

GROVE
PRESS
Hardcovers

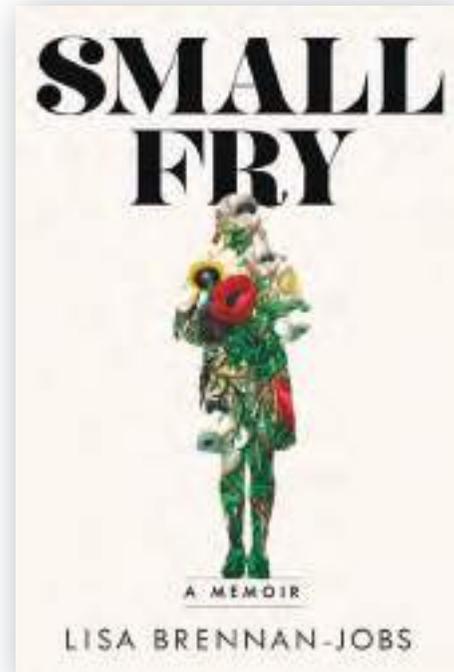


A frank, smart, and captivating memoir
by the daughter of Apple founder Steve Jobs

Small Fry

A Memoir

Lisa Brennan-Jobs



MARKETING

Brennan-Jobs has written for *Vogue*,
O Magazine, *Southwest Review*,
Massachusetts Review, and *The
Harvard Advocate*, among others

prepublication reading copies

e-galleys available on NetGalley
and Edelweiss

4-city tour
(Boston • New York City • Los Angeles •
San Francisco)

national TV and radio interviews

major review coverage

online reviews and features

national print and feature attention

indie bookseller outreach campaign

social media promotions

library marketing including ALA

promotions at BookExpo America

prepublication buzz campaign on
Shelf Awareness and *PW*

“Here is a literary coming-of-age memoir of the highest order, the story of a child trying to find her place between two radically different parents, identities, and worlds. Compassionate, wise, and filled with finely-wrought detail, *Small Fry* is a wonder of a book, and Lisa Brennan-Jobs is a wonder of a writer.”

—Jamie Quatro, author of *Fire Sermon*

Born on a farm and named in a field by her parents—artist Chrisann Brennan and Steve Jobs—Lisa Brennan-Jobs’s childhood unfolded in a rapidly changing Silicon Valley. When she was young, Lisa’s father was a mythical figure who was rarely present in her life. As she grew older, her father took an interest in her, ushering her into a new world of mansions, vacations, and private schools. His attention was thrilling, but he could also be cold, critical, and unpredictable. When her relationship with her mother grew strained in high school, Lisa decided to move in with her father, hoping he’d become the parent she’d always wanted him to be.

Small Fry is Lisa Brennan-Jobs’s poignant story of a childhood spent between two imperfect but extraordinary homes. Scrappy, wise, and funny, young Lisa is an unforgettable guide through her parents’ fascinating and disparate worlds. Part portrait of a complex family, part love letter to California in the seventies and eighties, *Small Fry* is an enthralling book by an insightful new literary voice.



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Carton quantity: 24
Export: USO
Residence: Seattle, WA

EXCERPT

Before this, during years in which we hardly spoke, I'd seen his picture everywhere. Seeing the pictures gave me a strange zing. The feeling was similar to catching myself in a mirror across a room and thinking it was someone else, then realizing it was my own face: There he was, peering out from magazines and newspapers and screens in whatever city I was in. *That is my father and no one knows it but it's true.*

Before I said goodbye, I went to the bathroom to mist one more time. The spray was natural, which meant that over the course of a few minutes it no longer smelled sharp like roses, but fetid and stinky like a swamp, although I didn't realize it at the time.

As I came into his room, he was getting into a standing position. I watched him gather both his legs in one arm, twist himself ninety degrees by pushing against the headboard with the other arm, and then use both arms to hoist his own legs over the edge of the bed and onto the floor. When we hugged, I could feel his vertebrae, his ribs. He smelled musty, like medicine sweat.

"I'll be back soon," I said.

We detached, and I started walking away.

"Lis?"

"Yeah?"

"You smell like a toilet."



PRAISE FOR **SMALL FRY**

"As clear-eyed, amusing, honest, unsentimental, and sad as any memoir I've read in years. The prose sparkles, the vision behind it is ruefully compassionate and wise. No other book or film has captured Steve Jobs as distinctly as this one has. The love between father and daughter, thwarted and baffled as it often is, comes through beautifully."—**PHILLIP LOPATE**

"A gorgeous, compelling work of art and a dazzling coming-of-age story. This is a lovely, sweetly intimate portrait, a story told through the eyes of a daughter whose father struggled with his own origins—and who almost became the father she hoped he would be."

—**SUSAN CHEEVER**



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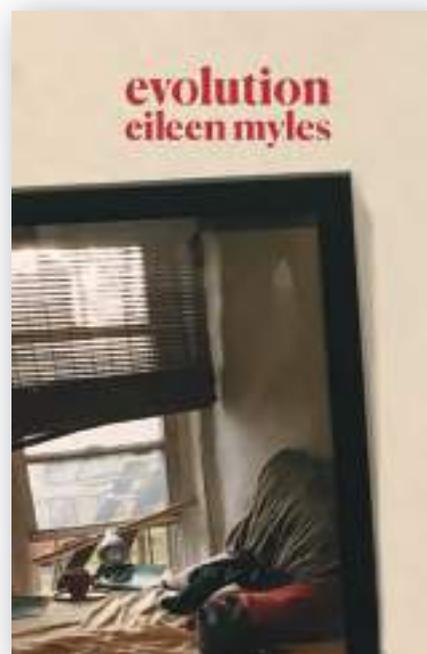
LISA BRENNAN-JOBS lives in Brooklyn.
Small Fry is her first book.

SEPTEMBER

This new collection of poems by Eileen Myles, *Evolution*, finds our game-changing writer keying lines in an idiomatic, euphoric style that the *New York Times* has called “one of the essential voices in American poetry”

Evolution

Eileen Myles



MARKETING

Poems from *Evolution* have been published in the *New Yorker*, *Harper's Magazine*, *Paris Review*, *BOMB*, *Nation*, and elsewhere

The poem “Angel” was featured in *T: The New York Times Style Magazine* alongside a Christopher Wool painting inspired by it

Myles's poems were featured on seasons 2 and 3 of the Emmy-winning series *Transparent*

prepublication reading copies

4-city tour

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

major review coverage

targeted outreach to poetry press

promotions at BookExpo America

online reviews and features

backlist eBook promotions

“Myles possesses, in abundance, two qualities of the highest value for a writer, irreverence and relentless curiosity.” —Sigrid Nunez, *New York Times Book Review*, on *Afterglow* (a dog memoir)

The first all-new collection of poems since 2011's *Snowflake/different streets*—and following the critically acclaimed *Afterglow* (a dog memoir), as well as the volume of selected poems, *I Must Be Living Twice*—here, in *Evolution*, we find the eminent, exuberant writer at the forefront of American literature, upending genre in a vernacular that radiates vital insight, purpose, and risk, like in these opening lines of the title poem:

Something
unearthly
about
today
so I buy
a Diet Coke &
a newspaper
a version of “me”
something
about me on the
earth & its sneakers
& feeling like
the earth's furniture
but that can't be
true or like
the coke & the Times
it's true for a little
while.

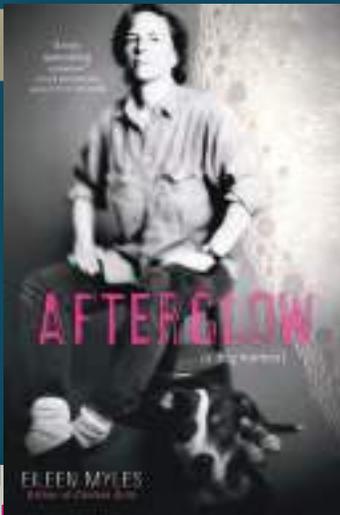


eileenmyles.com
@eileenmyles
ig: eileen.myles

\$25.00 (Canada: \$32.50)
5.5 x 8.25, 240 pp.
Poetry (POE005010)
978-0-8021-2850-8
eISBN: 978-0-8021-4636-6
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Rights sold: Grove Press UK
All other rights: Janklow & Nesbit Associates
(New York, tel.: 212-421-1700)
Carton quantity: 24
Export: USCO
Residence: New York, NY

AVAILABLE IN PAPERBACK IN SEPTEMBER



Afterglow (a dog memoir)

In 1990, Eileen Myles chose Rosie the pit bull from a litter on the street, and their connection instantly became central to the writer's life and work. During their sixteen years together, Myles was madly devoted to the dog's well-being, especially in her final days. Starting from the emptiness following Rosie's death, *Afterglow (a dog memoir)* launches a heartfelt and fabulist investigation into Myles's experiences with intimacy and spirituality, alcoholism and recovery, politics and family history, as well as the fantastical myths we spin to get to the heart of grief.

"A mutt elegy in a million . . . Myles gets at something no other dog book I've read has gotten at quite this distinctly: The sense of wordless connection and spiritual expansion you feel when you love and are loved by a creature who's not human."

—Maureen Corrigan, *Fresh Air*, NPR

"A wry, gorgeous, psychedelic effort to plumb the subject of dog-human partnership . . . *Afterglow* is like the *Just Kids* of dog books."—*New Yorker*

"An ever-deepening investigation into the nature of human-being-ness, self-knowledge, and knowing things outside of yourself."

—*Bookforum*

"Fantastical . . . wrenching."

—*Rolling Stone*

"Cosmic, and charming . . . far-flung, and wonderfully loving."—*Boston Globe*

"Part elegy, part meditation . . . poignant, sweeping."

—*O Magazine*

"Gritty, naturalistic . . . like a good grunge song."

—*Los Angeles Review of Books*

"Wild and unruly."

—*Vice*

Afterglow (a dog memoir) was a Best Book of the Year in *Buzzfeed*, *The Stranger*, and *Entropy* magazine, and one of *Literary Hub's* Best Reviewed Books of the Year



EILEEN MYLES is the author of more than twenty books, including *Chelsea Girls*, *Cool For You*, and *I Must Be Living Twice: New & Selected Poems 1975-2014*. Myles's many honors include four Lambda Literary Awards, the Clark Prize for Excellence in Arts Writing, the Shelley Memorial Award from the Poetry Society of America, Creative Capital's Literature Award as well as their Andy Warhol Foundation Arts Writers grant, and a Foundation for Contemporary Arts grant.

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(New York, tel.: 212-421-1700)
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Residence: New York, NY

Paula Daly—“a master of psychological thrillers” (*Library Journal*)—returns with a pulse-pounding tale of domestic suspense that follows a bestselling crime novelist’s tragic turn from fictional perpetrator into real-life victim

Open Your Eyes

A Novel

Paula Daly



MARKETING

ITV studios in the UK is adapting *Just What Kind of Mother Are You?* and *The Mistake I Made* into a six-part series

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

Just What Kind of Mother Are You? was a finalist for the *Strand Magazine Critics Award* for Best First Novel

Daly's novels have been internationally published in over thirteen languages

e-galleys available on NetGalley and Edelweiss

targeted outreach to thriller/mystery press

library marketing including ALA

reading group guide available online at groveatlantic.com

backlist eBook promotions

Haven't we all wanted to pretend everything's perfectly fine? Jane Campbell avoids confrontation at any costs. Given the choice, she'll always let her husband, Leon—a bestselling thriller writer—fight their battles. She'd prefer to focus on what appears to be going right: her two precious young children; her marriage, which is rocky at times but still loving; and while she may not be a published author herself, she has a fulfilling job as a creative writing teacher. Through Jane's rose-tinted glasses, she opts to see life as sufficiently sweeter than any bump in the road.

But when Leon suffers a brutal attack in the driveway of their home, in front of their children, Jane has to finally face reality. Who would commit such a hateful offense in broad daylight? Leon has imagined his fair share of crime on the page, and now this unthinkable violence has landed on the Campbell family doorstep. With her husband in a coma, Jane must open her eyes to the problems in her life, as well as the secrets that have been kept from her. Although she might not like what she sees, if she's committed to discovering who hurt her husband—and why—Jane needs to take matters into her own hands.

A surprising and gripping thriller of literary ambition and envy, from acclaimed novelist Paula Daly, *Open Your Eyes* exposes an ordinary suburban family to a shocking act of revenge that irreparably changes their lives.



© STEPHEN LEA

PAULA DALY is the author of *Just What Kind of Mother Are You?*, *Keep Your Friends Close*, *The Mistake I Made*, and *The Trophy Child*. *Open Your Eyes* is her fifth novel. She lives in North West England.



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All other rights: Gregory & Company
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Residence: Cumbria, UK

THE TROPHY CHILD

“A terrific page turner.”

—GUARDIAN

“Intelligent and involving.”

—STRAND MAGAZINE

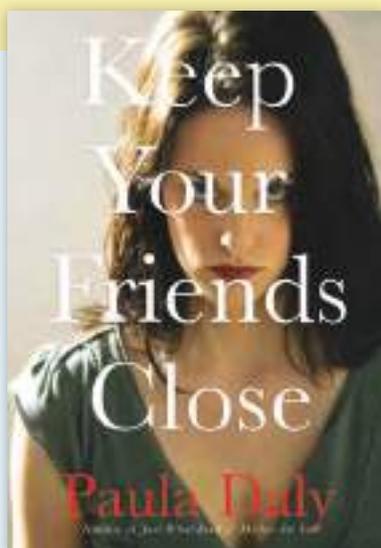
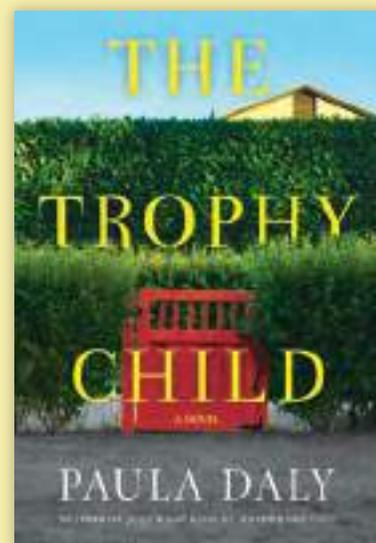
“A mystery to entertain.”

—KIRKUS REVIEWS

“[An] absorbing domestic thriller.”

—PUBLISHERS WEEKLY

(978-0-8021-2767-9 • \$16 • US0xE)



KEEP YOUR FRIENDS CLOSE

“Page-turning.”

—DAILY MAIL

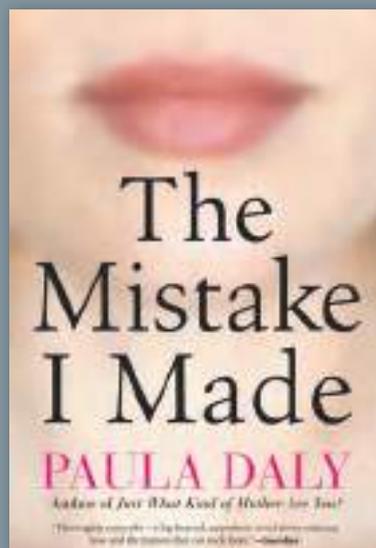
“This nail-biter will leave readers breathless.”

—SHELF AWARENESS

“Superbly sinister.”

—MYSTERY SCENE

(978-0-8021-2416-6 • \$14 • US0xE)



JUST WHAT KIND OF MOTHER ARE YOU?

“A distinctive voice.”

—PUBLISHERS WEEKLY (starred review)

“[A] taut novel.”

—O MAGAZINE, one of “Five Page Turners That Will Surprise You More Than Once”

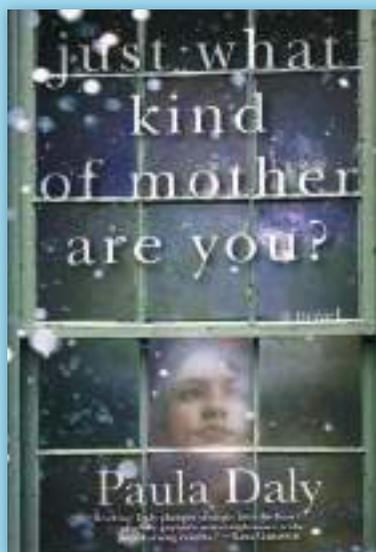
“Anything but predictable.”

—FLORIDA TIMES-UNION

“Highly suspenseful . . . [it] will keep readers riveted.”

—BOOKLIST (starred review)

(978-0-8021-2281-0 • \$15 • US0xE)



THE MISTAKE I MADE

“Daly has a real gift.”

—BOOKLIST

“Thoroughly enjoyable.”

—GUARDIAN

“Daly heats things up fast . . . Hypnotic.”—KIRKUS REVIEWS

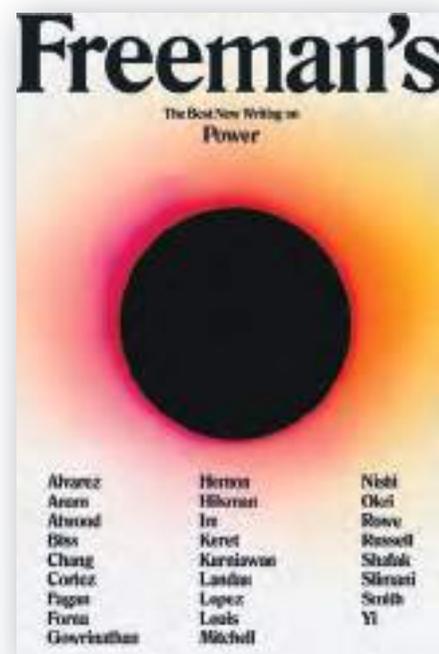
(978-0-8021-2569-9 • \$15 • US0xE)

Featuring new work by David Mitchell, Margaret Atwood, Édouard Louis, Aminatta Forna, Julia Alvarez, and more, the fifth *Freeman's* explores one of the most important issues of our time

Freeman's: Power

The Best New Writing on Power

Edited by John Freeman



MARKETING

Freeman's has partnered with *Literary Hub* (over 2 million views a month) to create a dedicated *Freeman's* Channel

Freeman's now has editions in the UK, Australia, Sweden, Italy, China, and Romania

e-galleys available on NetGalley and Edelweiss

4-city tour

(Boston • New York City • Portland • Seattle)

promotions at BookExpo America

© DEBORAH TREISMAN



JOHN FREEMAN was the editor of *Granta* until 2013. His books include *How to Read a Novelist*, *Tales of Two Cities*, *Tales of Two Americas*, and *Maps*, his debut collection of poems.

He is the executive editor at *Literary Hub* and teaches at the New School and New York University. His work has appeared in the *New Yorker* and the *Paris Review* and has been translated into twenty languages.

From the voices of protestors to the encroachment of a new fascism, everywhere we look, power is revealed. Spouse to spouse, soldier to citizen, looker to gazed upon, power is never static: it is either demonstrated or deployed. Its hoarding is itself a demonstration. This thought-provoking issue of the acclaimed literary annual *Freeman's* explores who gets to say what matters in a time of social upheaval.

Many of the writers are women. Margaret Atwood posits it is time to update the gender of werewolf narratives. Aminatta Forna shatters the silences which supposedly ensured her safety as a woman of color walking in public spaces. Power must often be seized. The narrator of Lan Samantha Chang's short story finally wrenches control of the family's finances from her husband only to make a fatal mistake. Meanwhile the hero of Tahmima Anam's story achieves freedom by selling bull semen. Australian novelist Josephine Rowe recalls a gallery attendee trying to take what was not offered when she worked as a life-drawing model. Violence often results from power imbalances—Booker Prize winner Ben Okri watches power stripped from the residents of Grenfell Tower by ferocious neglect. But not all power must wreak damage. Barry Lopez remembers fourteen glimpses of power, from the moment he hitched a ride on a cargo plane in Korea to the glare he received from a bear traveling with her cubs in the woods, asking—do you plan me harm?

Featuring work from brand new writers Nicole Im, Jaime Cortez, and Nimmi Gowrinathan, as well as from some of the world's best storytellers, including US poet laureate Tracy K. Smith, Franco-Moroccan writer Leïla Slimani, and Turkish novelist Elif Shafak, *Freeman's: Power* escapes from the headlines of today and burrows into the heart of the issue.



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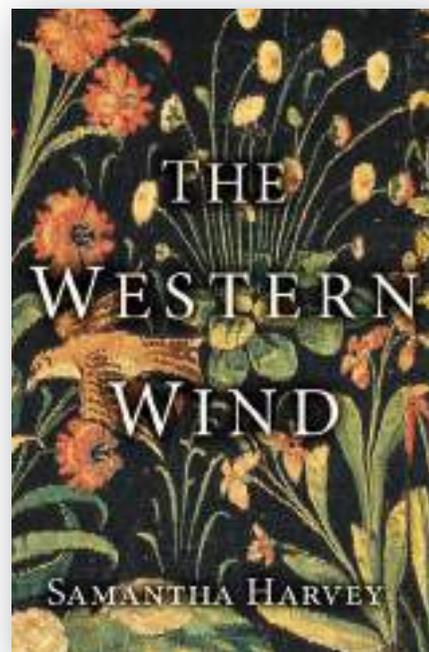
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Residence: New York, NY

Hailed as “this generation’s Virginia Woolf” (*Telegraph*) and “one of the UK’s most exquisite stylists” (*Guardian*), Samantha Harvey’s breathtaking new novel is a medieval mystery told in reverse over the course of several disquieting holy days

The Western Wind

A Novel

Samantha Harvey



MARKETING

The Western Wind was singled out by the *Guardian* in a preview of the Best Fiction in 2018, and as a book of the year in *Bookseller*, which hailed it as the novel that deserves to break out Harvey to a wider audience

Harvey’s 2009 debut *The Wilderness* won the Betty Trask Prize; it was shortlisted for the Orange Prize and the *Guardian* First Book Award and longlisted for the Man Booker Prize

Dear Thief was shortlisted for the James Tait Black Prize and longlisted for the Baileys Prize for Women’s Fiction

prepublication reading copies

major review coverage

online reviews and features

library marketing including ALA

promotions at BookExpo America

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

indieBound bookseller outreach campaign

reading group guide available online at groveatlantic.com

“Set in the 1400s but never feeling dusty or distant, this astonishing book is at once a rollicking mystery and profound meditation on faith and existence.”

—*Guardian* (Best Fiction of 2018)

An extraordinary new novel by Samantha Harvey—whose books have been nominated for the Man Booker Prize, the Women’s Prize for Fiction (formerly the Orange Prize), and the *Guardian* First Book Award—*The Western Wind* is a riveting story of faith, guilt, and the freedom of confession.

It’s 1491. In the small village of Oakham, its wealthiest and most industrious resident, Tom Newman, is swept away by the river during the early hours of Shrove Saturday. Was it murder, suicide, or an accident? Narrated from the perspective of local priest John Reve—patient shepherd to his wayward flock—a shadowy portrait of the community comes to light through its residents’ tortured revelations. As some of their darkest secrets are revealed, the intrigue of the unexplained death ripples through the congregation. But will Reve, a man with secrets of his own, discover what happened to Newman? And what will happen if he can’t?

Written with timeless eloquence, steeped in the spiritual traditions of the Middle Ages, and brimming with propulsive suspense, *The Western Wind* finds Samantha Harvey at the pinnacle of her outstanding novelistic power.

“A medieval whodunnit . . . the experience [Harvey’s] book engenders is less like reading a novel and more akin to time travel—something I’ve only previously encountered in the work of Hilary Mantel.”

—*Financial Times*



samanthaharvey.co.uk

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Residence: Bath, UK

Excerpt

Dust and ashes though I am, I sleep the sleep of angels. Most nights nothing wakes me, not til I'm ready. But my sleep was ragged that night and pierced in the morning by someone calling to me in fear. A voice hissing, urgent, through the grille, "Father, are you in there?"

