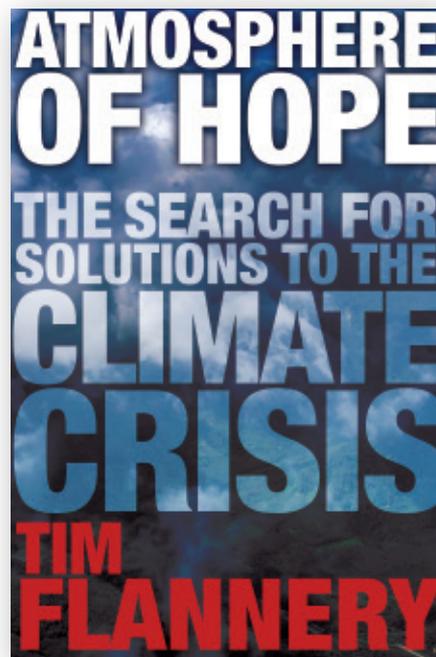
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The Weather Makers
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(978-0-8021-2297-1 • \$18 • USO)



A decade ago, Tim Flannery's #1 international bestseller, *The Weather Makers*, was one of the first books to break the topic of climate change out into the general conversation. Today, Earth's climate system is fast approaching a crisis. Political leadership has not kept up, and public engagement with the issue of climate change has declined. Opinion is divided between optimists who think technology will solve our problems and pessimists who feel that catastrophe is inevitable.

Time is running out, but Flannery argues that catastrophe is not inevitable. Around the world people are now living with the consequences of an altered climate—with intensified or more frequent storms, wildfires, droughts and floods. For some it's already a question of survival. Drawing on the latest science, *Atmosphere of Hope* gives a snapshot of the trouble we are in and more crucially, proposes a new way forward, including rapidly progressing clean technologies and a "third way" of soft geo-engineering. Tim Flannery, with his inimitable style, makes this urgent issue compelling and accessible. This is a must-read for anyone interested in our global future.

"[Flannery] builds a galvanizing, intentionally polarizing case for the urgency of altering our patterns of energy use . . . Detail-packed to the point of terrible fascination."
—*New York Times*, on *The Weather Makers*

"[Flannery] is a cultural landmark . . . Long may he write."
—*Australian*, on *An Explorer's Notebook*



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Excerpt

Are we doomed to spiral into the chaos of dangerous climate change? Or will we, at this late stage, perform the perfect three-point turn that's required to avoid disaster, and steer humanity to a pathway where emissions do not reach the 450ppm concentration of CO₂ that is the safe guardrail? I do not believe that we upright apes are capable of perfection, so other options must be canvassed.

Could we adapt to a seriously destabilizing climate? This would mean defending or relocating our great coastal cities, dealing with those made homeless by rising waters at the same time that we pay the ever-rising costs of climatic extremes? Alternatively, is there any hope that we can geo-engineer our way out with schemes to put sulphur into the stratosphere, or pump liquid CO₂ into the ocean depths? Or is there another way (as opposed to adaptation or hard geo-engineering) that might buy us time? This "third way," as I've come to think of it, uses the power of life itself and the Earth system to draw CO₂ out of the air and sea. As it results in changes in the Earth system, it might be counted as a form of geo-engineering, but it is qualitatively different in that it builds on processes that are as old as life itself, and seeks to directly reduce the human-caused greenhouse gases.



© DAMIEN PLEMING

TIM FLANNERY is a scientist, explorer, and conservationist. He has published more than 130 scientific papers and several books, including *The Weather Makers*, *Throwim Way Leg*, *Here on Earth*, and *Among the Islands*. He was named Australian of the Year in 2007, and from 2011 to 2013 he was head of the Australian Climate Change Commission.

PRAISE FOR *THE WEATHER MAKERS*

“At last, here is a clear and readable account of one of the most important but controversial issues facing everyone in the world today. If you are not already addicted to Tim Flannery’s writing, discover him now.”

—Jared Diamond, author of *The World Until Yesterday* and *Guns, Germs & Steel*

“An authoritative, scientifically accurate book on global warming that sparkles with life, clarity and intelligence.”—*Washington Post*

“Comprehensive and extremely well-written, *The Weather Makers* has perhaps the best chance of inspiring actual policy change since Rachel Carson’s *Silent Spring* . . . Even the most skeptical reader will wonder why, exactly, we are sitting on our hands.”—*Newsday*

“Passionate, well-researched . . . Takes a long view, offering an account of the history of earth’s shifting climate.”—*New York Times Book Review*

“*The Weather Makers* remains the most cogent single volume on climate change, and its author is a renowned international expert on this crucial subject.”—*Seattle Post-Intelligencer*

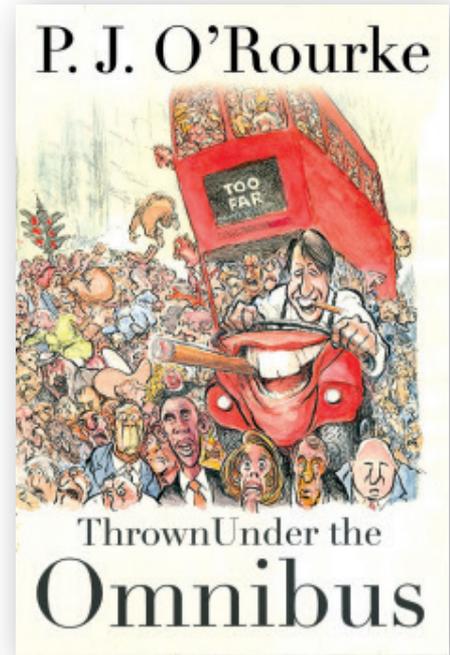
“A passionate explication of human influence on climate change and a call to action . . . A tour de force.”—*Science Magazine*

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P. J. O’Rourke



MARKETING

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“Whether you agree with him or not, P.J. writes a helluva piece.”
 —Richard Nixon

P. J. O’Rourke has had a prolific career as one of America’s most celebrated humorists. But that career almost didn’t happen. As he tells it, “I began to write for pay in the spring of 1970. To tell the truth I didn’t even mean to be a writer, I meant to be a race car driver, but I didn’t have a race car.”

Fortunately for us, he had to settle for writing. From his early pieces for the *National Lampoon* (“How to Drive Fast on Drugs While Getting Your Wing-Wang Squeezed and Not Spill Your Drink”), through his classic reporting as *Rolling Stone’s* International Affairs editor in the ’80s and ’90s (“Among the Euroweenies”), and his brilliant, inimitable political reporting and analysis (*Parliament of Whores, Give War a Chance, Eat the Rich*), P.J. has been entertaining and provoking readers with high-octane prose, a gonzo republican attitude, and a rare ability to make you laugh out loud while silently reading to yourself. Chris Buckley once described his work as “S. J. Perlman on acid,” and when Penguin first published its *Dictionary of Modern Humorist Quotations*, P.J. had more entries than any other living writer.

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“Giving money and power to government is like giving whiskey and car keys to teenage boys.”

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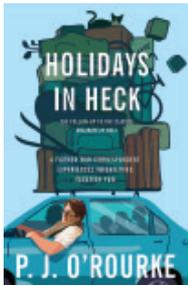
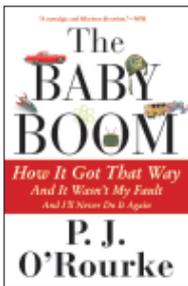
◆
“You know your children are growing up when they stop asking you where they came from and refuse to tell you where they’re going.”

◆
“When buying and selling are controlled by legislation, the first things to be bought and sold are legislators.”

◆
“It’s better to spend money like there’s no tomorrow than to spend tonight like there’s no money.”

◆
“Wherever there’s injustice, oppression, and suffering, America will show up six months late and bomb the country next to where it’s happening.”

◆
“The Democrats are the party that says government will make you smarter, taller, richer, and remove the crabgrass on your lawn. The Republicans are the party that says government doesn’t work and then they get elected and prove it.”



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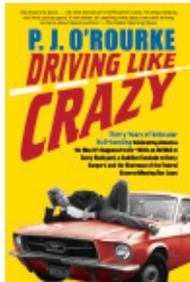
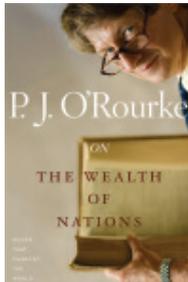
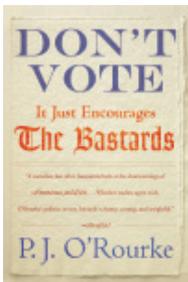
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P. J. O'ROURKE has written sixteen books on subjects as diverse as politics and cars and etiquette and economics. His book about Washington, *Parliament of Whores*, and his book about international conflict and crisis, *Give War a Chance*, both reached #1 on the *New York Times* bestseller list. He is a contributing editor at the *Weekly Standard*, H.L. Mencken fellow at the Cato Institute, and a regular panelist on NPR's *Wait . . . Wait . . . Don't Tell Me*. He lives with his family in rural New England, as far away from the things he writes about as he can get.

The next novel in internationally bestselling crime writer Val McDermid's hugely successful Tony Hill and Carol Jordan series, centered on a series of high-profile "suicides" of outspoken women who were the targets of vicious cyberbullying up until their deaths

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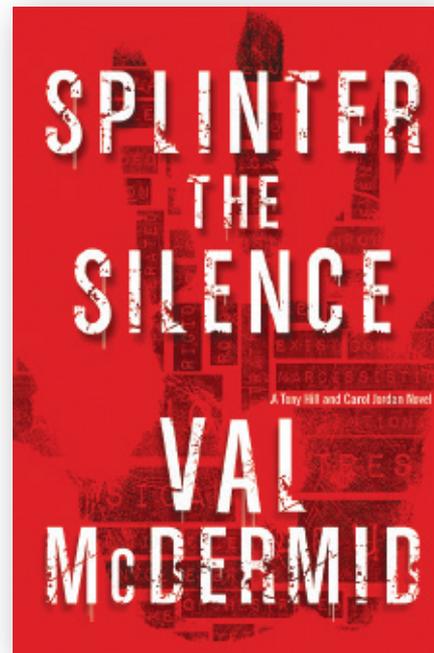
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VAL McDERMID is the bestselling author of twenty-nine previous novels, which have been translated into over forty languages and sold eleven million copies worldwide. She lives in Scotland.



"Smooth. Confident. Deeply satisfying. What else can you say about McDermid's writing? . . . The Jordan-Hill relationship remains the star of the show . . . It's a match made in heaven amid hell on earth."

—*Entertainment Weekly* (editor's choice) on *The Torment of Others*

Widely recognized as one of our finest crime writers, with numerous accolades and legions of devoted readers worldwide, Val McDermid is back with the latest installment in her much beloved series featuring psychologist Tony Hill and former police detective Carol Jordan. *Splinter the Silence* is an adrenaline-fueled roller coaster guaranteed to keep you on the edge of your seat: a masterful novel centered on the mysterious deaths of several women who were the victims of vicious cyberbullying.

Is it violence if it's virtual? The outspoken women targeted by the increasingly cruel Internet trolls and bullies would probably say so. For some of them, the torrents of bile and vicious threats prove too much. They begin to silence themselves in a series of high-profile suicides. Or do they? Tony Hill isn't convinced. But he's the only one. Former cop Carol Jordan is too busy messing up her life to care. Until she gets an unexpected second chance. Now it's game on, and the stakes have never been higher.

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"Hill and Jordan dominate as brilliantly as ever."

—*Times Saturday Review* (UK) on *Cross and Burn*



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“Compulsively readable . . . McDermid is top of her class when it comes to writing intelligent, twisty, suspenseful thrillers . . . Completely absorbing . . . *Cross and Burn* is well worth the reading journey.”

—*Mystery Scene*, on *Cross and Burn*

“McDermid is a whiz at combining narrative threads, shifting to the viewpoints of her various characters . . . and ending chapters with cliffhangers that propel you to keep reading . . . As smooth a practitioner of crime fiction as anyone out there . . . She’s the best we’ve got.”

—*New York Times Book Review*, on *Killing the Shadows*

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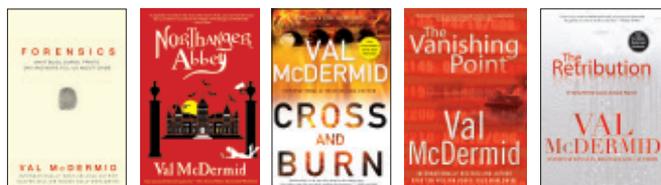
—*Guardian (UK)*, on *The Retribution*

“McDermid knows crime, but more importantly, she knows the dark side of men and women and the havoc they can wreak on each others’ lives . . . The reader is immediately drawn in . . . Taut, smart, vivid writing.”