"Carter?" Even in a grog, I knew this voice well. "What's the matter?"

"A drowned man in the river. Down at West Fields. I—I was down at the river to see about clearing a tree that's fallen across it. A man there in the water, pushed up against the tree like a rag, Father."

"Is he dead?"

"Dead as anything I've ever seen."

I'd slept that night on the low stool of the confession booth with my cheek against the oak. A troubled night's sleep, very far from the angels. Now I stood and pushed my skirts as flat as they'd go. Outside looked dark; it could have been any time of night or early morning, and my hands and feet were rigid with cold.



© MATT LINCOLN

SAMANTHA HARVEY is the author of three novels, *Dear Thief*, *All Is Song*, and *The Wilderness*, which won the Betty Trask Prize. Her books have been shortlisted for the Orange Prize for Fiction, the *Guardian* First Book Award, and the James Tait Black Prize, as well as longlisted for the Man Booker Prize and the Baileys Women's Prize. She lives in Bath, UK, and teaches creative writing at Bath Spa University.

PRAISE FOR *THE WESTERN WIND*

"Rich and complex . . . It's hard not to be riveted."—**Anthony Cummins, *Observer***

"It is at once a literary detective story, an awkward confession, a study of a crisis in authority and faith, and a moving portrait of a tight-knit community's dim awareness of encroaching threat."—**Patricia Nicol, *Sunday Times***

"A historical novel full of the liveliness and gristle of the period it depicts; an absorbing mystery with an unpredictable flurry of twists in its last few pages; a scarily nuanced examination of a long-term moral collapse; a beautifully conceived and entangled metaphor for Britain's shifting relationships with Europe. But most of all it's a deeply human novel of the grace to be found in people."—**M. John Harrison, *Guardian***

"Extraordinary . . . Harvey re-creates the mindset and beliefs of the medieval world, and makes the concerns of 500 years ago vivid and immediate."—**Bookseller**

PRAISE FOR *DEAR THIEF*

"Beautiful . . . Harvey's book is propelled not by the usual structures of novel writing but by the quality of its author's mind, by the luminousness of her prose, and by an ardent innocence of speculation that is rare in contemporary fiction. It is a strange and exhilarating journey, unlike anything I have recently encountered . . . I was at moments reminded of Marilynne Robinson."—**James Wood, *New Yorker***

"An unblinking examination of art and love and death as different emanations of the same truth . . . philosophical, atmospheric, and masterful."—**Nicholas Mancusi, *Daily Beast***

"Harvey's innovations electrify every word . . . it is so intimate, so honest, so raw."—**Claire Kilroy, *Guardian***

From “China’s most feted and most banned author” (*Financial Times*), an unforgettable tale of a village that descends into a sleepwalking spell as the sun threatens to never rise again

The Day the Sun Died

A Novel

Yan Lianke

Translated from the Chinese by Carlos Rojas



MARKETING

The Day the Sun Died was awarded the prestigious Dream of the Red Chamber Award

Yan was twice short-listed for the Man Booker International Prize (most recently for *The Four Books*), as well as the Prix Femina Étranger, the *Financial Times* Oppenheimer Emerging Voices Award, the *Independent Foreign Fiction Prize*, and the Man Asian Literary Award

Yan recently won the Franz Kafka Prize for his body of work (the first Chinese writer to receive the award)

The Years, Months, Days was selected as a *New York Times* Editors’ Choice and a best book of the year by Colm Tóibín in *Bookforum*

major review coverage

backlist eBook promotions

“No other writer in today’s China has so consistently explored, dissected and mocked the past six and a half decades of Chinese communist rule.”—*Guardian*

Yan Lianke has secured his place as contemporary China’s most essential and daring novelist, “with his superlative gifts for storytelling and penetrating eye for truth” (*New York Times Book Review*). His new novel, *The Day the Sun Died*—winner of the Dream of the Red Chamber Award, one of the most prestigious honors for Chinese-language novels—is the haunting story of a town caught in a waking nightmare.

In a little village nestled in the Balou mountains, fourteen-year-old Li Niannian and his parents run a funeral parlor. One evening, he notices a strange occurrence. Instead of preparing for bed, more and more neighbors start to appear in the streets and fields, carrying on with their daily business as if the sun hadn’t already set. Li Niannian watches, mystified. As hundreds of villagers are found dreamwalking, they act out the desires they’ve suppressed during waking hours. When the community devolves into chaos, and it’s up to Li Niannian and his parents to save the town before sunrise.

Set over the course of one increasingly bizarre night, *The Day the Sun Died* is a propulsive, darkly sinister tale set against the national optimism of the Chinese dream.

Also Available:

The Years, Months, Days
(978-0-8021-2665-8 • \$16 • USCO)

The Explosion Chronicles
(978-0-8021-2725-9 • \$17 • USCO)

The Four Books
(978-0-8021-2469-2 • \$16 • USCO)

Lenin’s Kisses
(978-0-8021-2177-6 • \$18 • USCO)

Dream of Ding Village
(978-0-8021-4572-7 • \$16 • USCO)

Serve the People!
(978-0-8021-7044-6 • \$14 • USCO)



\$26.00 (Canada: \$33.99)
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Residence: Beijing

Excerpt

The night sky was vast, the wheat fields were minute, and the sounds from the fields were swallowed by the night. In the end, there was a kind of stillness. The lamplights in the wheat field were muddy yellow, and Uncle Zhang walked through this muddy yellow light as he left the town and headed north. After a while, the children stopped following him, and simply stood at the entrance to town. I, however, continued following him. I wanted to watch as he bumped into a tree or an electrical pole, because when he did, his nose would start bleeding and he would wake up with a shout. I wanted to see what his first response would be upon waking up from his dreamwalking. I wanted to see what he would say, and what he would do.

Fortunately, Uncle Zhang's family's field was not very far, and he reached it after proceeding north for about half a *li*. To get from the road to the edge of the field, he had to cross a rain-filled ditch. As he was doing so, he slipped and fell in. I thought for sure he would wake up, but he merely climbed right back out. "A man can't let his wife and children go hungry. A man can't let his wife and children go hungry." Without waking up, he kept repeating this phrase to himself over and over.



YAN LIANKE is the author of numerous story collections and novels, including *The Years, Months, Days*, *The Explosion Chronicles*, which was longlisted for the Man Booker International and PEN Translation Prize; *The Four Books*, *Lenin's Kisses*, *Serve the People!*; and *Dream of Ding Village*. Among many accolades, he has received two of China's most prestigious literary honors, the Lu Xun Prize and the Lao She Award.

PRAISE FOR *THE YEARS, MONTHS, DAYS*

"Emotionally loaded stories . . . It's hard not to be moved by the running theme of self-sacrifice."

—*Wall Street Journal* (Best New Fiction)

"Vivid and hallucinatory . . . [Yan Lianke] conjures suspense."

—*Boston Globe*

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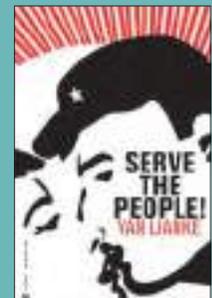
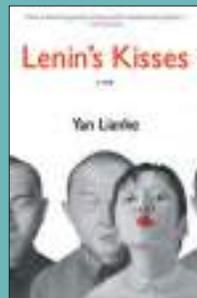
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—*Publishers Weekly* (starred)

"Yan draws on the conventions of folklore and science fiction alike to produce memorable literature."

—*Kirkus Reviews* (starred)



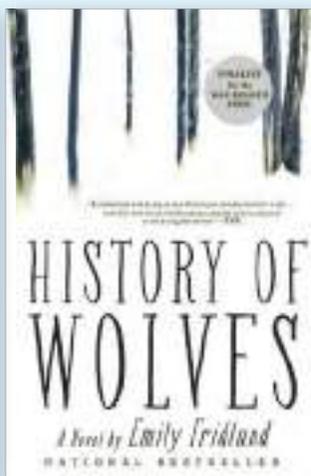
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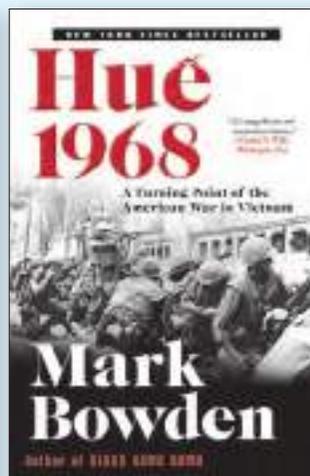


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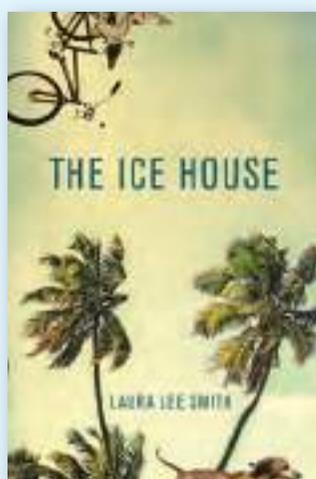


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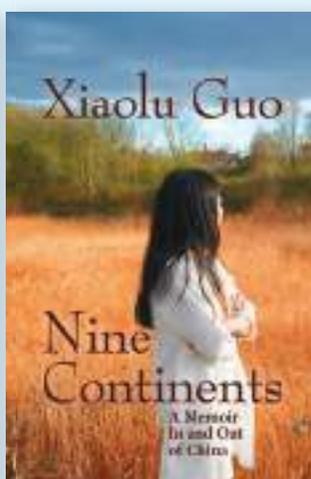
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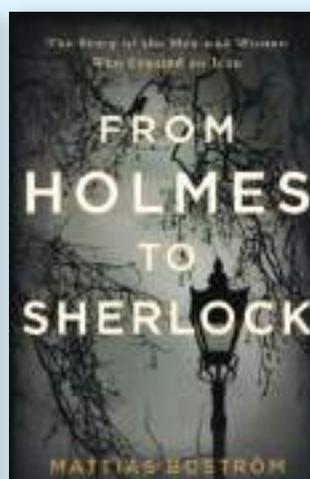


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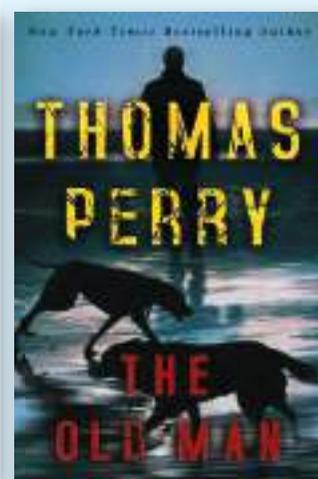
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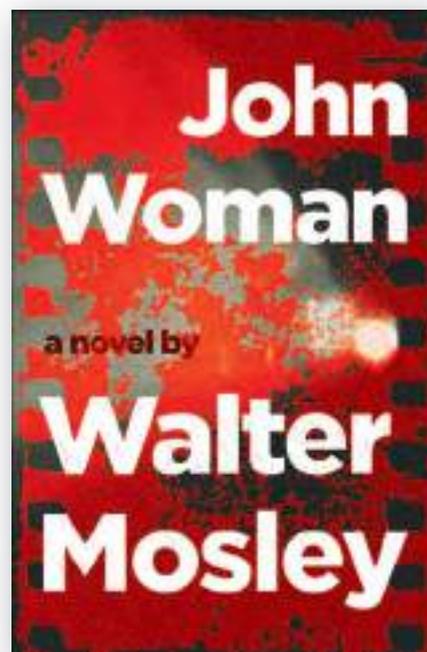


From the award-winning Walter Mosley comes a dazzling novel of ideas about the sexual and intellectual coming-of-age of an unusual man who goes by the name Woman

John Woman

A Novel

Walter Mosley



MARKETING

Mosley is one of the most versatile and admired writers in America today, and his books have sold over 4.5 million copies worldwide. *John Woman* is his first book with Grove Atlantic

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A convention-defying novel by bestselling writer Walter Mosley, *John Woman* recounts the transformation of an unassuming boy named Cornelius Jones into John Woman, an unconventional history professor —while the legacy of a hideous crime lurks in the shadows.

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Excerpt

One evening Herman stopped his son in the middle of *The Confessions of Saint Augustine* and said, “This is the power of the world, boy. The memory of an unattainable paradise where everything is predictable and outwardly controllable. It is all that we are; history, memory. It is what happened, or what we decide on believing has happened. It is yesterday and a million years ago. It is today but still we cannot grasp it.”

“I don’t know what you mean, dad,” Cornelius said. He was sixteen that day but his father, for all his interest in history, did not remember the date. Since he was in his bed almost twenty-four hours a day he had no need for a calendar.

“I mean that the person who controls history controls their fate. The man who can tell you what happened, or did not happen, is lord and master of all he surveys.”

“But if he claims something that isn’t true then he’s master of a lie,” Cornelius reasoned.

Herman smiled and leaned forward. “But,” he said, holding up a lecturing finger, “if everyone believes the lie then he controls a truth that we all assent to. There is no true event, Cornelius, only a series of occurrences open to interpretation.”

Though Cornelius did not know it for many years, this was the moment of the birth of John Woman.



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WALTER MOSLEY is the author of more than fifty critically acclaimed books, including the major bestselling mystery series featuring Easy Rawlins. His work has been translated into twenty-five languages and includes literary fiction, science fiction, political monographs, and a young adult novel. In 2013, he was inducted into the New York State Writers Hall of Fame, and he is the winner of numerous awards, including an O. Henry Award, the Mystery Writers of America’s Grand Master Award, a Grammy, and PEN America’s Lifetime Achievement Award. He lives in New York City.

PRAISE FOR WALTER MOSLEY

“When reviewing a book by Walter Mosley, it’s hard not to simply quote all the great lines. There are so many of them.”—*Washington Post*, on *Down the River Unto the Sea*

“A daring, beautifully wrought story that incorporates elements of allegory, meditative reflection and the lilt of lyric tragedy.”—*Los Angeles Times*, on *The Last Days of Ptolemy Grey*

“With Mosley, there’s always the surprise factor—a cutting image or a bracing line of dialogue.”—*New York Times Book Review*, on *And Sometimes I Wonder About You*

“Mosley’s invigorating, staccato prose and understanding of racial, moral and social subtleties are in full force.”—*Seattle Times*, on *Known to Evil*

“[Mosley has] revitalized two genres, the hard-boiled novel and the American behaviorist novel.”—**Roberto Bolaño**

“Mosley is the Gogol of the African-American working class—the chronicler par excellence of the tragic and the absurd.”—*Vibe*

In his latest book, P. J. O'Rourke investigates the whole wild world of finance

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P. J. Explains Money, Banking, Debt, Equity, Assets, Liabilities, and Why He's Not Rich and Neither Are You

P. J. O'Rourke

MARKETING

O'Rourke's books have sold over 2 million copies worldwide

How the Hell Did This Happen? went into six hardcover printings and was widely reviewed and covered in the media

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"The funniest writer in America."

—Wall Street Journal

After decades covering war and disaster, bestselling author and acclaimed satirist P. J. O'Rourke takes on his scariest subjects yet—business, investment, finance, and the political chicanery behind them.

Want to get rich overnight for free in three easy steps with no risk? Then don't buy this book. (Actually, if you believe there's a book that can do that, you shouldn't buy any books because you probably can't read.) P.J.'s approach to business, investment, and finance is different. He takes the risks *for* you in his chapter "How I Learned Economics by Watching People Try to Kill Each Other." He proposes "A Way to Raise Taxes That We'll All Love"—a 200% tax on celebrities. He offers a brief history of economic transitions before exploring the world of high tech innovation with a chapter on "Unnovations," which includes ideas for new products like "an app that gets rid of all apps, a no-app app, call it a 'napp.'" He is baffled by bitcoin, which seems "like a weird scam invented by strange geeks with weaponized slide rules in the high school Evil Math Club." He closes with a fanciful short story about the morning that P.J. wakes up and finds that all the world's goods and services are *free!* This is P.J. at his finest, a book not to be missed.

"P. J. O'Rourke is like S. J. Perelman on acid."

—Chris Buckley



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EXCERPTS FROM NONE OF MY BUSINESS

P.J. ON CENTRAL BANKS

Many "classical liberal" and libertarian economists are skeptical about the Central Banks that issue fiat money. Not me. I like them. I want one. Of course I don't want an enormous Central Bank like the Federal Reserve. Where would I put it? No, what I want is a small, handy 'Central Bank of O'Rourke' that would fit in the laundry room or in the mudroom between the dog kennels.

P.J. ON CRYPTOCURRENCY

Cryptocurrency adds a kind of unwelcome mysticism to the already baffling material and philosophical aspects of money. Some regard the blockchain with almost religious awe, as if it were the work of mythical 'Geek Gods' high upon Mount Laptopus.

P.J. ON CREATIVE DISRUPTION

The only economic good news for ordinary people during the Middle Ages was the Black Death. It did have side effects in the 1340s and 1350s, killing between 30% and 60% of Europe's population. But consider the benefits: Upward pressure on wage rates and benefit packages resulting from supply-side labor markets shortfalls.

The discovery of the New World meant a literal economic transition. The Spanish transitioned an estimated \$530 billion worth of silver and gold from the Western Hemisphere to Europe on their treasure fleets.

There were only about 90 million Europeans at the time. This meant that each of them got \$5,888.88 apiece and everybody was rich. Or so simple arithmetic would tell us.

Simple arithmetic would also tell us that the people who lived in the New World lost \$530 billion, and modern research indicates that European diseases killed as many as 90% of them. If you were a surviving Native American you were a rounding error. And broke, too.

But the Industrial Revolution was great for everyone . . . Everyone, that is, who was rich already. They were selling the coal on their estates, making steam at their factories, and spinning cotton in their mills. We were mining the coal, shoveling it into boilers, and working as child laborers on the looms.

Eventually, of course, the Industrial Revolution was great for everyone. Microwave ovens for rich and poor alike!

And the scientific knowledge and technical expertise that resulted from the Industrial Revolution led directly to the Digital Revolution.



© JAMES KEGLEY

P. J. O'ROURKE has written nineteen books on subjects as diverse as politics and cars and etiquette and economics. *Parliament of Whores* and *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 Research Fellow at the Cato Institute, a regular panelist on NPR's *Wait Wait . . . Don't Tell Me*, and editor-in-chief of the web magazine *American Consequences*. He lives in rural New England, as far away from the things he writes about as he can get.

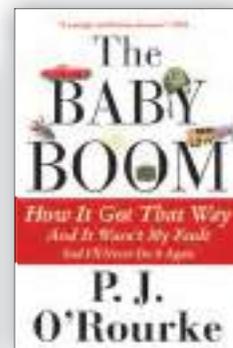
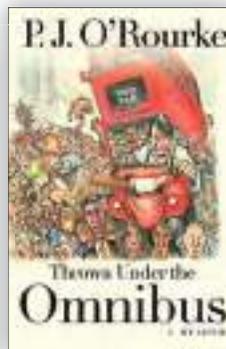
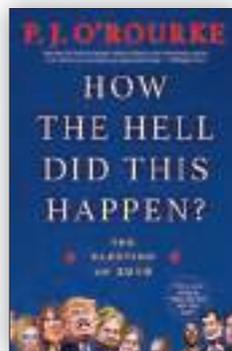
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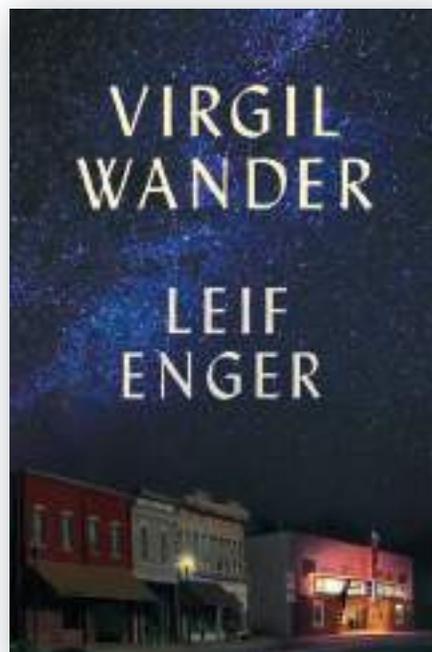
OCTOBER

The first novel in ten years from award-winning, million-copy bestselling author Leif Enger, *Virgil Wander* is an enchanting and timeless all-American story that follows the inhabitants of a Midwestern town in their quest to revive its flagging heart

Virgil Wander

A Novel

Leif Enger



MARKETING

Peace Like a River has sold over one million copies; was the winner of the Independent Booksellers Award, and was a best book of the year for *Time* and the *Los Angeles Times*

Enger's second novel, *So Brave, Young, and Handsome*, was a national bestseller, No. 8 on Amazon's Top 100 Editors' Picks and a Midwest Booksellers' Choice Award Honor Book for Fiction



© ROBIN ENGER

LEIF ENGER was raised in Osakis, Minnesota, and worked as a reporter and producer for Minnesota Public Radio before writing his bestselling debut novel *Peace Like a River*, which won the Independent Publisher Book Award and was one of the *Los Angeles Times* and *Time* Magazine's Best Books of the Year. His second novel, *So Brave, Young, and Handsome*, was also a national bestseller, No. 8 on Amazon's Top 100 Editors' Picks and a Midwest Booksellers' Choice Award Honor Book for Fiction. He and his wife Robin live in Minnesota.

"Here is an author we can trust and who we are willing to follow anywhere . . . Enger strikes just the right balance of instinctive storytelling, narrative play and pretty prose . . . He's the type of writer that other writers read, and die a little."
—*San Francisco Chronicle*

The highly anticipated new novel from the bestselling author of *Peace Like a River*, Leif Enger, *Virgil Wander* tells the story of a Midwestern movie house owner 'cruising along at medium altitude' when his car flies off the road into icy Lake Superior. Virgil survives but his language and memory are altered and he emerges into a world no longer familiar to him. Awakening in this new life, Virgil begins piecing together his history and the lore of his broken town through a cast of affable and curious locals—from Rune, a twinkling, pipe-smoking, kite-flying stranger who appears to investigate the mystery of his disappeared son; to Nadine, the reserved, enchanting wife of the vanished man; to Tom, a journalist and Virgil's oldest friend; and various members of the Pea family confronting tragedies of their own. Into this community returns a shimmering prodigal son who may hold the key to reviving their town.

With intelligent humor and captivating whimsy, Leif Enger conjures a remarkable portrait of a region and its residents, who, for reasons of choice or circumstance, never made it out of their defunct industrial district. Carried aloft by quotidian pleasures including movies, fishing, necking in parked cars, playing baseball and falling in love, *Virgil Wander* is a swift, full journey into the heart and heartache of an often overlooked American Upper Midwest by an award-winning master storyteller.



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Excerpt

“Who’s your boy then?” I inquired again. “Maybe I know him – it’s a small town.”

Again he ignored me. In fact he began to hum, an awkward surprise. First conversations are clumsy enough without the other person humming. It isn’t Midwestern behavior. It isn’t even really adult behavior. Later Orry would call it Winnie the Pooh behavior and that’s as close as I can come. He hummed and he puffed and he did something miniature with his feet, like a blackbird keeping its balance on a tin roof, then turned and asked in a tone of courteous pleasure whether I’d care to stay and launch the kite he had brought, a kite of his own design he had carried a great long distance to fly over Lake Superior, the mightiest freshwater sea in the world.

“No wind,” I pointed out.

“Not yet,” he agreed in a tone of mild aggravation, as though the wind were being delivered by UPS. He took the kite from under his arm and shook it out. I hadn’t flown one in thirty years and was ambushed by a sneaky sense of longing.

“It’s good in the air, this one,” Rune mused. “Not that it behaves. No no! Its manners are very terrible! But what a flyer!”

As if hearing its name the kite woke ruffling in his hands.

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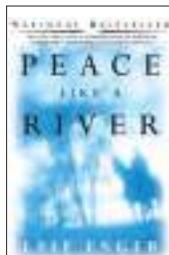
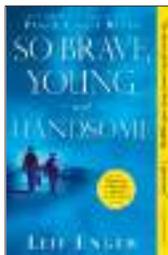
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PRAISE FOR *PEACE LIKE A RIVER*

“You don’t see novels like this one very often. *Peace Like a River* reminds a reader of Kent Haruf’s *Plainsong* or even Norman MacLean’s *A River Runs Through It*.”—*Los Angeles Times Book Review*

“A compelling blend of traditional and artfully offbeat storytelling . . . a miracle well worth witnessing.”—*Boston Globe*

“The narrative picks up power and majesty, then thunders to a tragic, yet joyous, climax.”—*People*

“If you like a ripping good story told in robust prose that gives you goose bumps, latch onto this book—more than a novel of miracles, it is truly a miraculous novel.”—*Seattle Times*

“Enger has written a novel that’s boldly romantic and unabashedly appealing . . . it’s a journey you simply must not miss.”—*Christian Science Monitor*

“One of the most wondrous books I’ve read in recent years . . . [reminiscent of] John Irving’s *A Prayer of Owen Meany*; another novel infused with transformative magic.”—*Charlotte Observer*

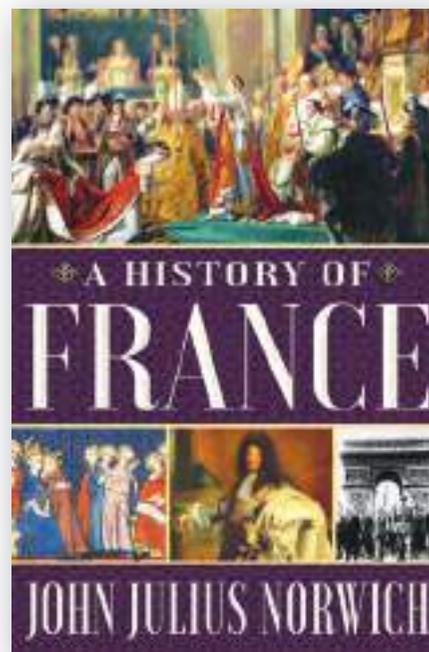
“What could be unbelievable becomes extraordinary in Enger’s hands . . . Amazing.”—*Miami Herald*

OCTOBER

The world-renowned historian John Julius Norwich has delivered the book he has always wanted to write: a single-volume history of France

A History of France

John Julius Norwich



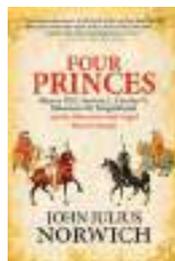
MARKETING

A single-volume historical narrative in the vein of Norwich's classic books *A History of Venice* and *A Short History of Byzantium*

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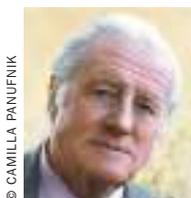


Four Princes
(978-0-8021-2809-6 • \$18 •
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John Julius Norwich—called a “true master of narrative history” by Simon Sebag Montefiore—returns with the book he has spent his distinguished career wanting to write, *A History of France*: a portrait of the past two centuries of the country he loves best.

Beginning with Julius Caesar’s conquest of Gaul in the first century BC, this study of French history comprises a cast of legendary characters—Charlemagne, Louis XIV, Napoleon, Joan of Arc and Marie Antionette, to name a few—as Norwich chronicles France’s often violent, always fascinating history. From the French Revolution—after which neither France, nor the world, would be the same again—to the storming of the Bastille, from the Vichy regime and the Resistance to the end of the Second World War, *A History of France* is packed with heroes and villains, battles and rebellion, stories so enthralling that Norwich declared, “I can honestly say that I have never enjoyed writing a book more.”

With his celebrated stylistic panache and expert command of detail, Norwich writes in an inviting, intimate tone, and with a palpable affection for France. One of our greatest contemporary historians has deftly crafted a comprehensive yet concise portrait of the country’s historical sweep.



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JOHN JULIUS NORWICH

is the author of many books, including *Four Princes*, *A History of Venice*, *Byzantium*, and the *New York Times* bestseller *Absolute Monarchs: A History of the Papacy*.



johnjuliusnorwich.com

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Excerpt

This book is intended only for the general reader, to whom the French rather charmingly refer as *l'homme moyen sensuel*, and is written in the belief that the average English-speaking man or woman has remarkably little knowledge of French history. We may know a bit about Napoleon or Joan of Arc or Louis XIV, but for most of us that's about it. In my own three schools we were taught only about the battles we won: Crécy and Poitiers, Agincourt and Waterloo.

So here is my attempt to fill in the blanks. I want to talk about the wonderful Madame de Pompadour and the odious Madame de Maintenon; about Louis-Philippe, almost forgotten today but probably the best king France ever had; and that's just for a start. Chapter I covers the ground pretty fast, taking us from the Gauls and Julius Caesar to Charlemagne, about eight centuries. But as we continue the pace inevitably slackens. Chapter 21 deals only with the five years of the Second World War. And with that we stop. All history books must have a clearly defined stopping place.

PRAISE FOR FOUR PRINCES

“The major achievement of this book is the very fact that Norwich takes each of the four rulers to be a piece of the same story . . . written with often humming literary verve.”—*New York Times Book Review*

“With characteristic deftness of touch, Norwich brings each character vividly to life and skillfully weaves their stories together.”—*Tracy Borman, BBC History Magazine*

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

“Norwich’s long career as a historian has given him a definite assurance of style, which allows him to present historical detail in a thoroughly engaging manner without sacrificing clarity.”—*Library Journal*

“Well-articulated . . . perceptive . . . superb.”—*Booklist*

Louis XIV reigned for seventy-two years.
Despite his many faults, he set his stamp
on France as no king had ever done before.
Portrait by Hyacinthe Rigaud, 1701.



The liberation of Paris:
General de Gaulle, 26 August 1944.



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MARKETING

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JAMES HOLLAND is the author of *The Rise of Germany* and *The Allies Strike Back* in the War in the West trilogy, as well as *Fortress Malta*, *Dam Busters*, and *The Battle of Britain*, and numerous works of historical fiction. Holland regularly appears on television and radio and has written and presented the BAFTA shortlisted documentaries *Battle of Britain* and *Dam Busters* for the BBC, among others. A fellow of the Royal Historical Society, he has his own collection at the Imperial War Museum.

During the third week of February 1944, the combined Allied air forces based in Britain and Italy launched their first round-the-clock bomber offensive against Germany. Their goal: to smash the main factories and production centers of the Luftwaffe while also drawing German planes into an aerial battle of attrition to neutralize the Luftwaffe as a fighting force prior to the cross-channel invasion, planned for a few months later. Officially called Operation ARGUMENT, this aerial offensive quickly became known as “Big Week,” and it was one of the turning-point engagements of World War II.

In *Big Week*, acclaimed World War II historian James Holland chronicles the massive air battle through the experiences of those who lived and died during it. Prior to Big Week, the air forces on both sides were in crisis. Allied raids into Germany were being decimated, but German resources—fuel and pilots—were strained to the breaking point. Ultimately, new Allied aircraft—especially the American long-range P-51 Mustang—and superior tactics won out during Big Week. Through interviews, oral histories, diaries, and official records, Holland follows the fortunes of pilots, crew, and civilians on both sides, taking readers from command headquarters to fighter cockpits to anti-aircraft positions and civilian chaos on the ground, vividly recreating the campaign as it was conceived and unfolded. In the end, the six days of intense air battles largely cleared the skies of enemy aircraft when the invasion took place on June 6, 1944—D-Day.

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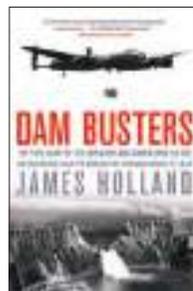
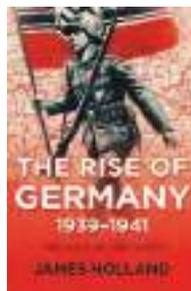
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Excerpt

February 19, 1944

Some 170 miles away to the south at US Strategic Air Force Headquarters at Bushey Park, General Toohey Spaatz was taking direct control of Operation ARGUMENT. While he still believed air power alone could bring about the defeat of Germany, he had accepted that OVERLORD was going to happen and that from April, his strategic air forces—and those of the RAF—would come under the direct authority of Eisenhower as Supreme Allied Commander.

Yet for OVERLORD to be successful, that all-important criteria—air superiority over much of France and northern Europe—remained. Since the start of the year, Eighth Air Force had been chipping away at the Luftwaffe. Doolittle's and Kepner's new fighter tactics were bearing fruit and with more long-range Mustangs on their way, the time was right for a much more concentrated and sustained assault on the Luftwaffe. No longer was it a matter of bombers heading to a target, dropping bombs and heading back. It was also now a matter of using the bomber formations as bait to entice the German fighters into combat with their own increasingly large fighter force. Strategic air power had always been about bombers. Now, six months after the first deep-penetration bombing raids, that belief had been cast aside, because perhaps even more important than the bombers were the fighters. Fighters piloted by men of superior skill and training. Fighters that had greater endurance too, that could maraud deep into Germany, hammering the beleaguered enemy in the air and on the ground.



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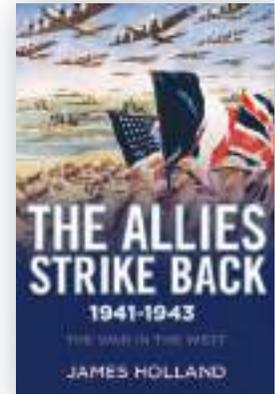
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By June 1941, Germany's war machine looked unstoppable. The Nazi blitzkrieg had taken Poland, France, and the Netherlands, the Luftwaffe had bombed London, and German U-boats wrought havoc on Allied shipping on the Atlantic. And yet, cracks were already appearing in Germany's apparent invincibility, and Hitler was soon bogged down in a savage war of attrition in the Soviet Union. The Allies won the hard-fought campaign in North Africa and in 1943 escalated the bombing of Germany, fatefully turning the tide of the war. With a wealth of characters from across the western theater of World War II, Holland has crafted a masterful and gripping narrative that challenges our assumptions and offers fascinating new perspective on the critical middle years of World War II.

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JAY MCINERNEY is the author of twelve books, including his most recent novel *Bright, Precious Days*; *Bright Lights*; *Big City*; and the short-story collection *How It Ended*, which

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Excerpts for
Wine Reads

From *Sweetbitter* by Stephanie Danler

"Open your mouth," Simone said, her head raised, imperious. Both of us looked at each other. She painted her lips before each service with an unyielding shade of red. She had dark-blond hair, untamable, frizzy, wisped out from her face like a seventies rock goddess. But her face was strict, classical. She held the glass of wine out to me and waited.

I threw it back like a tequila shot, an accident, a habit.

"Open your mouth now," she commanded me. "The air has to interact with the wine. They flower together."

I opened my mouth but I had already swallowed.

"Tasting is a farce," she said with her eyes closed, nose deep in the bowl of the glass. "The only way to get to know a wine is to take a few hours with it. Let it change and then let it change you. That's the only way to learn anything—you have to live with it."

From *A Long Finish* by Michael Dibdin

'Barolo, Barbaresco, Brunello. I am a purist, Dottor Zen. I also happen to be able to afford that classical austerity which is the ultimate luxury of those who can have anything they want. In wine, as in music, the three Bs suffice me.'

'I see,' said Aurelio Zen, who didn't see anything except the bins of bottles stretching away into the gloomy reaches of the vast, cold, damp cellar, its vaulted roof encrusted with a white mesh of saltpetre.

'Barolo is the Bach of wine,' his host continued. 'Strong, supremely structured, a little forbidding, but absolutely fundamental. Barbaresco is the Beethoven, taking those qualities and lifting them to heights of subjective passion and pain that have never been surpassed. And Brunello is its Brahms, the softer, fuller, romantic afterglow of so much strenuous excess.'

Aurelio Zen was spared the necessity of answering by an attack of coughing which rendered him speechless for almost a minute.



From *Judgment of Paris* by George M. Taber

About halfway through the white wine part of the competition, I began to notice something quite shocking. I had a list of the wines and realized that the judges were getting confused! They were identifying a French wine as a California one and vice versa. Judges at one end of the table were insisting that a particular wine was French, while those at the other were saying it was from California.

Raymond Oliver, the owner and chef of the Grand Véfour restaurant in Paris, one of the temples of French *haute cuisine*, swirled a white wine in his glass, held it up to the light to examine the pale straw color, smelled it, and then tasted it. After a pause he said, "Ah, back to France!" I checked my list of wines twice to be sure, but Oliver had in fact just tasted a 1972 Freemark Abbey Chardonnay from California's Napa Valley!

From *Cork Dork* by Bianca Bosker

He launched into a lecture, delivered at a speed usually reserved for reciting drug side effects on TV commercials . . . He soon had both feet propped up on the legs of my stool and was pounding the counter under my chin for emphasis, his curl bouncing along excitedly. Did I know about Thomas Jefferson's love for Madeira? That Barolo wasn't dry until 1870? The stomach-churning richness of nineteenth-century meals? "You look at those historic menus from the 1800s from, like, Demonico's, it's, like, hol-ee *shit!*" He threw his head back and waved both hands in the air for emphasis, or maybe he just couldn't control himself. "These people were just trying not to *die!*" He wanted me to know that the most expensive wines on the *Titanic* had all been German Rieslings.

From the celebrated author of *Lingo*, a whistle-stop tour of the world's twenty most-spoken languages, exploring history, geography, linguistics, and culture—showing how the language we speak reflects our view of the world

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English is the world language, except that most of the world doesn't speak it—only one in five people does. Dorren calculates that to speak fluently with half of the world's 7.4 billion people in their mother tongues, you would need to know no fewer than twenty languages. He sets out to explore these top twenty world languages, which range from the familiar (French, Spanish) to the surprising (Malay, Swahili, Bengali). *Babel* whisks the reader on a delightful journey to every continent of the world, tracing how these world languages rose to greatness while others fell away and showing how speakers today handle the foibles of their mother tongues. Whether showcasing tongue-tying phonetics, or elegant but complicated writing scripts, or mind-bending quirks of grammar, *Babel* vividly illustrates that mother tongues are like nations: each has its own customs and beliefs that seem as self-evident to those born into it as they are surprising to the outside world.

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Excerpt

When people speak Japanese, their gender matters a great deal. A good number of words and grammatical constructions are associated with either women or men. For starters, women are more likely to use slightly longer versions of words that make them—the words, and consequently the speakers—sound polite. Think of it as not only saying the refined word ‘luncheon’ instead of the more workaday ‘lunch,’ but making the difference systematic by also saying ‘tableon’ instead of ‘table’ and ‘flowereon’ instead of ‘flower.’ In Japanese, this politeness syllable is added not at the end, but at the front: *hana* ‘flower’ becomes *ohana*.

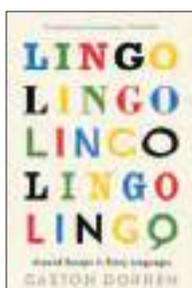
Next, women and men will use different pronouns to refer to themselves: while *watashi* is a formal word for ‘I’ or ‘me’ that both genders can use, *atashi* is clearly a women’s word and *ore*, *boku* and *oira* are men’s. Both genders will use the word for ‘be’ differently: in a sentence like ‘this is a spider,’ men will include *da* for ‘is’ (‘this da a spider’), whereas women will omit it (‘this a spider’). They will use different interjections: for example, ‘Hey, you’ translates as *Nē*, *chotto* for women, but as *Oi chotto* or *yō chotto* for men; both men and women can use *ā* where English would have ‘oh’ (as in ‘Oh, how beautiful’), but only women may also choose *ara* or *mā*. Men may pronounce the diphthong /ai/ (rhyming with English lie) as /ē/ (rhyming with lay), whereas it would be unladylike for a woman to do so.

Speakers do not exactly break a hard-and-fast grammar rule when using elements normally used by the opposite gender, but they certainly break a social convention: they bend both a rule and their gender.



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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 *Lingo: Around Europe in Sixty Languages*, as well as two books in Dutch and the app, *The Language Lover’s Guide to Europe*. Dorren lives in the Netherlands.



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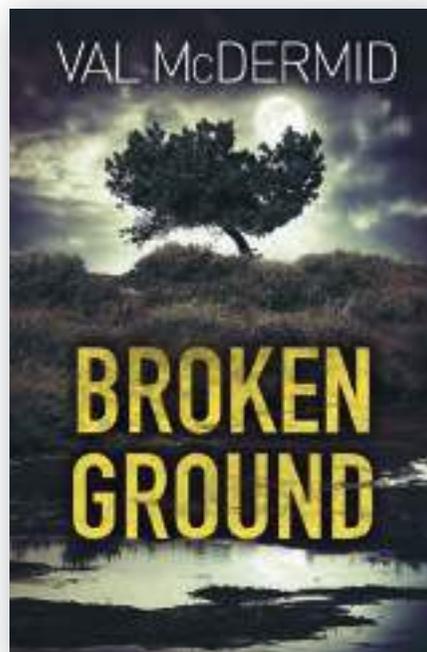
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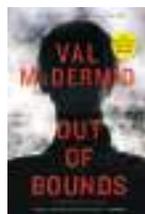
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Excerpt

1945 – Wester Ross, Scotland

The scraping slap of spades in dense peat was an unmistakable sound. They slipped in and out of rhythm; overlapping, separating, cascading, then coming together again, just like the men's heavy breathing. The older of the pair paused for a moment, leaning on the handle, letting the cool night air wick the sweat from the back of his neck. He felt a new respect for gravediggers who had to do this every working day. When all of this was over, you wouldn't catch him doing that for a living.

'Come on, you old git,' his companion called softly. 'We ain't got time for tea breaks.'

The resting man knew that. They'd got into this together and he didn't want to let his friend down. But his breath was tight in his chest. He stifled a cough and bent to his task again.

At least they'd picked the right night for it. Clear skies with a half-moon that gave just enough light for them to work by. True, they'd be visible to anyone who came up the track past the croft. But there was no reason for anyone to be out and about in the middle of the night. No patrols ventured this far up the glen, and the moonlight meant they didn't have to show a light that might attract attention.

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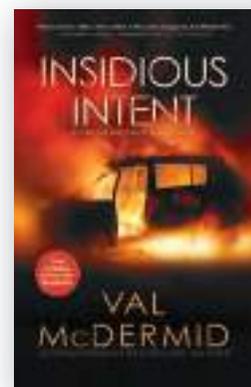
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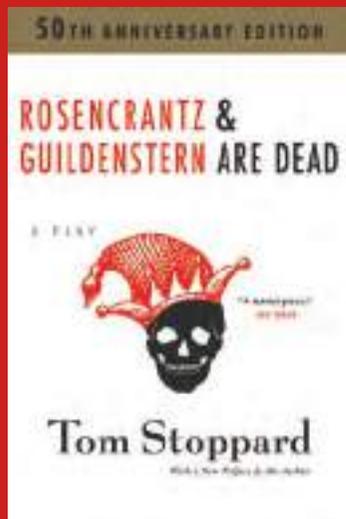
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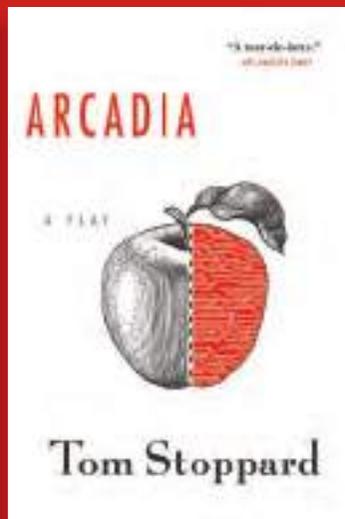
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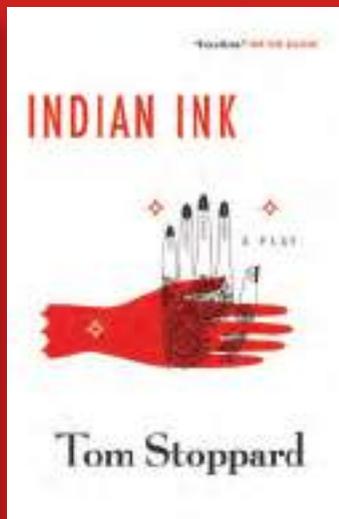
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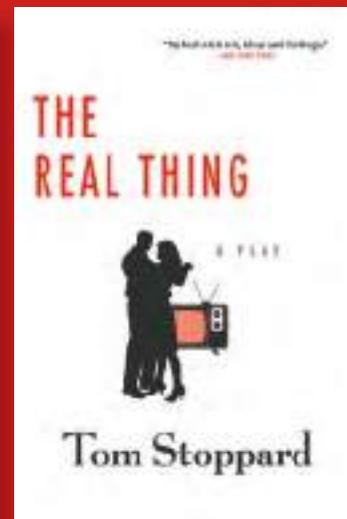
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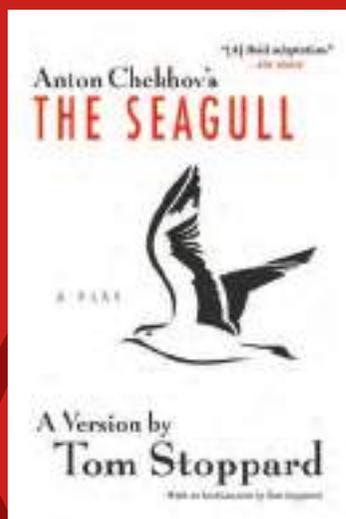
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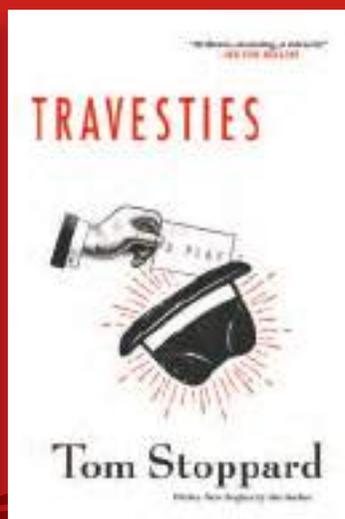
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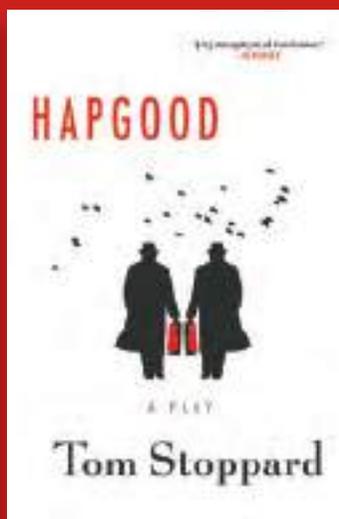
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FORTHCOMING IN
AUGUST 2018

**BLACK
CAT**
Paperbacks



A bold and gripping literary debut about three very different sisters who return to their grand family home to face their tumultuous pasts

Summer Cannibals

A Novel

Melanie Hobson



MARKETING

Hobson's work has been published in
Fireweed and the *Brooklyn Review*

prepublication reading copies

e-galleys available on NetGalley and
Edelweiss

major review coverage

online reviews and features

newsletter cooperative advertising available

"Melanie Hobson writes with the dark energy and twisted exuberance reminiscent of her most celebrated predecessors—Atwood, Murdoch, Oates, and so many others plumbing the raw, violent depths of toxic families. Her mesmerizing characters are semi-feral, trapped and struggling under the terrible weight of what a man can do to a girl, a daughter, a wife. *Summer Cannibals* seems perfectly written for the world today, our blind greedy stumble from thing to thing."