—*Lambda Literary (online)*, on *The Vanishing Point*

“One of the most accomplished crime novelists in the UK, Val McDermid has an acute reading of the psychology that lifts her out of the genre strait-jacket. She delivers pulse-raising set-pieces when necessary, but truthfulness of characterization is always more important than the exigencies of plot.”

—*Independent (UK)*, on *The Vanishing Point*



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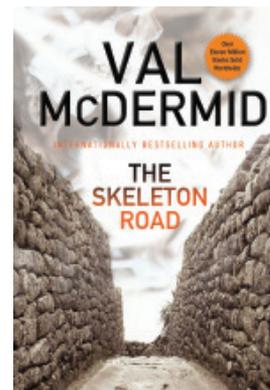
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“Heart-wrenching . . . McDermid delves ever more deeply into the psyches of the major characters . . . [and] excels in putting the reader at the center of the action . . . *The Skeleton Road* does an excellent job of wrangling with these big ideas inside a tightly paced mystery.”—Janet Napolitano, *Los Angeles Times*

The Skeleton Road

Val McDermid



“McDermid [is] a deft hand at crafting murder mysteries heavily laced with psychological suspense . . . Evocative writing . . . From vertiginous start to electrifying finale, *The Skeleton Road* delivers twists aplenty in this tautly told tale.” —*Boston Globe*

The *Skeleton Road*, now available in paperback, is a gripping standalone novel about a cold case that links back to the Balkan Wars of the 1990s. In the center of historic Edinburgh, builders are preparing to demolish a disused Victorian Gothic building. They are understandably surprised to find skeletal remains hidden in a high pinnacle that hasn’t been touched by maintenance for years. But who do the bones belong to, and how did they get there? Could the eccentric British pastime of free climbing the outside of buildings play a role? Enter cold case detective Karen Pirie, who gets to work trying to establish the corpse’s identity. And when it turns out that the bones may be from as far away as former Yugoslavia, Karen will need to dig deeper than she ever imagined into the tragic history of the Balkans: to war crimes and their consequences, and ultimately to the notion of what justice is and who serves it.

“Melds the political thriller with the police procedural . . . Feels both intensely personal and global . . . Karen . . . once again proves herself a formidable character worthy of her own series.”

—Associated Press

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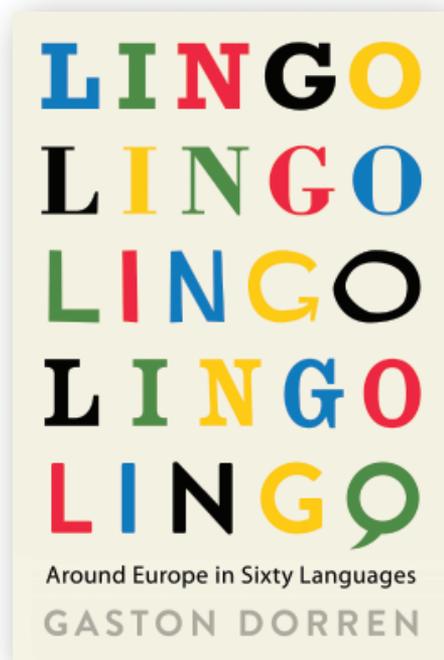
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A whirlwind armchair tour of Europe through its languages, from Gaelic to Gagauz, Macedonian to Monégasque, covering six thousand years of history and sixty languages in bite-size chapters

Lingo

Around Europe in Sixty Languages

Gaston Dorren



MARKETING

Described by one British newspaper as 2014’s “sleeper Christmas hit,” *Lingo* has been a runaway success in the United Kingdom, where it is published by the same publisher as *Eats, Shoots & Leaves*

Illustrated with photos, charts, and pictures throughout, *Lingo* is an ideal gift book

eGalley available on NetGalley and Edelweiss national print and online campaign newsletter cooperative advertising available



© BRAMI PETRAEUS

GASTON DORREN is a linguist, journalist, and polyglot. He speaks Dutch, Limburgish, English, German, French, and Spanish, and reads nine more languages. He is the author of two books in Dutch, and the creator of an app, *The Language Lover’s Guide to Europe*. Dorren lives in the Netherlands.

“A joyful guided tour around Europe’s linguistic landscape . . . genuinely interesting and enormous fun . . . a book that brims with joy at linguistic variety and invention.”
—*Sunday Telegraph*

Whether you’re a frequent visitor to Europe or just an armchair traveler, the surprising and extraordinary stories in *Lingo* will forever change the way you think about the continent, and may even make you want to learn a new language.

Lingo spins the reader on a whirlwind tour of sixty European languages and dialects, sharing quirky moments from their histories and exploring their commonalities and differences. Most European languages are descended from a single ancestor, a language not unlike Sanskrit known as Proto-Indo-European (or PIE for short), but the continent’s ever-changing borders and cultures have given rise to a linguistic and cultural diversity that is too often forgotten in discussions of Europe as a political entity. *Lingo* takes us into today’s remote mountain villages of Switzerland, where Romansh is still the lingua franca, to formerly Soviet Belarus, a country whose language was Russified by the Bolsheviks, to Sweden, where up until the 1960s polite speaking conventions required that one never use the word “you” in conversation, leading to tiptoeing questions of the form: “Would herr generaldirektör Rexed like a biscuit?”

Spanning six millennia and sixty languages in bite-size chapters, *Lingo* is a hilarious and highly edifying exploration of how Europe speaks.

“The depth and breadth of [Dorren’s] understanding and knowledge are awesome . . . this charming, funny, and fascinating gem of a book has persuaded me of the richness we are in danger of losing.”
—*Times* (UK)

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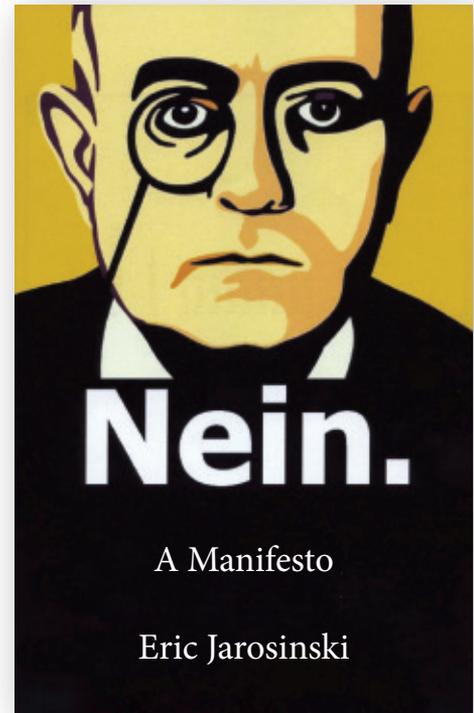


A gleeful yet serious philosophical manifesto in aphorism by the creator of the hugely popular @NeinQuarterly Twitter feed, written in the same “crisp, allusive, irreverent” (*New Yorker*) voice

Nein.

A Manifesto

Eric Jarosinski



MARKETING

Since Eric Jarosinski began the @NeinQuarterly Twitter feed in early 2012, it has attracted over 100,000 Twitter followers in over 125 countries

Jarosinski and his work have been featured in numerous international publications, including the *New Yorker*, the *Paris Review*, *Frankfurter Allgemeine Zeitung*, the *Believer*, the *Chronicle of Higher Education*, *Der Spiegel*, *Neue Zürcher Zeitung*, the *Wall Street Journal*, *Slate*, and the *Irish Times*

Jarosinski is currently embarking on his second annual #FailedIntellectual Goodwill Tour, speaking at numerous universities, public forums, and cultural centers throughout Europe and North and South America

eGalleys available on NetGalley and Edelweiss national media campaign including print and radio interviews

#FrequentlyAskedQuestions

- *Ontology: what the fuck?*
- *Causality: why the fuck?*
- *Epistemology: how the why the fuck?*
- *Phenomenology: the fuck.*

Nein. *A Manifesto* is the brainchild of Eric Jarosinski, the self-described “failed intellectual” behind the hugely popular @NeinQuarterly, a “Compendium of Utopian Negation” that uses the aphorism to plumb the existential abyss of modern life—and finds it bottomless.

Stridently hopeless and charmingly dour, *Nein. A Manifesto* mixes melancholy with nihilistic glee in its investigation into the most urgent questions. And the least. Inspired by the philosophical aphorisms of Nietzsche and Theodor W. Adorno, Jarosinski’s epigrammatic style reinvents short-form philosophy for a world doomed to distraction.

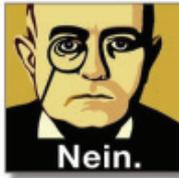
Nein. A Manifesto will be packaged as an attractive trade paperback, each page consisting of its own four-line manifesto. Critical thinkers, lovers of language, bibliophiles, manics and depressives alike will be drawn to this compelling, witty, playfully irreverent translation of digital into print. Theory into praxis. And tragedy into farce.



neinquarterly.com
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#KeepItSimple

Only two problems with the world today.

1. The world.

And 2. Today.

Three, if you count tomorrow.

GLOSSARY

Brunch: The one thing everyone believes in on Sunday.

Capitalism: The ship of state rigged by pirates. (Communism: The ship of state rigged by the state.)

God: 1. A deity who looks like Marx, was pronounced dead by Nietzsche, and envied by Freud.

German: A language invented for philosophy but used to build automobiles.

Smart phone: A device designed for working too late and dying too soon.



#TheoryOfSocialMedia

Joy.

Found online.

In almost filling the emptiness.

Found online.

PRAISE FOR ERIC JAROSINSKI AND @NEINQUARTERLY

“The very best piece of writing I’ve encountered on Twitter . . . An almost perfect use of Twitter as a platform: aphoristic, and yet hinting at a depth of knowledge underneath.”—*Los Angeles Times* (online)

“German studies professor and Internet star are two careers that rarely go together. But Eric Jarosinski has found the way.”—*Wall Street Journal* (Speakeasy blog)

“A master of pithy contradiction . . . [Jarosinski] distills difficult philosophical concepts into triumphs of pith.”—*Slate*

“Puns and wordplay are trademarks of *Nein. Quarterly*. His jokes jump from Marxism to pumpkin spice lattes—all told from the perspective of a depressed German philosopher pining for another time and place . . . [Goethe University Professor Helmut] Wicht says Jarosinski has found Germany’s enigmatic funny bone. He jokes like an insider.”—*Public Radio International*



© RICHARD GUTJAHR

ERIC JAROSINSKI is a self-declared #FailedIntellectual and expert in modern German literature, culture, and critical theory, as well as the founding editor of *Nein. Quarterly*. Jarosinski’s writing has been featured in numerous publications, including the *New Yorker*, *Paris Review*, and *Wall Street Journal*. He is based in New York.

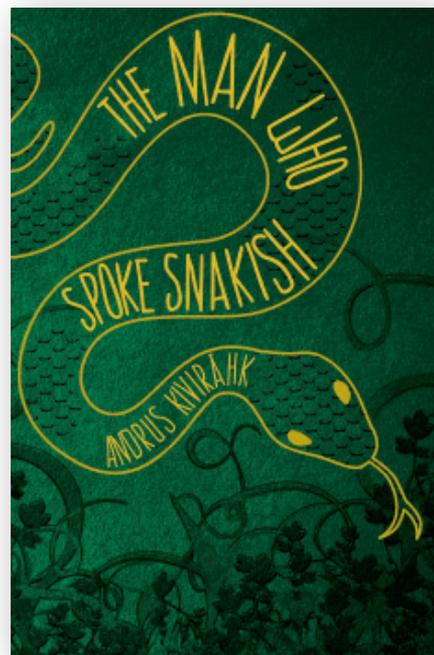
6. Nein does not thank you for shopping.

“How to describe the book? Imagine it is the end of the world, and Tolkien, Beckett, Mark Twain, and Miyazaki (with Icelandic sagas and Asterix comic books stuffed under their arms) have got together in a cabin to drink and tell stories around the last bonfire the world will ever see.”—*Le Magazine Littéraire*

The Man Who Spoke Snakish

Andrus Kivirähk

Translated from the Estonian by Christopher Moseley



MARKETING

The novel was a huge word-of-mouth success in France and heavily supported by independent booksellers

eGalleys available on NetGalley and Edelweiss major review coverage

targeted outreach to Estonian community

IndieBound bookseller outreach campaign

“The first great talent of this young Estonian author is to make us laugh about complex subjects . . . The sense of humor and the imagery resembles a graphic novel or animated film . . . Probably one of the best contemporary novels about what it means to be alone . . . Marvelous in all senses of the word.” —*Le Monde*

A bestseller in the author’s native country of Estonia, where the book is so well known that a popular board game has been created based on it, *The Man Who Spoke Snakish* is the imaginative and moving story of a boy who is tasked with preserving ancient traditions in the face of modernity.

Set in a fantastical version of medieval Estonia, *The Man Who Spoke Snakish* follows a young boy, Leemet, who lives with his hunter-gatherer family in the forest and is the last speaker of the ancient tongue of snakish, a language that allows its speakers to command all animals. But the forest is gradually emptying as more and more people leave to settle in villages, where they break their backs tilling the land to grow wheat for their “bread” (which Leemet has been told tastes horrible) and where they pray to a god very different from the spirits worshipped in the forest’s sacred grove. With lothario bears who wordlessly seduce women, a giant louse with a penchant for swimming, a legendary flying frog, and a young charismatic viper named Ints, *The Man Who Spoke Snakish* is a totally inventive novel for readers of David Mitchell, Sjöfn, and Terry Pratchett.

A word-of-mouth success in France, and one of the bestselling books ever published in Estonia, *The Man Who Spoke Snakish* is the first of Kivirähk’s novels ever to be published in English—and sure to entertain and surprise readers worldwide.



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Excerpt

I don't remember my father. And my mother didn't like talking about him; every time he came up she would become uneasy and change the subject. She must have blamed herself for my father's death, and I suppose she was guilty. My mother was bored in the village; she didn't care for work in the fields, and while my father was striding out to go sowing, my mother was wandering around the old familiar forests, and she got acquainted with a bear. What happened next seems to be quite clear, it's such a familiar story. Few women can resist a bear, they're so big, soft, helpless and furry. And besides that, bears are born seducers, and terribly attracted to human females, so they wouldn't let slip an opportunity to make their way up to a woman and growl in her ear. In the old days, when most of our people still lived in the forest, there were endless cases of bears becoming women's lovers, trysts that would ultimately end in the man discovering the couple and sending the brown beast packing.

The bear started visiting us, always when my father was toiling in the field. He was a very friendly animal—my sister Salme, who is five years older than me, remembers him and has told me that the bear always brought her honey. Like all bears at that time, this bear knew how to talk a little, since bears are the cleverest of animals, of course excepting snakes, the brothers of humans. True, bears couldn't say much, and their conversation wasn't very smart—but how smart do you have to be to talk to your lover?



© SABRINA MARIEZ

ANDRUS KIVIRÄHK is one of Estonia's most highly regarded contemporary writers. A journalist by profession, he is known for his satirical newspaper columns and his bestselling novels. A popular board game has been created on the basis of his novel *The Man Who Spoke Snakish*, which is his first book ever to appear in English. He lives in Tallinn, Estonia.

PRAISE FOR *THE MAN WHO SPOKE SNAKISH*

“Somewhere near the realms of fantasy and science fiction there exists a much more thrilling and allegorical form of writing, bending the rules of the genre to suit itself: Atwood's admonitory novels, Vonnegut's attempts to reach outside the bounds of reality and time, Bradbury's philosophical allegory encased within a science-fiction story . . . *The Man Who Spoke Snakish* is an allegory about fading eras and vanishing worlds, and laced with a good dose of black humor to boot.”—**Jürgen Rooste, Estonian cultural critic**

“Fable-like, timeless . . . *The Man Who Spoke Snakish* is a great novel, one of those important books that speaks to your soul in its own language and which marks a milestone on your personal reading history and in the development of your opinions.”—**Blog des Bouquins**

“An incredible novel, a mystifying treasure of a book. It will give you a raging desire to visit Estonia.”—**Psychologies Magazine**

“A novel in which there is no downtime and which is great fun to read . . . a tragic and deeply political work, but one in which shards of laughter await on every page . . . It is good, it is beautiful, you will read it in one sitting, it radiates intelligence . . . It is a true literary miracle.”—**L'ivre de Lire**



THE MYSTERIOUS PRESS

AVAILABLE IN PAPERBACK IN SEPTEMBER

“Edgar Award winner Thomas Cook has a string of beautifully written and elegantly plotted thrillers to his name. *A Dancer in the Dust* is one of his best ever. This lush story combines current events and a wonderfully realized love story.” —*Globe and Mail*

A Dancer in the Dust

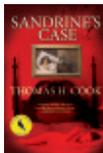
Thomas H. Cook

MARKETING

Sandrine's Case was a finalist for the 2014 Edgar Award for Best Novel

Cook has been published in over fifteen languages

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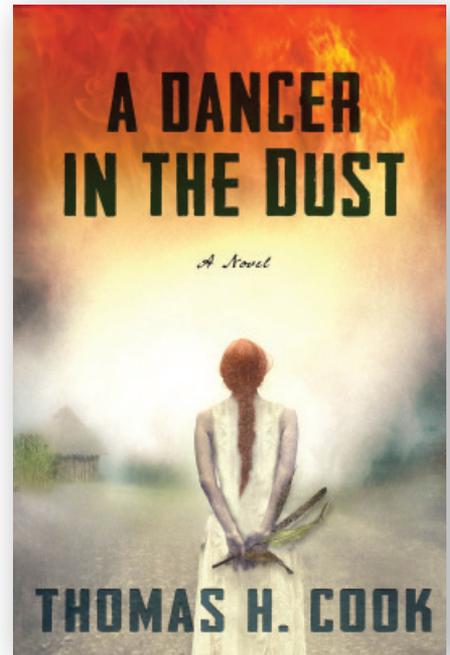
Sandrine's Case
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COURTESY OF THE AUTHOR



THOMAS H. COOK has been nominated for eight Edgar Awards in five different categories and won the Edgar Award for Best Novel for *The Chatham School Affair*. He is also the recipient of the Martin Beck Award of the Swedish Academy of Detection, the Herodotus Prize for Best Historical Short Story, and the Barry Award for Best Novel. He lives in Massachusetts.



“Not since John Le Carré’s *The Mission Song* have I seen such a loving and sorrowful portrait of modern Africa . . . A dark read, but a worthwhile one.”

—*News & Observer* (Raleigh)

From Edgar Award–winning author Thomas H. Cook, *A Dancer in the Dust* is a deeply moving literary thriller about ill-fated love: one man’s love for an extraordinary woman, and one woman’s love for her troubled country. Twenty years ago, Ray Campbell was an aid worker dedicated to improving conditions in Lubanda, a newly independent African nation. He is shocked when a friend from that time is now found murdered in a New York alley, especially because signs suggest that this murder is connected to the tragic death decades ago of Martine Aubert—the only woman Ray ever truly loved. Martine Aubert was a white, native Lubandan farmer whose dream for her homeland starkly conflicted with those charged with its so-called development. And Ray’s failure to understand Martine’s commitment to her country had led him to seal her fate in a moment of grievous error. As Ray returns to Lubanda to investigate the cause of his friend’s murder, he also returns to the passion he once felt for Martine and vows, in her memory, to rectify his wrongs.

“Cook excels at merging contemporary and past storylines into one narrative . . . [and] masterfully captures the tumultuous state of a country in upheaval.”

—*Kirkus Reviews*

“[A] very readable genre-twisting thriller/love story/crime novel that will captivate readers from the start to the finish.”

—*Huntington News*

“Highly recommended.”—*I Love a Mystery*



tomhcook.com
@thomashcook

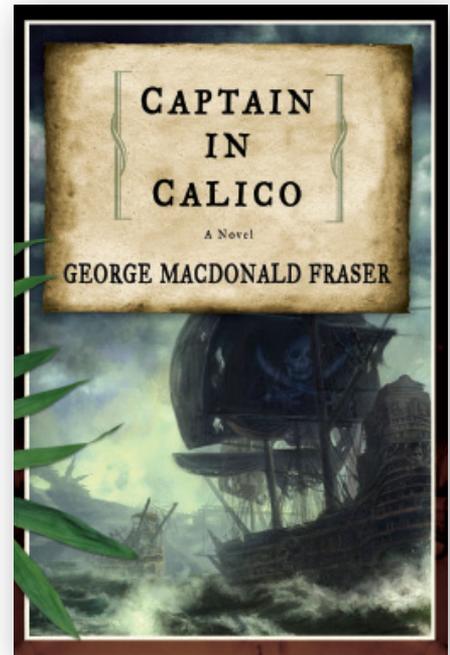
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Previous ISBN: 978-0-8021-2272-8
Residence: Cape Cod, Massachusetts

From the author of the famous Flashman series,
a standalone adventure novel about a fearless pirate
in the eighteenth-century British West Indies

Captain in Calico

George MacDonald Fraser



MARKETING

Fraser was the creator of the legendary series of novels starring arch-rogue Harry Flashman. The Flashman series has sold millions of copies worldwide, with noted fans including P. G. Wodehouse, John Updike, Jane Smiley, and Alan Furst

Captain in Calico is Fraser's earliest novel, discovered by his children after his death and never before published

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promotion at regional trade shows and
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library marketing including ALA

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on Shelf Awareness, *Publishers Weekly*,
and Goodreads

Scottish author George MacDonald Fraser was famed for his legendary Flashman series, featuring the incorrigible knave Harry Flashman, a soldier in the British imperial army. In the colorful standalone novel *Captain in Calico*, which has never before been published, Fraser introduces the real-life antihero Captain John Rackham, called “Calico Jack,” an illustrious eighteenth-century pirate who marauded the Caribbean seas.

On a tranquil evening in the Bahamas, Calico Jack, long wanted on counts of piracy, makes a surprise appearance at the governor’s residence and asks for a pardon for himself and his men. A deal is brokered after Jack reveals the motive for turning himself in: love. When Jack last set sail from the Bahamas two years ago, he left behind a beautiful fiancée, and he recently learned that she remains unmarried. What the governor does not reveal to Jack is that while he was off pirating, his beloved has become betrothed to a new man—the governor himself. It doesn’t take long for this truth to come to light, and after embarking on a new romance with the infamous Irish pirate Anne Bonney, Jack is quickly transformed back into a thieving captain in calico.

With his trademark picaresque style and humor, Fraser draws readers into the wild west of the British Empire, where black sails prowl the waters, crooked morals rule in the courthouse and on the plantation, and redemption can be found in the most unexpected places.



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Excerpt

Tall, spare and active in spite of the greying hair at his temples, Governor Woodes Rogers had the air of one completely masterful and self-possessed. In spite of an expression which was naturally severe and the puckered scars where a Spanish musket-ball had shattered his jaw he was not unhandsome. His mouth was large and generous and his grey eyes startlingly bright against his weather-beaten skin. They ranged briefly now over the tall figure before him.

“Your name?”

The big man shifted his weight on to his other foot and said easily: “John Rackham.”

Woods Rogers’ eyes opened a little wider and then he pushed the candlebranch away very deliberately and repeated the name.

“John Rackham. Also known as Calico Jack.”

The big man smiled faintly and nodded. “So they call me,” he said, with a touch of pride in his voice.

Master Dickey was conscious of a certain coolness on his spine which was not caused by the night air. Of course he knew the name, as he knew the names of “Blackbeard” Ned Teach and Stede Bonnet and every other freebooter of note in the Caribbean waters. But it was one thing to know the name and quite another to be sitting within a few paces of the man himself and to recall that only a few moments earlier he had been trying conclusions with him in a darkened room with an unloaded pistol.



GEORGE MacDONALD FRASER (1925–2008) was the author of the legendary Flashman series. Born in England and educated in Scotland, he served in a Highland regiment in India, Africa, and the Middle East. In addition to his books, he wrote screenplays, including *The Three Musketeers*, and the James Bond film *Octopussy*.

PRAISE FOR GEORGE MacDONALD FRASER

“One of the masterly comic writers of the twentieth century.”—*Wall Street Journal*

“A novelistic gallop through history and imagination . . . Fraser can easily juggle Conan Doyle and Holmes, Fleming and Bond, Wodehouse and Wooster, and Chandler and Marlowe.”

—*Vanity Fair*

“A master of hijinks, an unabashedly nostalgic fan of dueling adventure and boudoir romance, a knowledgeable, witty and ebullient ransacker of historical fiction.”