—Bob Shacochis, author of *The Woman Who Lost Her Soul*

Summoned to their magnificent family home on the shores of Lake Ontario—a paradisiacal mansion perched on an escarpment above the city—three adult sisters Georgina, Jax, and Pippa, come together in what seems like an act of family solidarity. Pregnant and unwell, the youngest, Pippa, has left her husband and four young children in New Zealand and returned home to heal. But home to this family means secrets, desire, and vengeance—and feasting on the sexual appetites and weaknesses of others. Each daughter has her own particular taste and overlaying everything is their parents, with unquenchable desires and cravings of their own.

As the affluent family endures six intense days in one another's company, old fissures reappear. When long-buried truths finally come to light, the sisters and their parents must face the unthinkable consequences of their actions.

Summer Cannibals is a riveting, psychological story of lust, betrayal, and family, from a brilliant new voice in fiction.

"*Summer Cannibals* is a story of domestic mayhem, where hidden angers spur tensions that manifest in the most unlikely ways. I was on the edge of my seat until the very end when, with the force of a tsunami, everything that's been built comes crashing down, to devastating effect."

—Yasuko Thanh, author of *Mysterious Fragrance of the Yellow Mountains*



melaniehobson.com

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Residence: Florida

Excerpt

The house had its way of holding them. Their father liked to tell how he'd bought it with a credit card—a cash advance to make up the ten percent needed for the deposit—and it seemed as equally and gloriously ridiculous, that this should all be theirs. That first day, after the papers were signed, the sisters had run laughing and shrieking through the house with its three floors, two staircases, seven bedrooms and all the rest—living, dining, family, library, kitchen, butler's pantry, bathrooms, hallways, passageways, and entryways. They explored and claimed rooms and then just as quickly relinquished them as they found another and another, shouting that they were lost, crying out that they'd found “the best thing ever,” bare feet thudding up and down, up and down, across and over. Doors slammed. Drawers were pulled open and locks fiddled with. The old laundry chute was discovered and heads were put through the small doors on each landing that let into it as they prodded each other, but none of them were brave enough to go to the chute's terminus in the basement. That rough stone-walled basement the original builders had dynamited from the solid limestone of the escarpment the house was perched on.



© CHARLIE HAILEY

MELANIE HOBSON holds a BA Honors in Classical Studies from McMaster University, was a Michener Fellow in the MFA at the University of Miami, and a Kingsbury Fellow in the PhD Program at Florida State University. She now lives in Florida with her husband and two children. *Summer Cannibals* is her first novel.

PRAISE FOR *SUMMER CANNIBALS*

“Dark, risky and as gorgeous as the ocean at midnight, Hobson’s exquisitely written debut gathers a fractured grown family together for six dangerous days of lust, longing, sex, secrets and stunning betrayals. The story may be set in the languid days of summer, but My God, it’s a terrific scorcher.”—*Caroline Leavitt, author of [Is This Tomorrow](#)*

“There is a quality to Melanie Hobson’s writing that reminds me of *Brideshead Revisited* or certain John Cheever stories; a quality of languid lyricism and moral corruption that I found immediately arresting. The story of three sisters carrying out both subtle and shocking acts of deceit and desire (And oh, Pippa!) is something to be savored like a gin and tonic on a summer afternoon by the lake. But a storm is rolling in and the water, moments ago so inviting and glorious, begins to grow dark. Is it safe? Should you dive in? *Summer Cannibals* announces the arrival of a great talent that book clubs and reviewers alike will adore.”
—*Matt Bondurant, author of [The Night Swimmer](#)*

“An elegant, sexy story of four scarred but undaunted women and one seriously monstrous patriarch, *Summer Cannibals* simmers languidly up to an explosive finale which reminds us, in an unforgettable manner, that no institution in our lives is more powerful or perilous than our families. Melanie Hobson’s indelible voice somehow conveys both boundless compassion for human frailty and wit as lethal as a straight razor held at the base of the throat. Family dysfunction at its finest.”—*Ed Tarkington, author of [Only Love Can Break Your Heart](#)*



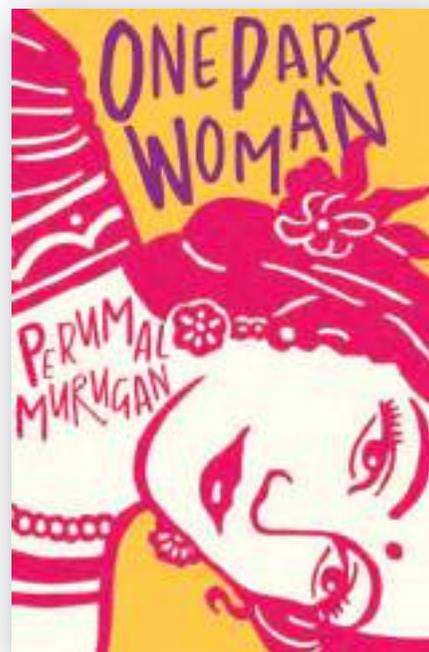
OCTOBER

The American debut of a world-class writer, already profiled by the *New York Times*, *One Part Woman* is a charming and touching story of a South Indian couple who cannot conceive, and the extraordinary efforts they make to please their family and try to have a baby

One Part Woman

Perumal Murugan

Translated from the Tamil by Aniruddhan Vasudevan



MARKETING

One Part Woman has sold over 100,000 copies in India, and Murugan is one of the country's best-known writers

The *New York Times* introduced Murugan to American readers with a glowing profile in summer 2016, which included details of how his work was suppressed in India for a time

This touching love story is also a vivid portrait of rural working-class South India, an appealing counterpoint to stories of urban life

prepublication reading copies

e-galleys available on NetGalley and Edelweiss

4-city tour

(Boston • New York City • Philadelphia • Washington, D.C.)

major review coverage

promotions at BookExpo America

indieBound bookseller outreach campaign

Selling over 100,000 copies in India, where it was published first in the original Tamil and then in a celebrated translation by Penguin India, Perumal Murugan's *One Part Woman* has become a cult phenomenon in the subcontinent, captivating Indian readers and jump-starting conversations about caste and female empowerment. Set in South India during the British colonial period but with powerful resonance to the present day, *One Part Woman* tells the story of a couple, Kali and Ponna, who are unable to conceive, much to the concern of their families—and the crowing amusement of Kali's male friends. Kali and Ponna try anything to have a child, including making offerings at different temples, atoning for past misdeeds of dead family members, and even circumambulating a mountain supposed to cure barren women, but all to no avail.

A more radical plan is required, and the annual chariot festival, a celebration of the god Maadhorubaagan, who is one part woman, one part man, may provide the answer. On the eighteenth night of the festival, the festivities culminate in a carnival, and on that night the rules of marriage are relaxed, and consensual sex between unmarried men and women is overlooked, for all men are considered gods. The festival may be the solution to Kali and Ponna's problem, but it soon threatens to drive the couple apart as much as to bring them together. Wryly amusing, fable-like, and deeply poignant, *One Part Woman* is a powerful exploration of a loving marriage strained by the expectations of others, and an attack on the rigid rules of caste and tradition that continue to constrict opportunity and happiness.



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Excerpt

She woke him up a little while later. “Maama, maama,” she called to him affectionately. She was holding a plate of snacks in her hands—hot pakodas and kacchayam, made with rice. He roused himself as if from a deep sleep. A smile lit up her entire face, spreading to her eyes, nose, cheeks and forehead. Kali wondered how Ponna managed to make every part of her face smile. Keeping the plate on his lap, Ponna sat down on the floor.

“Did you see the tree?” he asked. The pakoda melted with a crunch in his mouth.

“Yes, I see it every time I come here,” she said uninterestedly.

“No, dear one. Look up. See how it has grown. You can’t even begin to count the flowers and the top-shaped fruits!” he said excitedly.

“Ponna, come here!” her mother yelled from inside the house. “Shred this jaggery for me.”

“Coming!” she yelled. Turning back to Kali, she said, “This was planted when we got married. Twelve years have gone by.” She sighed.

A shadow fell on her face. She must have been thinking about how the tree had grown so lush and abundant in twelve years while not even a worm had crawled in her womb. Every wretched thing reminded her of that lack.



© SATHI RV

PERUMAL MURUGAN is the star of contemporary Tamil literature. He has written six novels and four collections each of short stories and poetry. His best-known novel *One Part Woman* won the prestigious ILF Samanvay Bhasha Samman for writing in Indian languages and, for this translation, the Translation Prize from India’s National Academy of Letters.

PRAISE FOR ONE PART WOMAN

“A major Indian writer . . . Dark currents run through *One Part Woman* . . . Kali and Ponna, a couple who are erotically wrapped up in each other, withstand waves of derision because they have not conceived a child after a decade of marriage . . . When describing the farming communities of South India, Mr. Murugan is neither sentimental nor harsh.”—*New York Times*

“Murugan turns an intimate and crystalline gaze on a married couple in interior Tamil Nadu . . . *One Part Woman* is a powerful and insightful rendering of an entire milieu which is certainly still in existence . . . taut and suspenseful.”—*Hindu Business Line*

“Murugan is the most accomplished of his generation of Tamil writers.”—*Caravan*

“An evocative novel about a childless couple reminds us of the excellence of writing in Indian languages . . . This is a novel of many layers; of richly textured relationships; of raw and resonant dialogues and characters . . . Perumal Murugan’s voice is distinct; it is the voice of writing in the Indian languages rich in characters, dialogues and locales that are unerringly drawn and intensely evocative.”—*Indian Express*

“The Tamil Irvine Welsh.”—*Guardian*

“Perumal Murugan opens up the layers of desire, longing, loss and fulfillment in a relationship with extraordinary sensitivity and surgical precision.”—*Ambai, author of In a Forest, A Deer*

“A superb book in which tenderness, love and desire kindle each other into a conflagration of sexual rapture.”—*Bapsi Sidhwa, author of Water*



THE
MYSTERIOUS
PRESS

AVAILABLE IN PAPERBACK IN OCTOBER

“The Ways of Wolfe exhibits James Carlos Blake’s hallmark fast-paced, pummeling style . . . A rewarding, vividly wrought, gripping ride.”
—*Arizona Daily Star*

The Ways of Wolfe

A Border Noir

James Carlos Blake

MARKETING

The Rules of Wolfe was shortlisted for the CWA Goldsboro Gold Dagger Award and was named one of the Best 101 Crime Novels of the past decade by *Booklist*. *The House of Wolfe* was praised by Daniel Woodrell, Ace Atkins, and Loren D. Estleman

also available as a HighBridge audiobook

Also Available:

The House of Wolfe
(978-0-8021-2474-6 • \$14 • USCO)

The Rules of Wolfe
(978-0-8021-2130-1 • \$14 • USCO)

The Pistoleer
(978-0-8021-2584-2 • \$16 • USCO)

The Friends of Pancho Villa
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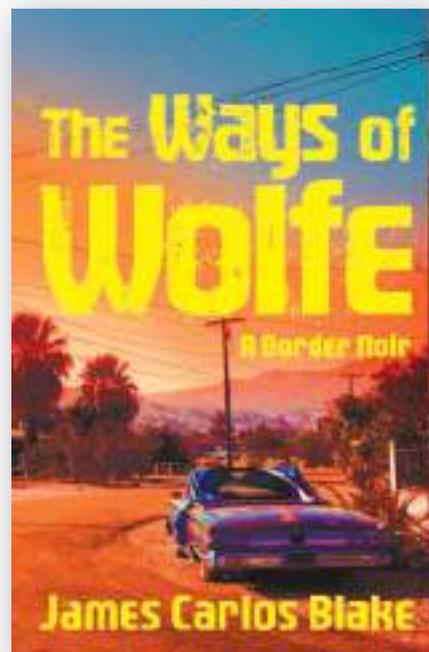
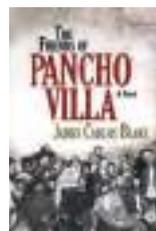
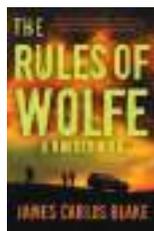
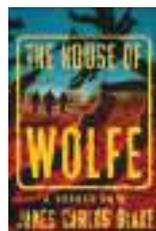
Borderlands
(978-0-8021-2644-3 • \$16 • USCO)



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JAMES CARLOS BLAKE

is the author of thirteen novels, including *The House of Wolfe*, *The Rules of Wolfe*, and *Country of the Bad Wolfes*. He is a member of the Texas Institute of Letters and a recipient of the *Los Angeles Times* Book Prize for *In the Rogue Blood*. He was born in Mexico, raised in Texas, and now lives in Arizona.



“You must read James Carlos Blake’s books . . . every page, every paragraph, every book is a gem . . . A dark, beautiful slice of border noir.” —*Bookreporter*

In *The Ways of Wolfe*, James Carlos Blake delves back into the dark realms of the Wolfe family, a clan whose roots run deep on both sides of the U.S.-Mexico border, and whose prevailing interests straddle both sides of the law.

Over two decades ago, college student Axel Prince Wolfe—heir apparent to his Texas family’s esteemed law firm as well as its “shade trade” criminal enterprises—took part in a high-end robbery that went wrong. Abandoned by his partners, Axel was captured and imprisoned, his family disgraced, his wife absconded, his infant daughter Jessie left an orphan. Now, with eleven years yet to serve, all Axel wants is to see the woman his daughter has become, despite her lifelong refusal to acknowledge him. When Cacho, a young Mexican inmate with ties to a major cartel, offers Axel a chance to escape, he takes the gamble and a massive manhunt ensues, pursuing the pair of fugitives down the wild Rio Grande and into a desert inferno. But just as Axel’s chance to see Jessie again is finally within reach, a startling discovery sends him headlong toward a reckoning many years in the making.



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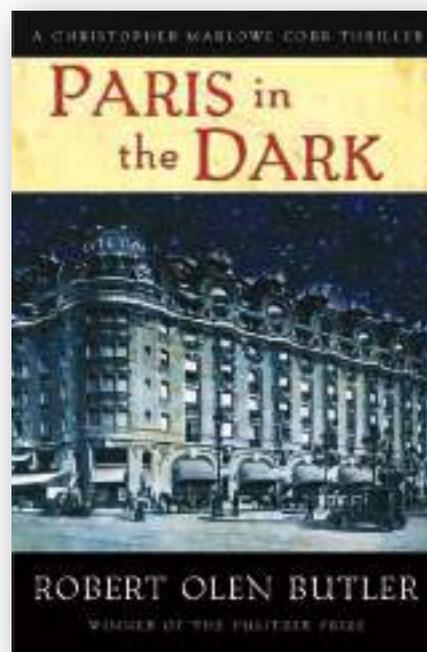
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Residence: Arizona

In the new Christopher Marlowe Cobb thriller, Robert Olen Butler's intrepid newspaperman-turned-spy tracks a German saboteur through the streets of the Great War-dimmed City of Lights

Paris in the Dark

A Christopher Marlowe Cobb Thriller

Robert Olen Butler



MARKETING

Perfume River was a finalist for the Southern Book Prize and was longlisted for the Andrew Carnegie Medal for Excellence in Fiction

Each Christopher Marlowe Cobb thriller has received critical acclaim from both literary and mystery media, with *The Hot Country* being named one of the *Washington Post's* 50 notable works of fiction in 2012

prepublication reading copies

e-galleys available on NetGalley and Edelweiss

10-city tour

(Atlanta • Birmingham • Tampa • Tallahassee
• Miami • Nashville • New Orleans • Houston • Austin • Phoenix)

targeted outreach to mystery/thriller press

library marketing including ALA

promotions at BookExpo America

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

indieBound bookseller outreach campaign

advertising in mystery publications

promotions at Bouchercon

backlist eBook promotions

With *Paris in the Dark*, Pulitzer Prize winner Robert Olen Butler returns to his lauded Christopher Marlowe Cobb series and proves once again that he can craft “a ripping good yarn” (*Wall Street Journal*) with unmistakably literary underpinnings.

Autumn 1915. World War I is raging across Europe but Woodrow Wilson has kept Americans out of the trenches—though that hasn’t stopped young men and women from crossing the Atlantic to volunteer at the front. Christopher “Kit” Cobb, a Chicago reporter with a second job as undercover agent for the U.S. government, is officially in Paris doing a story on American ambulance drivers, but his intelligence handler, James Polk Trask, soon broadens his mission. City-dwelling civilians are meeting death by dynamite in a new string of bombings, and the German-speaking Kit seems just the man to figure out who is behind them—possibly a German operative who has snuck in with the waves of refugees coming in from the provinces and across the border in Belgium. But there are elements in this pursuit that will test Kit Cobb, in all his roles, to the very limits of his principles, wits, and talents for survival.

Fleety plotted but engaging with political and cultural issues that deeply resonate today, *Paris in the Dark* is this series’ best novel yet.



robertolenbutler.com

\$26.00 (Canada: \$33.99)
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Residence: Florida

Excerpt

From off to the west the air cracked. The sound brass-knuckled us and faded away.

A bomb. Awful big or very near.

All around me the shadows of men had risen up and were retreating into the bar. They had the Zepps in mind. I jumped up too but stepped out onto the pavement of Boulevard Montparnasse.

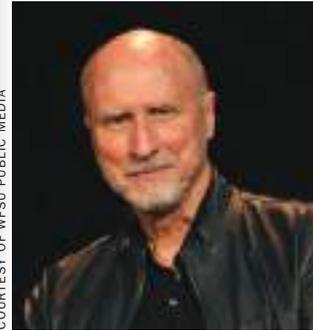
It wasn't Zepps. I'd have heard their engines. And the crack and fade were distinctive. Dynamite. This was a hand-delivered explosive. I looked west. Five hundred yards along the boulevard I could make out a billow of smoke glowing piss-yellow in the dark.

I made off in that direction at a swift jog.

My footfalls rang loud. As I neared, there were sounds. Battlefield sounds just after an engagement. The silence of ceased weapon fire filled with the afterclap of moaning, of gasping babble.

The police were wading into the bomb site now. I took a step off the island and onto the cobbles. My foot nudged something and I stopped again. I looked down.

A man's naked arm, severed at the elbow, its hand with palm turned upward, its fingers splayed in the direction of the café, as if it were the master of ceremonies to this production of the Grand Guignol. *Mesdames et messieurs, je vous présente la Grande Guerre.* The goddamn Great War.



COURTESY OF WFSU PUBLIC MEDIA

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

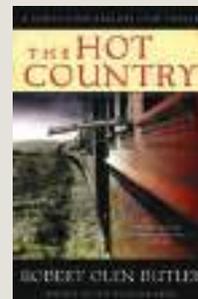
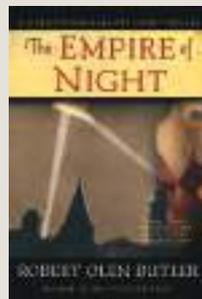
PRAISE FOR ROBERT OLEN BUTLER

"[A] thrilling historical series . . . There's something almost magical about the way the author re-creates this 1915 milieu."
—*Wall Street Journal*,
on *The Empire of Night*

"This high-spirited adventure by the Pulitzer Prize-winning author Robert Olen Butler is an antic concoction of genre clichés, literary sendups, personal homages, fanciful history and passages of great writing."
—*New York Times Book Review*,
on *The Hot Country*

"[Butler's] writing is both crisp and thoughtful, his people ring true and he offers an amusing portrait of a golden age in journalism . . . A thinking person's thriller."
—*Washington Post*, on *The Hot Country*

"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. And Butler's elegant writing elevates the book—he is a master of everything from lyrical description to believable dialogue."
—*Tampa Bay Times* on *The Empire of Night*



Also Available:

The Empire of Night
(978-0-8021-2426-5 • USCO • \$16)

The Star of Istanbul
(978-0-8021-2157-8 • USCO • \$15)

The Hot Country
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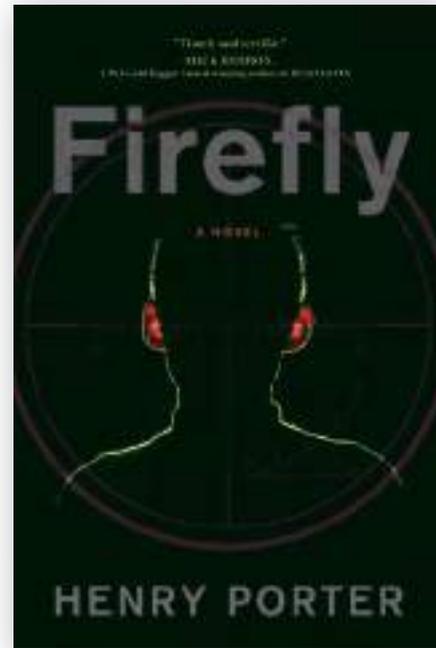
OCTOBER

“A welcome return . . . *Firefly* seems ripped from the headlines and is both timely and terrific.”
—Mick Herron, CWA Gold Dagger Award-winning author of *Dead Lions*

Firefly

A Novel

Henry Porter



MARKETING

Porter is an award-winning, internationally bestselling author who has previously been published under Atlantic Monthly Press

prepublication reading copies

e-galleys available on NetGalley and Edelweiss

major review coverage

targeted outreach to mystery/thriller press

library marketing including ALA

promotions at BookExpo America

advertising in mystery publications

backlist eBook promotions

Henry Porter, who has been widely hailed as a next-generation John le Carré, is a bestselling author in the UK and has won the CWA Ian Fleming Steel Dagger Award. From the refugee camps of Greece to the mountains of Macedonia, a thirteen-year-old boy is making his way to Germany and to safety. Codenamed “Firefly,” he holds vital intelligence: unparalleled insight into a vicious ISIS terror cell, and details of their plans. But the terrorists are hot on his trail, determined he won’t live to pass on the information.

When MI6 become aware of Firefly and what he knows, the race is on to find him. Luc Samson, ex-MI6 agent and now private eye, finds himself recruited to the cause. Fluent in Arabic thanks to his Lebanese heritage and himself the product of an earlier era of violent civil war, Samson’s job is to find Firefly, win his trust, and get him to safety.

A devastatingly timely thriller following the refugee trail from Syria to Europe, *Firefly* is a sophisticated, breathtaking race against time from an author who brings a whole new level of urgency to the genre.



Also Available:

The Bell Ringers
(978-0-8021-4526-0 • \$14.95 • USO)

Brandenburg Gate
(978-0-8021-4314-3 • \$13 • USO)



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Residence: UK

Excerpt

‘The witness who escaped the massacre at Hajar Saqat was in the camp a year later and heard the voice of the man he had seen slaughter his neighbours. He was able to put a face to the killer, who had been masked that day. The witness was able to identify two others as probably being in Hajar Saqat.’

‘So this witness knows what they look like,’ said Samson. ‘Presumably there’s some photographic record of these men. They have to be registered, fingerprinted and photographed if they are to be accepted as Syrian refugees, right? So it’s simply a matter of taking your witness through the photographs and circulating the faces.’

‘We don’t know which camp it is,’ said O’Neill.

‘The witness vanished before we could act on the report,’ said Nyman. ‘He’s on the road to Northern Europe. I am afraid we don’t even know the boy’s name.’

‘Boy? You said boy!’ said Samson.

‘Yes, the source of this intelligence is a boy of about twelve or thirteen. But I should stress that he’s exceptionally precocious – very bright and well able to look after himself, apparently.’ He stopped and peered at a paper in front of him, then looked up at Samson. ‘What we want you to do is find him.’

Before he’d finished, Samson was shaking his head. ‘Let me just get this right. You’re asking me to find a boy on any one of the four or five migrant routes into the EU, each of which is at least two thousand kilometres long and has many thousands of people on it?’



© EMMA HARDY

HENRY PORTER is the UK editor of *Vanity Fair* and writes about European power and politics for the *Hive*. He has written five internationally bestselling thrillers, including *Brandenburg Gate*, which won the CWA Ian Fleming Steel Dagger, and *The Bell Ringers*, which was also nominated for the award.

PRAISE FOR HENRY PORTER

“A sophisticated, engrossing, and important political thriller.”