—*New York Times Book Review*

“Reading Fraser’s twelve Flashman books is one of the great joys of possessing eyes.”—*Time*

“Next to the coming of the new Messiah, the most welcome appearance one can imagine is the new Flashman book from George MacDonald Fraser.”—*Time Out*

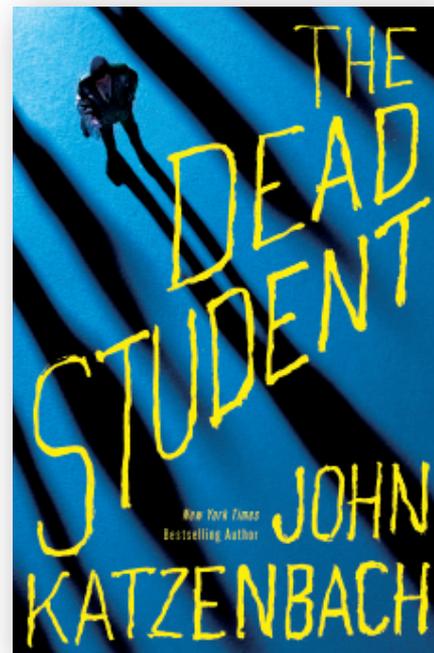
“Magnificent . . . The delights of these novels cannot be overstated. In addition to their literary verve . . . the wealth of historical information packed into each book offers a hugely entertaining bit of education.”—*San Francisco Chronicle*

“The Flashman Papers do what all great sagas do—winning new admirers along the way but never, ever betraying old ones. It is an immense achievement.”—*Sunday Telegraph (UK)*

Already an international bestseller, a gripping thriller about a recovering alcoholic determined to prove that his uncle's death was not suicide, but murder

The Dead Student

John Katzenbach



MARKETING

Katzenbach has been published in more than twenty-five countries, with millions of copies sold throughout the world

prepublication reading copies

eGalleys available on NetGalley and Edelweiss

targeted outreach to Mystery/Thriller media

promotion at regional trade shows, BookExpo America, and ALA

backlist eBook promotions

also available as a HighBridge audiobook



© NANCY DOHERTY

JOHN KATZENBACH has written thirteen previous novels, including the *New York Times* bestseller *The Traveler*, and *Red 1-2-3*. Katzenbach was a criminal court reporter for the *Miami Herald* and *Miami News*.

"[Katzenbach] proves he is a genius at handling complex dark plots and characters, and masterfully narrates the most terrifying recesses of the mind. You will read *The Dead Student* in one sitting."
—*ABC Nacional (Madrid)*

A master of the modern psychological thriller, internationally bestselling author John Katzenbach is an unrivaled investigator of that most primal human motive—revenge. A tense, penetrating novel, *The Dead Student* follows a young man set on avenging the uncle who saved his life, no matter the consequences.

Timothy Warner, a PhD student who goes by the nickname "Moth," wakes up on his ninety-ninth day of sobriety with an intense craving for drink. He immediately calls his uncle Ed, a former alcoholic and now successful psychiatrist who has become Moth's mentor and father figure. Ed promises to meet him at an AA meeting later that day but never shows up. Moth bikes to his office only to discover a grisly scene: his uncle lying in a pool of blood, shot through the temple. Deeply shaken, Moth dials 911 and waits for the police, who pronounce the death a suicide. Two words are scrawled across Ed's prescription pad: *My fault*. But Moth refuses to believe that his uncle would take his own life. Devastated and confused, he calls on the only person he thinks he can trust: Andrea Martine, an ex-girlfriend he has not spoken to in four years, a young woman who is struggling through her own trauma.

Each battling their inner demons, Moth and Andy travel into dark, unfamiliar territory, intent on finding out the truth about Ed's death and circling ever closer to a devious mind that will flinch at nothing to achieve his own goal of revenge.

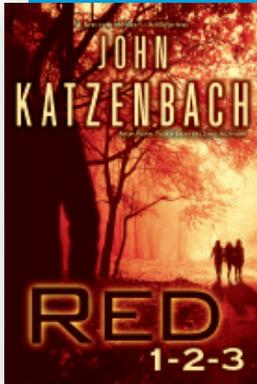


johnkatzenbach.com

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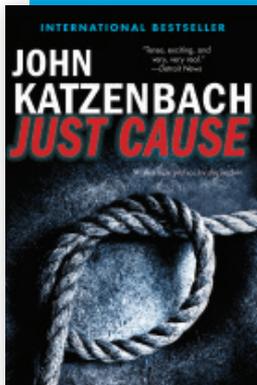
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A bold thriller about a retired professor who witnesses a kidnapping, becoming the only person who can save the girl from her demented captors

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“A classic cat-and-mouse story . . . Katzenbach’s triumph is that he remains in absolute control of his story.”—*Orlando Sentinel*

A burnt-out reporter uses his investigative smarts to help release a convict from death row, only to find out that he may have set in motion a new chain of horror

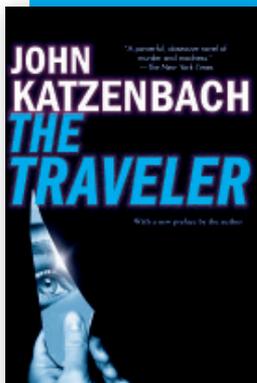
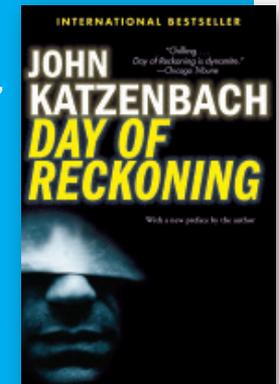
(978-0-8021-2326-8 • \$15 • USCO)

DAY OF RECKONING

“A superb exercise in suspense . . . By the time you arrive at the climax . . . only a bomb going off could pull you from the book.”
—*New York Times Book Review*

Once radical activists, Megan and Duncan Richards have now settled into a quiet life, but their family is about to be torn apart by a ghost from the past

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THE TRAVELER

“Daring and admirable . . . it’s rare to find a suspense novel with the scope of well-crafted fiction . . . compulsive reading.”—*Chicago Tribune*

In this 1987 classic, a mastermind killer forces a young student to document his every crime, but a Miami detective is soon hot on his trail

(978-0-8021-2263-6 • \$16 • USCO)

AVAILABLE IN PAPERBACK IN OCTOBER

“*[Painting the Darkness]* has all the ingredients of a first-class melodrama . . . engaging and satisfying.”
—*Times* (UK)

Painting the Darkness

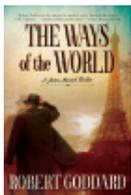
Robert Goddard

MARKETING

Robert Goddard is a bestselling author in the UK. His novel *Long Time Coming* won the 2011 Edgar Award for Best Paperback Original

Mysterious Press is reissuing this previously out of print title following the publication of *The Ways of the World*

[paperback review coverage](#)



Also Available:
The Ways of the World
(978-0-8021-2359-6 • \$25 • USOXE)



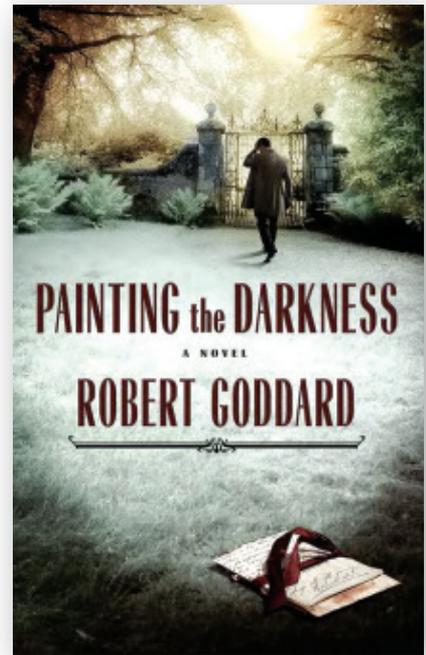
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ROBERT GODDARD is the Edgar Award-winning, internationally bestselling author of *The Ways of the World*; *Long Time Coming*; *Into the Blue*, which won the first WHSmith Thumping Good Read Award; and *Past Caring*. He teaches history at the University of Cambridge and lives in Cornwall.



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\$15.00
5½ x 8¼, 608 pp.
Thriller (FIC031000)
978-0-8021-2435-7
eISBN 978-0-8021-9096-3
U.S. rights: Mysterious Press



“Goddard, a master of intricate period skullduggery, hits his stride with a superb thriller on the old, old theme of the claimant to the identity of a long-vanished heir . . . [A] superior Victorian sampler.” —*Kirkus Reviews* (starred review)

In Robert Goddard’s third novel, a bestseller in the United Kingdom and now back in print, is a masterful exercise in suspense set in Victorian-era England. On a mild autumn afternoon in 1882, thirty-four-year-old husband and father William Trenchard sits smoking his pipe in the garden of his comfortable family home. When the creak of the garden gate announces the arrival of an unexpected visitor, he is puzzled but not alarmed. He has no inkling of the destruction this man will wreak on all that he holds most dear.

The stranger claims he is Sir James Davenall, the man to whom Trenchard’s wife Constance had once been engaged, and who had supposedly committed suicide eleven years ago. Davenall’s mother and younger brother, who has since inherited the family’s baronetcy, refuse to recognize this stranger as one of their own, and they soon force Trenchard—who fears the loss of his wife’s affections and his own sanity—into an uneasy alliance against him. But Trenchard must plumb the depths of his own despair before the dark secrets of the Davenall family can finally, shockingly, be revealed.

“It explodes into action so that the reader is hooked by the time he reaches the third page . . . A superb storyteller.” —*Sunday Independent* (UK)

“Goddard goes from strength to strength . . . This exciting story, with its careful complexity and completeness—no loose ends—is a joy to read.”
—*Publishers Weekly*

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(New York, tel: 212-586-5100)
Carton quantity: 20
Export: USOXE
Residence: Cornwall, United Kingdom

AVAILABLE IN PAPERBACK IN OCTOBER

“[A] thrilling historical series . . . Butler does a terrific job of depicting both the journalist’s facility for teasing information from his subjects and the spy’s incessant fear of being discovered . . . There is something almost magical about the way the author re-creates this 1915 milieu.”—*Wall Street Journal*

The Empire of Night

A Christopher Marlowe Cobb Thriller

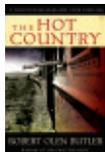
Robert Olen Butler

MARKETING

Butler’s first Cobb thriller, *The Hot Country*, was named one of the *Washington Post’s* Best Fiction Books of the Year

paperback review coverage

also available as a HighBridg audiobook



Also Available:

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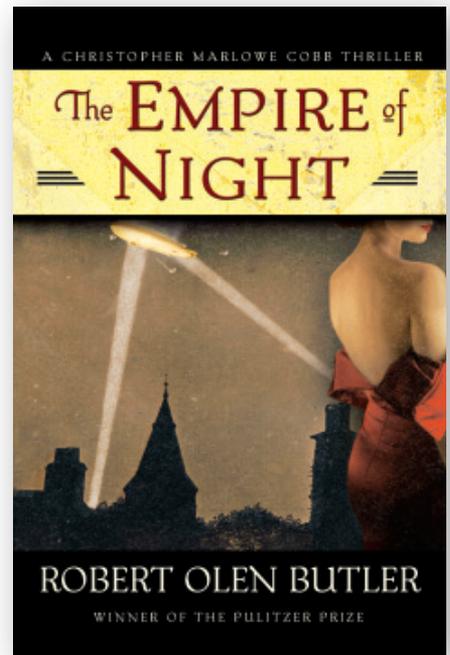


ROBERT OLEN BUTLER is the Pulitzer Prize-winning author of fifteen novels, including *Hell*, *A Small Hotel*, and the Christopher Marlowe Cobb series. He is also the author of six short-story collections and a book on the creative process. He has twice won a National Magazine Award in Fiction and received the 2013 F. Scott Fitzgerald Award for Outstanding Achievement in American Literature. He teaches creative writing at Florida State University.



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\$16.00 (Canada: \$19.99)
5½ x 8¼, 416 pp.
Thriller (FIC030000)
978-0-8021-2426-5
eISBN 978-0-8021-9189-2
World English rights: Mysterious Press



“*The Empire of Night* is a cracking good spy thriller, with a cast of memorable characters and a terrifically suspenseful plot that will have you casting the movie as you read.”
—*Tampa Bay Times*

In the third installment of his critically acclaimed Christopher Marlowe Cobb series, Pulitzer Prize winner Robert Olen Butler continues to win over readers with the artfulness of his World War I settings and his charismatic leading man, a Chicago war correspondent turned spy.

It is 1915, and President Woodrow Wilson is still assessing the war’s threat to the United States. There seems to be a mole in the British government, and Kit Cobb’s intelligence handlers send him to a castle on the Kentish coast to investigate a key suspect, Sir Albert Stockman. Working undercover, Kit must also contend with an unusual sidekick—his own mother, the beautiful and mercurial Isabel Cobb. A famous stage actress, she is starring in a touring production of *Hamlet* and has been recruited to simultaneously keep tabs on Stockman, who happens to be an ardent fan. As the trio leaves the relative safety of Britain and heads into the lion’s den of Berlin, Kit must unravel Stockman’s secret agenda, and remain in character even under the very nose of the kaiser.

“A smart and layered yarn . . . propulsive reading . . . Butler is determined to show that genre fiction can be intellectually rich.”
—*Minneapolis Star Tribune*

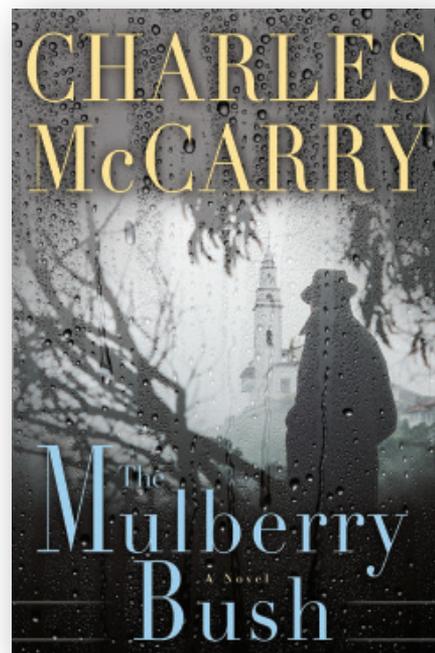
“Butler combines fascinating historical detail about the pre-WWI period with genuine suspense and a tongue-in-cheek wit that gives the whole a uniquely tart flavor.”
—*Booklist* (starred review)

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Export: USCO
Previous ISBN: 978-0-8021-2323-7
Residence: Tallahassee, Florida

From a master craftsman, a powerful novel about a talented young spy who forms a dangerous personal vendetta against the very people who have trained him

The Mulberry Bush

Charles McCarry



MARKETING

Bestselling authors Lee Child and Nelson DeMille have called McCarry “better than le Carré”

The Shanghai Factor was a finalist for the 2014 Barry Award for Best Thriller and was named a Best Book of the Year by the *Guardian* (UK) and *Deadly Pleasures*

eGalleys available on NetGalley and Edelweiss

major review coverage

targeted outreach to Mystery/Thriller media

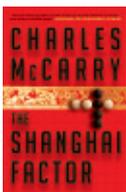
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BookExpo America, and ALA

promotions at Bouchercon and ThrillerFest

backlist eBook promotions

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Also Available:
The Shanghai Factor
(978-0-8021-2128-8 • \$15 • USCO)

“Charles McCarry is better than John le Carré.
Which makes him perhaps the best ever.”

—Lee Child, bestselling author of the Jack Reacher series,
on *The Shanghai Factor*

Author of *The Tears of Autumn* and *The Shanghai Factor*, Charles McCarry is widely regarded as one of the finest espionage novelists writing today. His latest masterpiece, *The Mulberry Bush*, burns with the fury of the wronged, as personal vendetta and political idealism collide.

In a rose garden in Buenos Aires, an unnamed American spy meets the beautiful daughter of a famous Argentinean revolutionary. He becomes infatuated, and so does she. But he is no ordinary spy—he is an off-the-books lone wolf who spent his first five years at “Headquarters” hunting terrorists in the Middle East. Unbeknownst to his lenient handlers, he is loyal to a hidden agenda: to avenge his father, who was laughed out of Headquarters many years before and died a street person. In the sultry young Argentinean, Luz, the spy thinks he has found an ally. Like his father, her parents also met a terrible fate. But as his life becomes further entwined with hers, the spy finds himself caught in a perilous web of passions, affiliations, and lies that spans three continents and stretches back to the Cold War.

Steeped in the knowledge of modern-day tradecraft, *The Mulberry Bush* is a potent and seductive novel that explores what happens when the most powerful political motivator is revenge.



\$26.00 (Canada: \$32.50)
6 x 9, 320 pp.
Thriller (FIC031000)
978-0-8021-2410-4
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Export: USCO
Residence: Arlington, Virginia

Excerpt

I was the only mourner. I had bought a funeral notice in the *Washington Post* and informed a silent Mother of his death by telephone. She did not show up, and neither did anyone from Headquarters or his secret society or anywhere else from the lost city of Father's past. I placed the urn in its niche, and as I did so, my unconscious mind, if that's what the agent of these visions was, provided me with another surprise.

Without warning, rage took possession of me. I shook with the palsy of it. The diffident chaplain looked at me with alarm, so I guess my face was contorted—red, possibly, stained by tears certainly. I could no more control what was happening to me than I could have controlled a fall from the top of the Empire State Building. I uttered a loud sob, then another and another—not because I was grief-stricken, but because I felt uncontrollable anger. I had never experienced anything like this before, but I immediately recognized it for what it was, the internal savage bursting out of the cave.

This time a different being had come up behind me and laid another kind of hands upon me. I wanted revenge. I hungered for it. I cared for nothing else.



© BILL KEEFREY

CHARLES McCARRY worked under deep cover as a CIA operations officer in Europe, Asia, and Africa. He is the author of thirteen critically acclaimed novels, including *The Shanghai Factor* and the classic spy thriller *The Tears of Autumn*, as well as numerous works of nonfiction.

PRAISE FOR CHARLES McCARRY

“Charles McCarry has been compared to John le Carré—but maybe le Carré should be compared to McCarry.”

—Nelson DeMille, bestselling author of *The Lion's Game* and *The Panther*, on *The Shanghai Factor*

“McCarry manages to lend nearly every line, scene and chapter in this beautifully paced novel with a force and energy that makes for the very best fiction about espionage . . . [A] smart and utterly diverting spy trade masterwork.”

—NPR, on *The Shanghai Factor*

“Both cerebral and ridiculously entertaining . . . [A] breathtaking novel.”

—Olen Steinhauer, NPR, on *The Miernik Dossier*

“Recognized as a spy novelist of uncommon gifts . . . McCarry is a careful plotter and an unfussy stylist; he nourishes his narrative with cosmopolitan reflections on the craft.”

—*Washington Post*, on *The Old Boys*

“Arguably the finest modern American spy story, the only one that matches the leading British masters of the genre in subtlety and ingenuity.”

—*New York Times*, on *The Miernik Dossier*

“There is no better American spy novelist.”

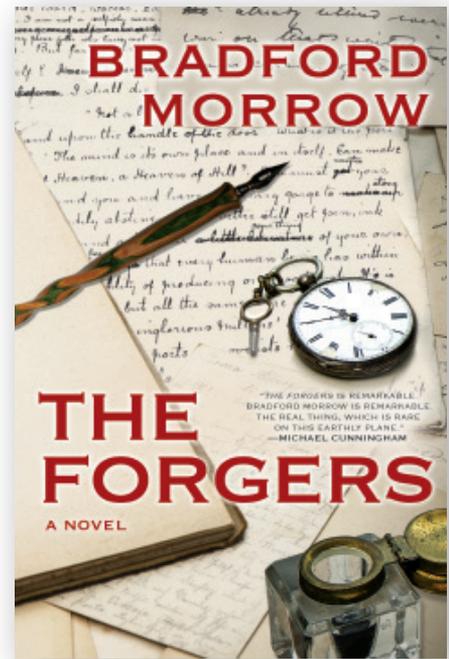
—*Time* (UK), on *The Old Boys*

AVAILABLE IN PAPERBACK IN NOVEMBER

“Like the love child of Edgar Allan Poe and Arthur Conan Doyle . . . delightful to read.”—NPR.com

The Forgers

Bradford Morrow



MARKETING

One of the most lauded mysteries of 2014, *The Forgers* was named an Amazon Top 100 Book of the Year, a *Publishers Weekly* Best Book of the Year, an Indie Next Pick for November, a LibraryReads Selection for November, and a *Library Journal* Editors' Pick for Fall 2014

[paperback review coverage](#)

[also available as a HighBridge audiobook](#)



© JESSAMINE CHAN

BRADFORD MORROW is the author of seven novels and a short-story collection. He is the founding editor of *Conjunctions* and has contributed to many anthologies and journals. A Bard Center Fellow and professor of literature at Bard College, he lives in New York City.

“From its provocative opening line . . . Bradford Morrow’s latest novel takes on a knowing, noirish tone, like a crime movie by the Coen brothers.”—*Miami Herald*

From critically acclaimed novelist Bradford Morrow comes a richly told literary thriller about the dark side of the rare book world, as a notorious forger of literary works becomes caught in a dangerous web of secrets.

The bibliophile community is stunned when a reclusive rare book collector is found on the floor of his Montauk home: hands severed, surrounded by valuable inscribed books and manuscripts that have been vandalized beyond repair. In the weeks following the victim’s death, his sister, Meghan, and her lover—a sometime literary forger whose specialty is the handwriting of Sir Arthur Conan Doyle—struggle to come to terms with the murder. The police fail to identify a likely suspect, and the case quickly turns cold. Soon, Meghan’s lover begins to receive threatening handwritten letters, ostensibly penned by long-dead authors but really from someone who seems to have disturbing insights into Adam’s death. Understanding that his own life is in jeopardy, he attempts to forge a new beginning for himself and Meghan. But he may not be able to escape his vengeful stalker. An exquisite, gripping tale, *The Forgers* explores the tenuous nature of authenticity and the power of deception, both on the page and within our deepest selves.

“*The Forgers* is remarkable. Bradford Morrow is remarkable. The real thing.”
—Michael Cunningham, author of *The Hours* and *The Snow Queen*



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Carton quantity: 36
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Previous ISBN: 978-0-8021-2321-3
Residence: New York, New York



“An excellent suspense novel . . .

Bradford Morrow is, quite skillfully, paying homage to one of Agatha Christie’s most famous whodunits. Yet even then, he offers a few twists of his own and will keep all but the most astute mystery aficionado guessing about the truth until the end.”

—Michael Dirda, *Washington Post*

“*The Forgers* is quintessential Bradford Morrow.

Brilliantly written as a suspense novel, lethally enthralling to read, and filled with arcane, fascinating information—in this case, the rarified world of high-level literary forgery.”—Joyce Carol Oates

“A bibliophile’s dream, an existential thriller

set in the world of rare book collecting that is also a powerfully moving exposé of the forger’s dangerous skill: what happens when you lie so well that you lose touch with what is real? . . . It’s perfect all-night flashlight reading—**Bradford Morrow at his lyrical, surprising, suspenseful, genre-bending best.**”

—Karen Russell, author of

Vampires in the Lemon Grove and *Swamplandia!*

“With *The Forgers*, Bradford Morrow has masterfully combined an exquisitely thickening plot, an informed appreciation of the antiquarian book world, and a deep understanding of what makes the obsessive people who inhabit this quirky community do the sort of impassioned things they sometimes do, up to and including the commission of horrific crimes . . . **This is a bibliomystery you will want to inhale in one sitting.**”

—Nicholas Basbanes, author of *A Gentle Madness* and *On Paper*

“[A] consistently unnerving mystery . . . An ambience of old-fashioned gothic suspense that bibliophiles in particular will enjoy.”—*USA Today*

“Bradford Morrow illuminates the seamy side of the rare-book trade.”
—*Vanity Fair*

“*The Forgers* . . . stuns from its first line . . .

Morrow offers a suspenseful plot that coexists with gritty characters and ominous imagery.”—*Fine Books*



AVAILABLE IN PAPERBACK IN DECEMBER

“Another excellently engineered thriller from Thomas Perry featuring Jane Whitefield.”
—*New York Times Book Review*

A String of Beads

A Jane Whitefield Novel

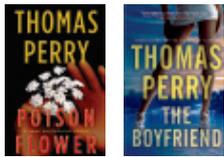
Thomas Perry

MARKETING

A String of Beads was a national bestseller and an Amazon Best Book of the Month in the mystery/thriller category

The first book in the series, *Vanishing Act*, was named one of the 100 favorite mysteries of the twentieth century by the Independent Mystery Booksellers Association, and *Metzger’s Dog* was voted one of the best 100 thrillers ever by NPR listeners

also available as a HighBridge audiobook



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The Boyfriend
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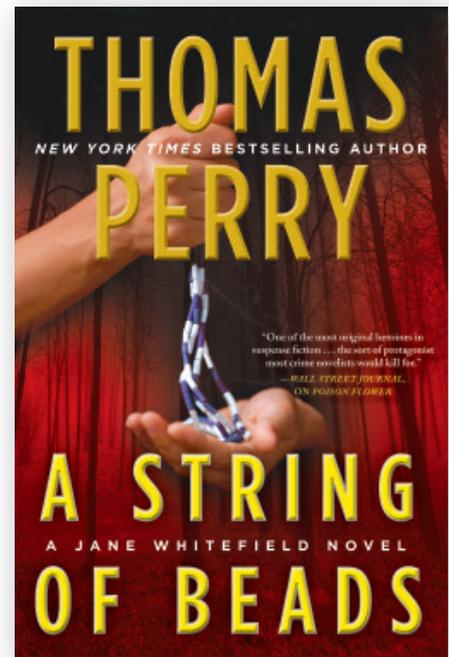
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THOMAS PERRY is the bestselling author of over twenty novels, including the Edgar Award-winning *The Butcher’s Boy*, *Poison Flower*, and *The Boyfriend*. He lives in Southern California.



thomasperryauthor.com

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5½ x 8¼, 400 pp.
Suspense (FIC030000)
978-0-8021-2444-9
eISBN: 978-0-8021-9204-2



“Whitefield is an indelible figure—whip-smart, resourceful, brave, and bighearted.”—*Seattle Times*

From the *New York Times* bestselling author Thomas Perry, *A String of Beads* is an addictive, brilliantly suspenseful novel featuring rescue artist Jane Whitefield, who has spent two decades protecting innocent victims on the run.