—*Washington Post*, on *The Bell Ringers*

“Superb.”—*Boston Globe*, on *The Bell Ringers*

“Read it and you’ll be hooked.”—*Dallas Morning News*, on *The Bell Ringers*

“A powerful, propulsive piece of thriller writing.”—*Observer (UK)*, on *Empire State*

“Henry Porter has fast become one of the masters of the genre.”

—*Sunday Telegraph (UK)*, on *Brandenburg Gate*

“Clever, gripping.”—*Philip Kerr*, on *Brandenburg Gate*

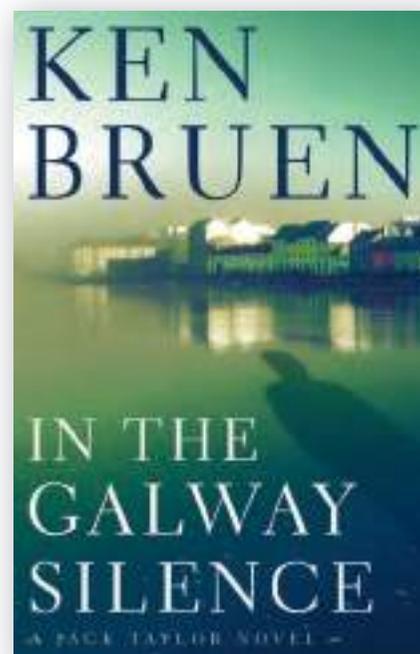
“A wonderful novel. I read it addictively and was sorry the minute it was over.

It’s way too good to be called a thriller.”—*Richard Ford*, on *The Bell Ringers*

“Henry Porter writes fabulous novels . . . A spy novel for everyone who loves le Carré and Deighton, but with a crisp modern woman in charge.”

—*Globe & Mail (Canada)*, on *The Bell Ringers*

The latest novel in Ireland’s most distinctive crime fiction series, *In the Galway Silence*, finds former cop Jack Taylor up against a vigilante assassin who goes by the name “Silence”—and the consequences quickly become personal



In the Galway Silence

A Jack Taylor Novel

Ken Bruen

MARKETING

The Jack Taylor series has been adapted for TV in a series starring Iain Glen (*Game of Thrones*), available for streaming on Netflix

Bruen was awarded the 2016 iBAM! (Irish Books, Art, and Music) Literature Award
e-galleys available on NetGalley and Edelweiss

targeted outreach to mystery/thriller press
advertising in mystery publications
backlist eBook promotions

Ken Bruen has been called “hard to resist, with his aching Irish heart, silvery tongue, and bleak noir sensibility” (*New York Times Book Review*). His prose is as characteristically sharp as his outlook in the latest Jack Taylor novel, *In the Galway Silence*.

After much tragedy and violence, Jack Taylor has at long last landed at contentment. Of course, he still knocks back too much Jameson and dabbles in uppers, but he has a new woman in his life, a freshly bought apartment, and little sign of trouble on the horizon. But as usual, trouble comes to him, this time in the form of a wealthy Frenchman who wants Jack to investigate the double-murder of his twin sons. Jack is meanwhile roped into looking after his girlfriend’s nine-year-old, and is in for a shock with the appearance of a character out of his past. The plot is one big chess game and all of the pieces seem to be moving at the behest of one dangerously mysterious player—a vigilante who is called “Silence,” because he’s the last thing his victims will ever hear.

This is Ken Bruen at his most darkly humorous, his most lovably bleak, as he shows us the meaning behind a proverb of his own design—“the Irish can abide almost anything save silence.”



© ROB W. HART

KEN BRUEN received a doctorate in metaphysics, taught English in South Africa, and then became a crime novelist. The critically acclaimed author of eleven previous Jack Taylor novels and *The White Trilogy*, he is the recipient of two Barry Awards and two Shamus Awards and has twice been a finalist for the Edgar Award. He lives in Galway, Ireland.



Also Available:
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(978-0-8021-5513-9 • \$14 • USCO)



kenbruenauthor.com

\$26.00 (Canada: \$33.99)
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Mystery (FIC022000)
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eISBN: 978-0-8021-4667-0
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Residence: Galway, Ireland

Excerpt

I didn't want to investigate the murder of the twins. To immerse in darkness again was a road I had no wish to travel. Battered and wounded by all the loss of previous cases, I had barely managed to survive. Beatings, attacks, had left me with

Mutilated fingers

Hearing problems

A limp

Lethal dreams

And

A shitload of anxiety that Xanax barely kept a lid on. With a new woman in my life and happy for the very first time, would I risk it all?

Nope.

But.

It is that very but that has led me astray so many times. A sly curiosity niggled at me so I figured

"Vague inquiries couldn't hurt."

PRAISE FOR KEN BRUEN AND THE JACK TAYLOR SERIES

"Nobody writes like Ken Bruen, with his ear for lilting Irish prose and his taste for the kind of gallows humor heard only at the foot of the gallows."—*Marilyn Stasio, New York Times Book Review, on The Emerald Lie*

"The book's pleasure comes from listening to Taylor's eloquent rants, studded with references to songs and books. His voice is wry and bittersweet, but somehow always hopeful."—*Adam Woog, Seattle Times, on Green Hell*

"Bruen's voice is unmistakable: finely chiseled paragraphs that more closely resemble verse than prose . . . Bruen is among the most original and innovative noir voices of the last two decades."
—*Los Angeles Review of Books, on Headstone*

AVAILABLE IN PAPERBACK IN NOVEMBER

"Bruen is on top form, and, although everything Taylor touches seems to turn to ash, he embodies such humanity that readers will be unable to resist rooting for him."—*Publishers Weekly* (starred review)

The Ghosts of Galway

A Jack Taylor Novel

Ken Bruen



"[Bruen] writes short, rat-a-tat sentences that suggest a meeting of Samuel Beckett and Ogden Nash." —*Chicago Tribune*

From Ireland's most lyrical crime fiction writer, *The Ghosts of Galway* pits "perpetually falling Irish angel Jack Taylor" (*Mystery Scene*) against a dangerous band of heretics.

As well-versed in politics, pop culture, and crime fiction as he is ill-fated in life, Jack Taylor is recovering from a failed suicide attempt. In need of money, Jack has been hired as a night-shift security guard. But his Ukrainian boss has Jack in mind for some unexpected off-the-books work—getting his hands on what some claim to be the first true book of heresy, *The Red Book*, which is currently in the possession of a rogue priest hiding out in Galway. Despite Jack's distaste for priests of any stripe, the money is too good to turn down. Em, the woman-of-many-guises who has had a vise on Jack's heart and mind for the past two years, reappears and turns out to be entangled with the story of the same blasphemous book. As the novel twists toward a violent end, Jack is increasingly plagued by ghosts—by the disposable and disposed of in a city filled with as much darkness as the deepest corners of Jack's own mind.

"Intense . . . A very good book and one you should read."

—*Killer Nashville*

also available from Dreamscape Audio

\$16.00 (Canada: \$20.99)
5.5 x 8.25, 352 pp.
Mystery (FIC022000)
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World English rights:
Mysterious Press
Rights sold: Head of Zeus (UK)

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Literary Agency Inc. (East
Hampton, tel.: 631-329-3650)
Carton quantity: 24
Export: USCO
Residence: Galway, Ireland

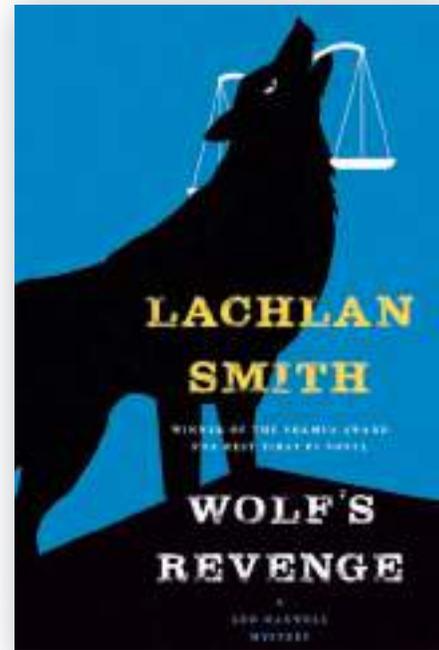
AVAILABLE IN PAPERBACK IN OCTOBER

“Operating at the top of his game, Smith combines a mystery with the overlay of existential dread that noir fans relish with as much skill as anyone writing today.”
—*Publishers Weekly*, (Best Mystery/Thrillers of 2017)

Wolf's Revenge

A Leo Maxwell Mystery

Lachlan Smith



MARKETING

Wolf's Revenge was named a *Publishers Weekly* best mystery/thriller of the year

Bear Is Broken, won the Shamus Award for Best First PI Novel and was a finalist for the Killer Nashville Silver Falchion Award for Best First Novel

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Bear Is Broken
(978-0-8021-2226-1 • \$15 • USCO)



© SARAH MOODY

LACHLAN SMITH was a Stegner Fellow in Fiction at Stanford and received an MFA from Cornell. He has written previous books in the Leo Maxwell Mystery series, including *Bear Is Broken*,

which won the 2014 Shamus Award for Best First PI Novel. Smith's fiction has also appeared in the Best New American Voices series. In addition to writing novels, he is an attorney practicing in the area of civil rights and employment law. He lives in Alabama.

“Smith's novels have been described as Russian Doll mysteries—one problem solved, another revealed. In its complexity, *Wolf's Revenge* might remind a reader of a John le Carré novel; few are who they seem to be.” —*Tuscaloosa News*

Leo Maxwell is no ordinary attorney. He spends as much time tracking corrupt politicians and gangland leaders across the Bay Area to piece together the facts of a crime as he does crafting courtroom rhetoric. But Leo has never quite recovered from discovering his mother's murdered corpse as a child.

In *Wolf's Revenge*, the fifth novel in Lachlan Smith's critically acclaimed series, attorney-detective Leo Maxwell seeks an exit strategy from his family's deepening entanglement with a ruthless prison-based gang. Caught between the sadistic criminal Bo Wilder and the FBI, Leo charts his own path in defending a young woman who was manipulated into murdering an Aryan Brotherhood member in broad daylight. When the consequences of the case strike heartbreakingly close to home, long-held secrets are revealed, transforming Leo's perspective on the aftermath of the tragedy that derailed his childhood and fractured his family over two decades ago. Leo comes to realize that there's no such thing as fair play in the battle against a prison gang that's already being punished to the full extent of the law. The question then becomes who will get revenge first—the Maxwells or the gang leader who pursues them?

“[An] outstanding series . . . unreservedly recommended.” —*Midwest Book Review*



leomaxwellmysteries.com

\$16.00 (Canada: \$20.99)
5.5 x 8.25, 256 pp.
Thriller (FIC031000)
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“Twining music history with the political tumults of the 20th century, *The Prague Sonata* is a sophisticated, engrossing intellectual mystery . . . Captivating.” — *Wall Street Journal*

The Prague Sonata

A Novel

Bradford Morrow

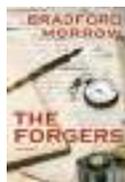
MARKETING

An Indie Next pick, a Buzz Books pick, and a Book Passage Elaine’s pick

Chosen for *Vanity Fair*’s “Hot Type” and named “a highlight of the year” by NBC’s *Bill’s Books*

Morrow received a Guggenheim Fellowship to research and write *The Prague Sonata*. He is a recipient of an Academy Award for Literature from the American Academy of Arts and Letters

also available as a HighBridge audiobook
reading group guide available online at
groveatlantic.com



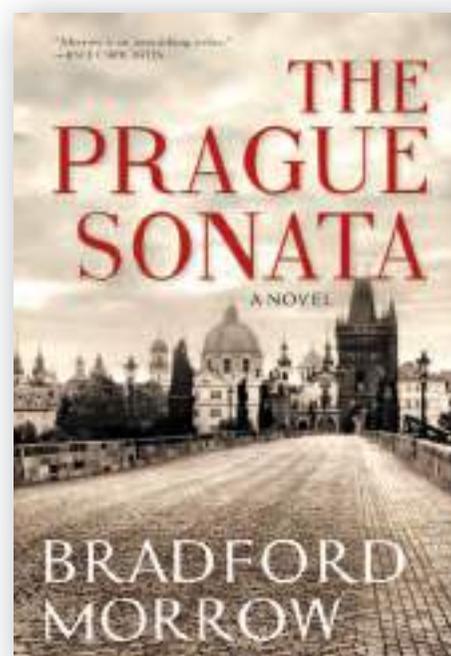
Also Available:
The Forgers
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© CHRISTOPHER MCCOY



BRADFORD MORROW

is the author of eight novels, as well as a short-story collection, *The Uninocent*. 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.



“An enthralling epic quest of a novel . . . Compulsively enjoyable.”
—*Minneapolis StarTribune*

Music and war, war and music—these are the twin motifs around which Bradford Morrow, “an astonishing writer” (Joyce Carol Oates), has composed his magnum opus, *The Prague Sonata*.

In the early years of the new millennium, pages of a weathered sonata manuscript—the gift of a Czech immigrant living out the end of her life in Queens—come into the hands of Meta Taverner, a young musicologist whose concert piano career was cut short by an injury. To Meta’s eye, it appears to be an authentic eighteenth-century work; to her discerning ear, the music rendered there is hauntingly beautiful, clearly the composition of a master. But there is no indication of who the author might be. The gift comes with the request that Meta attempt to find the manuscript’s true owner—a Prague friend the old woman has not heard from since the Second World War forced them both to flee the city—and to make the three-part sonata whole again. Leaving her boyfriend and New York behind for the land of Dvořák and Kafka, Meta sets out on an unforgettable search to uncover a story that has influenced the course of many lives. Magisterially evoking decades of Prague’s tragic and triumphant history, and moving from postwar London to the heartland of immigrant America, *The Prague Sonata* is as epic as it is intimate.

“Plotted and scored like a golden-age film, and its triumphant ending will rouse you to applause.”
—*Weekly Standard*

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\$17.00 (Canada: \$22.50)
5.5 x 8.25, 528 pp.
Fiction (FIC019000)
978-0-8021-2868-3
eISBN: 978-0-8021-8923-3
World rights: Grove Press

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Residence: New York

“Brilliant . . . [These stories] are patient and provocative, nuanced and far-reaching . . . natural heirs to such masterpieces as Denis Johnson’s ‘Train Dreams’ and James Joyce’s ‘The Dead.’” —*New York Times Book Review*

The Age of Perpetual Light

Stories

Josh Weil

MARKETING

Finalist for the California Book Award

The Great Glass Sea won the Dayton Literary Peace Prize, the Library of Virginia Literary Award for Fiction, and the Grubstreet National Book Prize. It was shortlisted for the Center for Fiction First Novel Prize and was a *New York Times* Editors’ Choice

The New Valley won the Sue Kaufman Prize from the American Academy of Arts and Letters

paperback review coverage



Also Available:

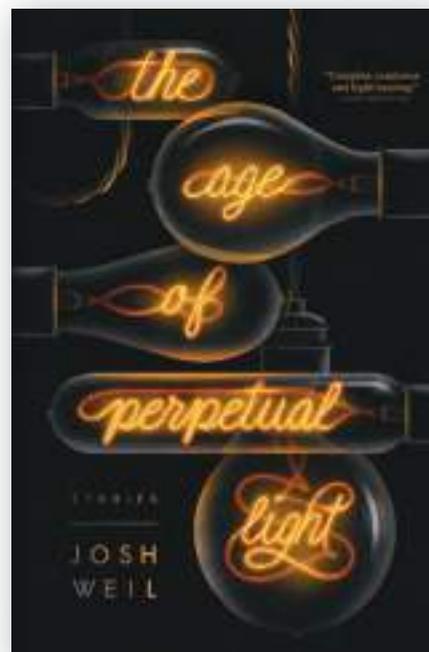
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The New Valley
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JOSH WEIL is the author of *The Great Glass Sea* and *The New Valley*. A Fulbright Fellow and National Book Foundation 5 Under 35 honoree, he has been awarded the American Academy of Arts and Letters’ Sue Kaufman Prize, the Dayton Literary Peace Prize, and a Pushcart. He lives in California’s Sierra Nevada.



“Stellar . . . magical, memorable stories.” —*Booklist* (starred review)

“The characters and settings are crafted with an ethereal skill that sets the mind spinning into new orbits . . . Highly recommended.” —*Library Journal* (starred review)

Following his debut Dayton Literary Peace Prize-winning novel, *The Great Glass Sea*, Josh Weil brings together eight “complex, luminous, and light-bearing stories” (Pam Houston) selected from a decade of work. Beginning at the dawn of the past century, in the early days of electrification, and moving into an imagined future in which the world is lit day and night, *The Age of Perpetual Light* follows deeply felt characters through different eras in American history. Masterfully hewn and piercingly observant, this is a breathtaking book from one of our brightest literary lights.

“A rich, often dazzling collection . . . engrossing, persuasively detailed and written with a deep affection for the way language can, in masterful hands, convey us to marvelous new worlds.” —*Kirkus Reviews* (starred review)

“Offbeat and spirited . . . The breadth of subject matter and styles is impressive, defying easy categorization and making the stories all the more memorable.” —*Publishers Weekly*

“Burns in the imagination like a set of lanterns, illuminating rare human spaces in the darkness of history. Weil is an immense talent . . . *The Age of Perpetual Light* is the result of an original mind working at the nexus of known history and poetic imagination.” —*Shelf Awareness*

 joshweil.com

\$16.00 (Canada: \$20.99)
5.5 x 8.25, 272 pp.
Fiction (FIC019000)
978-0-8021-2856-0
eISBN: 978-0-8021-8877-9
US and Canadian rights: Grove Press

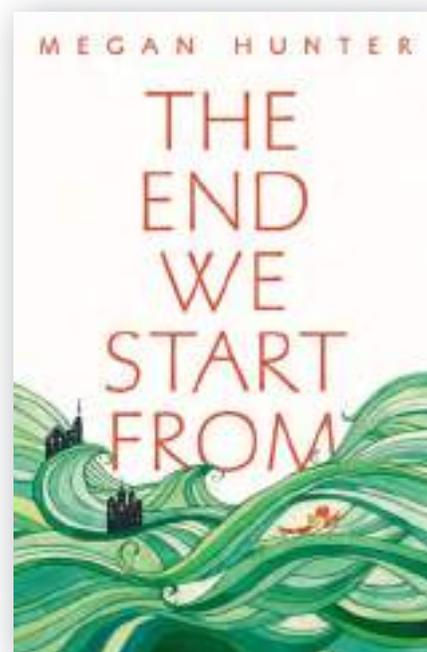
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Residence: California

“You can't escape the rise of dystopia in fiction . . . But Megan Hunter's slim, poetic leap into the chaotic near-future feels the most plausible and, possibly for that reason, the most devastating.”—NPR Best Fiction of 2017

The End We Start From

A Novel

Megan Hunter



MARKETING

Finalist for the 2018 Barnes & Noble Discover
Longlisted for the Aspen Words Literary Prize
A Minnesota Public Radio Best Books of 2017

The November Belletrist book pick, selected
by Emma Roberts

The #1 Indie Next Selection for November
2017, a Summer/Fall 2017 Indies Introduce
Selection and an Amazon Best of the Month
(Literature & Fiction)

paperback review coverage

reading group guide available online at
groveatlantic.com

also available as a Blackstone audiobook

“In elegiac lines, Hunter tells a love story through the eyes of a new mother...a perfect portrait of rebirth the final testament that time, and life, do go on, despite our best efforts.”
—*Elle Magazine*

“Spare, stylish ... the real strength of this wonderfully earthy novel is in its sharpened lens on motherhood’s apocalyptic-feeling joys and terrors, and how they can form an all-encompassing world.”
—*Vogue*

“A flood of spare prose courses through Megan Hunter’s debut.” —*Vanity Fair*

Publishing in the US to a wave of critical acclaim and nominations for two major literary prizes, Megan Hunter’s internationally bestselling, extraordinarily poetic debut novel imagines new motherhood in the midst of an all-too-possible climate change catastrophe. As London is submerged below flood waters, an unnamed woman must take to the road with her newborn son in search of safety. A tale of endurance and love in the face of ungovernable change, *The End We Start From* is an indelible debut by a writer of immense talent.

“Extraordinary . . . paints an expansive and moving portrait of the struggles and celebrations that any new parent faces.” —*Vogue.com* “What to Read this Fall”

“Reminiscent of Cormac McCarthy's *The Road* . . . Megan Hunter's remarkable debut novel feels like the other half of the story.”
—*Financial Times*

“Lovely, intimate, and foreboding.”
—*Forward Reviews*



© ALEXANDER JAMES

MEGAN HUNTER was born in Manchester in 1984, and studied English Literature at Sussex and Cambridge. Her poetry has been shortlisted for the Bridport Prize and she was a finalist for the Aesthetica Creative Writing Award. Her first book, *The End We Start From*, was published in 2017 in the UK, US, and Canada, and has been translated into seven languages.



@meganfnhunter

\$16.00
5 x 7.25, 144 pp.
Fiction (FIC019000)
978-0-8021-2859-1
eISBN: 978-0-8021-8906-6
US and Canadian rights: Grove Press

Rights sold: Penguin Canada
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(London, tel.: 44 0 20 7221 3717)
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Residence: Cambridge, UK

“Engrossing, compelling
and finally hopeful.”

—NAOMI ALDERMAN's *Book of the Year* for the *Financial Times*

“Megan Hunter’s prose is beautiful and insightful.
Everyone who reads this will come away feeling renewed.”

—ELLE (UK)

“Sophisticated, extreme and timely.”

—GLOBE AND MAIL

“Sparse, beautiful and heroic.”

—OBSERVER

“Hunter is brilliant . . . [*The End We Start From* is]
a visceral, poetic confession.”

—IRISH TIMES

“[A] strange and haunting novella-cum-prose poem . . .
Virginia Woolf does cli-fi.”

—INDEPENDENT (UK)

“A sliver of a novel, but it shimmers.”

—GUARDIAN (Best Debut Fiction)

“Ambitious, original and disturbing.”

—DAILY MAIL (Best Debuts)



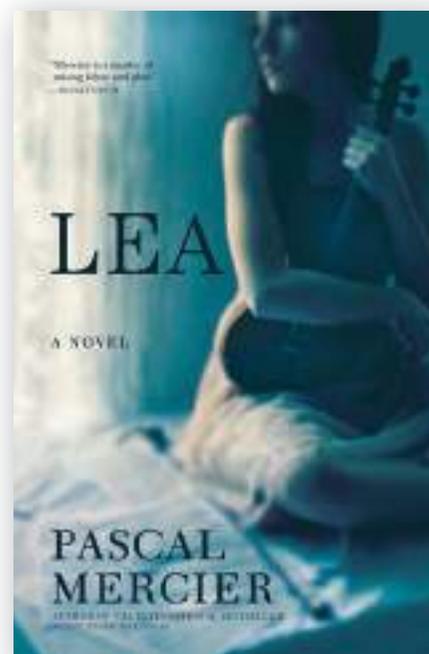
“[Mercier] brings to life the worlds of people who possess a single-minded focus on the perfection of an idea, a phrase, a game or a note . . . Like his previous novel *Night Train to Lisbon*, *Lea* is full of searing images.”—NPR One

Lea

A Novel

Pascal Mercier

Translated from the German by Shaun Whiteside



MARKETING

Lea was chosen as a Best Book of the Year by the NPR Book Concierge

Night Train to Lisbon sold over 2.5 million copies worldwide; it was a *Los Angeles Times* and *San Francisco Chronicle* bestseller, was featured on the *Today Show* as an Indie Bookseller top pick, and made into a film featuring Jeremy Irons, Tom Courtenay, and Charlotte Rampling

Perlmann's Silence was hailed as “absorbing” by the *New Yorker*, and “a deep, rich, complex search for the meaning of self” by the *Guardian*

“An intense character study that poses significant questions regarding affection and fixation, and the cost each exacts.”
—*Washington Independent Review of Books*

Internationally bestselling author Pascal Mercier’s *Lea* tells the unforgettable story of a father’s boundless love for his daughter, as her passion to become a famous violinist drives them both to the edge of destruction. After the death of Martijn van Vliet’s wife, his young daughter Lea withdraws into the darkness of mourning. Then one day she hears the unfamiliar sound of a violin being played in the hall of a train station, and she is captivated. Revitalized by its delicate power, she vows to learn the instrument. But as she blossoms into a musical prodigy, Lea grows more distant from her father. Determined to hold her close, Martijn is pushed to commit a desperate act that threatens to unravel their lives. Impassioned, tender, and deeply insightful, *Lea* delves into the demanding challenges of artistic excellence, the damaging effects of sacrifice, as well as the transformative impact of inspiration, deftly portraying the poignant ways we strive to understand ourselves and our families.