A year after getting shot on a job that took a dangerous turn, Jane has settled into the quiet life of a suburban housewife in Amherst, New York—or so she thinks. One morning, coming back from a long run, Jane is met by an unusual sight: the female leaders of the eight Seneca clans parked in her driveway in two black cars. They have come to her with a troublesome request. Jane’s childhood friend from the reservation, Jimmy, is wanted by the police for the murder of a local white man, and he has fled. The clan mothers believe that Jane is the only one who can find him. Jane sets out to retrace a journey she took with Jimmy when they were fourteen years old, and soon realizes that the police aren’t the only ones after him. As the chase intensifies, the number of people caught up in this deadly plot grows, and Jane is the only one who can protect those endangered by it.

“Many scenes have an almost *Twilight Zone* atmosphere of sudden recognition . . . First-rate suspense.”
—*Booklist* (starred review)

“Jane Whitefield is unique in the annals of detective fiction . . . Perry has once again resurrected a remarkable character . . . and he is to be congratulated.”
—*Washington Times*

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Previous ISBN: 978-0-8021-2329-9
Residence: Studio City, California

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NATIONAL BESTSELLER

“Taut, witty, fiercely intelligent . . .
a love triangle in extremis.”

—NEW YORK TIMES BOOK REVIEW (FRONT PAGE REVIEW)



“Masterful . . .
thrilling and beautifully
composed . . . riveting
and provocative . . .
absolutely first-rate.”

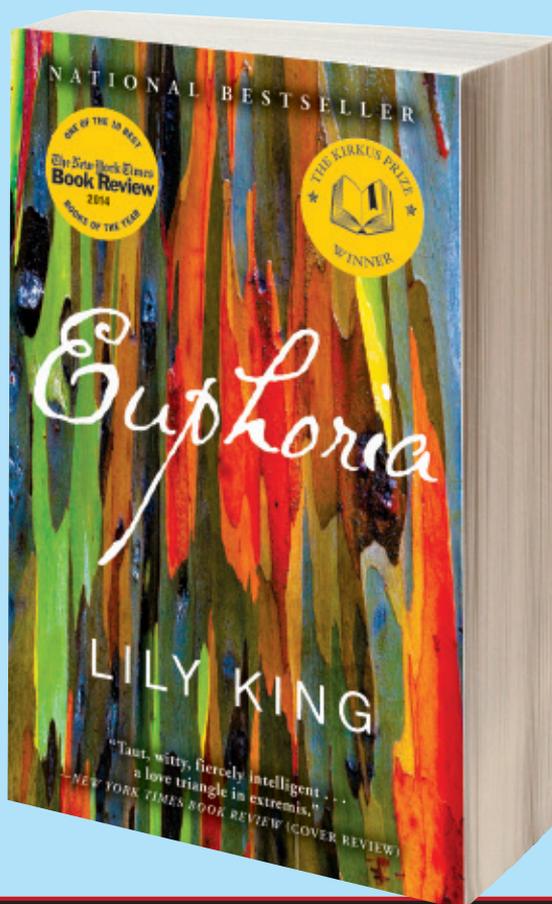
—SEATTLE TIMES

“Atmospheric
and sensual.”

—NPR.COM

“Poetic . . . Arresting
. . . Captures the amber
of one man’s exquisite
longing for a woman
who changed the way
we look at ourselves.”

—WASHINGTON POST



“Enthralling.”

—VOGUE

“Smart, sexy,
concise.”

—CLEVELAND PLAIN DEALER

“King’s superb coup
is to have imagined a story
loosely founded on the
intertwined lives of
[Margaret Mead, Reo Fortune,
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—SAN FRANCISCO CHRONICLE

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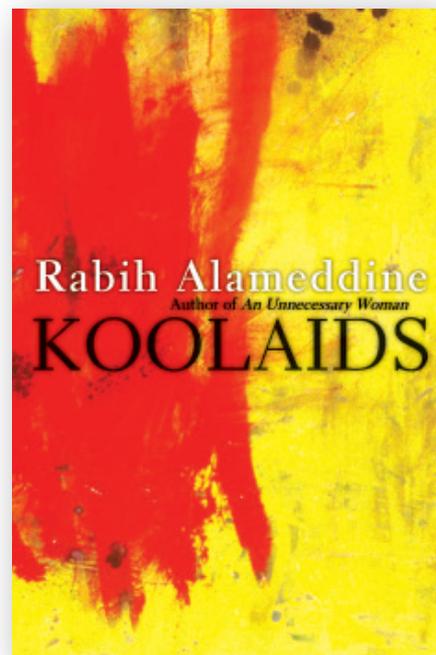
“Koolaid is the companion guide to The Tibetan Book of the Dead, The Diary of Anne Frank, and the history of the world . . . This is an absolutely brilliant book . . . I think Kant, Jung, and Borges would approve.”

—Amy Tan

Koolaid

The Art of War

Rabih Alameddine



MARKETING

A reissue of Alameddine’s debut novel

Alameddine’s latest novel, *An Unnecessary Woman*, was a finalist for the National Book Critics Circle Award and the National Book Award; was a national bestseller; and was featured on the Best Books of 2014 lists for the *Washington Post*, *Newsday*, *Boston Globe*, *Salon*, *Kirkus Reviews*, NPR, Amazon, and the *Christian Science Monitor*

tie-in with author lecture schedule

paperback review coverage



Also Available:

An Unnecessary Woman
(978-0-8021-2294-0 • \$16 • USCO)



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RABIH ALAMEDDINE is the author of the novels *An Unnecessary Woman*; *I, the Divine* and *The Hakawati*; and the story collection *The Perv*.

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@rabihalameddine.com

“Daring, dazzling . . . a tough, funny, heartbreaking book.” —*Seattle Times*

“[A] refreshing statement of honesty and endurance . . . funny, brave, full of heart and willing to say things about war and disease, sexual and cultural politics, that have rarely been said so boldly or directly before.” —*Sunday Oregonian*

When National Book Award and National Book Critics Circle finalist Rabih Alameddine’s dazzling literary debut *Koolaid* was first published, it garnered exuberant praise from Amy Tan, Rick Wallach, and Sarah Schulman, among others. Detailing the impact of the AIDS epidemic and the Lebanese civil war in Beirut on a circle of friends and family during the eighties and nineties, *Koolaid* mines the chaos of contemporary experience, telling the stories of characters who can no longer love or think except in fragments. Clips, quips, vignettes and hallucinations, tragic news reports and hilarious short plays, conversations with both the quick and the dead, all shine their combined lights to reveal the way we experience life today in this ambitious debut from bestselling and acclaimed author Rabih Alameddine.

“Rabih Alameddine is one rare writer who not only breaks our hearts but gives every broken piece a new life.” —Yiyun Li

“Rabih Alameddine is one our most daring writers—daring not in the cheap sense of lurid or racy, but as a surgeon, a philosopher, an explorer, or a dancer.” —Michael Chabon

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“Tom Stoppard’s first play for nine years is typically witty—an intellectually charged piece that delights in the slippery nature of language and pulses with interesting ideas.”—*London Evening Standard*

The Hard Problem

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Tom Stoppard

MARKETING

Stoppard’s first play since *Rock ‘n’ Roll*, which was a runaway hit on Broadway

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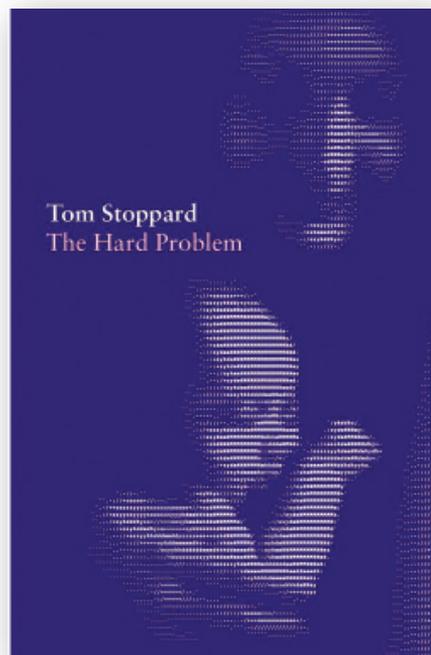


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TOM STOPPARD is the author of such seminal works as *Rosencrantz & Guildenstern Are Dead*, *Jumpers*, *The Real Thing*, *Arcadia*, *The Invention of Love*, and the trilogy *The Coast of Utopia*. His screen credits include *Parade's End*, *Shakespeare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



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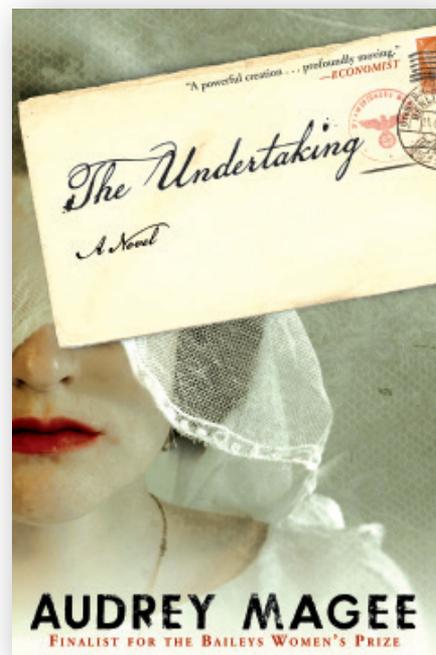
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AUDREY MAGEE worked for twelve years as a journalist and has written for, among others, the *Times*, the *Irish Times*, and the *Guardian*. She studied German and French at University College Dublin and journalism at Dublin City University. She lives in Wicklow with her husband and three daughters. *The Undertaking* is her first novel.



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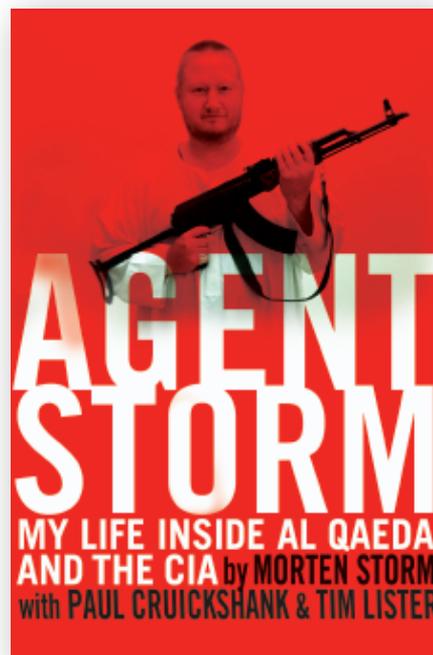
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MORTEN STORM is a former radical Islamist born in Korsor, Denmark. After plunging deep inside the world of al Qaeda, he became a double agent employed by the American, British, and Danish intelligence agencies. He lives in an undisclosed location.

PAUL CRUICKSHANK is CNN’s terrorism analyst and the editor of *Al Qaeda*, a five-volume collection of key scholarly works on the terrorist network.

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Morten Storm was an unlikely jihadi. A six-foot-one red-haired Dane, Storm converted to Islam after reading a book about the Prophet Mohammed. He attended a militant madrasah in Yemen, named his son Osama, and became close friends with Anwar al-Awlaki, the American-born terrorist cleric. But after a decade of jihadi life, he not only repudiated extremism but became a double agent for the CIA and British and Danish intelligence. *Agent Storm* takes readers inside the jihadist world like never before, from dodging drones with al Qaeda leaders in the Arabian desert to carrying out supply drops in Kenya, and also provides a tantalizing look at the world’s most powerful spy agencies, including the ruthless use of a beautiful blonde in an ambitious honey trap.

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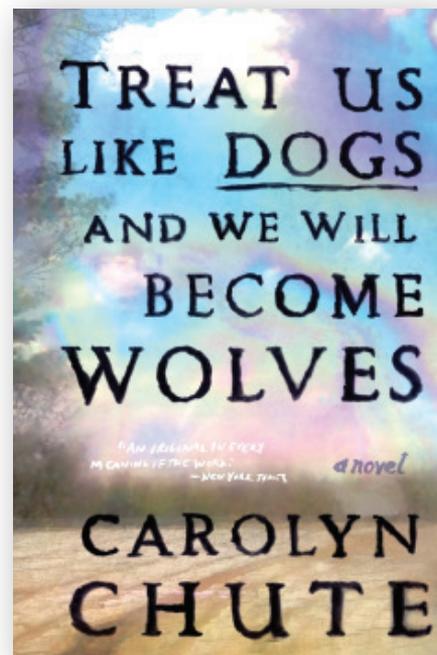
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CAROLYN CHUTE is the author of *The School on Heart's Content Road*, a *New York Times* Notable Book of the Year; *The Beans of Egypt, Maine*; *Letourneau's Used Auto Parts*; *Snow Man*; and *Merry Men*. She has been awarded a Guggenheim Fellowship and a Thornton Wilder Fellowship.



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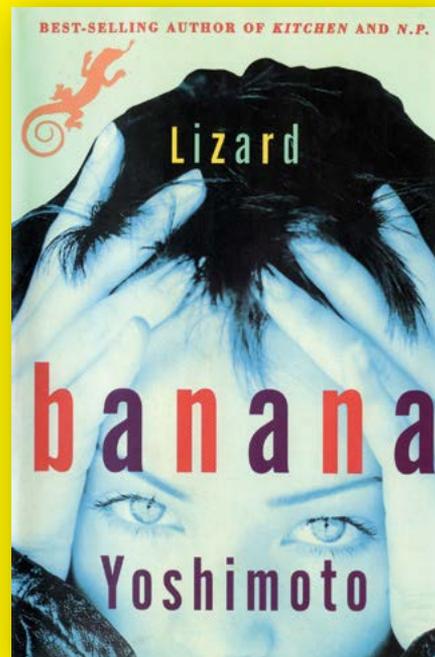
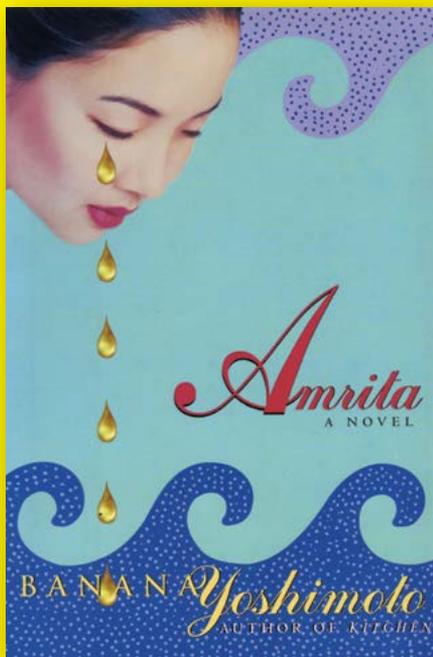
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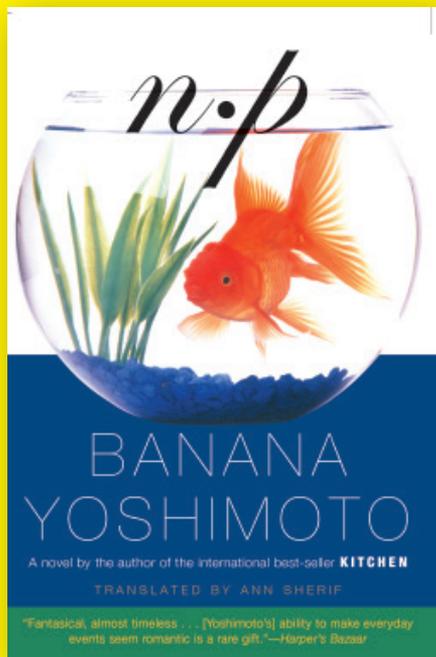
BANANA YOSHIMOTO has won numerous prizes in her native Japan, and her first book, *Kitchen*, has sold millions of copies worldwide. Her books have been translated and published in more than twenty countries. She lives in Tokyo.



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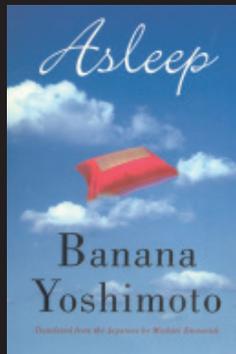
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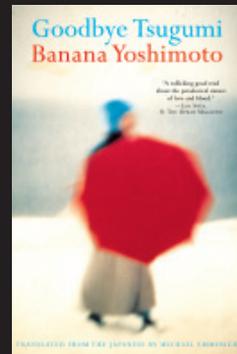
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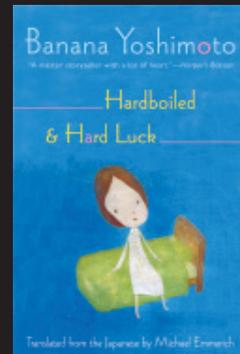
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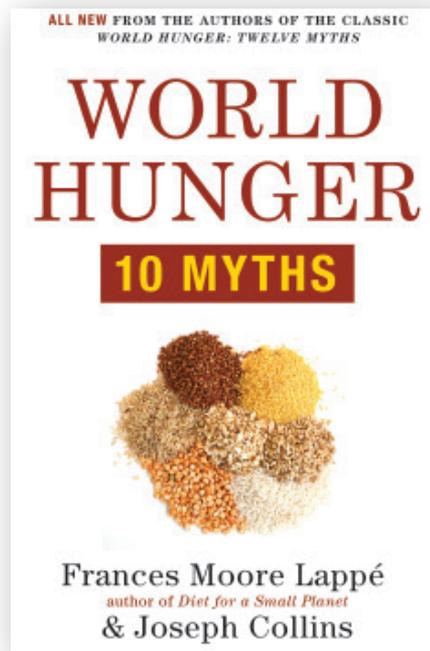
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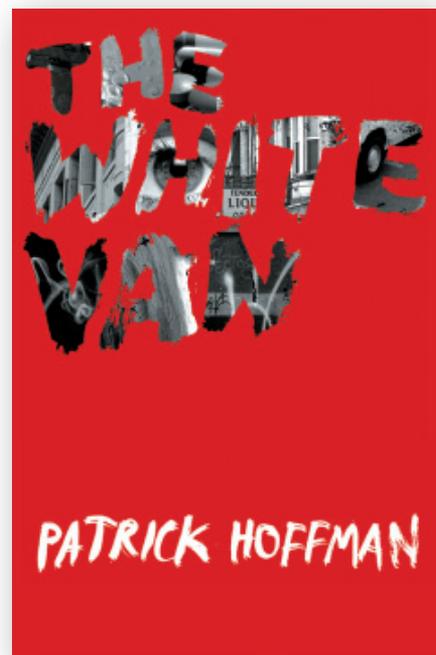
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PATRICK HOFFMAN is a writer and private investigator based in Brooklyn, New York. He recently moved to New York from San Francisco, where he worked as an investigator for nine years, with the last five spent at the San Francisco Public Defender's Office. *The White Van* is his first novel.

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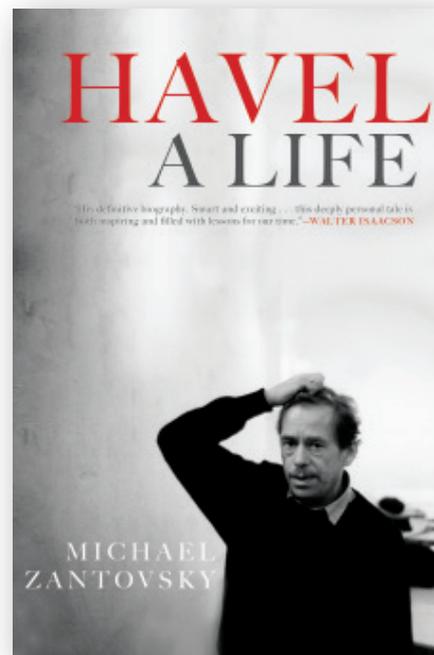
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MICHAEL ŽANTOVSKÝ is the Czech ambassador to the Court of St. James and president of the Aspen Institute Prague. In 1990 he became the spokesman, press secretary, and advisor to President Václav Havel. He was later the Czech ambassador to Washington and Tel Aviv. He has combined a career in politics with work as an author and translator.



“Žantovský narrates the events of Havel’s life, from his privileged upbringing to his participation in the Charter 77 dissident circle to his variously triumphant and troubled presidency, and does so thoroughly and engagingly . . . A rare biographical success: affectionate but balanced, comprehensive but also uncommonly intimate.”

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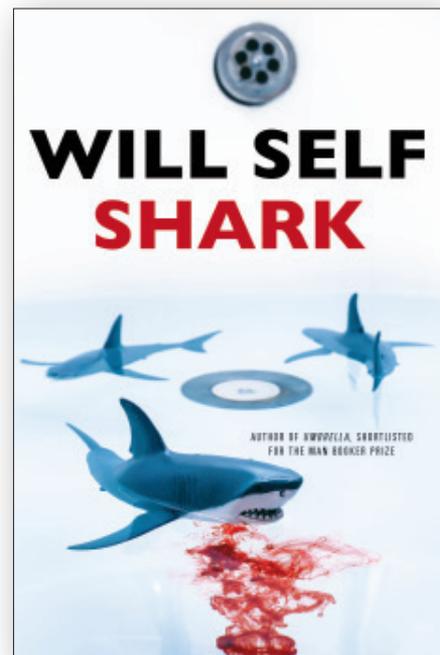


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WILL SELF is the author of six short-story collections, a book of novellas, nine novels, and six collections of journalism. His work has won the Bollinger Everyman Wodehouse Prize for Comic Fiction and the Aga Khan Prize for Fiction. His novel *Umbrella* was shortlisted for the Man Booker Prize.

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It is May 4, 1970. At the “Concept House” therapeutic community he has set up in the London suburb of Willesden, maverick psychiatrist Dr. Zack Busner has unwittingly joined an ill-advised LSD trip with several of its disturbed residents. Years later, sitting in a nearby cinema watching Steven Spielberg’s *Jaws*, Busner has a flashback and remembers something that happened on that mind-altered day, how one patient, a survivor of the worst disaster in the U.S. Navy’s history—the sinking of the USS *Indianapolis*—came face-to-face with another veteran, the British Royal Air Force observer on the Enola Gay’s mission to bomb Hiroshima. This strange incident—the torpedoing of the ship that delivered the fissile material for the Hiroshima bomb by a Japanese submarine—caused the deaths of nine hundred men, including two hundred who were killed in the largest shark attack ever recorded. This event is the startling point around which the rest of the novel whirlpools. *Shark* continues Self’s exploration of the complex relationship between human psychopathology and technological progress, and weaves together multiple narratives across several decades of the twentieth century to produce a fiendish tapestry depicting the state we’re entwined in.

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Leningrad: Siege and Symphony

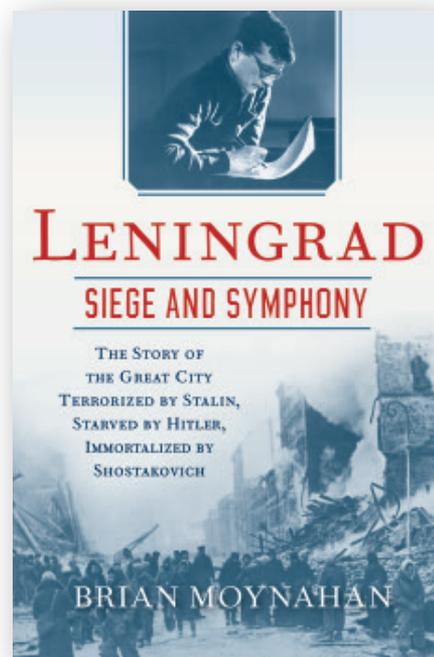
The Story of the Great City Terrorized by Stalin, Starved by Hitler, Immortalized by Shostakovich

Brian Moynahan

MARKETING

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“Moynahan’s *Leningrad: Siege and Symphony* vividly brings to life a hero city that refused to die.”
—*New York Times Book Review*

In *Leningrad: Siege and Symphony*, Brian Moynahan sets the composition of Dmitri Shostakovich’s most famous work—his Seventh Symphony—against the tragic canvas of the siege itself. Moynahan details the purges Stalin ordered from 1934 on that targeted Leningrad’s most esteemed intellectuals, including Shostakovich. Woven through these accounts of madness is the brutal Nazi invasion of June 1941 as the Germans swept across Russia and encircled Leningrad. As the months went by, the people of Leningrad, besieged on both sides, starved.

Shostakovich finished the last movement of his Seventh Symphony. Only the city’s second-string Radio orchestra under Eliasberg remained, and all of its musicians were extremely weak. Eliasberg scrounged players from the front line, fed a great many others, and by some miracle—for the symphony had eighty instrumental parts—was able to perform the symphony on August 9, 1942. This tribute to Shostakovich’s martyred city was a moving, historic performance never again to be matched.