“Revelatory, oneiric.”—*New York Times Book Review*

“A passionate tale of finding comfort in the wake of tragedy.”
—*World Literature Today*

“A heartbreaking story of a father’s love for his child . . . told in the style of Somerset Maugham.”—*Library Journal*

“A psychologically astute portrait of a damaged family . . . for fans of Ian McEwan and Julian Barnes.”—*Booklist*



A professor of philosophy, PASCAL MERCIER was born in 1944 in Bern, Switzerland. He is the author of *Perlmann’s Silence* and the international bestseller *Night Train to Lisbon*, which was adapted into a film. He lives in Berlin.



\$16.00 (Canada: \$20.99)
5.5 x 8.25, 304 pp.
Fiction (FIC019000)
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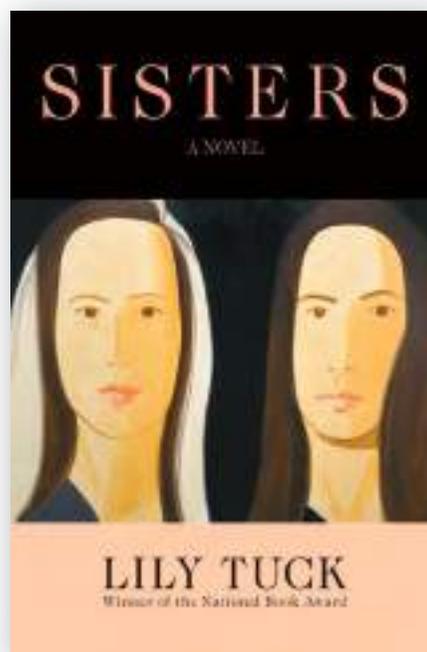
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KG (Munich, tel.: 49 89 99830-0)
Carton quantity: 20
Export: USCO
Residence: Switzerland

“A contemporary *Rebecca*, Lily Tuck’s new novel exposes a second wife’s obsession with the woman who got to her husband first.”—*New York Times Book Review*

Sisters

A Novel

Lily Tuck



MARKETING

A BBC.com “Ten Books to Read in September”



Also Available:

The Double Life of Liliane
(978-0-8021-2550-7 • \$16 • USCO)

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

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



© JULIE THAYER

LILY TUCK is the author of six novels: *The Double Life of Liliane*; *I Married You for Happiness*; *Interviewing Matisse or the Woman Who Died Standing Up*; *The Woman Who Walked on Water, Siam, or the Woman Who Shot a Man*, nominated for the PEN/Faulkner Award; *The News From Paraguay*, winner of the National Book Award; the short-story collections *The House at Belle Fontaine* and *Limbo, and Other Places I Have Lived*; and the biography *Woman of Rome: A Life of Elsa Morante*.

“Another minimalist masterpiece, a tight knot of a novel filled with intertextual puzzles, pathos, and happy rewards . . . Tuck is able to pack so much heft into such a small package.”
—*Boston Globe*

“Tuck expertly deploys revelations like land mines.” —*Minneapolis Star Tribune*

“Marvelous.” —BBC.com, “Ten Books to Read in September”

The seductive new novel from National Book Award winner Lily Tuck that exposes the secrets, jealousies and desires of a new marriage sprung from betrayal. In oblique, short episodes, Tuck’s unnamed narrator moves through her world obsessed by the all-too-real ghost of her husband’s first wife, whose life she tries to imagine. Will the narrator ever be equal to the first wife intellectually or sexually? Will she be able to forget her own deceit? With *Sisters*, Lily Tuck delivers an intimate and intriguing psychological portrait of marriage, infidelity, and obsession; charting with elegance and insight love in its many phases.

“Elegant, raw, and powerful . . . Though compact enough to be read in one sitting, it’s also magnificent enough to be reread and renewed.”
—*Publishers Weekly* (starred, boxed review)

“Masterfully detailed and elegant in all its parts.” —*Kirkus Reviews*

“*Sisters* is another wonderful Tuck prism . . . With Tuck, you get a smattering of everything snuggled into a tight package . . . All nine of her works of fiction will take less than a foot of your bookshelf. Have at ‘em!” —*Shelf Awareness*



\$16.00 (Canada: \$20.99)
5 x 7.25, 176 pp.
Fiction (FIC019000)
978-0-8021-2870-6
eISBN: 978-0-8021-8920-2
World rights: Grove Press

Rights sold: Text Publishing (UK/Australia), İletişim (Turkey)
All other rights: Georges Borchardt, Inc. (New York, tel.: 212-753-5785)
Carton quantity: 40
Export: USCO
Residence: New York

OCTOBER

“One of the most fearless, determined and talented journalists ever to have covered wars.”
—*Wall Street Journal*

The Face of War

Martha Gellhorn

MARKETING

The Face of War was originally published in 1936 and was revised and updated throughout Gellhorn's career until 1988. This reissue features a refreshed package and a new introduction by Lauren Elkin, the acclaimed author of *Flâneuse*

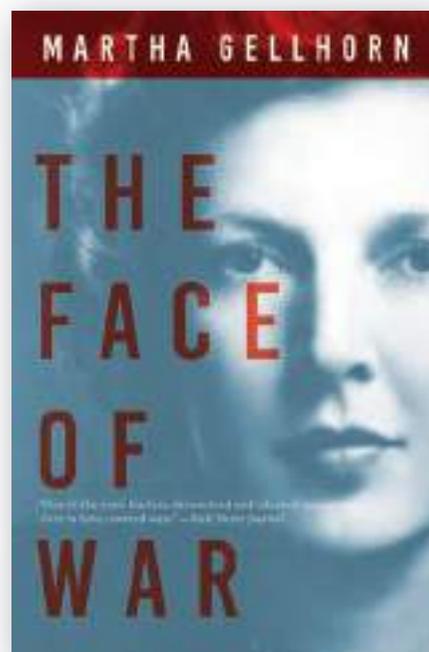
Gellhorn continues to capture public interest. She was the subject of a recent HBO biopic called *Hemingway & Gellhorn*, starring Clive Owen and Nicole Kidman, and was again fictionalized in Paula McLain's 2018 novel *Love and Ruin*

also available as an Audible audiobook

Also Available:

The View from the Ground
(978-0-8711-3212-3 • \$14 • USCO)

MARTHA GELLHORN (1908-1998) was born in St. Louis, Missouri. She was a war correspondent for *Collier's Weekly* of New York from 1937 to 1946 and for the *Guardian* of London from 1966-1967. In addition to her journalism, she wrote seven novels and four short-story collections, receiving an O. Henry Award. She was married to Ernest Hemingway from 1940 to 1945 and T. S. Matthews from 1954 to 1963. Gellhorn lived most of her life in London.



“[Gellhorn was] a heroine to generations of young women correspondents for her fight to get equal treatment and a place on the front lines with male colleagues.”
—*New York Times*

Martha Gellhorn was a fearless war correspondent for nearly fifty years and a leading journalistic voice of her generation.

From the Spanish Civil War in 1937 through the wars in Central America in the mid-eighties, Gellhorn's candid reporting reflected her deep empathy for people no matter their political ideology, and the openness and vulnerability of her conscience. “I wrote very fast, as I had to,” she says, “afraid that I would forget the exact sound, smell, words, gestures, which were special to this moment and this place.” Whether in Java, Finland, the Middle East, or Vietnam, she used the same vigorous approach. Collecting the best of Gellhorn's pieces on foreign conflicts and now with a new introduction by Lauren Elkin, *The Face of War* is what the *New York Times* called “a brilliant anti-war book” and has become a classic.

“Gellhorn felt her duty as a journalist was to bear witness . . . She told stories not of generals and politicians, but of powerless people—the victims of war.” —NPR

“There is a hard, shining, almost cruel honesty to Gellhorn's work that brings back shellshocked Barcelona, Helsinki, Canton and Bastogne—the prelude and crashing symphony of World War II—with almost unbearable vividness.”

—*Guardian* (UK)



\$17.00 (Canada: \$22.50)
5.5 x 8.25, 352 pp.
Journalism (LAN008000)
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eISBN: 978-0-8021-9116-8

US and Canadian rights: Grove Press
All other rights: the author's estate c/o Alexander
Matthews (London, tel.: 44 0-1-548-550344)
Carton quantity: 28
Export: USCO

“[*Friends and Traitors*] is a wickedly seductive entertainment and more proof, if anyone needed it, that John Lawton is creating some of our finest, and some of our most enjoyably ambiguous historical fiction.” — *Washington Post*

Friends and Traitors

An Inspector Troy Novel

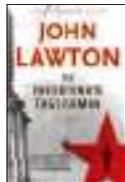
John Lawton

MARKETING

Friends and Traitors marks Lawton's return to his most popular series, the Inspector Troy novels, which have sold over 100,000 copies in the States alone.

Named one of the Top 12 Mystery Novels of 2017 by *Strand Magazine*

also available as a Blackstone audiobook



Also Available:

The Unfortunate Englishman
(978-0-8021-2635-1 • \$16 • USCO)

Then We Take Berlin
(978-0-8021-2276-6 • \$15 • USCO)

Sweet Sunday
(978-0-8021-2423-4 • \$15 • USCO)

Bluffing Mr. Churchill
(978-0-8021-4555-0 • \$14 • USCO)

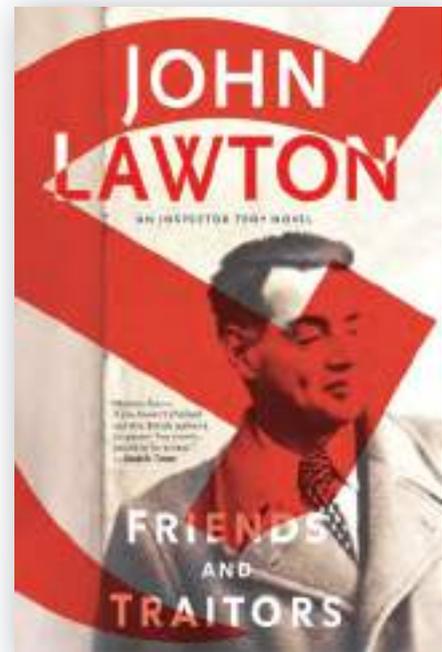
Old Flames
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JOHN LAWTON has written seven previous Inspector Troy thrillers, two novels starring Joe Wilderness, one stand-alone novel, and a volume of history. His

Inspector Troy novels have been named Best Books of the Year by the *New York Times*, *Los Angeles Times*, and *New York Times Book Review*. He lives in England.



“It’s an extraordinary story—both in history and Lawton’s bold re-imagining. It’s been told many times before, in both fiction and non-fiction, but Lawton has a fresh approach, shaping *Friends and Traitors* as more of a character study than a standard-issue thriller.”
—*Seattle Times*

London, 1958. Chief Superintendent Frederick Troy of Scotland Yard—newly promoted after good service during Nikita Khrushchev’s visit to Britain—is not looking forward to a European trip with his older brother, Rod. Rod has decided to take his entire family on “the Grand Tour” for his fifty-first birthday: a whirlwind of restaurants, galleries, and concert halls from Paris to Florence to Vienna to Amsterdam. But in Vienna, Frederick Troy crosses paths with an old acquaintance: British-spy-turned-Soviet-agent Guy Burgess, who makes an extraordinary confession: “I want to come home.” Troy knows this news will cause a ruckus in London, but he doesn’t expect that an MI5 man will be gunned down as a result—and Troy himself suspected of the crime. As he fights to prove his innocence, Troy finds that Burgess is not the only ghost who has returned to haunt him. Richly atmospheric and full of twists and turns, *Friends and Traitors* will satisfy John Lawton’s many fans and win him new ones as well.

“Mr. Lawton, as in his previous Inspector Troy novels, is a master of creating a feeling of time and place, of amalgamating true-life events into his imaginative plot, of bringing every character, real or fictitious, major or minor, vividly to life. His writing is enormously colorful, his descriptions, whether of people, places or events inevitably convincing . . . Reading this narrative is like watching a newsreel and being sucked into the action. The surprises keep coming.”

—*Pittsburgh Post-Gazette*



\$17.00 (Canada: \$22.50)
5.5 x 8.25, 352 pp.
Thriller (FIC030000)
978-0-8021-2862-1
eISBN: 978-0-8021-8921-9
World rights: Grove Press

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(New York, tel.: 212-929-4100)
Carton quantity: 24
Export: USCO
Residence: Derbyshire, UK

OCTOBER

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

Willful Behavior

A Commissario Guido Brunetti Mystery

Donna Leon

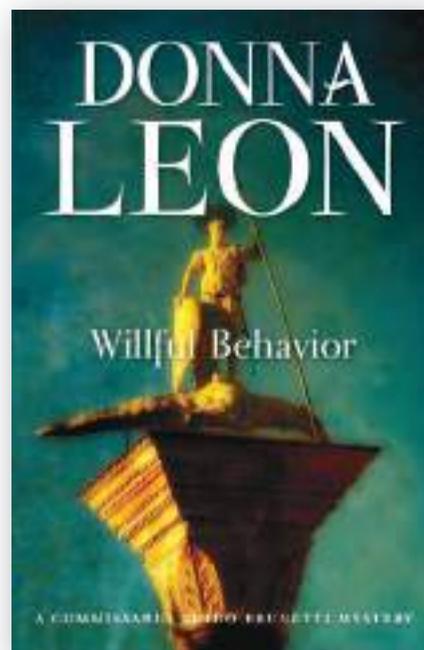
MARKETING

Originally published by Penguin in 2010,
Willful Behavior has sold more than 40,000
copies in the United States

Leon's books have sold more than 2 million
copies in North America

reading group guide available online at
groveatlantic.com

also available as a Blackstone audiobook



“A classic example of detective-book murder, it is satisfyingly difficult to resolve . . . Leon whips up a brilliant narrative storm.”
—*Sunday Times* (UK)

Mystery lovers everywhere are addicted to Donna Leon's ever-honorable Commissario Guido Brunetti and her portrayal of Venice's beautiful but sinister byways and canals. In *Willful Behavior*, the eleventh novel in the series, Brunetti is approached for a favor by one of his wife's students. Intelligent and serious, Claudia Leonardo asks for his help in obtaining a pardon for a crime once committed by her now-dead grandfather. Brunetti thinks little of it—until Claudia is found dead. Soon, another corpse and an extraordinary art collection lead Brunetti to long-buried secrets of Nazi collaboration and the exploitation of Italian Jews—secrets few in Italy want revealed.

“Compelling . . . absorbingly detailed . . . this is a powerful story, brilliantly evoking Venetian atmosphere, and the characters of Brunetti and his family continue to deepen throughout this series.”
—*Times* (UK)

“Wholly engrossing.”—*Evening Standard* (UK)

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DONNA LEON is the author of the highly acclaimed, internationally bestselling Commissario Guido Brunetti mystery series. The winner of the CWA Macallan Silver Dagger for Fiction, among other awards, she lived in Venice for many years and now divides her time between Venice and Switzerland.



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\$16.00 (Canada: \$20.99)
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Fiction (FIC022000)
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eISBN: 978-0-8021-9899-0
US and Canadian rights: Grove Press

All other rights: Diogenes Verlag
(Switzerland, tel.: +41 44-254-85-54)
Carton quantity: 32
Export: USCOxE
Residence: Switzerland

OCTOBER

“Reminiscent of *The Stand* and *The Passage*. Great stuff.”—Stephen King

Fever

Deon Meyer

Translated from the Afrikaans by K. L. Seegers

MARKETING

An international bestseller, Meyer is known as the “King of South African Crime.” His books have been published in 27 languages and have sold over 130,000 copies in the US alone

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Icarus
(978-0-8021-2551-4 • \$16 • USOXE)

Cobra
(978-0-8021-2422-7 • \$15 • USOXE)

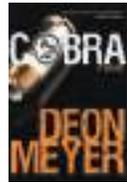
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Heart of the Hunter
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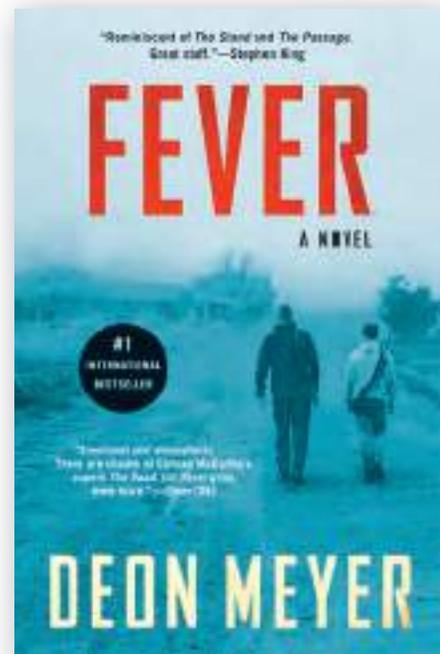
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DEON MEYER is the internationally acclaimed, prize-winning author of eleven thrillers, including *Icarus*, *Cobra*, *Seven Days*, and the Barry Award-winning *Thirteen Hours*. His books have been published in twenty-seven languages. He lives in Stellenbosch,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



“I have been a Deon Meyer fan for some time. *Fever* is an interesting departure for him . . . and I loved it.”
—Thomas Perry, author of *The Bomb Maker*

Nico Storm and his father, Willem, drive a truck filled with essential supplies through a desolate land. A devastating virus has swept over the planet, and they are among its few survivors. Nico—although he is still only a boy—is gifted with superb marksmanship and a cool head, while Willem is a thinker and a leader with a vision for a new community of survivors that they will rebuild from the ruins. And so Amanzi is founded, drawing Storm’s “homeless and tempest-tost,” including Sofia Bergman, the most beautiful girl Nico has ever seen.

As the community grows, so do the challenges they face—not just from the attacks of biker brigands, but also from within. In this new world, Nico undergoes an extraordinary rite of passage, testing his loyalty to the limits until he faces the greatest rupture of all—the murder of the person he loves most. Propulsively readable, *Fever* is a gripping epic of humanity striving for a noble vision against its basest impulses.

“Emotional and atmospheric . . . There are shades of Cormac McCarthy’s *The Road*, but *Fever* grips even more.”
—*Sunday Times* (UK)

“Meyer neatly integrates a whodunit into a sophisticated postapocalyptic thriller . . . Meyer effectively teases his ultimate reveal. Thoughtful character development complements the clever storytelling.”
—*Publishers Weekly* (starred review)



\$16.00
5.5 x 8.25, 544 pp.
Dystopian (FIC055000)
978-0-8021-2861-4
eISBN: 978-0-8021-8919-6
US rights: Grove Press

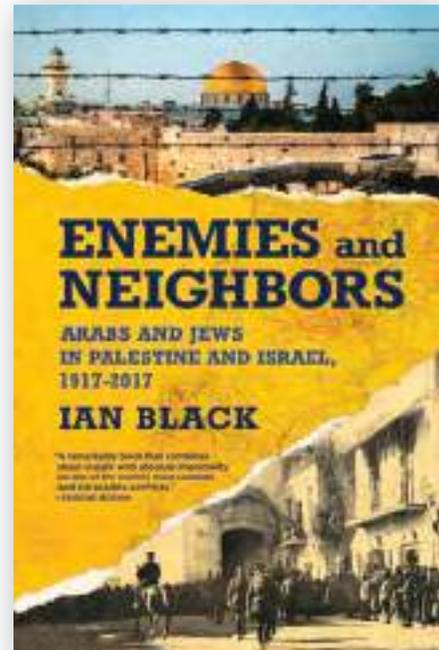
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Export: USOXE
Residence: Stellenbosch, South Africa

“Comprehensive and compelling . . . A nuanced, landmark study that has deservedly won plaudits from both Palestinian and Israeli historians.”
—*Sunday Times* (UK)

Enemies and Neighbors

Arabs and Jews in Palestine and Israel, 1917-2017

Ian Black



MARKETING

Named a *Financial Times*, *Economist*, *Sunday Times*, and *Guardian* best book of the year and a *New York Times Book Review* Editors' Choice

Received praise from Eugene Rogan, Rashid Khalidi, Meron Benvenisti, Nathan Thrall, Raja Shehadeh, Tom Segev, Sari Nusseibeh, and others

paperback review coverage

also available as a Tantor audiobook

Also Available:

Israel's Secret Wars
(978-0-8021-3286-4 • \$22 • USO)



IAN BLACK is visiting senior fellow at the Middle East Centre at the London School of Economics. He has been the Middle East editor, diplomatic editor, and European editor for the *Guardian*. He has also written for the *Economist* and the *Washington Post* and is a regular commentator on TV and radio on Middle Eastern and international affairs. He has an MA in history and political science from the University of Cambridge and a PhD in government from LSE. He lives in London.

“Black . . . argues in this sweeping history that Zionism and Palestinian nationalism were irreconcilable from the start.”—*New York Times Book Review* (Editors' Choice)

From longtime *Guardian* correspondent and editor Ian Black, *Enemies and Neighbors*, a major new history of the Arab-Zionist conflict, told from both sides.

Setting the scene at the end of the nineteenth century, when the first Zionist settlers arrived in the Ottoman-ruled Holy Land, Black draws on a wide range of sources—from declassified documents to oral testimonies to his own vivid-on-the-ground reporting—to illuminate the most polarizing conflict of modern times. Taking the 1917 Balfour Declaration, the British government's fateful promise to favor the establishment of “a national home for the Jewish people” in Palestine, as a first major milestone, Black proceeds through the Arab Rebellion of the late 1930s, the Nazi Holocaust, Israel's independence and the Palestinian *Nakba* (catastrophe), the watershed of 1967 followed by the Palestinian re-awakening, Israel's settlement project, two Intifadas, the Oslo Accords, and continued negotiations and violence up to today. Combining engaging narrative with political analysis and social and cultural insights, *Enemies and Neighbors* is both an accessible overview and a fascinating investigation into the deeper truths of a furiously contested history that has preserved Palestinians and Israelis as unequal enemies and neighbors.