Leningrad: Siege and Symphony is a brilliant work of military, political, and cultural history.

“*Leningrad* captures the heartbreak, agony, and small salvations in both death and survival.”
—*Washington Post*



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BRIAN MOYNAHAN’s other books include *Claws of the Bear*, a history of the Red Army; *Comrades*, on the 1917 Revolution; and the award-winning *Russian Century*. The much-praised *William Tyndale: If God Spare My Life*, is among his biographies. He reported from Russia as a foreign correspondent, and later as European editor with the *Sunday Times* (London). He has had firsthand experience of conflict in Vietnam, Laos, the Middle East, and Africa.



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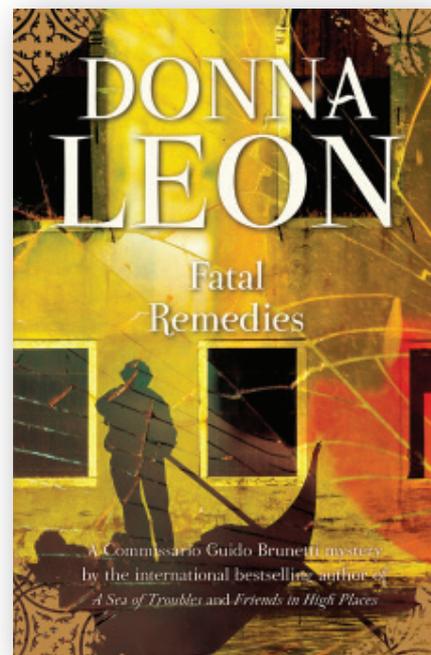
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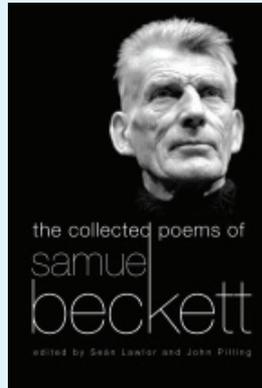
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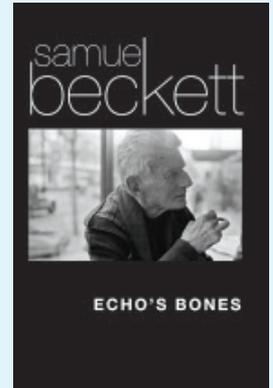
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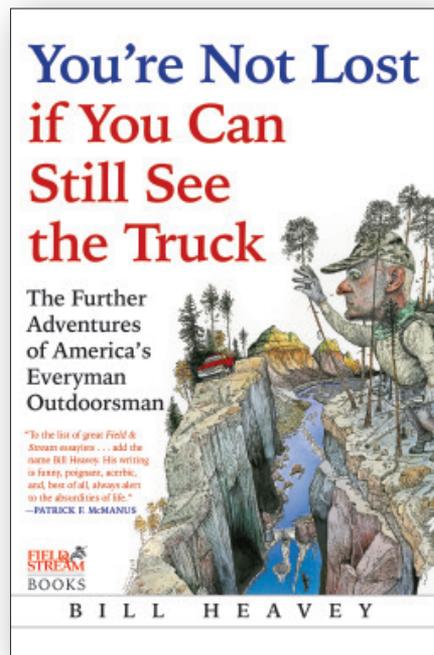
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BILL HEAVEY is an editor at large for *Field & Stream* and the author of two previous books, *If You Didn’t Bring Jerky, What Did I Just Eat?* and *It’s Only Slow Food Until You Try to Eat It*.



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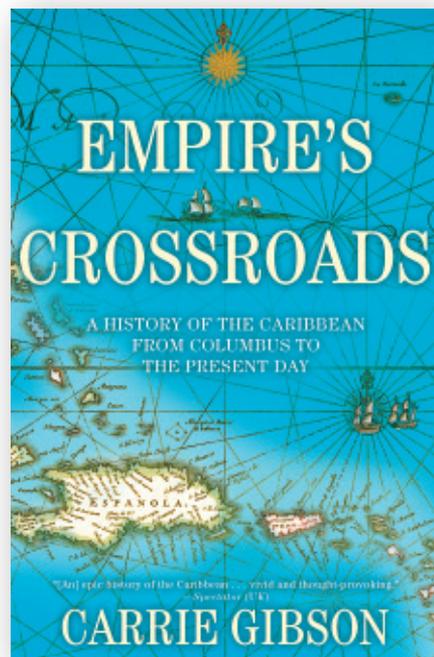
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Empire’s Crossroads

A History of the Caribbean from Columbus to the Present Day

Carrie Gibson



MARKETING

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“[An] epic history of the Caribbean . . . vivid and thought-provoking.”
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CARRIE GIBSON received a PhD from Cambridge University, focusing on the Spanish Caribbean in the era of the Haitian Revolution, and has worked as a journalist for the *Guardian* and other publications. She has traveled widely across the West Indies, doing archival research in Cuba, Puerto Rico, the Dominican Republic, and elsewhere. She lives in London.

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Singing at the Gates

Jimmy Santiago Baca

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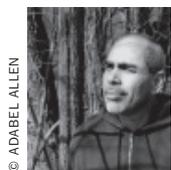
Baca’s awards include the National Endowment of Poetry Award, Pushcart Prize, Southwest Book Award, American Book Award, and the International Hispanic Heritage Award

A documentary adaptation of *A Place to Stand* premiered in late 2014 and is pending distribution

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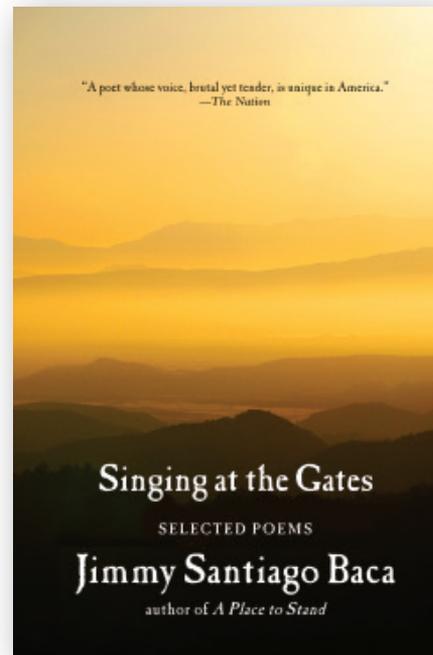


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JIMMY SANTIAGO BACA is the author of numerous books, including several collections of poetry, a novel, a story collection, and the acclaimed memoir *A Place to Stand*, which has been made into a feature documentary.



“[A] fiery retrospective collection . . . Baca’s poems are warm and furious, feathered and drumming, plowed and tattooed, righteous and prayerful. His is a clarion and necessary voice, and this standout volume belongs in every library.”
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Award-winning writer Jimmy Santiago Baca, a vital voice in American poetry, weaves personal and political threads to create a pertinent, poignant narrative infused with vigor, passion, emotional grace, and vivid sensory detail. *Singing at the Gates* is a collection of new and previously published poems that reflects back over four decades of Baca’s life. These are poems that revitalize the national dialogue: raging against war and imprisonment, celebrating family and the bonds of friendship, heightening appreciation for and consciousness of the environment. A career-spanning selection, it includes poems drawn from Baca’s first chapbook, letters written during his years in the penitentiary, and later work meditating on the significance of breaking through adversity. For both longtime and newfound readers, this volume displays the breadth and depth of Baca’s poetic power, with irreverent charm and disarming freedom of mind and soul.

“By turns a scream, a whisper, a plea, and a prayer, the poetry of *Singing at the Gates* is nonetheless always in Baca’s clear and honest voice, a voice that cannot be ignored, resonant across the landscape of today’s America and in the new America he envisions for the future.”
 —*Albuquerque Journal*

“For anyone who’s ever had their life changed through art or words, Baca is a poet that speaks your language.”
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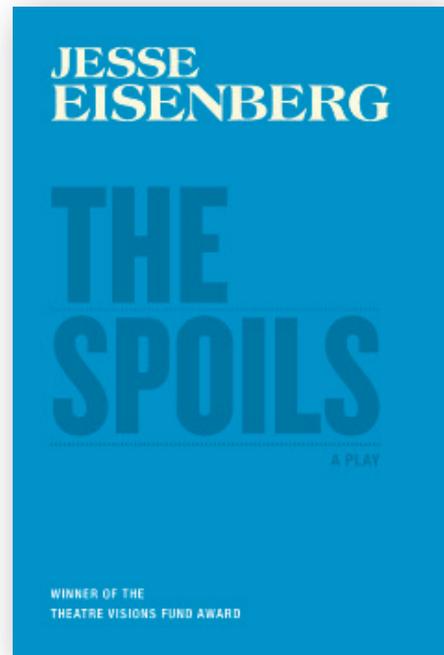
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Eisenberg's star as a writer is rising; we will publish a collection of his short fiction, *Bream Gives Me Hiccups*, in September 2015



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JESSE EISENBERG is an Academy Award-nominated actor, playwright, and contributor for the *New Yorker* and *McSweeney's*. He is the author of three plays, *Asuncion*, *The Revisionist*, and *The Spoils*, which won the Theater Visions Award for New Play. Eisenberg's acting credits include *The Social Network*, *Now You See Me*, *Adventureland*, *The Squid and the Whale*, *The Double*, and *The End of the Tour*. Forthcoming acting credits include *Batman v. Superman*.

Eisenberg's third play, *The Spoils*, which was given the Theater Visions Fund Award, cements his reputation as a talented playwright whose tragicomic work explores questions of American privilege and the nature of family and relationships. *The Spoils* will have its world premiere in New York in May 2015, directed by Scott Elliott for the New Group's inaugural season at the Pershing Square Signature Center. Eisenberg will play the lead role, and Kunal Nayyar has also been cast.

Nobody likes Ben. Ben doesn't even like Ben. He's been kicked out of grad school, lives off his parents' money, and bullies everyone in his life, including his roommate, an earnest Nepalese immigrant. When Ben discovers that his grade school crush is marrying a straightlaced banker, he sets out to destroy their relationship and win her back. *The Spoils* is a deeply personal and probing comedy written by one of America's most interesting writer-thespians.

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GROVE/ATLANTIC, INC., OVERSEAS AGENTS AND REPRESENTATIVES

BRAZIL

Ms. Laura Riff & João Paulo Riff
The Riff Agency
fax: 55 21 2267 6393
tel: 55 21 2287 6299
email: laura@agenciarriff.com.br
joaopaulo@agenciarriff.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
tel: 49 (30) 288840600
email: eruge@elisabeth-ruge-agentur.de

GREECE

Ms. Evangelia Avloniti
Ersilia Literary Agency
tel: 30 2103454211
email: eavloniti@ersilialit.com

HOLLAND & SCANDINAVIA

Mr. Ulf Töregard
Ulf Töregard Agency
tel: 46 454 84340
email: ulf@toregardagency.se

HUNGARY

Mr. Peter Bolza
Katai & Bolza
fax: 36 1 215 4420
tel: 36 1 456 0313
email: peter@kataibolza.hu

ITALY

Mr. Marco Vigevani
Marco Vigevani Agenzia Letteraria
tel: 39 02 86 99 65 53
email: marco@marcovigevani.com

JAPAN

Mr. Kenny Okuyama
Japan Uni Agency, Inc.
fax: 81 3 3294 5173
tel: 81 3 3295 0301
email: kenny.okuyama@japanuni.co.jp

Mr. Mario Tauchi
Owl's Agency/Tuttle-Mori Agency, Inc.
fax: 81 3 3259 0063
tel: 81 3 3259 0061
email: mario@owlsagency.com

KOREA

Ms. Kyung Kang
Korea Copyright Center
fax: 82 2 725 3612
tel: 82 2 725 3350
email: KhKang@kccseoul.com

LATVIA, ESTONIA & LITHUANIA

Ms. Tatjana Zoldnere
Andrew Nurnberg Associates
fax: 371 6750 6494
tel: 371 6750 6495
email: zoldnere@anab.apollo.lv

SPAIN, LATIN AMERICA & PORTUGAL

Ms. María Lynch
Casanovas & Lynch Agencia Literaria
fax: +34 93 209 2239
tel: +34 93 212 4791
email: maria@casanovaslynch.com

POLAND

Mr. Filip Wojciechowski
Graal, Ltd.
fax: 48 22 895 2001
tel: 48 22 895 2000
email: filip.wojciechowski@graal.com.pl

ROMANIA

Ms. Simona Kessler
International Copyright Agency
fax: 4021 316 4794
tel: 4021 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

TURKEY

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

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Morten Storm
Lily Tuck
Banana Yoshimoto
Michael Žantovský



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