“Wonderful . . . Black's work stands tall in a field that is likely to continue growing.”
—*Economist*

“Acclaimed by both Israeli and Palestinian historians for its rigor and impartiality.”
—*Financial Times*, “Best Books of 2017”



@ian_black

\$20.00 (Canada: \$25.99)
5.5 x 8.25, 640 pp.
History (HIS019000)
978-0-8021-2860-7
eISBN: 978-0-8021-8879-3

US and Canadian rights: Grove Press
All other rights: InkWell Management
(New York, tel.: 212-922-3500)
Carton quantity: 16
Export: USCOxE
Residence: London, UK

“Increasingly ill as she worked on this book, [Dunmore] observes in its afterword that ‘under such a growing shadow,’ the novel ‘cannot help being full of a sharper light’ . . . That sharp light illuminates the canvas of *Birdcage Walk* . . . It has a tenuous, momentary feel, as if one were reading a Turner painting.”—*New York Times Book Review*

Birdcage Walk

A Novel

Helen Dunmore

MARKETING

A New York Times Editors' Choice

First ever winner of the Orange Prize, this is seminal author Helen Dunmore's final book



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(978-0-8021-2668-9 • \$16 • USCOxE)

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The Greatcoat
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The Betrayal
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Ice Cream
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The Siege
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A Spell of Winter
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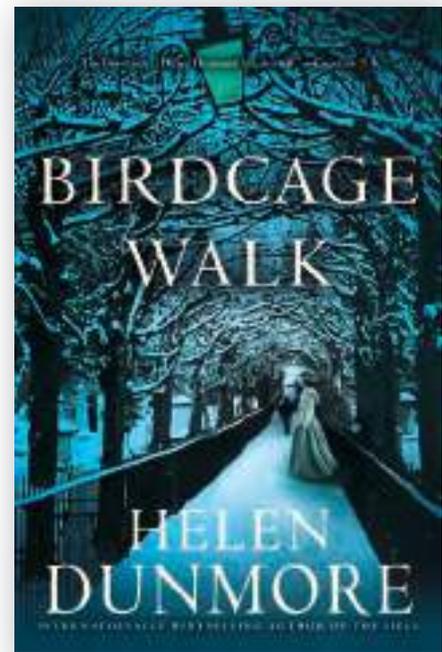
With Your Crooked Heart
(978-0-8021-3770-8 • \$12 • USO)



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HELEN DUNMORE

(1952-2017) is the author of fifteen novels, including *Exposure*, a *Kirkus Reviews* Best Book of 2016; *The Betrayal*, a *New York Times* Editors' Choice; *The Siege*, a bestseller and finalist for the Whitbread Novel of the Year; and *A Spell of Winter*, winner of the inaugural Orange Prize.



“This is the finest novel Helen Dunmore has written . . . From the start, *Birdcage Walk* has the command of a thriller . . . A novel that deserves to be cherished and to last.”
—*Observer*

“This powerful novel is a fine final flourish from a gifted writer . . . [Dunmore is] one of the bravest and most versatile writers of her generation . . . This fine, fiery novel will surely be remembered as one of her best.”
—*Times*

“A first-rate gothic novel.”—*BookBrowse*

The outstanding final novel from beloved and celebrated author Helen Dunmore, *Birdcage Walk* weaves a deeply personal and moving story with a historical moment of critical and complex importance. Set in 1792 Bristol, the novel follows freethinking Radical Lizzie Fawkes in her new marriage to John Diner Tredevant, a ruthlessly ambitious property developer who is heavily invested in the housing boom. When his plans for a magnificent terrace come under threat, Diner starts to believe that Lizzie's independent, questioning spirit must be subdued, his passion for Lizzie darkening until she finds herself dangerously alone. *Birdcage Walk* is an unsettling and brilliantly tense drama of public and private violence, resistance and terror from one of our greatest storytellers.

“Like many of Dunmore's novels, *Birdcage Walk* defies categorization . . . a blend of beauty and horror evoked with such breath-taking poetry that it haunts me still.”
—*Guardian*

“Every scene is saturated with vivid period detail but Dunmore's touch is feather-light.”
—*Financial Times*



\$17.00 (Canada: \$22.50)
5.5 x 8.25, 416 pp.
Fiction (FIC019000)
978-0-8021-2858-4
eISBN: 978-0-8021-8922-6
US and Canadian rights: Grove Press

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Export: USCOxE

Originally published in 1964, the captivating story of a *New York Times* correspondent's fifty-nine-day expedition into the heart of war-torn Iraqi Kurdistan to meet the legendary guerilla leader Mullah Mustafa Barzani

Journey Among Brave Men

Travels in Kurdistan

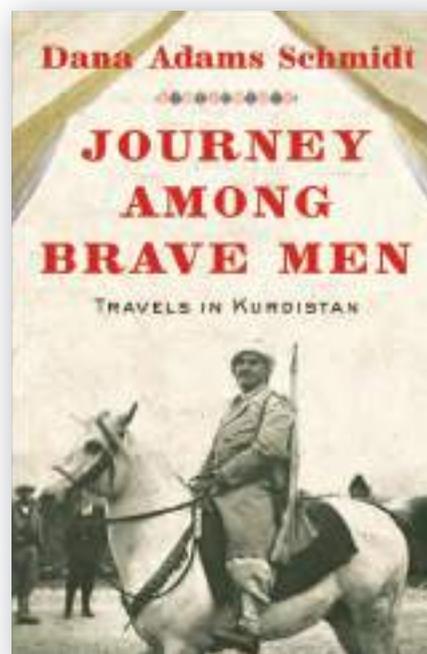
Dana Adams Schmidt

MARKETING

Includes a new foreword by Charles Glass, historian and former ABC News Chief and Middle East Correspondent

For his reporting on the Kurdish rebellion for the *New York Times*, Schmidt was awarded the Overseas Press Club's George Polk Award "for the best reporting requiring exceptional courage and enterprise abroad"

DANA ADAMS SCHMIDT (1915 to 1994) was a correspondent for the *New York Times* for three decades, covering Europe, North Africa, and the Middle East. He authored four books: *Anatomy of a Satellite*, *Journey Among Brave Men*, *Yemen: The Unknown War*, and *Armageddon in the Middle East*. A graduate of Pomona College and the Columbia School of Journalism, he won a Pulitzer traveling scholarship from Columbia in 1937 and received the George Polk Award from the Overseas Press Club for his reporting on the Kurdish rebellion.



"It is not often nowadays that eminent foreign correspondents steal away on borrowed mules into forbidden rebel territories, leaving no forwarding address and revealing no details of their route . . . An excellent, fair and patently honest piece of work."
—Jan Morris, *New York Times*

On July 4, 1962, near the beginning of the First Iraqi-Kurdish War, *New York Times* foreign correspondent Dana Adams Schmidt left his post in Beirut to be voluntarily smuggled into Iraqi Kurdistan. It was the beginning of a nearly two-month journey that would climax in a days-long visit with the leader of the Kurdish rebellion, the most loved and feared man in Kurdistan, Mullah Mustafa Barzani.

Accompanied by armed Kurdish guides and a 72-year-old Turkish interpreter, the six-foot-three-inch, seersucker-suit-clad Schmidt traveled, often at night, a secret route by foot, mule, horse and, on two occasions, jeep into the high Kurdish mountains to report on "the fightingest people in the Middle East" as no foreign journalist had done before. The physical dangers were acute—his group was strafed more than once by the Iraqi air force. Along the way, Schmidt learned about the history and culture of the Kurds, whose cause Barzani hoped Schmidt could convey to the world.

Originally published in 1964 and now back in print with a new foreword by historian Charles Glass, *Journey Among Brave Men* is an enduring testament to the power of audacious journalism and to the strong will of the Kurds, an embattled people who remain in search of an independent state today.



\$16.00 (Canada: \$20.99)
5.5 x 8.25, 320 pp.
History (HIS026030)
978-0-8021-2590-3
eISBN: 978-0-8021-4676-2

US and Canadian rights: Grove Press
All other rights: Grove Atlantic
Carton quantity: 24
Export: USCO

OCTOBER

“*Wild Swans* for a new generation . . . Utterly compelling . . . This extraordinary memoir will enhance [Guo’s] burgeoning reputation.”—*Sunday Times* (UK)

Nine Continents

A Memoir In and Out of China

Xiaolu Guo

MARKETING

Winner of the NBCC Award for autobiography

Shortlisted for the Rathbones Folio Prize

A *New York Times* Editors' Choice

Guo was named one of *Granta's* Best of Young British Novelists and her work has been nominated for numerous awards, including the Man Asian Literary Prize and the International IMPAC Dublin Literary Award

I Am China (Doubleday, 2014), Guo's most recent novel, was longlisted for the Baileys Women's Prize for Fiction and was an NPR Best Book of the Year

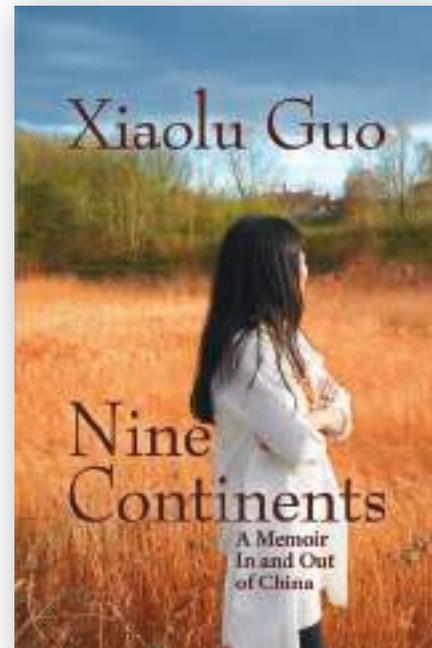
paperback review coverage

academic marketing



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XIAOLU GUO is the author of *Village of Stone*, *A Concise Chinese-English Dictionary for Lovers*, *Twenty Fragments of a Ravenous Youth*, and *I Am China*. Guo has also directed several award-winning films including *She, a Chinese* (received the Golden Leopard Award at Locarno Film Festival 2009), *UFO in Her Eyes* and documentaries including *Five Men and a Caravaggio*. She teaches film and literature in London and Berlin.



“Vivid—and funny . . . [Xiaolu Guo] has done far more than simply ‘survive’ the hardships and dislocations of her life. She has triumphed . . . *Nine Continents* shows the rewards of listening to an unleashed voice remembering and speaking with full freedom.”
—*Wall Street Journal*

Xiaolu Guo is one of the most acclaimed Chinese-born writers of her generation, author of *A Concise Chinese-English Dictionary for Lovers* and *I Am China*. Her vivid, poignant memoir, *Nine Continents* is the story of a curious mind coming of age in an inhospitable country, and her determination to seek a life beyond the limits of its borders. From a fishing village shack on the East China Sea to a rapidly changing Beijing, to a life beyond China, *Nine Continents* presents a fascinating portrait of how the Cultural Revolution shaped families, and how the country’s economic ambitions have given rise to great change. *Nine Continents* confirms Xiaolu Guo as one of world literature’s most urgent voices.

“Guo is a bolder, angrier and more ambitious figure than her forebears . . . A subtle achievement of language . . . [with] a wry, matter-of-fact, bittersweet tone that accommodates the pathos and cruelty of her story without lapsing into self-pity.”
—*Times* (UK)

“It is the journey through heady, whiplash times that helps us understand where the nation is going . . . Perhaps [her elegy] for vanished homes in China required distance to write. . . A laojia [old home] exists not so much on a map but in the heart.”
—*New York Times*

 guoxiaolu.com

\$16.00 (Canada: \$20.99)
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Memoir (BIO026000)
978-0-8021-2867-6
eISBN: 978-0-8021-8932-5
US and Canadian rights: Grove Press

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(New York, tel.: 212-421-1700)
Carton quantity: 24
Export: USC
Residence: London

“Roiling, raw and sensual . . . this mazy novel rewards a second reading . . . The sentences burn with desire and disquiet.”—Amity Gaige, *New York Times Book Review*

Fire Sermon

A Novel

Jamie Quatro

MARKETING

An Indie Next Pick and Barnes & Noble Discover Selection

A *New York Times* Editors' Choice and "11 New Books We Recommend this Week"

In the U.K., the novel has been named a W.H. Smith 2018 Fresh Talent title and a Foyles Five pick

Forthcoming in the Netherlands, Spain, Italy, and Poland

I Want to Show You More was a *New York Times* Notable Book, *NPR* Best Book of 2013, Indie Next pick, and *New York Times* Editors' Choice

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Also Available:

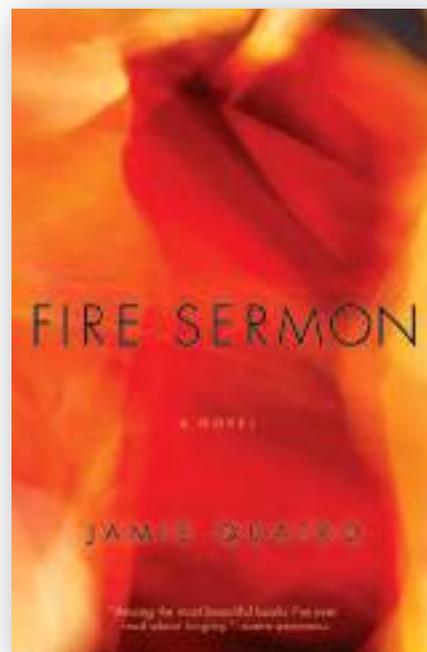
I Want to Show You More
(978-0-8021-2223-0 • \$15 • USCOxE)



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JAMIE QUATRO's debut collection, *I Want to Show You More*, was a *New York Times* Notable Book, *NPR* Best Book of 2013, Indie Next pick, *O Magazine* summer reading pick, and *New York Times* Editors'

Choice. It was a finalist for the *Los Angeles Times* Art Seidenbaum Award for First Fiction and the National Book Critics Circle John Leonard Prize. Quatro teaches in the Sewanee School of Letters MFA program and lives with her husband and four children in Lookout Mountain, Georgia.



“Charged with erotic energy and an almost mystical yearning *Fire Sermon* is a tour de force exploration of lust, marriage, longing, and love . . . a virtuosic portrait of flesh-and-blood sensuality and the mystery of salvation.” —*Elle*

“Affecting . . . powerful . . . Quatro’s novel, full of vivid, mercurial prose, breathes new life into the subject [of adultery] and sets it gloriously ablaze.” —*O Magazine*

Publishing to remarkable reviews, including a full page rave in the *New York Times Book Review*, *Fire Sermon* is Jamie Quatro’s daring debut novel of obsession, lust, and salvation that charts with bold intimacy and immersive sensuality the life of a married woman in the grip of a magnetic affair. Startlingly unique and compelling, *Fire Sermon* is an unmissable portrait of desire and longing from a “rare talent” (James Wood, *New Yorker*).

“Fantastic . . . The plot is simple: A married woman is trying to forget her lover. The book itself—erotic, spiritual, poetic—is anything but.”

—*New York Times*, “11 New Books We Recommend this Week”

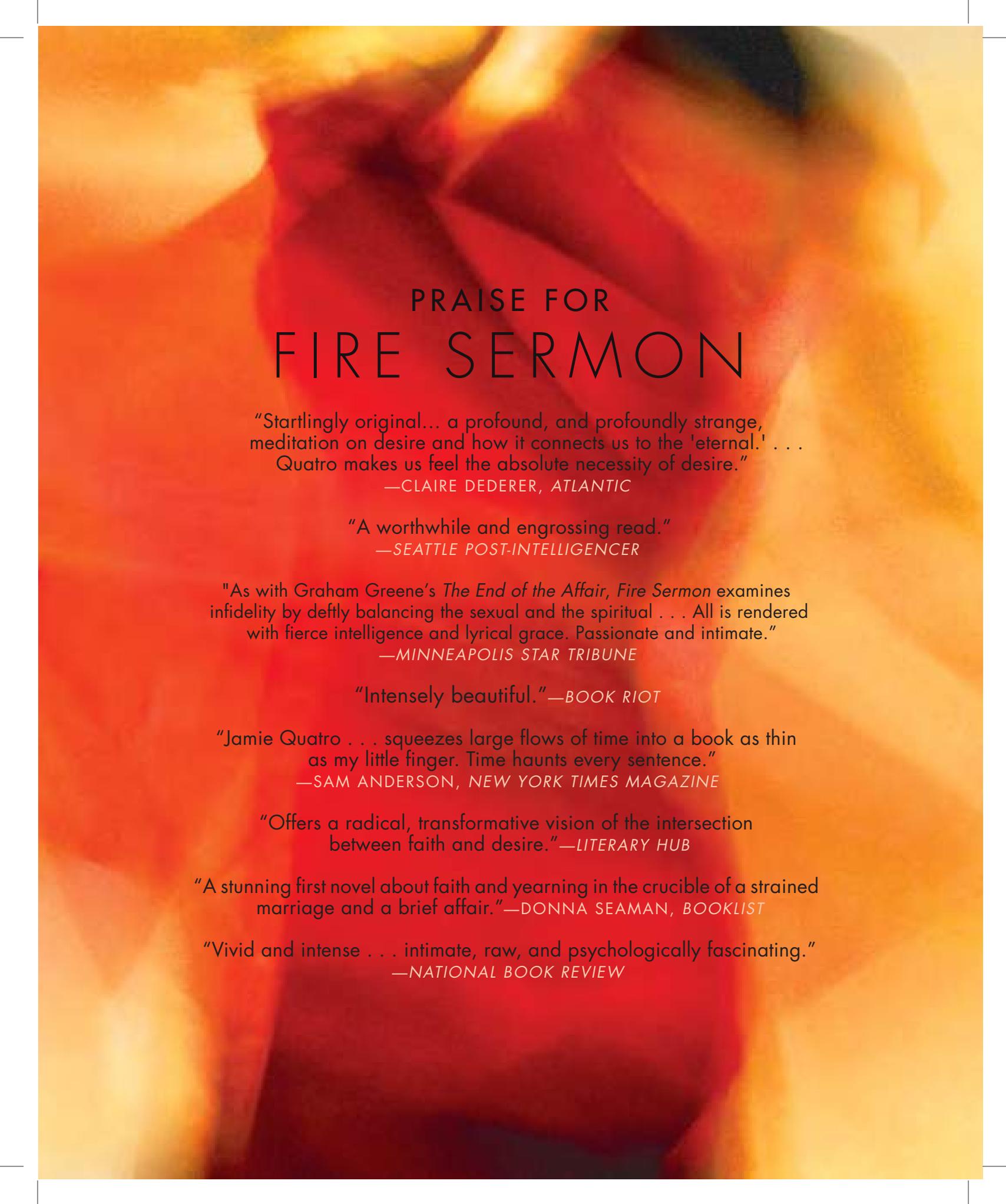
“Adultery may be a tale as old as time, but Quatro’s take is freshly urgent . . . *Fire Sermon* burns with emotional honesty. Unlike the great adulteresses of fiction, Anna Karenina and Emma Bovary, Quatro’s conflicted heroine is not miserably married; nor is her lover an unworthy boor . . . an impassioned, deeply moral exploration of devotion and ‘what’s waiting on the far side of fidelity.’”

—*San Francisco Chronicle*

 jamiequatro.com
[@jamiequatro](https://twitter.com/jamiequatro)

\$16.00
5.5 x 8.25, 224 pp.
Fiction (FIC019000)
978-0-8021-2898-0
eISBN: 978-0-8021-6555-8
US and Canadian rights: Grove Press

Rights sold: House of Anansi (Canada)
All other rights: Aitken Alexander Associates LLC
(New York, tel.: 212-929-4100)
Carton quantity: 24
Export: USCOxE
Residence: Lookout Mountain, Georgia



PRAISE FOR
FIRE SERMON

"Startlingly original... a profound, and profoundly strange, meditation on desire and how it connects us to the 'eternal.' . . . Quatro makes us feel the absolute necessity of desire."

—CLAIRE DEDERER, *ATLANTIC*

"A worthwhile and engrossing read."

—*SEATTLE POST-INTELLIGENCER*

"As with Graham Greene's *The End of the Affair*, *Fire Sermon* examines infidelity by deftly balancing the sexual and the spiritual . . . All is rendered with fierce intelligence and lyrical grace. Passionate and intimate."

—*MINNEAPOLIS STAR TRIBUNE*

"Intensely beautiful." —*BOOK RIOT*

"Jamie Quatro . . . squeezes large flows of time into a book as thin as my little finger. Time haunts every sentence."

—SAM ANDERSON, *NEW YORK TIMES MAGAZINE*

"Offers a radical, transformative vision of the intersection between faith and desire." —*LITERARY HUB*

"A stunning first novel about faith and yearning in the crucible of a strained marriage and a brief affair." —DONNA SEAMAN, *BOOKLIST*

"Vivid and intense . . . intimate, raw, and psychologically fascinating."

—*NATIONAL BOOK REVIEW*

“The title of [Heavey’s] book evokes the knee-slapping comedy of the campfire, a promise that his peculiar brand of farce frequently fulfills. But he also displays a gift for the sublime.”—*Wall Street Journal*

Should the Tent Be Burning Like That?

A Professional Amateur’s Guide to the Outdoors

Bill Heavey

MARKETING

Published in partnership with *Field & Stream*, where Heavey is an editor-at-large
 Heavey’s bestselling book since his first collection, *If You Didn’t Bring Jerky, What Did I Just Eat?*

also available from Dreamscape Audio



Also Available:

You’re Not Lost if You Can Still See the Truck
 (978-0-8021-2432-6 • \$16 • W)

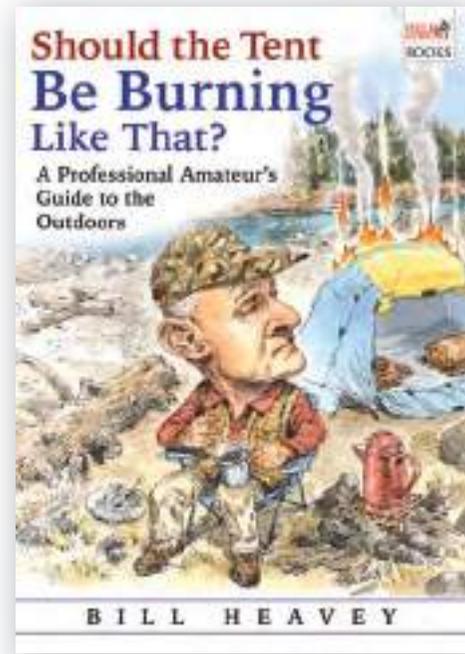
It’s Only Slow Food Until You Try to Eat It
 (978-0-8021-2131-8 • \$16 • W)

If You Didn’t Bring Jerky, What Did I Just Eat?
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BILL HEAVEY is an editor-at-large for *Field & Stream* and the author of three previous books: *You’re Not Lost if You Can Still See the Truck*, *If You Didn’t Bring Jerky, What Did I Just Eat?*, and *It’s Only Slow Food Until You Try to Eat It*.



For more than twenty years, Bill Heavey has staked a claim as one of America’s best writers and most passionate—if not necessarily most skilled—outdoorsmen. In his new collection, *Should the Tent Be Burning Like That?*, Heavey takes readers across the country to experience his triumphs and failures as a suburban dad who happens to love hunting and fishing. He nearly drowns attempting to fish the pond inside the cloverleaf off an Interstate Highway, four miles from the White House. He rents and crashes a forty-four-foot houseboat on a river in Florida. He accompanies a shaggy steelhead fanatic named Mikey on a thousand-mile odyssey on the California coast and comes to see him as a purer soul than almost anyone he has ever met.

Whatever the subject, Heavey’s tales are odes to the notion that enthusiasm is more important than skill, and a testament to the enduring power of the natural world. Whether he’s hunting mule deer in Montana, draining cash on an overpriced pistol, or ruminating on the joys and agonies of outdoor gear, Heavey always entertains and enlightens with honesty and wit.

“Bill Heavey . . . [rewards] readers with madcap storytelling, laughter, commiserative cringing, but most of all a manic and contagious enthusiasm . . . [he] is absurdly great company throughout.”
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“Long-time outdoor magazine columnist Bill Heavey’s latest collection of tales, *Should the Tent Be Burning Like That?*, will have you laughing and learning into the wee hours . . . Your indoors outdoorsman will keep it on his bedstand for a long, long, time.”
 —C.F. Foster, *Florida Times Union*

 billheavey.com

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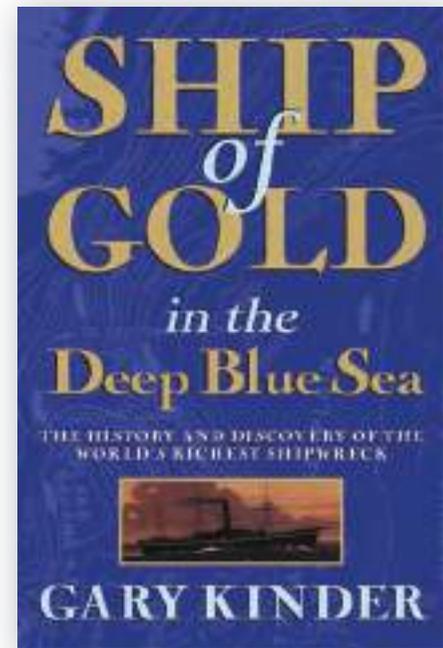
“White-knuckle reading . . . with generous portions of adventure, intrigue, heroism, and high technology interwoven.”—*Los Angeles Times Book Review*

Ship of Gold in the Deep Blue Sea

The History and Discovery of the World's Richest Shipwreck

Gary Kinder

20th Anniversary Edition



MARKETING

Originally published in 1998, *Ship of Gold* was a national bestseller. This 20th anniversary edition features a revised epilogue that brings the story up to date

A film adaptation is currently in the works

“A twenty-four-carat sea classic.”—*New York Times Book Review*

From bestselling author Gary Kinder, *Ship of Gold in the Deep Blue Sea* is a “ripping true tale of danger and discovery at sea” (*Washington Post*), newly updated for this special twentieth-anniversary edition.

In September 1857, the SS *Central America*, a steamer carrying nearly six hundred passengers returning from the California Gold Rush, was caught in a hurricane two hundred miles off the Carolina coast. Despite the heroic efforts of the captain and his crew, the ship, over four hundred lives, and twenty-one tons of California gold were lost. It remains the worst peacetime disaster at sea in American history. Combining historical adventure and scientific discovery, Gary Kinder recreates the ill-fated voyage, and then tells the story of Tommy Thompson, a young engineer from Ohio who, in the 1980s, set out to be the first ever to work on the bottom of the deep ocean. As the target for his impossible quest, Thompson chose the wrecksite and fabled treasure of the *Central America*. Kinder chronicles Thompson’s epic battles with naysayers, violent weather, experimental technology, the harsh environment of the deep ocean, and unscrupulous rival treasure hunters. The result is an extraordinary narrative of human drama, heroic rescue, scientific ingenuity, and individual courage.

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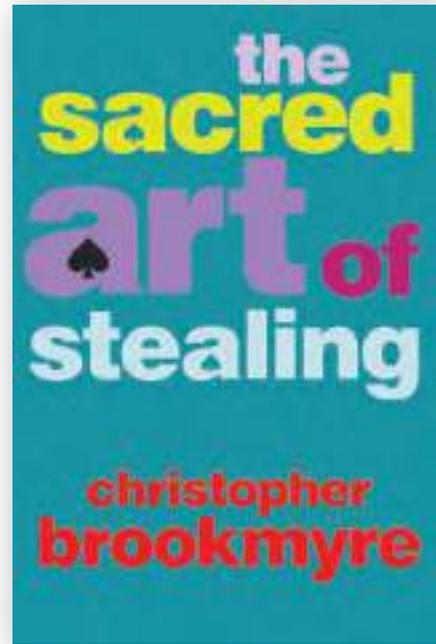
GARY KINDER is the author of the bestselling books *Victim* and *Light Years*. He lives in Seattle with his wife and two daughters, where he has founded a technology company called WordRake, which creates editing software for writers and businesses.



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“Hiaasen is one of America’s finest satirists. Brookmyre is Britain’s.”—*Observer* (UK)



The Sacred Art of Stealing

A Novel

Christopher Brookmyre

MARKETING

We now have a dozen Christopher Brookmyre titles in print

The Last Hack: A Jack Parlabane Thriller was praised by Carl Hiaasen, Diana Gabaldon, Chris Pavone, John Gilstrap, Thomas Perry, and Joe Ide and was longlisted for the 2017 McIlvanney Prize for Scottish Crime Book of the Year

The Jack Parlabane series has sold more than one million copies in the UK alone

“Brookmyre is a genius.”—*Daily Mirror* (UK)

A robbery in Scotland might not seem like an unusual background for a crime novel—until it’s put into the hands of leading satirist Christopher Brookmyre. Now available for the first time in the US, *The Sacred Art of Stealing* is narrative catnip for fans of crime fiction laced with dark humor.

This is how the story goes: Their eyes met across a crowded room. She was just a poor servant girl and he was the son of a rich industrialist . . . Well, the eyes meeting across a crowded room part is true. Where it differs from the fairy tales is that the room in question was crowded with hostages and armed bank-robbers, and Zal Innez’s eyes were the only part of him that Angelique de Xavia could see behind his mask. Angelique had enough to be fed up about before the embarrassment of being a cop taken hostage by the most bizarrely unorthodox crooks ever to set foot in Glasgow. Disillusioned, disaffected, and chronically single, she is starting to take stock of the sacrifices she’s made for a job that’s given her back nothing but grief. So when her erstwhile captor has the chutzpah to phone her at work and ask her out on a date, Angelique finds herself in no great hurry to turn him in. She knows now that the cops will never love her back but maybe one of the robbers will.



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CHRISTOPHER BROOKMYRE was a journalist before publishing his award-winning debut, *Quite Ugly One Morning*. He is the author of the Jack Parlabane thriller series, which has sold over one million copies in the UK alone, and the acclaimed Jasmine Sharp and Catherine McLeod novels. He has won many awards for his work, including the Theakston’s Old Peculier Crime Novel of the Year Award, the McIlvanney Prize for Best Scottish Crime Novel of the Year, the Bollinger Everyman Wodehouse Prize, and the Glenfiddich Spirit of Scotland Award.



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—NEW YORK TIMES BOOK REVIEW, on *Wolf*

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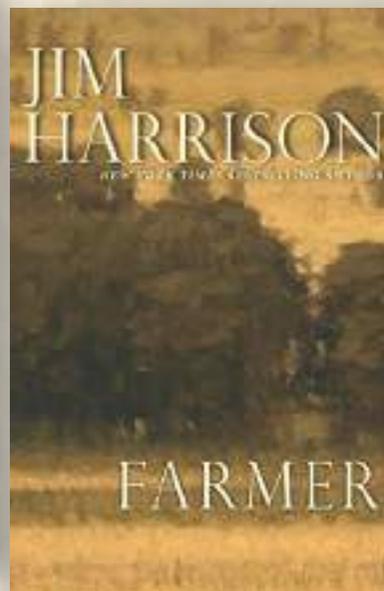
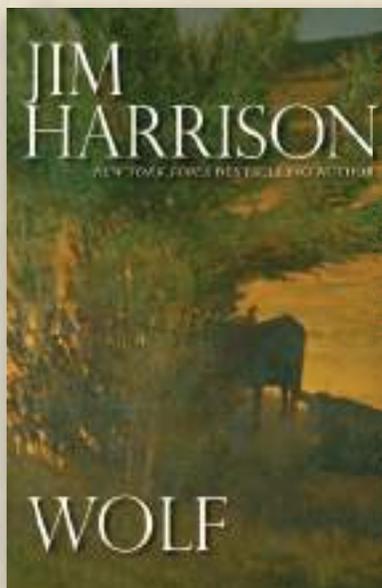
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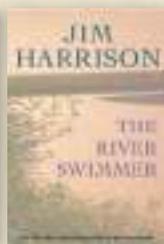
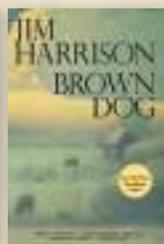
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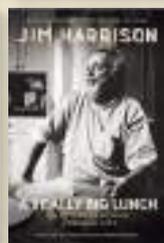
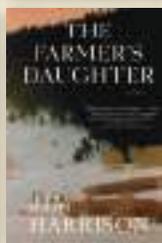
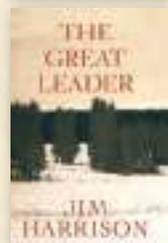
—WASHINGTON POST, on *Farmer*

AVAILABLE IN DECEMBER



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



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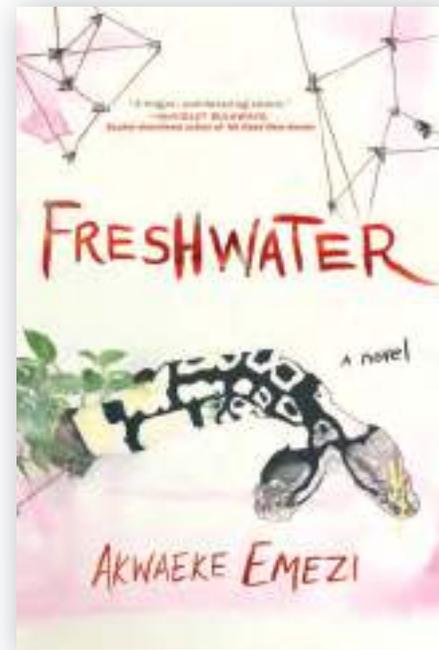
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“A witchy, electrifying story of danger and compulsion . . . In a serpentine prose that proceeds by oblique, hypnotizing movements before it sinks its fangs into you.”—Sam Sacks, *Wall Street Journal*

Freshwater

A Novel

Akwaeke Emezi



MARKETING

Freshwater has received near-universal acclaim from reviewers and readers alike

An Indies Introduce title and an Amazon Top 10 Book Pick (February 2018)

Emezi and her sister were photographed by Annie Leibovitz for the February 2018 issue of *Vogue* in a feature on “Families Who Are Changing the World”

paperback review coverage

“Akwaeke Emezi is a name you will want to remember . . . She has crafted a novel so unique and fresh, it feels as if the medium has been reinvented.”

—Safa Jinje, *Toronto Star*

One of the most anticipated and best reviewed novels of 2018, *Freshwater* is the remarkable debut of an astonishing young writer.

Ada has always been unusual. As an infant in southern Nigeria, she is a source of deep concern to her family. Her parents successfully prayed her into existence, but something must have gone awry, as the young Ada becomes a troubled child, prone to violent fits of anger and grief. Born “with one foot on the other side,” she begins to develop separate selves. When Ada travels to America for college, a traumatic event crystallizes the selves into something more powerful. As Ada fades into the background of her own mind and these alters—now protective, now hedonistic—move into control, Ada’s life spirals in a dangerous direction. Unsettling, heart-wrenching, dark, and based on the author’s realities, *Freshwater* dazzles with ferocious energy and serpentine grace, heralding the arrival of a fierce new literary voice.

“Emezi’s lyrical writing, her alliterative and symmetrical prose, explores the deep questions of otherness, of a single heart and soul hovering between, the gates open, fighting for peace.”

—Susan Straight, *Los Angeles Times*

“A startling debut . . . The book becomes a study in dysphoria—not precisely the distress of being misgendered but the more nebulous pain of being imprisoned in a physical form, of losing your wraith-like ability to evade categorization.”

—Katy Waldman, *New Yorker*



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AKWAEKE EMEZI is an Igbo and Tamil writer and artist based in liminal spaces. Born and raised in Nigeria, she received her MPA from New York University and was awarded a 2015 Miles Morland Writing Scholarship. She won the 2017 Commonwealth Short Story Prize for Africa and has been published in various literary magazines, including *Granta*. *Freshwater* is her debut.

 akwaeke.com
@azemezi

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—DAVID WRIGHT, *SEATTLE TIMES*

“A new kind of bildungsroman . . . *Freshwater* reimagines the genre of psychological self-portrait.”

—JOSEPHINE LIVINGSTONE,
NEW REPUBLIC

“*Freshwater* is sheer perfection: sexy, sensual, spiritual, wise. One of the most dazzling debuts I’ve ever read.”

—TAIYE SELASI, *GUARDIAN*

“Akwaeke Emezi parts the seas of the self in her engrossing debut novel.”

—SLOANE CROSLEY, *VANITY FAIR*

“(A) stunningly poetic debut.”

—ENTERTAINMENT WEEKLY

“Spiritually lush and tough yet lyrical . . . A gorgeous, unsettling look into the human psyche, richly conceived yet accessible to all.”

—LIBRARY JOURNAL (STARRED)

“Akwaeke Emezi is a major, exhilarating talent.”

—NOVIOLET BULAWAYO, Booker-shortlisted author of *WE NEED NEW NAMES*

“Harrowing yet beautiful . . . Akwaeke Emezi has successfully pulled off what many longtime writers only dream of doing. It’s an astonishing, haunting, stunning piece of work.”

—TOR.COM

“Ambitious and original . . . Brilliant.”

—ZYZZYVA

“Emezi’s tale of Ada’s journey is astonishing.”

—JANE CIABATTARI, *BBC*

“Powerful . . . readers are sure to hold their breath.”

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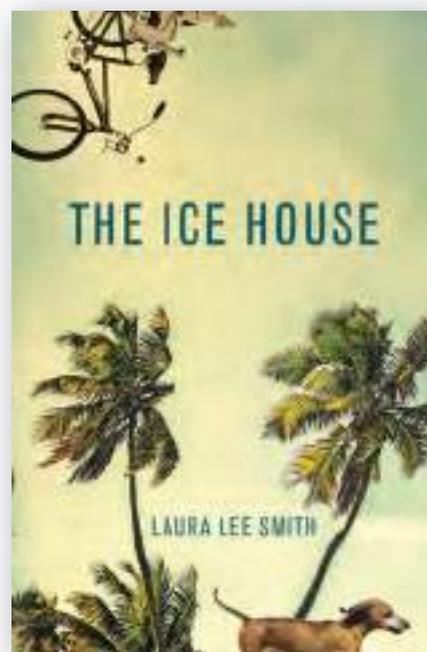
“Mind-blowing . . . [Emezi] has ensured a place on the literary-fiction landscape as a writer to watch . . . A must-read.”

—BOOKLIST (STARRED)

“[Smith’s] tenderness toward her characters and subtle understanding of class differences in American society are reminiscent of such novelists as Richard Russo and Jennifer Egan, but this heartbreaking, heartwarming novel is an original.” —*Tampa Bay Times*

The Ice House

Laura Lee Smith



MARKETING

Winner of the Florida Book Awards Gold Medal for General Fiction

Longlisted for the Southern Book Prize

An Amazon Best Book of the Month, an Indie Next Selection, and an Okra Pick

Smith’s debut *Heart of Palm* received praise from *O Magazine* and the *Atlanta Journal Constitution*, among others, and phenomenal blurbs from Richard Russo, Julianna Baggott, Rita Mae Brown, John Dufresne, and Brad Watson

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© ZACH THOMAS

LAURA LEE SMITH is also the author of the novel *Heart of Palm*. Her short fiction was selected by T.C. Boyle for inclusion in *Best American Short Stories* and by Amy Hempel for inclusion in *New Stories from the South*:

The Year’s Best. Her work has also appeared in *New England Review*, *The Florida Review*, *Natural Bridge*, *Bayou*, and other journals.

 lauraleesmith.com

“[A] delicately spun story of family, loyalty, and the difficult choices people must make when forgiving someone.” —*Publishers Weekly*

Praised for her “intelligence, heart, wit” (Richard Russo, Pulitzer Prize-winning author of *Empire Falls*), Laura Lee Smith is a gifted voice in American fiction. In her second novel *The Ice House*, Johnny MacKinnon is a man on the verge of losing it all. The ice factory he’s run for decades is facing devastating OSHA fines and may have to close. He’s sure drug addicts have been tapping his supply, but the only hope is that someone in the community saw something, and no one is coming forward. He hasn’t spoken to his son Corran back in Scotland since Corran’s heroin addiction finally drove Johnny to the breaking point. And now, after a collapse on the factory floor, it appears Johnny may have a brain tumor. This may be his last chance to bridge the gap with Corran—and to have any sort of relationship with the baby granddaughter he’s never met. Witty and heartbreaking by turns, *The Ice House* is a vibrant portrait of multifaceted, exquisitely human characters that readers will not soon forget.

“Smith is a devil with the details and her complicated and fascinating portrayal of this family and our city will have you flipping the pages and cheering for more.” —*Florida Times-Union*

“The kind of novel that makes you sad when it’s over because you know you won’t be able to be in that world any longer.” —*Advance Reading Copy*

“A beautiful character-driven novel . . . vividly realized.” —*Indie Picks Magazine*

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Tom Stoppard's blistering exploration of journalism and postcolonialism, as provocative and resonant now as it was when it was first performed

Night and Day

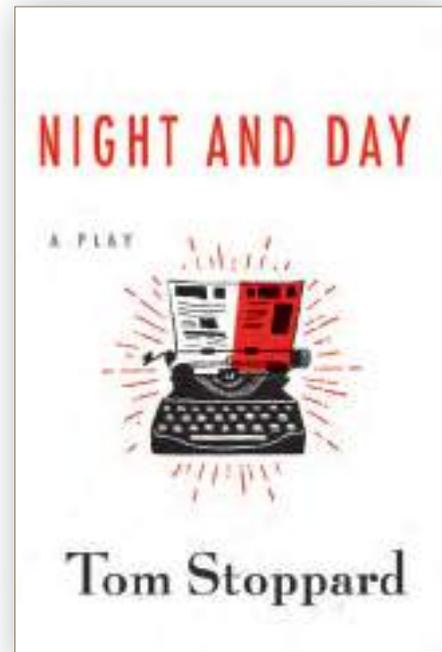
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MARKETING

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TOM STOPPARD is the author of such seminal works as *Rosencrantz and Guildenstern Are Dead*, *Jumpers*, *The Real Thing*, *Arcadia*, *The Invention of Love*, *Travesties*, 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*.



Tom Stoppard's gripping and sardonically funny play *Night and Day* is set in a fictional African country, Kambawe, which is ruled by a leader not unlike Idi Amin. The nation is faced with a Soviet-backed revolution that quickly brings newsmen from around the world to cover the story—though many do not find themselves where the real action is. Through the characters Ruth; her mine-owning husband, Geoffrey Carson; an Australian veteran reporter, Dick Wagner; and an intrepid young journalist, Jacob Milne, Stoppard explores the ideals of the free press, questions of working-class solidarity, and the realpolitik of journalism. More traditional in style than most of Stoppard's oeuvre, *Night and Day* is a highly entertaining and thought-provoking exploration of exploitation and corruption, journalistic ethics, the legacy of colonialism, and matters of the heart.

"An unabashed paean to the fourth estate, or at least the Fleet Street branch, and those knights-errant who rode out on crusades to far-flung lands in search of a scoop, a snapshot, booze, a fair maiden and a working telex, not always in that order."
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"Stimulating [and] consistently funny."
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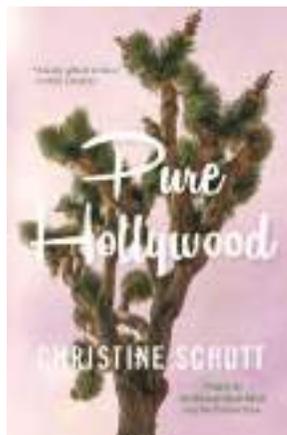
"This funny, exciting and thoughtful drama makes all Stoppard's other plays look like so many nursery games . . . His central point stands unassailed: If you have a free Press, everything is correctable, and without, it everything is concealable."
—*Telegraph (UK)*



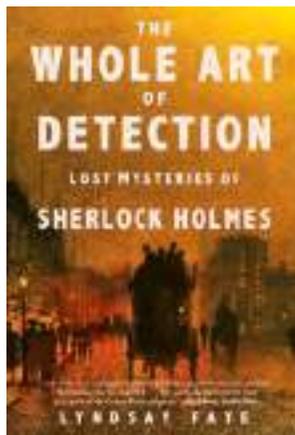
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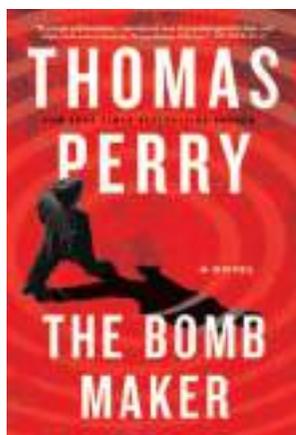
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"*The Whole Art of Detection* belongs on the top shelf with the very best of Doyle's Holmes stories. Author Faye has captured the language, locutions and inventiveness of the original tales as well or better than any author I can think of. It is absolutely essential reading for any—and every—aficionado who cherishes the real thing."
—Nicholas Meyer, author of *The Seven-Per-Cent Solution*
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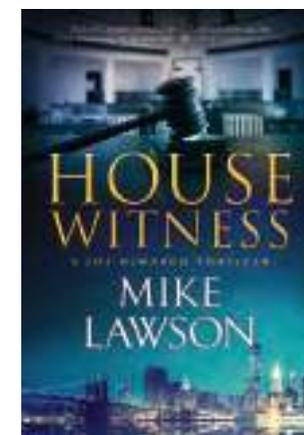
"So often books on great treks seem to relish recounting only maladies, sexcapades, or drunken capers. Not so with Wood; he focuses on the people and places he and Alberto encounter, which makes for great reading."
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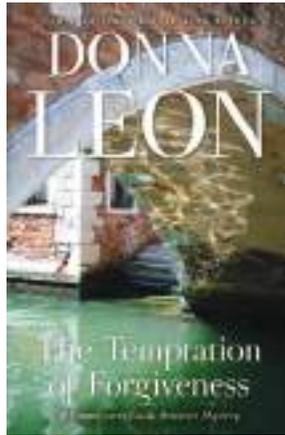


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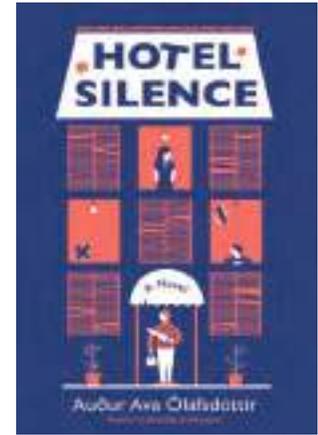
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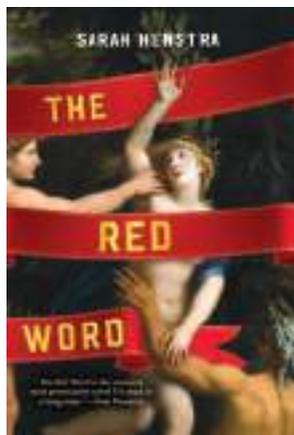
"[A] droll and intelligent series . . . As Brunetti makes his tactful way through a Venetian maze of office politics, family connections and moral conundrums, his focus switches from school children procuring narcotics to old people victimized by greedy and unethical medical professionals."
—Tom Nolan, *Wall Street Journal*
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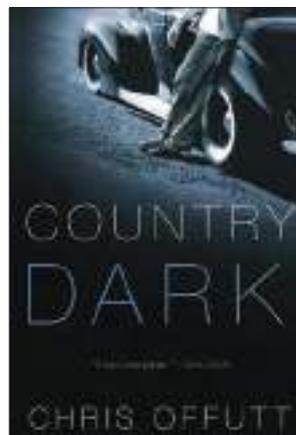
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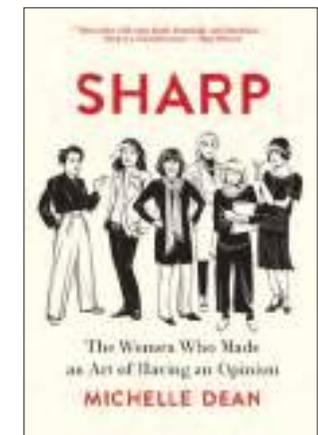
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Ms. Laura Riff & Mr. João Paulo Riff
The Riff Agency
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joaopaulo@agenciariff.com.br

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GERMANY

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GREECE

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Ersilia Literary Agency
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KOREA

Ms. Heejin Mo
Korea Copyright Center
tel: 82 2 725 3350
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LATVIA, ESTONIA & LITHUANIA

Ms. Tatjana Zoldnere
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Mr. Filip Wojciechowski
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tel: 48 22 895 2000
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International Copyright Agency
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